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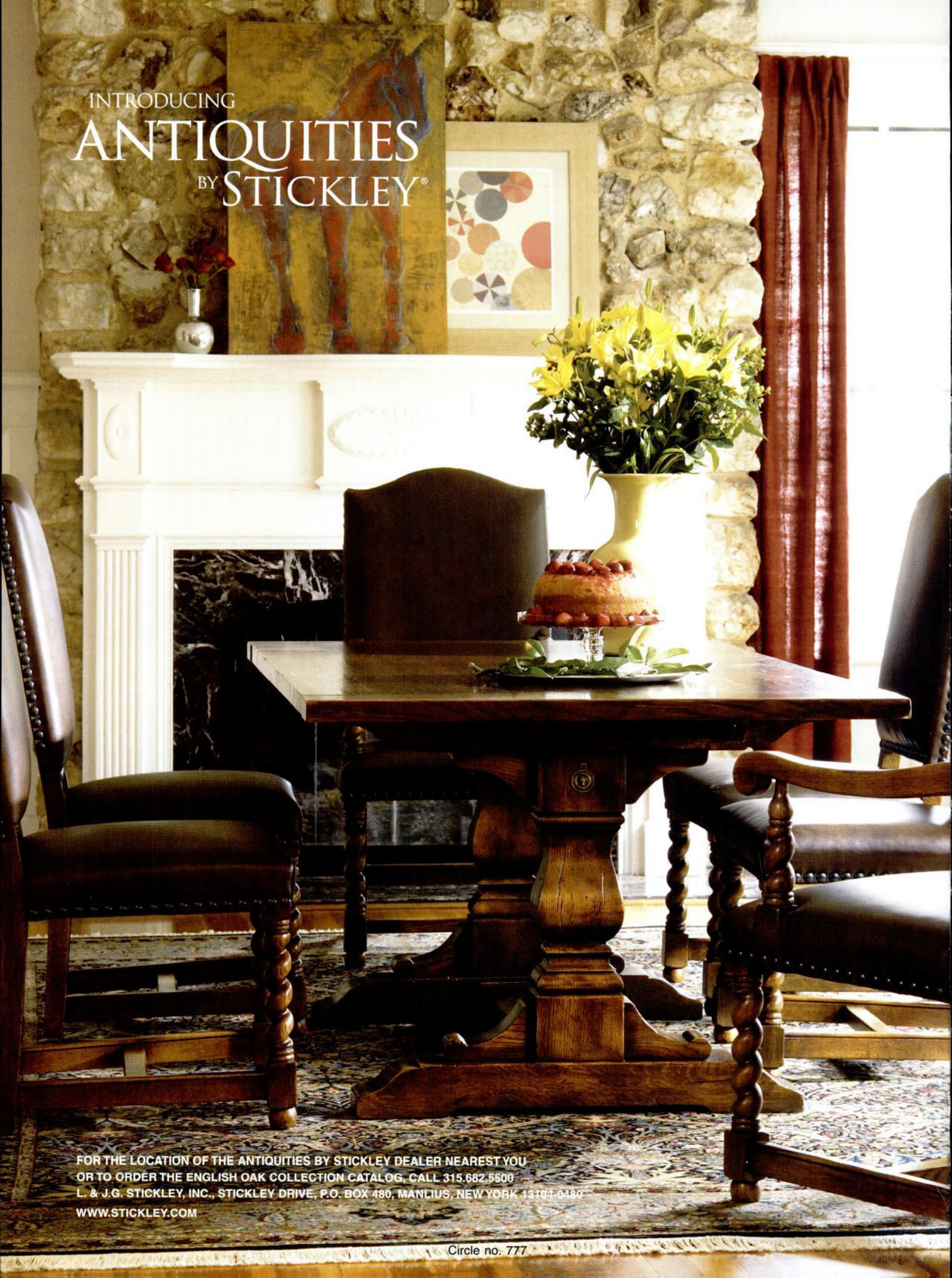
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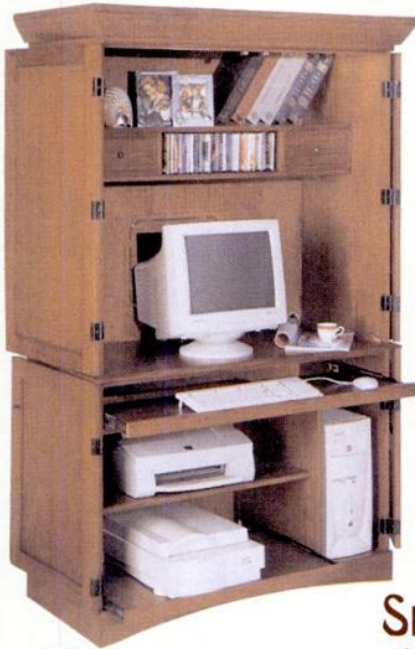


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Whether period-inspired or the inspiring work of an artisan, these sinks are focal points.

BY MARY ELLEN POLSON

ON THE COVER: *A gutsy bungalow with undeniable charm lives on a pleasant boulevard in Milwaukee; its appeal continues inside. Cover photograph by Douglas Keister.*



SEPTEMBER 2006 oldhouseinteriors.com

Windsor Arch

a touch of romance



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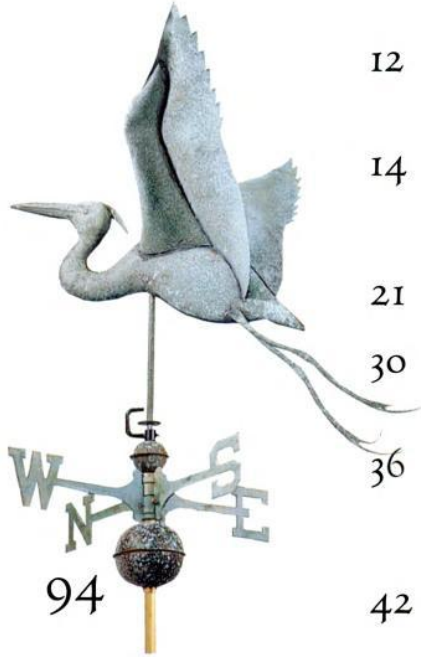
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Google ferrovitreous



READ THAT TITLE ALOUD and you'll convince friends you speak an ancient tongue. But no, actually, it's the new language, the language of the Web. Amazing how we've all learned it so quickly: immersion works. I was reading the recent book about Owen Jones [reviewed on p. 103] and saw that London's iron-and-glass Crystal Palace was referred to as "a ferrovitreous structure." Now I've been around for a while, but I hadn't heard that word (obvious in meaning, though it is), so of course I Googled it. [When can we stop capitalizing Google?] And once again it struck me that knowledge, and the pursuit of knowledge, are no longer the same. Read a book and you are in a vertical pursuit, delving deeper into one author's ideas. Go to the Web and the pursuit is horizontal, and diagonal, truly a web of ideas, one author leading to another, one footnote to a whole field of which you were ignorant.

My son does not think like me. That's not a classic mother's complaint about her teenager; it is a fact. He is in and of the web; his natural multi-tasking makes my definition of the term—watching the news while cooking dinner—archaic.

But all of us are participating in this change in how knowledge is given and received. I am excited, for example, by the new possibilities for this magazine—this information company, I mean—to help readers. We are assessing and redesigning our websites to make them "horizontal" and navigable and bursting with accessible information geared to users' needs. In many ways, this promise of one-on-one communication is not new to us: it reminds me of the early days when we were a newsletter, written largely by readers and practitioners, so "niche" it was almost a cult. That kind of service is more important to me, even, than making a beautiful printed product.

In the meantime, ear-buds and instant-messaging notwithstanding, my son must still mow the grass.

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On the Road

Look for *Old-House Interiors* at two Fine Furnishings Shows this fall. The first, a new event in Milwaukee, will be held Sept. 23–24 at the Midwest Airline Center. On the weekend of Oct. 27–29, Fine Furnishings returns to the Rhode Island Convention Center in Providence. Both events will showcase extraordinary custom furniture and hand-crafted textiles, tableware, sculpture, and art made by more than 150 artisans from across North America. [A related event for the Milwaukee show is the opening of “Biedermeier: The Invention of Simplicity,” an international touring exhibition with nearly 300 outstanding examples of German, Austrian, and Czechoslovakian furniture and related works at the Milwaukee Museum of Art (mam.org)]. Learn more at finefurnishingsshow.com —MEP

Bungalows in Seattle

Not merely content to be the premier Arts and Crafts show in

the Pacific Northwest, the Bungalow Fair is truly an international event. This year’s Fair will be held Sept. 30 and Oct. 1 at Town Hall, Seattle. The show and sale features designers and craftspeople from across the U.S.

Megan Thomas of the Victoria & Albert Museum in London will speak on the design, jewelry,

and metalwork of C.R. Ashbee. John Burrows returns with a discussion on the relationship between the Colonial Revival and Arts and Crafts interiors, while Margaret Minnick will speak on selecting furniture to complement interior architecture. Workshops include embroidery with Ann Chaves and stenciling with Karen Timken. Contact Historic Seattle, (206) 622-6952, historicseattle.org —MEP

Pretty in Paint

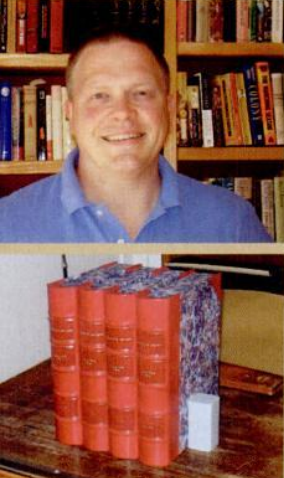
With names like Cat’s Meow, Ballet Slippers, and Pretty in Pink, Benjamin Moore’s new limited-edition Dorothy Draper Color Collection is another notch in the belt of the eponymous designer. A formidable tastemaker who loved to pair black and white with shocking pink or acid green, Draper is the subject of an exhibition, “The High Style of Dorothy Draper,” at the Museum of the City of New York through Sept. 10 (mcny.org). A concurrent biography, *In the Pink: Dorothy Draper, America’s Most Fabulous Decorator*, by Carleton Varney, et al. (Pointed Leaf Press, \$95) was published earlier this year. For more about the paint collection, visit benjaminmoore.com —MEP

“It is just as disastrous to have the wrong accessories in your room as it is to wear sport shoes with an evening dress.” —Dorothy Draper, 1889–1969



On exhibit at the Milwaukee Museum of Art this fall are a Vienna daybed, ca. 1825–1830 (left) and a Vienna writing cabinet from about 1810 (far left).

PROFILE



When **CRAIG OLSEN** walked into a bookbinder’s shop in Camden, Maine, six years ago, the smell of leather and glue—along with a fascination for the precise handiwork involved in rebinding historic books—struck a cord. It wasn’t long before Craig, formerly a museum professional, found himself with a bookbindery of his own. ■ Rebinding a book is an exacting and laborious process. After a thorough

assessment of the book’s condition, Craig begins by removing the text block from the cover boards with a very sharp knife, revealing the signatures (the folded sheets that are sewn together at the spine). Any loose sections are re-sewn. If needed, a new cover is measured, cut and glued on; Craig tries to match the old cover as closely as possible. The title is then pressed on and

the book “cased in,” or returned to its cover. ■ The most difficult repairs, says Craig, are late-19th and early-20th-century clothbound books with pictorial covers printed on the cloth. To find a bookbinder in your area, visit the Guild of Book Workers (palimpsest.stanford.edu/byorg/gbw). Craig R. Olsen Books & Bindery, (207) 734-6852, abebooks.com/home/artisan84

—BRIAN D. COLEMAN



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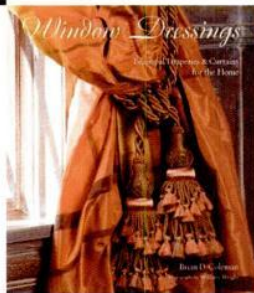
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16 AUGUST | SEPTEMBER 2006



A Cowtan and Tout cotton floral accents green trim in a house in Richmond, Virginia. Its rooms were inspired by French and English country homes.



Curtains for Brian

Dr. Coleman is our best house scout and the magazine's editor-at-large, and he's written another book to boot: *Window Dressings, Beautiful Draperies & Curtains for the Home* [Gibbs Smith, Publisher, 2006].

The sumptuous hardback edition shows window dressings from Palm Beach to Seattle to New York, all traditional or historically inspired but attractive to contemporary tastes. Room views explore the role of the dressed window in the finished interior. Brian has included a glossary (so you can explain your desires) and an extensive list of designers and sources.

Photographs are by William Wright, with whom he often collaborates. In bookstores. —P. POORE



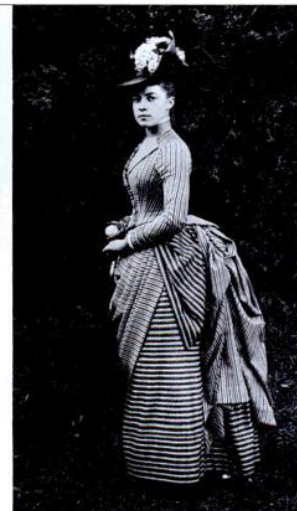
OPEN HOUSE Alice Austen was an unusually gifted

photographer who grew up at her grandfather's Gothic Revival home, **Clear Comfort**, on Staten Island. Born in 1866, Austen shot more than 8,000 pictures, including many candid shots of her home. Photography allowed Alice the freedom to express herself in a way few Victorian women ever experienced. She used composition, poses, and satire to convey her point of view, yet her straightforward style anticipated documentary photography. ■ The parlor is restored to look as it did as Alice knew it in the 1890s, with an arrangement of period furniture, Delft fireplace tiles, and oriental vases. Alice's photographs and negatives, now owned by the Staten Island Historical Society, are frequently on exhibit. Once wealthy, Austen was living in poverty when her work was rediscovered in the early 1950s. Admirers arranged to sell some of her work, which allowed her to spend the final months of her life more comfortably. The

house and grounds of the National Historic Landmark have been restored with Alice's photos as a guide. Clear Comfort is a short ride from the Staten Island Ferry. Alice Austen House, 2 Hylan Blvd., Staten Island, New York, (718) 816-4506, aliceausten.org



TOP LEFT: Parts of Cold Comfort, now a Gothic Revival cottage with gingerbread trim, date to 1690. **ABOVE:** Until there was running water in the house, Alice Austen (shown at 22) had to rinse her plates by the well in the back garden. **LEFT:** A wash basin and pitcher on the dresser of a second-floor bedroom.





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Richardson's only remaining original interior. The other, at the end of the block, is the imposing 30-room Keith Mansion, an Italianate/Chateausque pile built in 1870 for banker Elbridge Keith. Still a single-family residence, it has been partially restored by the current owners. The house is on the market: a rare opportunity to own a piece of Chicago history. It still needs some work. That shouldn't scare a buyer who can afford the price tag: \$4.3 million dollars. For more information: carlacares.com —BC

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"BIEDERMEIER: THE INVENTION OF SIMPLICITY"

Sept. 16, 2006–Jan. 1, 2007, Milwaukee Art Museum (414) 224-3200, Mam.org

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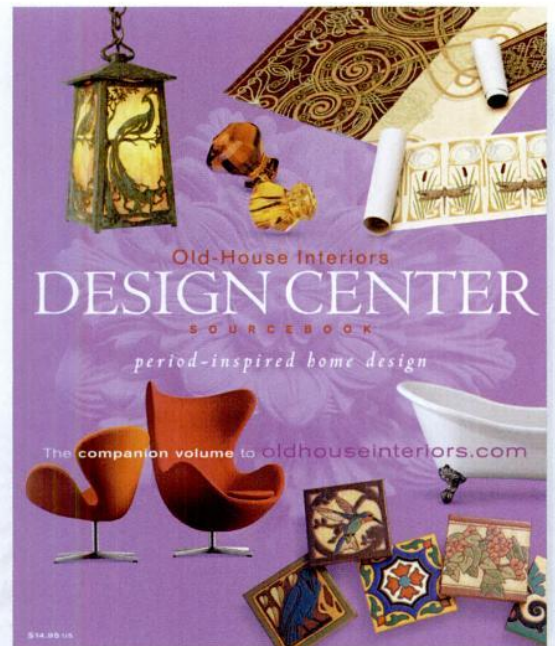
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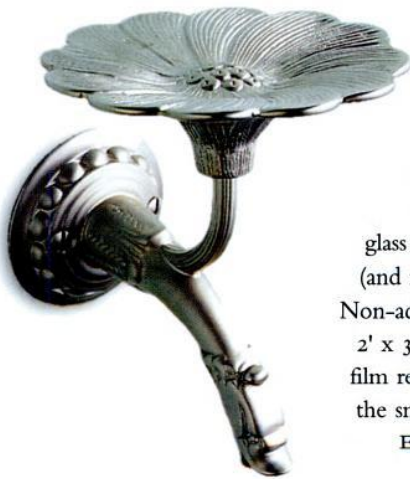


► Phat Fifties

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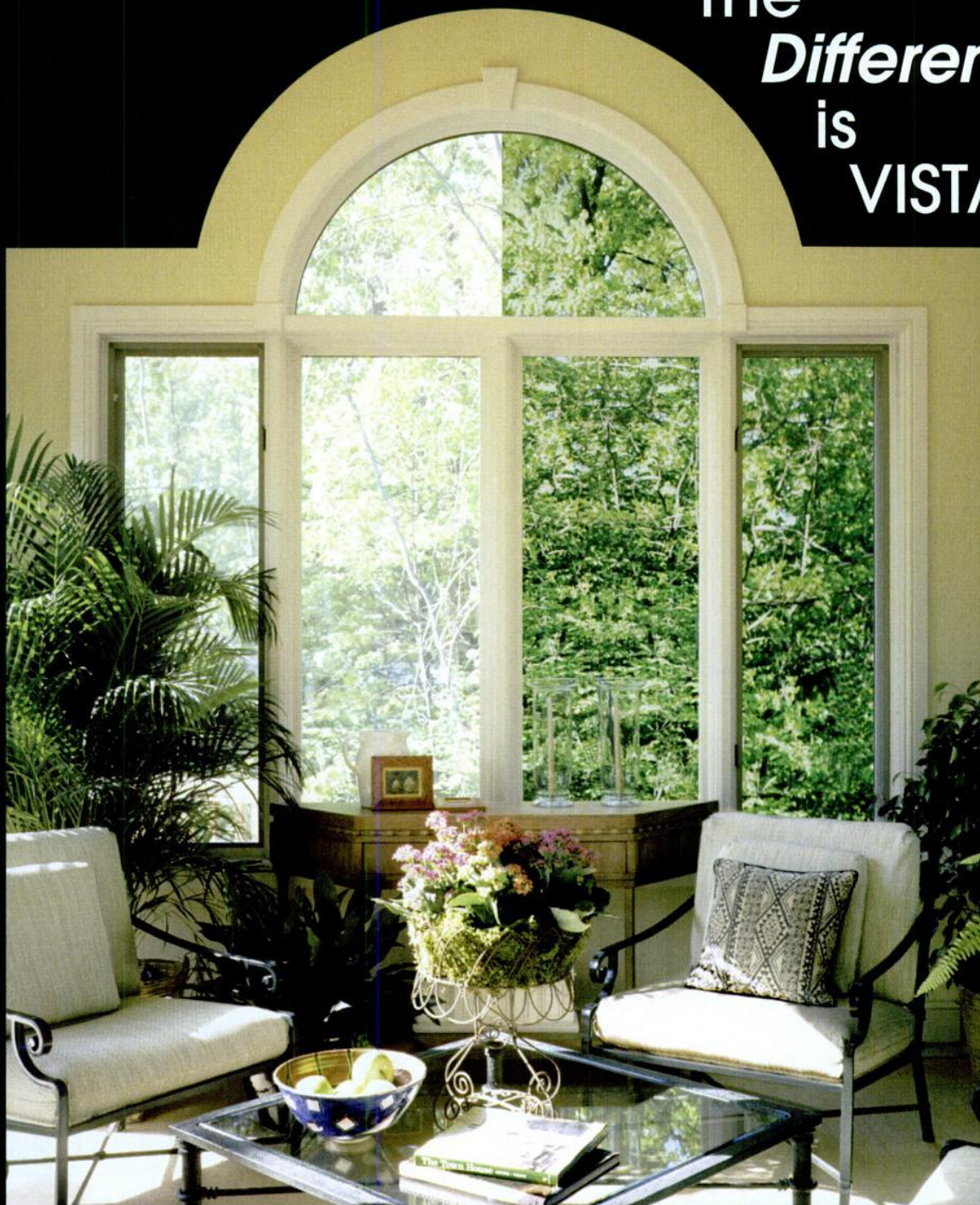


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Create a vibrant, Art Deco-friendly backsplash with decos and liners from Mission Tile West's Revival line. Prices for the liners begin at \$13.50 per piece. The 6" x 6" decos are \$24.95 each. Contact (626) 799-4595, missiontilewest.com

Seared Copper

Hand-woven from precisely cut slats of copper, this iridescent backsplash has a seared patina. The splashes come in widths from 30" to 50", perfect for the space behind a range. Prices range from \$470 to \$940. From Frigo Design, (800) 836-8746, frigodesign.com

Back with a Splash

Green as Glass

Sparkling like a cathedral window, these glass-fused ceramic tiles make an unusual choice for a backsplash. Available in several colorways, the 3" x 3" deco tiles cost \$12 to \$14 per piece.

From Trikeenan, (603) 355-2961, trikeenan.com

Twisting Tiles

Prairie Lattice is an exclusive design that can be customized to fit a specific space. Eight pieces create the twisting pattern with vortex effect. The pattern costs \$75 per square foot. From North

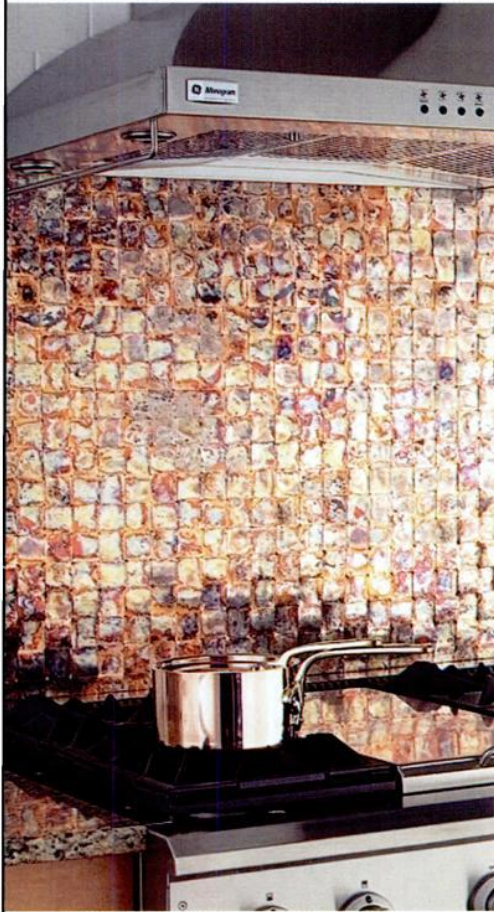
Prairie Tileworks, (612) 871-3421, handmadetile.com



Hispanic Style

Colorful and intricate, these Talavera tiles are entirely handmade in Puebla, Mexico. They're available in eight patterns and two sizes. The 4" tiles are \$15.50 each. The 6" tiles sell for \$19.50 per piece. From Native Trails, (800) 786-0862, nativetrails.net





◆ Pressed in Time ◆

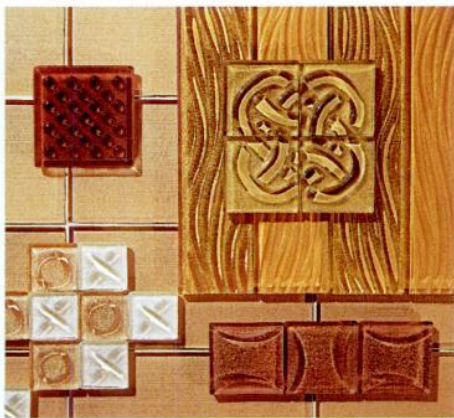
Jason Fannin creates his copper tiles from pressed-metal patterns that date to as early as 1820. Intended for backsplash installations, tile sizes range from 6" to 12". The 6" squares are \$14.99. From the Metal Peddler, (724) 234-3930, themetalpeddler.com

Ancient Nature ◆

Be the first in your neighborhood to have a 50-million-year-old fossil fish for a backsplash. Prices for the calcium carbonate fossilized shale, quarried in Wyoming, vary depending on size and rarity. Contact Green River Stone Company, (435) 753-4069, greenriverstone.com

◆ Kisses, Waves, and Knots

These unique heat-slumped tiles come in patterns that include small decos (Kiss, Encircled), larger decos (Braid, Multi-dot, Woodruff), and Linen Textured, a "Surface" tile. Decos are \$5 to \$25 each. Surface tile is \$56 per square foot. From UltraGlas, (800) 777-2332, ultraglas.com



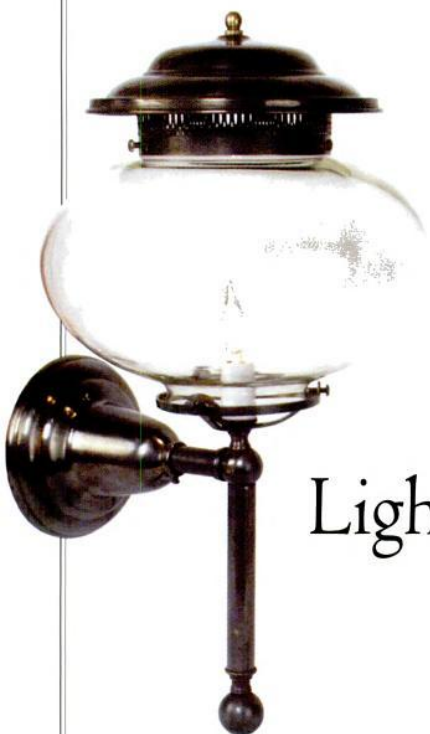
Splashed With Tin ◆

Grandma's Quilt is a traditional pressed metal "tin ceiling" pattern that's sized for backsplashes. The panels measure 18 3/8" x 24 3/8".

Prices range from \$6.50 for a paint-ready panel to \$29.75 for copper. From M-BOSS, (866) 886-2677, mbossinc.com



Lots more in the Design Center at oldhouseinteriors.com



• For Your Carriage House

Based on a period carriage light, the reproduction Coach light is suitable for indoor or outdoor use. The lantern measures 18" high and is 12" deep. A set of two is \$795. From PW Vintage Lighting, (866) 561-3158, pwwintage-lighting.com

Light from the Colonial Revival

Lots more in the Design Center at oldhouseinteriors.com



♥ Bowl of Light

In the early 20th century, electricity made it possible to use large glass shades and the drop bowl was born. In polished brass with a satin embossed leaf bowl, this version retails for \$333. From Antique Lighting Company, (800) 224-7880, antiquelighting.com

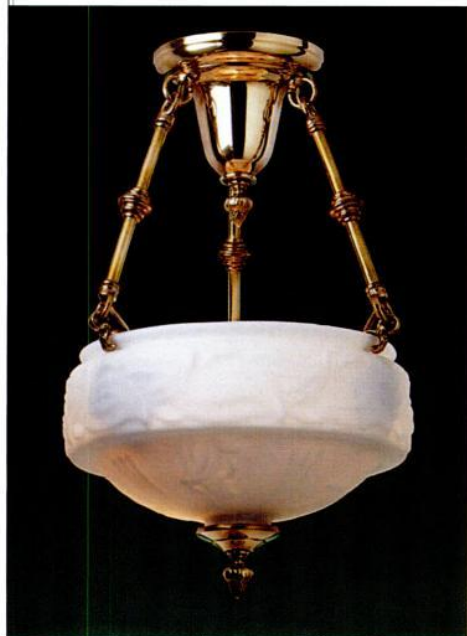


Up in Arms ♥

The style of the Canterbury five-arm chandelier harks back to the Renaissance, but the electrified candles clearly mark it as Colonial Revival. Prices range from \$1,011 for polished brass to \$1,643 for brushed nickel (shown). From Brass Light Gallery, (800) 243-9595, brasslight.com

♥ Waxing Candlelight

A favorite affectation of the Colonial Revival movement was electrified candles with faux wax drips. In estate bronze with a cream candlestick cover, the Huntington candle sconce sells for \$159. From Schoolhouse Electric Company, (800) 630-7113, schoolhouseelectric.com



♥ Hurricane in the Hall ♥

The Bostonian hurricane lantern features 24 hand-cut stars and three electric candle stubs. Shown in aged brass, it has a diameter of 10" and a minimum length of 25". It's \$425 from Renaissance Antique Lighting, (800) 850-8515, antique-lighting.com





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OLD-HOUSE INTERIORS 29

All dressed up in red & white

A collection of red-and-white vintage kitchenware provided inspiration and furnishings for this luscious and practical room.

BY PATRICIA POORE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

WHO DOESN'T like an old-fashioned kitchen (or strawberry shortcake, or imagination)? This one is in a 1926 Colonial Revival house that has Arts and Crafts features. When the current owners purchased it, most of the house was close to original, with unpainted oak woodwork and original light fixtures. But the kitchen had been remodeled, not all that well, in the 1950s and again in the 1970s. Carolyn and Bill Wolfe remember its dropped acoustical-tile ceiling, the sparkly Marlite and brown-and-gold vinyl wallcovering on the walls, dark cabinets, gold-speckled

Formica countertops, and the unattractive, textured-vinyl floor.

When the couple pulled back the 1970s kitchen, they uncovered the 1950s, including worn blue linoleum and white metal cabinets. But they realized that the kitchen's 1920s Queen Bengal coal/wood stove had remained stoic in its alcove, and that the built-in oak cabinets in the pantry were original.

They decided to take the room back to the era that matched their red-and-white collection of small appliances and cookware, amassed over many years. It had all started with a

The kitchen showcases red-and-white appliances, utensils, and decorative objects, mostly of the period 1945–55. The furniture is old; reproduction vented cabinet doors are right out of the postwar period. Real linoleum is Forbo's Marmoleum Bleecker Street sheet flooring in red.







RIGHT: The cookstove is a restored original: a 1955 O'Keefe & Merritt "Hi Vue" model. **ABOVE:** Still in its alcove—since the 1920s: a Queen Bengal combination coal and wood stove. At times it supplies supplementary heat, or keeps Thanksgiving dishes warm. **BELOW:** The owners collect vintage utensils with red (or green) Bakelite (or wood) handles.



RIGHT: Carolyn and William Wolfe, with daughters Emily and Leslie, on the porch with their 1940s kitchenware. They really use it all: "canisters are filled with grains . . . the bowls are for my everyday mixing and serving," says Carolyn.

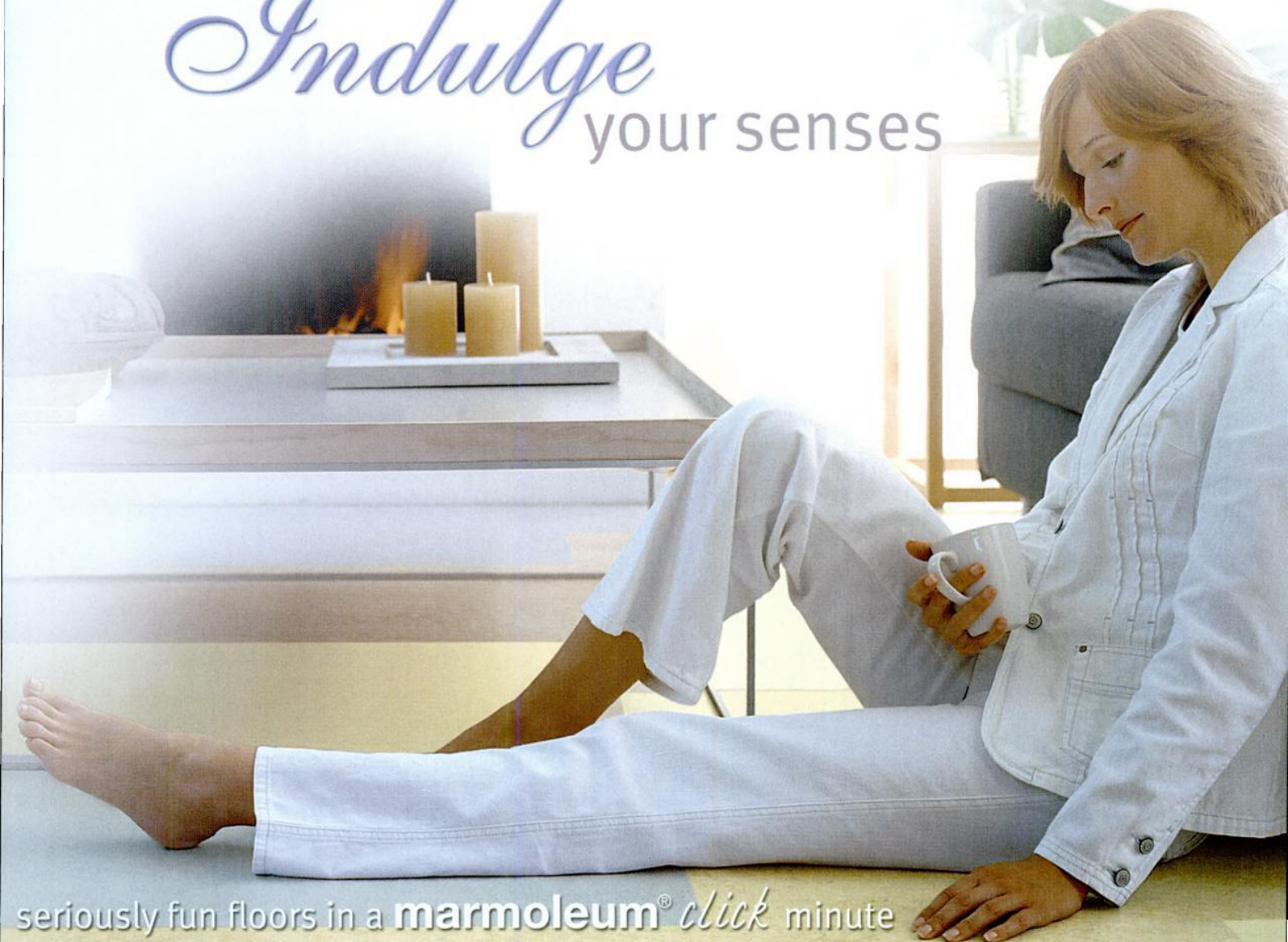
1947 Daystrom chrome table and chairs set. Then there was the vintage sour-cream glass with its red rooster. Roosters, Carolyn reminds us, were a typical motif of the 1940s for kitchens. The glass led to a custom-cut linoleum floor, which you can read more about on p. 122.

The walls are painted bright white; the vintage "Bantam" wallpaper border by Trimz is from the 1940s. The lower half of walls has a bead-board finish. The deep baseboards, shoe moulding, and base cap match those in the rest of the house. Custom cabinets were built by Doug Puterbaugh, "a great guy from Millwork Magic in Millmont, Penn.," who followed Carolyn's drawings, which mimicked 1940s kitchen cabinets she'd seen in old magazines.

The cabinets were made with metal grilles in the doors under the sink, and rounded shelves, and legs with a classic Deco winged design copied from a Forties freestanding cabinet they'd had for years. Over the sink, the Deco wing design is repeated in the wood valance that acts as a light baffle. Vintage (unused) chrome and



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RIGHT: The curtains were sewn by Carolyn's mother, Ellen Zelnick, from 1940s fabric found at an estate sale a dozen years ago. Vintage Royal Copley rooster figurines continue a theme. **BELOW:** Rescued cupboards hold everyday items from the 1940s, including canisters, spice jars, bowls, and a juicy collection of tablecloths from the period.



The impressive collection of (mostly red) vintage kitchenware, from Hazel Atlas bowls to Telechron wall clocks, came from twenty years of searching at estate sales, flea markets, antiques malls . . . a few things came through eBay.



red hardware was picked up from antiques shows and on eBay.

The new cabinets were topped with reproduction, red, "cracked ice" countertops and backsplash and aluminum edging with red inserts. A Fisher-Paykel double-drawer dishwasher fits right in. A highlight is the 1947 double-basin, double-drain-board, white sink that Carolyn bought for \$25. The faucet is a retro-style bridge faucet from Danze. The backsplash is of American Olean's white subway tile with a red cap.

But the centerpiece of the whole

kitchen is a restored, 1955, O'Keefe & Merritt "HiVue," red, 40-inch stove.

Bill and Carolyn Wolfe did the majority of the work themselves, beyond construction and installation of the custom-made cabinets, and the electrical work. They started "the day we moved in, and the transformation took five years." Carolyn appreciates the end of renovation: "After years of falling plaster, loose floor tiles, and using a utility sink, I couldn't be happier. In this room, I enjoy doing the dishes!" ✦

RESOURCES LISTED ON P. 120

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Discovering Painted Ladies

BY CHARITY VOGEL

“UM—THANKS, Gram. I guess.” I was twelve. My grandmother had handed me the cardboard box like it was a casket of gold doubloons, a priceless treasure chest. I had lifted off the top gingerly, catching my breath. What would rest inside? With one finger, I poked tentatively into the tissue paper nestled in the box.

Under my fingertip I felt a smooth, rounded shape. I grasped it and lifted it out, holding it up for inspection.

A ceramic figurine, shaped to look like a woman’s neck and head—wait a minute, a head?—but bigger than a good-sized grapefruit, and painted with elaborate care

But I was still curious. What’s the deal with these heads? Do people actually like them? What gives? To satisfy my curiosity, I decided to contact one of the country’s bigger head-vase aficionados.

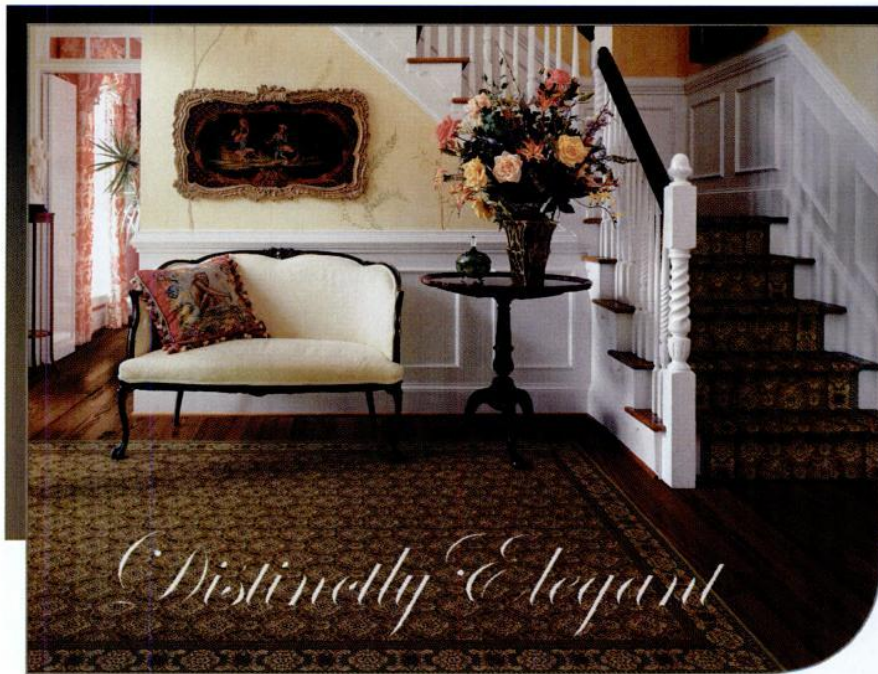
to give the impression of cherry-colored lipstick, heavy blue eyeshadow, blushing cheeks, and mascara. More puzzling still, there was a hole in the top of her head, exactly where the bun at the top of her elaborate up-do hairstyle would be.

“It’s a vase,” my grandmother said proudly. “She’s a vase!” Yes, I was now the owner of an antique ceramic head vase.

Maybe you’ve seen one of these (and even snickered at it—feel free to admit it). In their heyday, back in the 1940s through the 1960s, these objets d’weirdness were seen as chic and serviceable, a favorite of florists, shopkeepers and housewives alike. My grandmother Estelle, who in her younger days had operated a small ceramics and gift shop on Buffalo’s Polish-American East Side, made her own head vases, which she sold in her shop for a dollar. (I know, because the vases she gave me still have prices written on the bottom.)

Now, these painted ladies show up at garage sales, estate sales and in upscale antique emporiums, as well as on the Internet, where passionate collectors—people who think a couple of hundred Betty Grable-esque heads perched in the living room make for a cool conversation piece—fork out hefty sums to scoop them up. Avid

collectors, in fact, have driven up the value of these vintage heads on eBay and in antique shops to as much as \$800 for a pristine head made by one of the more sought-after ceramic artists, and sometimes more than \$3,000 for a rarer head—such as the much- [continued on page 38]



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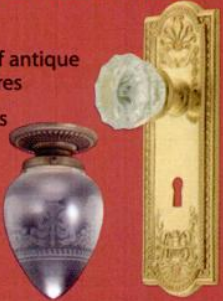
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HEAD HUNTING: COLLECTING CERAMIC HEAD VASES

Ceramic head vases are fun to collect, because they're both accessible and tantalizingly elusive.

You'll find some basic models—like the “Glamour Girls” shown here—at garage sales, estate sales, antique shops, even thrift stores. Expect to pay anywhere from \$35 to \$100 for a basic head vase; the price will vary depending on how



ornate it is. But you'll have to hunt a lot harder for the rarer antique heads, including any models made by Betty Lou Nichols, a highly prized head-vase artist, or any of the vintage heads modeled after female celebrities of the 1950s and 1960s—Lucille Ball, Marilyn Monroe,

Carmen Miranda, Jackie Kennedy and the like. Those vases can cost hundreds, if not thousands, of dollars.

Still, there have been wonderful success stories among head collectors. You might luck into a flea-market steal for a couple of bucks—you never know! “A woman I know found one at a garage sale for two dollars, and it turned out to be a Betty Lou Nichols,” said Bonnie Wood, the Arkansas expert. “I had never even seen that one before. She ended up selling it for \$3,800.”

One warning: there are

currently lots of fakes out there, mass-produced cheaply in Japan and other countries and sold to unwary collectors on sites like eBay, as well as through some less scrupulous private online vendors. Be sure to inspect a head in person before you buy it, inspect online photographs closely, or ask for third-party verification. Cheap fake heads generally look cheap, so you should be able to tell the difference—especially after you've handled some of the true vintage ones.

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prized vases depicting female movie stars and celebrities including Carmen Miranda, Lucille Ball, Mitzi Gaynor, Marilyn Monroe, and Jackie Kennedy.

I didn't know all that on the day my grandmother handed me her prized head, of course. And so I thanked her—rather dubiously, I'm sure—and tucked the little ceramic figurine back into her box, which I put high up on a closet shelf and promptly forgot about . . . —until I bought a home of my own, that is, some fourteen years later.

Scrounging through my old closet, I came across the faded cardboard box and the painted head—Gertrude, I've since named her—and decided she had to fit into my new décor scheme. She was a family heirloom, after all! And I couldn't very well exclude her on the grounds that my taste is too mainstream or high-end for her. Do I not decorate with antique and thrift-store finds, as well as newer stuff? Do I not own a collection of mismatched old chairs, half of which I've found curbside and "fixed up"? Did I not recently clamber through a junk-pile of construction debris to rescue a World

War II-era poster, when the American Legion down the street was getting renovated?

I do, I do, and I did. My house, an 1898 Victorian in a small rural village, boasts about as eclectic a decorating scheme as you can find. And so Gert and Sadie—the other head my grandmother gave me, a swanky brunette in a tight orange sweater—went onto a shelf in my kitchen, where they add an undeniable dash of style and glamour to the day-to-day proceedings.

But I was still curious. What's the deal with these heads? Do people actually like them? What gives?

To satisfy my curiosity, I decided to contact one of the country's bigger head-vase aficionados, Bonnie Wood. Wood, who runs the website antiqueheadvases.com, has 300 heads in her private collection, which she keeps carefully displayed inside custom-built cabinets in her Pine Bluff, Arkansas, home. She also deals in vintage heads on her website—selling specimens for as low as \$35 and as much as \$3,500. (The latter sale price was for a rare Monroe head she recently sold.)

Head vases are a big deal, Wood told me, and after



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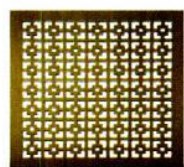




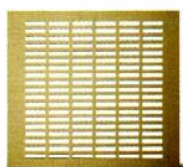
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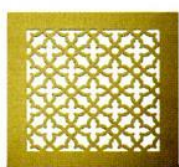
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START YOUR COLLECTION

- **EBAY.COM** Search under "head vases" for a tour of the types of heads available and their price ranges.
- **ANTIQUEHEADVASES.COM** Bonnie Wood's website (all guaranteed authentic heads).
- **Head Vases, Etc: The Artistry of Betty Lou Nichols**, a book by Maddy Gordon, one of the country's foremost experts on head vases, from Schiffer Books, **SCHIFFERBOOKS.COM**
- **Headhunters** newsletter, also by Maddy Gordon, available by writing P.O. Box 83 H, Scarsdale, NY, 10583
- **The Encyclopedia of Head Vases**, by Kathleen Cole, also from Schiffer Books, **SCHIFFERBOOKS.COM**

a few decades out of fashion in the 1970s and 1980s they're now exploding again in popularity. Thousands of people collect them, paying hundreds or thousands of dollars for prize models. Every year, Wood said, there's a big head-vase convention in Kissimmee, Florida, which draws hundreds of people. "A lot of people run across them at garage sales," she said. "And a lot of people start collecting them because the heads were handed down to them. Once they get in your blood"—Wood laughs gently at this—"you just can't resist them. You want every one you see."

Well, maybe, but maybe not. Two seem good enough for me, to tell you the truth. They spice up my kitchen, but anything more might be a bit—over the top?

Wood told me that my grandmother's head vases are classic examples of the popular "Glamour Girl" heads of the 1950s and 1960s. Those ceramic head forms were sold as unfinished pieces in mass lots, she said, and then the heads were painted and fired by shop owners and florists, who sold them for a couple of bucks or put flowers in them. "They're usually not worth as much," she said apologetically, "mainly because so many people made them."

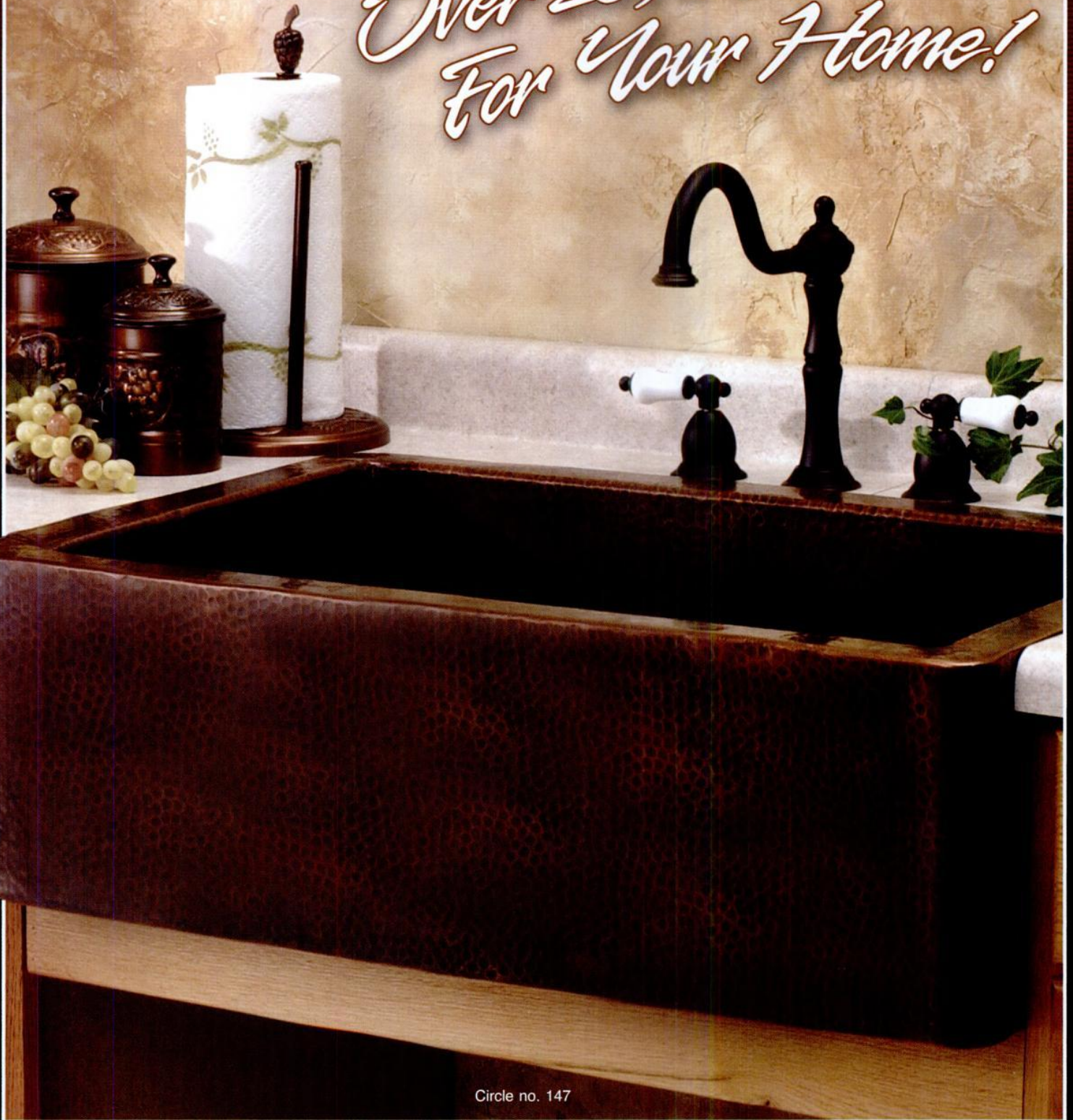
That's just fine with me. My painted ladies aren't going anywhere.

Every time I glance at them, these days, I think of my grandmother, who is now 92 years old and frail. Sometimes I wonder: did she really think these painted ladies were the height of style, the epitome of chic? Or did she enjoy them with a twinkle in her eye, her tongue firmly planted in her cheek?

Back then, at age twelve, I never thought to ask. Now I wish I knew. ✦

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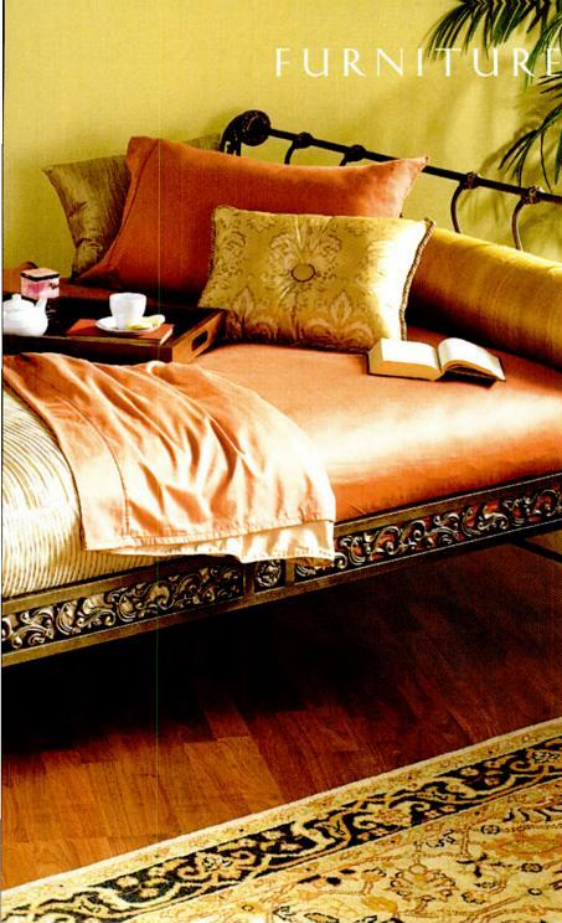


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ABOVE: An Empire-inspired iron daybed with an aged bronze finish, from Wesley Allen. **RIGHT:** Simon Horn's *lit bateau* Chartres daybed offers both historic provenance and an ingenious pull-out second bed. **BELOW:** The Prairie Sofa Bed from Stickley, in oak or cherry with leather upholstery.



There's quite a history behind sleepers that tuck away under a bed or that change like a chameleon from day to night.



An Extra Bed

BY MARY ELLEN POLSON

ADDING A BED to a home without a room to spare is a familiar dilemma, as common today as it was in medieval times, when some clever soul put casters on a bunk and slid it under a larger bed. Nowadays, we're more likely to hide the spare bed inside a sofa (or pull an inflatable air mattress out of a closet), but those are by no means the only options. Intriguingly, many of these extra beds look and function much as their historic predecessors did. And, where space is short, there is usually at least one option that will suit most period décors.

I've already alluded to the **trundle bed** (also known as a "truckle"), a low bed that can be wheeled underneath a bed of ordinary size. The name comes from the casters, or truckles, that made the bed portable. Although we associate trundle beds with children, historically they were most commonly used by servants who slept in the same room as their masters.

(The first literary references to the "truckle" occurred at the beginning of the 1600s: Falstaff had a truckle bed in his lodgings in *The Merry Wives of Windsor*, and in *Hall's Byting Satyres* (1599), the trenchor chaplain did "lie upon the truckle, whilst his young master lieth o'er his head.")

Present-day trundles make ideal extra beds in the room of a child or adolescent. Not only is a trundle less expensive than a second bed, it easily tucks out of sight to free up floor space. Style choices range from Early American (Leonard's New England's version is based on a period trundle) to Victorian cast iron (Charles P. Rogers, American Iron Bed Company) and a cottage version of carved Eastlake (Maine Cottage).

The **daybed** is the forerunner of both the couch and the chaise longue. In 18th- and 19th-century America, it was a true (usually single) bed, with a headboard and footboard of the same [continued on page 44]

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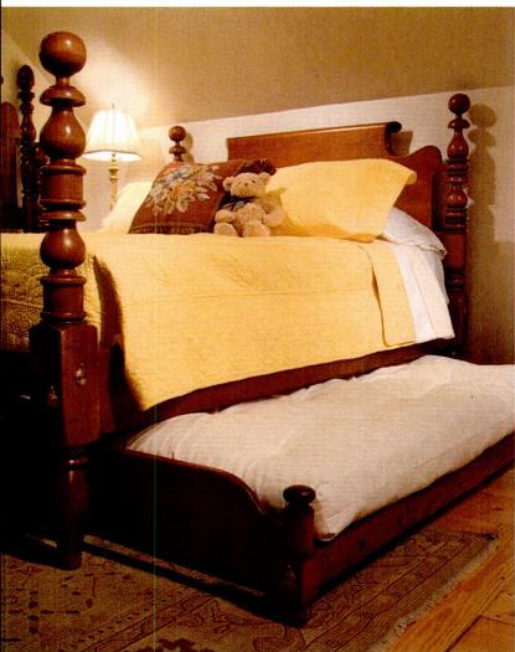
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ABOVE: Harvest House's Mission Day Bed comes in oak or cherry. **RIGHT:** A reproduction of an early-19th-century daybed, with side bolsters and extra cushions.



ABOVE: A trundle bed from Leonards New England features a turned finial and comes with a futon mattress. **BELOW:** Casual Living's Dillon futon marries Asian and Mission styling.



height. Intended to be placed lengthwise against a wall, the neoclassical daybed was more highly ornamented on the exposed side; bolsters served as armrests at either end. The daybed easily converts from seating to a sleeping space for a nap or a night.

Contemporary versions of the daybed include Simon Horn's French-inspired version that conceals a second mattress in a pull-out drawer. The beds use a patented mechanism that allows the hidden mattress to pop up level with the exposed mattress—either as a queen bed without dividers, or two same height twin beds. Other designs (like the example from American Iron on p. 46) can easily conceal a trundle underneath.

The **Murphy Bed** remains an old-house (or perhaps old-apartment-house) classic. Invented in San Francisco about 1900 by William L. Murphy, the bed folds down from a

position that's flush with the wall and can literally disappear into a closet or built-in wall unit. The Murphy mechanism is a counter-balancing bed frame that attaches to the floor, then pivots up into an enclosure that's usually from 16" to 24" deep.

Murphy came up with the idea because his bedroom was also his sitting room. The Murphy bed is a good solution for rooms with more than one purpose, particularly offices or dens. Since most of the companies that offer Murphy beds now are likely to be cabinetmakers, you're actually paying more for the built-in unit than the bed. Obviously, this offers plenty of opportunity to match a period décor with appropriate woodwork or cabinetry.

We tend to think of the **sofa bed** (or convertible sofa) as a contemporary invention, but the concept probably originated in the late 19th

Since most of us no longer have servants sleeping in our rooms, the uses of present-day trundle beds are not as legion as say, a sofa that converts to a queen-size bed.

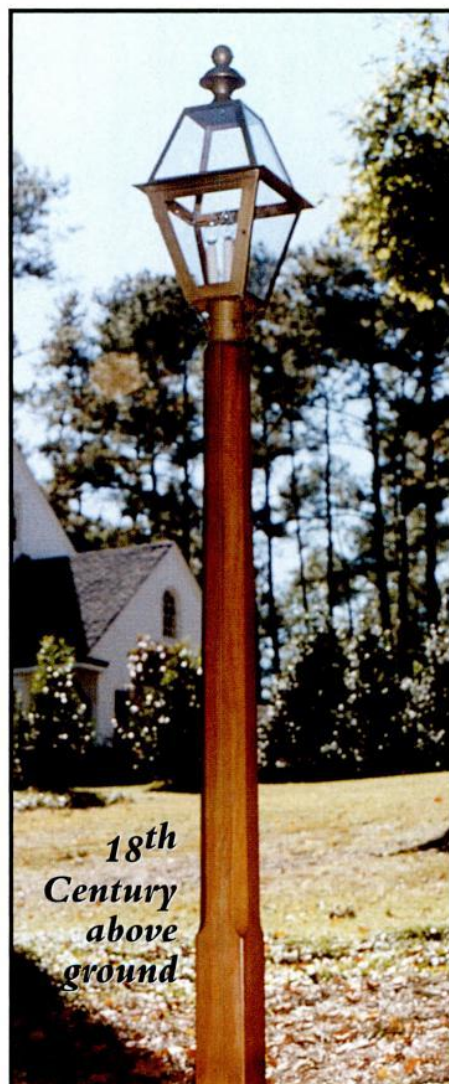


A Murphy bed is a great solution for homes with a limited number of rooms or an occasional need for an extra bed. This one folds down out of a custom-made paneled cabinet; the interior is equipped with recessed lighting for bedtime reading.

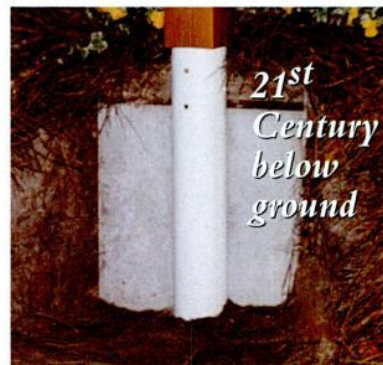
A BETTER SOFA BED

The era of the back-breaking sofa bed is mercifully over. The new trend is toward sofas that are designed primarily for sitting, but that can be pressed into service as a bed using a variety of mechanisms that don't involve a metal bar that crosses under the back of the sleeper. The best of these fold down to create a flat, comfortable mattress that distributes the weight of both mattress and sleeper evenly. Companies like Design Within Reach (dwr.com) and Apt (apt-ny.com) offer clean, sleekly modern designs that may be more comfortable from a bedding standpoint than as pure seating (the stiffer, high-density foam padding that creates firm support for a convertible bed can't pretend to be as plush as a sinkably soft sofa with down-wrapped cushions).

- Among the most inventive is the Swing from Apt, a New York-based store that caters to budget-minded hipsters. This minimalist chaise longue features back and arm rests that float above the seat. The compact (82" long) lounge ingeniously transforms to a standard-sized queen bed.
- Design Within Reach offers a slew of contemporary offerings, including a 1934 daybed designed by LeCorbusier. One of the cleverest is the Sliding Sofa, an Italian design that uses cushions of the same size for both seat and back rest. The seating position works because the back rest extends below the plane of the seat when it's upright. With the back folded down, the cushions make a comfortable, perfectly flat, queen-size sleeper.



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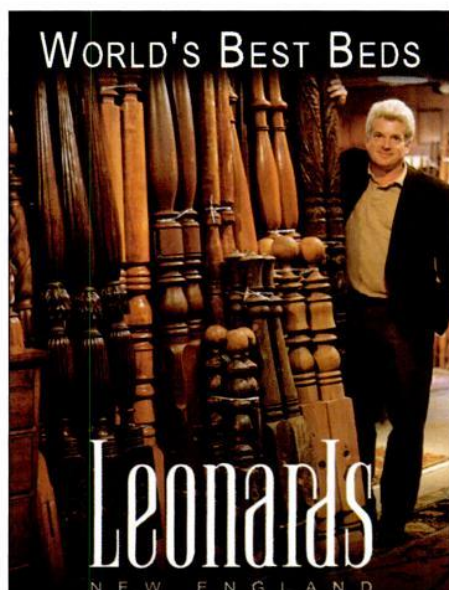
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ABOVE: Among the kid-friendly options from American Iron Bed Company is the Sebago. **RIGHT:** Maine Cottage's original trundle, beneath the Lizzie bed.



With the mattress stored in this position, a sofa bed is only as good as the construction of the mattress, the frame it rests on, and the strength of the couch itself.

century. As early as 1902, Samuel Clayton Green patented a sofa bed for the Leonard Sofa Bed Co., which was owned and operated by African-Americans. Unlike a traditional daybed, a convertible sofa contains a bed that folds out of what looks like a perfectly normal couch. Convertible sofas didn't really get rolling until after World War II, when the furniture industry popularized them.

Most sofa beds contain a mattress that rests on a heavy metal frame that folds, accordion-like, underneath the sofa's seat cushions. With the mattress stored in this position, the bed is only as good as the construction of the mattress, the frame it rests on, and the strength of the couch itself. One maker of convertible sofas, Carlyle, builds its frames out of kiln-dried hardwood sufficient to support nearly 500 pounds of dead weight and thickly pads its proprietary frame. Well-made period-friendly options include the panel-sided Prairie and spindle-sided Fayetteville sofa beds from Stickley, both in quartersawn oak or cherry. ♦

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- **HARVEST HOUSE** (877) 939-8606, harvesthouse.on.ca *Empire-style daybed*
- **LEONARDS NEW ENGLAND** (888) 336-8585, leonardsdirect.com *Early American reproductions*
- **MAINE COTTAGE** (888) 859-5522, mainecottage.com *Daybeds, trundles, bunk beds*
- **MCKINNON FURNITURE** (800) 532-5461, mckinnonfurniture.com *Macintosh-, Mission-, and Prairie-style beds*
- **MURPHY BED CENTER OF NEW YORK** (888) 394-7722, murphybedsystems.com *Fold-down beds and custom cabinetry*
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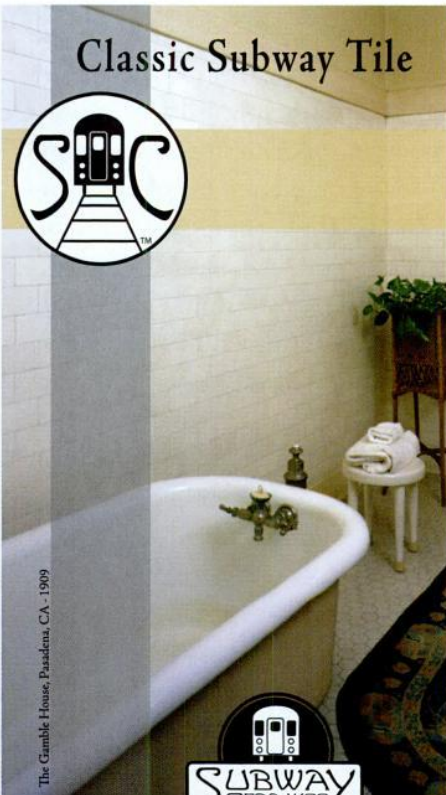
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Savvy in Seattle

BY BRIAN D. COLEMAN

THE FACT IS, I am a Seattle native, someone actually born here. That's becoming rare, it seems; so many people have moved in from California or the East Coast. Although houses in the Emerald City have become just as expensive as elsewhere and we now have our share of traffic and congestion, Seattle remains a friendly town—and a great place for restoration buffs to visit.

Downtown has gone “uptown” with dozens of high-rises and skyscrapers. But Pioneer Square, the oldest part of the city, is still a vibrant area of restaurants, trendy boutiques, and (my weakness) bookshops. Following the 1889 fire that destroyed most of Seattle's wood-frame buildings, Pioneer Square was rebuilt in fireproof brick and stone; many of

the buildings exhibit the handsome, Richardsonian Romanesque style. (Ochsner and Andersen's book *Distant Corner* [Univ. of Washington Press, 2003] details Richardson's legacy in Seattle.) I recommend a walking tour starting at the intersection of First Avenue and James, where the graceful, iron and glass pergola built for the 1909 Seattle World's Fair still stands. (It was the canopy for public restrooms underground.) Duck into Elliot Bay Bookstore at 101 S. Main; it smells enticingly of books and coffee (and real men do eat the delicious quiche in the basement café). Walking up a block east brings you to the granite and white terra-cotta Smith Tower at 506 Second Ave., which was the tallest building west of the Mississippi when it was built

in 1914. White-gloved attendants in the hand-operated, brass cage elevators will whisk you to the Chinese Room on the 35th floor, paneled in ornate carvings given by the Empress of China. Stroll outside on the observation deck for a 360-degree view of the city. (Hint: it's more comfortable and less crowded than the celebrated Space Needle observation point.)

Now that the bird's-eye view has oriented you, meander south along Second Ave. to Jackson St. and have lunch in colorful China Town. I like the Purple Dot Café at 515 Maynard Ave. S.: baked sweet spaghetti. Go for a slice of green tea cake at the café at the historic Panama Hotel, at 605 S. Main St. [(206) 223-9242].

Well fortified, walk (or take a free downtown bus) north up First

ABOVE: The Pike Place Market clock is a well-loved Seattle landmark, keeping time at a marketplace that opened in 1907.

OPPOSITE: Rejuvenation's relatively new Seattle store showcases furniture as well as lighting and hardware.

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Seattle is a hotbed of restoration and good new work. Here are some of my favorite stops:

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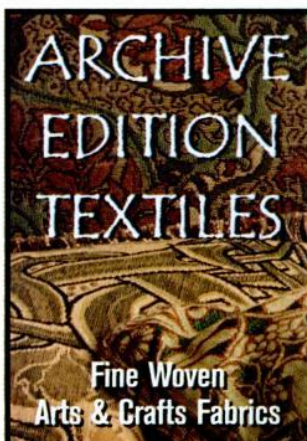
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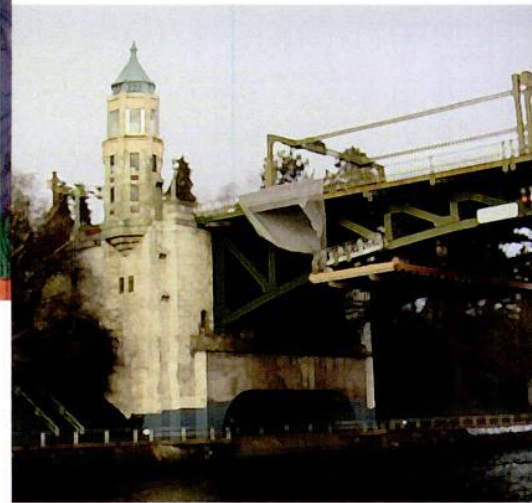
The Chinese Room is at the top of the Smith Tower. The Montlake Bridge near the University is one of Seattle's six drawbridges.



Ave. The Seattle Art Museum at 100 University St. was designed by noted architect Robert Venturi and has good collections of Native American and Asian art; the Grand Staircase is worth the admission price. Across the street, the Pike Place Market, which opened in 1907, is one of Seattle's favorite stops for fresh produce, visited by locals and tourists: pikeplacemarket.org Watch employees toss fish to each other across the counters at Pike Place Fish. Seattle may be all about coffee, but do try a cup of tea and an English crumpet at The Crumpet Shop, 1503 First Ave.

SEATTLE REMAINS a city of neighborhoods, with housing stock from the first half of the 20th century. Bus service is available but I recommend driving. Start by taking Queen Anne Ave. up to the top of Queen Anne Hill, the highest in the city and one of the first neighborhoods to be settled. Turn west onto Highland Drive and pull over to Kerry Viewpoint, with its unsurpassed views of downtown and, on clear days, Mt. Rainier. Shops and eateries abound on top of the hill; visit Singer Galleries at 411 W. Galer for a nice selection of oriental and 19th-century antiques [singergalleries.com].

Just north of Queen Anne is Fremont, a funky and colorful area of artisan bou- [continued on page 52]



TOURING Seattle

- **HISTORIC SEATTLE** is an excellent resource for those interested in architectural tours and events: (206) 622-6952, historicseattle.org
- **RIDE THE DUCKS TOUR** is a fun way to see the city: (800) 817-1116, ridetheducksofseattle.com
- **SEATTLE'S WATERFRONT:** for guided tours, go to ci.seattle.wa.us/tour/water.htm

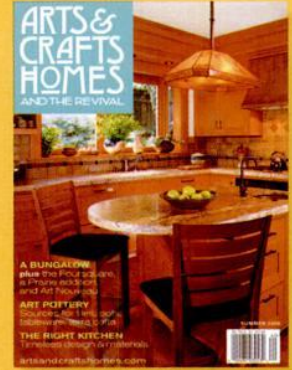
HAPPENINGS

- **BALLARD LOCKS** is a favorite spot to watch boats and salmon migrate back from the ocean: inballard.com
- **BOEING TOURS:** futureofflight.org
- **EXPERIENCE MUSIC PROJECT** is for those young at heart, in Gehry's famous building: emplive.org
- **HISTORIC SEATTLE BUNGALOW FAIR** includes tours, lectures, show and sale, Sept. 30 - Oct. 1, Town Hall on Eighth Ave.: (206) 622-6952, historicseattle.org
- **MUSEUM OF FLIGHT** is the place for aviation buffs: museumofflight.org
- **MUSEUM OF GLASS** is in Tacoma, an hour south. Chihuly and others: museumofglass.org
- **SEATTLE CENTER** was the site of the 1962 World's Fair, where interesting events still go on: seattlecenter.com

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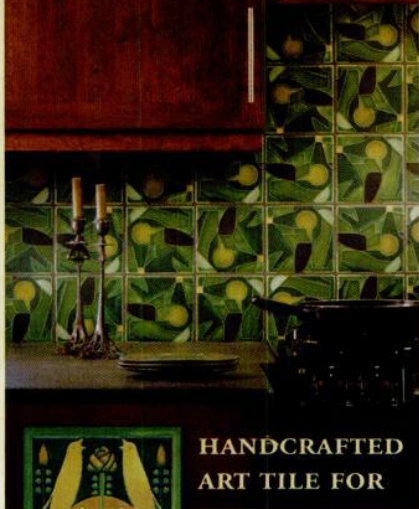
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tiques and shops. Deluxe Junk, at 3518 Fremont Pl. N., always has interesting unused stock from the Fifties and Sixties. If you find yourself in Seattle in June, don't miss the Fremont Fair with its artisans and food and famed Solstice Parade [fremontfair.com]. Check out the hilarious Volkswagen-eating, two-ton troll sculpture under the Aurora Bridge.

Go east of Fremont along Lake Union and note the colorful houseboats moored on the lake. A short drive brings you to the U District and the "U-DUB" (University of Washington) campus. Drive north over the Montlake Bridge, one of Seattle's six drawbridges, and then slowly cruise through Capital Hill's historic neighborhoods full of late-Victorian and historical revival homes. Broadway, the main drag, has a large selection of restaurants—but to experience a Seattle institution, forget your diet and indulge in a cheeseburger, shake and fries at Dick's, 115 Broadway E.. It's been Seattle's favorite fast-food drive-in since 1954.

End the evening with a cruise on Elliot Bay to see Native American dancing and enjoy a delicious salmon dinner at Tillicum Village [tillicumvillage.com]. More time? Take the 45-minute seaplane journey from Lake Union to Victoria, British Columbia [kenmoreair.com].

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OLD-HOUSE INTERIORS 53

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Shades, Shutters & Blinds

BY PATRICIA POORE

INTERIOR ROLLER SHADES, shutters, and Venetian blinds are the basics in window dressings for houses of almost all periods and styles. Each is historical, eminently practical, costs less than high-quality drapery—and doesn't preclude the addition of soft treatments now or later. In fact, using a shade, shutter, or blind may be a cost-conscious way to begin a historical treatment for the window. Later on, when the budget allows or the room evolves, a valance or swag or drapery panels may be overlaid.

Used alone, these treatments have a pleasingly modern look, but all date to the earliest days in this country. Wooden Venetian blinds are featured in renderings of rooms from colonial Philadelphia from the late 1600s and through the 18th century. Interior shutters (along with so-called "Indian shutters," which are solid-panel shutters that slide into the wall) were a part of the window treatments

of many early rooms; as they do today, they provided privacy, ventilation, light control, and heat retention in the winter. In the South, interior louvered shutters were in use. Today's hardwood shutters very closely resemble the old ones. [Note: today,

LEFT: A roller shade is practical but unobtrusive beneath a glass curtain and swag with jabots, in a 1920s bedroom at Ames Plantation, Tennessee. **CENTER:** A portière finds new use as a drapery panel over louvered shutters that admit light while providing privacy in a bedroom. **RIGHT:** Ivory Venetian blinds are matched cleanly to the woodwork.

USE ROLLER SHADES

- with café curtains or other low-projection treatments
- as the least expensive, operable covering along with fixed dressings such as a pelmet or swag
- in utilitarian rooms such as kitchens
- when you want the option of completely covering, or uncovering, the window

USE VENETIAN BLINDS

- to moderate light and ventilation but maintain privacy
- as a functioning and adaptable first layer under cloth dressings
- in rooms with a finished but spare aesthetic, as in Federal-era or Arts and Crafts rooms
- for a masculine look in boys' rooms, offices, or dens
- when it's desirable to add color or wood grain

USE INTERIOR SHUTTERS

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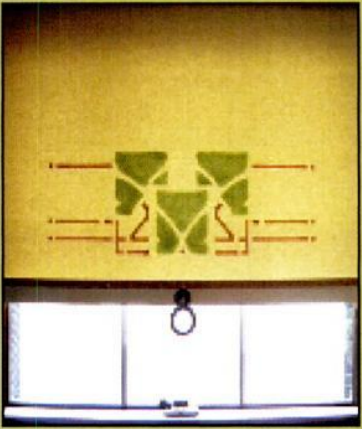
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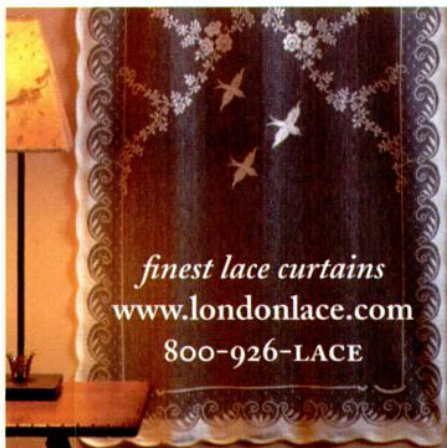
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56 AUGUST | SEPTEMBER 2006

RIGHT: Painted Venetian blinds pull out of the way in the formal living room of a late-18th-century museum house in Delaware. **OPPOSITE:** Contemporary coverings can be as traditional and beautiful as any in history. Shutters are from Shuttercraft.



“colonial” or “traditional” shutters denote those typically $\frac{3}{4}$ " thick with $1\frac{1}{4}$ " deep louvers: dimensions associated with New England and Mid-Atlantic originals. “Plantation shutters” are the more flexible, modern type, $1\frac{1}{8}$ " thick with bigger louvers $2\frac{1}{2}$ to $4\frac{1}{2}$ inches deep. Both types can be made in any number of panel configurations (hinged between sections); many makers offer flat or raised panels, too.]

Spring-roller blinds came from England, and were in use here after the War of 1812. A fashion after the 1820s was to make “transparencies,” or painted scenes or designs on the shades that showed through when light shined behind them. Even in the Victorian era, most rooms did not have elaborate (costly) drapery treatments. Both English and American writers recommended “blinds,” a reference to folding, louvered shutter-blinds that combined aspects of paneled shutters and Venetian blinds. A wooden cornice housed the pulley mechanism, and decorative cloth tapes were used. Green was always a popular color for interior blinds.

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- **HUNTER DOUGLAS** hunterdouglas.com
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- **LAFAYETTE INTERIOR FASHIONS**
lafvb.com *several types of shades, Venetian blinds, wood shutters & accessories*

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- **EARTH SHADE NATURAL WINDOW FASHIONS** earthshade.com *reed, bamboo, and grass roller shades*
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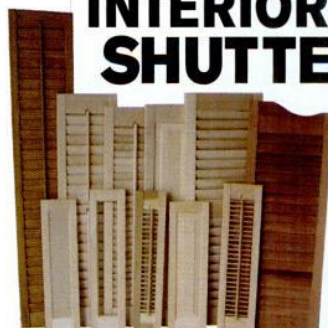
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RIGHT: Unassuming interior shutters moderate privacy on Gothic windows at Tinker Swiss Cottage in Rockford, Illinois. **BELOW:** Plain, outside-mounted roller shades have a masculine functionality in the 1880s office of educator Henry Turner Bailey at his house, Trustworth.



ters continued their popularity during the bungalow era. Cotton curtains often were hung outside the blinds or shutters. Roller shades continued to be popular for bathrooms, kitchens, and bedrooms.

EACH TREATMENT comes with a set of options. Roller shades may be light or dark, plain or painted. For a historical look, avoid vinyl, bright white, and fancy hems and trims. Roller shades and Venetian blinds may be inside- or outside-mounted—that is, hung less obtrusively inside the trim and over the glass, or suspended from the head of the window trim and thus covering some of the trim stiles. There is precedent for both. For inside mounting, you need enough depth for the roller to operate—not usually a problem with old windows. Base your de-

cision on whether you want to cover the trim (or not) and how much light you can tolerate (because light will leak in around the edges of an inside-mounted shade or blind).

Most sellers offer guidelines for measuring, and it's easy to get this information online. But measuring to within 1/8 inch is critical, as custom treatments are non-returnable. And old windows may be out of square. "I'm hesitant to suggest that [customers do their own measuring]," says Denise Schenck at Lafayette Interior Fashions [lafvb.com]. "To avoid mistakes, we tell customers to work with a professional, either a designer or one of our dealers."

When it comes to interior shutters, cost is often an indication of quality. You want custom shutters for your old windows. Good shutters are made with rabbeted stiles to prevent light from creeping in around the joints; cheap shutters have square-edge panels, face-mounted hinges, and various shoddy devices for making stock shutters fit your window. Roller shades should be cloth, not plastic. Venetian blinds should be wood, not metal. ♦

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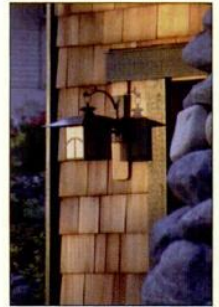
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OLD-HOUSE INTERIORS

SEPTEMBER 2006



HOUSE MADE OF MEMORY

A Stanford White cottage long beloved, and lost to fire, is re-created with rare attention to detail. (page 62) ♣

CASA PALOMA

The strong colors and exotic forms of desert plants enliven the gardens around a restored 1926 Spanish bungalow in Pasadena. (page 80) ♣

THE GATHERING PLACE

A capacious Colonial Revival built in 1940 has been the place for festive occasions and family gatherings. (page 75) ♣



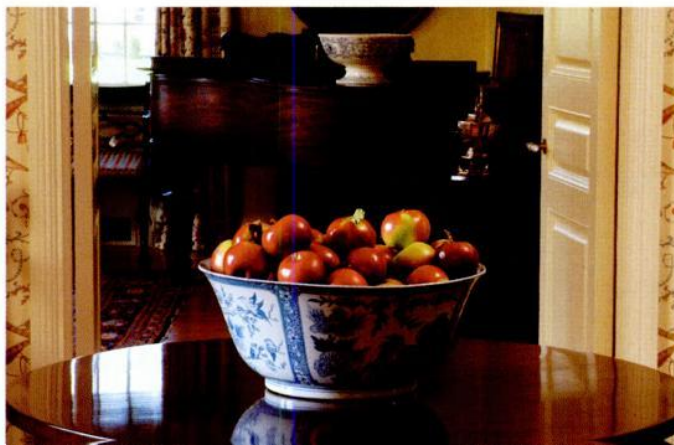
A VISIT TO A MILWAUKEE BUNGALOW

A house with gutsy charm appealed to owners who would understand it; they've brought back its colorful past. (page 69) ♣



FANCY SINKS

As a decorative accent that's meant for use, a period-inspired or artisan-made sink is a beautiful thing in copper, mosaic, or stone. (page 88)





HOUSE MADE *of* memory

A cottage long beloved is reborn on the Atlantic coast.

BY GLADYS MONTGOMERY | PHOTOGRAPHS BY WALTER DUFRESNE

Details. The profiles of moulding and beaded board, the heft of a newel post, the turn of a stair, a hearth's octagonal tiles, brass repoussé pulls on window sash, the brackets on mantels and dormers, a piece of coral stained glass that embraces the sun's rays to tint an alcove pink in late afternoon. Unique details create the singular appearance of a house, just as individual features create a human face. Air and sunlight move through the space and animate it. A house takes its soul from the people within, absorbing the scents of cologne and well-cooked meals, the strains of the Blue Danube waltz played by a treasured music box, the scuffs and scratches of daily life. Here on a ridge, hard by the Atlantic, pummeled by wind and storms,

ABOVE: A new house recalls every detail of the Stanford White original, including its weathered patina. RIGHT: The living room windows, flooring, and geometrically varied beadboard ceiling are one of a kind.





“The house shelters daydreaming . . . A dreamer can reconstruct the world from an object that he transforms magically through his care of it . . .”

—GASTON BACHELARD, *THE POETICS OF SPACE*

never out of earshot of the pounding surf, stood a singular and much beloved house.

One day, it burned to the ground.

The house was part of a National Register Historic District of Shingle-style summer cottages designed by Stanford White of McKim, Mead and White for a group of well-to-do New York professionals in 1883. White had trained with H.H. Richardson, known for the style dubbed Richardson Romanesque and for floor plans that did not depend upon a center entry hall. But the younger architect expressed the architectural developments of his era, combining Queen Anne and Colonial Revival elements to create something new, and his flow of interior space anticipated the work of Frank Lloyd Wright. “White’s free, spatial and painterly vision” (as Vincent Scully calls it in his book *The Shingle Style & the Stick Style*) is nowhere more evident than in this cottage—unique in its design and detailing, angled to catch the light in a certain way.

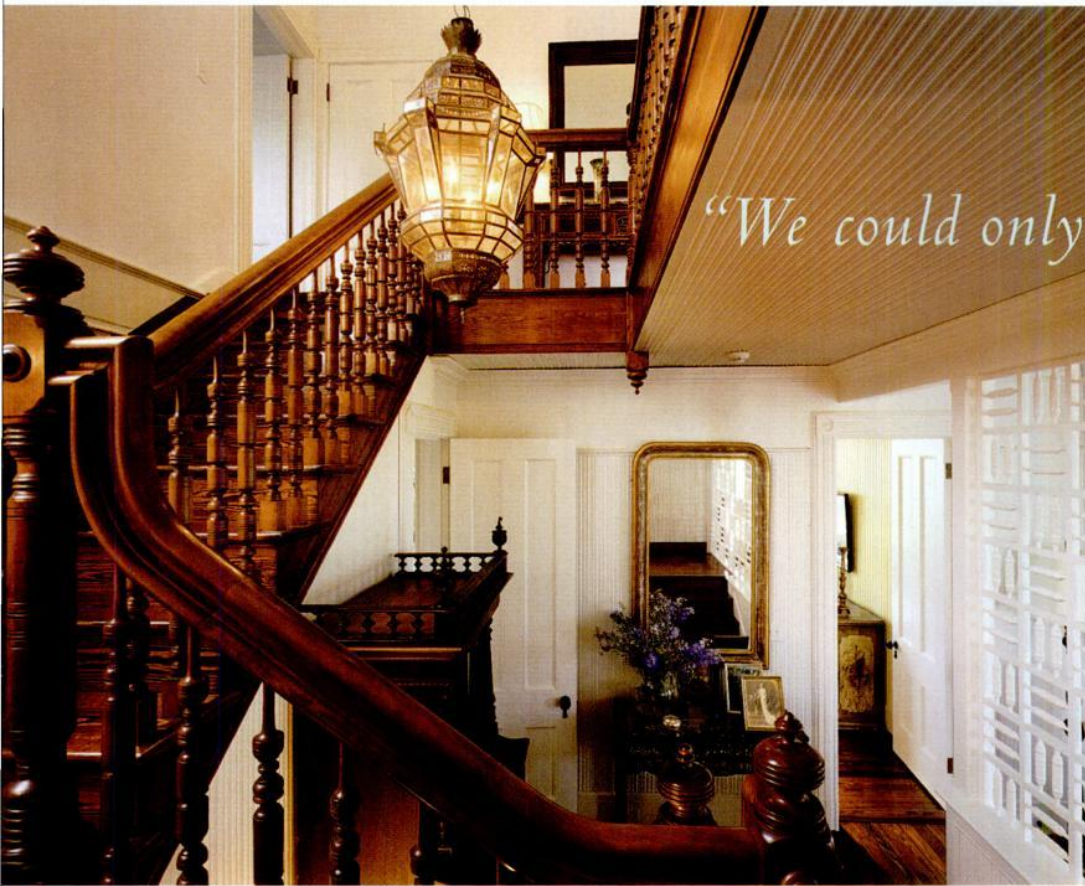
After the fire, one school of thought was to

replace the beloved cottage with a contemporary house. But the owners, having come to view White’s creation as a work of art, couldn’t conceive of a world without it. “Images of the house were so strong in their minds that they could still walk in it in their sleep,” noted James Hadley, the Cape Cod architect they hired to re-create the cottage. (He was then with WASA, a New York firm.) The couple decided to duplicate the place they had purchased more than thirty years before, the place they had restored and cared for, the place they remembered intimately with all of its singular features and idiosyncrasies. “The goal,” said the project’s architectural conservator, Bruce Popkin, “was to get back to the day before it burned.”

This was no mean task. The original plans had been lost when McKim, Mead and White moved their offices in 1891. There wasn’t much to go on—just the foundation, a heap of char-black rubble, and a chimney on the verge of collapse—as they started on a process the wife dubbed

RIGHT: Photographs from friends and family helped “nail” such details as the porch’s stairs, columns, and bell tower. **OPPOSITE:** From the entry’s stained-glass window to the living room’s floor registers, no detail was too small to count. Floor-to-ceiling windows, exact replicas of their predecessors and graced with floral drapes, are usually open to admit sun and salt air. Light and shadow play upon the ceiling’s geometry throughout the day.





“We could only draw so much,” says the architect. Details were replicated by intuitive and skilled tradespeople who studied photos of the original house. The staircase is made of American black cherry. A Long Island artisan reproduced the stained-glass windows. New wooden doorknobs were distressed as if worn.

“forensic architecture.” The foundation yielded the footprint and room configurations for the first floor. The chimney, in the three weeks before it was taken down, revealed ceiling heights, placement of fireplaces, and slope of the roof. In the rubble and in the tangle of shad trees nearby, conservators found the bell from the house’s tower, part of the west gable, a window, some siding, pieces of floorboard, wainscot and porch ceiling, roundels of stained glass from the window above the stair landing, and hearth tiles fused by the 2000 degree heat to glass from the over-mantel mirror that had fallen on top of them. Other homeowners in the Historic District opened their doors so that their White-designed houses could provide information. “Although every house was a custom piece in terms of its own details,” Bruce Popkin noted, “we were able to see how White liked to do things, and how he put them together.”

From family members and friends came snapshot mementos of summer evenings, birthday parties, and the owners’ dogs poised with their front

paws on windowsills. Popkin organized the photographs by room and spent countless hours studying them through a jeweler’s loupe. It was suggested that the heights of windowsills could be ascertained by measuring the dogs.

In their city apartment, the couple found a sketch showing window and room dimensions by the draper who had fabricated the curtains. “Without that drawing, we would never have been able to do what we did,” James Hadley said. Aside from this, there was scant information about upstairs rooms, or their configuration, until a friend sketched a diagram. Each bedroom is different, its size and shape defined by the house’s asymmetrical plan, and by dormers and gables extending beyond first floor walls over the porch. The wall between the bedrooms and the landing is not directly above the downstairs wall between the living room and den. Instead, “The bedrooms are gathered around a large rectangular space, like a big plaza, reinforcing the idea that the house contains a community of people,” Hadley said. “I never would



LEFT: In the den, a fireplace surround, hearth tiles, crease paneling, and flooring made from old timbers evoke the ease of a Colonial Revival cottage. The “house” on a stand conceals a television. **RIGHT:** The cottage’s fish-scale shingles and its white-painted clapboards and other exterior woodwork are a time-honored treatment in keeping with its seaside site.

have thought it was anything like that.”

To re-create what had been lost, the couple hired a local builder and Traditional Line, a New York firm known for its restoration work. The team created a scrapbook of black-and-white photocopies of photos showing key architectural details. A copy on site provided vital reference points to contractors and craftsmen, who checked what Jim Hadley calls “the aesthetics” as they worked. “We could only draw so much,” he said. “We had to make it up as we went along. We listened to the craftsmen.”

Concessions to cost and code were made in the foundation, framing, and plaster applied over gypsum board rather than wood lath. A hazardously steep back staircase was converted into closet space, the second floor’s two bathrooms were turned into three (clustered in a wing adjacent the upstairs landing), and a new air conditioning system takes the damp out of the interiors.

Otherwise, the new house is faithful in every respect to the old. Flooring and woodwork were made from old-growth, salvaged yellow-pine timbers. On the first floor, moulding profiles had

been unique in each room: these were replicated, by custom milling each piece of crease-paneling and beaded board. Consistent with other cottages in the enclave, milling marks were not sanded out, but woodworkers did sand threshold saddles in doorways to simulate wear. Hearth tiles were made by a factory in Shropshire, England, which has been in operation since the 19th century. Stained-glass windows were reproduced by a Long Island artisan, who referenced enlarged photographs. When restorers discovered that no manufacturer could replicate circa 1883 factory-made roundels of stained glass, they had them hand-blown. The staircase was built by a restorer who made the handrail, balusters, newel post, and decorative medallions of American black cherry wood. Hardware—including brass repoussé window pulls—was custom-cast. Wooden doorknobs and keyhole covers were hand-made, painted, and distressed. To achieve the effect of 120 years of paint buildup on woodwork, the first coat applied was a thick, viscous layer. “The challenge,” said Jim Boorstein of Traditional Line, “was to make it feel old, but in a normal way.”

[A] "house, as I see it, is a sort of airy structure that moves about on the breath of time. It seems as though it could greet us every day of our lives in order to give us confidence in life. . . . we recall our lives in the house that is lost and gone, dissolved in the waters of the past. . . . Houses that were lost forever continue to live on in us. . . ."

—GASTON BACHELARD, *THE POETICS OF SPACE*





And there it is today as it was in 1883. There is the anchor atop the chimney, and the frayed rope hanging from the bell tower, waiting to call visitors up from the beach for dinner. There are the mortise-and-tenon doors, coved upstairs ceilings, and the windows, their upper sash outlined by small square panes of glass, open to catch the breeze off the ocean. There is the piazza-like second floor hall, where, in the evenings, people in bathrobes, carrying toothbrushes, exchange their goodnights. There is the verandah built without supports so that it will eventually sag and the bookshelf in the upstairs study where the top moulding has only one corner block—the other corner ends at the wall, rather than in symmetry. There are the tiled hearths, each different, and, in the den, the embossed red leather insets in the wood-paneled walls. There is the sunlight casting shadows on the varied geometries and lines of the living room's white-painted beadboard ceiling. There is the Chinoiserie-inspired lattice, like a theatrical scrim, between the staircase and the living room,

ABOVE: Woodwork, including the dining room's beaded paneling, is unique to each room on the first floor. **RIGHT:** The kitchen's cupboards, simple furnishings, and modest appliances evoke a turn-of-the-century sensibility. **TOP RIGHT:** Architectural conservators spent hours studying photographs through a jeweler's loupe so a craftsman could copy the ca.1883 stained-glass window in exact detail.



allowing light and air to flow, and lending a casual drama to one's descent.

"Some people," a writer friend wrote in a bread-and-butter note to the owners many years ago, "find the right place and are blessed." Of course, there's a corollary: some houses find the right people and are blessed.

None of the workmen had, as Bruce Popkin put it, "experienced the house in its original state." Yet, "everyone put their hearts and minds to the job so completely, to do their absolute best, to get it just right," he said. "We put back a sense of authenticity way beyond what we expected. It was so fulfilling to have the owners feel that the house was back again." ✦



A Visit to a Milwaukee BUNGALOW

On a pleasant boulevard lined with good old houses, a Bungalow with gutsy charm appealed to owners who would understand it. They've reversed neglect and undone some benign modernizing, bringing back everything from the exterior color scheme to interior furnishings lively with period textiles. By Brian D. Coleman

Keith and Denise Hice pose on the rebuilt stoop of the 1919 Bungalow, along with their daughter Stephanie (at left). The upswept eave and half-timber decoration are memorable.



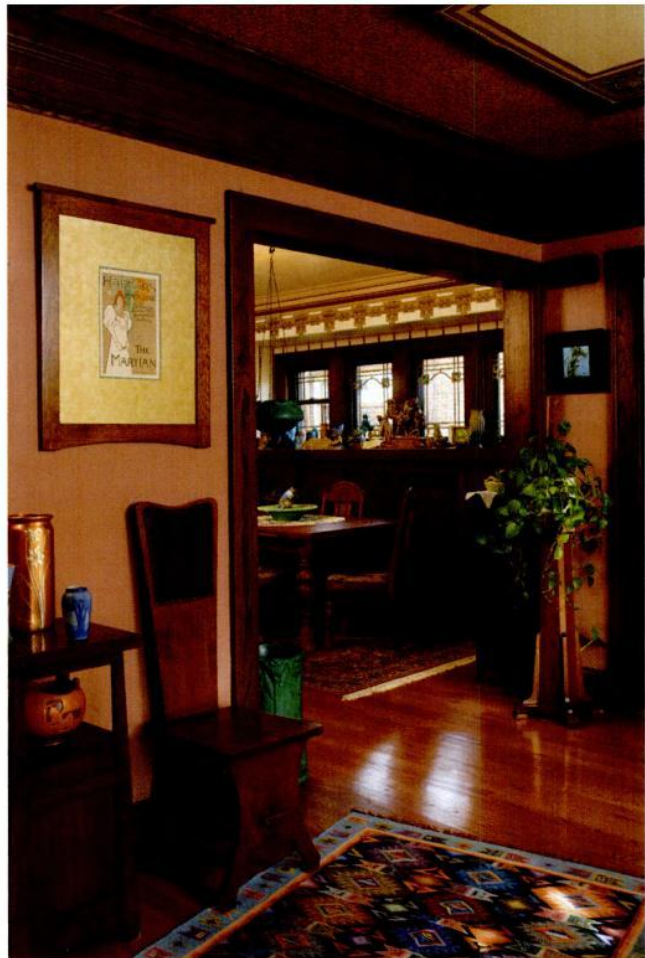
EVEN ON THAT LATE winter afternoon, the 1919 Bungalow with a for-sale sign had its share of curb appeal. Denise and Keith Hice first saw it back in 1989, when they were looking for a home. They wanted something “older,” with a bit of character, and affordable. It had to be in a good area with consistent architecture and in a neighborhood where they could raise a family. Milwaukee’s Washington Heights fit the bill.

Miniature Cotswold cottages, stuccoed Spanish haciendas, and comfortable Arts and Crafts Bungalows still lined the wide boulevards.

The house was built by William Truettner, a well-known Milwaukee architect of the early-20th century who was nicknamed “The Bungalow Man” for his many picturesque designs. The Hices recognized the quaint charm described in original advertisements for the house: an “el-

egant home within the reach of the man of moderate means.” Truettner (who had built over 700 Bungalows by the late ’thirties) was the architect, contractor, and realtor rolled into one. (Some builders of the time even issued their own home loans for buyers, and promised to buy the house back within the first year if the customer were not completely satisfied.)

With its projecting entry—and upswept



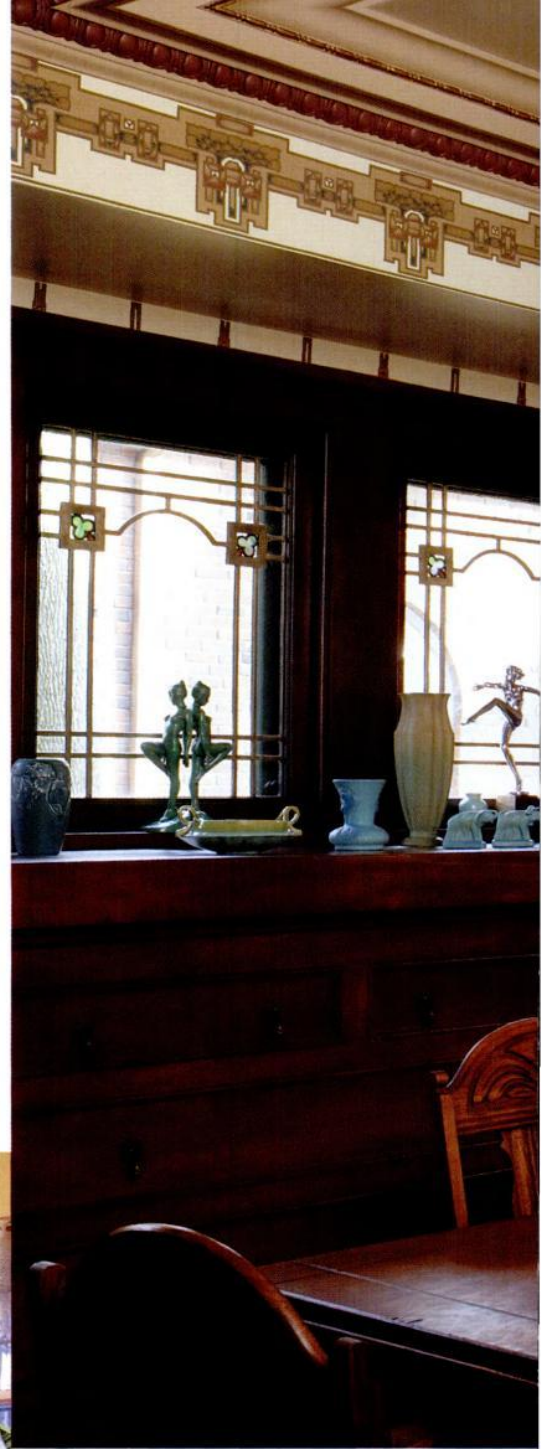
Vintage **TEXTILES** The use of A&C-era textiles gives this Bungalow special charm. Denise Hice recommends stopping at garage sales to find old curtains, rugs, and table toppers, as well as attending Arts and Crafts shows. Her favorite is the annual Grove Park Inn show in Asheville, N.C. [arts-craftsconference.com], where several dealers specialize in textiles. The Sturbridge Vintage Textile Show held at Brimfield before each market three times a year is one of the best [vintagefashionandtextileshow.com]. Vintage-clothing shows are in fact another good source for textile treasures. Go to fashiondig.com/calendar/default.asp for a calendar of events.

ABOVE: The owners now collect art pottery of the period: Niloak vases, Rookwood figurines, and Weller pots and bowls crowd the mantel and fill cabinets. Antique furniture is by Limbert and Stickley. **TOP RIGHT:** The passage from living room to dining room. **RIGHT:** Colors of the period accent an old-world visage.

eaves, its graceful corbels and hints of half timbering, its jerkinhead dormer with a rounded bank of windows, the house was irresistible. Once they walked inside, Denise and Keith knew



RIGHT: The sunroom at the entry has an arched ceiling. **BELOW:** The period kitchen was, fortunately, never remodeled; original cabinets and fixtures remained untouched, including the long porcelain sink and hanging light above birch cabinets. A ca. 1900 embroidered window valance acts as a skirt beneath the sink. The maple floor replaced unsalvageable linoleum.



The picturesque entry stands proud of the façade, adding architectural interest. It opens to an archway that flows into the sunroom, bright with its banks of windows.





ABOVE: The dining-room papers were reproduced by Bradbury from a 1914 interior in North Carolina. Chairs and the oak refectory table are of the 1920s. The buffet is original. **LEFT:** A built-in corner cabinet in the breakfast nook holds a collection of colorful antique tins.

this was it: the house offered oak woodwork with crown moulding, an Art Nouveau silver chandelier in the walnut-wainscoted dining room (which also has a 13-foot built-in buffet topped by leaded-glass windows), a farmhouse

kitchen with its original enameled sink and arched breakfast nook, porcelain fixtures in the bathroom, and in the sunroom a hanging globe fixture painted with a saucy parakeet. The Bungalow was a preservationist's dream.

And that's just what Denise became. She has been an ardent supporter of historic-home tours, organizing the first Bungalow tour of her neighborhood. She has been elected president of Historic Mil-

waukee, was a board member of the Milwaukee Art Museum, and then a state advisor to the National Trust for Historic Preservation.

OF COURSE, the house needed some work. Walls had been painted white to "modernize" and the sunroom was a 1970s yellow with lime-green trim. Settling had left cracks in plaster throughout the house. The oak woodwork needed thorough cleaning and



LEFT TO RIGHT: The ca. 1900 table linen hand-embroidered with a dragon and cattails graces the dining room . . . as do pots and vases made by Rookwood, Fulper, and Van Briggle. An old Limbert chair was reupholstered with embroidered Arts and Crafts linen. The sunroom's painted parakeet globe is one of the house's original fixtures.

oiling, the floors had to be refinished. A new boiler was required, exterior brickwork needed repointing, and the roofing had to be replaced. Misguided attempts had been made in an effort to update the exterior: it was painted

to imitate the original limestone. It took several years for the couple to decide on their historical exterior color scheme: they analyzed paint scrapings and tried out color combinations on the side of the garage.

rior woodwork, and continued to oil and polish it weekly for nearly a year until they got just the right sheen. The sunroom is now in Sherwin Williams's Sand. The parlor is painted Martin Senour's Ashes of Roses.

The Bungalow was a preservationist's dream. At first sight, the owners recognized the appeal of unpainted oak woodwork, original hanging light fixtures, a big enameled kitchen sink, and the walnut dining room with its huge buffet and art windows.

The kitchen has been brightened with Pratt and Lambert's Daffodil Yellow and Olive Green. They stripped kitchen cabinets, then sealed and varnished the birch. Linoleum from the 'sixties was taken up; as in other back areas of the house, the floors are now maple. Even the cast-iron hot-water radiators, and their covers decorated with fleurs-de-lys, have been brought back. ✦

a late-20th-century grey with red and white trim accents, and the front steps had been replaced with concrete stairs and off-the-shelf iron railings. The yard was overgrown and hosted several dead plants.

(The neighbors never complained.)

Denise and Keith did their homework first. The found period photographs and ads that showed the original front steps, which were then rebuilt in brick and concrete stained

Pratt and Lambert's Colonial Yellow brings the house out from the gloomy shadows of an ancient butternut maple in the front yard. Dark green sashes and red trim highlight architectural details. The Pratt and Lambert color called Otter Brown is a neutral complement on window and door frames.

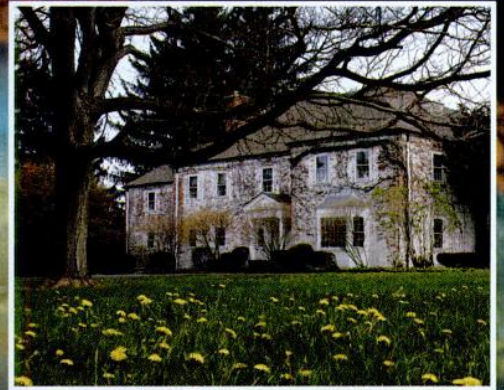
The couple cleaned the inte-

PRESERVATION is alive and well in Milwaukee, where Historic Milwaukee has hosted events for the past 30 years—covering everything from window restoration workshops to neighborhood tours. Go to historicmilwaukee.org

the gathering place

Some houses lend themselves to festive occasions, even when they're not the primary place of residence.

BY MARY ELLEN POLSON
PHOTOGRAPHS BY JEAN KALLINA

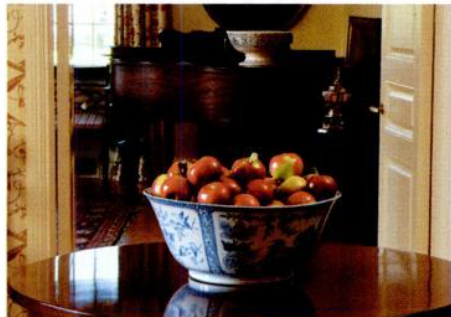


A bronze figure holds a candle aloft on a painted oval tray-on-stand in the living room. INSET: The whitewashed brick exterior of a 1940s Colonial Revival only hints at the beautifully proportioned interior within.



In the dining room, the Federal-era mahogany table is set with Old Paris china, which Dorothy collects. On the sponged-blue walls are a pair of "Grand Tour" oils, dating to the 1880s. The gilt bronze chandelier, ca. 1800, is neoclassical.

RIGHT: A cozy seating area by the Adamesque fireplace in the living room. **BELOW:** A glimpse of the 1872 Steinway baby grand in the living room, seen from the foyer; the mahogany Regency center table dates to 1825.



ABOVE: Beneath a picture window offering pastoral views, two barrel-back chairs upholstered in F. Schumacher fabric flank a George Smith sofa. **LEFT:** Topped by a gilded American Empire mirror (ca. 1820–1830), the bowfront mahogany sideboard in the dining room is Regency, ca. 1815.

BY ITS VERY NATURE, a dream house is ephemeral. That can be true even when you have the wherewithal to buy and furnish it, and then spend most of your time elsewhere. When Dorothy and her husband, who shall remain nameless, found and bought a comfortable brick Colonial Revival on 26 acres in the Berkshires more than five years ago, they knew it was

an ideal family house, perfect for gatherings and parties.

Dorothy and her husband have five grown children with assorted spouses and children, and Dorothy's daughter-in-law, Lynn, often entertains here. But Dorothy, whose family has celebrated countless holidays and birthdays in this house, admits she's probably slept here no more

than a handful of nights. As it turns out, her husband is much too comfortable in the home he built in a nearby town 25 years ago. This Colonial Revival house, which was built for a banker in 1940, is now for sale.

A man who cooks dinner *and* washes the dishes is worth a little sacrifice, Dorothy reasons. Besides, Dorothy is in no hurry to sell this favorite

All of the rooms are beautifully proportioned, but the most impressive is probably the central entry foyer, with its dramatic spiral staircase on one side. The room is papered in an exuberant French neoclassical pattern of coral-red swags.



gathering place. "I never thought we'd have a house like this," she says as she unwraps a pair of early-19th-century silhouettes, a new addition to the extensive collection of antiques already in place. "It's a good holiday house. There's a lot of room; we can stretch out after dinner."

All of the rooms are beautifully proportioned, but the most impressive is probably the central entry foyer, with its dramatic spiral staircase on one side. The room is papered in an exuberant French neoclassical pattern of urns, birds, and coral-red swags, the first obvious hint of Dorothy's love affair with high-style, early-19th-century decoration. "I love the 1840

period," she says. "I love Empire, I love Regency."

Needless to say, she's a passionate advocate for mahogany furniture; there are several superb English Regency examples in the house, including at least two sideboards, a pier table, and the center table in the hall, which has carved paw feet. "People say it's hard to keep dusted. I think when you polish mahogany, it's so rich looking."

On either side of the center foyer, large public rooms open out on either side. The dining room is to the left, with the kitchen beyond it; a generous living room and equally large den with original paneling are



TOP: The curving staircase in the center hall creates the perfect spot for a Scottish grandfather clock from the early 1800s.

ABOVE: Among the items ready for coffee service on a marble-topped serving table is a red and gold demitasse set in the Bohemia Royal Ivory pattern.





ABOVE: Subtle shades of red turn a dog-themed bedroom into an idyllic guest retreat. The walls are upholstered in the same spaniel fabric used for the tester and curtains. **LEFT:** One of a pair of Staffordshire spaniels guards a writing desk.

on the right. Upstairs are at least five bedrooms. In spite of the fact that the house was built so late—just before World War II—it has the same gracious feel as Colonial Revival homes built in the 1920s or even earlier. Subtle details, like flat-front brass doorknobs and clear levers on the French doors, give away its true birthdate.

Dorothy and a friend of the family who happens to be a renowned decorator chose a rich palette for the house that tends toward blues and reds. The red actually surprised her, says Dorothy. “I just thought it was

so warm looking. The more I used it, the more I liked the red.”

If the foyer with its red-swagged wallpaper is the most dramatic room in the house, an upstairs guest room upholstered in red toile in a hunting-dog theme is the most charming. (“I love dogs—anything with dogs,” effuses Dorothy, who chose the pattern herself.) Rather than being overwhelmed, you don’t notice the spaniel motif until you are close enough to be charmed by it. A Staffordshire dog peering out of the window is the ultimate grace note.

The house is easily enjoyed by

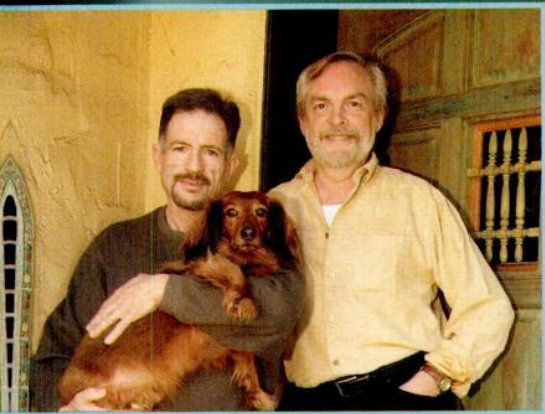
everyone who enters it. “It’s such an ideal house, large without being overwhelming,” Dorothy says. While the house was being painted and decorated, she invited many of the artisans to stay over while they were doing their work.

If the house doesn’t sell in a year or two, Dorothy may add a master suite on the first floor, and swap out the blue and white diamond tiles in the baths for black-and-white tiles with a more period flavor. Until then, she plans to enjoy her home away from home. “I’ll just come over and play house once in a while.” ✦

Casa PALOMA

WITH THEIR STRONG COLORS AND EXOTIC FORMS,
DROUGHT-RESISTANT DESERT GARDEN ROOMS
COMPLEMENT A 1926 SPANISH BUNGALOW IN PASADENA.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT





LEFT: A romantic, stuccoed archway leads from the shady side yard into the front garden. **BELOW:** A fat barrel cactus nestles amongst the spiny stems of grey-green agave out front. **RIGHT:** Kalanchoe, echeveria cabbage, and ivy share a basket on a wire table on the west side patio.



OPPOSITE: In a pleasing contrast, the delicate Fort-night lily blooms in front of a prickly pear cactus. **INSETS:** The homeowners greet a visitor from their front porch, with dachshund Henry. The walkway to the 1926 Spanish bungalow is bordered with an exotic mix of colorful succulents and drought-tolerant plantings: ice plant, Lion's Paw, Kangaroo's Paw, cereus, and red crown-of-thorns. A spreading Chinese elm provides shade.

W

HEN THEY SAW the Spanish Colonial bungalow for sale in Pasadena, Michael Llewellyn and Thomas Rotella were as attracted to the unusual gardens as they were to the restored house. The front entrance was boldly flanked by a pair of spiny, six-foot-tall agave, which beckoned with a slightly disconcerting, otherworldly charm. Exotic succulents could be glimpsed beyond. A neck-craning *Euphorbia candelabrum* had fifteen-foot arms that towered over the red-tiled roof. Splashes of color added to the exotic appeal: a blood-red crown-of-thorns (*Euphorbia mili*), a seven-foot-tall, hot-orange Lion's Paw (*Leonotis leonurus*). Over these spread an established Chinese elm. The pair were not surprised to learn that the history of this house and its gardens was anything but ordinary.

The house had been built in 1926—in Brentwood—as a secret gift from silent-

screen star Tom Mix to his mistress Dorothy Sebastian. (She was a George White's Scandals showgirl who became a movie actress and later married another cowboy film legend, William Boyd—a.k.a. Hopalong Cassidy.) In 1987, the once-charming but outdated bungalow faced

Notes: CACTUS GARDENS

These owners refined the Southwestern garden—using statuary to create focal points, putting out pots for seasonal color, and adding gravel to dirt paths that used to turn to mud during winter's rains. The gardens were designed to be drought-tolerant, incorporating cacti and succulents. ■ Of course, even a cactus needs maintenance. Owner Michael Llewellyn says the key is vigilance. He counsels weekly inspections to remove dirt and cobwebs from the spines. He doesn't hesitate to prune a leggy plant. (Leather gloves are part of the necessary respect for those spines.) ■ For both beginners and more experienced gardeners, Michael highly recommends Miles Anderson's *World Encyclopedia of Cacti and Succulents* as an invaluable resource.



ABOVE: The view beyond the rear patio takes in bougainvillea outside the studio, and the stuccoed walls of the garage. **LEFT:** On the east front side, oleander blooms over the gate in a stuccoed arch crowded by agave and tall *Lophocereus* cactus.



demolition. Recognizing its history, previous owners donated it to Cal State, who dismantled and stored it until 1991, when artists Michael and Rennie Rau Marquez purchased the house and moved it to its present site, a sunny lot on a palm-lined boulevard in Pasadena. They spent over a year meticulously restoring the house. It was the Marquezes who designed and planted the cactus and succulent gardens around the home. They were awarded a Pasadena Golden Arrow Design Award in 1993 for their outstanding work.

Lucky for Michael and Tom, the house needed only cosmetic work when they bought it in 2004. Their refinements to the bold Southwestern garden including adding statuary to create focal points, planting container pots for seasonal color, and adding gravel to dirt paths that used to turn to mud during winter's rains. They took out raised beds in the rear, creating instead a vista down the center of the yard, seen through an arched trellis. Inside, they painted a bedroom and added their own antiques, Mediterranean Revival furnishings, and

Strong GARDEN ARCHITECTURE

A patio retreat with pond and fountain, a succulent garden, and a grove of citrus trees create three "rooms." A path encircles the pond, winding past an arched trellis.



TOP: Intensely red, a crown-of-thorns overflows onto a ceramic Mexican statue on the front porch patio. **ABOVE:** Burro's tail trails from a Talavera planter. **BELOW:** Architectural fragments in a rear corner include ironwork and a sphinx. The Amor placard is by California artist Carlo Marchiori.





LEFT: The sunflower-yellow breakfast room has an orange-and-white, stenciled ceiling; the 'twenties table is painted sage green. **ABOVE:** A Mexican *santo*, ca.1900, rests on a library table in the living room. Henry supervises from his comfortable wing chair.

BUNGALOW *in the garden*

The Spanish Colonial house was built in Brentwood in 1926 as a secret gift from silent-screen star Tom Mix to his mistress Dorothy Sebastian, who entertained co-stars like Joan Crawford here. But, by 1987, the once-charming bungalow faced demolition. Recognizing its history, previous owners donated it to Cal State, who dismantled and stored it until 1991, when artists Michael and Rennie Rau Marquez bought it and moved it to a palm-lined boulevard in Pasadena. The Marquezes meticulously restored the house, including its elaborately stenciled ceilings and the fireplace of Malibu tiles. They painted the stucco a golden peach; inside, rooms were treated to a Mexican color palette with primary blues, yellows, and oranges inspired by Frida Kahlo's Casa Azul. ■ When the current owners bought the house in 2004, interior work involved little more than repainting a bedroom and decorating with Mediterranean Revival antiques and pieces found on trips to Mexico. **PHOTOGRAPHS BY DOUGLAS KEISTER**



RIGHT: A painted blue blanket chest from Santa Fe, ca. 1890, supports a set of Greek Orthodox altar door panels, ca. 1910.

BELOW: Kitchen cabinets are bright blue in accordance with a backsplash of Mexican tiles; punched-tin panels were inspired by south-of-the-border designs. **CENTER:** The stenciled ceiling in the living room complements a 1920s Spanish chandelier.



Bold forms and color tie the gardens outside to rooms within. Though exotic, even hot, the property has a soothing integrity, the result of strong vision.

finds from trips to Mexico.

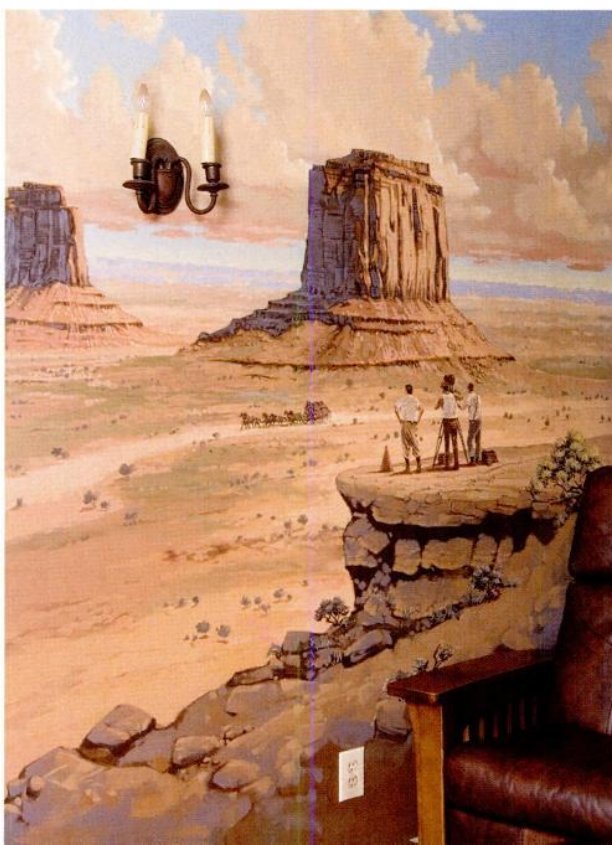
These gardens were designed to be drought-tolerant, incorporating cacti and succulents. The front walk sets the desert tone with the enormous agave sentinels. Within the strong architecture of the garden plan, the front yard is planted with a delightfully chaotic *mélange*: towering *Euphorbia*, stately cereus and low succulents, colorful Fortnight lilies, bird of paradise (*Strelitzia reginae*), lantana (*Lantana montevidensis*)—so-called “ham and eggs,” for its yellow and pink blooms—and graceful fountain grass (*Pennisetum setaceum*). Fragrant yellow angel’s trumpet (*Brugmansia*) and the sprawling Chinese elm provide a partial canopy during the hot California summers.

Profusely blooming oleander clammers over the top of a storybook archway on the east side of the house. A weathered wooden gate opens to the shady east side yard, which is planted with sweet-smelling gardenias, cheerful dahlias, and an enormous, magenta-purple bougainvillea.

The rear gardens have been divided into three rooms. A flagstone patio comes off the back of the house; it’s a pleasant retreat with Adirondack chairs set for contemplation of a small pond and fountain, planted with horse-tails and bordered by lantana and rose-



RIGHT: A hand-painted mural by former owner Michael Marquez illustrates a silent-film crew filming in Arizona’s Monument Valley—in homage to the origins of the house, along a wall in the “cowboy room.” **LEFT:** The dining room is centered on a Malibu tiled fireplace; the coffered ceiling is highlighted with original hand stenciling. The owners’ collection of Arts and Crafts pottery is displayed around the room.

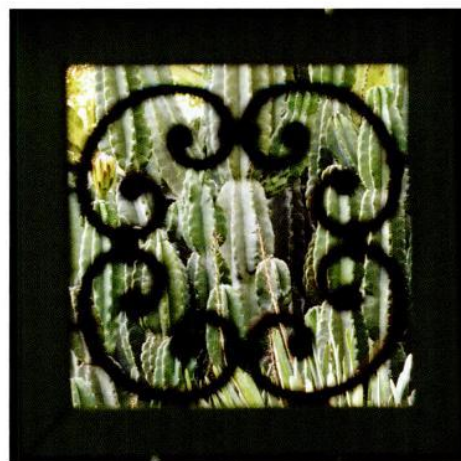




ABOVE: Agave 'Americana', Mexican fence-post cactus, and *Lophocereus* live in a corner of the front yard. **RIGHT:** The steps to the casita, a guest-house turned writing studio in the back yard, are lined with pots of colorful geraniums, kalanchoe, and cacti. Multi-colored bougainvillea climbs the porch railing and onto the walls.



ABOVE: Crown-of-thorns provides splashes of red nearly year-round in a desert clime. **CENTER:** *Lophocereus* is glimpsed through the iron grillework in the east side yard's gate.



ABOVE: An agave leaf shelters the sharp spikes of a barrel cactus in the front garden. **LEFT:** The low, tiled wall of the front patio is brightened with pots of geraniums and a hanging burro's tail (*Sedum morganianum*), while delicate leaves from the Chinese elm provide a canopy.



ABOVE: The sedum burro's tail trails from a hanging planter. **RIGHT:** The colorful side porch opens onto a brick patio that is crowded with groups of cacti in pots. Wisps of potted lavender phlox provide a delicate accent.



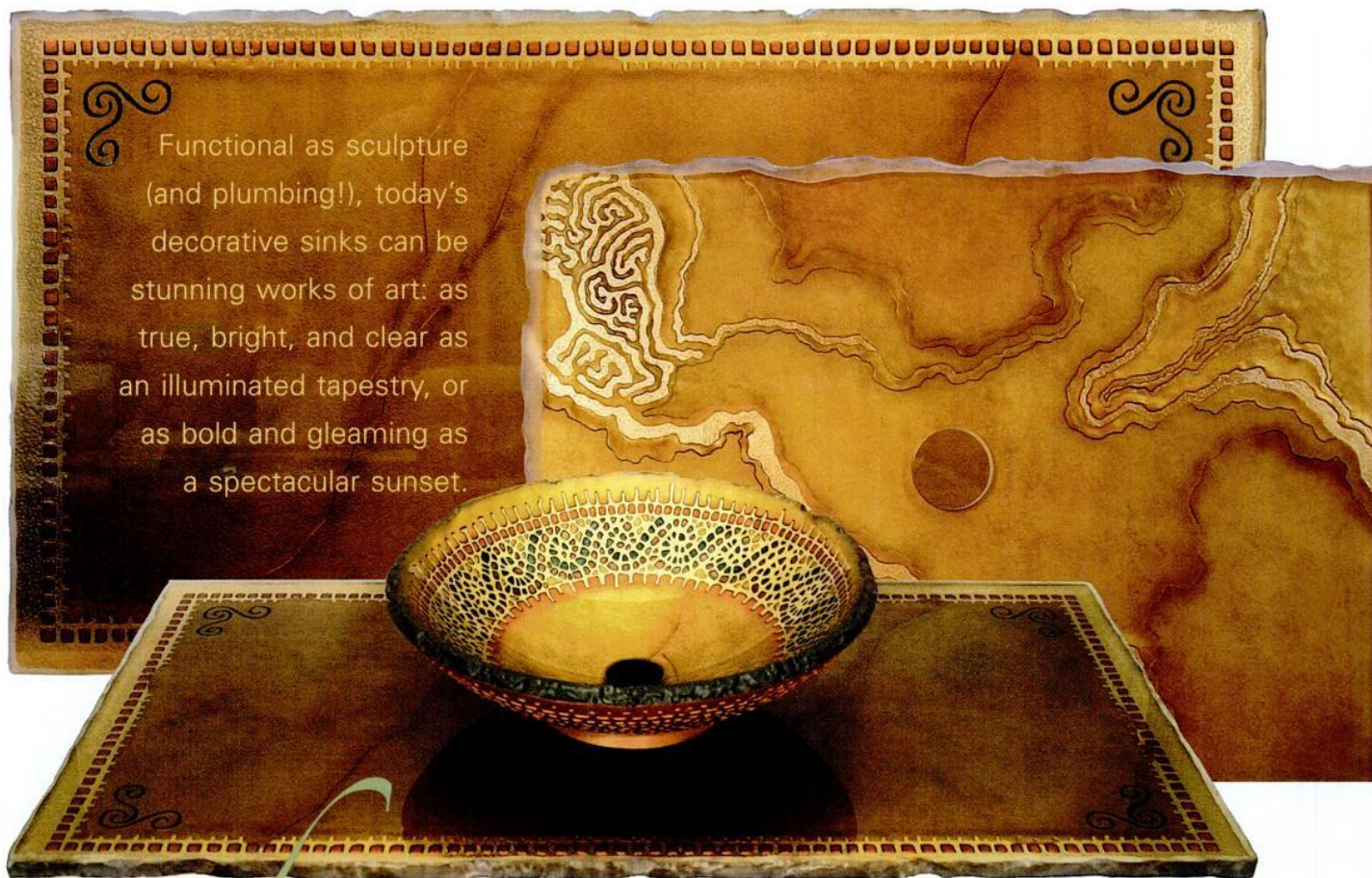
mary. Then, the cacti and succulents garden on the west side is dominated by a twelve-foot-tall *Lophocereus schottii monstrose*, and bordered with needled, prickly pear (*opuntia*), large euphorbias, shiny-smooth aloe, and the gnarly stems of *Myrtillocactus*. Finally, nine citrus trees make a sunny grove at the back of the garden, providing fruit in the summer and fall.

Michael converted an unused guest house ("the casita") into his writing studio, and surrounded it with a subtropical room of electric

blue and orange birds of paradise (*Strelitzia reginae*), giant birds of paradise (*Strelitzia nicolai*), a primordial fern tree (*Dicksonia antarctica*), calla lilies (*Zantedeschia aethiopica*), clivia (*Clivia miniata*), orchids (*Cymbidium*), and a Technicolor red, orange, and pink bougainvillea, which swarms over the red tile of the studio. Pots of geraniums and kalanchoe add even more color on the porch of the casita. Several mature trees provide shade, including a spreading jacaranda (*Jacaranda mimosifolia*), a crepe myrtle

(*Lagerstroemia*), and a thorny floss silk tree (*Chorisia speciosa*). A central path encircles the pond, winding past an arched trellis covered with potato vine and banked with rose bushes. The eye is led through backyard rooms, and given tantalizing glimpses of a secret, urban paradise.

The garden now sustains over a hundred varieties of plants and trees and each year produces an abundance of mission figs, apricots, lemons, limes, tangerines, oranges, kumquats, and tangelos. ✦



Functional as sculpture (and plumbing!), today's decorative sinks can be stunning works of art: as true, bright, and clear as an illuminated tapestry, or as bold and gleaming as a spectacular sunset.

Fancy sinks *by Mary Ellen Polson*

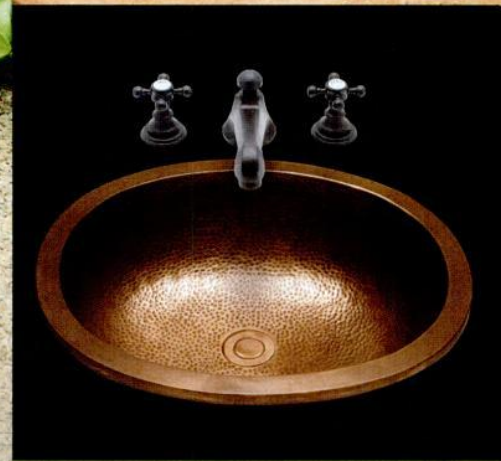
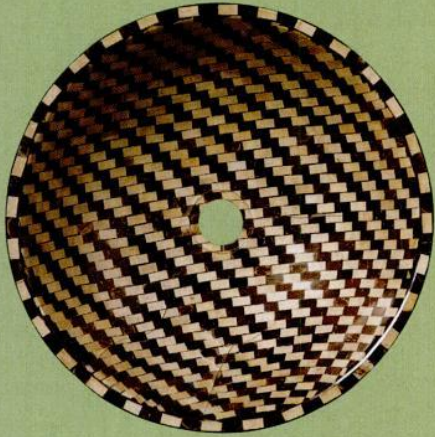
IF THE VICTORIANS couldn't resist decorating a mere chamber pot, what do you imagine they'd do if they had access to the luxurious, surprisingly indestructible sinks appearing in baths and kitchens today?

It's a good bet that they'd find more places to put them than a mere powder room, although that specialty location is what's driving the explosion in beautifully designed and crafted artistic sinks. "There is nothing like the impact of a decorative sink on a very small room," says Marion Hendricks, director of marketing for Herbeau, a company that specializes in hand-painted basin, wall-hung, and pedestal sinks. "The trend is much more oriented toward personalization. The decorative sinks are very much a part of that."

Whether they're made of hand-hammered copper with painstakingly applied patinas, etched crystal, cast bronze, hand-carved stone, or glittering mosaics or cloisonné bejeweling a copper base, these sinks are no longer merely utilitarian: they are artistic.

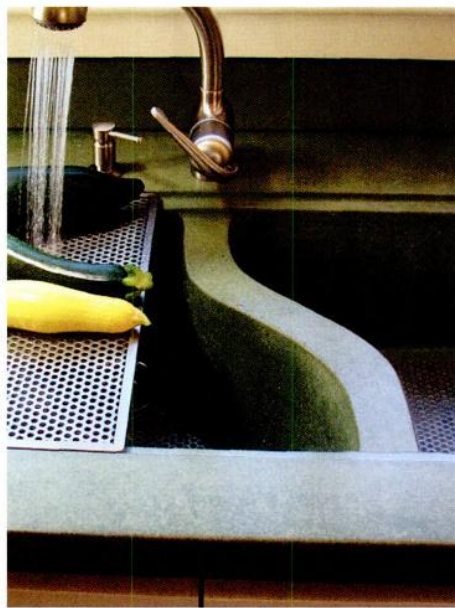
What better word is there to describe the sand-carved glass sinks

ABOVE: The perfect platform for a piece of art in the form of Coyote Glass Design's Pompeii sink: custom countertops with eroded edges and hand-applied pigments. **OPP., CENTER:** The Trough sink with applied patina from Copper Sinks Direct.



CLOCKWISE: (from top left) A colorful basin from Bates and Bates; Le Bijou's hand-painted American Beauty basin; two copper lav basins from Bates and Bates; a hand-thrown basin with impressed leaves from Suzanne Crane; Linkasink's Yellow Leaves cloisonné vessel and square marble mosaic; Maestro Mosaics' coconut shell vessel, made in Bali.





LEFT: Apron-front, farmhouse style sinks can be made of fireclay, soapstone, or hand-hammered copper. **ABOVE:** Sonoma Cast Stone's concrete sink features a traditional S-shaped divider. **TOP RIGHT:** The tapering Mystic sink from Elkay undulates like a waterfall. **RIGHT:** A square bar sink in Ice Flower soapstone, from Green Mountain.



painted with pigment and precious metals made by Melissa Paxton of Coyote Glass Design? How else would you describe Suzanne Crane's hand-thrown ceramic basins, each of which begins with ferns or leaves she finds in the mountains near her home, to be pressed into the still-wet clay?

"Most people really appreciate that type of beauty," says Kirk Guthrie, a designer who founded Linkasink in the early 1990s. "I think most people respond to the fact that they're durable enough to use as a sink, but beautiful enough that you'd want to put them on your dining room table."

Guthrie began making copper sinks in just four designs. Now his company produces more than 350 sinks in materials that include tumbled stone, shell, and cloisonné in addition to copper, which has been heat-treated so that

it becomes self-healing. Despite the apparent fragility of designs featuring intricate patterns of shells or cloisonné, the sinks are quite durable.

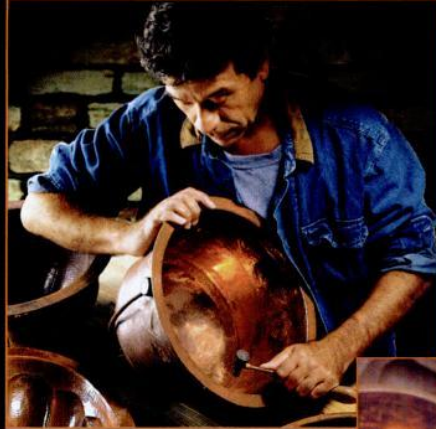
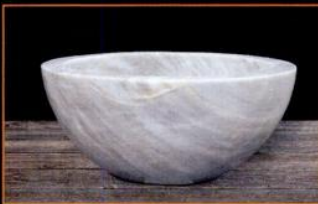
The cloisonné, for example, is made in a factory in China that's been producing it since the 14th century. Each sink starts with a copper bowl as its base. Wires are laid down to create the shapes of the desired pattern—dragons or leaves, for instance. Each shape is packed with a powdered glass, then fired. The voids must be filled at least four times, he says. The end product, which is hand polished, has the same durability as a porcelain sink.

Despite its rising cost, copper is especially desirable for both kitchens and bathrooms right now. "It's a living finish," Hendricks says. "It will change over time." She finds that people like the idea of sinks that will evolve, like a

Copper, reputed to have antibacterial properties, can also stand up to the type of abuse that typically takes place in the kitchen. It also makes an excellent base for other materials.

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RIGHT: An Asian-inspired vessel from Terra Acqua, shaped from a single piece of green onyx. **BELOW:** A specialty basin in wood from Bathroom Machineries. **BOTTOM:** Linkasink's hand-carved and -painted porcelain dragon bowl is based on a Ming dynasty original; the decorative stopper is a Kirk Guthrie design.



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house developing character as it ages.

Copper, reputed to have antibacterial properties, can also stand up to the type of abuse that typically takes place in the kitchen. It also makes an excellent base for other materials, including stone mosaic. The copper base is one of the reasons mosaic sinks are so durable, Guthrie says. "In seven years, we have yet to take a single mosaic sink back."

As further proof, Guthrie offers this anecdote about the mosaic sink in his son's bathroom: "I caught my 22-year-old pouring used motor oil down it."

Ultimately, a truly artistic sink is a labor-intensive, unique work of art. "There is no way to machine these out," Guthrie says. "They kind of have a little soul to them." ✦



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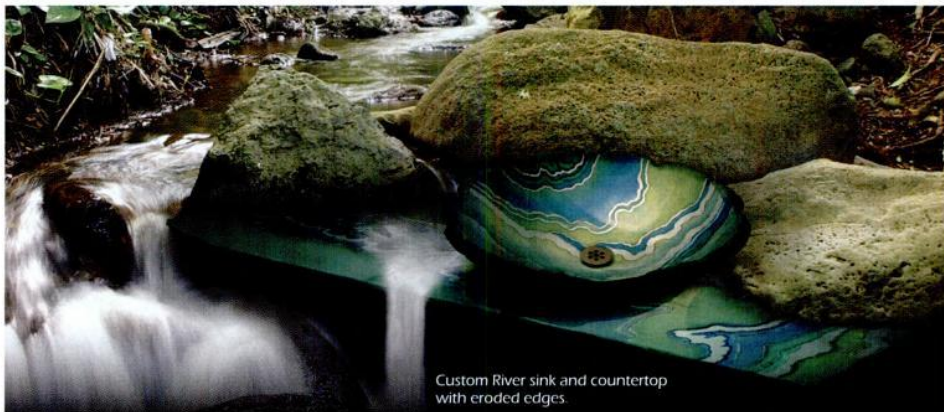
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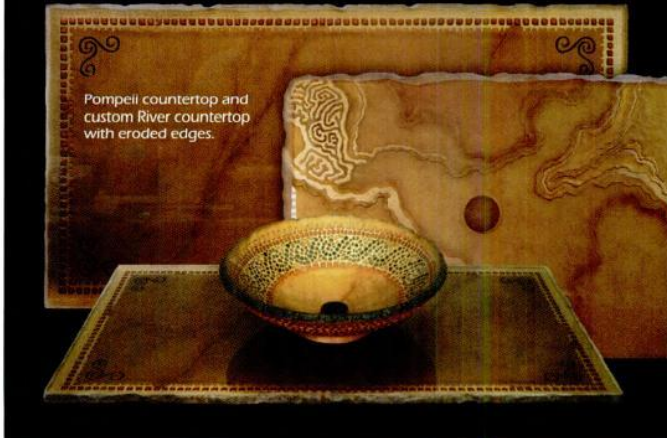
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There's always a place for ornament on a period roof. Surprisingly enough, many historically correct elements have a useful purpose.

Jewels on the Roof BY MARY ELLEN POLSON

A ROOF IS MORE than a V-shaped shelter over our heads. This is especially true for those who live in homes that cry out for decorative and often highly functional elements high up on the house.

Unless your home has built-in gutters or was never intended to have them, **gutters** are your first opportunity for adding a little pizzazz to the roofline. Copper is still the gold standard for the gutters, leader heads, and downspouts that channel rainwater from roof to ground. This versatile material is beautiful in its own right: newly installed raw copper is a blushing shade of ruddy pink that weathers to dark bronze or a bronzy green.

Since it is strong and easily worked, copper lends itself to beau-

tiful shapes, even when function is more important than form. The traditional half-round gutter is usually supported by strap-like brackets in brass or copper that can be trimmed with fleur-de-lis, acanthus, or other age-old designs. A leader (or conductor) head may simply be a collection box for water, but artisanal copper shops can turn these junctions into three-dimensional works of art. Downspouts and scuppers are especially malleable from a design standpoint: the best artisans fashion them into custom shapes that may include fish with hand-beaten scales, gargoyles to rival those on Renaissance churches, and whimsical, imaginary beasts or an elephant spouting water from a raised trunk.

Other elements made of copper or other durable metals that have a functional place on the roof include chimney tops and screens, dormer and oriel windows, snowguards, cupolas, and of course, weathervanes. **Weathervanes** have a long history in this country, and, depending on theme and make, are suitable for almost any era or style of house. Early weathervanes usually appeared on barns (how else would you tell the direction of the wind if you were indoors?) and were often silhouettes cut from a flat piece of wood or metal into the shape of a rooster, whale, trotting horse, or eagle.

The most sophisticated vanes are swell-bodied, meaning they are fully three-dimensional creations. Then

LEFT: Fluted, square, round, or crenellated, chimney pots add a medieval flourish to any house. **MIDDLE:** This highly stylized roof would look barren without its decorative dormers and finials. **RIGHT:** A copper finial from 1890 is its own miniature steeple.



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CLOCKWISE: Cupolas are a style-appropriate way to ventilate an attic. An ornamental copper leader head with twisted, rope-style moulding and a raised rosette. A decorative miter cover in a classical pattern effectively conceals a seam where a gutter corners.

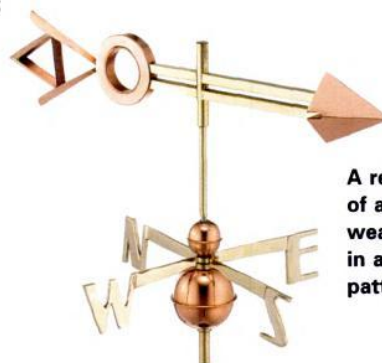


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A reproduction of a banneret weathervane in an arrow pattern.

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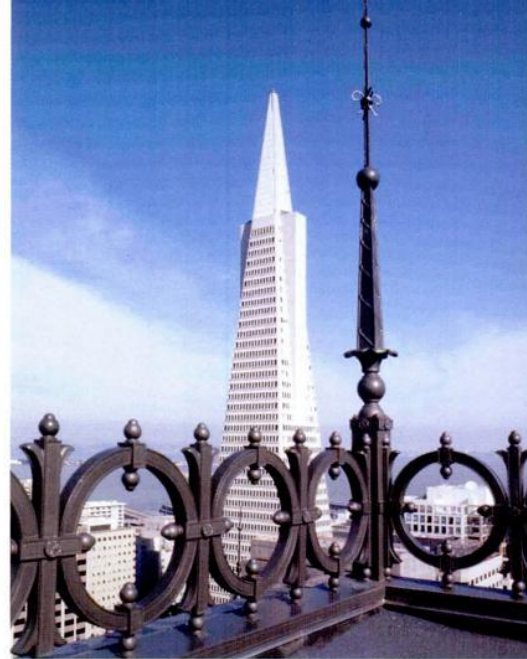
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and now, the best are made by master artisans who shape them using highly skilled techniques like repoussé (a historically superior example is the extraordinary 18th-century grasshopper on Boston's Faneuil Hall). Factory-made weathervanes popular in Victorian times included the banneret, a metal silhouette in the form of a stylized flag or arrow that could be pierced with a date or symbol. In the 1920s, scaled-down versions of



Cast roof cresting with a corner finial contrasts with the contemporary architecture of a city skyline.

weathervanes reappeared in styles both traditional and trendy. Patterns included motorcars and sailboats; today, you can choose a motorcycle or a flying pig.

One roof element that is purely decorative is **cresting**. Cresting is a type of openwork architectural iron used to highlight late-19th-century rooflines, including features like the flat portions of a Mansard roof. Like a finial or spire, crestings draw the eye skyward. They are strongly associated with certain styles of Victorian-era buildings (especially Second Empire), so it's not advisable to add cresting unless it really suits the architectural character of your home.

Equally decorative but with a real purpose are terra-cotta **chimney pots**. These delightful vessels of fired clay extend the height and improve the draft of a chimney. Chimney pots—which date to at least the 13th century—vary tremendously both shape and color. They make ideal accents for older homes of almost any style, especially those with English, French, and Colonial American antecedents. ✦



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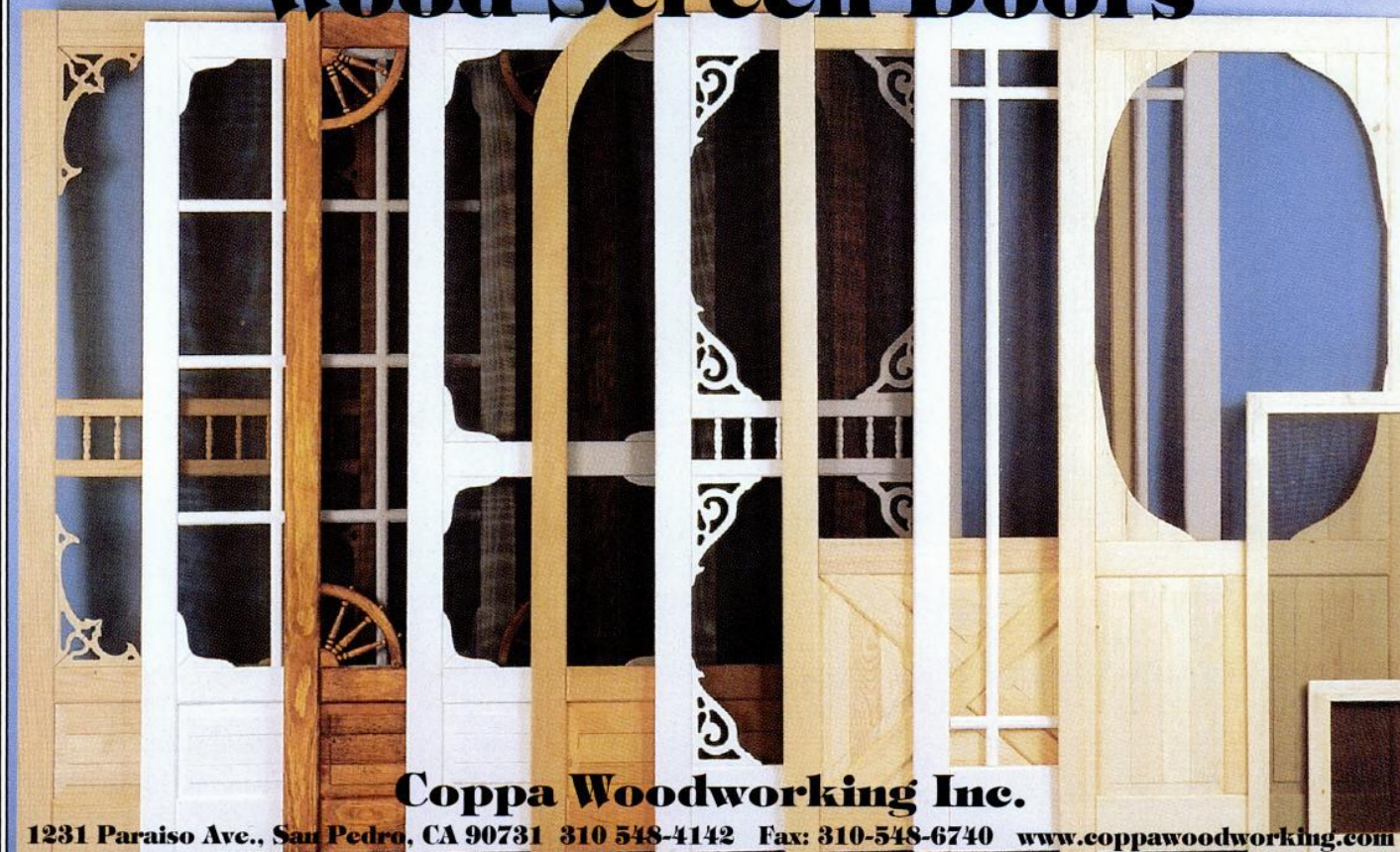
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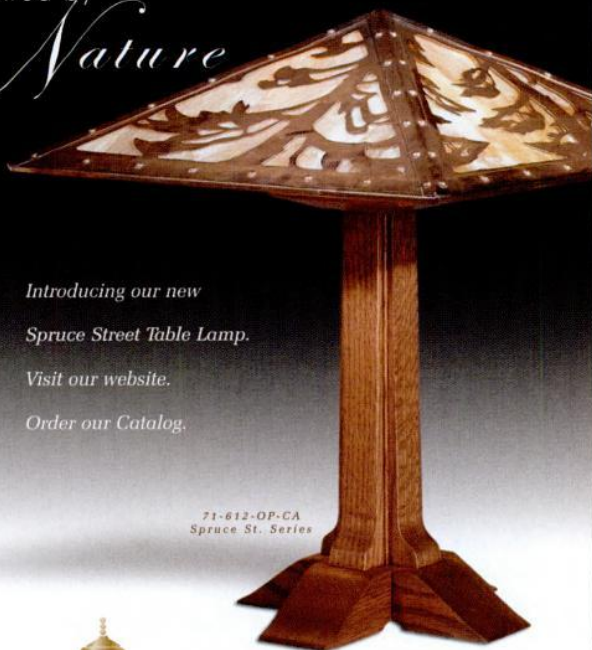
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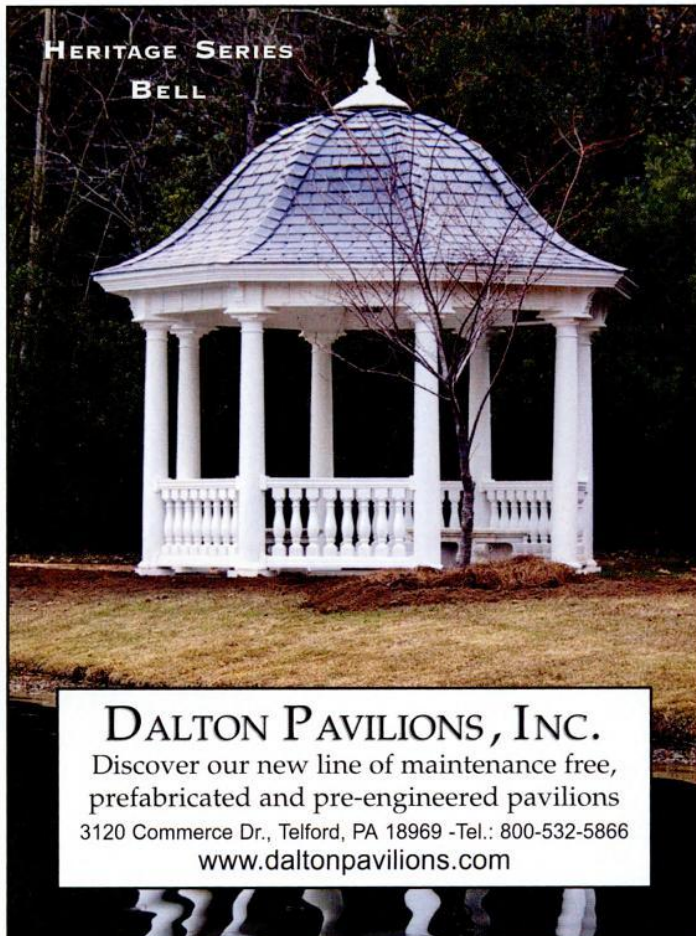
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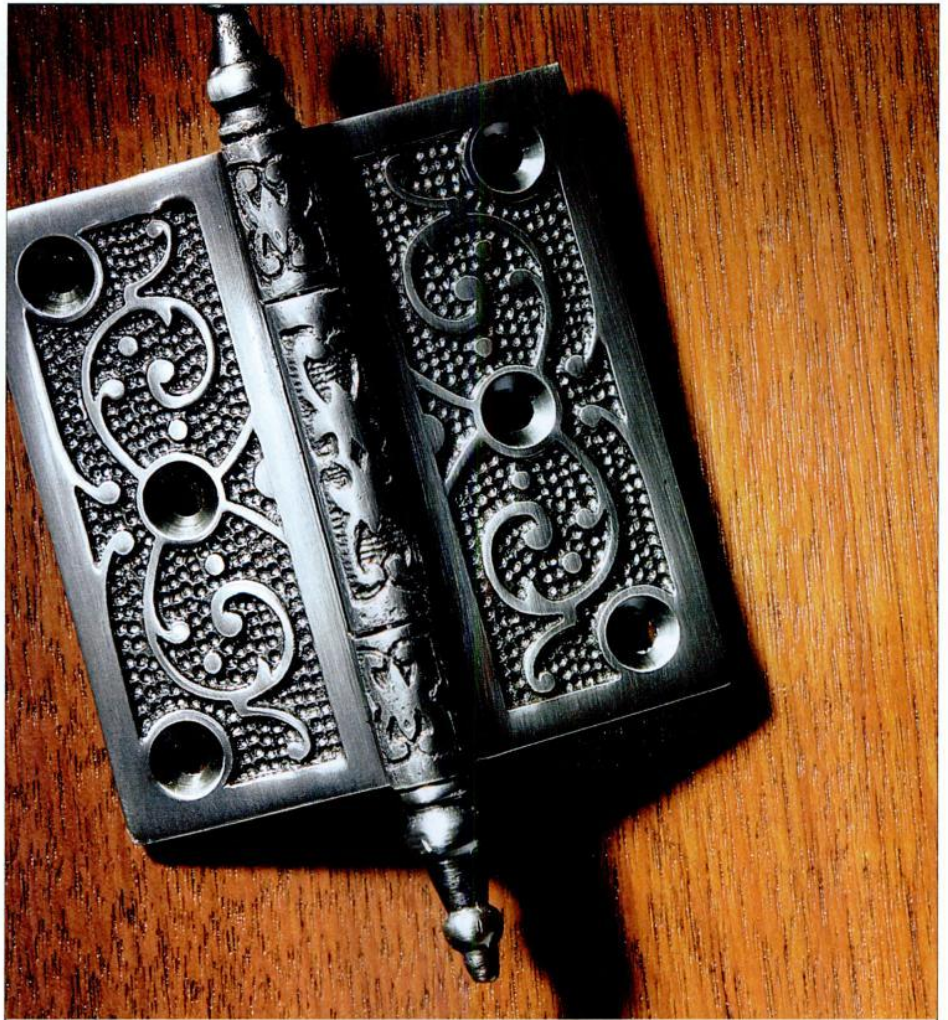
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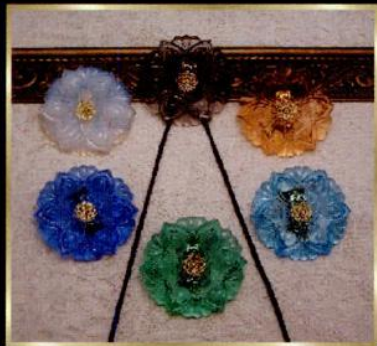
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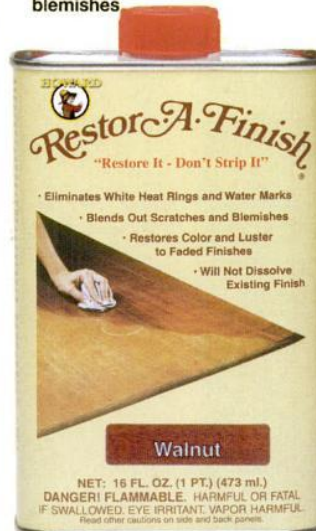
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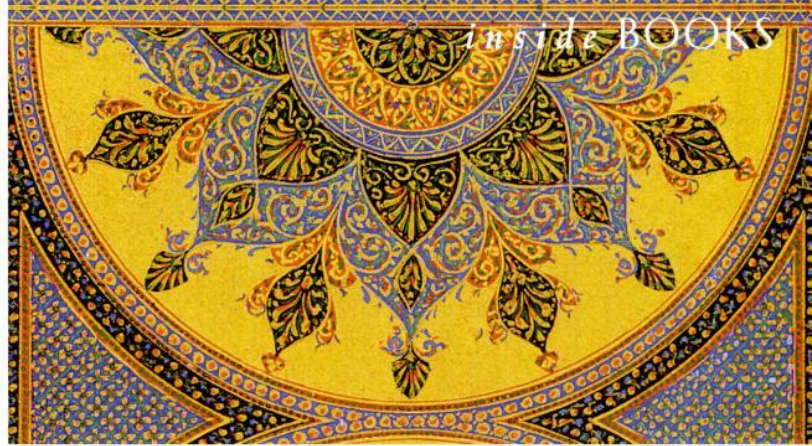
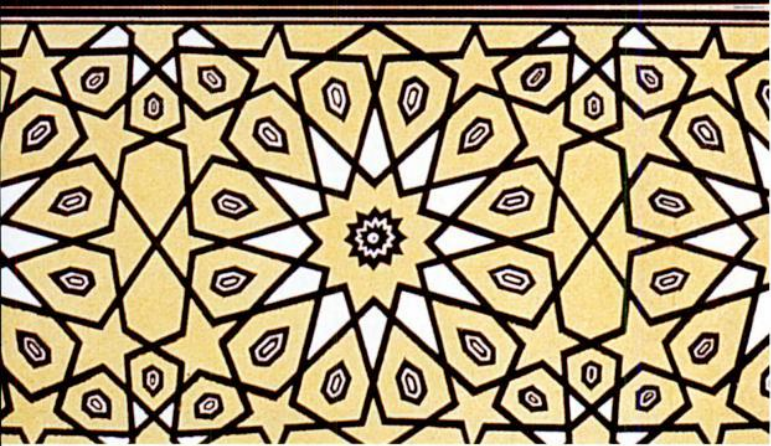
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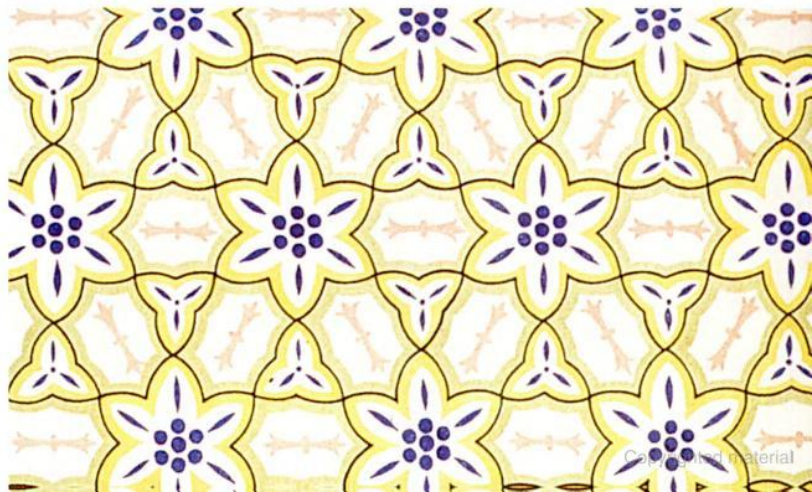


Designer, critic, philosopher & publisher Jones

REVIEWED BY PATRICIA POORE

HIS BEST-KNOWN work is *The Grammar of Ornament*, published in 1856 and still in print. We continue to be amazed by its eye-popping color plates documenting color and design in cultures from Celtic to Hindoo. But not many people today are aware of the tremendous effect that Owen Jones had on the philosophy and practice of design. ■ “It is impossible to exaggerate the authority and stature of Owen Jones during the middle of the nineteenth century or to overestimate the influence of his theory and designs on his contemporaries and on subsequent [continued on page 104]

Illustrations from the new book include designs presented in *The Grammar of Ornament* [1856], which depicted ornaments Egyptian to Persian to Maori. UPPER RIGHT: Portrait of Owen Jones in 1856 by Henry Wyndham Phillips.



Jones was also a practicing architect, whose publicized decorative schemes for private clients included design of every element from fabrics to furniture. He was charged with the interior design of the Crystal Palace for London's Great Exhibition of 1851.



LEFT: An early (1862) design by William Morris, "Daisy" was meant for painted, tin-glazed earthenware. **RIGHT:** Christopher Dresser was one of those most influenced by Owen Jones. These designs for a ceiling and frieze are from Dresser's *Studies in Design*, 1874.



generations," writes Carol Flores in her new book—remarkably, the first biography of Jones. "Millions were exposed to his color schemes in the London Crystal Palaces. Thousands more experienced St. James's Hall and the wallpapers, stationery, and other household items made to his designs. Generations of students and practitioners in Europe and the United States studied his principles and examples in *The Grammar of Ornament* . . . Finally, Jones's commissions were discussed in the *Builder*, the *Architectural Review*, the *Civic Engineer and Architect's Journal*, and other periodicals. The adoption of his principles and the imitation of his patterns made possible by this widespread exposure suggest that he may well have been the most influential designer of the nineteenth century."

Jones was proficient in the fields of architecture, graphic and interior design, and public education (through writing, lecturing, and publishing). He was a reformer and theorist (though with a populist bent) who wanted to

elevate British taste not only through education, but also through improvements in the design and manufacture of household decorative arts: furniture, textiles, wallpaper, and carpets.

THE FIRST IMPORTANT work undertaken by Owen Jones was his documentation of the ancient Moorish fortress, the Alhambra, in Spain. In 1842, he produced an illustrated text in two volumes: *Plans, Elevations, Sections, and Details of the Alhambra*. (The book, a milestone in the history of color printing, led to Jones designing print plates, books, illuminated editions of poetry and religious texts, and fine stationery including diaries, calendars, and playing cards.) *The Grammar* was also considered a masterpiece of printing technology, as it showed thousands of designs and motifs—with their balance of colors. The work documents ornament from the ancient world, the Renaissance, classical and medieval and Islamic cultures, Egypt and China. Unheard of for his time, he even catalogued the

"savage" (i.e., indigenous) ornament of the New Zealand Maori tribes. "His advocacy of non-Western cultures and the rational design principles inherent in Moresque architecture in particular," writes Flores, "were so well accepted by the 1870s that architects in Europe and America are said to have included Islamic elements in their work to indicate their modern approach to architecture."

The contributions of this pivotal figure may have been eclipsed, in part, because of his ongoing feud with John Ruskin, another prolific, larger-than-life theorist and critic, who outlived Jones. (Ruskin called the stylized, geometric designs of Islamic and other non-Western cultures "pre-eminently the gift of cruel persons . . . more line and colour, observed without natural form—seems to be somehow an inheritance of ignorance and cruelty . . .") Many of those who learned from Jones or who appropriated his principles (even his designs) did so with inadequate credit. A memorial [continued on page 106]

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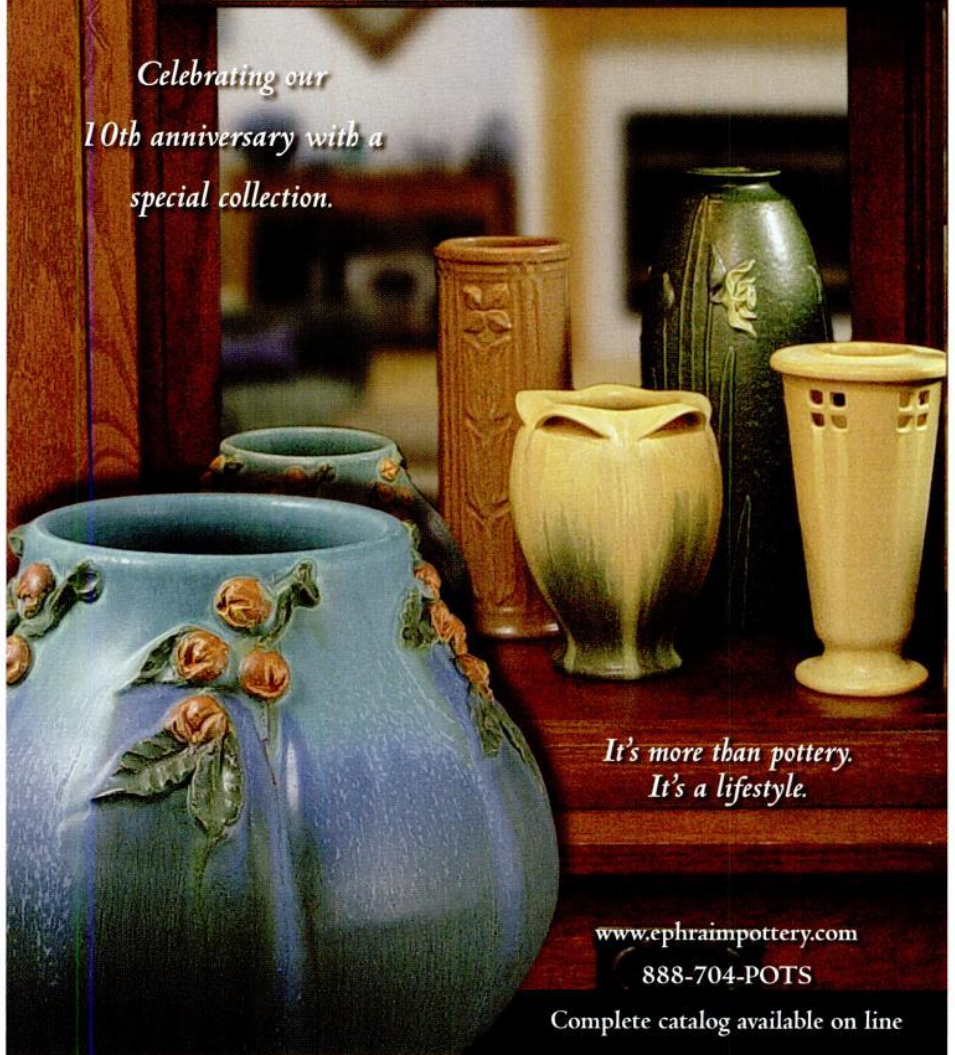
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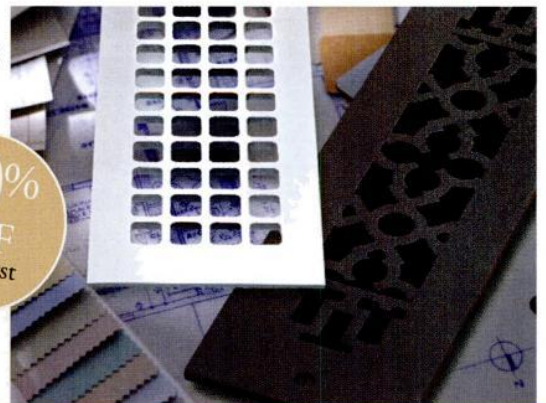
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Portion of a plate in an 1877 manufacturers' book for the American Centennial Exhibition: the drapery fabric was designed by Owen Jones.

The book's publisher, Rizzoli, equates Owen Jones's innovations and impact in the 19th century with Robert Adam in the 18th and Frank Lloyd Wright in the 20th.

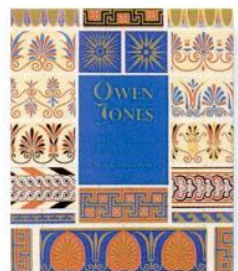
exhibition was held soon after Jones's death in 1874, but the works compiled for it have mostly disappeared, and surviving buildings are scarce. In 274 oversize pages, Carol Flores's book sets the record straight. In Chapter Five, she explains the quite-clear influence that Jones had on such important designers and theorists as Christopher Dresser, William Morris, the French architect Eugène-Emmanuel Viollet-le-duc, Frank Lloyd Wright, and Le Corbusier—and, of course, on Ruskin himself.

Another chapter explores the 37 "Propositions" or principles that Jones outlined in *The Grammar*. (Proposition One: The Decorative Arts arise from, and should properly be attendant upon, Architecture.) Based on his lectures, drawings, and surviving works, the author looks at Jones's objectives in designing public buildings and interiors. Vivid

archival illustrations, photographs, and illustrated plates are found throughout the book. ✦

EDITOR'S NOTE: *Jones's The Grammar of Ornament itself occasionally has been reissued; Dover's softbound edition is in print, as is a CD-ROM version. (The disk reproduces the original 1856 volume along with supplementary color plates from the 1868 edition. Because of the intensely graphic nature of the book, downloads may be slow.) A 1980s hardbound edition, though out of print, turns up in antiquarian bookstores and may be ordered through Amazon's network.*

Owen Jones
Design, Ornament,
Architecture, and Theory
in an Age in Transition
by Carol A. Hrvol Flores;
Rizzoli, 2006. Hardcover,
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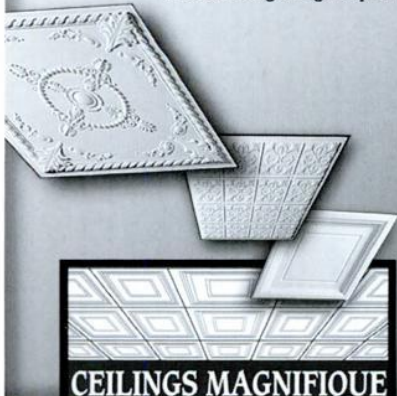
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DIALOG

back&forth

SOANE LITHOGRAPHS?

IN THE MAY 2006 issue of *Old-House Interiors*, several watercolors of Sir John Soane's house, executed by his pupils and staff, were reproduced. I was wondering if you might know whether prints or lithographs of these watercolors are available from any source.

—ASH BAKER

St. Catharines, Ontario

I believe some have been reproduced, particularly as postcards. If you contact the museum directly they should be able to help you: soane.org.uk —BRIAN COLEMAN

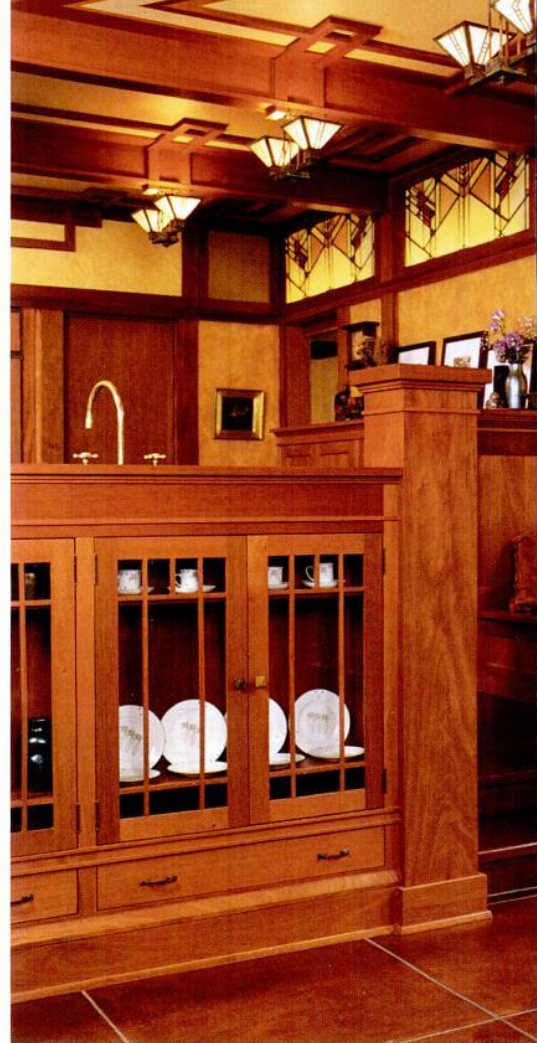


ically open to the public . . . an itinerary is at www.tcscm.org. Although not focused on interiors *per se*, the outstanding tour features Art Deco and 20th-century design. We have enjoyed your magazine all these years, and now it is our turn to reciprocate—we hope you can join us!

(There are also some wonderful—and very affordable—homes here, and we keep waiting for that *Old-House Interiors* “travel” feature on Cleveland . . .)

—MICK BEYER

President, 20th Century Society of the Carolina Mountains
president@tcscm.org



TRANSPLANTED

I RECEIVED my first edition of *Old-House Interiors*. I wanted to say THANKS! I just moved to Arkansas from New Hampshire and I miss the New England-style homes, but opening this magazine took me back home. I am glad I subscribed. I enjoyed sitting down this morning with a cup of green tea and my issue!

—ANNETTE HUTCHINS

White Hall, Arkansas

DECO CLEVELAND

ON BEHALF of the 20th Century Society of the Carolina Mountains, I would like to invite your staff and your excellent writers to “Art & Art Deco Cleveland 2006.” [Sept. 13–17, 2006; host hotel is the Hyatt Regency Cleveland at the Arcade] The event, intentionally coinciding with Ohio's largest art-gallery walk over the weekend, includes private tours and visits to venues not typ-

How can I match a stain color?

Can you help me match the stain color on the woodwork on pp. 84–85 [Craft of the Column] of your March 2006 issue? —VIA EMAIL

WE OFTEN GET QUESTIONS about paint colors, but a request for a stain color is unusual. Because of the vagaries of photographic lighting and color printing, the color you see on the page may or may not be an accurate reflection of the actual color of the wood. You obviously like the effect.

Achieving a particular look in a stain finish is a challenge for a professional. Your best bet is to take the picture to a cabinetmaker, restoration woodworker, or interior designer in your area with experience in staining woodwork or trim, and ask him or her to suggest possible matches. (The “stain color” you're looking for could involve a multi-step process or a blend of off-the-shelf products.)

Another factor to consider is wood species. The wood in the photo looks like mahogany finished with a clear or light stain, but it might also be a tightly grained light wood stained to resemble mahogany. If the wood grain in your project is markedly different (i.e., quarter-sawn oak), even a close match for the apparent stain color could result in a very different look.

Depending on your budget and degree of motivation, you could also experiment with stains or gels, or traditional finishing materials like shellac. Test a few of the likely candidates on a sample that matches the wood you plan to use. Minwax makes excellent oil-based stains and gels (minwax.com), while Zinsser (zinsser.com) produces a traditional shellac. —MARY ELLEN POLSON

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will win a weekend package in our home port: Gloucester, Mass., on Boston's historic North Shore, and will be featured in the November issue of Old House Interiors.

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In the past ten years, readers have shown us a kitchen island based on the work table in an English manor ... a personal wall mural in the style of Rufus Porter ... a colorful house with borrowings from Swedish Arts and Crafts. Do you have furniture, or even a "new old house" that was inspired by something out of the past?

AN ONGOING CONTEST: SEND PHOTOS OR JPEGS TODAY

1. A reader's project along with an image of the "inspiration" will appear on the back page of **every issue**. 2. The annual grand-prize winner will show us a whole houseful of inspiration.

ENTER ONLINE OR BY MAIL. HERE'S WHAT TO SEND:

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

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

MAIL TO:

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EMAIL JPEGS AND INFORMATION TO:

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A HOUSE FOR SALE *I was at my son's piano lesson when his teacher, Karen Chapin, mentioned that she and Bill were reluctantly ready to sell their summer home in Campobello Island, New Brunswick. I'd seen pictures—it's an unretouched Arts and Crafts-era cottage: five bedrooms, two baths, family style, set amidst tall pines overlooking Passamaquoddy Bay*



toward Eastport, Maine. I thought one of our readers might be interested.

The cottage was built in 1929 by Bill's uncle, an island native, on 1.75 acres. The huge great room has a two-storey fieldstone fireplace; the room opens onto a 40-foot verandah facing sunsets over water. Also on the first floor are master bedroom, full bath, washer and dryer, kitchen, pantry, and breakfast nook. Upstairs around the bridge balcony overlooking the living room are four bedrooms and another bath. The majority of the interior is clad with beautiful, tongue-and-groove Douglas fir boards. The property includes an outdoor shower, tool shed, and garage. (Priced to sell at \$260,000 Canadian.)

Campobello Island, of course, boasts the FDR summer cottage and the 2600-acre FDR International Park. Serious inquiries can go to Bill and Karen Chapin at (506) 752-2278, or (978) 281-5955 after Sept. 15. —PATRICIA POORE

REGISTERED BUNGALOW

I AM SENDING you some photos of my 1915 Craftsman Bungalow. Our home is located in Mount Vernon, Washington, about 60 miles north of Seattle. The home is currently listed on the Washington State Heritage Register of Historic Places and is pending for listing on the National Register. We are fortunate enough to be only the third owners and we

know tremendous amounts about the first owner. We have pictures of the original owners, and pictures of the house taken in 1917. We even have a trunk of the original owner. You can view some of the home's history at the register site: oahp.wa.gov: it's the Otto & Inga Carlson house in Skagit County.

—JENNIFER DAVIS
via email

Can you recommend a process to refinish Fireslate?

I had Fireslate counters and two sinks (kitchen and laundry) fabricated in 1998 at the time I ordered a Kennebec kitchen. The kitchen sink surface has become porous. Is it possible to grind it down for a new hard surface? What do you recommend? —P. TOMPKINS, ROCKPORT, MASS.

YES, IT'S POSSIBLE [and recommended]. The surface can be refinished and then treated with petroleum jelly; this works wonders on stone sinks. Some highlights from the refinishing protocol, available as an emailed document attachment:

Remove old tung oil using methyl ethyl ketone, available at Home Depot or an Ace Hardware store. Keep room well ventilated. To refinish, sand damp countertop with wet/dry paper; start with 60 grit, moving to 100-, 210-, and 400-grit. Use a random orbital sander, keeping the counter damp to minimize dust and sanding marks.

Reseal the Fireslate with the recommended Lithofin Sealer [product #120041, through Gran Quartz, (800) 458-6222]. Apply with paper toweling or a short-nap paint roller. Wait 10 minutes and rub out puddles. Wait 20 minutes. Apply a second coat, wait 10 minutes and rub out puddles. After an hour apply the third application, wait 10 minutes and rub out puddles. Full cure time is 36 hours. After that, you can apply tung oil. Use Murphy's oil soap, not an abrasive cleanser, for weekly cleaning. Fireslate owners with questions may call us at (800) 523-5902. —TOM WORTHEN, Fireslate, fireslate.com, East Wareham, Mass.



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AN OMISSION

I should have included contact information for James Martin, who wrote the popular article about using paint color in historic houses: "The News in Hues," p. 44, July 2006. Martin is founder and principal of The Color People, a consulting company he started in 1979. The firm offers a nationwide, mail-order service to create exterior color schemes for homes and commercial buildings through the use of photos, blueprints, and an owner's questionnaire. Contact **The Color People**, 2231 Larimer St., Denver CO 80205; (303) 308-0220, colorpeople.com —PATRICIA POORE



NEEDING HELP

I LOVE THE MAGAZINE and gain a lot of inspiration and enjoyment from each issue. I agree with Jim Johnson who wrote in to request more frequent "how to" articles. I am remodeling my old house in rural Snohomish County, Washington, and giving it some much needed character with the help of your publication (and the Bungalow Revival). But I have come upon some stumbling blocks I wish you would cover:

- Using a compound miter saw
- Woodstoves (what was the treatment in old houses—tile or brick surrounds, mantels, woodboxes)
- Ceilings (advice about going down to the beams or installing beadboard)
- Adding gas (so you can have that Viking stove or refurbished antique)
- Picture, plate, and chair rails: con-

ventional heights, guides for height proportional to other woodwork on windows and door frames

—SELENA (via email)
Snohomish County, Washington

CONCRETE CONCERNS

I AM INTERESTED in the Decorator's Know-how article, in the March 2006 issue, regarding concrete flooring. Do you have the source on the contractor who did the project?

—BILL WHIPPLE
Whipple Construction
San Francisco, Calif.

Photos show projects by several different contractors, all of whom are listed in the box on p. 54 of that issue. Search for directories of applicators and artists near you at concreteexchange.com and concretenetwork.com. —ed.



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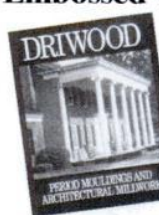
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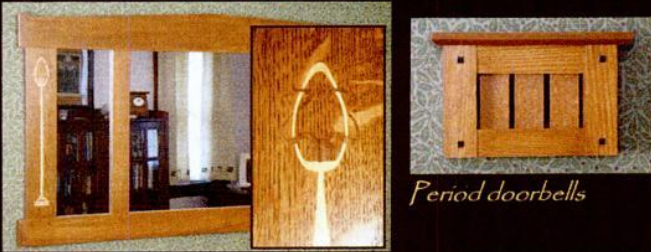
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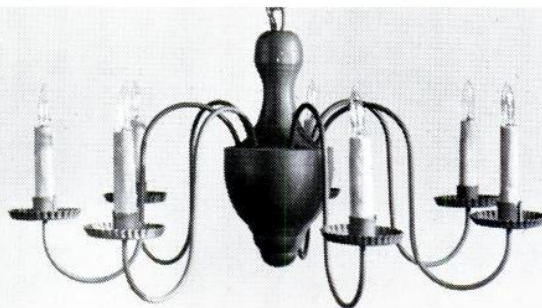
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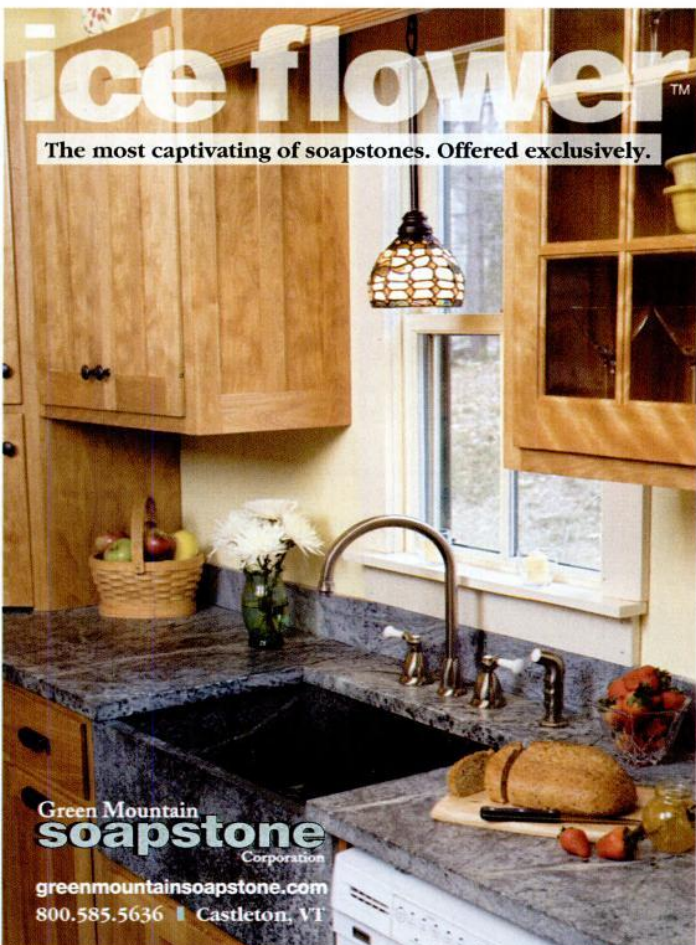


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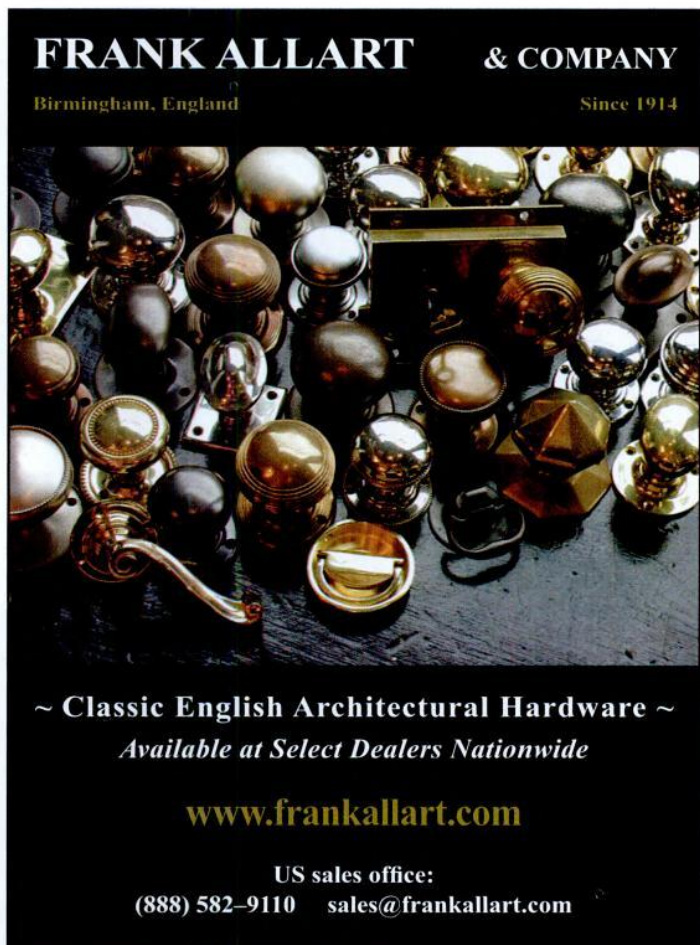
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Source lists and contact information are listed in several articles in this issue. The editors have compiled this section of additional listings.

Red & White pp. 30-34

Collectors of 1940s and 1950s kitchen ware and red-and-white objects of the period will enjoy retro-redheads.com • Fifties-vintage refrigerator handles from monitortop.com **p. 31** "Cracked ice" motif countertop and backsplash by WilsonArt for Pastense, San Francisco, CA: (800) 556-2608, pastense.com • Aluminum edging from Brunner Mfg, West Seneca, NY: brunnerent.com • "Double dishdrawers" from Fisher & Paykel: fisherpaykel.com • Custom cabinets by Millwork Magic, Millmont, PA: (570) 850-0282, millworkmagic.net • Daystrom chair reupholstery by Classic Kitchens and More, York, PA: (717) 840-9537, classickitchensandmore.com • Ceiling fan is reproduction Hunter "1930s original" Deco style model, through Fan "C" Fans: fancfans.com; see also hunterfan.com • Wallpaper frieze is vintage Trimz "Bantam" ordered through eBay and found at the Brimfield antiques market. • Chrome bridge faucet from Opulence collection of Danze: danze-online.com • Subway tile Ice White and cap tile Ruby Red from American Olean's Greenwich collection: americanolean.com • Marmoleum by

Forbo: themarmoleumstore.com • Custom water-jet cutting by Surbeck Waterjet Co., Ardmore, PA: surbeckwaterjet.com **p. 32** Antique O'Keefe & Merritt stove from Antique Gas Stoves, CA: antiquegasstoves.com **p. 34** Metal grilles "octagon cane" from Barker Metalcraft, Chicago: (800) 397-0129, radiatorcover.com

Notes on antique items, ca. 1925-60: rooster figurines Royal Copley; salt shakers, bowls, red-striped dishes Hazel Atlas; polka-dot bowls Fire King; red glass bowls Pyrex; drinking glasses Hazel Atlas, Federal, Hocking, etc.; spice racks Griffith; clocks Telechron, and Sessions. Green bowls in butler's pantry Watt, and McCoy; crocus design bowls 1930s Homer Laughlin Pottery; pixieware condiment containers (ca. 1960) Holt Howard; working small appliances (ca. 1930s-1958. Red Krups coffee maker (1980s) and Kitchen Aid mixer (2002) are vintage-style.

House Made of Memory, pp. 62-68

The architect for the re-creation of the Atlantic Coast cottage is James Hadley, Hadley Crow Studio, Orleans, MA, (508) 255-8001, hadleycrowstudio.com Bruce Popham is an architect-

tural conservator for Wank Adams Slavin Associates LLP, New York, NY, (212) 420-1160, go2wasa.com • For more about Shingle- and Stick-style houses, read Vincent Scully's *The Shingle Style & the Stick Style* (Yale University Press, 1971, available in paperback). *The Houses of McKim, Mead, and White* by Samuel G. White (Rizzoli, 1998) is a lavishly illustrated source on the residential designs of Stanford White. Both through your bookseller.

The Gathering Place, pp. 75-79

While many of the furnishings in the Berkshire home are antiques, others are fine reproductions. **p. 76** dining room carpet is a ca. 1900 antique Sarouk. **p. 77** The wallpaper is Bazoches from Pierre Frey: pierrefrey.com • Living Room: Barrel-back chairs are Markham, upholstery: F.Schumacher Marrakech Paisley: fschumacher.com; other chairs and sofas are from George Smith: georgesmith.com. **p. 78** Staircase carpet: Everest Carpet: everestcarpet.com **p. 78-79** Wall upholstery and curtains are On Point by Brunswick & Fils, brunswick.com

Inspired By p. 122

Flooring is Marmoleum by Forbo: themarmoleumstore.com • Custom water-jet cutting by Surbeck Waterjet Co., Ardmore, PA: surbeckwaterjet.com



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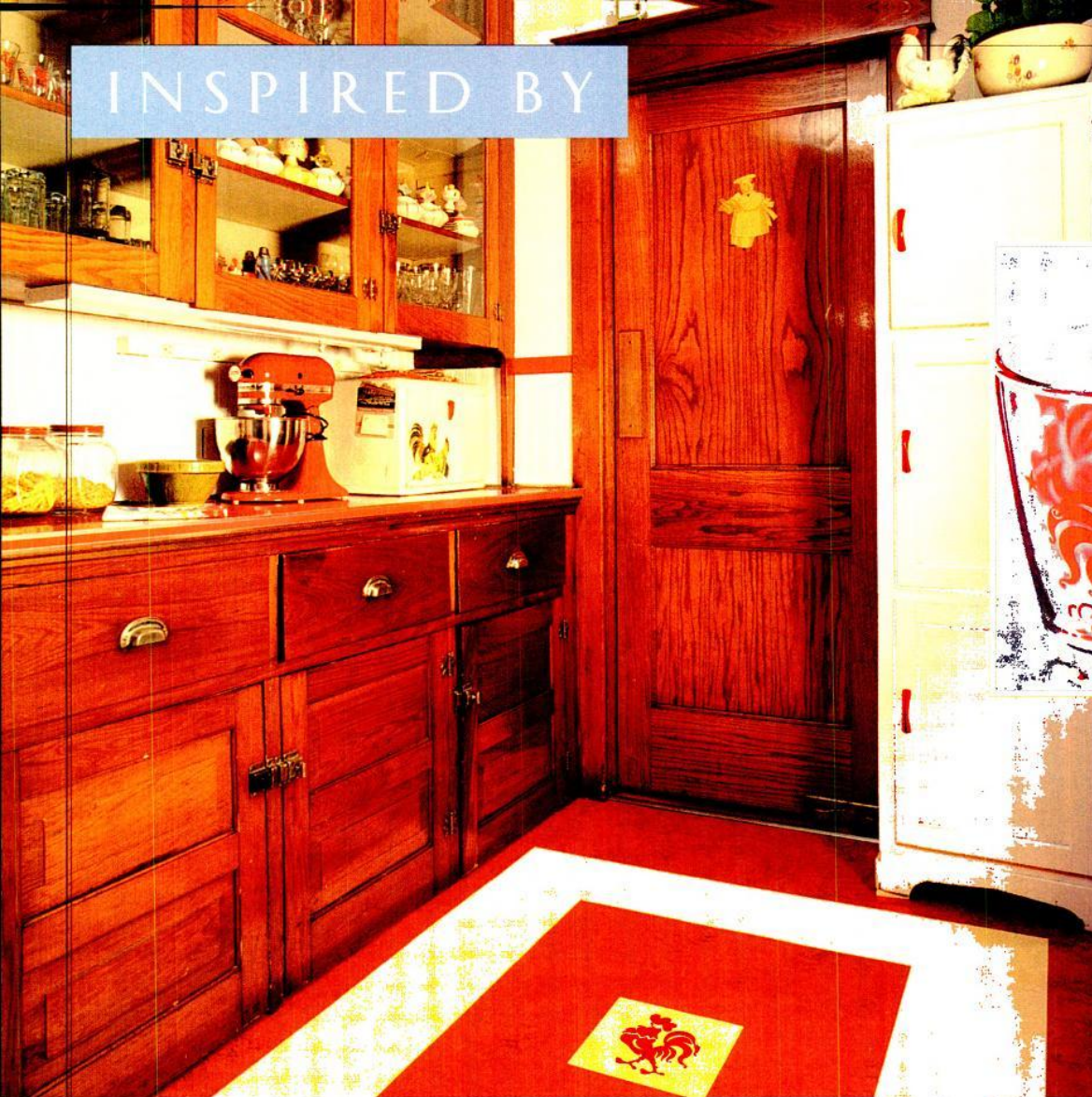
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INSPIRED BY



Part of the owners' extensive, mid-century, red-and-white collections, the 1940s rooster-motif glasses inspired color and design in the new kitchen.

The water jet-cut rooster motif (below) that appears in linoleum blocks is seen here in the pantry connected to the new kitchen.

OUR 1926 HOUSE had a tired, brown-and-gold 1970s kitchen when we bought it—complete with a textured sheet-vinyl floor and gold-speckled Marlite on the walls. Inspired by a vintage rooster juice glass, we created a ca. 1945–55 red-and-white kitchen.

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My husband and I did the majority of the work ourselves. The whole project took five years.

—CAROLYN WOLFE, PAXINOS, PENN.

THE WHOLE KITCHEN is shown on p. 30, and source information can be found on p. 120.

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