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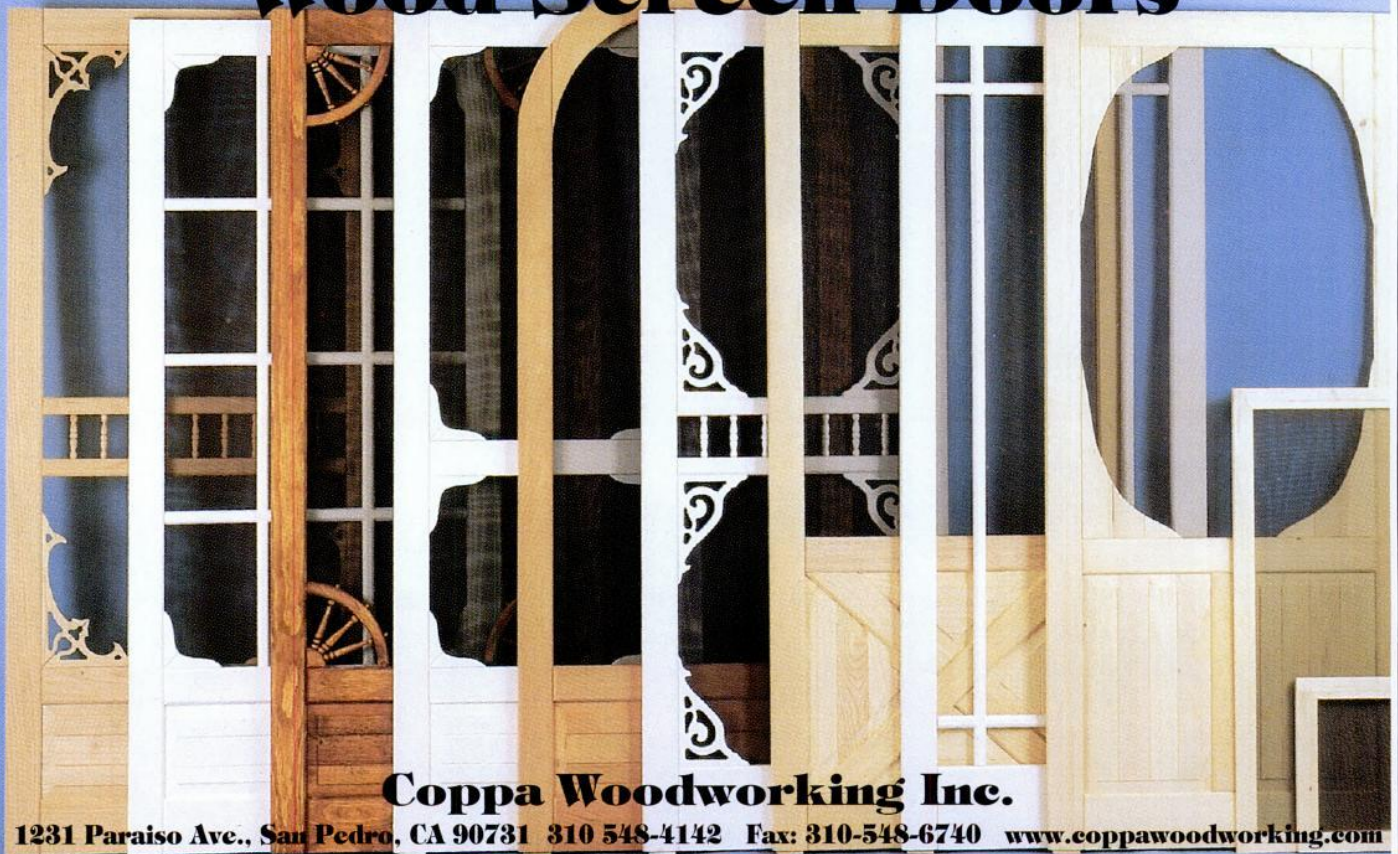
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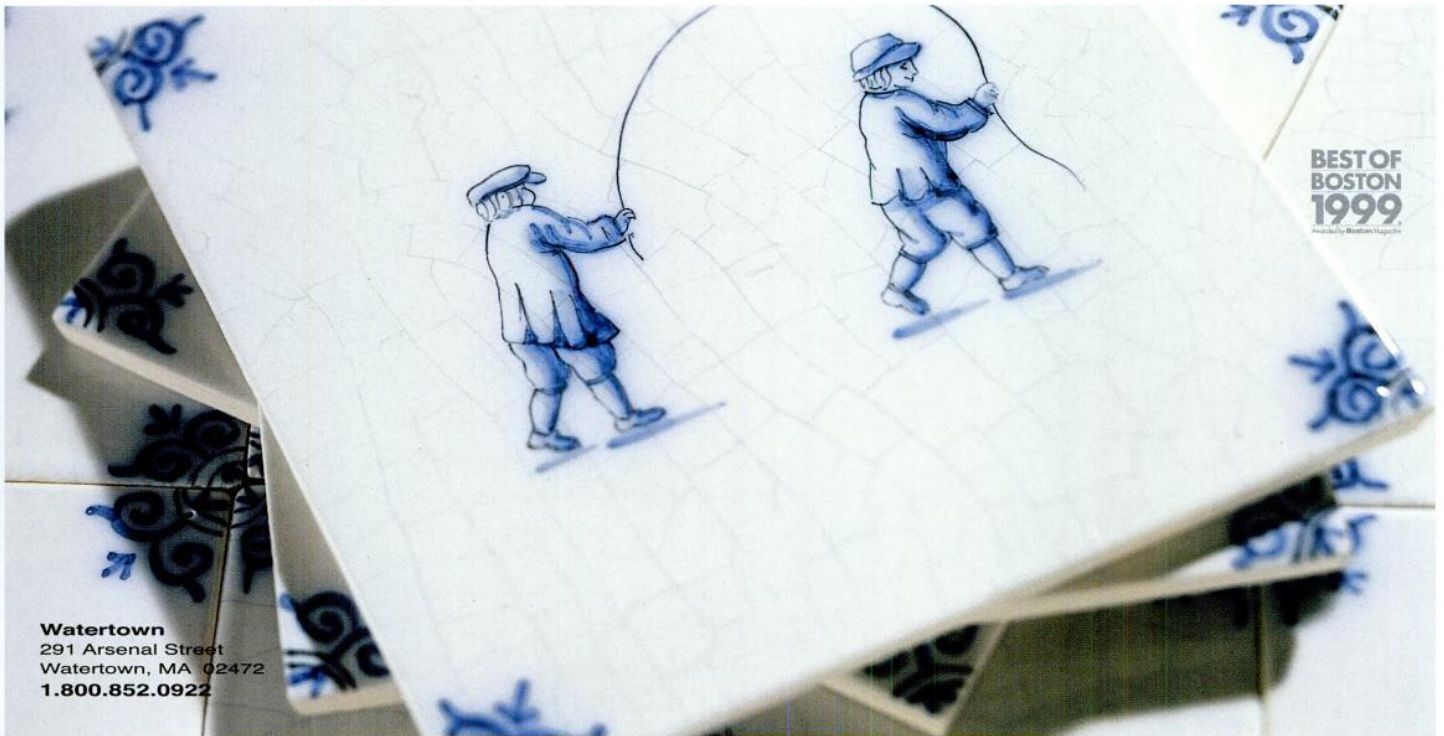
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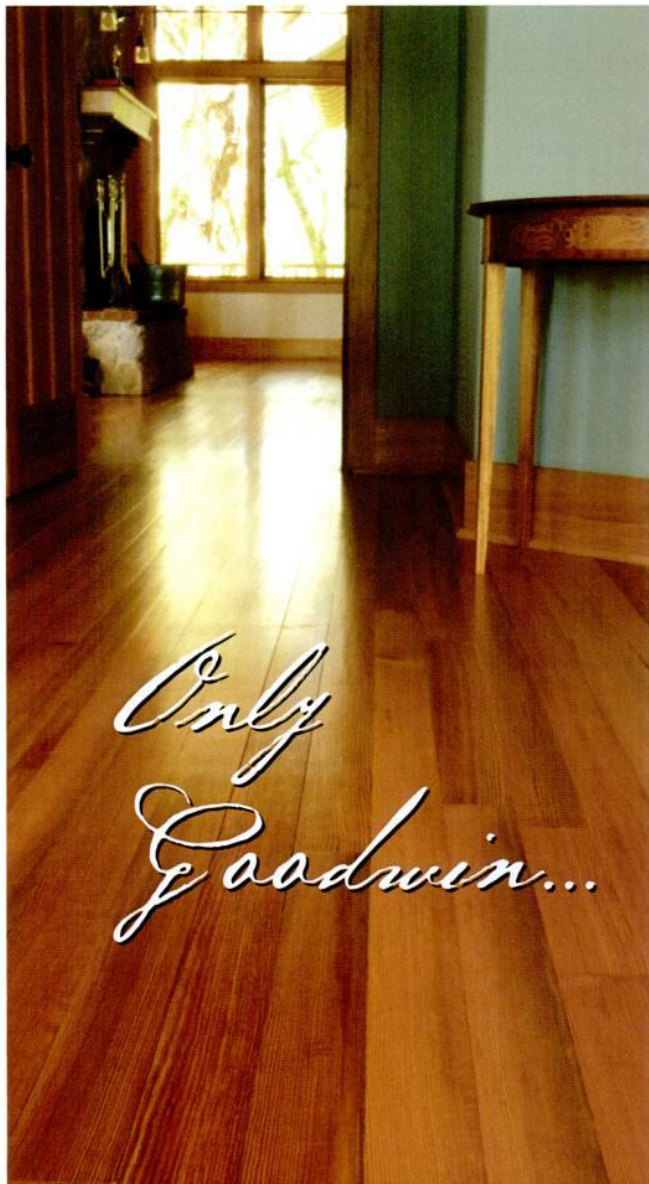
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**EDITOR-IN-CHIEF** Patricia Poore  
letters@oldhouseinteriors.com

**DESIGN DIRECTOR** Inga Soderberg  
art@oldhouseinteriors.com

**SENIOR EDITOR** Mary Ellen Polson  
mepolson@oldhouseinteriors.com

**EDITOR-AT-LARGE** Brian D. Coleman

**GARDEN EDITOR** Vicki Johnson

**CONTRIBUTING EDITORS** Dan Cooper  
Regina Cole

**EDITORIAL PRODUCTION MANAGER** Sharlene Gomes  
sgomes@oldhouseinteriors.com

**ART ASSISTANT/PHOTO LIAISON** Jessica Wolfskehl

**PREPRESS SERVICE** Bruce Trundy  
Sue Scalet

**EDITORIAL INQUIRIES** Lori Viator  
lviator@oldhouseinteriors.com

**PUBLISHER** William J. O'Donnell

**ADVERTISING DIRECTOR** Becky Bernie  
bbernie@oldhouseinteriors.com

**NATIONAL SALES MANAGER** Julia Hite  
jhite@oldhouseinteriors.com

**SALES ACCOUNT EXECUTIVES** Kandace McLaughlin  
kandace@oldhouseinteriors.com

**NEW YORK SALES ASSOCIATE** George Penz  
gfpic@mindspring.com

**ADVERTISING PRODUCTION DIRECTOR** Sharlene Gomes  
sgomes@oldhouseinteriors.com

**BUSINESS MANAGER** Joanne Christopher  
jchristopher@oldhouseinteriors.com

**NEW BUSINESS DEVELOPMENT** Ellen Glew

**CIRCULATION DIRECTOR** Beverly Chaloux

**CIRCULATION MANAGER** Karen Cheh

**NEWSSTAND MARKETING** Ralph Perricelli  
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**DATA AND WEB MASTER** Monty Lewis

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## The ins and out-takes



**F**RENCH FORMALITY in decorating doesn't get its share of coverage in this magazine, which tends more toward vernacular and English-derived styles: American Colonial and Greek Revival, art-movement Victorian, Arts and Crafts. David Boysel's extravagant French Empire salon on pages 82–87 in this issue is an exception. It's French but "it's us," as editors say. Boysel is a true decorator in the old sense of the word: a hands-on paint-decorator and repairer of old things, as well as a savvy stylist. Here in his own abode, he drew on his deep knowledge of historical style while keeping it personal. ■ Our editor-at-large Brian Coleman, who brought us the story, was drawn in enough to pen an accompanying essay in the PERIOD INTERIORS slot: "Du Style d'Empire," on the French Empire style developed before 1815. Obviously turned on by David's enthusiasm, Brian "wrote long" and I had to cut his words to fit. The out-take I most regretted losing: "Napoleon's chefs made him cakes shaped like Egyptian temples and pyramids to try to interest him in food; he never paid much attention to eating." ■ A magazine is finite; there is only so much real estate in the size and number of pages. Of all the many sites, houses, events, products, and books that come to our attention, only a handful make the cut and get into print. And that's the strength of edited, printed publishing: readers are spared the chaos of the reject pile. ■ Then there's the Internet, a part of everyday life now. Its strength is the opposite of publishing's: online we get instant access, infinite volume, no filters. As we retool our magazines' websites, I've been thinking a lot about the potential of both.

A handwritten signature in purple ink, which appears to be "Patricia" or similar, written in a cursive, flowing style.



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### Turkish Treasure

One of Pasadena's most exotic treats—Castle Green—will open to the public Dec. 3 for a Holiday Tour. The extraordinary Moorish/Spanish Colonial structure, designed by Fred-

erick I. Roehrig, was built as part of a lavish resort in 1898 and converted into apartments in 1924. Among the 20 residences on view are the Bridge and Penthouse apartments, and the studios of artists R. Kenton Nelson and Dan Douke. Public rooms include the restored "Moorish" and "Turkish" rooms and the old hotel lobby, decorated with vintage stockings, toys, and a holiday tree trimmed with 2,500 light bulbs topped with peacock feathers. Tickets are \$20; children under 12, free. Castle Green Holiday Tour, Friends of Castle Green, (626) 577-6765, [castlegreen.com](http://castlegreen.com) —MEP

**Vintage ornaments adorn a mantelpiece in the Moorish Room at Castle Green in Pasadena, Calif.**



### At the Soane

"First Loves, Last Loves: Sir John Betjeman and Architecture," a retrospect on the English poet Sir John Betjeman, will be on exhibit at Sir John Soane's Museum in London this fall. Betjeman, who wrote for *Architectural Review* in the 1930s, was a great admirer of William Morris and often papered his homes with Morris patterns (Betjeman and his wife Penelope briefly lived at Morris's Kelmscott House in the 1950s.) Among the architectural writings, recordings, and films on display will be one of his favorite Morris papers, "Vine," produced in a documentary coloring by Charles Rupert Designs ([charlesrupert.com](http://charlesrupert.com)). Through Dec. 30, Sir John Soane's Museum, 13 Lincoln Fields, London, +44 (0) 20 7405 2107, [soane.org](http://soane.org)

“ A bungalow without a fireplace would be almost as much of an anomaly as a garden without flowers—and as cheerless. ” —Henry H. Saylor, *Bungalows*, 1911



### PROFILE

Medicine and wallpaper don't usually appear in the same sentence, but one led to the other for **Wendy Weeks**, a master wallpaper printer at the Farmers' Museum in Cooperstown, N.Y. The former hematology researcher took a break from medicine to work at the museum in 1994. Later, she developed a production process for hand block-printed reproduction wallpapers, and never looked back. • Today, visitors to the museum—a 19th-century village—can watch Wendy make wallpapers on a reproduction press. The repertoire of 15 or so designs and six borders are exact copies of 18th- and 19th-century papers from various sources, including the collections of the New York State Historical Society and Old Sturbridge Village. "We emphasize the quality and artistic value of these old documents," Wendy says of her small operation. "Wallpaper tells a story. . . . It brings a texture, a sensory experience to a room." • If you are lucky enough to find an early wallpaper in your home, try to preserve at least a portion of it, she advises, since these highly decorative papers were an integral part of many historic interiors. Band

boxes covered with vibrant wallpapers are available for sale at the museum, as are custom wallpaper orders (prices start at \$160 per 18-foot roll). Wendy Weeks, The Farmers' Museum, (888) 547-1450, [farmersmuseum.org](http://farmersmuseum.org)

—APRIL AUSTIN

**TOP:** Wendy Weeks and (inset) the pattern blocks she uses to create historic papers. **LEFT:** Finished band boxes.



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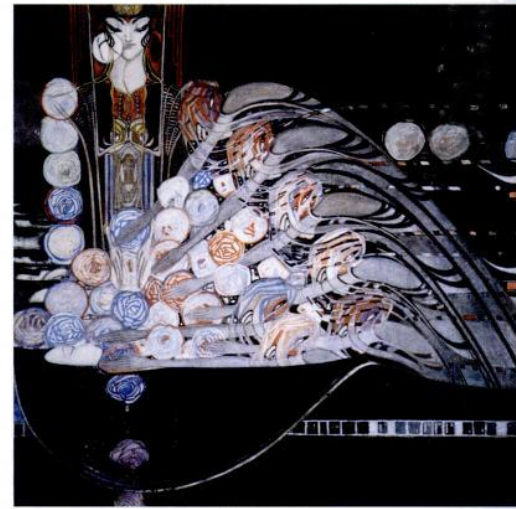
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## Two Dreamers

Two exhibitions at the Mackintosh Festival in Glasgow celebrate the work of the Macdonald sisters, Frances and Margaret. "Doves and Dreams: The Art of Frances Macdonald and J. Herbert McNair" highlights previously unseen works and a re-creation of a 1902 interior by two members of the Glasgow Four. A related exhibition, "Margaret Macdonald Mackintosh," presents a selection of watercolors and designs by the artist whose remarkable talent was sometimes eclipsed by the fame of her husband, Charles Rennie Mackintosh. Both exhibitions run through Nov. 18 at the Hunterian



"La Mort Parfumée," a 1921 watercolor by Margaret Macdonald Mackintosh, at the Hunterian Museum in Glasgow.

Museum at the University of Glasgow, +44 (0) 141 330 4221, [hunterian.gla.ac.uk](http://hunterian.gla.ac.uk)

## OPEN HOUSE

Fate has not been kind to all Frank Lloyd Wright houses. By the 1940s, **Westcott House**, completed in 1908 for the wealthy, chic, and fashionably progressive Westcott family in Springfield, Ohio, had been converted into apartments, obliterating Wright's original concept. With help from the Frank Lloyd Wright Building Conservancy's Lewis-Hayes Revolving Fund, the Westcott House Foundation completed a five-year restoration late last year. The house is now open to the public.

Using a signature technique, Wright extended his design for the house into the surrounding landscape, using a terrace and an imposing pergola capped by an intricate trellis. Inside, the kitchen has been restored to its original appearance. Bathroom tiles, which Wright would have chosen himself, have been repaired or replaced.

The 60-foot salon, a hallmark of the open space so necessary to Wright's vision of interior living at the time, combines a library, a living room with built-in furniture, and a dining room with a Wright-designed table and chairs. Benches, situated in an inglenook, offer sanctuary around a fireplace: Wright envisioned the hearth as the center of the home, and its inhabitants as occupying a work of art. Westcott House, 1340 East High St., Springfield, OH, (937) 327-9291, [westcotthouse.org](http://westcotthouse.org) —CYNTHIA WEST



ABOVE: A view of the Westcott house exterior. LEFT: A restored hallway, with a skylight of Wright-designed leaded glass.



TY FISHER (BOTTOM LEFT)  
ROB KUHN (BOTTOM RIGHT)



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### Way East Wright

The Frank Lloyd Wright Preservation Trust will sponsor two week-long international tours next year. The first, "Wright Way Vienna: The Secession," visits sites by such forward-thinking designers as Joseph Maria Olbrich, Adolf Loos, Josef Hoffman, and Otto Wagner; it's scheduled for March 24-31, 2007. A second trip, "Wright Way Japan: A Family Adventure," is set for July 15-26, 2007. The tour includes the Wright-designed Jiyugakuen School, the preserved lobby of the Imperial Hotel, and Yamamura House. For complete itineraries and pricing, contact the Trust, (708) 848-1976, [wrightplus.org](http://wrightplus.org)

### Craftsman Weekend

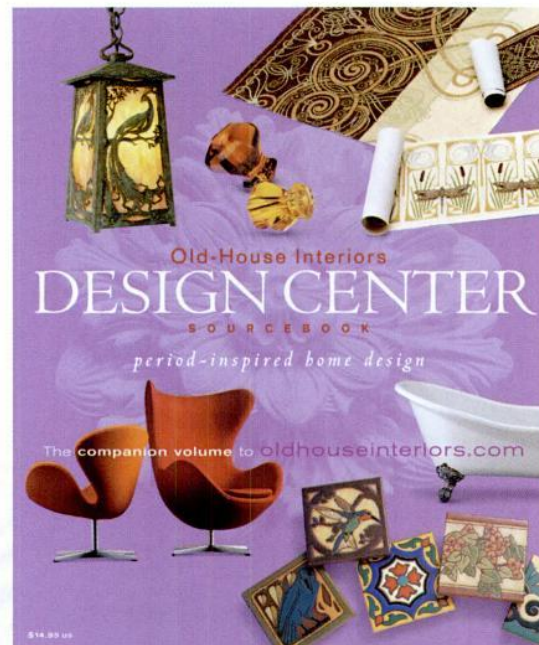
*Old-House Interiors* and *Arts & Crafts Homes* will sponsor a private tour and reception at the Cordelia Culbertson House as part of Craftsman Weekend, Oct. 20-22, in Pasadena. Tickets are \$65. Other not to be missed events include talks by Paul Duchscherer (on creating an Arts and Crafts home); Patricia Gebhard (on Purcell and Elmslie); and Mark Winter (Southwestern textiles). (626) 441-6333, [pasadenaheritage.org](http://pasadenaheritage.org)

### Don't miss . . .

- **BEAUTIFUL BUNGALOWS**, Oct. 14, River Forest, IL (708) 383-2654, [pleasanthome.org](http://pleasanthome.org)
- **CRAFTSMAN WEEKEND**, Oct. 20-22, Pasadena, CA The 15th anniversary of the premiere West Coast event. (626) 441-6333, [pasadenaheritage.org](http://pasadenaheritage.org)
- **ARCHITECTURAL ARTS & CRAFTS CONFERENCE**, Oct. 26-28, Durango, CO (800) 828-4228, [durango-arts-craftsconference.com](http://durango-arts-craftsconference.com)
- **FINE FURNISHINGS SHOW**, Oct. 27-29, Providence (401) 841-9201, [finefurnishingsshow.com](http://finefurnishingsshow.com)
- **HISTORIC KENWOOD BUNGLOW FEST**, Nov. 3-4, St. Petersburg, FL House tour in the neighborhood with Florida's largest concentration of Bungalows. (727) 323-2787, [craftsmanhouse.net](http://craftsmanhouse.net)
- **THE CONNECTION 2006 CONFERENCE**, Nov. 10-12, Roycroft campus, East Aurora, NY (716) 667-3359, [roycroftconference.com](http://roycroftconference.com)
- **ARTS AND CRAFTS BENEFIT SHOW & SALE**, Nov. 18, Berkeley, CA Sponsored by The Hillside Club and *Arts & Crafts Homes*. (510) 848-3227, [hillsideclub.org](http://hillsideclub.org)
- **YULETIDE AT WINTERTHUR**, Nov. 18, 2006-Jan. 7, 2007, Winterthur, DE A re-creation of 20th-century du Pont family holiday celebrations. (800) 448-3883, [winterthur.org](http://winterthur.org)

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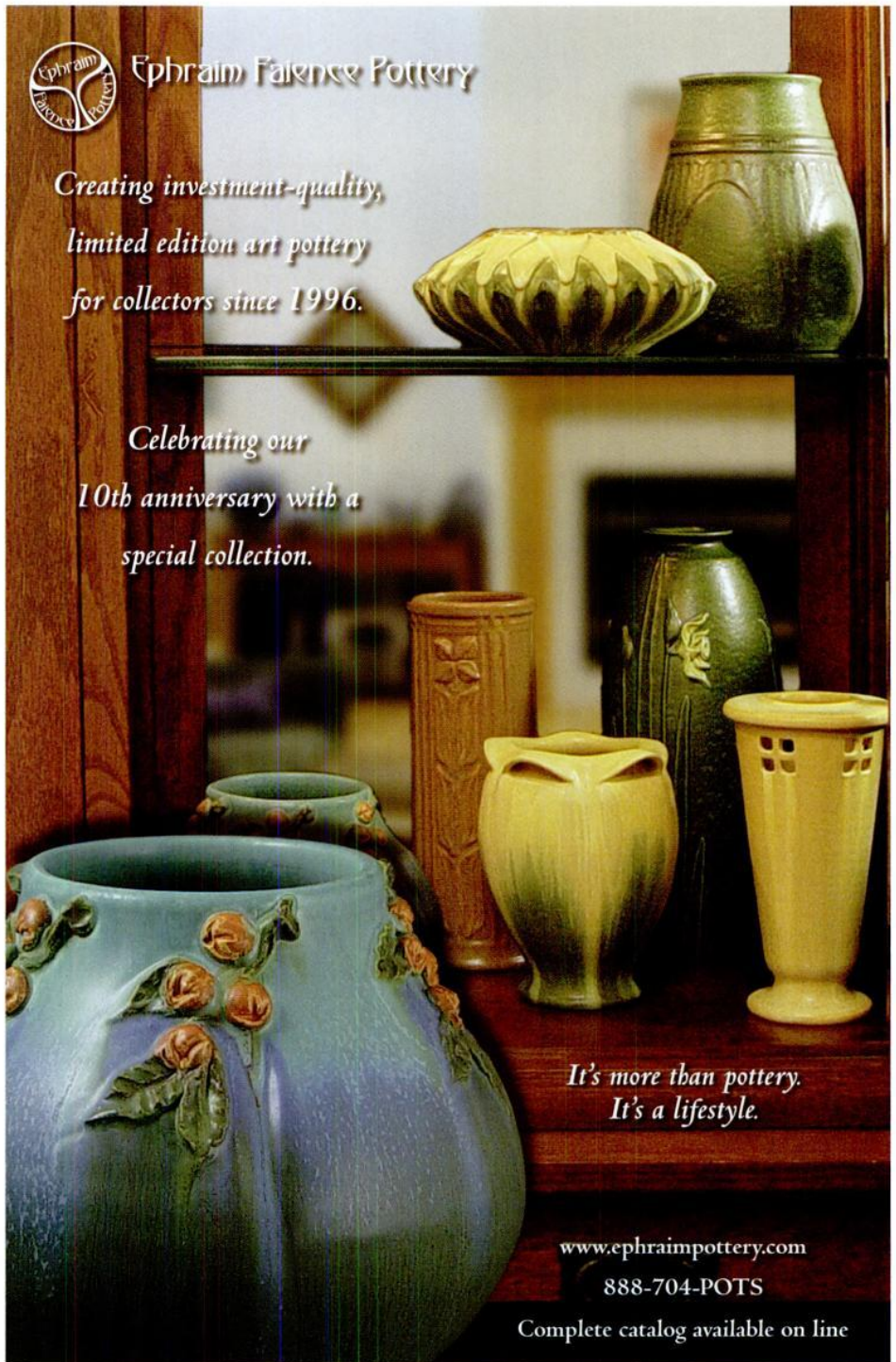
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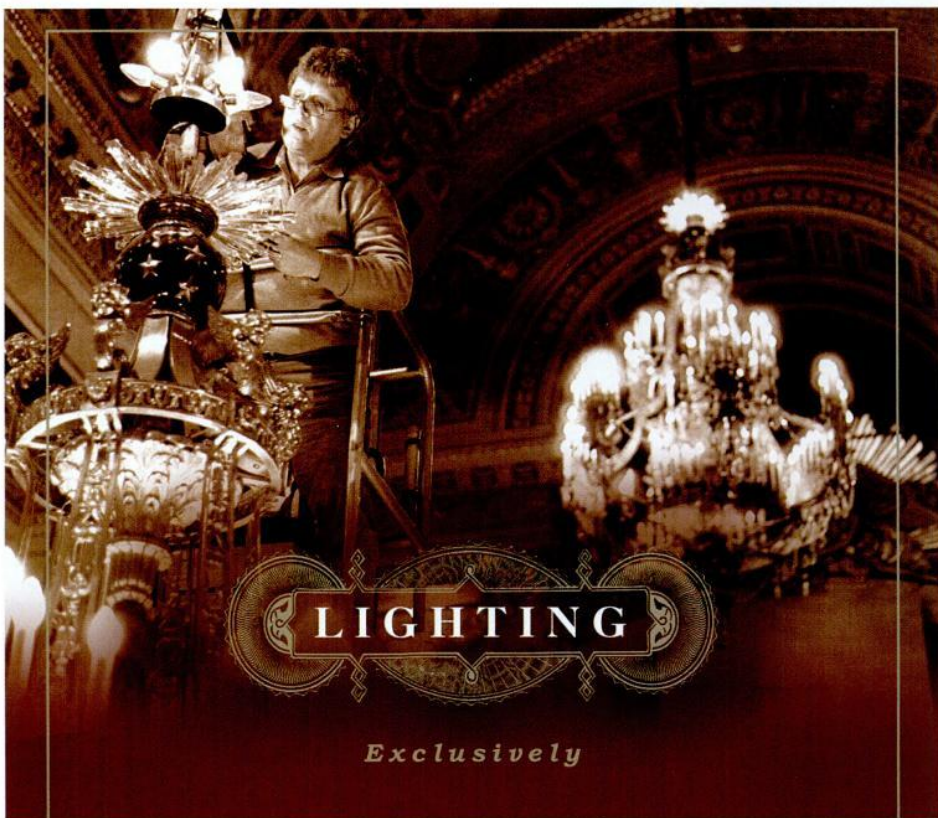
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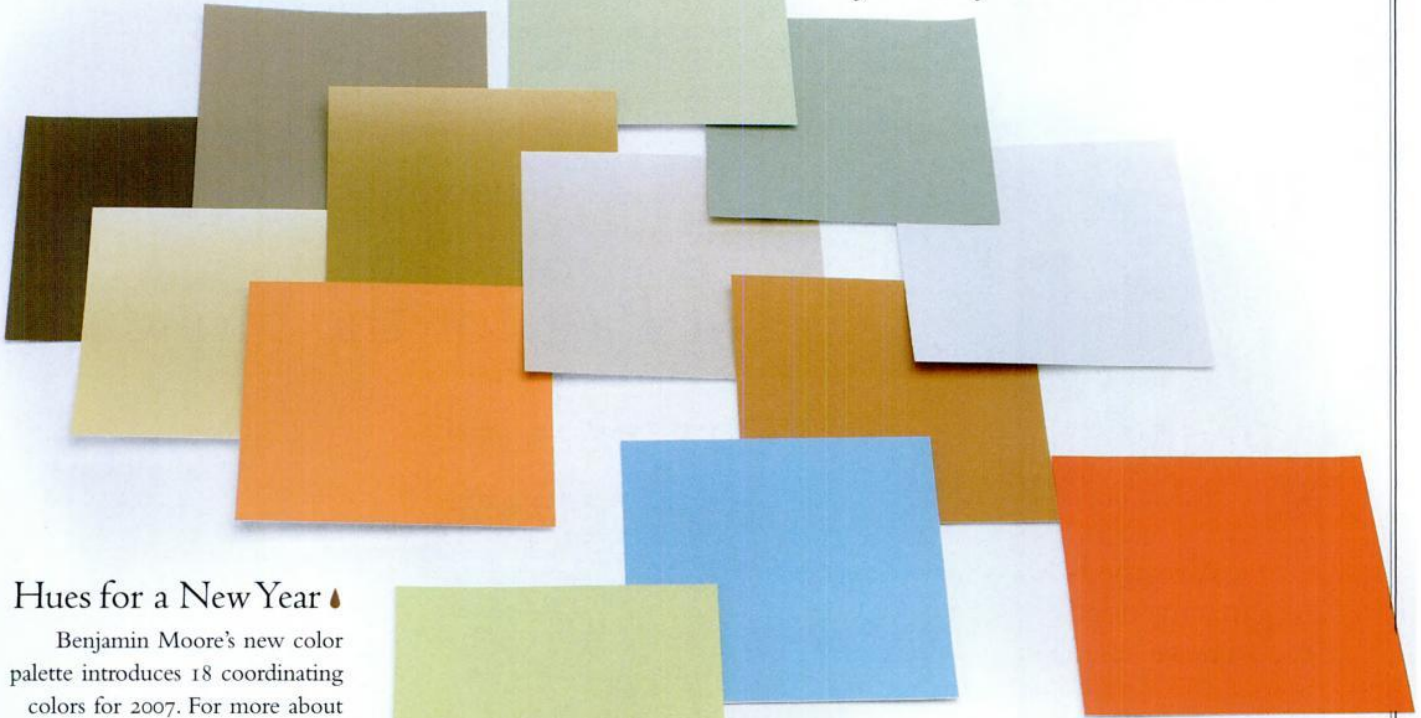
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by Mary Ellen Polson



## Hues for a New Year

Benjamin Moore's new color palette introduces 18 coordinating colors for 2007. For more about the palette, pick up a copy of their color trends guide, *07 Color*, available from paint retailers for \$4.95. Contact (800) 344-0400, [benjaminmoore.com](http://benjaminmoore.com)

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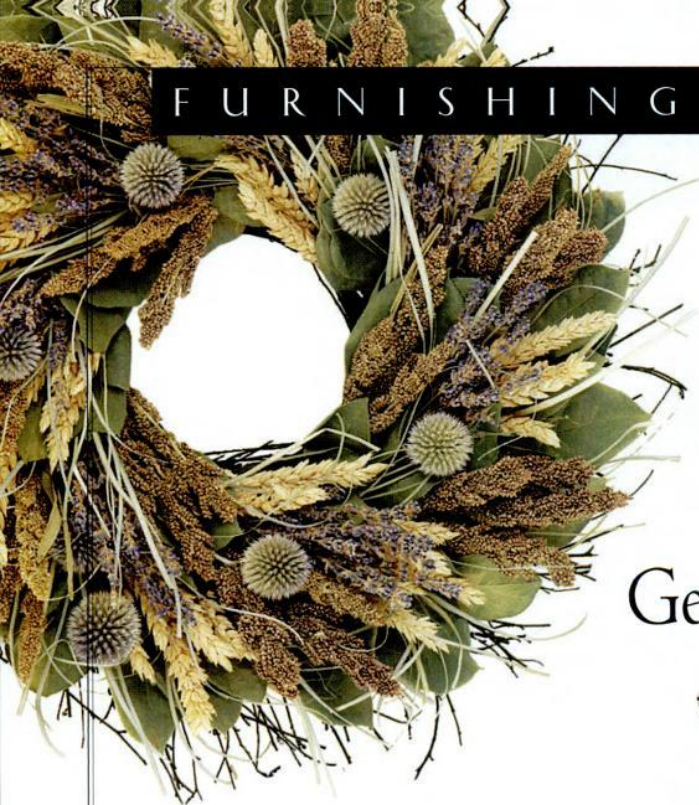
## It's a Cutie

Cozy up to a wood fire with the Nordic QT, a clean-burning, compact cast-iron stove capable of heating up to 1,000 square feet. The suggested retail price for the F 100 version is \$949. Contact Jotul, (800) 797-5912, [jotulflame.com](http://jotulflame.com)

## Ginkgo Silhouette

The Tall Ginkgo lithograph is clearly Arts and Crafts, but with a Japanese sensibility. The print is available framed in quartersawn oak for \$420. Unframed, the price is \$75. From Anita Munman 20th Century Fine Art, (866) 295-9345, [20thcenturyfineart.com](http://20thcenturyfineart.com)





Wreathed in Lavender

English lavender, wheat, millet, and globe thistle combine in this festive wreath suitable for a spur-of-the-moment gift. The wreath, which measures 16" in diameter, is only for use indoors. It's \$36 from Country Curtains, (800) 456-0321, [countrycurtains.com](http://countrycurtains.com)

Mid-century Classic

Heath Ceramics has been making this hand-glazed ceramic teapot for more than 50 years. Available in matte brown, onyx, or linen (shown), it can be ordered online for \$160 from eco-friendly merchandiser 2KH. Contact (866) 458-1017, [2kh.com](http://2kh.com)



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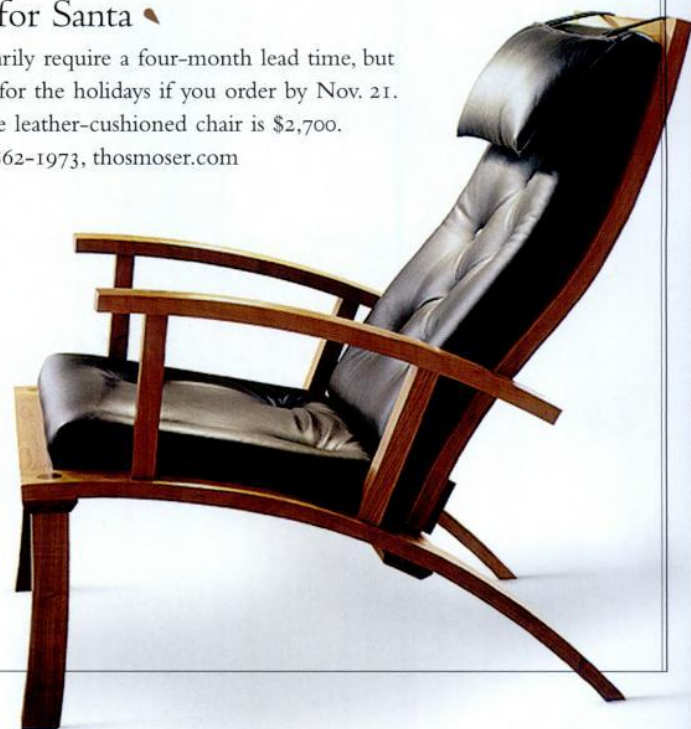


Seat for Santa

Pieces from Thos. Moser ordinarily require a four-month lead time, but the Lolling Chair can be yours for the holidays if you order by Nov. 21. Now that's a gift idea! The leather-cushioned chair is \$2,700. Contact (800) 862-1973, [thosmoser.com](http://thosmoser.com)

Streamlined Speedy

Boldly wrapped in red ribbons of color, the newly available Jefferson is perfect for a favorite renovator. In brushed nickel, the fixture and shade cost \$126 and can usually be shipped the day you order it. From Rejuvenation, (888) 401-1900, [rejuvenation.com](http://rejuvenation.com)







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The stem and leaf are worked into the body of the fruit in this hand-hammered copper apple with a rich chestnut patina.

It measures 5" tall. The apple retails for \$66 from Susan Hebert Imports, (503) 248-1111, ecobre.com



Counter Colors

Colors in the Studio Collection's Crystelles line include apple-green Cat Eye, russet-red New Caldron, and deliciously red Ruby Glass. The solid-surfacing material averages about \$60 per square foot installed. Contact Avonite Surfaces, (800) 345-9858, avonitesurfaces.com

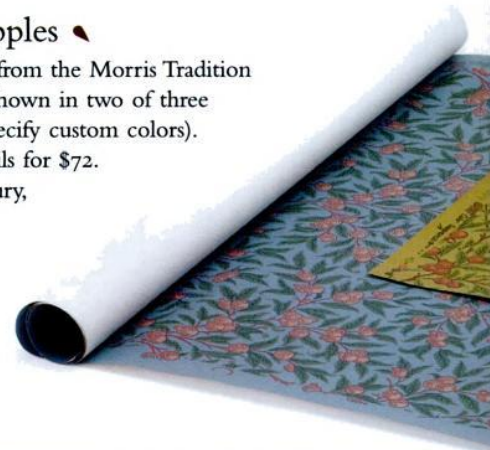


New England Green

Peter Murkett re-interprets traditional early American furniture in fresh new ways and bold colors. The queen-size version of the Wellfleet bed, in cheerful tulip, retails for \$3,900. Contact New England Modern, (413) 528-9937, newenglandmodern.com

Sprigged with Apples

The Crab Apple wall fill from the Morris Tradition Woodlands collection is shown in two of three available colorways (or specify custom colors). A 30 square foot roll retails for \$72. From Bradbury & Bradbury, (707) 746-1900, bradbury.com





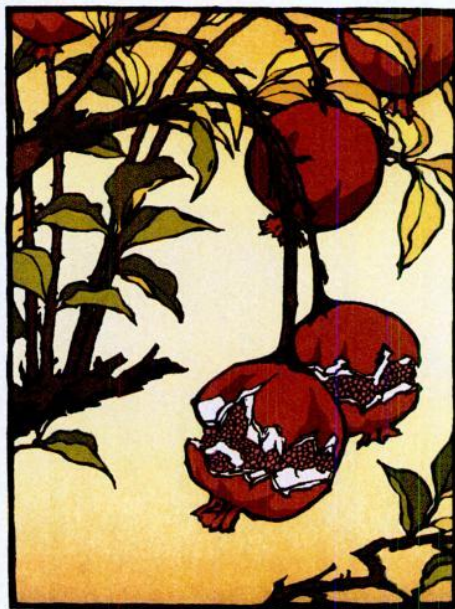
### ◀ Voysey Underfoot

Apple-green trim sets off a luscious, rose-red ground in the English Arts and Crafts-inspired Voysey Border. The rug is hand-knotted in India of imported New Zealand wool. The suggested price for an 8' x 10' rug is \$2,795. Contact The Persian Carpet, (800) 333-1801, persiancarpet.com



### ♣ Apple Fresh

With colors fresh enough to taste, these hand-painted Crab Apple tiles bring a country flavor to any kitchen. The 4" x 4" decos are \$50 each. The 4" x 8" tiles cost \$68 per piece. From Meredith Art Tile, (330) 484-1656, meredithtile.com



*Pomegranate II 7/70 Yoshiko Yamamoto*

### ◀ Ripe for Harvest

Created for a wine label, Yoshiko Yamamoto's pomegranate print is limited to an edition of 70. In ripe reds, delicate greens, and subtle yellows, the image size of the print is about 8" x 10". It costs \$95. From Arts & Crafts Press, (360) 871-7707, artsandcraftspress.com

### ♣ Fruit Medley

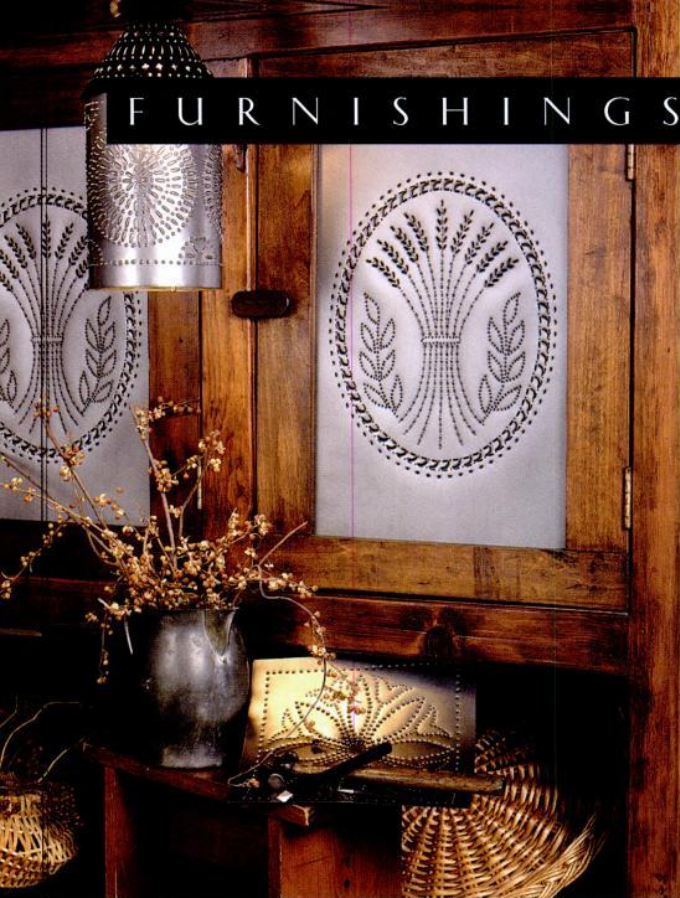
Apple-themed towels, placemats, and ceramic novelties pair nicely with apple-green Jadeite. Assorted Jadeite bowls are \$22 to \$35 each. The 2-quart apple pitcher is \$32. The pear and apple wall pockets are \$30 per set. All from Retro Redheads, (978) 857-8898, retro-redheads.com

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### ♣ Italian Sport ♣

The Frank chair is a comfortably upholstered take on that Modernist classic, the Wassily chair. In red leather with a sleek, tubular steel base, it retails for \$800. From Natuzzi, (800) 262-9063, natuzzi.com



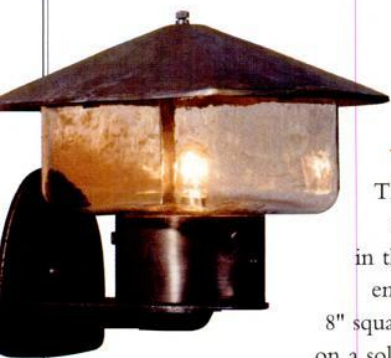
◀ Country Pine

Shown in a reproduction pine hutch, 13" x 20" hand-punched tin panels in Harvest Wheat start at \$34.75. Standard 10" x 14" panels begin at \$18.70 each. From Pierced Tin Design by Country Accents, (570) 478-4127, piercedtin.com



Lily Pitcher ▶

Sculpted with delicate blossoms, the Calla Lily pitcher is an unusual form for Ephraim Faience. Designed by Paul McVicker and Laura Klein, the pitcher—for decorative purposes only, since it's not waterproof—measures 8" high x 4 3/4" wide. It's \$228. Contact (888) 704-POTS, ephraimpottery.com



▶ Eternal Light

This solid bronze garden lamp will hold its own in the harshest landscaping environments. Measuring 8" square, it's shown mounted on a solid bronze wall bracket. The set retails for \$414. From Coe Studios, (510) 527-2950, coestudios.com



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▶ Bench Warmer ▶

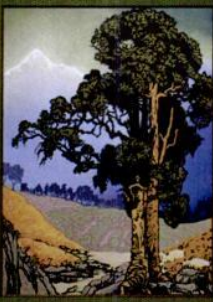
Ideal for a mud room or entry, the Bench Radiator can take the chill out of winter before it's fairly through the door. Offered in three lengths, two heights, and eight colors, prices range from \$3,148 to \$5,334. From Myson, (800) 698-9690, mysoninc.com

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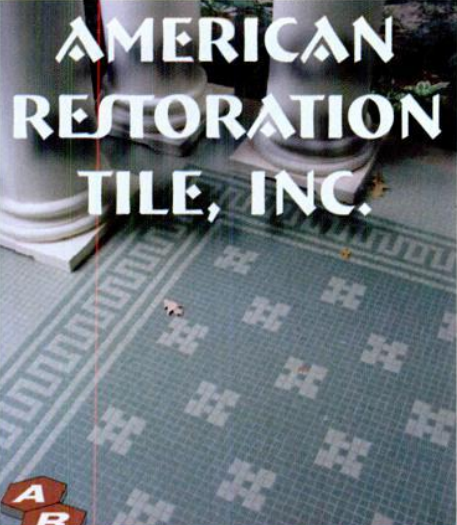
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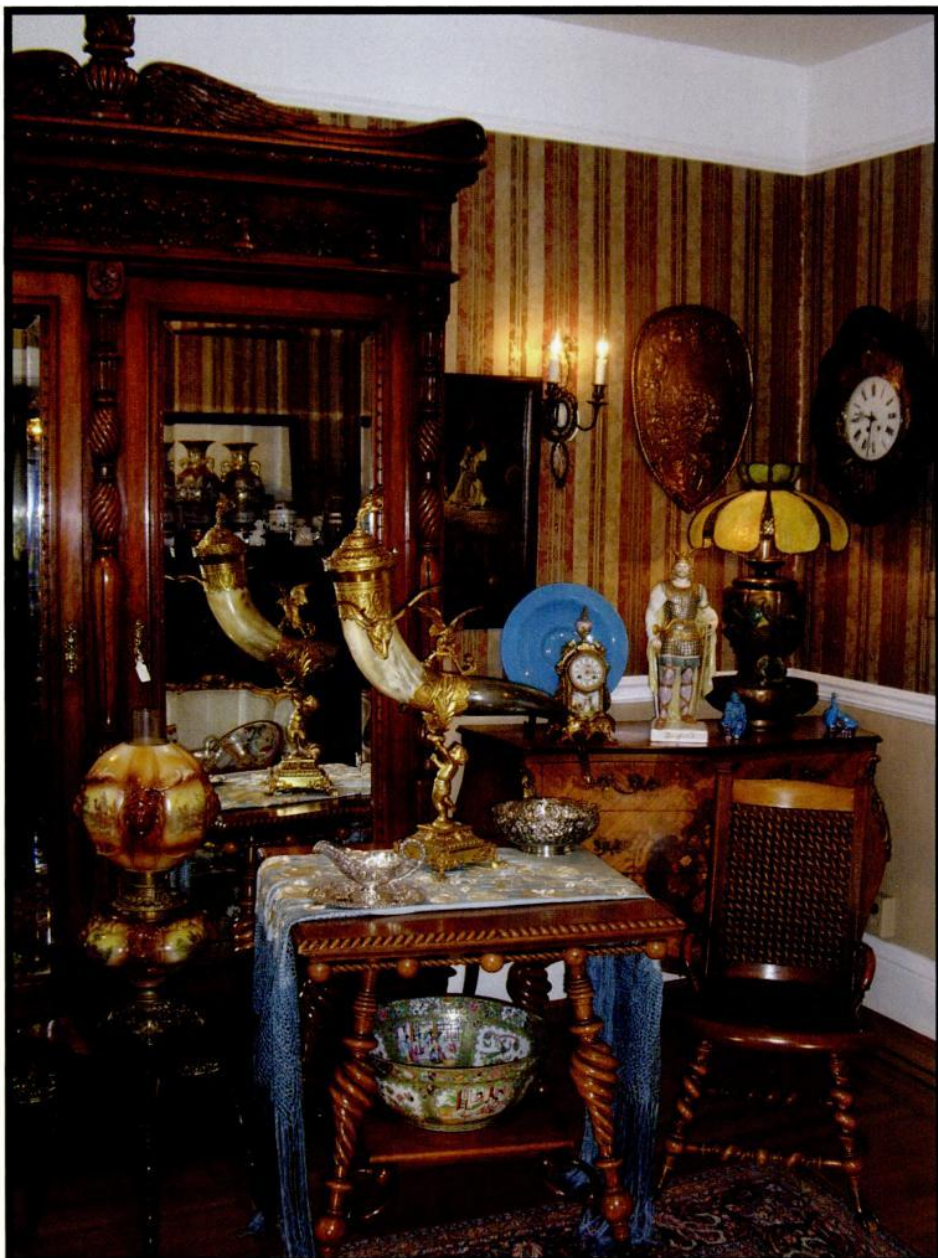
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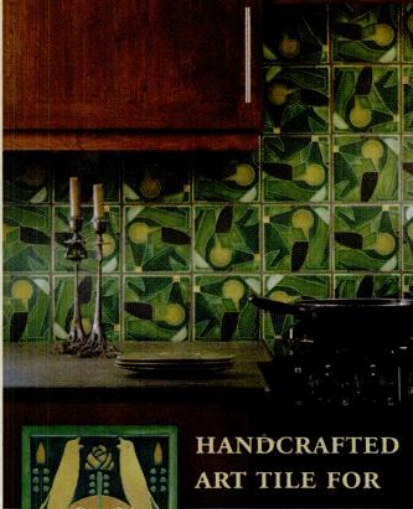
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# Bathroom Modesty

IN THIS MUST-HAVE-IT-ALL ERA OF LUXURY, THERE ARE STILL THOSE WHO CAN LEAVE WELL ENOUGH ALONE. USUALLY, THEY LIVE IN OLD HOUSES. **BY PATRICIA POORE**

**T**HE REFERENCE to modesty here is not about shyness and shame, but rather to the possibility of a proper and seemly approach to the bathroom, its size and appointments. These days, huge, luxurious bathrooms are touted by builders, by high-end plumbing-fixture companies, and in magazine articles. The room is supposed to include his-and hers vanities, soaking tub and shower-bath and indoor sauna, marble or onyx, and fixtures that are anything but the American standard.

If you live in an old house, however, you simply don't have the

room! And thus you have been spared the expense and constant cleaning those spa baths demand. You even may have grown to like your old bathroom. (I believe that a bathroom should be big enough for only one person at a time. How else can you get a break?) Without intention, you may have inherited the white tile, wainscot, capacious sink, clawfoot tub, linen closet, or old-fashioned medicine cabinet so coveted even in today's mansion-size bathrooms.

The bathrooms on these pages exist because somebody knew how to leave well enough alone. Most of them date to the early 20th century.

**The upstairs bathroom in a 1926 Pennsylvania house retains its fixtures, tile floor, unpainted oak woodwork, and deep linen drawers and closet. "It's not an elaborate house," owner Carolyn Wolfe says, "or historically significant, but it was built with great craftsmanship [that] we intend to preserve."**









**Try to salvage**  
 (or reproduce) something  
 of the bathroom you inherit:  
 its layout, sink or tub, tile,  
 cabinets. Paint, curtains,  
 and accessories will update  
 and personalize even the  
 most basic room.

They are in their original locations, with modest size maintained, and most have at least some original features. (A few are new, built according to past standards and incorporating salvaged bits and plumbing.)

These rooms are not perfectly preserved; their practical owners have fixed them up, painted them, added and deleted. The rooms are believable and functional because their owners responded to an existing bathroom (and presumably to what they knew about the house). In a gut ren-

ovation or new construction, it's too easy to succumb to the excess and up-to-the-minute look aggressively sold through advertising and showrooms. The bathrooms shown here are unique because limitation makes for creativity. They have "evolved," with, say, a reproduction light joining a Forties radiator and Twenties tile. These bathrooms have some quirks.

And that's the best thing about them. They all truly belong to their houses. They're all different. The Manhattan bathroom on p. 36 looks



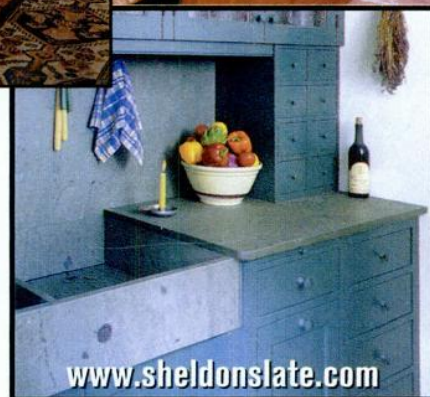
**FAR LEFT:** Though its size didn't change, this pleasant room in Massachusetts has been reconfigured, the tub turned 90° and the window, fitted with period trim and stained glass designed by the homeowner, moved away from the corner.

**MIDDLE:** In a seaside cottage in Maine, walls painted in Farrow & Ball's "Green Ground" bring out the original Victorian marble corner sink and cabinet.

**ABOVE:** Wallpapering followed plaster repair in a 1919 Milwaukee bungalow bathroom that retains its original sink, built-in medicine cabinet, and white tile walls.



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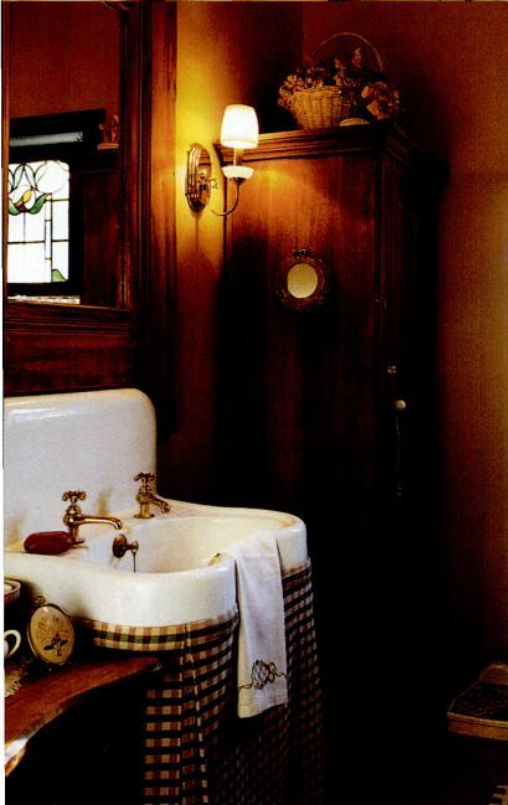
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**BELOW:** The wall and floor tile are original in a typical midtown Manhattan apartment bathroom (1912); the sink and cabinet were made from reworked salvage that included a marble sink top, stained glass panels, and wooden table legs.



the part, clean and white and sophisticated with its marble counter and stained glass. The cottage baths on the same page have a nostalgic country feeling that's impossible to date. The dark-painted room on p. 34 has been nudged a little closer to the Arts and Crafts aesthetic of the rest of the house.

No kitchen-and-bath designer today would specify a bathroom like the one on p. 33: the wall interrupted by a big window, floor space

**ABOVE:** A salvaged tub and curtains sewn from antique French lace panels join a "junk" cabinet, repainted by the artist owner, in a 1995 house in British Columbia. **LEFT:** In the same house, which was built in the tradition of turn-of-the-century farmhouses, fixtures and furniture are from antiques and salvage dealers.

taken up with a cast-iron radiator and furniture, the linen closet built high in the wall. The family who uses it finds it practical as well as charming, nevertheless. Isn't it wonderful, just as it is? ✦



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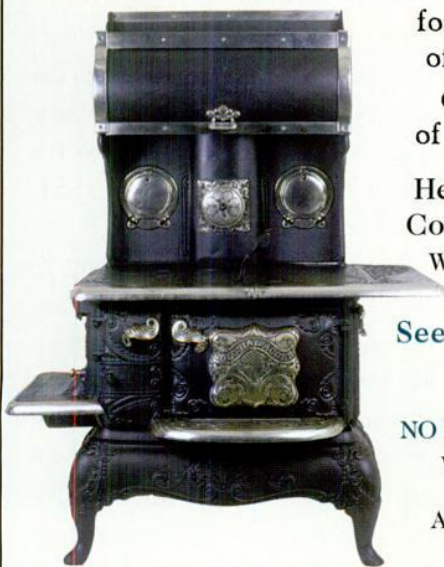
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## Sown and Reaped Long Ago

BY CATHERINE LUNDIE

TWO ODDLY CORRESPONDING ITEMS came across my desk the other day. Both involved early household inventories—itemized accounts of an estate taken in order to probate a deceased person’s will. The first was a book called *Good Wives: Image and Reality in the Lives of Women in Northern New England 1650-1750*. In it, historian Laurel Thatcher Ulrich uses household inventories from a farmhouse, a frontier home, and a town dwelling in an effort to reconstruct the daily lives of the women who’d inhabited them.

The second was a magazine article featuring a Connecticut colonial house; a designer had consulted an early inventory in order to furnish it accurately. The re-created interior was stunning, and not just on account of the extraordinary antiques she bought based on her research. A historic-paint analyst uncovered original colors as well as magnificent stenciling—all of which was re-created by expert craftspeople. Add to that a few period-look soft furnishings, a designer’s good taste to pull it all together, and you had an old-house addict’s fantasy scenario.

I had a particular interest in this story because the earliest section of my own period-patchwork house dates to 1780. It’s built on a much more modest scale than the magazine house, just one room over one. The upstairs is now plastered, but the downstairs has retained its original stone walls. With small windows, smoke-darkened

beams, and a walk-in fireplace, it’s the ultimate in coziness. Yet it’s nothing like the magazine home. Sure, there’s one nice little reproduction table, but the comfy leather chairs by no stretch of the imagination have a genuine feel. And that built-in corner cupboard? It’s a gorgeous fake—tug on the wrought-iron handle and you’ll discover a wet bar.

Looking through the glossy magazine pages, I felt a brief surge of envy: what I wouldn’t give for an unlimited budget to re-create the look of my home’s earliest interior! Yet even without authentic furnishings, the room has a certain power. No matter where I try to steer my guests, they always gravitate there and sink into the deep chairs with a sigh of satisfaction and some variation on the comment, “This is a great room.”

My personal theory is that they’re responding to what Edith Wharton described as “the charm of having been for centuries a deep dim reservoir of life.” I think perhaps it’s what we like best about our old houses. Not just the quality of workmanship or the patina of age, but that indefinable frisson of past lives. Thinking back on those who dwelt in our homes before us holds a kind of vicarious thrill. We wistfully envision a simpler time, when people wisely conducted their day-to-day lives at a less hectic pace.

That evening, with my human [continued on page 40]

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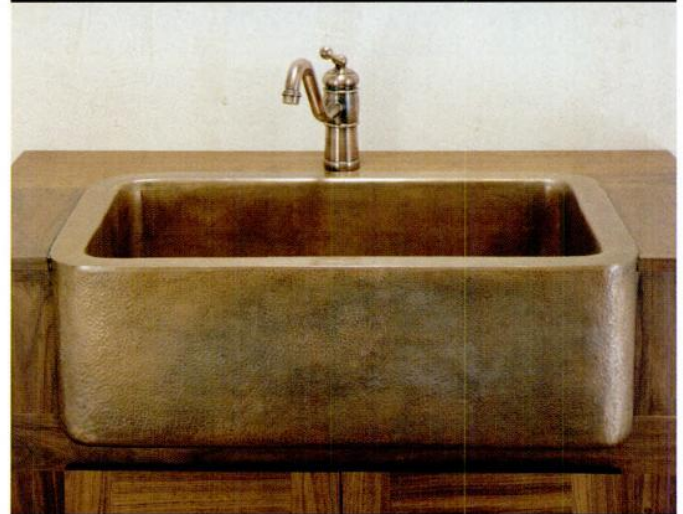
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OLD-HOUSE INTERIORS 39

and animal charges tucked in for the night, I carried both magazine and unopened book to my aged room, the better to indulge my nostalgia for that slow-paced past. I look forward every day to this brief nocturnal interlude of peace and quiet, when I can put my feet up, free of all responsibilities. I laid the magazine open so I could glance at it from time to time. With anticipation, I opened Ulrich's book.

The first inventory was used to re-create the life of Beatrice Plummer, a newly widowed farm woman. Good, I thought. My home was once a farm, hacked out of the wilds of New Jersey; we're still in the country, encircled by acreage, out of sight of the neighbors and the road. I was prepared to discover a kindred spirit.

But that was the last similarity I discovered between Beatrice Plummer's life and mine.


I began with the inventory itself, skipping over the acreage, livestock, and farm implements to delight in the catalogue of items that defined Goodwife Plummer's days. How picturesque sounded the "spinning wheele," the "Syder presse," the "brasen candlesticke"! How quaint

was the custom of the day, to have the "bedsted" with its "feather bed, bolster, 2 pillows, blanket [and] coverlet" in the parlor.

Then I turned to Ulrich's explication. She rendered with unflinching detail just what all those delightful-sounding household goods meant to Beatrice Plummer: that every minute of every day was filled with arduous labor. A few of the chores filled me with particular horror.

The first was the skill and time it took to put together the simplest of meals. The inventory's extensive list of cookware showed that Goody Plummer exercised a varied repertoire of boiling, broiling, roasting, frying, and baking—all over open fire. The mere thought was intimidating.

As for baking—that most delicate of culinary operations—Beatrice Plummer had to keep a supply of yeast alive, get her loaves to rise in a draughty room, and bake them in a brick wall oven. Since I've more than once been humiliated by a failure to make decent bread in an automatic breadmaker, this was simply beyond imagination.



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Then there were those fitches of bacon and the barrel of salt pork in the Plummer dairy house. I like bacon. It suits my admittedly odd preference that any meat I consume cannot ever even remotely resemble the creature from which it came. So when Ulrich pointed out that Beatrice Plummer probably slaughtered the smaller hogs herself, I felt a wave of nausea.

Even if she didn't perform the slaughter herself, it would have fallen to her to scald the carcass, strip it of hair, disembowel, butcher, salt, and smoke it. She'd keep the renderings to make candles and soap. Craig Claiborne once wrote, not without pride, that "in the South they eat every part of the pig except for the squeal." I think Beatrice Plummer did him one better.

A similar laborious, bloody process would have taken place with her yard fowl—no chicken nuggets there! Two pounds of feathers that she'd plucked were stored in an upper chamber, saved to stuff her own home-sewn mattresses—what we euphemistically call "down comforters."

The dairy house also held cheese, butter, and milk, all of her own making. She would have risen before dawn

to herd, milk, churn, skim, and sieve. And to think I've believed myself hard done by for having to drive to the store when someone finished the last gallon of milk without telling me!

The "bushel of pease and beans" as well as the jars and crocks of preserved fruits and vegetables meant she planted, weeded, and harvested one serious garden. I thought with reddened cheeks of my dilettantish little plot kept for the summertime thrill of picking home-grown tomatoes for a salad. Beatrice planted hers to carry her family through long winters. There was no Fresh Fields to turn to when the snow fell.

I almost forgot—the inventory listed barrels of cider that she concocted herself after the fall apple harvest, using that "Syder presse" I thought sounded so cute an hour ago.

My greatest shudder was perhaps caused by the laundry kettles. Hauling and heating water, boiling dirty clothing, rinsing, drying, and ironing with the most primitive and heavy of tools: why, I can seldom make myself pick up a steam iron! But the real stuff of nightmares for me

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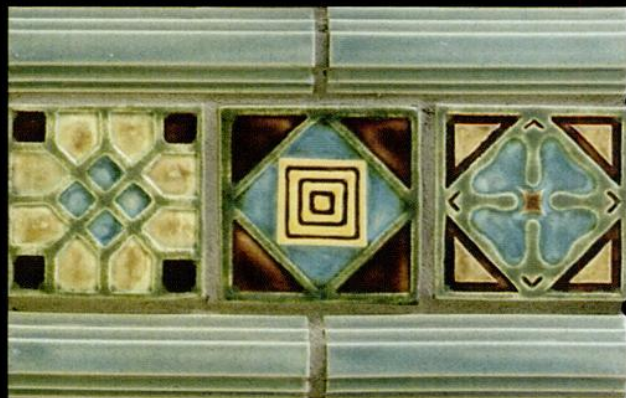
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was the thought of keeping a child in the weekly mountain of clean diapers they go through. Me, with my tidy stack of disposables and my easy-to-open box of wet-wipes.

There was more, much more to Beatrice Plummer's daily life—cleaning and scouring, spinning, sewing clothing and bed linens, mending . . . the list goes on. As Ulrich points out, she was “a woman who took pride in ‘huswifery.’”

I closed the book and turned again to the magazine house that had so charmed me. It was a weekend escape, a haven from the frenzy of the workaday world. Its authentic, elegant sparseness implied a restful past existence. But looking at it now through the eyes of Beatrice Plummer, it was as though I could see the rooms in 3-D, fleshed out by my knowledge of what went into its making and upkeep. I glanced at my own massive fireplace. The hearthstones were worn smooth—by a woman's footsteps, I realized for the first time. I still couldn't imagine cooking there. Nor could I imagine raising a whole family of children within those stone walls, when my own solitary babe seems to occupy so much (psychic) space.


Feeling not a little guilty about my comparatively slothful existence, I slunk to the wet bar and poured myself a drink. Dropping into my chair, I wondered: did anyone in those early days ever have time to relax and enjoy a “bason” of tea, or a “flagon” of small beer?

No, their lives weren't as frenzied as ours. They didn't have voice mail and email, day-timers, and cell phones, traffic jams and soccer practice and after-school lessons. But their days, men and women both, were filled with endless, grinding labor. That must have taken enormous strength, not just of body but of character.

It's common for old-house owners to feel that they don't own their homes, that they're just holding them in trust for the next generation. I feel that way myself about our home. But I also feel that my house does in fact have true owners: those whose (literal) blood, sweat, and tears went into building it. And I think that the best way to honor them is to care for and love their home.

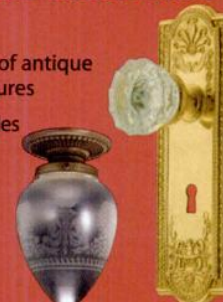
I raised my glass in a solemn toast to my home's owners, to Beatrice Plummer and all her ilk: may they be thoroughly enjoying their eternal rest. ✦

*Laurel T. Ulrich's book, **GOOD WIVES: IMAGE AND REALITY IN THE LIVES OF WOMEN IN NORTHERN NEW ENGLAND 1650-1750** (New York: Vintage Books, 1991), is available from your bookseller.*



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**BELOW:** Rosemary Mack, a friend of the author, found this Hoosier at an Amish auction in 1978, and she's moved it to all her subsequent kitchens. **LEFT:** The Hoosier is cookie central; as promised, everything's at the cook's fingertips.



## The Hoosier Cabinet

*A useful staple of grandmother's kitchen makes a comeback.*

BY CATHERINE SEIBERLING POND

SHELVES, drawers, bins, sifters and nooks, all neatly hidden behind cupboard doors—who wouldn't want a Hoosier? These free-standing cabinets, immensely popular between 1900 and the 1930s, were a combination pantry and worktable for the "efficient" kitchen of the early 20th century. There really was a Hoosier Company, and most of their competitors were in Indiana, too, but the word Hoosier is now used generically for any self-contained, step-back cabinet with multiple doors, lots of specialized storage, and (usually) a porcelain work surface.

Founded in 1899, the Hoosier Manufacturing Company of New Castle, Indiana, was the first to market what became known as the Hoosier, which the company billed as a "kitchen filing cabinet." Their motto: "Steps saved in the kitchen give women strength and energy for other things." For the next several decades, the true Hoosiers outsold competitors' cabinets, such as those by Sellers, Coppes Bros., and even Sears, Roebuck. They were innovatively marketed—"a dollar down and a dollar a week"—making them popular with everybody. Sales were concentrated in the Mid-

west, but stores and dealers carried them all over the country, and they were nationally advertised in the *Ladies' Home Journal*, *Good Housekeeping*, and *Better Homes and Gardens*, among other publications. Peak popularity was around 1925; after the Depression years of the Thirties, modern built-in cabinets were preferred.

Various models were sold, with different storage and cooking functions in mind. But most were forty to fifty inches wide with storage for bulk staples like flour and sugar, a sifter and a grinder, closed cupboards and drawers. [continued on page 48]

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—FROM “THE UP-TO-DATE KITCHEN,”  
AMERICAN COOKERY, JANUARY 1916



Some competitors' models were more like china hutches, for dishes rather than food. Cupboard doors might have etched, leaded, or pressed glass inserts. Clear-finished oak was a common type, but oak or maple cabinets finished in white enamel were popular, and later models were painted

(often green) and even stenciled. Some early Hoosiers had a tin or zinc work surface, but fears over toxicity caused manufacturers to use porcelain-enamelled steel by the 1920s.

(NOTE: If you're visiting the largest Amish community in the world, in Holmes County, Ohio, go to Millers-

burg to tour Yoder's Amish Home, an educational farmstead. The kitchen has two original Hoosiers! [(330) 893-2541, yodersamishhome.com])

IT'S NO SECRET that the Hoosier is enjoying a revival in the current return to the “unfitted” kitchen. They

## HOOSIER BUYING GUIDE, *old & new*

### NEW

Van Dyke's Restorers keeps cost and shipping rates down with a furniture kit for a deluxe Hoosier, selling for \$1199: **vandykes.com**, (800) 558-1234 ■ Lehman's, the catalog-sales company catering to farmhouses and Amish communities, sells two versions of a 1917-model Hoosier, regular and deluxe,

made today by Amish craftsmen of oak with a porcelain shelf, for \$1595 or \$2123 plus freight: **lehmans.com**, (888) 438-5346 ■ R.J. Walters & Company in Spencer, Indiana, makes a variety of country cabinets and hutches as well as a classic Hoosier reproduction: **countryfurniture4U.com**, (812) 828-0867 ■ NR Hiller Design in

Bloomington, Ind., makes the linoleum-covered work tables that usually accompanied Hoosiers: **nrhillerdesign.com**, (812) 825-5872

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Charlie Hough of Blacksburg, Virginia, buys, restores and sells Hoosier cabinets [also those from Sellers, Napanee, etc.] as well as original acces-

sories. Please contact him by email: **chough@adelphia.net** ■ Hoosier Cabinet Dot Com is an online antiques dealer with a changing array of old cabinets: **hoosiercabinet.com** ■ Keep It Country Antiques in Arkansas authentically restores and offers for sale 60 to 80 Hoosier-style cabinets every year: **keepitcountryantiques.com**, (877) 846-3565



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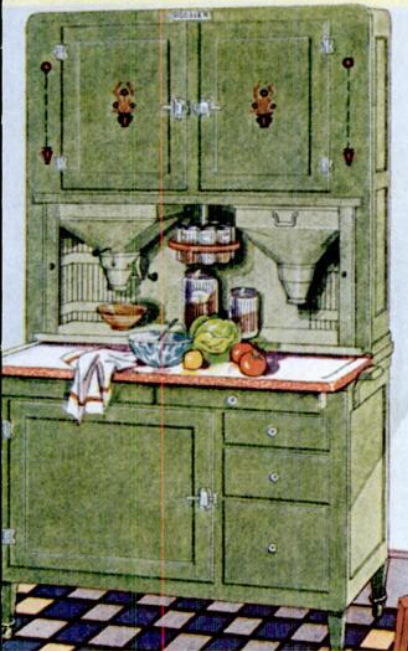
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The term "Hoosier" has a checkered etymology. We'll ignore derogatory associations and simply recall that Indiana's nickname is The Hoosier State—and that's where the Hoosier Manufacturing Company started making these cabinets in 1899. Most of their competitors were also located in Indiana. The word itself may be a slangy, twangy contraction of "who's [th]ere?". Folk legend says that was the usual response when strangers knock-knocked at the door of a pioneer's cabin, back in the days of the Indiana Territory.

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**ABOVE:** This image of a later, paint-decorated Hoosier comes from the *Saturday Evening Post* of November, 1928. **OPPOSITE, TOP:** The Hoosier cabinet at the Tudor Revival landmark Stan Hywet Hall in Akron, Ohio, has been in the kitchen since the house was built in 1916.

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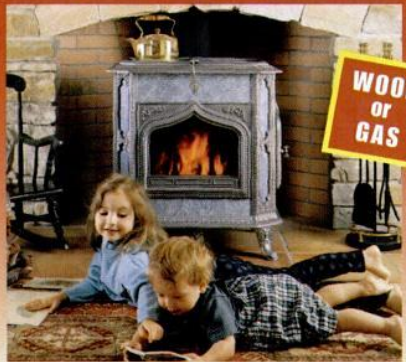


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## Hoosier "STUFF"

Some people these days use an old Hoosier, stripped of bins and canisters and even doors, as an attractive display cabinet for china. For most of us, though, the appeal is really the neat-nick stuff: flour sifter, sugar dispenser, matching glass canisters, a carousel of spice

jars, cookbook rack, recipe box, and on and on. Such items are highly collectible today and available in reproduction. ■ **KENNEDY HARDWARE** in Zionsville, Indiana, has an extensive line of Hoosier hardware and knobs, plus flour bins and sifters and tambour doors. They published *Hoosier Cabinets*, too, a wonderful little book full of old advertising, lore, and restoration tips: [kennedyhardware.com](http://kennedyhardware.com), (317) 873-1316. ■ **LEHMAN'S** of Dalton, Ohio, sells new but very old-fashioned coffee and tea jars, a set of thick glass canisters, glass measuring cups, wood casters—and all the bins, grinder brackets, cookbook holders, spice carousels, etc., for restoration of antique Hoosiers: [lehmans.com](http://lehmans.com), (877) 438-5346. ■ **VAN DYKE'S RESTORERS** of Woonsocket, S.D., sells the hardware: knobs, hinges, brackets, and a Hoosier nameplate: [vandykes.com](http://vandykes.com), (800) 558-1234. ■ **ANTIQUE HARDWARE AND HOME** sells Hoosier hardware, accessories, tambours—and sheet zinc for the tabletop: [antiquehardware.com](http://antiquehardware.com), (877) 823-7567 ■ **HOOSIER CABINET DOT COM** of Goffstown, N.H., is an online antiques dealer with a constant stock of original canisters and spice jars, original cabinets and parts, and Depression-era kitchenware. (No reproductions.) [hoosiercabinet.com](http://hoosiercabinet.com)

**ABOVE: Advertising from the 1905 catalogue of the Hoosier Mfg. Co., New Castle, Ind.**



address the nostalgia, too, for “grandmother’s kitchen.” Restorer Charlie Hough, who has been buying and selling Hoosiers and related cabinets for several decades, says the type is a forerunner “of what we now think of as a baker’s cabinet, but with more refinements.” The popularity of the Hoosier then and now, he says, is “because it is a self-contained kitchen.”

Hough attempts to find untouched examples and works to preserve all original aspects, but repairs are often needed. He buys old parts whenever he can find them, but relies on good reproductions from restoration-hardware companies, as well. “[Hoosiers] represents a ‘nice slice of Americana,’” he says. “They’re beautiful, functional, and, if nothing

else, you can use them for storage.”

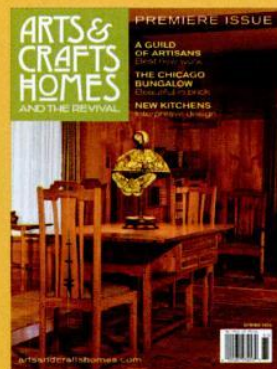
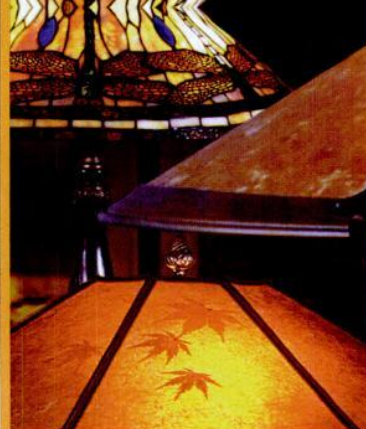
Designed for multi-tasking, the Hoosier brought the storage pantry into the working kitchen. For decades after the 1930s, pantries themselves were considered “old-fashioned” and turned into bathrooms or clothes closets. Work counters and storage cabinets moved into the kitchen proper. So the Hoosier cabinet became a nostalgic thing of the past. Now, just like the pantry, the Hoosier, whether antique or reproduction, has made a firm comeback. ✦

CATHERINE SEIBERLING POND  
*always wanted a Hoosier, but her kitchen and pantries have run out of room. Her forthcoming book is entitled In the Pantry [Gibbs Smith: 2007].*

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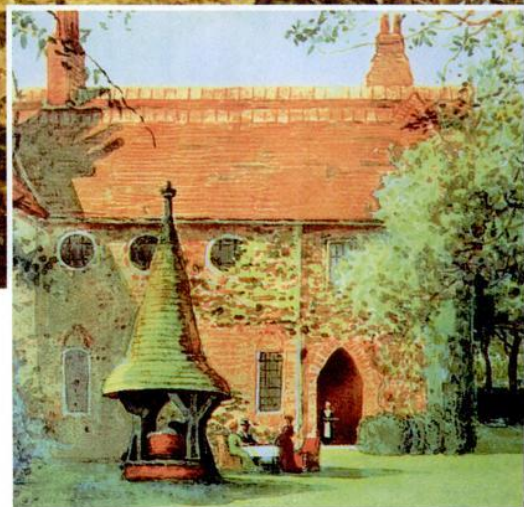
## Romancing the Image

BY JUDITH B. TANKARD

**T**ODAY we have been spoiled by luscious color photographs of gardens taken in all seasons, from grand views to tiny details of individual flowers. But such images may rob us of our ability to see and think about gardens in their entirety. Even though photographs are considered faithful records, they are quite capable of deceit. They may express only a fleeting moment, or they may have been taken from an angle that makes them appear larger than life, like those Cadillac ads of yesteryear.

As I sifted through hundreds of historic images for my book

*Gardens of the Arts and Crafts Movement*, I found that they could help me tease out the history of a garden. True, we expect a certain degree of imagination and artistic license in paintings and other works of art, but they can be revealing. Walter Crane's evocative watercolor of the gardens at Red House in 1907 captures the romantic atmosphere lacking in staid black-and-white images of William Morris and his family decades earlier. Red House had seen many owners, including Charles Holme, the editor of *The Studio*, who swept away the famous Morris interiors in pref-

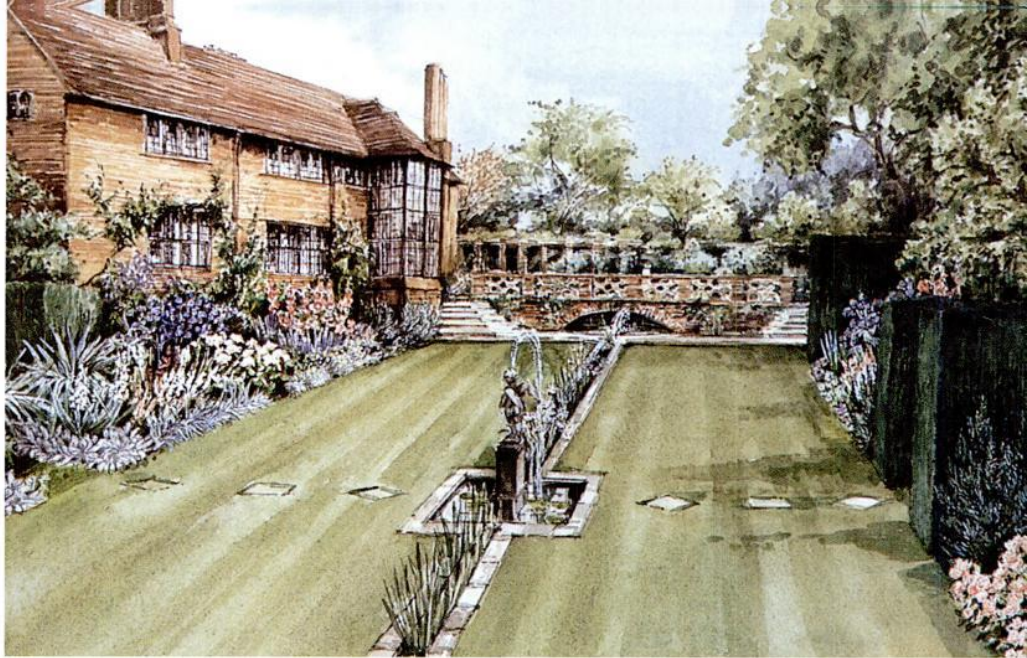


**TOP:** The Lily Border at Great Tanglely Manor, Surrey; a watercolor by Thomas Hunn, ca.1900. **ABOVE:** Walter Crane's watercolor of the Muff family having tea on the lawn at Red House in 1907.

erence for an oriental bazaar (he was a former buyer at Liberty's). Crane's painting depicts a lesser-known owner, Henry Muff, who bought Red House in 1905; he is seated in the well court with his wife Maude on a summer's day. A long-lost moment of a famous house is revealed.

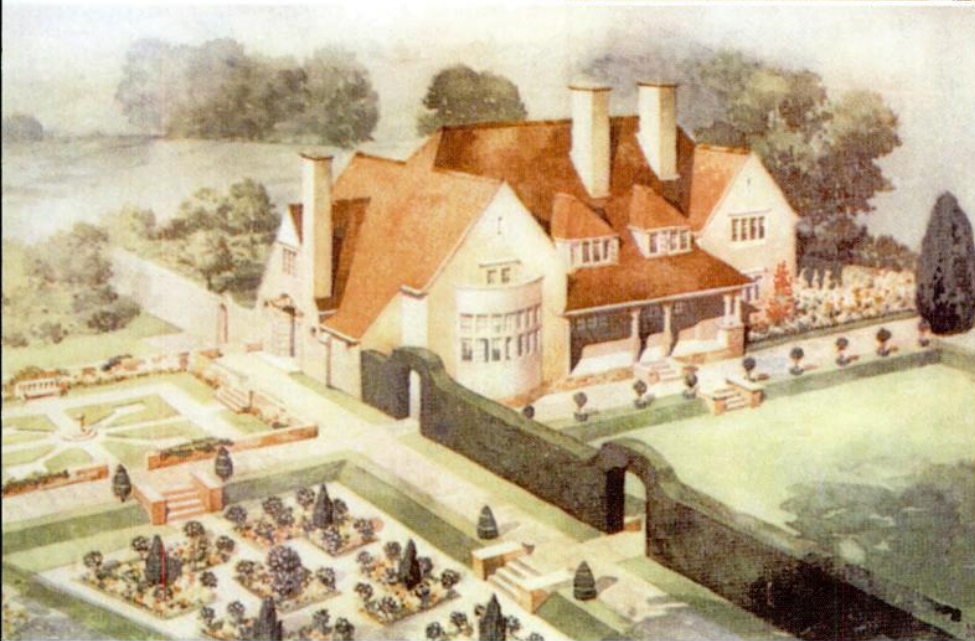
Paintings of flower gardens came into their own in the early 1900s.

The pretty color renderings published in *The Studio* in the early 1900s show gardens from an architectural viewpoint, but most were highly romanticized.

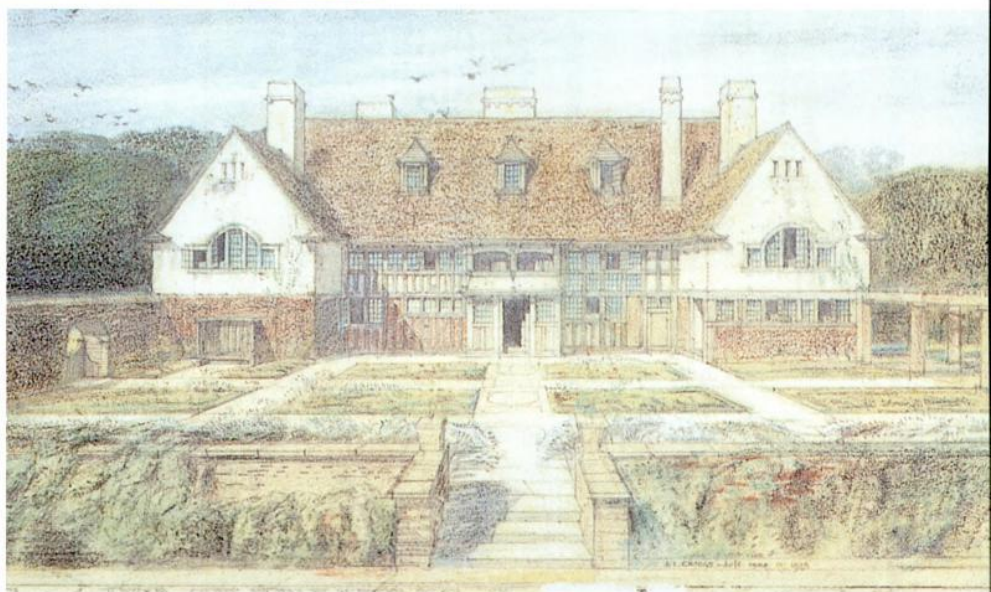


**ABOVE:** Contemporary artist Fenja Gunn's watercolor of Deanery Garden, Berkshire, designed by Lutyens and Jekyll in 1899.

**BELOW:** The topiary gardens at Plas Brondanw, Wales: an ink drawing by Simon Dorrell, 2001.



Thomas Hunn was one of the best at depicting specific plants, rather than an indistinct blur of color and texture. His painting of the borders at Great Tangle Manor shows a colorful mixture of delphiniums, phlox, iris, and several varieties of lilies, all neatly grouped in boxwood-edged borders, with the essential background hedging. The painting brings the garden to life in a way that neither a black-and-white photograph nor a garden plan could. In the contemporary watercolor of Deanery Garden, a famous Lutyens and Jekyll garden of the early 1900s, the original



**ABOVE:** Pencil drawing by F. L. Griggs of a house and garden in Kent, 1904. **MIDDLE LEFT:** An Arts and Crafts house and garden in Barnsley, published in *The Studio*, 1907.



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**Ernest Gimson's rural cottage  
in Gloucestershire: an engraving  
by F. L. Griggs.**

planting scheme is captured for a garden formerly known only through historic photographs and plans.

Then again, renderings by Arts and Crafts architects often gloss over the plants at the expense of a Cadillac view of the house. In F.L. Griggs's rendering of a proposed house in Kent, the rectilinear garden parterres, enclosed by hedging and pergolas, emphasize the linearity of the house, but offer little definition of the plantings. Still, the illustration is important because it clearly shows the integration of house and garden so essential to the Arts and Crafts movement.

A recent ink drawing of an Arts and Crafts garden in Wales draws our attention to the garden's dramatic clipped hedges and whimsical topiaries in a way a photograph could not. We would be distracted by the lush greenness of the hedge in a color photograph. A pen-and-ink drawing hints at the garden's mystery, just as Griggs's engraving of Ernest Gimson's cottage tells us all we need to know about the romantic atmosphere. ✦

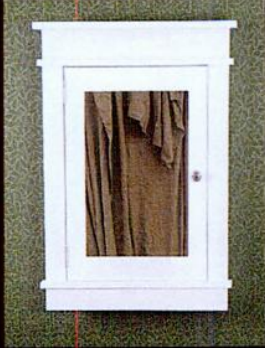
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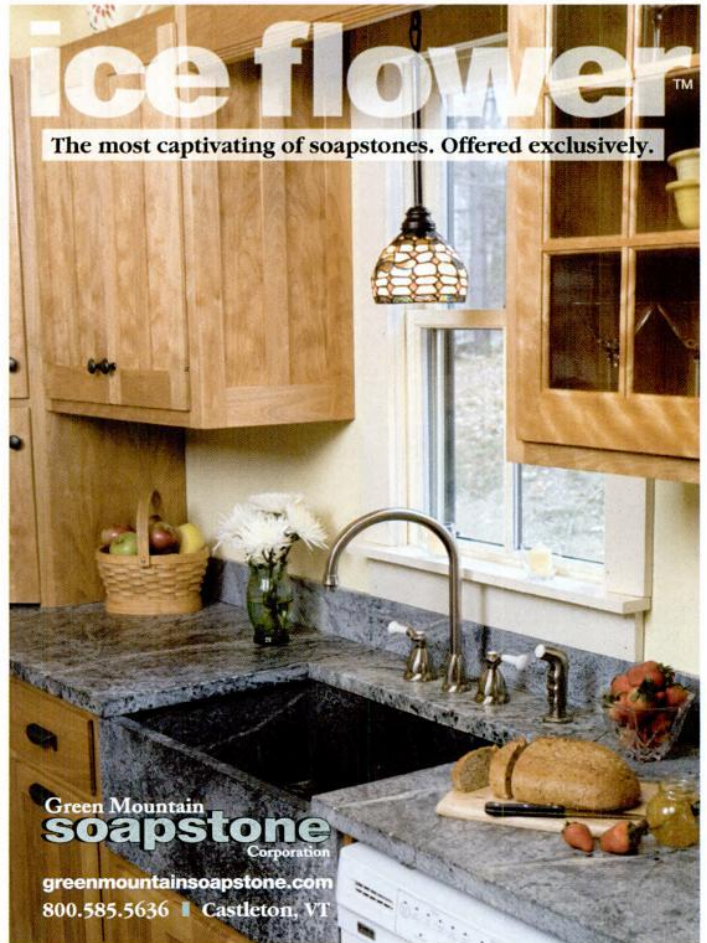
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## Goos, Glues, Goops & Fillers BY DAN COOPER

**F**OR EVERY BROKEN OR rotted material, there's an appropriate substance that will bond it or re-create it; choose the wrong one, and the repair will fail, or even worse, further degrade the object in question. Choose the proper one, and no one will ever know that there was a problem. In the case of a recent disaster (a broken Eastlake pedestal demolished by cats who have since been turned into guitar strings), I chose hide glue, one of the oldest adhesives. It yields an excellent wood-to-wood bond, but is also water-soluble and thus reversible. If, in the future, a museum conservator wanted to restore the piece differently, he or she could do so without gouging out the old glue, as mere steam would undo my

efforts. In addition to this advantage, while I was repairing this antique the excess glue from clamping could be easily wiped off without affecting the valuable original finish.

Although water-soluble hide glue was perfect for restoring an antique, it would be improper for an exterior carpentry project, as moisture and humidity would cause the bond to fail quickly. To survive the constant onslaught from the elements, the proper adhesive would be either a waterproof carpenter's glue such as Titebond II Premium Wood Glue or a polyurethane glue like Gorilla Glue. The latter also offers the bonus of bonding well to other materials such as stone, making it an all-purpose adhesive.

Had I been charged with re-

pairing a non-porous material like glass or porcelain, two-part epoxies would offer the best choice. An advantage to the quick-setting or 5-minute versions of these is that the pieces can be held in place by hand while the curing process occurs. This is especially helpful with irregularly shaped pieces that would be difficult to clamp. Glues and adhesives almost always create a much stronger bond when pressure is applied. In fact, without clamping, screwing, or nailing, the bond will often fail immediately.

Another common furniture problem is loose veneer. After contending with decades or centuries of humidity, these thin, ornamental sheets of wood often peel away from their solid secondary wood [continued on page 58]

**FROM LEFT:** A hot glue gun, the agent of delicate repairs to fabric and paper, from Arrow Fastener Co.; a perplexed homeowner contemplating a ceramic repair; and a familiar and surprisingly versatile adhesive, Elmer's Glue.



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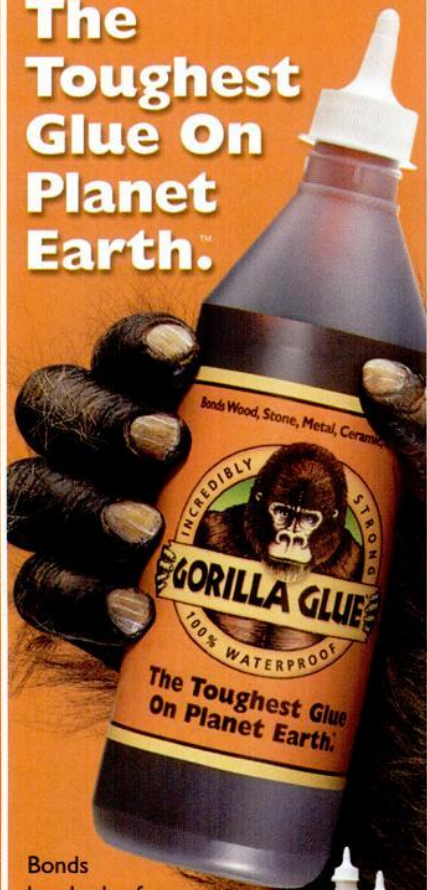
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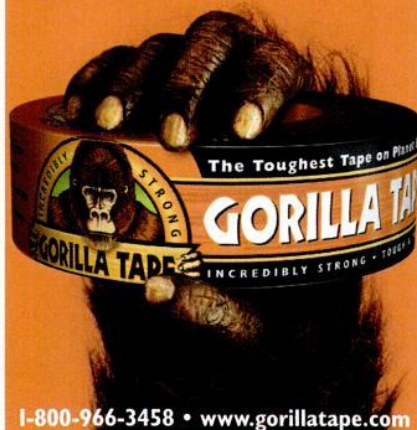
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structures. While hide glue is preferable from a conservation point of view, carpenter's wood glues and contact cements also play an important role in veneer restoration.

Working with veneer is tricky, as one has to get the new glue under the loose surface. If it's just a small, loose corner, you can slip a drop of glue under with a razor blade. For large bubbles or flapping drawer faces, best leave it to a professional unless you have a fair amount of wood-working experience; a bad veneer repair is very difficult to reverse.

For repairing loose furniture joints, especially the mortised or doweled joints of chairs, tightening products such as Chair-Loc (available at building products and home stores)

actually make the wood swell, allowing the loose joint to tighten.

A classic solution for a rotted window sill is an epoxy-based filler that allows the homeowner to build up a missing section without removing the trim piece from the structure. To use these, mix an activator with the filler, and wait while it sets up. There is usually an "open" working time of 20 to 40 minutes, with a set time measured in hours. The new material is easily carved, sanded, and painted.

Sometimes when working with rotted wood, only so much crumbling material can be removed. In this case, after removing as much damaged/soft wood as possible, apply a wood hardener that can be brushed or poured into the punky wood to

## Product Guide

TYPE	For	Brands	Comments
<b>Hide glue</b>	Antique furniture, veneer, musical instruments	Titebond, many others	Strong, but reversible; not waterproof
<b>Carpenter's glue</b>	Interior woodwork, furniture	Elmer's, Titebond, others	Perfect for wood to wood; waterproof
<b>All purpose</b>	Interior/exterior, wood, stone, metal, ceramic, plastic, etc.	Eclectic Products, Gorilla Glue, Liquid Nails, Loctite	Waterproof, not reversible, requires sanding off excess
<b>Hot glue</b>	Paper, fabric	3M, Arrow Fastener Co., Titebond, etc.	Good for delicate repairs, like lampshades; not structural
<b>Quick-curing epoxy</b>	Glass, china	Abatron, Loctite, PC Epoxy	Sets in 5 to 15 minutes, waterproof, not reversible
<b>Structural epoxy</b>	Filling/replacing rotted wood and missing masonry in place	Abatron, Epoxyheads, Minwax, PC Epoxy	Resilient to elements, avoids removing/replacing entire piece, like a window sill
<b>Wood hardener/consolidator</b>	Strengthening decaying wood	Abatron, Epoxyheads, Minwax, PC Epoxy	Brush-on products can make punky wood stronger than sound wood
<b>Plaster adhesive</b>	Re-bonding existing plaster to substrate	Big Wally Adhesive, Larsen Products	Injectible, flexible bonding system for historic plaster
<b>Structural bonding agents</b>	Bonding new concrete, stucco, plaster, drywall, etc., to sound surfaces or substrates	Big Wally Adhesive, Larsen Products, Liquid Nails	Various proprietary products for specific applications

Repairs with wood consolidants like LiquidWood from Abatron make it possible to rebuild rotted pieces of exterior trim in place.



consolidate it and prepare it for bonding. Consolidators are excellent for rotted window sills and column bases where you want to avoid ripping out a major part of the building.

Another handy product is construction adhesive, often referred to by a proprietary name, like Liquid Nails. These slow-setting substances usually come in a caulk-tube dispenser, and are invaluable for bonding wood to a variety of construction materials including wood, stone, wallboard, and synthetic trim. They provide a weather-tight seal and are best used in con-

junction with screws or nails to provide pressure while they set.

When to call a professional? Judge by your own abilities and the value of the item. When in doubt, speak to someone "in the biz" such as an antique dealer, auctioneer, or conservator. Should you choose to work on a treasured piece on your own, remember one of the basic tenets of conservators: whatever repair is made should be reversible. ✦

DAN COOPER, who has been in his share of sticky situations, often comes unglued.

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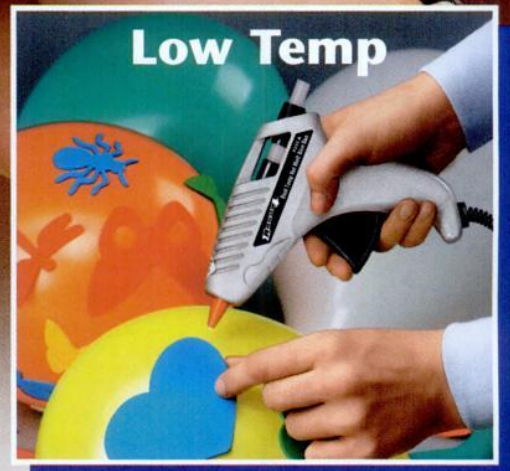
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# OLD-HOUSE INTERIORS

NOVEMBER 2006



## AN EMPIRE SALON

*The talented David Boysel transformed a beige-box apartment into an elegant French-style retreat, using his decorator skills. (page 82) ♣*

## PIONEER CRAFTSMAN

*Part of the restoration of this transitional house in Utah was a clever use of the space in the roof gables. (page 62) ♣*

## MONTPELLIER HALL

*At a handsome 1840s villa in Britain, the classical terrace garden thrives, still with its original layout. (page 75) ♣*



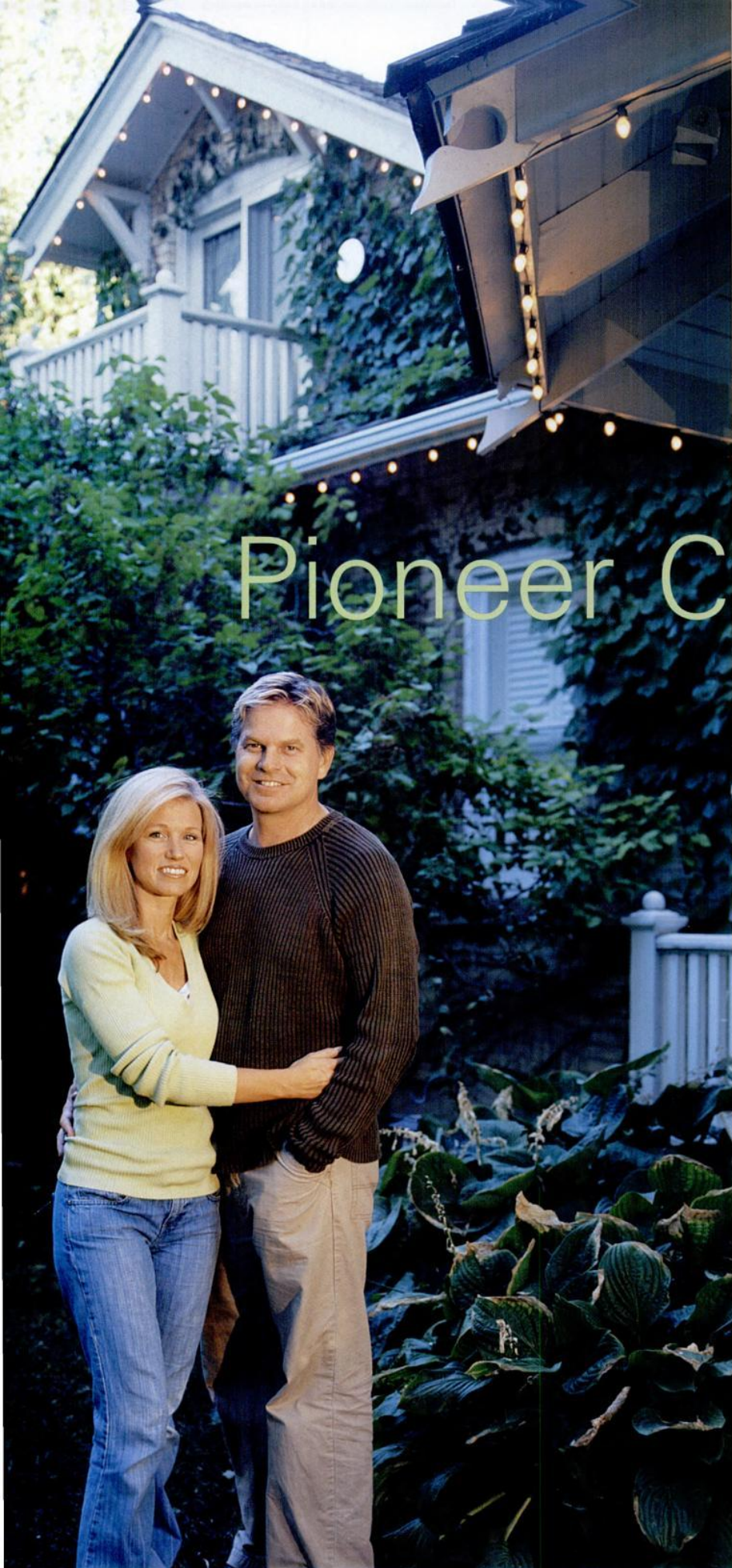
## PLAYING FOR TILE

*Batchelder-style, cuerda seca, tubeline, scenic, talavera: there are many types of art tile, from varied sources, and each maker has a signature. (page 88) ♣*

## EAST HAMPTON MODERN

*An architect and a novelist travel to Paris, and are inspired to build a new house in the early Modern style on Long Island. (page 68)*





# Pioneer Craftsman

Restoration has made this 1905 house in Orem, Utah, so appealing, it's hard to believe it was once feared as "the spooky house" by neighborhood children.

BY ANN ZIMMERMAN

PHOTOGRAPHS BY SCOT ZIMMERMAN

"I LIKED THE CORBELS, the deep wrap-around porch, and how it sat on the big corner lot," Kelly Warnick recalls, "—I just loved it." He and wife Shari were interested at first sight, even though the neglected house was shrouded in overgrown shrubs. The couple, who have five young children, searched for the out-of-state owner, who initially declined to sell. They called again a year later and became the new owners without even crossing the threshold, without a glimpse of the interior.

The one-storey dwelling has elements from both the Victorian and Craftsman eras. It's a turn-of-the-century look that Utahans, including Kelly, term "Pioneer Craftsman." Orem started as a farming area with orchards, canneries, and cash crops.

**LEFT:** Shari and Kelly Warnick designed and executed the work on the house, including the landscaping. They're pictured in the lushly planted rear yard.

**OPPOSITE:** A covered front porch extends in both directions from the front door. A Victorian screen door on the south side opens to the kitchen.

**INSET:** The Pioneer Craftsman house in Orem faces the corner of the lot.





The couple designed the wainscot and chose a Federal era-inspired blue and gold scheme. The Orem house is now designated a Utah Centennial home. The Warnicks have also restored a rural Victorian house and built a log cabin.





**ABOVE:** Quiet technology: the Heartland range is new; a Bosch dishwasher is disguised behind a false drawer; cabinets surround the Sub Zero refrigerator. **RIGHT:** White trim brightens the original green wall color. **OPPOSITE:** The front door opens to this room, which is both dining room and foyer (and piano room).

When farmer and financier John Christiansen built the two-bedroom brick house, he owned the four blocks of pear and cherry orchards surrounding it. Kelly and Shari Warnick found that Christiansen had shared their enthusiasm for modern technologies: he'd installed early indoor plumbing, built an early concrete foundation (18 inches thick!), and owned one of the first automobiles. The home remained in his family and stayed relatively unchanged from its last remodel in 1938 until 1991, when the Warnick family bought it.

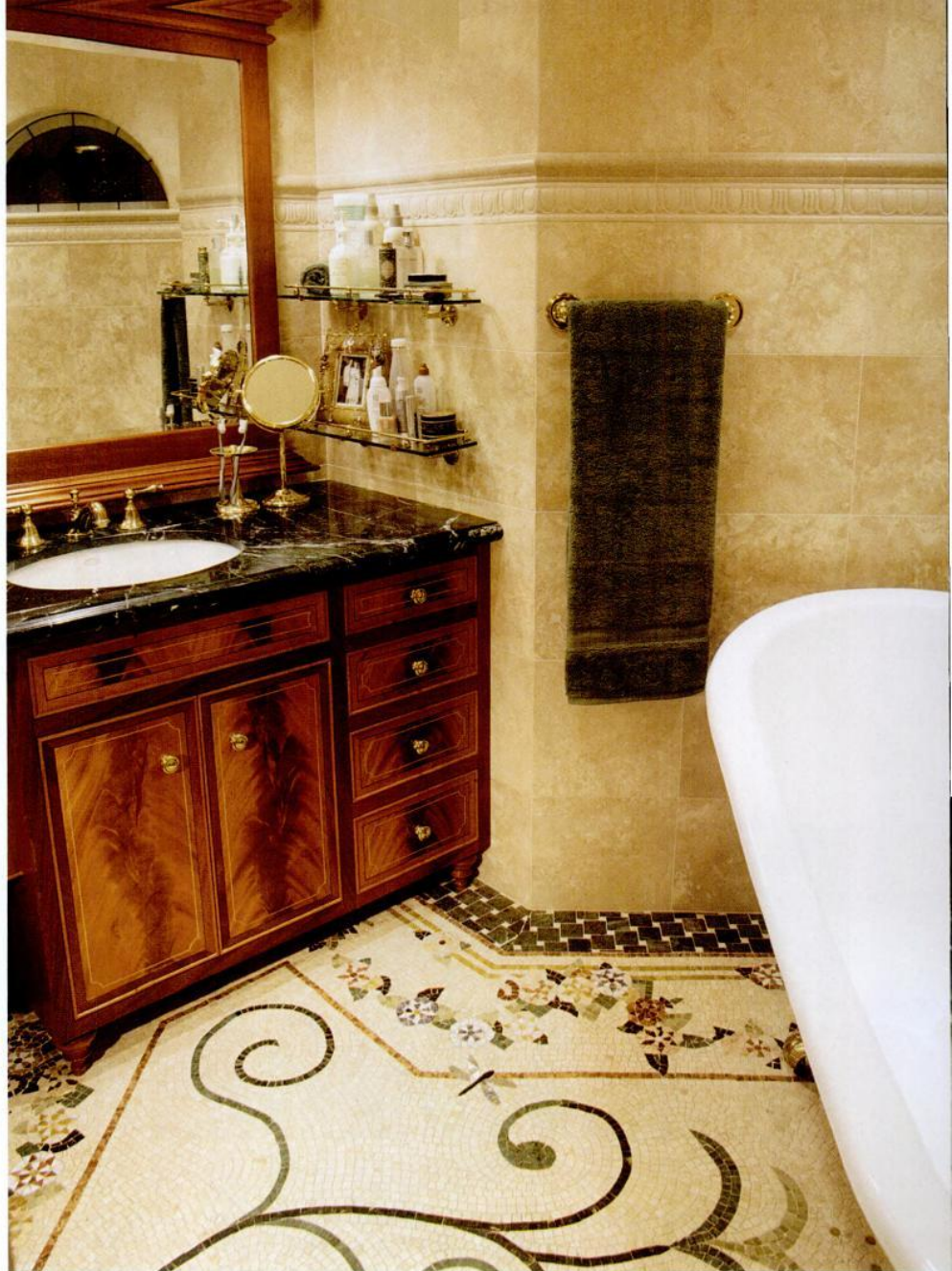
The Warnicks' goal was to restore the charming old details, yet re-engineer the house, going from knob-and-tube wiring to new mechanical systems, new plumbing, and today's technology: surround sound, high-speed internet, expandable media, and security monitors. Regarding lighting, Shari says, "We wanted to create the mood of an old house without the dim and dismal lighting. We retained the older light fixtures, but installed recessed cans on dimmers for different ambient needs."

The other issue was space. The





**ABOVE:** Inspiration came from the mix of Victorian and Craftsman influences in the house. The Warnicks designed the rose floral art glass transom and doors of the upstairs den, and its rectilinear, Arts and Crafts cabinetwork. **RIGHT:** Kelly designed this mosaic tile floor, which was laid by the experts who did the floors of the Bellagio Hotel in Las Vegas.



basement contained a bomb shelter, a shower for the field hands, and storage; the attic was inaccessible. Their remodeling resulted in three floors of usable space. Bedrooms and a family room are upstairs; the basement now has a home office for the pair's graphic-design and event-production business. During construction, the couple and two children lived here. The work was not quite finished when twin daughters arrived in 2000 and then a son in 2001.

Kelly Warnick acted as designer and contractor. His starting point was

the main level, where the goal was preservation. The rooms remain as they were, except for the restoration of a missing wall between parlor and dining room. The hallway still has the wallpaper it's had since at least 1938, and the parlor retains its burgundy drapes. In the new kitchen, green walls and beige floors were taken from evidence of the original room.

The Warnicks added an oak staircase for access to upstairs rooms. With some "gable tilting," the attic became a three-tiered addition. On the way upstairs, you come first to a

family room and a bath; up three more steps and you're in a whimsical bedroom; three more and it's the "train bedroom," along with the master suite and den. From outside, the addition is seamless with its brick corbels and matching trim.

Given the restoration of original features, all the new technology, and Kelly's collection of restored cars (which includes Bobby Darin's and Sandra Dee's 1964 Lincoln Continental convertible), John Christiansen, the man who built the house, might just feel at home here. ✦

To make the attic gable usable, the owners installed a stairway with a series of landings for three tiers of rooms. With the basement office, the house now offers twice the living space in the same footprint.



**TOP:** Wasted space is not an option in a big family. Kelly Warnick managed to incorporate a fireplace and a balcony (beyond the doors) in the master suite. Fireplace tiles were original to the house. **ABOVE:** The new oak stair leads to attic rooms. **LEFT:** The main-floor hall linking two bedrooms retains floral wallpaper dating at least to the last renovation in 1938.

A trip to Paris inspired this couple to build a house in the vocabulary of the early Modern movement. It's the winning entry in our Inspired By Contest. **BY BRIAN D. COLEMAN | PHOTOGRAPHS BY DAN MAYERS**



**T**HE EFFECT is of an interior that moves seamlessly into the coastal woodland surrounding it. Framed with mullioned steel windows and doors, its 12½-foot-tall glass walls soar. This new house was inspired by the famous Maison de Verre, built ca. 1930 in Paris. Architect Michael Haverland and his partner, attorney and novelist Philip Galanes, had grown to love the Long Island coastline and the charming village of vernacular, shingled homes. After years of renting, they decided to build a weekend retreat of their own, and

found a secluded 1.1-acre lot on the edge of a forest preserve off the village lanes. The site suggested an open design, and they initially envisioned a California Modern house. Then they paid a visit to Maison de Verre.

Built between 1927 and 1932 by Pierre Chareau, the “House of Glass” is an icon of Modern design. Industrial elements, bare steel beams,

**OPPOSITE:** A 1940s commercial brass chandelier joins Modern Movement furnishings including the pair of turquoise Marco Zanuso chairs, ca. 1950. Cichio, the apricot poodle, is only rarely this calm. **ABOVE:** The new house is on Long Island.

# East Hampton



# Modern



Architect Michael Haverland's inspiration for his new house was **Maison de Verre**, the "house of glass" that was sited in a quiet Parisian neighborhood between 18th-century row houses. The Maison is considered one of the best examples of a house built in the International Style, an early version of Modernism. Developed in the 1920s and 1930s as a reaction to the excesses and historical borrowing of Victorian and Edwardian architecture, the International Style is characterized by a lack of ornament and straightforward, "honest" construction, along with basic rectilinear forms, large open interiors, and the use of glass with exposed steel and reinforced concrete.

- Maison de Verre was built for French gynecologist Dr. Dalsace, designed as part clinic and part private residence by interior designer **Pierre Chareau** and architect Bernard Bijvoet. An open steel frame and floating concrete slab floors support the structure. Lit by a floor-to-ceiling wall of glass blocks, the interior spaces



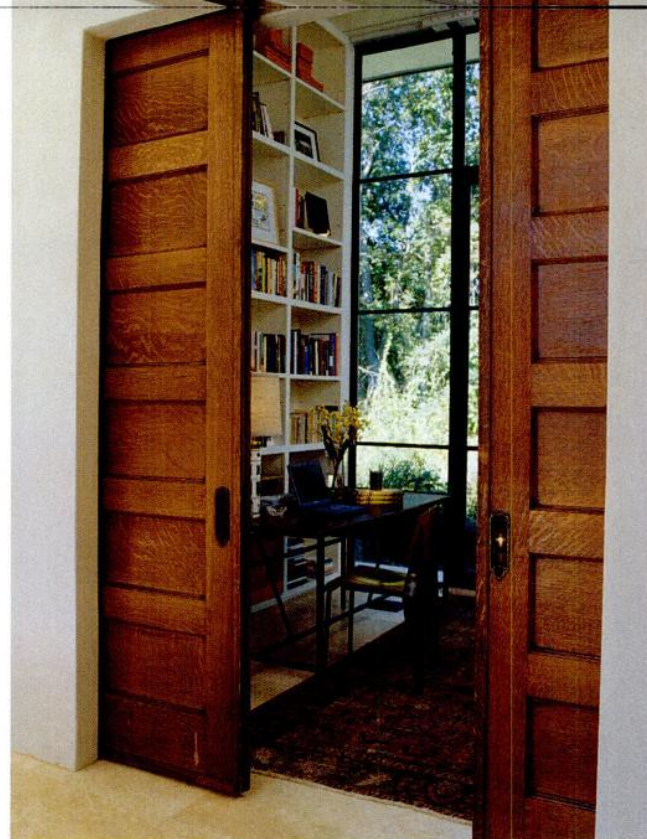
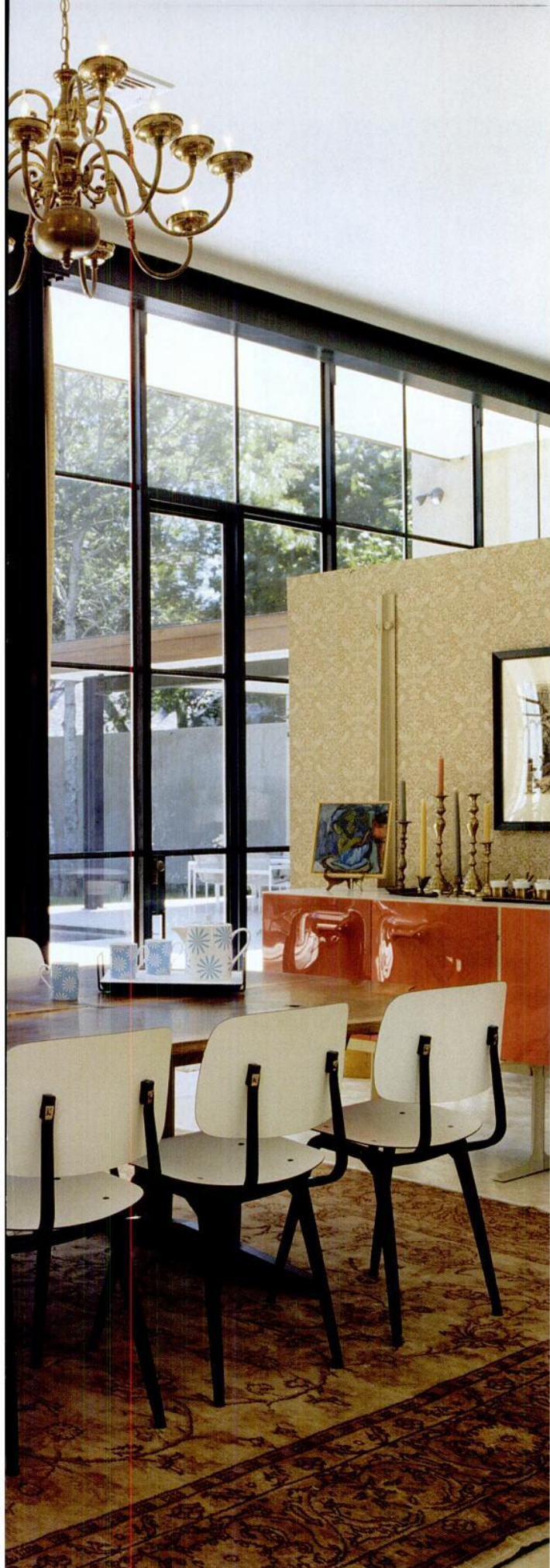
are free-flowing with sliding walls and retractable steel and aluminum stairways on rollers, which allow access between floors. Truly a "*machine à habiter*" or machine for living, Maison de Verre is open for visits if you have made a reservation: A.P. Vellay-Dalsace, 31, rue Saint-Guillaume, Paris 75007: 01 42 22 01 04 See [greatbuildings.com/buildings/Maison\\_de\\_Verre.html](http://greatbuildings.com/buildings/Maison_de_Verre.html)

**TOP:** Inspiration came from Paris's Maison de Verre, built 1927–1932 and now a private museum.



JORDI SARRÀ (TOP LEFT)  
BOTH IMAGES FROM *ICONS OF ARCHITECTURE: THE 20TH CENTURY*,  
COURTESY PRESTEL PUBLISHING ©2005 (PORTRAIT & TOP LEFT)

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rubberized floor tiles, and industrial lighting are juxtaposed with elements of traditional home design. The inspired partners returned to New York and designed their own version: a “glass box” of exposed steel beams and insulated glass (rather than glass block as in *Maison de Verre*).

Michael devised the architectural plans and Philip designed the interiors. The layout is pulled apart, with a patio, guest room, and garage distributed around the site and walls that extend from inside-out, making a series of outdoor rooms as well as screening the neighbors. Generous roof overhangs keep the interiors cool, and cross ventilation captures the breezes. A blue lap pool extending across the front patio makes the house appear to float on its site.

**LEFT:** A vintage George Nakashima table is paired with French chairs by Friso Kramer. The red sideboard is from Raymond Loewy. **RIGHT:** Michael Haverland (at left) and his partner Philip Galanes with Cichio in front of a salvaged wrought-iron gate. **ABOVE:** Oak pocket doors, ca. 1900, add age and character. The library is where Philip edited his recently published novel, *Father's Day*.





**LEFT:** A lap pool in front makes the house appear to float.  
**BOTTOM:** A living room corner has an angular steel fireplace inspired by a Jean Prouvé design. Florence Knoll armchairs, ca. 1950, were recovered in a period toile (printed cotton). A Little Tulip chair by Pierre Paulin still has its original knobby woven-wool fabric.



Variations of color in the wall stucco suggest warmth and a feeling of age. Salvaged materials in the airy kitchen include antique marble in the center island, ca.1900 milk-glass light shades, and a 1930s French country sink.

TO SOFTEN the industrial starkness and add interest and detail, architectural salvage was used throughout. The old parts and pieces, Michael says, bring a “forgiveness” that can’t be duplicated in new construction. (And Cichio, their miniature apricot poodle pup, is doing his best to add to the patina.) The pair found a French country sink and vintage lighting on foraging expeditions across the

country. Victorian brass hardware softens black steel door-frames. Both bathrooms have vintage sinks, cup holders, and soap dishes (though the plumbing is new). Windows were cast from old factory-window profiles. The neutral palette was kept warm—woodwork color, for example, comes from the golden-oak finish on a pair of century-





Rosewood Eames chairs sit around a breakfast table fashioned from an Eames table base with a new travertine top. The Edward Fields area rug is from the 1960s. Cabinets were enlivened with découpaged botanical prints.



**TOP LEFT:** The late Mary Kay's Pepto-Bismol lounge chair has a place of honor in the bedroom, which is decorated in shades of pink and red. The baby-pink 1940s bedspread is chenille. **ABOVE:** Bathroom walls were covered with shop-painted, water-resistant panels of Masonite joined with mahogany battens for a nautical look. Next to the tub is a red-lacquered Fornasetti side table.

Wall sconce shades are actually 1960s trivets; their play of light and shadow is striking in the hallway. The bedroom's Anglepoise chrome wall lamps are a classic industrial English design of 1933.



old pocket doors. Behind them, the library is furnished with a Jacques Adnet leather library desk, ca. 1940, and a Jean Prouvé Standard chair. That sort of complementary juxtaposition works throughout the house.

You know the design is going to be full of innovation even as you enter: the front door turns on an asymmetrical, off-center pivot hinge, and there's a big Victorian brass doorknob in the center of the door. A short entry corridor opens directly into the central space—essentially a giant glass rectangle. Rooms are divided only minimally: a freestanding screen covered in a William Morris wallpaper divides the dining room from the

kitchen, for example. Soaring ceilings are punctuated with dropped chandeliers. Floors are covered with chalk-colored Turkish travertine tiles and a collection of rugs. Chenille drapery with under-curtains of a sun-block fabric can be pulled across the glass walls.

Walls were stuccoed with a mix of grey concrete and brown local sand; the aggregate is exposed. Michael admits he was very pleased when some of the stucco began to exhibit stress cracks, as it gave the interior instant age. Furniture is a mix of Modern finds and old favorites. The open kitchen is defined by a freestanding island of salvaged white marble. Contemporary cabinets were dressed up with botanical prints, simply color-Xeroxed from a 19th-century horticulture book and découpaged on the doors.

Striking and unexpected in the middle of a wooded glen, this house is more than an homage to its inspiration. It is a warm and personal environment. ✦

	<p><b>THANK YOU</b> TO THE SPONSORS of our "Inspired By" Design Contest: Minwax (minwax.com), Rejuvenation (rejuvenation.com), and Crown Point Cabinetry (crown-point.com). They support the effort of <i>Old-House Interiors</i> to publish the best in period design.</p>
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# MONTPELLIER HALL:

*its terraced Victorian garden by the sea*

SOUTH OF LONDON, IN THE CITY OF BRIGHTON, A VILLA BUILT IN 1846 RETAINS ITS CLASSICALLY SIMPLE WALLED GARDEN.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY DUNCAN McNEILL

Pots of rhododendrons such as this lipstick-pink *R. 'Yakushimanum'*, along with camellias and tulips, announce spring. The pool beyond, stocked with koi and carp, is the center of the garden.

**T**HE SEACOAST city's population burgeoned with fashionable Londoners after the Prince Regent built his famous "Hindoo palace," Brighton Pavilion, here in 1817. Houses were built on the hills above the sea cliffs—including, in 1846, Montpellier Hall, a 22-room Regency villa designed by architect Amon Wilds for Henry Smithers, Mayor of Brighton and

owner of North Street Brewery.

The handsome villa—classical and symmetrical, ornamented with Tuscan details—was built facing southwest towards the sea. To take advantage of the afternoon sun, a long garden set on a terrace was added at the back of the house. It was enclosed with a ten-foot-tall brick wall to protect it from the often-vigorous ocean breezes. The design was straightfor-



## ON ANTIQUE ROSES

Antique roses—with their incomparable colors and scents—are a favorite of gardeners, period and otherwise. No official cut-off date exists to define a rose as antique, but many people look to 1867, the year ‘La France’ was introduced. Antique roses are hardy, showy, and resistant to disease, unlike many of their hybrid cousins, most of which have lost their fragrance. Their fuller flowers and thicker foliage make antique roses better for massing as a background and for growing with perennials. They can form small bushes or hedges as well as ramble and climb. They make an inviting accent over a gate or arbor or trained on a trellis or even into a tree. Antique roses are survivors; they don’t require a lot of care. But be forewarned: once you start planting them, you can’t stop.

**TOP:** Straight beds of French marigolds, lobelia, and geraniums are colorful in June. Roses include pink ‘Picasso’ and the dark red, hybrid tea rose ‘National Trust’. Cornflower bachelor’s button (*Centaurea cyanus*) is a blue accent. Nearly all annuals are raised from seed in the greenhouse. **RIGHT:** A rear balcony allows views of the garden terrace, seen here in early March.





THE RECTANGULAR TERRACE GARDEN HAS A SIMPLE DESIGN, WITH STRAIGHT BORDERS PROTECTED BY BRICK WALLS AND CENTERED ON A POOL. IT HAS NOT CHANGED SIGNIFICANTLY SINCE IT WAS LAID OUT IN 1846.

ward: a central rectangle of lawn surrounded by paths and planting beds along the brick walls, with raised beds near the house and a small glass conservatory at the rear.

Over the years, trees were added for more protection from the wind: a white Indian horse chestnut (*Aesculus indica*) as well as a red horse chestnut (*A. carnea*); a sequoia that's now more than forty feet tall; a Wych elm (*Ulmus glabra*), which has happily escaped Dutch Elm disease; and a large black mulberry (*Morus nigra*) that takes center stage. Mayor Smithers was partial to roses and planted over 250 varieties, from miniature climbing *Rosa* 'Nozomi' to the largest of the rambling roses, *Rosa* 'Filipes Kiftsgate', which grows up to fifty feet and produces showers of fragrant white blooms each summer. Peonies



**ABOVE:** The garden in March: it retains interest all winter owing to the architecture of the terrace and a half-dozen mature trees (including black mulberry, chestnut, and elm). **TOP:** Early June's spring color comes from a bright-orange 'Sunseeker' or 'Duchess of York' half-standard rose flourishing in a pot, along with potted French marigolds.



range from the rosy-pink, double-blossomed 'Sarah Bernhardt' to the spectacular tree peony *Paeonia suffruticosa* 'Duchess of Marlborough.'

NEITHER THE LARGE HOUSE nor its terraced garden was significantly altered by subsequent owners. The property was purchased in 1953 by Miss Alwyn Beasley, who lived there until her death in 1983. She was a gardener who tended to the roses and peonies and enhanced the simple Victorian design without changing the layout: a serene koi pool in brick paving replaced the center lawn. The house lay

vacant for over two years until Roger Amerena, its current owner, bought it in 1985. By then the planting beds were suffering from neglect and choked with weeds. Particularly invasive wild onion grew through cracks in terrace paths. But the chestnut trees still bloomed each spring, roses clambered over the brick walls, and hardy peonies poked annually through the soil. Roger, who was already a member of the Royal Horticultural Society and a dedicated horticulturist himself, oiled his pruning shears.

Roger began by adding white lattice to the brick walls, extending



**TOP:** Showers of blooms of the brilliant-red *Camellia japonica* 'Mikado' frame the brick terrace at the back of the house.

**ABOVE:** (left to right) 'Duchess of Marlborough' tree peony; nodding white *Clematis montana* 'Albans'; tree peony 'Cardinal Vaughan'; Episcopal-purple tree peony 'Cardinal Vaughan' and clematis and an old English rose.

**RIGHT:** In June, sunlight is dappled on the brick terrace. A bronze torso by Neal Godfrey is surrounded by potted rhododendrons.



MONTPELLIER HALL is a guest house. Contact Roger Amerena, 17 Montpellier Terrace, Brighton, East Sussex BN1 3DF, UK  
Tel.: 01273 203 599



In the summertime, the rectilinear brick terrace garden is shaded by its ten-foot-tall brick walls and mature deciduous trees, several of them as old as the garden. Beds are planted with roses including 'Pink Perpetual', 'Iceberg', 'Super Star' and 'Filipe Kiftsgate'.

them another five feet to provide more surfaces for climbing roses. He added roses: fragrant Rambling Rector 'Shakespeare's Musk', renowned for its showy white flowers in July, and creamy-white 'Felicite perpetue'. The rambunctious 'Filipe Kiftsgate' was allowed to climb and trail.

The glass house at the south end of the garden was cleaned and reglazed, its occupants resurrected. An important pear tree introduced to England in 1820 from France, 'Glou Morceau', had survived, espaliered on the wall. Over several years, Roger dug, divided, and replanted all of the borders, introducing period-appro-

priate plantings such as the semi-hardy, deep-salmon 'Queen of Denmark' geraniums first used for bedding-out in royal parks in 1913. He grows his annuals each year from seed: dwarf 'French' marigolds, impatiens for the dappled shade, and Cambridge-blue mounds of lobelia. As the soil is quite alkaline, English camellias and rhododendrons, which require acidity, can be grown only in pots. Roger keeps ten containers for spring and early summer color—including *Camellia japonica* 'Alba Plena', one of the first to bloom with snow-white flowers in January.

The half-acre garden occupies

Roger's time for a full day each week; he has, in addition, the assistance of two part-time gardeners. Best viewed from the raised balcony on the back of the house, the mature trees, brick paths, and pool provide form and visual appeal during wintertime. Spring explodes with peonies, camellias, and pots of colorful tulips; by summer, bedding plants have been set out and color invades with sunny dwarf marigolds, geraniums, and, of course, all the roses. Come September, foliage takes over and the chestnut trees turn to rust and orange. That this garden flourishes after 150 years is a testament to good design—and good owners. ✦



Motivated by an imperial vision, the style had tremendous impact. Out of favor after Waterloo (1815), French taste was revived during the reign of Napoleon III (the "Second Empire," 1852–1871) and continues to be favored by those who love sumptuous decoration.



WILLIAM WRIGHT  
SINGER GALLERIES (BUST)



**T**HE FLAMBOYANT imperialist Napoleon Bonaparte exerted his influence on design at the turn of the 19th century, giving rise to the Empire Style. Napoleon's court architects Percier and Fontaine relied on classical Greek and Roman motifs, but incorporated symbols of the imperial head of state: Napoleon's monogram, his emblem (the bee), his coat of arms, and military motifs (trophies, swords). After campaigns in Egypt, obelisks and lotus leaves appeared. ■ During the Revolution, the grand chateaux had been stripped bare; Napoleon was determined to restore French grandeur. He gave support to workshops and industries, schools and ateliers, and in the short span of a decade re-established France as the leader in design through-

*bois de citron* or lemon wood, hazelnut, and "dawn.") ■ Artisans in Lyon began producing higher quality textiles. Often loosely draped to seem "antique," walls were festooned with silks and satins, accented with tassels and trims. Printed cottons or toiles gained popularity for their storytelling, the most famous manufactured at Oberkampf's factory in Jouy with subjects ranging from mythology to opera and contemporary events. Napoleon's support of the Aubusson and Savonnerie workshops resulted in intricate rugs executed in bold and colorful designs of flowers and swans and peacocks. The military tent was another popular decorative device during the Empire period, alluding to campaigns in Egypt and Italy. Tented rooms were

## Du Style d'Empire

out Europe. His timing was perfect, as the Industrial Revolution had given rise to a new middle class eager to display its growing wealth. ■ Wishing to renew the pomp and ceremony of the court, Napoleon emphasized strict etiquette and thus furniture became stiff and formal. Chair arms were carved with animal heads: sphinxes, eagles, griffins, or lions. *Fauteuils en gondole*, low armchairs often

with arms in the form of swans, were designed by Percier and Fontaine and made by the Frères Jacob. Sleigh beds were elaborately draped with half-testers and canopies of heavy silk and damask. Acid yellow and royal purple, and red and green with gold, were favorite color combinations. (Empress Josephine's official colors were more refined, reflecting her love of nature:



by Brian D. Coleman

*de rigueur* after Percier and Fontaine set one up as the entrance veranda to Malmaison, Napoleon's country chateau, where his Council Room was also draped in blue and white tenting. ■ French architects and artisans were sent throughout Europe and to the United States to work in the approved *Style d'Empire*. America long had been enamored with the French, and L'Enfant's designs for the

new capital of Washington, D.C., popularized formal classicism. Americans had little interest in bees or emblems of Napoleon's might, but chair arms with swan carvings and furniture with chimera feet did enter into the vocabulary. ✦

*Suggested reading and a main source for this essay: Empire, by Madeleine Deschamps (Abbeville Press).*

**OPPOSITE:** Gilded swans embellish the arms of elegant *fauteuils* in a French Empire parlor in Boston. Chair fabric is "Napoleon Bee" blue silk from Scalamandré. **ABOVE:** Recently offered by Singer Galleries, the mid-19th-century marble and bronze doré clock is adorned with classical wreaths. [singergalleries.com]



# *A Diminutive French Salon*

David Boysel, a decorative painter with multiple talents and a beige-box apartment into an elegant, French Empire retreat.



**F**RENCH EMPIRE style is not the first that comes to mind when you hear of a third-floor walkup in San Francisco. But then David Boyssel is not your typical tenant. A professional decorative painter and artist specializing in period restoration, David moved into the 750-square-foot apartment in 1990. It was a beige box, but that didn't deter him. The 1894 building has good proportions, ample storage, and original details that include a sunny bay window. David unpacked his paint brushes to transform the bland space into an ode to his favorite décor: the French Empire style of the 19th century.

**LEFT:** Italian silk drapery is arranged in formal swags in the sitting room's window bay. Furniture includes a suite of rare, Charles X chairs and settee. The needlepoint rug is a copy of an early-19th-century original. **ABOVE:** The trompe l'oeil frieze is made of wallpaper.

Although Americans have a tendency to call any formal classical design "French," Empire style is a spe-

good eye at tag sales, transforms his

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT



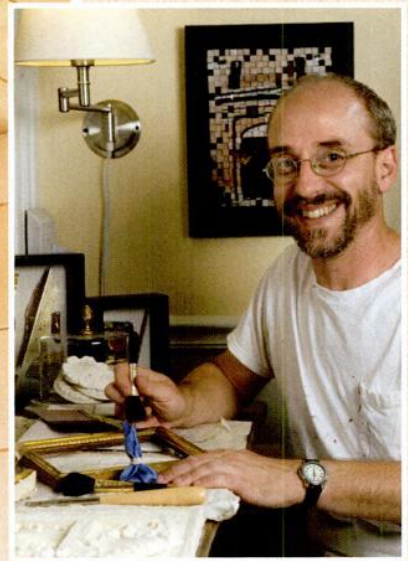
cific one, associated with the reign of Napoleon I (1803–1815). It is marked by traditionally classical motifs that have been embellished with Napoleon's imperial marks: his monogram; the bee (his emblem); military themes such as trophies; and, after his successful campaigns in Egypt, sphinxes, and lotus leaves. Another revival of French classicism occurred in the late-Victorian last quarter of the 19th century, during the reign of Napoleon III. This revival was marked by a more eclectic approach, combining French classicism with Aesthetic, Reformed Gothic, and other design movements of the time.

David started in the long, narrow hallway, refinishing the institutional white Lincrusta wainscot in a two-tone terra cotta glaze to emphasize the embossing. He added moulding in the French taste above. He found neoclassical furniture like an inlaid and ebonized Napoleon III display cabinet—which David quickly filled with German porcelain portrait busts (very

**LEFT:** Obelisks, classical busts, and alabaster urns fill a French mahogany armoire, ca.1850. Plaques of the Four Seasons are of plaster, painted and gilded to imitate marble. **BELOW:** David remade the Swedish tall-case clock.



David constructed the column and base, which were missing, for a Swedish tall-case clock, then antiqued it with a rubbed umber glaze. He did the reverse paintings on glass, and made most of the picture frames.



*The artist restores*  
**CROWN TOWER**  
**LOBBY** *San Francisco*

By the late 1990s, this lobby in the Crown Tower apartments had been painted flat yellow; the downtown building had gone co-op. It was built in 1926 in the popular English Tudor style, and fortunately much remained: poly-chromed, wrought iron stair rails, a brass *répoussé* chandelier, handsome arched and coved ceilings and door openings. David Boysel was called in to restore elegance. He executed a backdrop of *trompe l'oeil* walls to give features extra punch. The “blocks” include three shades of peach and trim is painted in three tones of grey. David followed instructions in a 1920s paint book to prepare a subtle over-glaze in umber. Some residents insist the walls are made of stone.

**LEFT:** David Boysel [top] was called in to restore this 1926 apartment-house lobby. He kept original features and fixtures and added the *trompe l'oeil* paint treatment that mimics stone blocks.



**ABOVE:** Imperial touches transformed the bedroom. Velvet curtains flow from a Victorian French Empire Revival cornice that David restored and gilded. The needlepoint bell pull near the corner is a typical Victorian accent. **LEFT:** The bathroom wainscot has mica fleurs-de-lys and a faux stained-glass window. Antique prints, an oil bracket lamp from a railroad car, and a Swedish sunburst clock complete the room.



popular during the period) and an ample stash of *cartes de visite*.

The sitting room is the main room of the apartment. A paper frieze sets the classical tone on walls finished with an umber wash over rough plaster; the ceiling is white, as was the custom for formal French interiors. The suite of Charles X parlor furniture, made ca.1830 in a style perhaps popularized by Queen Hortense of Holland (Empress Josephine's daughter, who was adopted by Napoleon I), is relatively rare with its carved dol-

phins and classical silhouettes. As there were only three pieces—the settee and two side chairs—David, with the help of his partner Mario Donoso, made two armchairs, carving them of mahogany, and then finishing, gilding, and upholstering them so expertly that it's hard to distinguish them from the originals. One wall is covered with a seven-foot-tall oil painting that David copied from a museum's mid-19th-century still life. He reproduced the ornate frame from casts he took of the original. (The frame comes apart.)

A set of Old Paris dessert dishes adds color to the kitchen shelves. David combed local antiques shops and malls for several years to accumulate the set.



The simple bedroom was given an imperial air, with gilded picture rails, an ornate crystal and gilt English Regency chandelier, and heavy damask swags and tails worthy of Versailles draped at the windows. A damaged but still grand Napoleon III gilded cornice cost \$4 at a tag sale; David recast the missing details, regilded it, and mounted it above the drapery. The antique painted window shades, popular for screening street views in urban Victorian parlors, are rare. French furniture in the room includes an

ebonized birch bed (ca.1860).

David applied his talents even in the bathroom. He fashioned a "stained-glass window" from vinyl window film. He added pizzazz to the clawfoot tub by aluminum-leafing the feet and grain-painting the sides in chevron panels. He painted a tri-color wainscot on the walls using a ragged finish, popular in the 1920s (when the bathroom was likely added). Fleur-de-lys patterns were stamped in the panels using a mica emulsion.

The kitchen has a fresh coat of

paint, period appliances, and flea-market finds. The G.E. refrigerator of ca. 1920 (with a replacement wartime 1943 compressor on top) was discovered in an alleyway pile of debris. Collections hung on the walls include period annunciators (servant call boxes), boarding-house signs warning against misbehavior and pilferage, and vintage photos.

Imperial, yes, but intimate, too, the apartment is a French Empire salon on a budget, owing largely to the paint brushes of the occupant. ✦



**ABOVE:** The nondescript kitchen was enlivened with corner brackets, a vintage refrigerator and stove, and period appliances. **LEFT:** David refinished the ca. 1820 dresser and old clock and he reworked the imitation Argand lamps to make them look authentic.

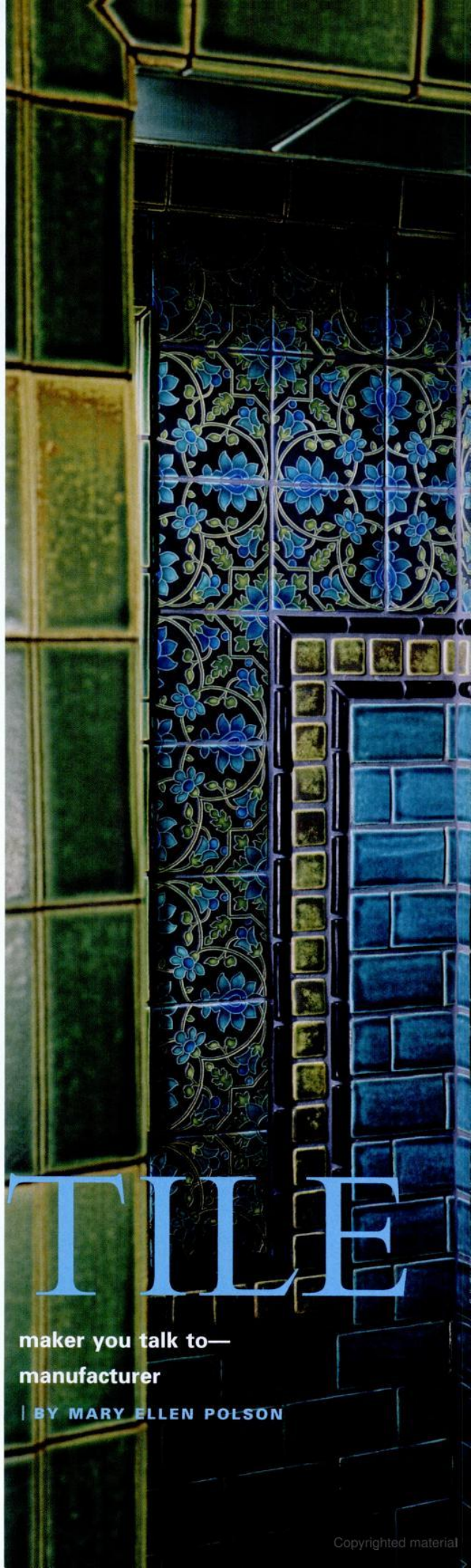


A

RT TILE IS ARTISTIC. Tactile. Beautifully finished with imaginative glazes. You might believe that all art tile is handmade from start to finish, but given the state of the American art-tile scene, that would be an erroneous presumption. “I think ultimately, the definition of art tile is different for everybody,” says Kristin Powers. She and her husband Stephen are the owners and designers at Trikeenan Tileworks, one of the larger art-tile manufacturers in the country.

Just as tiles made by an individual artist show an artistic signature, quality art tile usually has a look that is immediately recognizable as characteristic of its maker. Trikeenan, for instance, is known for the slight color shifts in each of its glaze colors, depending on how the glaze is applied. “We still get calls from people who say,

**ABOVE:** Diamond-shaped rhomboids from Trikeenan’s Elementals collection (paired with Victorian Garden deco tiles) display slight variations in color and surface texture, revealing the touch of human hands. **RIGHT:** Motawi’s 6” x 6” Tapestry Wallpaper tiles intersect to create drama in a bathroom.



# PLAYING FOR

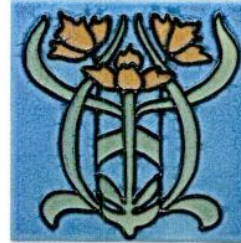
What exactly is art tile? Depending on which tile whether it’s a solo artisan, a small shop, or a large art-tile (yes, they do exist)—you’ll get a different answer.

# TILE

maker you talk to—  
manufacturer

| BY MARY ELLEN POLSON





## TILE-ISH TERMS

**BATCHELDER STYLE** Thick, hand-carved relief tile in earthy glazes produced by California tilemaker Ernest Batchelder (Claycraft and many others in California made tile in a similar vein).

**BLACKWARE** A Native American firing technique that impregnates the surface of clay with black soot and can be polished to a sheen.

**CUENCA** Technique in which raised ridges create separate basins for the application of glaze.

**CUERDA SECA** Flat, “dry line” technique that allows for separation of different colors of glaze.

**DECO** Tilemaker’s term for decorated tile that features distinct patterning or relief.

**FIELD** Usually a flat tile, which can be finished with

any color, glaze, or an effect, like a crackle finish.

**HISPANO-MORESQUE** Tile that blends historical Spanish and Islamic design influences; popularly interpreted by Southern California tile makers in the 1920s and ’30s (e.g., Malibu, Catalina).

**SCENIC** A tile that displays a vignette, such as a landscape or figure (e.g., a knight on horseback); can be part of a mural or panel.

**POLYCHROME** Tile with multiple, distinct applications of color.

**TALAVERA** Intricate, hand-painted Spanish tile.

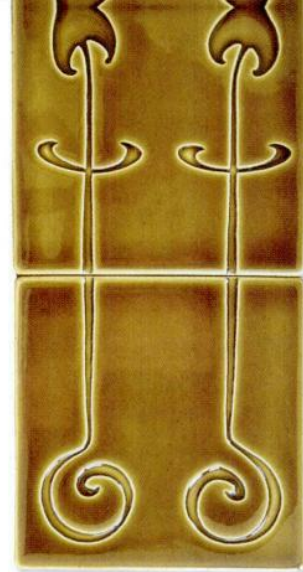
**TRIPTYCH** a set of three panels (or tiles) framed together.

**TUBELINE, TUBE LINING** Adding raised-relief decoration to a tile with the fluid application of clay.

**TOP:** Hummingbird Mosaic from Meredith Art Tile is composed of uniquely shaped, interchangeable 6” x 6” tiles that come together to create a seamless border. **ABOVE:** (left and right) Tubelined tiles from Duquella Tile; (center) a cast-bronze tile from Metaphor Bronze’s Epicurean line.



**TOP: (from left to right) A Cedar Waxwing tile from Earth Wood & Fire; maple leaves from Metaphor Bronze; and a matte-glazed ginkgo tile and gloss winter ivy duo, both from Carreaux du Nord.**



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**RIGHT: Beeline tiles from Trikeenan.**



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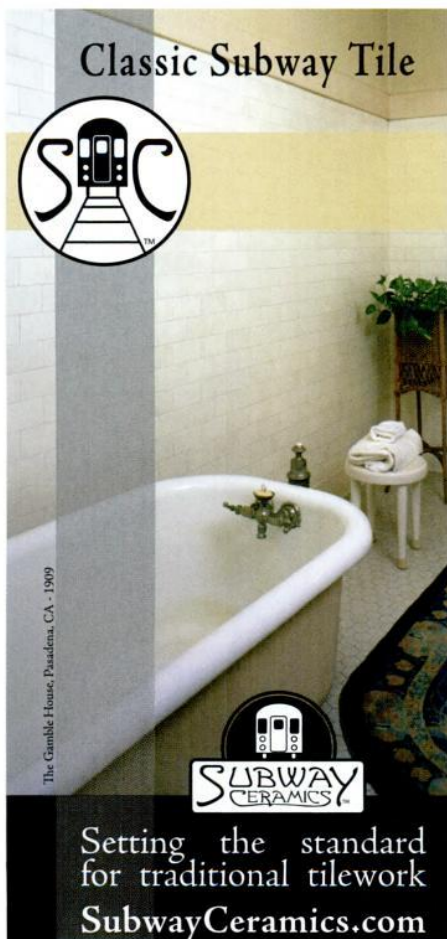
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Laura McCaul's first commission resulted in this fireplace surround in her signature blackware finish. The owners "were willing to take a risk and gave me free rein," says Laura.

'this doesn't look exactly like the tile that I ordered,' Powers says. "Subtle variations are what we're known for."

Everyone agrees that art tile involves a certain amount of handwork: in the initial design, in the forming of the tile and its execution, and especially in glazing and finishing techniques, which can range from simple glazing to hand-burnishing.

The importance of good design can't be overestimated, whether you are intrigued by pattern, surface texture, glazing, or some combination of the three. Some companies are known for their historical interpretations. Tile Restoration Center, for example, expertly re-creates the look, texture, and earthy glazes of period Batchelder tiles. Duquella Tile has made a specialty of tubelining, a technique that creates colorful, highly graphic patterns using a very old technique. Other companies are known for their glazes; a good example are the lustrous, almost creamy glazes typical of Carreaux du Nord.

Still other makers are experimenting with materials not histori-

Just as tiles made by an individual artist show an artistic signature, quality art tile usually has a look that is immediately recognizable as characteristic of its maker.

cally associated with tile—notably bronze, which lends itself to crisp definition and extraordinary patinas that range from deep brown to a flame-like verdigris blue. Most tile artisans offer custom options, especially in terms of glazes and color combinations. Since so many of their customers want unique installations that are only possible when working with an art-tile maker, many companies excel at site-specific designs, like backsplashes and fireplaces. "People need help figuring out where to put the tiles," says Cyra Duquella, owner of Duquella Tileworks. "How do you work around all those electrical outlets?"

While a tile that's hand-pressed in an individ- [continued on page 94]





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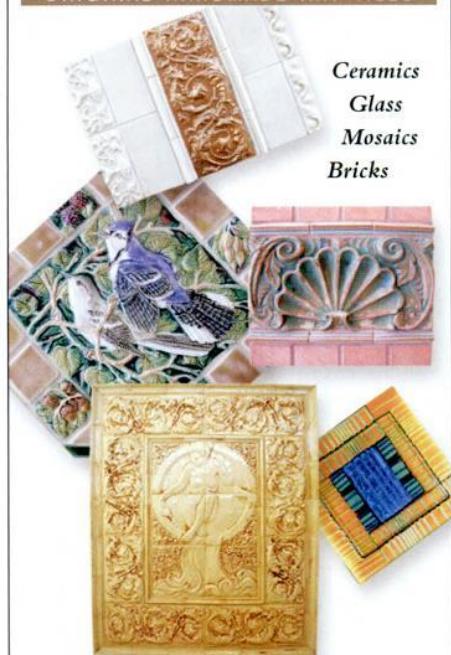
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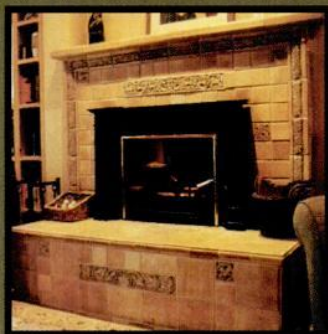
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# T

here is also an intangible quality about hand-fashioned art tile that makes it a sought-after collectible. Perhaps not surprisingly, tile makers large and small have developed a booming side business in tiles as miniature pieces of art.

ual mold is likely to have more hand-worked characteristics than tiles made in larger batches on a hydraulic press, most makers acknowledge that there has to be some concession to productivity and quality control, especially for larger jobs. Both methods involve hand work, however. Someone must press the clay into molds or man the press, then remove the tiles and examine them for flaws before they are fired.

This is in sharp contrast to commercial tile manufacturing, where absolute consistency is the desired standard. "In the most modernized system of tilemaking, hands do not touch the tile at all," says Nawal Motawi, the founder and co-owner (with brother Karim) of Motawi Tileworks.

The touch of the hand is most evident in finishing techniques, beginning with the application of glazes. Tiles can be hand-dipped, painted, squirted with glaze, or they can receive the glaze as a spray. Glazed and fired tiles can be subjected to additional treatments, from buffing to blackening or aging techniques.

The end result should be a tile that is as functional as it is attractive. "You have to meet that standard that



The thick, hand-molded stoneware tiles from Meredith Art Tile's Trillium series (named for an American wildflower) are made using hand-carved molds and hand-applied glazes.

sets it apart, but also makes it easy to use, easy to understand," says Tri-keenan's Powers. "And when it's installed, you are able to stand back and say, 'THAT is really beautiful.' "

There is also an intangible quality about hand-fashioned art tile that makes it a sought-after collectible. Perhaps not surprisingly, tile makers large and small have developed a booming side business in tiles as miniature pieces of art. "I put hangers on all my tiles so they can be hung individually," says Laura McCaul of Earth Wood & Fire.

"It's art and it's actually affordable art," seconds Motawi, whose website offers a by-the-piece tile shop. "It's rich and it's not easily destroyed. It can even hang in the bathroom."

Essentially, art tile is as much about craft as it is about appearance. "Every piece is different," says Powers. "That's really what it's all about." ♦

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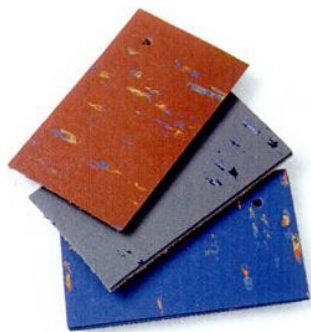
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From cork to bamboo, stone to strip flooring, the 20th century arguably has given us the broadest choices in flooring of any era.

BY DAN COOPER



## The Variety of 20th-Century Flooring

**T**O MOST OF US, a 20th-century floor means vinyl. But it was a pretty long century—one hundred years, in fact—and 20th century flooring can mean everything and anything from linoleum, cork, and vinyl to stone, terrazzo, and concrete, not to mention hardwood strip flooring and the latest in so-called “green” woods: sustainably harvested bamboo and river-recovered pine and cypress.

Linoleum, a mixture of powdered cork and linseed oil, is a classic flooring material: appropriate in any home built between about 1890 and 1930, and a chic interpretation

for Modern or even Fifties Ranch houses looking to go upscale. Contemporary cork manufacturers offer the material in tiles or sheets, in mix and match colors that lend themselves to patterns.

Linoleum’s cheaper cousin is, of course, vinyl. Vinyl patterns not only have the benefit of being inexpensive (even attractive vinyl patterns can cost less than \$2.50 per square foot), but also are available in colors and striated patterns that used to be found only in period linoleum and (now-obsolete) asbestos tiles. If your home was built in the 1950s, vinyl is a truly authen-

tic flooring material, appropriate for use from the rec room to the kitchen. (Tip: Manufacturers are saving the good stuff for their commercial clients; where residential patterns are only surface deep, commercial-grade vinyl patterns usually go straight through the tile from top to bottom.)

While the current fetish for stone floors has its historical antecedents (largely medieval and Roman), there is one style of stone flooring that is true to the 20th century: terrazzo. Terrazzo—invented about 500 years ago in Venice—was the flooring of choice in the Florida building [text continued on page 100]

**LEFT TO RIGHT:** Manufacturers are creating vinyl and linoleum in vibrant, period-friendly patterns and colors, like these from Linoleum City; T. Morton & Co. creates custom hardwood floors from emerging and reclaimed woods; cork is a naturally renewable material.



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**BELOW:** Soapstone tile from Green Mountain Soapstone. **RIGHT:** Authentic Pine Floors specializes in antique and aged heart pine floors. **ABOVE:** Knotty Caribbean heart pine from T. Morton & Co.



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Vinyl patterns not only have the benefit of being inexpensive, but also are available in colors and striated patterns that used to be found only in period linoleum.

boom of the 1950s and Sixties. It's composed of marble or stone chips embedded in concrete or cement, then polished to a durable sheen. Terrazzo is no longer inexpensive and it may be hard to find a qualified installer willing to do a residential-sized job. Perhaps that's why concrete has become so hip these days. Embraced as a green material by the design cognoscenti (who often don't realize it's a problematic material for countertops), concrete floors can be smoothed, stained, and sealed to an even, long-lived finish. Just as walls can be patterned and layered with multiple finishes to create a unique surface, concrete lends itself to decorative patterns and finishes that approach the look of fine stone or marble. Other beautiful yet hard-on-the-dropped-dishware flooring surfaces include stone and mosaic tile.

Ironically, one of the greenest materials for 20th-century houses is actually wood. Remilled boards make an aesthetically appealing, ecologi-

cally correct choice for a house with some age on it. These old-growth beams and planks in now-scarce species are reclaimed from demolished houses, barns, and factories. They are resawn into many desirable flooring products, from wide-plank wormy chestnut to "antique" oak strip flooring.

In a similar vein, river-recovered woods are sawn from dense old-growth woods from felled trees that never made it to lumber mills after they were cut, settling to the bottom of rivers in areas logged a century or more ago. Preserved by water, they are an excellent source for hard-to-find woods like heart cypress.

Perhaps bamboo will be the first historic flooring material of the 21st century; in use for barely 10 years now, it is widely popular and appealing as a "sustainable hardwood" (it grows to length in a single season). Whether or not bamboo is a trend or an enduring material remains to be seen. Check this magazine in 50 years to find out. ✦

## BEYOND TIN . . .

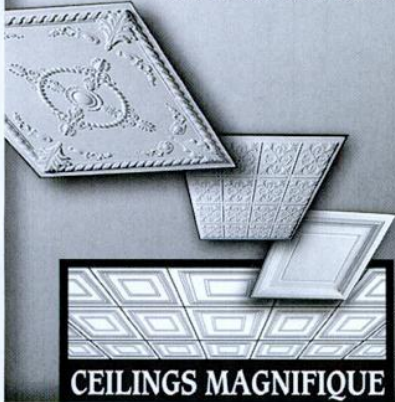
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# DIALOG

back&forth

## GREAT BUNGALOWS

I'VE BEEN SUBSCRIBING to your magazine for several years and this month's has been one of the best. [September 2006] The Milwaukee bungalow is perfection! I also loved the Spanish bungalow and garden article; I own a modest 1931 Spanish bungalow in Southern California. Your magazine has been very helpful to me in getting the look just right in my own home.

—DAVID GALCHUTT, *via email*

## EDWARDIAN WALLPAPER

I'M IN THE PROCESS of renovating my 1909 kitchen, which was destroyed over the years. Looking through back issues, I found I absolutely love the "Edwardian-style" wallpaper on page 81 of the March 2004 issue. Is there any chance you know who makes it?

—KRISTINA SAUNDERS  
Saskatoon, SK Canada

*That wallpaper is in writer Catherine Pond's own New Hampshire pantry. She can't remember the name of the pattern, but it's definitely from Thibaut. They sell a lot of traditional designs that blend with the transitional interiors of Edwardian-period houses (i.e., ca. 1901–1910). Thibaut sells direct and through many retail paint-and-paper dealers: thibautdesign.com —ED.*

## BRAVO

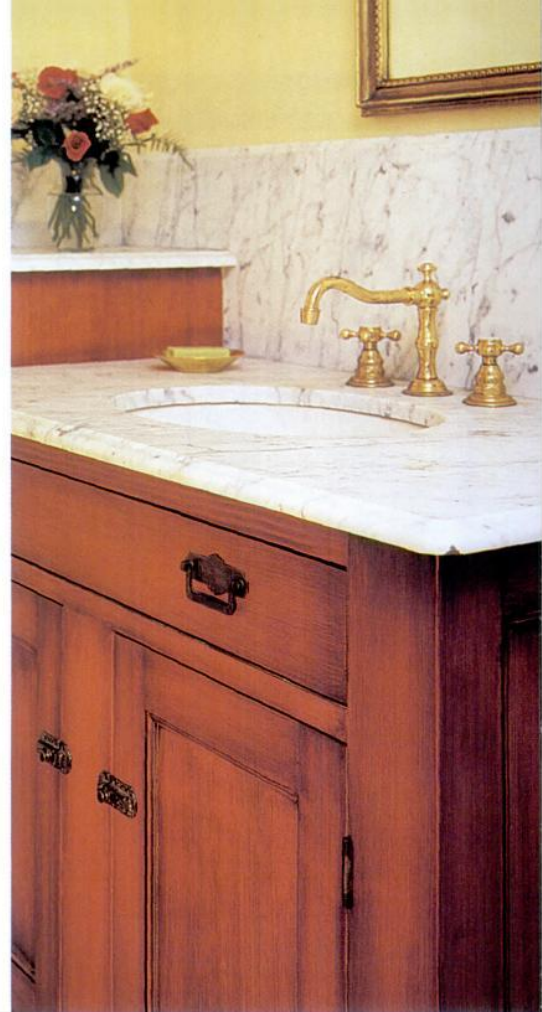
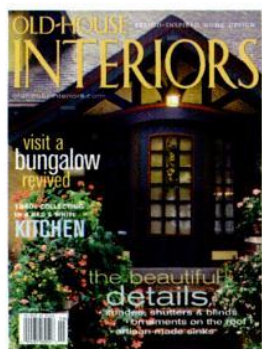
SEPTEMBER'S ISSUE was great—page after page of exactly why I subscribed. I kept remarking to my wife, "dear, listen to this" and "get a load of that."

The book review about Owen Jones was outstanding. The Colonial Revival "gathering place" . . . a Milwaukee bungalow—just great. I like your marriage of product [coverage] with articles. Bravo.

—LESLIE F. REED  
Warren, Michigan

## NOT SO

SEPTEMBER was a wonderful mixture of art, products, and articles; always interesting and different [but] with a focus reflecting your magazine's title. Then I went back and read the July issue. I was appalled to find the article "A New Passion"; [it's



**If I opt out of porcelain pedestal (one-piece) lavatory for my Victorian bathroom, and choose instead a drop-in china sink, what's the most appropriate countertop material? My instincts say wood but everyone tries to talk me out of it. Wouldn't a wood vanity top, properly sealed and maintained, be an option? If so, what species of wood? If not, what are other, authentic options?** —SUZANNE HOLTkamp, BUFORD, GEORGIA

**T**he popularity of the pedestal sink peaked in the 1910s and 1920s. Much more common during the Victorian era was an under-mount china bowl in a marble countertop. Whether hung on the wall with plumbing exposed, or set atop a wooden vanity, that combination was, I remember, ubiquitous in New York City's brownstones. And I've seen old ones in Queen Anne and Stick-style houses up here in Massachusetts. Most of the time, a marble backsplash continues 4 to 15 inches up the wall. The marble top might be supported on decorative metal brackets, on metal or porcelain legs, or on a rather simple vanity cabinet, usually of oak or fir. Sometimes there would be small drawers on one side—almost like old sewing machine cabinet drawers.

Wooden countertops were used, as well, in pantries and bathrooms. Mahogany and teak have the best water resistance. Some people prefer an over-mount bowl in a wooden countertop, to mitigate the effect of water at the rim. Both wood and marble should be sealed. Today, of course, you might choose a marble-like Corian—cheaper and easier to maintain, it can be routed and worked just like marble (with, for instance, an ogee edging). —P. POORE

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everything I hate about *Architectural Digest*. Contented pictures of the owners with their dog, promo for the interior designer and *her* dog . . . what were you thinking?

Please don't forget your name; it's why we all subscribe! We have old houses that we love.

—ALICE E. STILES  
Pasadena, Calif.

Some readers shudder at every "new old house," but I gather your reaction goes beyond that. The Vermont house we visited in July is, admittedly, quite grand. We appreciated its authentic details. You don't see many Colonial Revival houses being interpreted these days. And photographer Carolyn Bates has a soft spot for dogs. —P. POORE

**CAN YOU HELP?**

I AM LOOKING for ceramic floor tiles that are a windmill design. Sizes are black at 1/2"x1/2" and white at 1"x1/2".

ROBERT LEE, *via email*  
Please send your response to [letters@oldhouseinteriors.com](mailto:letters@oldhouseinteriors.com)

**ONCE ABANDONED**

MY HOUSE HERE in Toronto was literally abandoned for at least fifteen years and I have been meticulously restoring it for almost five. Although it has been updated in many ways, I'm

taking everything back to the way it would/could have been in the early '30s when it was built.

I'll get rooms painted and trimmed in the fall. I have beautiful, authentic wall sconces, wallpaper and so much more.

—BOB CLARKE  
Toronto, Ontario

Thanks for the photos. It's amazing how even an "average" house of the 1930s has so much detail when someone takes the time to bring it back, from dentil mouldings to mantels to walnut inlay. Your furniture is great!

—PATRICIA POORE

**NEXT EARLY HOMES**

MY CUSTOMERS are asking when the next issue of *Early Homes* will be coming out. (They say you need to make it a monthly!) They really want a good "early" magazine like this . . .

—VICKI SADLER  
at *Cows in the Creek*  
Cambridge, Ind.

We're up to biannual. The next one is available in November. These special editions are sold on the newsstand and in stores like the Sadlers', or you can order a single copy for \$6.95 by calling (978) 283-3200 during business hours (ET).

—LORI VIATOR



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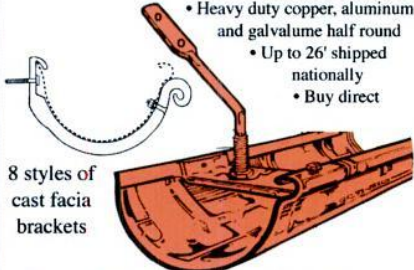


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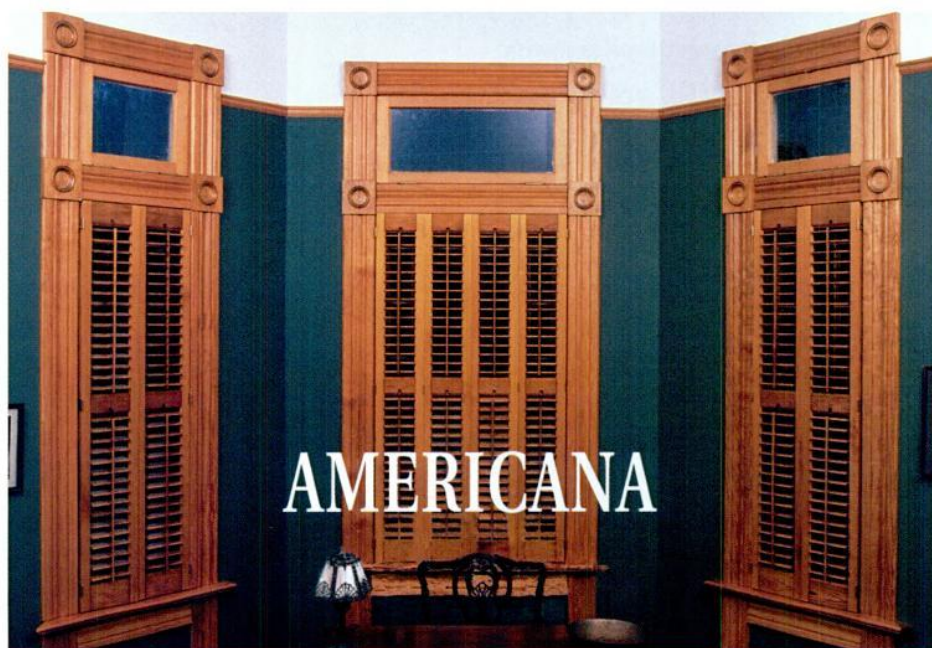
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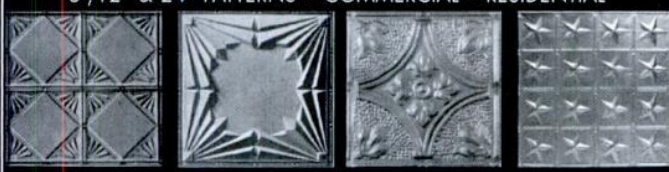
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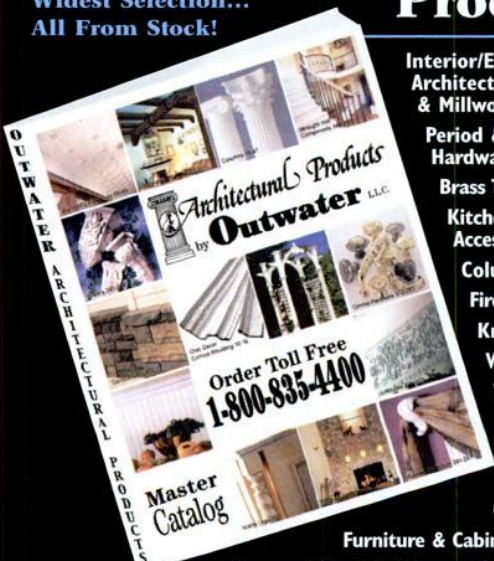


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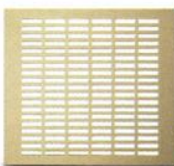
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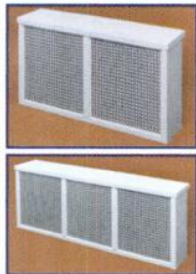
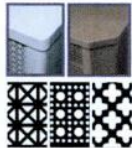
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The editors have compiled this section to give you more information about products and services in this issue. Objects not listed are generally available, or are family pieces or antiques.

**Bathroom Modesty pp. 32-36**

Retrofit shower and curtain assemblies for clawfoot tubs available from antique-bath suppliers listed at [oldhouseinteriors.com](http://oldhouseinteriors.com): go to Design Center, Revival Baths, "list all."  
 • Reproduction bathroom lighting with nickel finish available from Rejuvenation: [rejuvenation.com](http://rejuvenation.com), 888/401-1900.

**Romancing the Image pp. 52-54**

Images also appeared in *Gardens of the Arts & Crafts Movement*, by author Judith B. Tankard [Abrams, 2004]. • Several of the English houses depicted appear in *Historic Arts & Crafts Homes of Great Britain* by Brian D. Coleman [Gibbs Smith, 2005].

**Pioneer Craftsman pp. 62-67**

Many of the owners' house parts and furnishings are antique, custom, fabricated locally, or from their own collections. **p. 63** Victorian-style stick-and-ball screen doors available from Vintage Woodworks, [vintagewoodworks.com](http://vintagewoodworks.com), 903/356-2158. **p. 64** Victorian-era papers and borders available from The Brillion Collection of Victorian Collectibles: [victorianwallpaper.com](http://victorianwallpaper.com), 800/783-3829. **p. 65** Old-style appliances from Heartland Appliances, [heartlandappliances.com](http://heartlandappliances.com). For local dealers, call them at 800/361-1517. • Kitchen cabinets made by Paul M. Magelby Construction, Inc. in Lindon, UT: 801/785-9998.

**Montpellier Hall pp. 75-79**

Montpellier Hall is a guest house. If you would like to stay, please contact Roger Amerena, 17 Montpellier Terrace, Brighton, East Sussex BN1 3DF Tel.: 01273 203 599

**Playing for Tile pp. 88-94**

A comprehensive source list can be found on p. 90 **pp. 88-89** Shown is Motawi's 6x6-in. polychrome Tapestry wallpaper tile in dark green with matte finish; glazes include lime, ocean, lee green, and black (gloss). Inset niche special order through Motawi Tileworks: [motawi.com](http://motawi.com), 734/213-0017 Photo by Justin Maconochie.

**Dialog p. 102**

Bathroom cabinet by Kennebec Company: [KennebecCompany.com](http://KennebecCompany.com), 207/443-2131. Marble top custom-fabricated at a local stone yard.

**Inspired By p. 114**

Carpets, fabrics, and wallpapers inspired by C.F.A. Voysey available from J.R. Burrows, Rockland, MA: [burrows.com](http://burrows.com), 800/347-1795. • Other Voysey-inspired papers, fabrics, and needlework available from Trustworth Studios, Plymouth, MA: [trustworth.com](http://trustworth.com), 508/746-1847.



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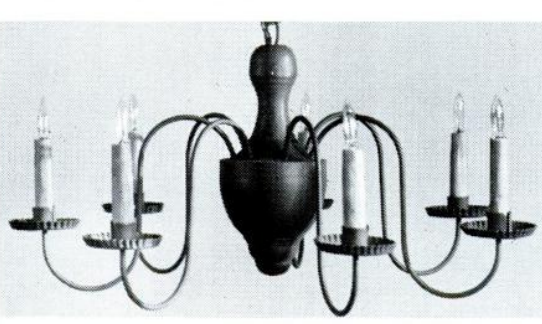


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# INSPIRED BY



**TOP:** The new mantel and surround in the style of Glasgow designer George Walton (1867–1933), inspired by the cover photo of Judith Miller's 1995 book *Period Fireplaces* (above). **RIGHT:** (top to bottom) The staircase with Voysey's "Bird" carpet; a Mackintosh breakfast room; living room with Morris textiles; Voysey's *The Stag* wallpaper [burrows.com] in the powder room.

I WAS DYING FOR A FIREPLACE; maybe English Victorian cast iron with tiles would do. (So different from anything on Long Island!) As part of my research, I bought Judith Miller's book, and fell desperately in love with the fireplace on the cover, a Glasgow-style copper surround designed by George Walton around 1904. I looked in New York and London and at Christie's and online for something similar, to no avail. But I did find a copper mirror with Glasgow roses on it, in London. My husband said, "I know why you like that." Finally I found someone who could make a fireplace surround like the copper one: Joe Moss of Archive Designs [archivedesigns.com]. I hung my mirror and put a George Walton clock on the mantel. ■ I now have a beloved collection of British Arts and Crafts objects. A Glasgow rose motif runs through the house. —LAURA EULER, BAY SHORE, N.Y.



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