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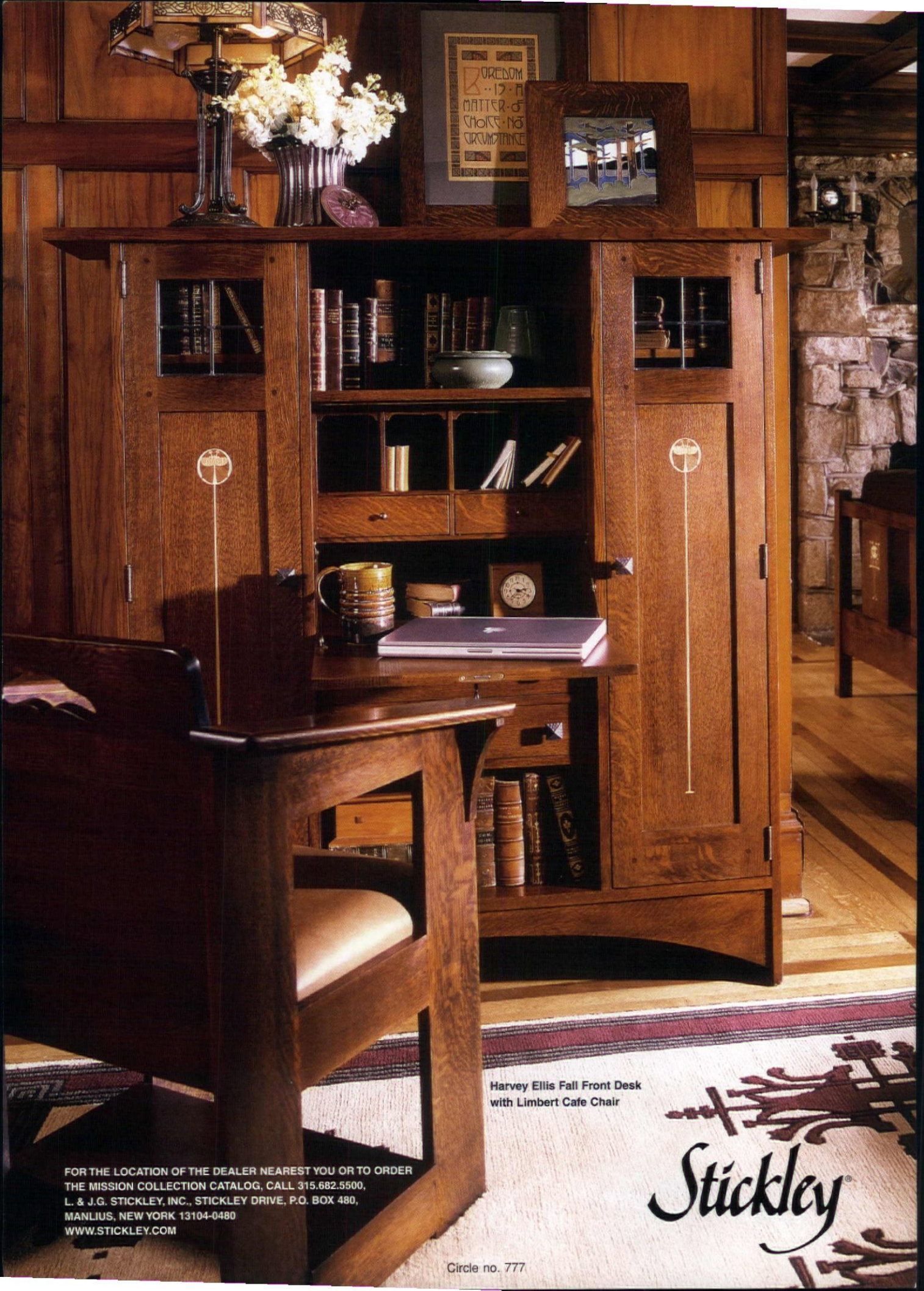
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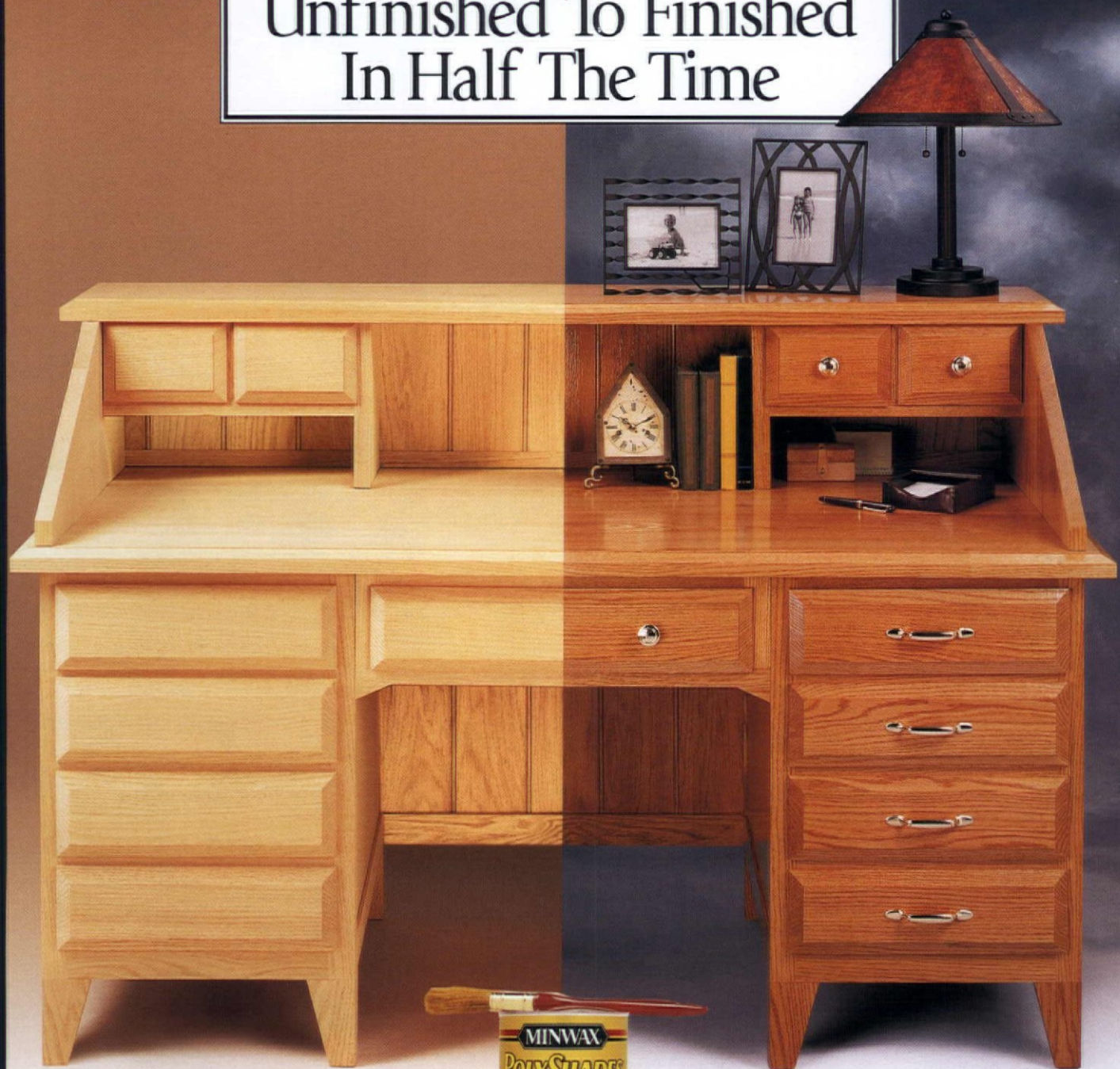
*Rich and bold accent colors highlight the architectural details around the entry of an 1882 Queen Anne house with Italianate details. Cover photograph by Barry Havens, courtesy N.T. Callaway Real Estate.*



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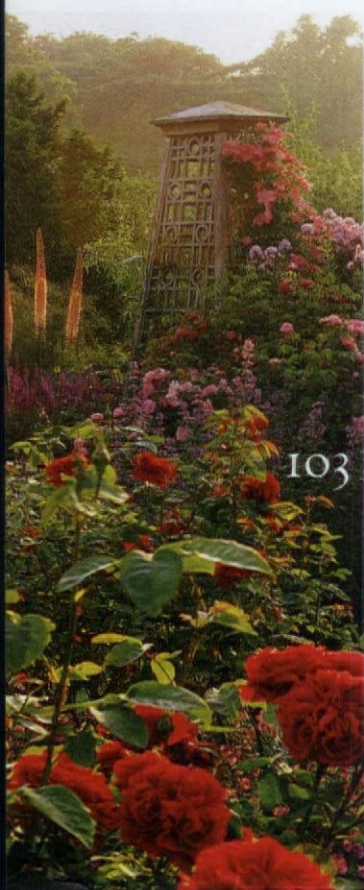
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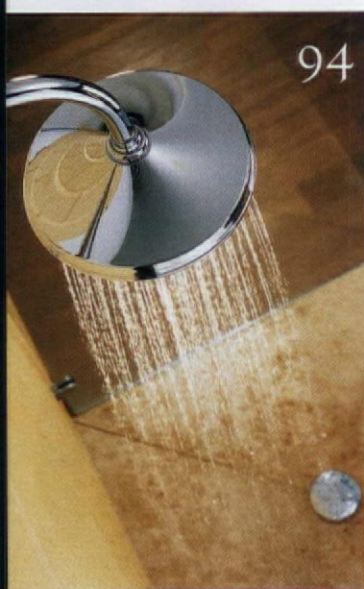
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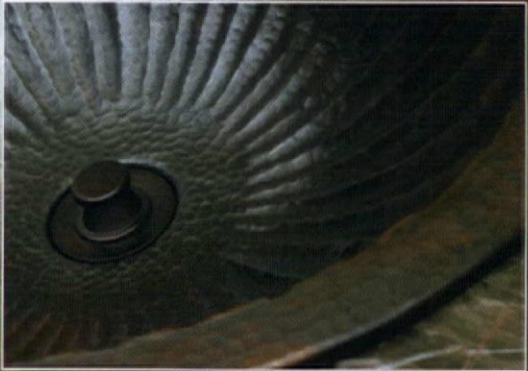
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## Life without a garage

EVERYONE INSISTS on a big garage these days, or so I'm told by the architects I interviewed for this issue. It's not enough that it house a car, or two; now it must be capacious enough for several SUVs and a recreation vehicle, and it should enclose the trash, bicycles and tools—and guest quarters, or perhaps a home office. The design advice I once gave is apparently hopelessly obsolete: that a new garage should mimic the 10 x 18-foot bays of old garages in order to look proportionate and authentic. ■ Granted, many of the garage projects I looked at were on new houses or in post-automobile suburbs. Bungalows, for example, were often built with garages right from the start. I myself don't have a garage, which is not at all unusual in Gloucester. The city has a mix of early, Victorian, and summer-house architecture, most of which was built without garages. Population density and Yankee frugality precluded any big push to remedy the situation. In fact, a few add-on garages in these parts since have been remade as in-law apartments or condo units. ■ I never have to paint or clean out my non-existent garage, which is nice. I do miss having a garage, though, even though I haven't had one since childhood. (My previous adult home was New York City—no garage, no car.) I would much rather the kids' bikes were out in a garage than on the front porch. I would like to store potting soil out there, rather than lugging it up from the basement. ■ I did consider building a garage once, in 1998, when I bought my first new-from-the-showroom car. Once I got hooked on the idea, I imagined it with running water, light, and heat—all for the comfort of a potting shed at the rear and a summer guest room above. I thought it would need an eyebrow window, cedar shingles, carved brackets, some half-timbering to match the house, and lots of lattice. I went so far as to have a design drawn up, and I got my favorite contractor to give me an estimate. Wouldn't you know, it was just too darn expensive.



*Patricia*

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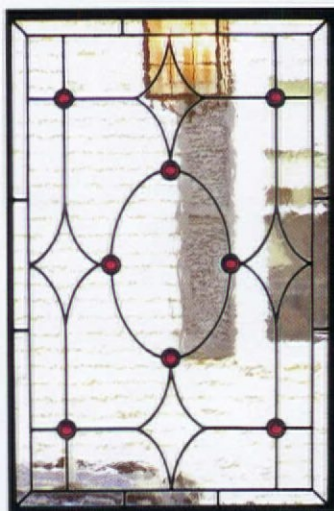
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### Modernism in D.C.

What does "Modernism" mean, especially now that we're into the 21st century? "Modernism: Designing a New World 1914-1939" seeks to address the era most strongly associated with Modernism worldwide at its only venue in the U.S., the Corcoran Gallery of Art. With more than 390 objects and over 50 film clips from 17 countries, the exhibition demonstrates how Modernist philosophy affected nearly every area of life then, and how it continues to permeate our world today.

The Corcoran will add several works of American origin to the show, which originated at the Victoria & Albert Museum in London. The work and thoughts of key Modernist artists, designers, and architects, from Piet Mondrian and Man Ray to Le Corbusier and Marcel Breuer, will be showcased. Through July 29 at the Corcoran Gallery of Art, Washington, D.C., (202) 639-1700, [corcoran.org](http://corcoran.org)

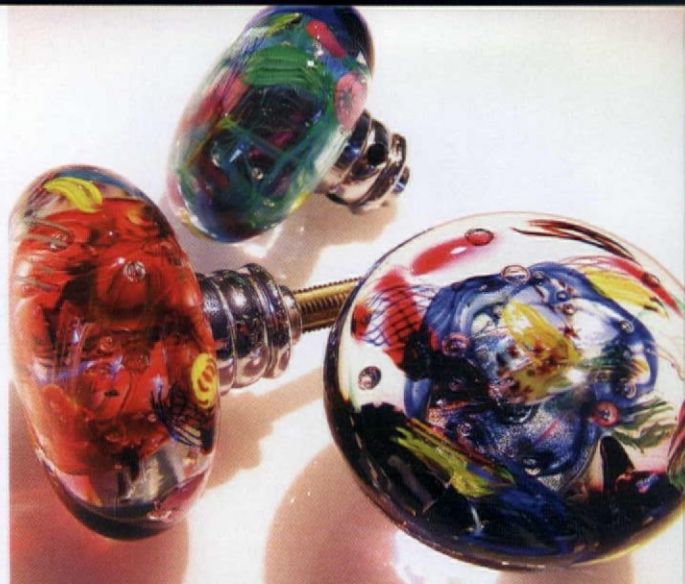
**ABOVE:** (far right) Chris Denison's blown-glass doorknobs are made to order; the colors come from alternating and shaping hot colored and clear glass. Once the knobs are cool, Denison grinds the glass to fit the shanks. **RIGHT:** A new leaded glass window with waves and slurrries captures the look of aged glass.



### From Shaker to Nakashima

A new exhibition, "Out of This World: Shaker Design Past, Present, and Future," explores the impact of the Shaker style on contemporary design, from Scandinavian furniture to work by master craftsman George Nakashima. The show features more than 50 pieces on loan from museums and private collections including furniture, drawings, and household objects. "Out of This World" runs from June 16-Oct. 28 at the Shelburne Museum in Shelburne, Vermont, (802) 985-3346, [shelburnemuseum.org](http://shelburnemuseum.org)

“A man builds a fine house; and now he has a master, and a task for life; he is to furnish, watch, show it, and keep it in repair, the rest of his days.” —Ralph Waldo Emerson, *Society and Solitude*, 1870



### PROFILE

Ask **CHRIS DENISON** if he can make a full-size pink elephant in glass, and he will tell you yes. A veteran of the world-famous Pilchuck Glass School near Seattle, Denison has been working in the medium for more than 25 years. "A lot of what I learned is because someone asked me if I could do it, and I said, 'Of course I can,'" says Denison, with a laugh.

- Denison got his first commissions from Greater Portland Landmarks in his home state of Maine on the merits of some etched-glass ornaments he made for the holidays. About 50% of what he does is restoration work—often engraved or etched door lights and transoms. Because old door glass is often coated in greasy coal soot, "learning to do those and being able to get a good match was a challenge." He does rubbings to get the pattern off the glass, then uses the appropriate cutting wheel to match the original effect.
- Denison—who has designed and built an entire staircase out of glass—is willing to try or even invent new techniques in order to please a client. "The most common [request] I get is pages ripped out of a magazine, and they say, 'I want

something just like this but I want it in glass'." Collaborating with other craftspeople on projects can be particularly rewarding. No one praises the plumber when he or she does a good job, but everyone loves art glass. "I get to play the magician." Light Impressions Glasscrafters, (207) 883-9144, [chrisdenisonstudio.com](http://chrisdenisonstudio.com)

—MEP



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## Down in San Diego

San Diego offers a wealth of residential architectural styles for such a relatively young city: Spanish Colonial, Adobe, Queen Anne, and other Victorian-era styles, Arts & Crafts, Spanish Colonial Revival, Mid-century Modern. That's why SOHO San Diego has renamed its annual historic homes show "Rancho To Ranch House: 200 Years of Architecture & Design in

San Diego." This year's event will be held at Liberty Station in Point Loma the weekend of May 18-20.

Donovan Rypkema, an industry leader in the economics of preserving historic structures, is the keynote

speaker; other lecturers include authors Paul Duchscherer and Jane Powell. Another highlight of the weekend will be the 25th Annual People in Preservation Awards, which honors individuals and agencies who have made significant contributions to preservation in San Diego.

In addition to architectural tours and the Antique, New Artisans, and Tradespersons Show and Sale,

don't miss the Vintage Trailer show—your chance to see more than a dozen trailers from Airstreams to Shastas built between the 1930s and the 1960s. To register, contact (619) 297-9327, [sohosandiego.org](http://sohosandiego.org)



## OPEN HOUSE

Summer is the perfect time to re-visit **Wilderstein**, one of the great family homes of the Hudson Valley. An Italianate villa built by the Suckley family, Wilderstein was extensively remodeled and enlarged in 1888 and remained virtually unchanged until the last family members left in the early 1990s. Since then, a gradual restoration has focused primarily on the exterior. In 2006, the verandah was

refurbished with a new metal roof, restored railings, columns, and decorative details, and new decking. But the *pièce de résistance* is a project completed over the winter: the embossed and gilded leather panels in the entry hall—in storage since 1990—have been restored on three sides of the room. The refreshed room, richly paneled in quarter-sawn oak and decorated with a lighted griffin newel post, now looks much as it did when it was designed by Joseph Burr Tiffany in 1889. ■ Wilderstein continues to enjoy repeat visitors. "It's never really the same place twice for them," says executive director Gregory J. Sokaris. "People are always interested in seeing our progress." Wilderstein Historic Site, 330 Morton, Rhinebeck, NY, (845) 876-4818, [wilderstein.org](http://wilderstein.org)



**ABOVE:** Wilderstein's façade is now almost completely restored. **LEFT TO RIGHT:** The swagged and beribboned cherry parlor; the Louis XVI drawing room; and the verandah, rebuilt to its original specifications in 2006.





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**LEFT:** A glimpse at the Minton Tile ceiling in the Bethesda Terrace Arcade in Central Park, which re-opened in March. The arches and decorative carving were designed by English-born architect Jacob Wrey Mould. **BELOW:** One of the all-new panels, made with encaustic tiles from Stoke-on-Trent, England.



## Return of the Arcade

Absent for more than 25 years, one of the most dramatic and unusual encaustic tile ceilings in the United States has been restored in the heart of New York's Central Park. The richly ornate Bethesda Terrace Arcade dates to the 1860s, as do the Minton & Co. tiles, installed in a graceful arrangement of 49 panels. More than 90 percent of the nearly 16,000 tiles were refurbished and re-used as part of a \$7 million restoration.

That so many of the original tiles survived does not surprise David Malkin of Tile Source ([tile-source.com](http://tile-source.com)), who has been involved in the project since the tiles were removed in 1981. Applying encaustic tiles to a ceiling is an unusual application, Malkin says. In this case, the original 1"-thick tiles were notched on the back with V-shaped grooves. Filled with cement, they were strongly bonded to the underlayment, which began to fail long before the tiles suffered serious damage. (The arcade runs beneath 72nd Street.)

Now protected by a waterproof membrane and a drainage system, Bethesda Terrace Arcade is located in one of most popular and easily accessible parts of the park, just steps from the famous Bethesda Fountain. —MEP

## Don't miss . . .

- **CHICAGO ARTS & CRAFTS ANTIQUE SALE**, May 12–13, Concordia University, River Forest, IL (651) 695-1902, [artsandcraftschicago.com](http://artsandcraftschicago.com)
- **WRIGHT PLUS AND ULTIMATE PLUS WEEKEND**, May 17–20, Oak Park, IL (877) 848-3559, [wrightplus.org](http://wrightplus.org)
- **RANCHO TO RANCH HOUSE**, May 18–20, San Diego, (619) 297-9327, [sohosandiego.org](http://sohosandiego.org)
- **CRAFTSMAN/BUNGALOW SHOW**, May 19–20, Denver, Colorado Arts & Crafts Society, [coloarts-crafts.com](http://coloarts-crafts.com)
- **HISTORIC IRVINGTON HOME TOUR**, May 20, Portland, OR (503) 288-9234, [irvingtonhometour.com](http://irvingtonhometour.com)
- **ART DECO WEEKEND BY THE BAY**, June 2–3, Concourse Exhibition Center, San Francisco, (650) 599-DECO, [artdecosale.com](http://artdecosale.com)
- **WRIGHT AND LIKE: PRAIRIE ON THE LAKES**, June 9, Delavan Lake, WI (608) 287-0339, [wrightinwisconsin.org](http://wrightinwisconsin.org)
- **"GOING OUT OF STYLE: 400 YEARS OF CHANGING TASTES IN FURNITURE,"** June 21–Sept. 30, Milwaukee Museum of Art, (414) 224-3220, [mam.org](http://mam.org)

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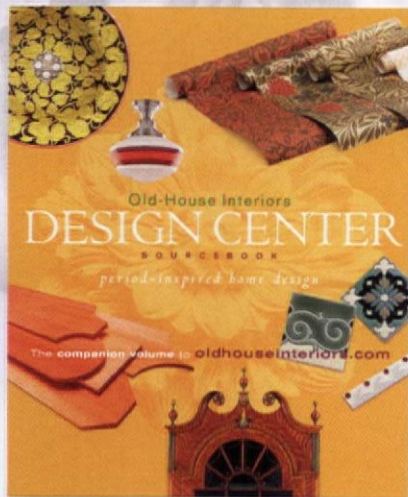
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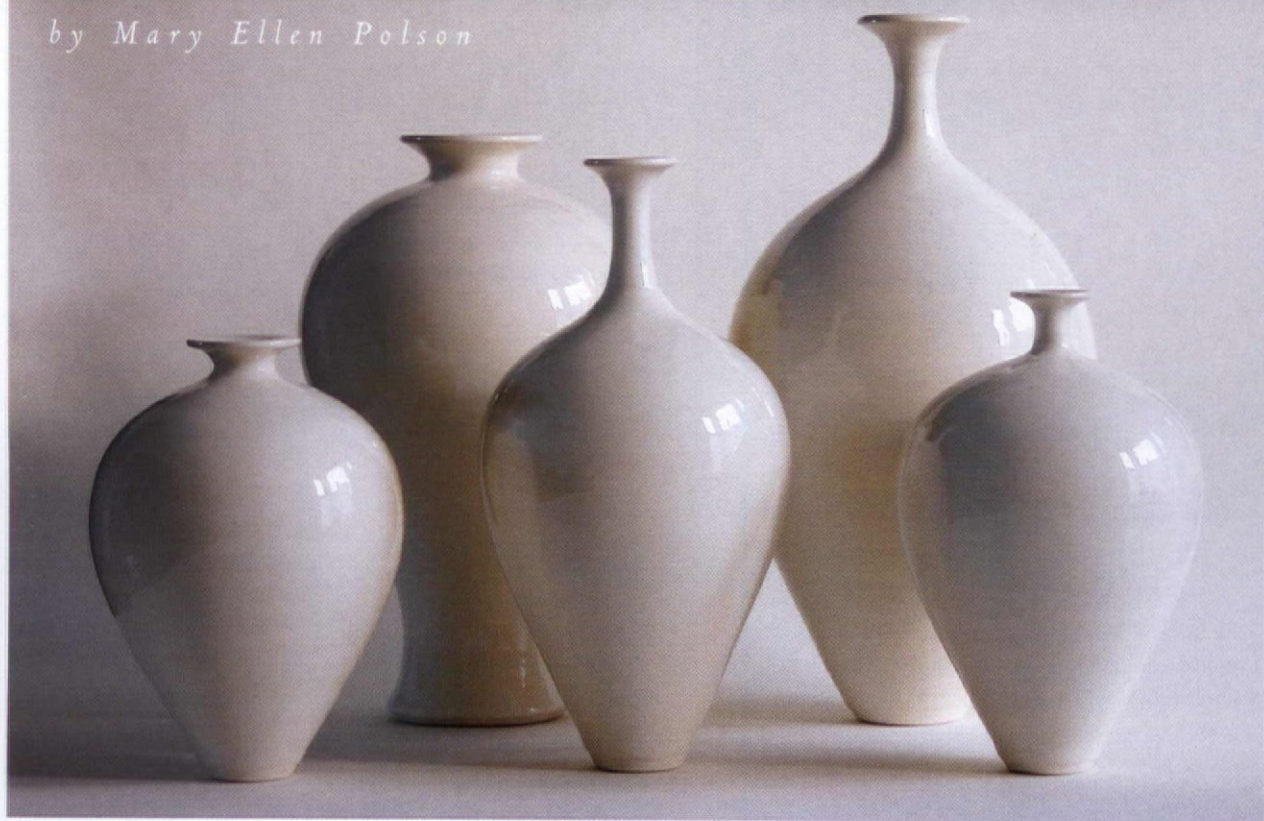
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## ◆ Gaslight Today

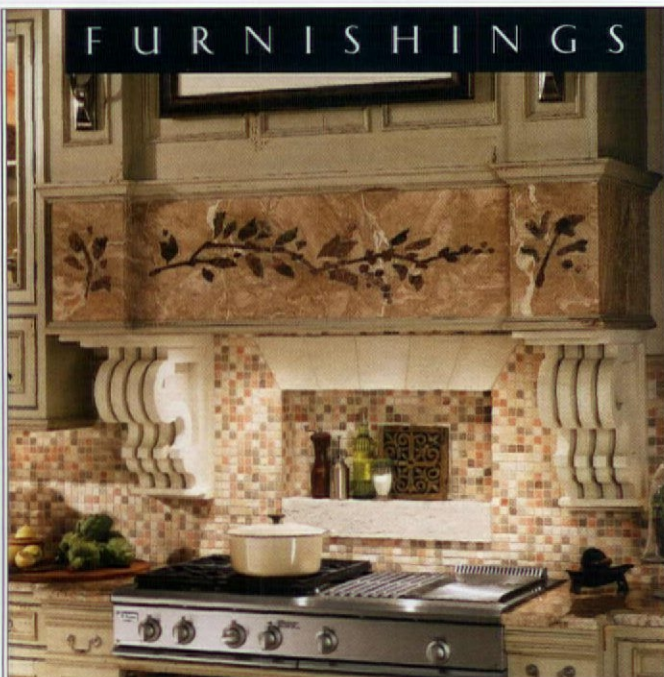
The Auburn is a reproduction of a gaslight-era sconce, complete with an ornate key detail. In an antique brass finish with a wheat-patterned glass shade, it retails for about \$245. From Meyda Tiffany, (800) 222-4009, meyda.com

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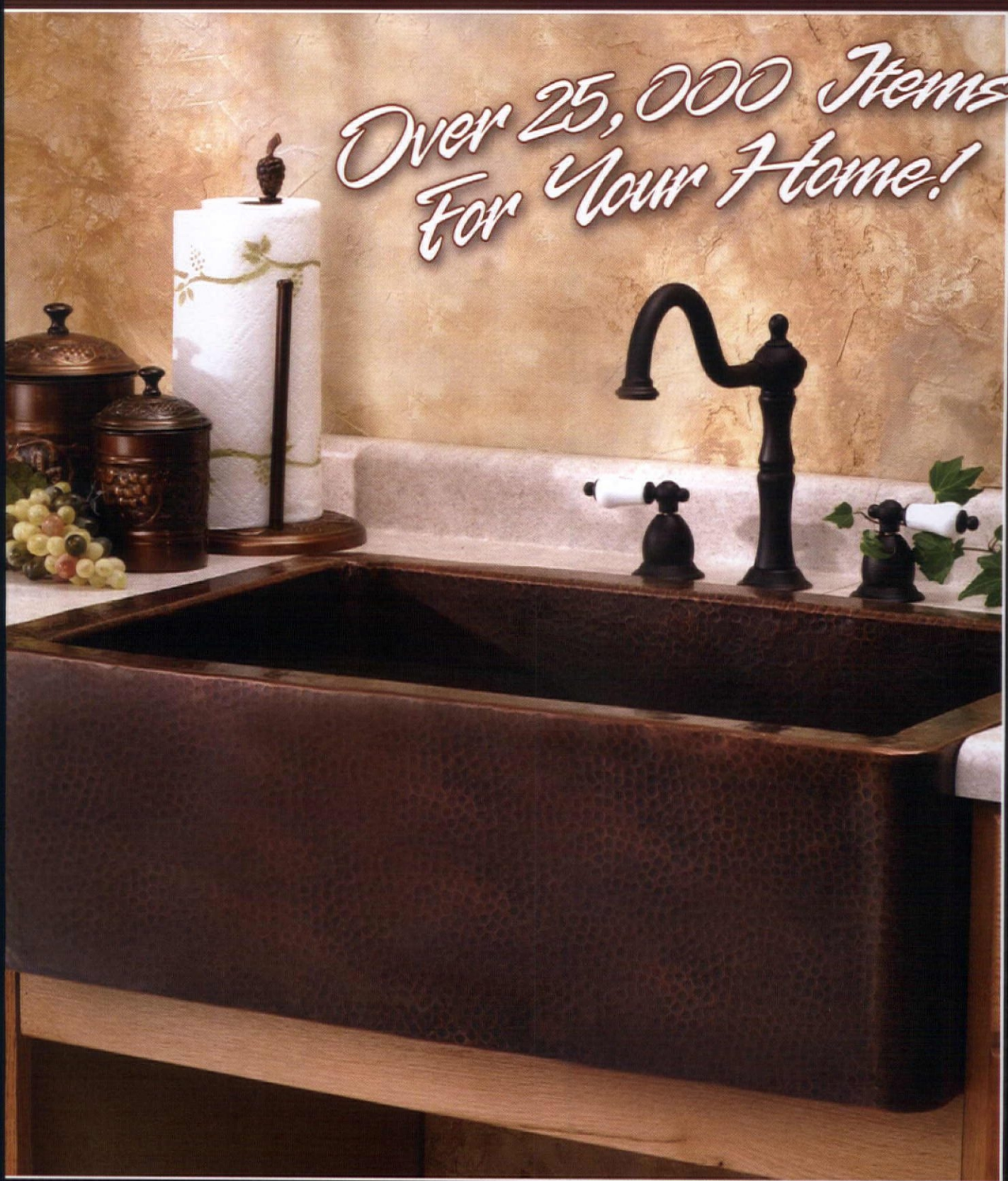
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Inspired by a Native American blanket pattern, the Tepee Nightstand is hand-trimmed with skip-peeled willow. It retails for \$950. The Heritage bedspread (based on an original Pendleton design from the 1920s) is \$340 in queen size. From Pendleton,  
(800) 760-4844, pendleton-usa.com

Suds Up! •

Even if your camp lacks electricity, you can treat yourself to a Shaws Original Collection double sink with fluted apron. Based on an 1897 design, it measures 39 1/2" long x 18 1/2" deep. In white, it retails for \$2,037. From Rohl,  
(800) 777-9762, rohlhome.com

Pretty in Pink •

The Swan Pond Chair in rattan is a cottage classic, available in a summer-friendly palette of 40 colors. It measures 34" wide x 32" deep x 32" high. It sells for \$990. Or pair it with a matching Irene ottoman (\$590). Both from Maine Cottage, (888) 859-5522, mainecottage.com

Parcheesi Anyone? •

Reminiscent of quilting patterns, many designs for gameboards are more than 100 years old. Diane Allison respects that tradition by making reproductions without electric power tools. Each one-of-a-kind piece retails for about \$200 to \$225. Contact Diane Allison Gameboards, (828) 265-0977, dallison.squarespace.com





### Authentic Country ▶

Hand-laced from all new wools, these traditional braided rugs are made to order in patterns that can incorporate intriguing optics typical of early America. The multi-circle pattern shown here is about 10' in diameter. It sells for \$4,900. From Country Braid House, (603) 286-4511, [countrybraidhouse.com](http://countrybraidhouse.com)



### ▶ Fancy Painted

The original "cottage" chair was a painted side chair like the Beauport Thumb Back. Featuring a top coat and undercoat color combination, this example in the Country Cottage finish is signed and dated by the master finisher. It retails for \$275. From Great Windsor Chairs, (800) 240-6433, [greatwindsorchairs.com](http://greatwindsorchairs.com)



### ▶ Cast from Nature ▶

Pat Pyott casts the patterns for her handmade porcelain serving pieces and plaques from real plants and leaves. Measuring about 4" x 10", the hors d'oeuvres platters come in more than a dozen designs. They sell for \$62 each. Contact Stillwater Art & Design, (413) 625-8250, [stillwaterart.net](http://stillwaterart.net)

### ▶ Adirondack Special

The Classic Victorian Adirondack chairs are fashioned after very old designs and constructed of cedar or mahogany with stainless steel screws. Oil-primed and finished with high-gloss enamel, they are \$350 each from Chairman of the Board Furniture, (207) 363-0993, [pbase.com/chairmanofmaine/chairs](http://pbase.com/chairmanofmaine/chairs)



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## Home Grown Paint

Beginning with milk paint about 20 years ago, Homestead House Paint Co. now offers oil and acrylic wall paints in historical palettes, including the Craftsman Collection and the Gothic and Italianate Palette. Both are about \$43 per gallon. Contact (416) 504-9984, homesteadhouse.ca



## On the Wall

Now you can buy an organic milk paint that's specially formulated for walls (even previously painted ones.) SafePaint comes in the same historical colors as traditional milk paint. The VOC-free paint sells for about \$46 per gallon. Contact Old-Fashioned Milk Paint Co., (866) 350-6455, milkpaint.com

## Milk Three Ways

Olde Century Colors offers the look and sheen of milk paint in three formulas: simulated milk, oil, or acrylic. The acrylic and simulated versions sell for about \$43 per gallon. The oil-based paint is about \$46. From Primrose Distributing, (800) 222-3092, oldecenturycolors.com



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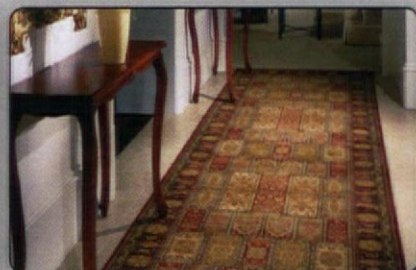


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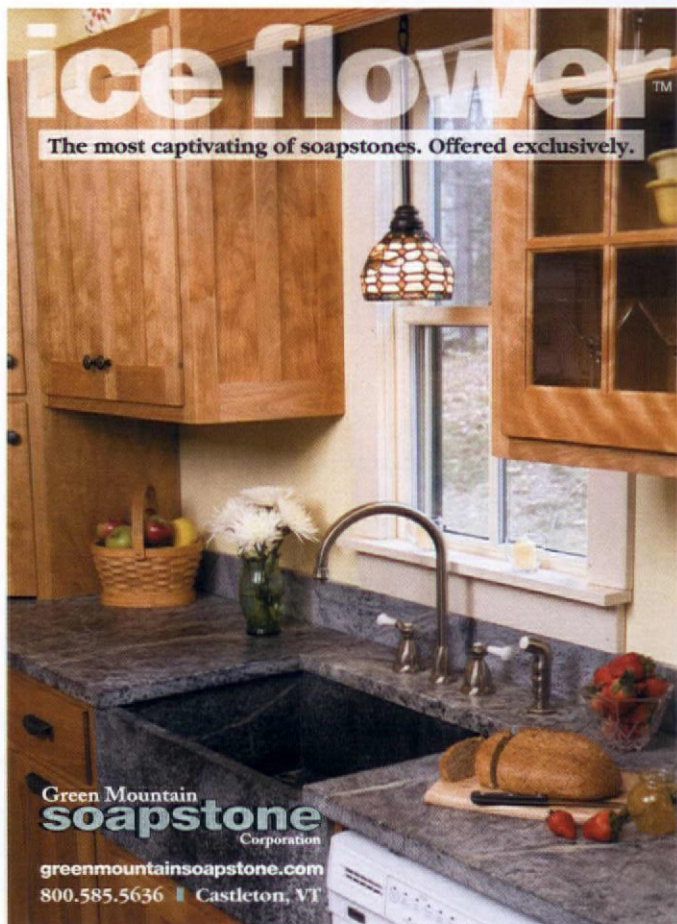
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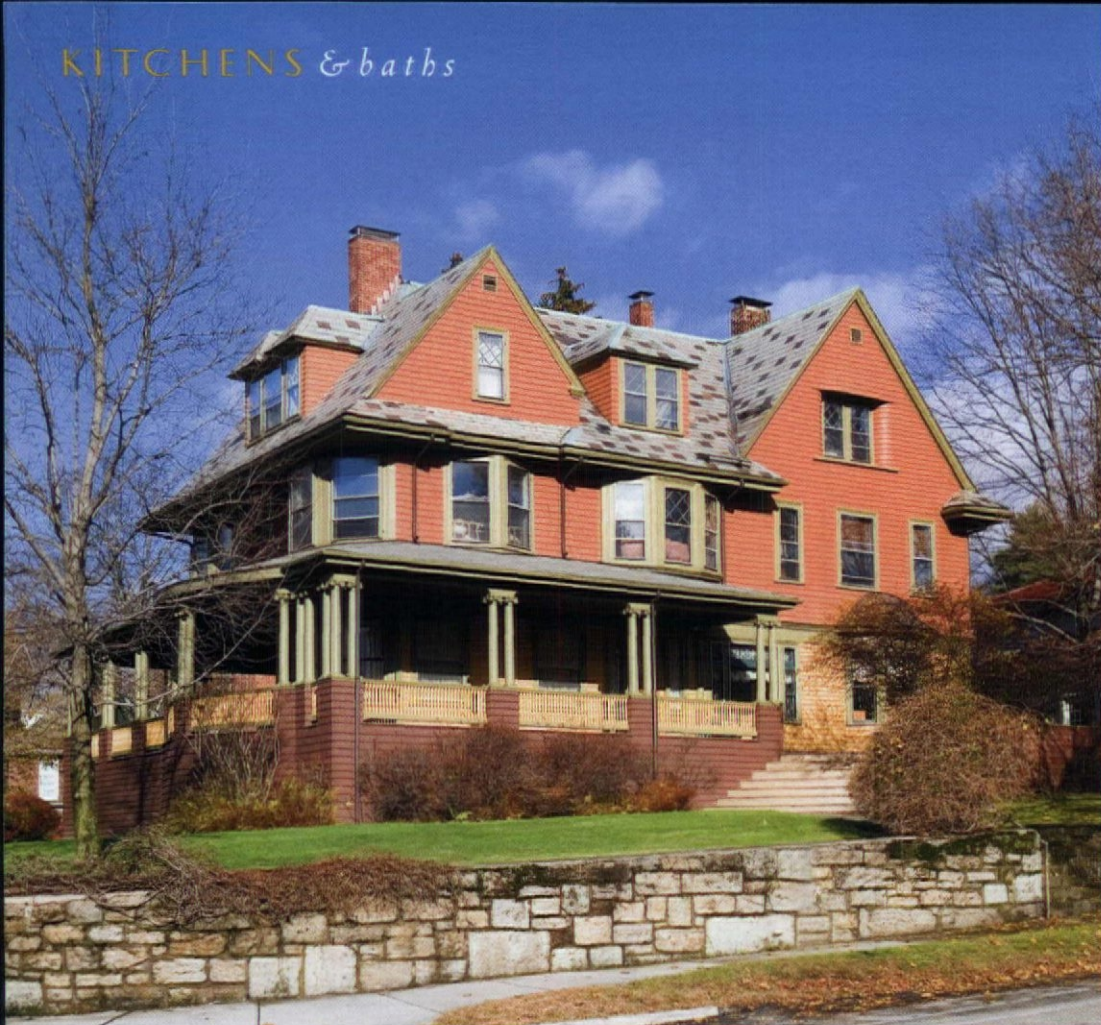
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# more than halfway

BY DAN COOPER | PHOTOGRAPHS BY ERIC ROTH

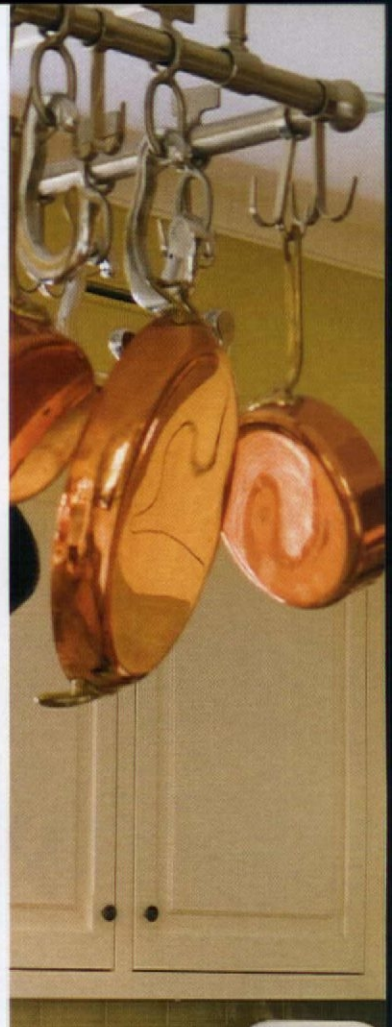
THE ARCHITECT DESCRIBES A DRAMATIC KITCHEN RENOVATION—THE HEART OF THIS HANDSOME HOUSE, WHICH ITS OWNERS HAVE BEEN RESTORING FOR FIFTEEN YEARS.

**T**HIS IS a grand house. Perched above the street in Newton, Massachusetts, a city known for its cache of top-notch 19th- and 20th-century homes, the Colonial Revival/Shingle Style hybrid was built in 1895 for the Kennedy sisters. Their family owned Kennedy Butter and Eggs, a prominent local grocery company that only recently closed its doors.

It's a familiar story: the old house's fortunes eventually faded. Today's owners, Jim and Bryann Nuzzo,

bought it from the city, which had been using it as a halfway house for teenagers. "Needless to say," remarks the Nuzzos' architect, David Buchanan of Horst Buchanan architects, "the house was in pretty rough shape."

This project is not one of those overnight transformations. The dedicated owners have been working on the house for fifteen years, and started with the more public spaces. Work commenced on the kitchen a few years ago. "The kitchen is really the heart of the house," states Buchanan.





**T**HE ARCHITECT USED PAINTED BEADBOARD AND CROWN MOULDING; AND A WINDOW SEAT ADDS MORE CHARACTER.

“They use it as a gathering space, for meals, homework and, of course cooking. We designed it both for serious cooking and for entertaining.” His clients asked Buchanan to transform the unworkable remnants into an expansive space filled with light.

When the house was built, the kitchen consisted of a series of small rooms that also included a scullery, pantry, and butler’s pantry. But the original kitchen had suffered the indignities of a 1970s renovation. The architectural clutter was incompatible with the family’s needs. Buchanan decided against halfway measures and began with a new plan. There was little original material to salvage, with the exception of the built-in icebox. Taking up an entire wall, the large, three-door unit became the design inspiration for the room. “This was one of our clients’ first requests,” adds David Buchanan. “A cabinetmaker restored the icebox, which is used now as a food-storage pantry.”

**LEFT:** The new room is a culinary kitchen and gathering space—but historical influences are evident in details such as the tile, island columns, and cabinets. The no-nonsense professional range is timeless. **OPPOSITE:** Call it Shingle Style or a free interpretation of the Colonial Revival: it’s a handsome dwelling on a prominent site in Newton, Mass.



**RIGHT:** The large island is center stage in a room specifically intended for cooking and entertaining. **BELOW:** The old antique icebox in the house was salvaged, its woodwork restored. Now it's a food pantry. **ABOVE:** Custom-built in England, the suspended pot rack fits the functional character of the room and shows off copper pots.



## The REFRIGERATOR

*With the availability of period-inspired cabinets today, the trickiest thing about outfitting a compatible kitchen is selecting the appliances. We want something that looks "old" but we don't want to sacrifice convenience, easy maintenance, or safety. In this kitchen, for example, the old icebox was restored for use as a pantry, and a modern refrigerator sits unobtrusively on a wall. For those who accept no compromise, options do*

*exist. You can buy vintage-style wooden iceboxes that run on electricity, or a restored original. Refurbished early 'fridges of the Forties and Fifties can be had, but several companies are making convincing reproductions of them with modern innards. [Go to the Resources tab on the June 2007 issue at [oldhouseinteriors.com](http://oldhouseinteriors.com) for a complete source list.]*

*Many otherwise fanatical restorers choose a modern refrigerator, then decide*

*whether to hide it in a pantry, face it with cabinetwork, or just let it be what it is. "Measure the height, width, and depth you have available," says Brian Coleman, editor-in-chief of this magazine. "Standard models are 24 inches deep, but most traditional cabinets project only 24 inches. You can order a shallower model such as Sub-Zero's 700 series, or adapt the cabinetwork." Brian says that practical freezer-on-the-bottom models are gaining in popularity.*



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The focal point of the Nuzzo kitchen is the large central island. Made of oak and stained to match their cherished icebox, the island is topped with green Marinace granite. The robust turned columns at each corner play off the house's Colonial Revival columns, and raised panel doors feature delicate embellishments found on the finer cabinetry of the 1890s. The prominence of the island is not accidental. Considering the family's emphasis on the culinary arts and on socializing, Buchanan adds, "The kitchen is like a theatre with the big central island as the stage." Suspended over the island is a substantial, custom-designed pot rack built in England. Its strong presence

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# T HOUGHTS ON THE STOVE

Yes, there are those who use their beehive ovens and cooking cranes. But most of us prefer 20th- or 21st-century technology. When it comes to the stove, the most important appliance and the one that can't ordinarily be hidden, we have three choices: the restored (or reproduction) vintage stove, the Aga cooker, and professional equipment. Those who choose the latter make peace with the timeless, function-first styling. Whether you opt for a range or a cooktop with a separate oven, you get a look that isn't subject to style trends.



**LEFT:** An unworkable warren of small rooms was deftly reworked to create an open space that retains function and character. The servants' staircase now allows easy access between bedroom and kitchen.

**BOTTOM:** The oak central island was stained to match the existing icebox, the topped with green Marinace granite.



in the room dictated that it, too, should reflect period details: the heavy, rounded fittings incorporated with the light fixture add *gravitas* to bars supporting a gleaming collection of cooper cookware.

In keeping with the concept of creating a historically inspired room, Buchanan incorporated painted bead-board wainscot, three-part baseboards, and crown moulding into the design. He also added decorative screen walls, built-in desks, and a window seat to add character and practical function. Another nod to historicism is the use of white subway tile as a backsplash—clean styling that's also utilitarian. The historical feeling of the room is fur-

thered by minimizing the presence of the appliances. For example, the dishwashers are concealed as ordinary drawers, and a professional range lends a ageless appearance. By situating the refrigerator on a separate wall, the architect created the uncluttered views of a large, open room, emulating the kitchens found in wealthy homes of the late-19th century.

"The goal of the renovation and addition was to create a new kitchen and informal living space that would become the center of family life," David Buchanan sums up. Like the house, the kitchen has emerged from its darker hours to become a vibrant and active space. ✦

**ARCHITECT** David Buchanan, Horst Buchanan Architects, Jamaica Plain, MA: (617) 524-6429, horstbuchanan.com ■ **CONTRACTOR** Andrzej Bolalek Construction, Canton, MA: (781) 821-4234 ■ **CABINETMAKER** Sharp Woodworking, Canton, MA: (781) 838-6119

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## Sympathy for the Dealer

BY DAN COOPER

*Chapter VI of the Butchy Chronicles*

**L**UST TAKES MANY FORMS; such lusts as for flesh or lucre pale in comparison to that of the prospect of an attic undisturbed for decades, where all that stands between you and the delights therein is an 80-year-old who is way behind on her property taxes.

The night had been cold for early May, and I was wrapped in several greasy packing blankets that did little to ward off the damp, chilly air. I had been dozing fitfully in the back of the mini-van, while Butchy reclined in the passenger seat, arms crossed, breathing softly. He had let his wiry hair grow out a little, and his face was relaxed in sleep, causing him to resemble Leon Trotsky's post-mortem photograph. I slid the side door open and stepped gingerly onto the soaking wet, freshly-mown killing fields of Brimfield, Massachusetts.

Brimfield. To many, the word means nothing, perhaps a remote New England town, but to those involved with antiques, Brimfield is a thrice-annual, week-long orgy where thousands of antique dealers flog their wares in an endless maze of 24 separate markets. The event is so vast and sprawling that one can seldom find his or her way back to the same booth. On top of this, every attendee is a potential competitor, and thus deci-

sions must be made in an instant, for those who ask, "What do you think of it, honey?" are invariably left empty-handed and bickering with their soon-to-be-former partner.

Brimfield's allure is Fresh Merch, straight out of the barn or cellar, purveyed, you hope, by someone who knows Less Than You. Dealers haul their largest, looniest items here: in fact, "Brimfield piece" has entered the lexicon: (Oh—the whole stuffed moose? An entire library's worth of oak card-catalog files? The vintage outboard-motor collection? Those are Brimfield pieces...). Old timers grum-

**Brimfield's allure is Fresh Merch, straight out of the barn or cellar, purveyed, you hope, by someone who knows Less Than You.**

ble that recently Brimfield has been picked clean, but they've been saying that since it opened back in 1959. I still find great stuff; I'm just not going to tell you where.

Butchy was awake: I could hear him shifting in his seat. From his improvised bed, he groaned, "I love the smell of walnut in the morning." Like the other die-hards, we had spent the night in *[continued on page 38]*

EDITOR'S NOTE: This essay is Part VI of what Dan calls "The Butchy Chronicles," which describe life amongst colleagues and clients. The first five installments, "Too Much, Too Soon," [May 2002], "Straightjacket Decorating," [May 2003], "Oakly-Dokey" [May 2004], "The Obsession" [May 2005], and "Outside of the Box" [May 2006], can be found under the Table of Contents for the June 2007 issue at [oldhouseinteriors.com](http://oldhouseinteriors.com)

# house Vernacular

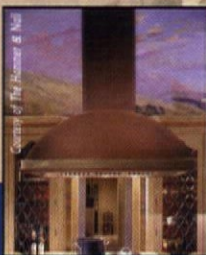
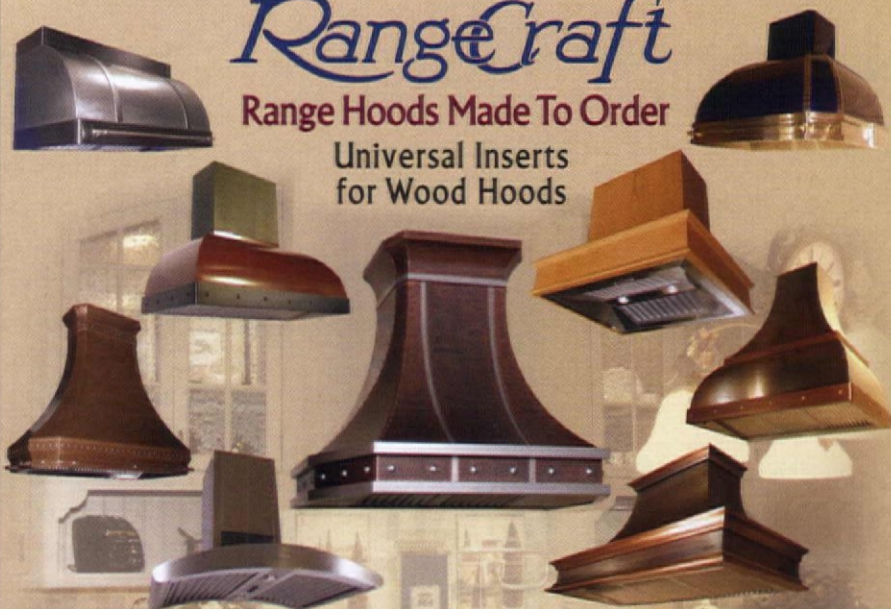


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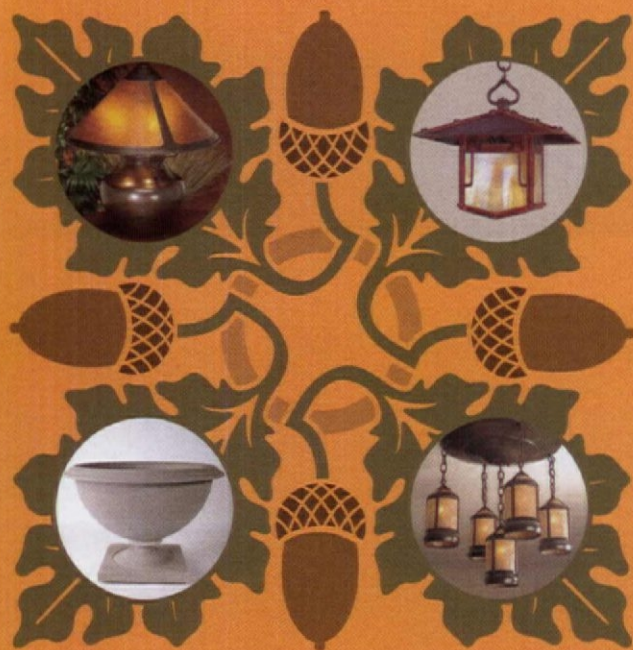
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discomfort, so as to be the first ones on the field, flash-lights and wads of \$100 bills at the ready.

In the distance, an apparition loomed in the mist. It was some sort of mythical, shapeless beast, and as it waddled towards me, it transformed into a man with black antlers sprouting from his head. As he neared, I could see that he was actually draped in a camouflage poncho and was balancing an inverted ebonized slipper chair on his head. I recognized him immediately as Pounce, the infamous antique dealer who could sniff out the one piece of Melbourne transferware in an entire three-storey group shop filled with Depression glass and Hummels.

Pounce glanced at me coldly, as if he were a coyote with my limp house-cat in his jaws.

"I see dead people's furniture," I growled, and nodded towards his unorthodox chapeau.

"It's P & S," he sniffed condescendingly.

"I know it's Pottier and Stymus, you smug bastard, and you probably paid more for the gas to get here than you did for the chair."

Pounce's wide grin revealed the teeth that had ripped the flesh from many a lesser dealer's bones. He had obviously scored the piece by prematurely rutting through the dark tents, waking some poor soul at five in the morning to complete the transaction.

Butchy chose that moment to stumble out of the van in search of one of the Porta-potties that dotted the landscape like teal sentinels.

Pounce and Butchy eyed each other silently, rival gunslingers who had chanced upon each other in front of the sheriff. Butchy hated Pounce, as the latter had been Butchy's guest once and had oh-so-innocently offered him \$35 for his Archibald Knox nut dish, claiming that it would make the perfect water bowl for his iguana.

Had their roles been reversed, Butchy would have done the same; it wasn't the act of shameless, bald-faced, penny-on-the-dollar underbidding that incensed him: Pounce's offense was that he had thought Butchy stupid. In retribution, Butchy had then directed Pounce towards the kitchen, saying there was a larger piece in the pantry,

The Pool would collude to purchase all of the Victorian furniture and then hold a knock-out afterwards, a process whereupon the auctioned off the goods amongst themselves, dividing any additional profit equally.

when in reality, all that awaited him were four inbred, sociopathic Springer Spaniels. While the ensuing melee did not spawn any lawsuits, relations between the two were now best described as strained.

(A caveat to you budding antiquers: Never Knock the Merch; you'll just piss off the dealer.)

Pounce didn't like Butchy, but he didn't dislike him either; like most predators, he never got emotionally involved with lunch.

I, on the other hand, had developed something approaching a guarded friendship with Pounce. I had made his acquaintance at an auction; we were both bidding against the Pool, aka the Ring, a bunch of guys in the back of every hall who looked like rejected extras from the cast of *Deliverance*. The Pool would collude to purchase all of the Victorian furniture and then hold a knock-out afterwards, a process whereupon they auctioned off the goods amongst themselves, dividing any additional profit equally. Auctioneers hated them, but tolerated their presence, as they perpetually bought in volume.

Pounce would never join the Pool, despite entreaties from members; he considered them inferior and ignorant, vulgarians who were impressed solely by the amount of ornamentation and not by its caliber. The Pool tried to teach him a lesson by running his bids up, but he was victorious when he had to be, such as with one show-stopper, a massive Herter Brothers bedroom set. On that night, I had helped him load the set into his truck, eager to glean any wisdom he might impart. For some reason, Pounce felt no threat from me, and he opened up in some small way. We have chatted at many an auction and show since.

In fact, once Pounce had actually crashed at my house, citing white-out conditions, but I'm sure he really wanted to case my own collection. In preparation, I had hidden all my smalls in the basement, masking their scent with some dreadful cinnamon/pine jar candle.

I had plied my honored guest with a mediocre Malbec, which he warmed to after three glasses worth of distaste. Pounce then decided it was time to share, and share he did. He spoke of the loneliness of the road, of the long and often fruitless journeys into the hinterlands prompted by speculation, rumors and worst of all, alleged professionals who either were clueless or liars, resulting in entire days lost pursuing cobbled-up crap. He bemoaned the indignities of trying to convince lesser, but well-heeled mortals to purchase his superior goods, even if the items weren't currently on the cover of every publication.

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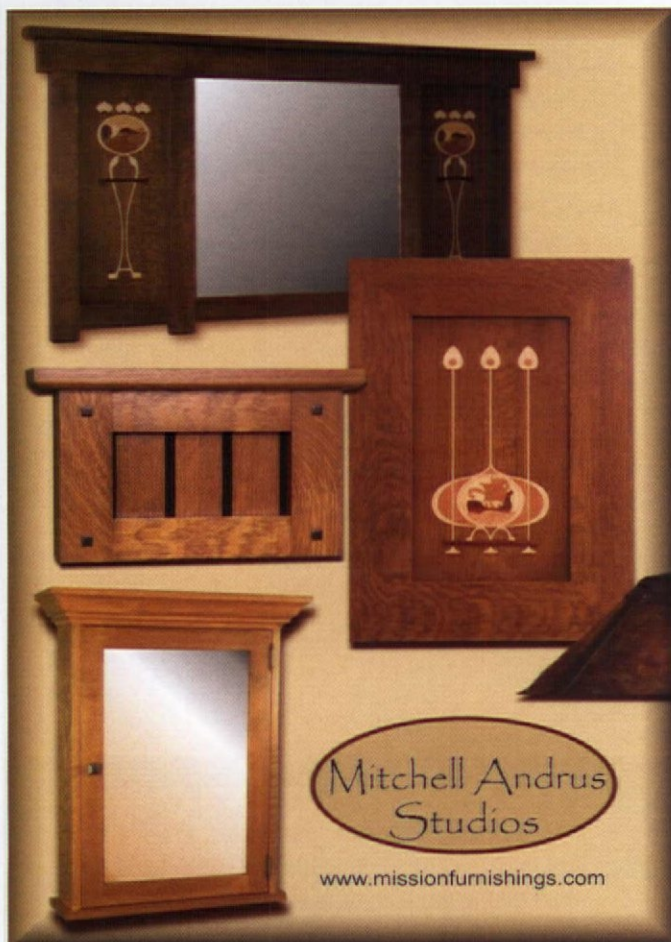


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His reflections came out in a torrent; they were random, but sage:

*"There are no friends at an auction."*

*"If you're making money on every piece you buy, you're being too conservative."*

*"People become auctioneers because they're dealers who are too timid to set a price."*

*"The museum folk hate us; they think we're whores, but we're the ones who put our livelihoods on the line. Not only do we have the knowledge, we stake our money on it."*

*"Ebay is like having sex with your spouse; you can get what you need, but there are no surprises. Search for 'Kimbel and Cabus gun-rack,' and eventually one will show up. Go ahead and bid away, but you know that it'll get sniped in the last 30 seconds and go to whichever doofus has the thickest wallet. And you never really know about its condition or whether someone's worked it over. For me, I need to hold it in my hands to judge it."*

*"There's no thrill, not even falling in love, comparable to finding something unique and priceless sinking in the mud while all of your competition has overlooked it. A piece's eventual resale is emotionless for me; even as I'm loading a purchase into the truck, I've begun to lose interest in it. The piece will hopefully sell for more than I paid for it, and I'll have the capital to go back out again."*

This went on for hours, though eventually, even through the wine, Pounce caught himself; he stretched and announced it was time to retire. Looking around for any special objects I might have missed, he headed off to his room to sleep. The storm would be over by dawn, and he was due in up-state New York by 10 a.m.

Back in Brimfield, Butchy had returned from the Porta-potty, and had stopped by the little restaurant, picking up tea and coffee. Both men fell silent, and the awkwardness tore at me, for my best friend and my mentor each felt mildly betrayed by my allegiance to the other.

Mercifully, Pounce bid us farewell, lifted the chair back onto his head and turned towards his van.

In the grey light, Butchy and I set off for The Girl's market; the siege was about to begin. ✦

*BUTCHY has always paid fair market value for his merch.*

**On that night,**  
I had helped him load the set into his truck, eager to glean any wisdom he might impart. For some reason, Pounce felt no threat from me, and he opened up in some small way.



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## The Right Garage

BY PATRICIA POORE

**L**IKE EARLY electric lighting, most early garages were plain. Having electricity, or an automobile, was status enough. Today the garage is expected to do more, from storing big toys for four seasons to acting as workshop or plant room or home office. We first called attention to the garage as major edifice in a 2002 article by Dan Cooper, to which he gave the tongue-in-cheek headline “Garaj Mahal.” The trend hasn’t abated. With the cost of new construction, you’ll want to make the most of the garage, and it makes

sense to hire an architect for your project: you don’t want to end up with “a garage with house attached.”

**HISTORY** The garage was at first a utilitarian building separate from the house. By the 1920s, the garage was increasingly tied to the house proper by a loggia, pergola, or breezeway. A low wall between house and garage formed a courtyard (or, at least, a laundry yard). The “walled compound” look was particularly popular for English and French Revival houses. The garage was [continued on page 44]

Exhortations to keep it simple and utilitarian have gone unheeded. If you’re going to build a new garage, make the most of it.

**TOP:** You call this a garage? Carriage doors are unobtrusive beneath brackets, “thatched” roof, and vines. Garage doors are IDC’s 7 Series. **ABOVE LEFT:** A garage addition features fire-code doors of classic design: from Garaga Inc., Eastman Series.



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**RIGHT:** A muscular period-style addition designed by architecture firm Greene & Proppe. Everything works: the breakup of the massing into a two-storey building plus wing, the cabinet-quality doors, subtly arched lintels, and such Shingle-styling as the Palladian window. **BELOW:** A six-bay carriage house built for antique autos acts as a road screen, creating a courtyard. With a standing-seam metal roof, it was designed by architects Archer & Buchanan. The doors were made by Shiel and Sharp. The Gothic arch door in the entry came from a small chapel in England. Shiel and Sharp matched it for the opposite side of the archway. **OPPOSITE:** Authentic hardware is available from firms such as Kayne & Son Custom Hardware, Inc. [customforgedhardware.com].



## GARAGE DOORS *are the key*

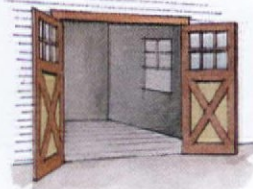
The plainest garage looks compatible if the doors are right. What makes them all wrong? Think mid-century, two-bay overhead-door styling, not in wood, with windows that don't match the house or the period, and a white or high-contrast paint job. ■ Wood requires maintenance, but offers the most options new and will age gracefully and credibly. Metal, MDF, and fiberglass doors are available now, too, in various styles. Circumstances and fire codes may suggest good reasons to use a wood alternative. ■ Consider using raised panels for Colonial Revival compatibility, and long, narrow panels in Craftsman or English Revival architecture. Many period garages had doors with cross-braced panels, similar to barn doors. Tongue-and-groove boarding (beadboard, match-board) was popular for door panels, too, used vertically or on the diagonal.

## DOOR DESIGN OPTIONS

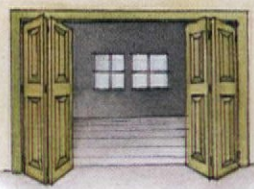
*Even the two-bay sectional overhead door operated by remote can be made to look like multiple doors, or like doors that swing or slide.*



**SLIDING (1910–1929)**  
A sliding door with diagonally laid match-board panels looks and works like a barn door.



**SWINGING (1910–1940)**  
The real thing, cross braced. Overhead door manufacturers emulate the look without the problems.



**FOLDING (1915–1929)**  
Bifold or accordion doors date to the Teens and Twenties. Doors slid on tracks, today go overhead.

True swinging doors aren't practical—"never more apparent than on the morning after eighteen inches of snow has fallen," warns design writer and homeowner Dan Cooper.

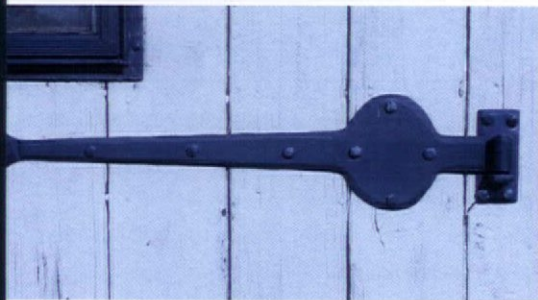
attached to the house after fear of fire subsided. Garages in 20th-century Colonial Revival house emulated the connected buildings of New England farmhouses. On more formal Georgian Revivals, a garage as one wing balanced a porch-on-slab or sunporch on the other side. Soon garages were tucked under the house or hidden in irregular massing, as in Tudor homes. Not until the postwar split-level did double doors boldly appear on the primary façade.

Victorian houses may have had a carriage house later converted to garage space. That's a common sce-

Fancy garages are not new; they were built all along for wealthy. By the Twenties and certainly the Thirties, even suburban owners could choose from matching garage designs: Mediterranean, French, Colonial Revival, Dutch Colonial, or English. Craftsman-influenced styles were easy to adapt to garages, with their wood shingles, "honest" framework, lattice or pergola. A Japanese look was not uncommon. "Spanish" garages had tiled roofs. Garages have always had windows for ventilation and light, often mimicking those of the house.

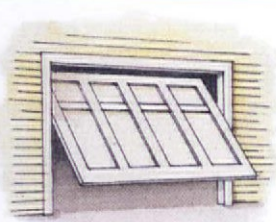
**DESIGN GUIDELINES** First of all, if you have an old garage that's usable, even if doesn't match the house, consider paint color and trellising to make it attractive. You'll see garage doors painted to match the trim color. But painting an ugly or too-big door the body color will help hide it. (New premium doors made of hardwood are sometimes varnished for the natural-wood look, adding furniture quality to the doors. It's not a particularly historical look—old doors, like trim, were

nario used by today's designers for adding a garage to 19th-century houses. Bungalows often had a garage from the beginning; builders' catalogs from as early as 1909 include garages with new homes.



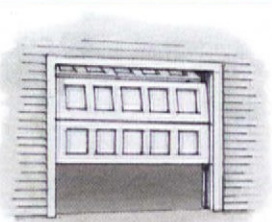
**WITH WICKET DOOR**  
(1915–1929)

That person-sized door hinged into the garage door was typically called a wicket. It's still a good idea.



**TILTING (1935–1949)**

A mid-century variant of the overhead door; today rolling overhead doors can be made to look like these paneled ones.



**SECTIONAL OVERHEAD**  
(1920–present)

The only really practical option for constant use, the sectional overhead or "roll-up" door is standard.

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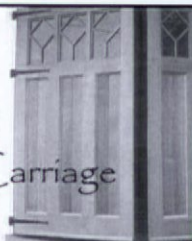
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**RIGHT:** A polychromed Victorian house has a detached garage and painted custom bifold doors by Designer Doors.  
**BELOW:** The integrated garage hidden on the side, further softened by pergola ornament over the doors. Design by The Bungalow Company.



## SOURCES *Contributing architects:* ARCHER & BUCHANAN ARCHITECTURE, LTD.

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coated with oil paint—but it's a nice touch in today's revival-house garages.) Do paint attractive doors in the trim color, perhaps with panels reversed to body color (or a shade of the trim color).

If you are building a new garage, decide whether you prefer the simple, utilitarian garaging space, or the garage that matches the house. Will it be at the back of the lot, semi-detached, attached, or integrated into the house? If fitting-in matters to you, walk or bicycle around town, peering down alleys and side streets. Note materials, garages' relation to their lots and houses, roof types, door styles, and details. Garages that mimicked the design of the house were not as common as utilitarian structures, but

they are the ones that have tended to survive the decades. Remember that the new building will be close to the old, so match the basics and even try to incorporate some salvaged windows, millwork, or ornament.

An architect may be able to integrate car parking into the building, as a modest rear extension, or under it in space excavated from the base-

ment or patio. A designer understands that the garage has to be subservient to the main building, by means of lower height, a setback, or locating it at the rear or side of the house.

However plain or fancy, the garage will be judged by its doors. If they are out of proportion, obviously modern, and clunky rather than stylish, the garage will look wrong. ✦

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## Chicago's Suburbs

neighborhoods, house tours, where to visit BY LESLIE MANN

ANY VISITOR to Chicagoland will easily find the primary sites of historical interest: the Art Institute and the Prairie Avenue house museums, Hull House, Saint James Cathedral and the Second Presbyterian Church. There's much more to see in the suburbs, too. Chicago's suburbs are sprinkled with restored older homes and folks who like to show them off. To Chicago's east is Lake Michigan, so we describe our suburbs as north, west, or south. The same toll-ways that carry commuters into the city each morning provide easy access for visitors into Chicago's outskirts. The best-known suburban stop for architecture fans is Oak Park, where you can see the Victorian house where Ernest Hemingway was born and Frank Lloyd Wright's home, Unity

Temple, and many of his clients' properties. If you're a Wright fan, there's more. For an Illinois listing, see William Allin Storrer's "The Architecture of Frank Lloyd Wright: A Complete Catalog." Head to Kenilworth to see a collection of homes designed by Wright contemporary George Washington Maher. For a walking-tour brochure, call (847) 251-2565.

After Prairie School houses, Chicagoland is best-known for its bungalows. These early-20th-century soldiers, sturdy as ever with their brick façades, line many streets in Chicago's inner-ring suburbs including River Forest, Oak Park, Berwyn, and Cicero. For bungalow seminars and tours, call the Pleasant Home Foundation, (708) 383-2654, or visit [pleasanthome.org](http://pleasanthome.org). Catalog-house fans find

Chicagoland a living museum of almost every make, including Sears, Montgomery Ward, Gordon-Van Tine, Aladdin, Sterling, and Harris Brothers. Communities with catalog-house tours include Downers Grove, where you can take a trolley-car tour [(630) 434-5921] and Aurora, which offers a self-guided tour. For Aurora's brochure, go to [aurora-il.org](http://aurora-il.org) (see "historic preservation") or call (630) 844-3648. My favorite catalog-house neighborhood is the northwest quadrant of Geneva, where residents have carefully restored homes including the oh-so-cute Sears Crescent.

As many of Chicagoland's older homes succumb to the wrecking ball, architectural salvagers rescue their treasures. To see 5,000 square feet of the stuff, go to Island Girls Salvage



**Historic buildings in downtown Naperville, west of Chicago, are typical of the architecture you'll encounter.**

in Elk Grove Village: (847) 593-2433, [islandgirlsalvage.com](http://islandgirlsalvage.com). Or make a trek to Junk Warehouse in Barrington, where furnishings are made out of old-house jetsam. In addition to its monthly sales, the warehouse is open by appointment: (847) 382-4923. On the first weekend of each month, we Chicagoans make a mass pilgrimage to the Kane County Flea Market in St. Charles, where hundreds of vendors sell everything vintage: [kanecountyfleamarket.com](http://kanecountyfleamarket.com), (630) 377-2252.

**TOURS** Chicagoans offer lots of old-house tours to add to your itinerary. On my calendar is Elgin's annual Gifford Park Association house tour, where docents walk you through remodeled 19th- and early-20th-century houses. For tickets to the August 2007 tour, go to [gifford-park-assoc.org](http://gifford-park-assoc.org) or call (847) 697-3370. Another popular tour in the western suburbs is Geneva's Christmas Walk & House Tour: [genevachamber.com/christmaswalk.html](http://genevachamber.com/christmaswalk.html), (630) 232-6060. While you are Geneva, check out the Wright-designed home that is now headquarters for the Fabyan Forest Preserve. The former estate of Colonel Fabyan includes an elegant Japanese garden that overlooks the Fox River: [co.kane.il.us/Forest](http://co.kane.il.us/Forest), (630) 208-7523.

Nearby are Kline Creek Farm in West Chicago, frozen in the 1890s: [dupageforest.com](http://dupageforest.com), (630) 876-5900. Also see the late Robert McCormick estate, Cantigny Park, in Wheaton: [cantignypark.com](http://cantignypark.com), (630) 668-5161.

Mies van der Rohe devotees should see the glass Farnsworth House (1951) in Plano: [farnsworthhouse.org](http://farnsworthhouse.org), (630) 552-0052. Baby boomers feel at home at [text continued on page 52]



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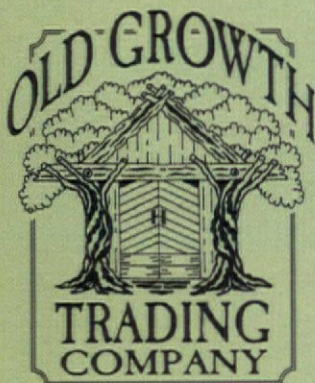
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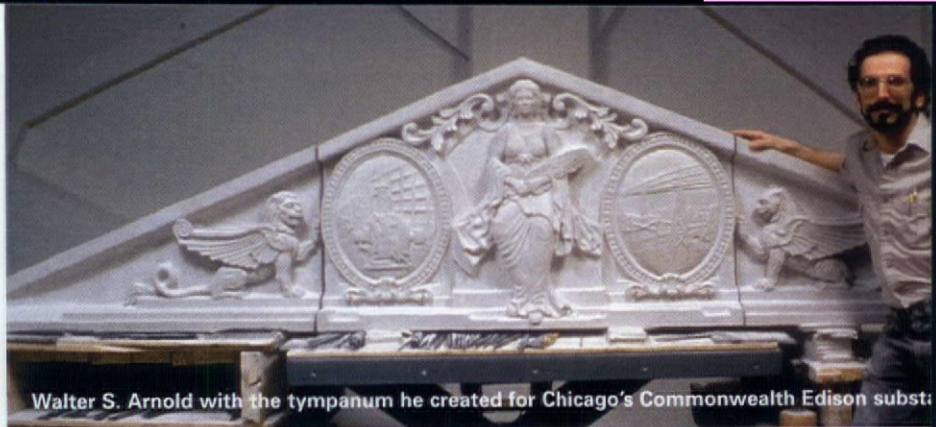
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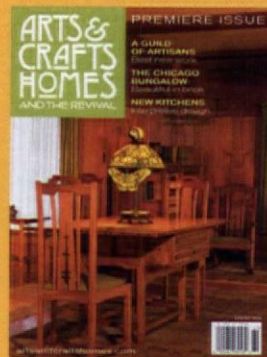
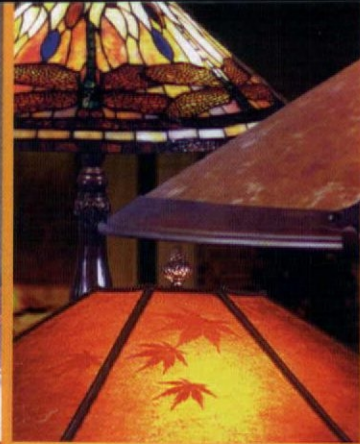
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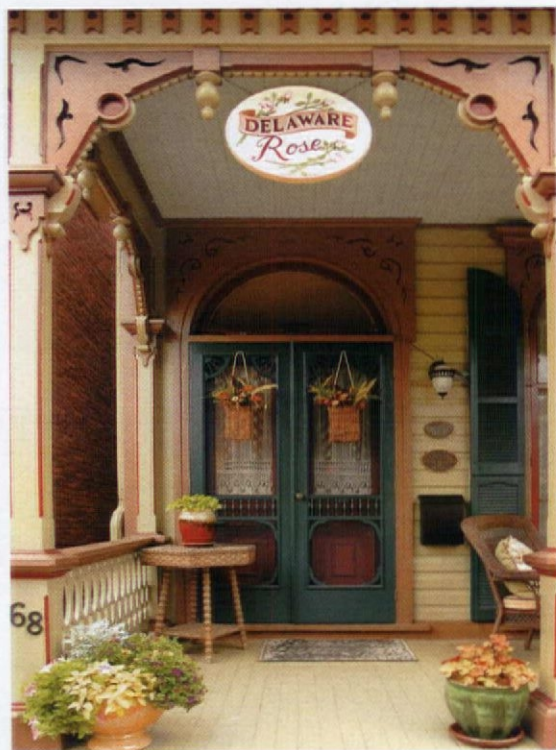
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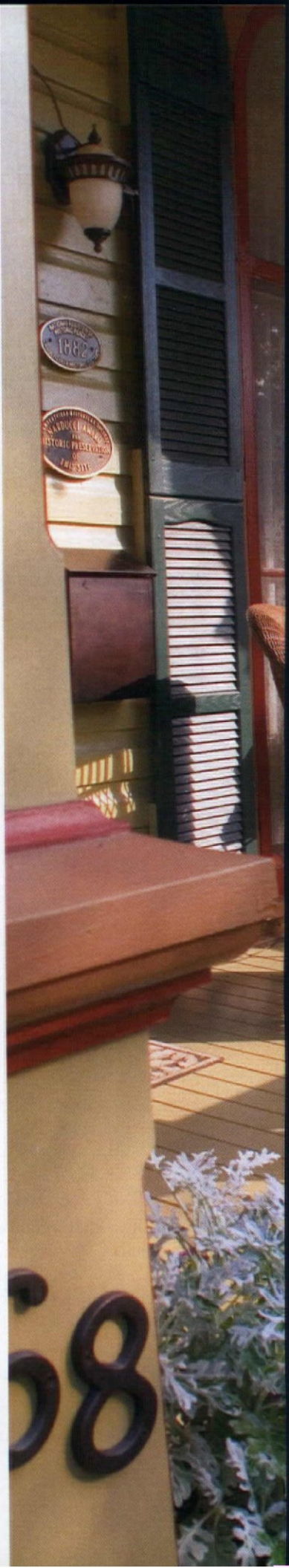
If you've ever painted your house, you'll know that everyone from grandma to the garbage man feels free to weigh in on your color choices. BY CATHERINE LUNDIE

**O**LD-HOUSE OWNERS often feel a burden to live up to some ideal past color scheme. Relax! Remember that when your house was built, the homeowners most likely stood out front, color chart or paint samples in hand, just like you. They weren't infallible and you don't have to be, either. It's possible to indulge your personal color sense and give your home period-appropriate curb appeal too.

Standing in front of houses whose color schemes they liked, fan-deck in hand, is exactly what Lou Toboz and Ron Walker did when they chose paint colors for their 1887 Queen Anne in Lambertville, New Jersey. The setting was a visit to Cape

May, famous for its pristine Victorian-era homes. Each time a color or combination caught their eye, they matched it up with a swatch. The colors in their polychromatic paint scheme—reds, browns, and golds—work because they're closely related on the color wheel, a great trick to remember when you're dealing with the complexities of belt courses, gables, and gingerbread.

Not surprisingly, their home receives a steady stream of admiration from passers-by, encouraging the two men to start a color consultation business, Coryell Colors. "When in doubt, go darker," Toboz advises. "Many people want the look but get intimidated and end up with a washed-





## 1882 QUEEN ANNE

*All colors from Sherwin Williams Preservation Palette*

**BODY COLOR** 2815 Renwick Olive

**SHUTTERS** 2809 Rookwood Shutter Green

**WINDOW CASINGS** 2807 Rookwood Medium Brown

**WINDOW FRAMES, TRIM ACCENT** 2802 Rookwood Red

LIVING in a town filled with 19th-century homes, Roz Batt and Mike Hack enlisted the advice of other old-house owners (including Lou Toboz and Ron Walker) when they decided to paint their 1882 Queen Anne in Lambertville, New Jersey. In the four-color paint scheme, the body color is a restful olive and the shutters are an understated greenish-black. Following the credo that the brightest or darkest colors are reserved for trim, the window frames are a deep red, with the recesses picked out in red and a rich brown.

**LEFT:** Rich, earthy reds and greens have an affinity for one another and are a classic paint scheme color combination. **OPPOSITE:** The owners of a 1882 Queen Anne chose the boldest and darkest colors to highlight small architectural details. **ABOVE:** The overall effect visually “pops” through the skillful use of color.

**RIGHT:** A dark primer instead of a light one might have helped darken the trim color without the addition of extra pigment. **BELOW:** Extraordinarily dark colors can make good accent colors, picking out and accentuating architectural details.



## 1912 BUNGALOW

**BODY COLOR (CLAPBOARDS)** Benjamin Moore 511 Pine Grove

**BODY COLOR (SHINGLES)** Benjamin Moore 1302

Sweet Rosy Brown

**TRIM** Williamsburg (Martin Senour) CW120

Bryan House Chocolate

**T**HE HOUSE was teal blue when we were called in," laughs Barbara Pierce, who with partner C.J. Hurley does color consulting in Portland, Oregon. The new owner wanted a historically authentic paint scheme. He was also receptive to the idea of "top-weighting" the house with a rich color above a more subdued one. The more neutral, deep-olive body color went on the first-storey clapboards, with a rich reddish shade applied to the shingles on the top storey. For the trim colors, the homeowner wanted to evoke the feeling of being in the shade of the forest. He drew the line at a nearly black accent color, however, opting for a warmer dark brown on the belt course and eaves.

## DO:

- **PAINT LARGE TEST PATCHES** on each side of your house (especially before you order 20 gallons of paint). Color has a complex relationship with light, varying with time of day and weather.
- **MAINTAIN CONSISTENCY** in trim color, whether your home has one body color or two.
- Take into consideration the color and value of **YOUR ROOF AND FOUNDATION**: are they warm or cool? What colors best flatter them?
- **HARMONIZE YOUR COLOR SCHEME** with your streetscape and part of the country. An Arts and Crafts home in the north, for example, might be painted in browns and greens, whereas in warmer, brighter climates, a lighter color scheme would be appropriate.
- If your goal is a deep, saturated color, **USE A DARK PRIMER** rather than a light one.

## DON'T:

- **USE STRONG COLORS FOR THE BODY** of the house; neutral colors will hold their appeal better over time.
- **BECOME INFATUATED WITH ACCENT COLORS.** One or two bold accent hues will enhance detailing without distracting from the harmony of the whole.
- **TALK YOURSELF INTO A COLOR SCHEME** just because you believe it to be historically correct. You should find your colors both pleasing and easy to live with.
- **DISMISS THE IDEA OF A MONOCHROMATIC COLOR SCHEME.** A rich palette can be achieved using various tones of one color, with complementary trim.



## 1915 BUNGALOW

**BODY COLOR** Benjamin Moore Solid Color Stain Mahogany

**TRIM** Benjamin Moore 462 Vintage Vogue (with additional black)

**W**HEN Mary-jane Koser decided to perk up the color scheme on her Arts and Crafts bungalow, she chose a rich dark green as a trim accent for shingles stained the color of fallen oak leaves. She nearly fell off the ladder when she saw the first coat, however: "It was a pale mint green, like something from the Bahamas."

Puzzled, she returned to the paint store, where a salesman identified part of her problem: the house stood in full sunlight on top of a hill. The strong light effectively washed out the color, making it appear much lighter than the color on the paint chip. It took copious amounts of black colorant to achieve the right tint. Koser's conclusion? "Paint chips are good to a point, but it's really a matter of experimentation."

out scheme. If you don't like it, remember: it's only paint. You can always paint it again!"

Before hitting the paint store, it's wise to arm yourself with a bit more information. Roger W. Moss's *Paint in America: The Colors of Historic Buildings* (Preservation Press, 1995) is a classic research tool. Reproduction house-pattern books are a good source of advice, often containing color charts or sample schemes. While several paint companies have historic paint lines (See "Painting Online," p. 58), be aware that short of examining your home's original paint layers through a microscope, historic

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Color consultants are largely local, best found through word of mouth. Some resources: **CJ HURLEY CENTURY ARTS**

(Oregon) (503) 234-4167, cjhurley.com

▪ **THE COLOR PEOPLE** (Denver) (800) 541-7144, colorpeople.com ▪ Lou Toboz

and Ron Walker, **CORYELL COLORS**

(New Jersey), (609) 397-1946 ▪ Sean Steuber, **STEUER & ASSOCIATES** (Pennsylvania) (215) 766-0730, steuberinc.com

Paint companies that offer historic color collections or palette advice include: **BENJAMIN MOORE** (800) 344-0400, benjaminmoore.com *Historic Color collection; Color Makeover Program offers customized color selection by professional designers* ▪ **CALIFORNIA PAINTS** (800) 225-1141, californiapaints.com *Historic*

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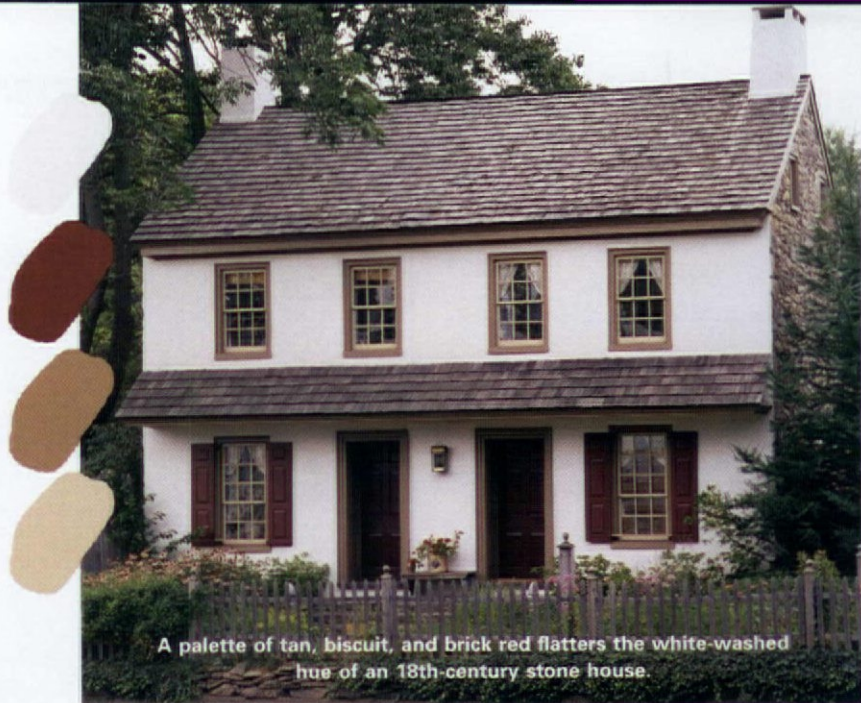
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A palette of tan, biscuit, and brick red flatters the white-washed hue of an 18th-century stone house.

## 1790 STONE COLONIAL

*All colors from Williamsburg (Martin Senour) except stucco*

**BODY COLOR** Whitewashed stucco (comparable color: CW 711 Palace Pale White)

**DOORS AND SHUTTERS** CW 109 Williamsburg Palace Arms Red

**TRIM** CW 118 Chowning's Tavern Rose Tan

**WINDOW SASH** CW 306 Bracken Tenement Biscuit

“MY FIRST PLAN was to paint it all dark red or Spanish brown,” says Charles Frischmann of his circa 1790 stone house in rural New Jersey. “But that seemed a bit too early and primitive for this place.” Early paint colors were more primary than later shades, says Sean Steuber, who did much of the restoration work on the house and suggested the color scheme. The chosen colors are complementary in hue, and successfully flatter the whitewashed stone exterior.

authenticity is a relative thing. In many cases, “paint companies have only revived the colors that they think they can sell today,” says C.J. Hurley, an artistic designer, and (with partner Barbara Pierce) a paint color consultant in Portland, Oregon. “Paint in the store is really just a drop in the bucket; if you can’t find the color you want, a consultant has a whole library that can be tapped into.”

Choosing a pleasing palette is as much about placement and visual impact as it is about color harmony. As a general rule, medium-weight or neutral colors in a shade you like are

good choices for a “body” color that covers—or grounds—most of the house. Use brighter or darker colors that complement the ground color as accents on doors, windows, eaves, and architectural trim. It takes skill and knowledge to choose the correct colors, and with the correct amount of complementary contrast, Hurley says. Colors should also harmonize with the surrounding landscape.

However you choose to approach a paint scheme, your home will benefit from using the colors that were originally intended for it. C.J. sums it up: “Pay respect to the house.” ♦



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# OLD-HOUSE INTERIORS

JUNE 2007



## EXOTIC TEA HOUSES

*Three fantasy buildings in exotic tastes, to ornament the garden and even provide a serene retreat. (page 80)* ♣

## THE HEART OF THE COTSWOLDS

*It is a peculiarly English and very old house that offers a fresh and eccentric look at living and decorating. (page 62)* ♣

## MID-CENTURY MODERN IN BLOOMINGTON

*A collection of mid-century furniture led this couple to buy a 1951 ranch and do it up right. (page 69)* ♣



## BASKETS FROM HAND AND REED

*From the ancients through the Arts & Crafts era to today's practical homeowners, baskets of all sorts have given us color, craft, utility, and texture. (page 86)* ♣

## MARY PLANTATION

*A private Creole house is restored with historical colors, neoclassical antiques, and love. (page 74)*







## *the heart of the* Cotswolds

ODDLY ENOUGH, IT IS A PARTICULARLY ANCIENT HOUSE, HOME TO THREE GENERATIONS AND FURNISHED BY AT LEAST FIVE, THAT OFFERS A FRESH AND ECCENTRIC LOOK AT LIVING AND DECORATING. **BY BRIAN COLEMAN | PHOTOGRAPHS BY HUNTLEY HEDWORTH**

THE ENGLISH COUNTRYSIDE has a special charm that's hard to resist. Take, for example, the town of Cheltenham in the heart of the English Cotswolds. At the top of a winding lane sits an ancient gabled home with a colorful past. While there has been a dwelling on the site since the time of the Saxons, over a thousand years ago, the current house is Jacobean, built during the first part of the 17th century. Originally the dower (widow's) house for

the imposing Tudor De La Bere Manor House (—a secret tunnel reputedly links the house and manor—), the dower house was substantially enlarged in the mid-19th century by Lord Ellenborough, a Governor-General of India, to provide a suitable retreat for his mistresses. (He brought two ladies home from India for company after his wife ran away with a Sheik.) In the best English tradition, nothing much changed over the next 150 years,

**TOP:** Wisteria blooms profusely over the ancient lych gate at the entrance. The yews have been pruned into decorative cones.

**OPPOSITE:** An ash pub table in the dining room sits beneath a Victorian brass chandelier. Clobbered Chinese pots sit atop the hanging cabinet. The tortoise shell hanging on the back wall, a souvenir from a 1915 African safari, is one of many curiosities.



The oak-paneled entry hall is welcoming with antique textiles used for pillows and upholstery; Catherine made the large lampshade. The mercury glass reflecting ball deters evil spirits. **OPPOSITE:** (bottom) Another view of the entry hall shows a kilim-covered sofa piled high with pillows of antique Indian fabrics (center). Victorian glass rolling pins decorate the low beams of the ceiling.

so that today we find rambling corridors and low-ceiling rooms of eclectic character, which harken back to the Governor-General's time. Irresistible charm comes from the dark and cozy, paneled and beamed center hall, a library added in 1929 during the reign of King George V and Queen Mary, and a delightfully crooked upstairs of paneled bedrooms that have retained their small wig closets (where wigs were powdered to repel head lice).

When Jenny and Michael Shinn were looking for a suitably historic home thirty-five years ago, they knew what they needed. Michael's family has dealt in antiques for five generations; his great-grandfather had had a shop

selling fine silks, brocades, and tapestries to London society. By the 1970s they had amassed an enviable assortment of embroideries, wall hangings, and fabrics as well as antiques. This old Cotswold cottage seemed just the right spot to properly display the much-loved possessions. The house is still their home, frequented by daughter Catherine and her family—husband Andrew and daughters Emily and Imogen—who live next door.

ENTERING THE HOME TODAY thru a lych gate covered with 200-year-old wisteria, a visitor expects to glimpse a past inhabitant. The low-ceilinged entry hall beckons tantaliz-





**LEFT:** The dining room is filled with salt-glazed pots and plates, majolica, and Pallisy ware. An ancient spy hole was discovered in a cupboard in the paneling by the fireplace. **BELOW:** Years ago, Michael Shinn bought a dismantled Queen Anne paneled room and had a careful carpenter fit the pine into the drawing room. Bookshelves are filled with Staffordshire figurines and lustreware cups and bowls.



## Antique textiles

used throughout the country house give its interiors a special warmth and appeal. Vintage needlepoint was reused for both pillows and upholstery. The lampshades were made in the workshops of Catherine Shinn's textile business.

## Each room has its own mood.

In the library overlooking the backyard boxwood gardens, light streams in through casement windows.



ingly as the light reflects off the polished oak paneling onto Victorian rolling pins of blown glass strung across the ceiling beams. Early needlework is everywhere, on cushions and chairs and hung on the walls; a large, 17th-century, Venetian silk-on-gold armorial panel provides a feudal backdrop for a polychromed and gilded, 17th-century Italian wooden statue of St. Michael and the Devil. Furniture is worn and comfortable, much of it handed down for generations. An early (ca. 1650) Charles II oak gateleg table holds court in the center of the hall, while an 18th-century wing chair upholstered in rem-

**ABOVE:** Blue-and-white Willow ware, a gilded Russian icon, figural iron doorstops, and garden gnomes reside together in the library. Early Delft tiles are fitted into a fireplace of limed oak. **CENTER:** Pillows made from Victorian embroidery and beadwork rest on the library sofa, a light-washed spot for afternoon tea. **BOTTOM RIGHT:** One bedroom has an 18th-century Welsh bed with original damask hangings.

nants of a pink, beige, and pale-blue needlework papal carpet is not only comfortable but also indeed keeps out the draught, and a *prière à Dieu* chair (for kneeling in prayer) displays a needlepoint cushion depicting the house, made by Catherine. (See p. 68.) The far end of the hall is filled with

a kilim-covered sofa piled high with vintage embroidered and mirrored Indian cushions, in memory of the Governor-General.

Off the entry hall, the drawing room is paneled in pale, 18th-century Queen Anne pine panels salvaged by the Shinns from a local manor-house remodel. A Shera-



**ABOVE:** The guest bedroom boasts a vintage cut-steel bed, which had never been used, from Morris & Co. **BELOW:** Up close: the collection of Parian and marble busts is illuminated by the library window bay.



ton sofa is covered in 19th-century needlepoint. Collections gathered over generations fill bookshelves on either side of the fireplace: Mason ironstone mugs and pots, 18th- and 19th-century Staffordshire figurines, silver lustre cups and bowls. Lampshades, made from scraps of fabrics and fringes by Catherine, give special appeal to the light.

Across the entry hall to the left the dining room is a curiosity shop of trinkets and treasures. Centered on a long pub table of ash surrounded by simple Welsh farm chairs, the room is lit by a Victorian brass gasolier overhead. A spy hole discovered in the cupboard paneling behind the fireplace is thought to have been a secret viewpoint (perhaps for the Lord's mistresses). Persian brass candlesticks and a pair of Scottish pottery chamber sticks





## Catherine Shinn **TEXTILES**

Continuing in the family tradition, Catherine operates her own textile shop in Cheltenham. From a charmingly crooked medieval building in the center of the city, she sells everything from Victorian needlepoint pillows to rare 18th-century silver gilt embroidered pictures. Bell pulls and beadwork, tapestries and toiles, ornate tassels and tiebacks are found in pleasingly crowded displays. Using antique textiles, the firm produces items from their own workshops and sells them worldwide to estate homes, collectors, celebrities, and designers. They are called upon to supply props for films like "Gladiator" and for costume dramas. ■ Today Catherine does a large portion of her business on the internet—but, if you can get to Cheltenham, her shop is worth a visit. (It's just around the corner from the Cheltenham Art Gallery and Museum, which has a world-renowned collection of Cotswold and other Arts and Crafts furnishings). Catherine Shinn Textiles: [catherineshinn.com](http://catherineshinn.com)

**In her extraordinary Cheltenham shop, Catherine sits amidst a cornucopia of vintage textiles. Much of her business is conducted online.**

In the English Cotswolds, **crooked walls and uneven floors** are not things to be fixed. They are testament to a house's history and centuries of use. Owners respect heritage and character, despite constant maintenance.

rest on the table; more collections fill cupboard shelves: Majolica vases, Pallisy ware chargers, salt-glazed pots and plates. Mementos and memorabilia cover the walls. There's a large tortoise shell on a wall, souvenir of a hunt on Nairobi Beach on January 6, 1915, and shot by one Major General Wapshott (as inscribed on the back). Napoleonic souvenirs, a silhouette of Wellington carved in mother-of-pearl and framed by his waistcoat buttons, as well as other curiosities hang on the oaken walls. Cotswold craftsmanship, celebrated especially during the Arts and Crafts Movement, is at its best in a ca. 1910 chair from Gloucestershire, hand-carved with squirrels scampering across the top and two hounds depicted on the arms.

Up a short flight of steps at the back of the entry hall is the light-filled library. Michael Shinn collects early bibles and design folios; part of his collection of over 2000 volumes is shelved here. Blue Willow chargers and plates rest on shelves above the door; Parian and marble busts are grouped on a Jacobean chest in front of the window; mischievous 1920s garden gnomes gather for a meeting in front of the mantel.

Upstairs, uneven floors are testament to the home's ancient age and status. The guest bedroom is centered on

a striking cut-steel bed bought directly from the Morris and Co. shop before it closed in the 1940s. Still covered in its original newspaper wrapping, it had never been unpacked or used. More vintage textiles soften the room, including a Victorian English chintz quilt on the bed and an intricately embroidered, framed silk altar front hung above.

Another bedroom is filled with a handsome 18th-century Welsh four-poster bed, hung with its original yellow damask curtains. Other textiles include a Victorian balloon chair with its original beaded and needlepoint covering, and a needlework fire screen.

The nursery at the end of the hall is covered with William Morris's Willow paper and centered on a painted Hepplewhite four-poster bed. Victorian toys (which were played with by the Shinn children) fill the room; several generations of Shinns have now been rocked in the old wooden crib.

Of course, with an ancient dwelling, maintenance is continual. The Shinns are careful to respect the house's heritage and character. Currently the staircase and landing are being rescued from a 1930s "update" and returned to their original character with oak paneling and period artwork. ✦



# mid-century modern

## IN BLOOMINGTON

Former bungalow owners with a penchant for mid-century furniture restore a custom 1951 ranch, bringing out its best features and sensitively replacing the 1970s brown “colonial” kitchen.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY LESLE TOMLIN

**W**HEN Eric Sandweiss and his wife Lee moved to Bloomington, Indiana, in 2002, they had their hands full. Parents of active six-year-old twins, they wanted a home that didn't require major restoration—something they could move right into. But it had to have historic character and good

design. They were, after all, giving up their much-loved, 1910 bungalow in the move. Lee admits she secretly hoped to find a ranch, as she had been slowly accumulating a collection of Mid-century Modern furnishings that were not quite right for her Arts and Crafts home. The tag-sale and antiques-mall finds

included Heywood-Wakefield furniture, barkcloth curtains and pillows, and period artwork such as an architectural rendering of a “futuristic” shopping mall. Friends were only too happy to give her their cast-offs as well—like a pair of “outdated” Marcel Breuer chairs! As for the house hunt, Lee and

In the living room, vintage barkcloth pillows made by the homeowner accent a pair of 1960s sectional sofas. The table lamp has that atomic-age look.

The fireplace wall of Indiana limestone in the dining area has a raised hearth for seating. Original plywood paneled walls and cedar ceiling panels, along with a new cork floor, lend authentic appeal.



**ABOVE:** Gun-metal grey tweed sets off period ceramics in cheerful turquoise—Princess Grace's favorite color. The jaguar, a popular motif, is here accompanied by a combination table lamp and planter, ca. 1950. The teak corner table was found locally. **RIGHT:** The owners found this black and gold metal '60s spotlight ceiling fixture on eBay. **FAR RIGHT:** Living and dining rooms are one large open space, designed for entertaining. A Paul McCobb coffee table, Danish modern chair, and mid-century teak stereo cabinet furnish the room.



Eric were particular. They wanted a house that had not been updated or remuddled. The couple were about ready to give when their agent drove them by one last ranch.

Built in 1951 by Nate Silverstein, a business professor at Indiana University who dabbled in real estate, it was his own custom home in his Maxwell Manor subdivision. Silverstein had fitted it with the most up-to-date designs: cork floors



throughout; rolled-glass dividers and glamorous plum-colored fixtures in the bath; ceilings of cedar panels; organic, sculpted seafoam-green wool carpets in the living room. Passed down to Silverstein's nephew, who lovingly maintained it, the house remained virtually unchanged for the next fifty years. All that was really needed was replacement of dark-brown, clumsy "colonial"-style kitchen cabinets and yellow laminate coun-

ters installed the '70s. The Sandweisses happily moved in.

They contacted Nancy Hiller of N.R. Hiller Design, a fine cabinetmaker and kitchen specialist with a background in restoration. Together they devised a plan to sympathetically remodel the kitchen, bringing it back to the clean lines and forward-thinking design of the Fifties. Fortunately, the geometric, green linoleum-tile floor was intact, as were

the plywood veneer wall panels and cedar-tiled checkerboard ceiling. Hiller designed cabinets that followed the original footprint of the paneled bulkheads, emphasizing the horizontality of the room. Inspired by the designs of Frank Lloyd Wright, the ends of the cabinet runs were kept as open shelves with vertical dividers to further highlight horizontal and vertical axes. A veneer of shimmering, curly birch covers cabinet



The kitchen was sensitively remodeled, its layout unaltered and the geometric linoleum floor preserved. Cabinets were updated with curly birch replacements, and new countertops of local limestone added. The period dinette set and space-age light fixture were found by the homeowners. **BELOW:** In a nod to Frank Lloyd Wright, open shelving emphasizes the room's linear geometry.



fronts, in keeping with the existing woodwork in the room. Fluted glass was found for the buffet cabinet doors, echoing that found in the bathrooms; the glass lends formality to this part of the room, which divides the kitchen from the living and dining areas. Cherry was chosen for the trim; Nancy Hiller felt that it was similar enough to the curly birch to avoid a jarring contrast, but with age would provide a subtle and pleasing difference. Cherry was also used for the cabinet drawer knobs and pulls. Old appliances were replaced with updated models, which went into the

original locations. A modest center island is a practical addition.

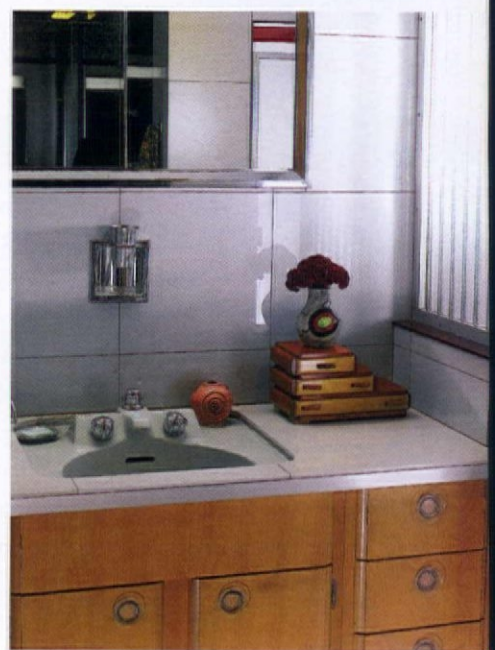
The remainder of the house was simple to furnish. Wooden Venetian blinds replaced heavy curtains in the living room. Cork replaced the handsome but very worn sculpted wool carpeting in the living room. A new screened-in porch across the back of the house enlarges living space, but within the home's original footprint. Five years later, the Sandweisses thoroughly enjoy their home, with a design as fresh and enduring today as it was when it was new a half-century ago. ✦



## BATHROOMS *in the Fab Fifties*

The Sandweiss family were fortunate to find both of their 1950s bathrooms unaltered. The master bath boasts colored fixtures in royal plum, set against space-age grey and black tiles. A rolled-glass wall divider and clear Lucite cabinet pulls add to the futuristic look, a period conceit that's still so provocative. The twins' bathroom remains crisp and inviting with walls of seafoam-green glass tiled walls and a dusty-pink console sink. The clean lines of mid-century design are evident throughout, as in the original mirror's fluorescent and chrome sidelights.

Color is certainly a key for setting the tone in bathrooms of the "atomic age." If you have tiles and fixtures of the 1950s, don't be in a hurry to tear them out. It could be that a few upgrades (to, say, lighting or the floor) and the right wall color will bring out the best in the colored fixtures. If you're adding a mid-century bathroom today, period colors will make it authentic.



**TOP:** The boys' bathroom is all original and quite functional. Walls are clad with large green-glass tiles, manufactured locally, and the sink is pale pink. **ABOVE:** The master bathroom has an sophisticated sensibility. Fittings include the industrial grey, glass-tiled walls, a semi-transparent wall divider made of rolled glass, and a Modern birch vanity with Lucite and chrome hardware.



# MARY PLANTATION

A private Creole house gets a museum-caliber restoration to set the stage for historical colors and fine neoclassical antiques.

BY GLADYS MONTGOMERY  
PHOTOGRAPHS BY STEVE GROSS  
& SUSAN DALEY

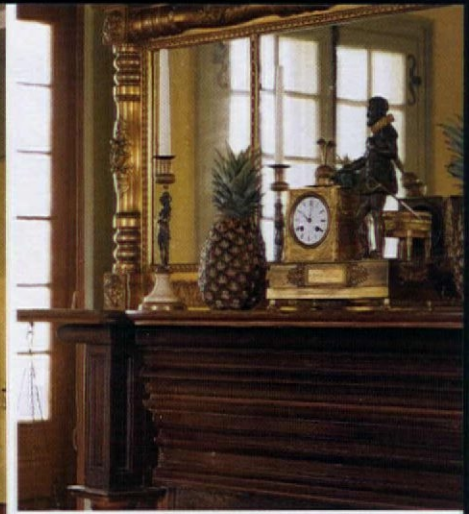
**J**UST HOW Mary Plantation, which fronts the Mississippi River in Plaquemines Parish, Louisiana, received its name is a fact lost to history. Plantations were sometimes named after wives, mistresses, daughters, or grandmothers. Stephanie McBurney, who with her husband Blaine owns and has restored the Creole house and its grounds, guesses that was the case here. The couple had been looking for an old house when Stephanie saw this one online. "If you're from the South, [you know] it's every girl's dream to own a plantation," she says. Blaine McBurney, who is an antiques dealer specializing in early-19th-century neoclassical pieces, envisioned it as the ideal setting for the objects he loves.

Thanks to a Louisiana state preservation grant, the plantation was documented by Tulane University in 1995 for the Historic American Buildings Survey. The land was acquired in 1774 by prominent French-

**The owners updated a mid-20th-century landscape of palms, bromeliads, and other tropicals. An allée leads from the river to the house; historically, Louisiana plantations were measured in *arpents*, or river frontage, rather than acreage.**







**OPPOSITE:** The dining room's neoclassical mantel (top right), board ceiling, replica punkah fan (top left), and antiques—mahogany Louisiana dining chairs, Creole portrait, and New England maple-and-birch server displaying a Philadelphia coin silver tea set (bottom right)—create a simple and authentic elegance. Like the dining room's arch, the sitting room's hearth (center right) is a 1940s feature. **BOTTOM LEFT:** The gallery opens to the garden; its Japanese magnolias were lost to Hurricane Katrina.

man Louis Martin Bragner de Clouet, who constructed a simple two-room house; evidence of its Norman-truss and original double-pitch pavilion roof remains in the attic. In the late 1700s, French planter Joseph Dalcour subdivided the land, creating three plantations including Mary.

In 1828, owner Francis Chauvin Delery and his wife expanded and remodeled the house. They retained the Creole architecture, which French colonists had imported from the West Indies, with its hipped pavilion roof, gallery fronting the Mississippi River, and exterior staircases. The Delerys doubled their home's size to four rooms per floor, created a straight-line pavilion roof, extended the ten-foot-wide gallery around four sides, added an interior staircase, and introduced Greek Revival interior details. Relying on brick and rot- and insect-resistant cypress, they created eighteen-inch-thick brick walls and brick flooring at ground level, *colombage* walls of cypress timber framing with brick infill, cypress flooring and woodwork, thick cypress shutters with iron latches, and earth-fast construction with cypress timbers set five feet below grade.

"The house was built to sustain hurricanes, and it did," Blaine McBurney declares. In the 20th century, HABS notes, "Mary Plantation was often abandoned and neglected." Threatened with demolition in 1945, it was bought by Tulane University



## REFERENCE POINTS

Mary Plantation's recent restoration was informed by other historic Louisiana plantations, and with reference to such books as *Caribbean Elegance* (Abrams, 2002). Restorers today have another source: *Creole Houses*, which presents Louisiana Creole vernacular architecture and period décor in private homes and house museums. In New Orleans, **Pitot House**, built in 1799, has Norman truss framing and cypress-and-brick construction. A grand house on a small scale, it has three main rooms plus two smaller "cabinets" at the rear corners. Two-storey galleries (once used for dining, bathing, and sleeping) allow passage between rooms and contain exterior staircases, as is typical of Creole houses. Orange, red, blue and yellow, and grey-green walls and trim create a lively setting for period furnishings.

In Baton Rouge, **Magnolia Mound**, built ca. 1791, shows American-English influence, with Federal details that reflect the pinnacle of the era's style. The one-and-a-half storey cottage, raised on brick piers, possesses fine dentil and gouge-work mouldings, grained doors, bright colors, high-style French Empire and Louisiana-made furnishings, and period wallpapers. The dining room's "Les Sylphides" paper is a 1795 classical pattern. Its punkah (or shoo-fly) fan was a standard feature in Creole homes to cool the air and dispel insects.

Both houses show that, as John H. Lawrence writes in *Creole Houses*, "the furnishings reflected the occupants' heritage, wealth, and refined tastes, which were informed by Europe. . . . [and included] imported goods. . . . Other signature elements . . . were expertly crafted in [Louisiana]. . . . [creating] a harmonious stylistic language with many dialects."



**LEFT:** At Magnolia Mound, Federal furnishings include a Norfolk, Virginia, mahogany bed, a French *prière à Dieu* chair, and "Athena," a J.B. Huet toile. **TOP:** (left) At Pitot House, the salon's ornate mantel, embellished with symbols of the builder's naval career, recalls Spanish colonial rule. (right) Pitot House's mango-hued walls, grey-green trim, and a white exterior with green shutters typify the Creole palette.

Creole “literally means ‘*of the place*’ or homegrown, and is a designation claimed with pride by descendants of Louisiana’s original French and Spanish settlers....

*Creoles of color* are those whose lineage includes African and/or Native American as well as European ancestry.” —JAMES CONAWAY, *CREOLE HOUSES*

botany professor Eric Knoblock, who restored the house using salvaged historic materials, and landscaped the grounds with palm trees, rare bromeliads, and other tropical plants. Hurricanes Betsy (1965) and Camille (1969) later wreaked havoc.

By the time the McBurneys saw Mary Plantation, “the house was in pretty bad shape,” Stephanie says. “It was stabilized, but that was about it.” Nonetheless, Eric Knoblock’s specimen plants survived. “We fell in love with the grounds before we went into the house,” Blaine recalls. With the assistance of Chaux Vive, a New Orleans restoration firm, the McBurneys repaired the slate roof, installed

new systems, removed moisture-blistered paint from brick walls, replaced damaged plaster with horsehair plaster, and resurrected such early features as brick and cypress flooring, which had been covered in the 1940s.

The McBurneys chose period treatments as the backdrop for a mix of early-19th-century American classical furniture and Federal and French pieces, consistent with what the plantation’s 1820s residents would have had. Although woodwork had been stripped of its original paint, vestiges enabled replication of early colors. “The previous owners’ vision was bare wood, but that wasn’t the way it was,” Blaine McBurney says.

Although they are related, paint colors used in Creole houses are somewhat different from the Caribbean palette. Those funky Caribbean combinations date to the 1920s and later. In Louisiana, Creole colors are typically a bright Paris Green and a rich brown-red called Gros Rouge or Brun d’Espagnol. As Paris Green derives its color from copper acetoarsenite, it is typically used on shutters, doors, and trim for its preservative qualities. Gros Rouge comes from a natural iron-oxide pigment. Red is often combined with a cream color. Also typical are ochres including apricot, peach, melon, and a yellow-orange hue, which the French use to complement skin tones. The colors are related to those long used in Mediterranean countries; in fact, some Creole house restorers order paint from Italian manufacturers.

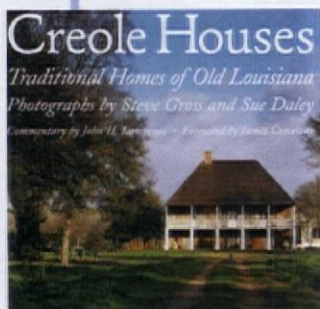
In keeping with French Creole custom, the McBurneys chose a vivid yellow for the exterior, reproduced pale blue and pinkish hues in bedrooms, painted the bathrooms’ cypress ceilings French green-blue, and used a grey-green copied from the Pitot House museum in New Orleans. In keeping with history, Blaine says, “We used lime wash, and [water-based] lime paint. During Hurricane Katrina, water came over the levee and washed through the house. [Thanks to the lime,] there was almost no mold. We had to replace the dishwasher, but we were able to rinse other things off ... everything was fine.” ✦

**CREOLE HOUSES** (Abrams, 2007), by Steve Gross and Sue Daley,

with authoritative commentary by John H. Lawrence and a foreword by James Conaway, former editor of *Preservation* magazine. A new book presents the genesis and genius of a unique vernacular architecture. Creole blends French and Spanish colonial elements, traces its roots in the West Indies, and is found from northern Louisiana to New Orleans. With evocative photographs of twenty-one houses by

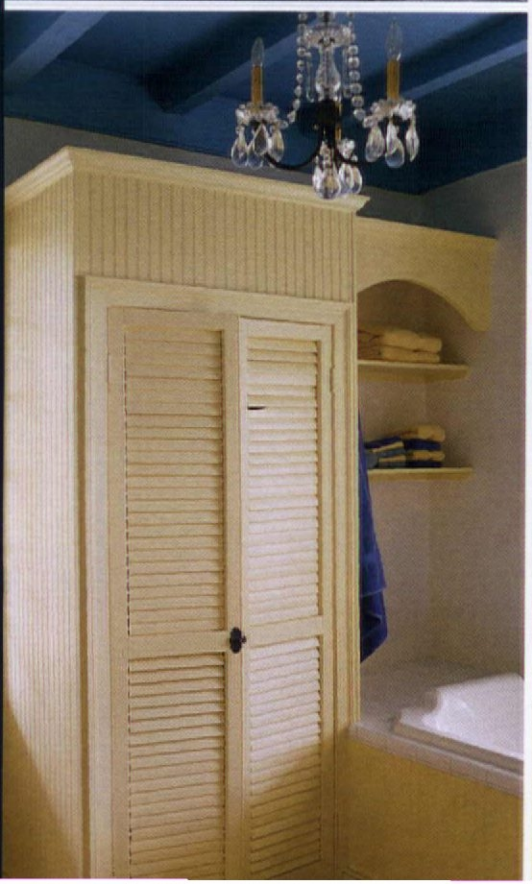
Gross & Daley, photographers well known for books about historic buildings whose work appears often in *Old-House Interiors*, it offers views of interiors furnished as they might have been during the 18th and early-19th centuries. Completed before Hurricane Katrina struck, *Creole Houses* is a tribute to the grace and style sensibility of America’s Creole culture—and to buildings that keep occupants cool and comfortable


in a sultry climate, while withstanding floods, rising damp, humidity, insects, hurricanes, and other vicissitudes of nature.





**CLOCKWISE:** (from left) A chandelier of disparate parts illuminates a board ceiling painted vibrant French blue. Resurrection ferns grow on the live oaks. Its French doors opening to the gallery, a bathroom derives its charm from an ivory and blue paint scheme, and decorative details including original door hinges. New metal furniture on the patio is consistent with the Creole ambiance.



A photograph of a traditional Japanese tea house (chaya) at dusk. The structure is elevated on wooden stilts and features sliding doors and windows made of thin wooden strips covered with translucent Japanese rice paper (shoji). The interior is warmly lit, revealing a low wooden table (kyozukue) with a tea set. The tea house is surrounded by a garden with a path of grey pebbles leading to the entrance. Various plants, including a large green plant in the foreground and a tall, thin tree to the left, are visible. The sky is a deep blue, and the overall atmosphere is serene and traditional.

This traditional Japanese tea house is raised on stilts to keep it dry. Windows and sliding doors are made of thin strips of wood covered by translucent Japanese rice paper to allow filtered light into the room. A meandering "dewy path" of pebbles leads to the structure tucked into a quiet corner. (More on p. 82.)





More elaborate than a gazebo, more attainable than a whole house of similar quality, tea houses are both architectural follies and places of serenity. Here are three, modeled in the Japanese, Chinese, and exotic Aesthetic tastes.

**T**HE MYSTERY and exoticism of the Far East has long fascinated Westerners. So-called orientalism was at its peak of popularity during the late-19th and early-20th centuries. The wealthy built follies of Persian, Chinese, Japanese, and Moorish inspiration. Even the stodgiest middle-class householder displayed Japanese fans and peacock feathers.

Those who could afford it knew that an appropriate expression of their modern taste was to add something Japanese to the garden. By the 1870s, Japanese tea houses or *chashitsu* had appeared in back yards from Maine to Milwaukee. The traditional Japanese tea house was a simple and humble structure, influenced by Zen Buddhist philosophy and intended to be located in a quiet section of the garden, often with a small pond or other calming water feature nearby. A *roji*

or “dewy path” led to the wood and bamboo structure, which typically had only one small door to symbolically separate the peaceful interior from the hectic outdoors. Humility was emphasized; guests were asked to kneel to enter, and as there was no furniture they had to sit *seiza* style on the floor to take their tea. Most traditional tea houses had two rooms, one for preparation of the tea and sweets and the second room for the ceremony itself. A traditional Japanese tea house and the ceremony were meant to encourage tranquility and reflection. Not surprisingly, though, Victorians embellished the Japanese concept to create elaborate structures for their garden luncheons.

Other garden structures were rendered in Chinese, Moorish, and Victorian Eclectic modes. The three little houses on these pages—one new, two antique—show the range.

## Three Exotic Tea Houses

BY BRIAN D. COLEMAN

## A JAPANESE TRADITION

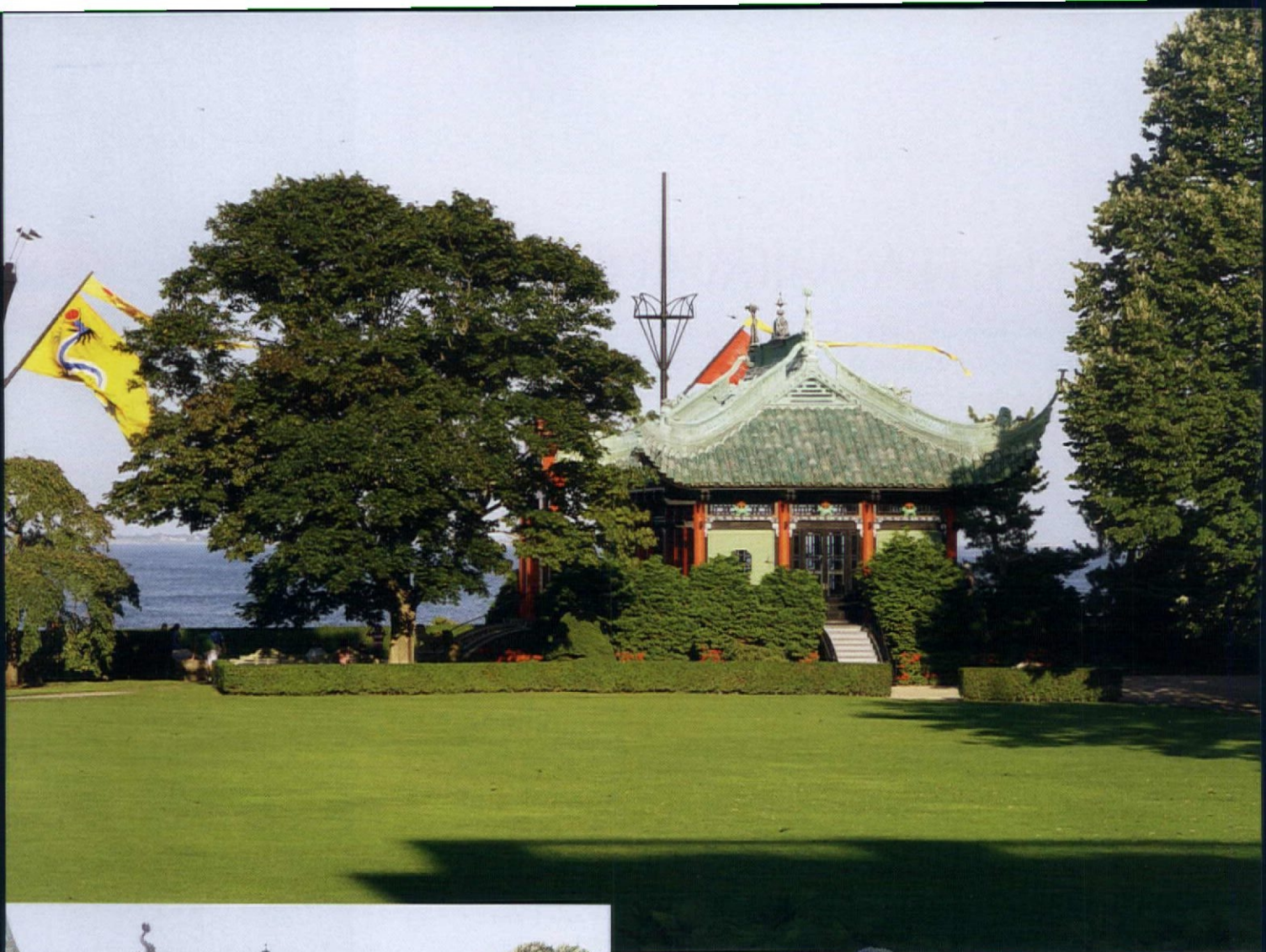
... but it's in Seattle, Washington. This very traditional tea house is the tranquil retreat the owner craved, and it's also a period-compatible focal point in the suburban garden. Built of *shoji* or screens of rice paper over wooden slats, the tea house looks out towards a small lagoon. A window overlooks a plum tree brought from Japan by the owner's grandmother a century ago. Following a complicated set of rules of etiquette, a proper ceremony can last for hours, but the owner admits he typically uses his tea house to unwind and listen to music. Japanese tea master Sen no Rikyu taught that the tea ceremony fosters harmony, respect, purity, and tranquility, all in short supply at the turn of the 21st century.

PHOTOGRAPHS BY WILLIAM WRIGHT



The structure is furnished for a classic tea ceremony with plain bamboo mats and tea implements: caddy, whisk and scoop, pots and bowls. **RIGHT:** (above) A hostess's vintage silk kimono hangs in one corner. Rice paper lanterns provide an intimate glow. (right) Silk pillows are an admittedly Western addition, adding to the comfort of sitting on traditional bamboo matting.





**TOP:** The Chinese Tea House was built for Alva Vanderbilt behind Marble House, her mansion in Newport, Rhode Island. **ABOVE:** Reminiscent of a southern Chinese temple, the Chinese Tea House was designed by Richard Morris Hunt's sons, both architects like their famous father. It features lacquered red gates and columns and a sweeping roofline of bright-green clay tiles.

## NEWPORT CHINESE

Dynamic Alva Vanderbilt, wife of William K. Vanderbilt, commissioned Richard Morris Hunt to build the largest and fanciest "summer cottage" money could buy in 1888; Marble House (500,000 cubic feet of marble went into its construction) was completed in 1892 at an estimated cost of \$11 million. In 1912, Alva commissioned Hunt's two architect sons to build a summer tea house on the broad lawns overlooking the rocky Atlantic coast. Inspired by the exotic architecture and colors of southern Chinese temples, they designed an eye catcher, its completion celebrated with a lavish Chinese costume ball on July 25, 1914. An advocate of women's suffrage, Alva often used the Tea House for political rallies. After the U.S. entered the Great War in 1917, Alva closed both Marble House and the Chinese Tea House, which were sold in 1932. Restored by the Preservation Society of Newport in the 1980s, the Chinese Tea House remains an unforgettable accent amidst the Beaux Arts mansions of Newport.

PHOTOGRAPHS COURTESY THE PRESERVATION SOCIETY OF NEWPORT COUNTY

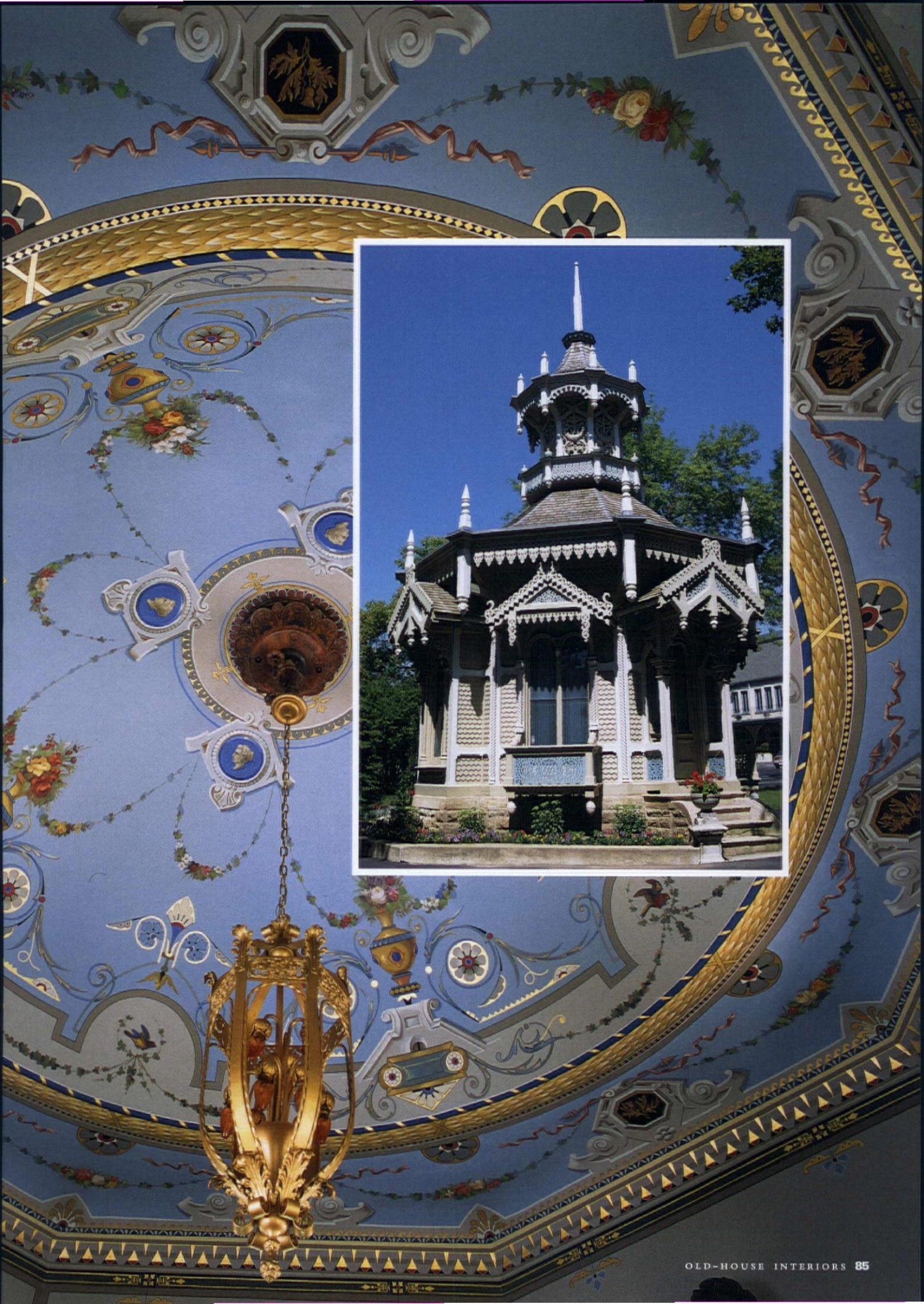
# HIGH TEA, MILWAUKEE

Congressman Alexander Mitchell, who owned the Milwaukee Railroad, banks, and insurance companies, was probably the wealthiest man in the state of Wisconsin during the last quarter of the 19th century. When he enlarged his home in downtown Milwaukee in 1859 and then again in 1873, no expense was spared. Remodeled by architect Edward Townsend Mix in the fashionable Italianate style, the home and its grounds covered an entire city block. The 1873 work added a *belvedere*, Italian for "beautiful view" and the name given the gazebo or summer house. It's a storey-and-a-half tall, topped with a

cupola, and elaborately detailed inside and out. One of the most elaborate garden structures in the state, the small building is a jewel box of spindles and spires and intricately cut trim-work. The same stone used for the fence around the mansion was used for the little building's foundation, tying it to the garden design. The interior sparkles with a hand-painted domed ceiling, etched-glass windows, and hand-carved mouldings. Still used for garden functions and High Victorian teas, the building has been preserved by the Wisconsin Club, owners and occupants of the mansion since 1895. PHOTOGRAPHS BY JESSIE WALKER

**In Milwaukee, elaborately carved mouldings, etched-glass window panels, and stupendous paint-decoration make this Victorian tea house a jewel box in the garden. Italianate windows are embellished with Rococo carving (below left). The exterior is not classical, but typically eclectic and tinged with exoticism: trim, pendants, and spires (below and far right) make the building as much a confection as a wedding cake. The domed ceiling (right) is elaborately painted in a swirling combination of neoclassical and Aesthetic Movement motifs.**





Baskets are the epitome of craft. Simple in form yet intricate to make, this ancient (predating pottery), and as fresh as the latest design from a contemporary, deep roots in every culture, they resonate as a form of functional decoration in

# baskets ROOT

**L**IKE SO MUCH about our country, American basketmaking is home to overlapping traditions from the new world and the old. When European settlers arrived here in the 17th and 18th centuries, they brought their basketmaking skills—and in some cases, materials—with them. (In England, basketmaking was a prized skill requiring an apprenticeship of up to five years, often passed from father to son.)

Many of these settlers' baskets were woven from the bendable stems and branches of certain species of willow, generically called wicker. Others were made of flat, ribbon-like splints—thin strips of wood or bark peeled from a tree, soaked in water, then worked until smooth. The preferred wood for splints was ash.

The repertoire of baskets was fairly straightforward and many are still easily recognizable today: the flared oval laundry basket, for example, woven of stout wicker; the deep, rectangular work or market basket, equipped with a sturdy handle so it could be carried on one arm to and from market. (You may recognize this form as the precursor of today's hamper-style picnic basket.) Other variations include low, shallow "provender" baskets to carry dry foods or garden cuttings; and the gizzard-shaped egg basket that affords some protection for its delicate cargo.

**AT LEFT:** (far left) Market baskets typically have high sturdy handles and flat bottoms, ideal for carrying goods. (left) A shallow provender or flower basket. **OPPOSITE:** (left) Fibers take well to dyes, both natural and synthetic. (right) Sturdy laundry baskets are traditionally made with round or split reeds, especially willow. **BACKGROUND:** The variety of possible basket patterns is endless.



expression of craft is at least 10,000 years old  
artist. Because these commonplace items have  
almost any setting. BY MARY ELLEN POLSON

# BRANCH, AND HAND TO HAND





Depending on the locale, materials came easily to hand: sweetgrass, birch bark, porcupine quills, pine needles, shells, feathers.



Almost immediately, the European forms and patterns began to influence Native American ones, which were (and still are) more diverse in terms of pattern, weave, shape, and color than their European counterparts. Native Americans used their baskets for every conceivable function, and designs were often highly specialized. Depending on the locale, materials came easily to hand: sweetgrass, birch bark, porcupine quills, pine needles, leather, shells, feathers, and later, manmade materials, especially colored beads. By the late 1700s, Penobscot and Passamaquoddy basketmakers were selling decorated splint baskets to supplement their livelihoods. Even the Shakers sometimes bought baskets from "outside," including wares by Native Americans that looked useful.

Around the end of the 19th century, spurred by the idea that Na-

tive Americans were vanishing from the continent (they weren't, at least not entirely), people of means began to collect Native American baskets. A 1891 article written for a California newspaper, the *Placer Herald*, described it as "the latest fad among artistic people." An early leader was Louis Comfort Tiffany, who devoted a whole room at his Long Island estate, Laurelton Hall, to his collection of 19th-century baskets.

Native American basketry is still prized for display in Arts and Crafts interiors, especially in the West, where baskets with striking geometric patterns (almost exclusively made by women, in another difference from the European tradition) were sold by the side of the road to tourists. In fact, collecting Native American baskets was such a craze in the first decades of the 20th century that it's



**LEFT:** Baskets have an affinity for wicker, like this vintage Lloyd Loom set. (The word "wicker" comes from the Swedish for "to bend.")

**TOP:** Great Lakes tribes made birchbark baskets for personal use and later for the tourist trade.

**ABOVE:** Colorful, double-weave patterns made by the Chitimacha tribe in southern Louisiana.





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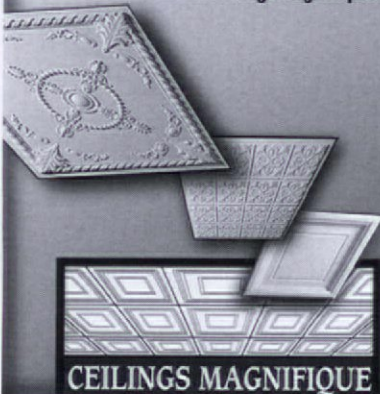
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## HOW TO CARE *for Your Baskets*

*Baskets were meant to be used, but old and rare examples need special treatment. Some suggestions from Michaela Neiro, an conservator for Historic New England:*

- Clean your hands before handling a basket. Even if the basket has handles, use both hands and lift it from the base.
- Avoid displaying vintage baskets in direct sunlight. Examples that contain natural or synthetic dyes, such as porcupine quills, are highly sensitive to light and can easily fade.
- While baskets and kitchens go together, keep

any prized baskets well away from heat, humidity, and possible exposure to grease.

- Never stack baskets inside one another or on top of each other. To help them hold shape, stuff with acid-free tissue.
- To dust, cover a vacuum cleaner nozzle with gauze or an old pair of pantyhose, secured with a rubber band. Use a natural bristle brush to dislodge dust, sweeping it toward the nozzle.

- Take care not to dislodge traces of evidence of a basket's past as a container for food storage or other items.
- Never soak a basket in water to clean or refresh it. To remove soiled areas, swab gently with a damp cotton cloth or cotton swab. Test all dyed areas first in an inconspicuous place, and avoid wetting any painted area.
- When in doubt, consult a professional conservator.



An oval splint basket can hold or carry herbs, fruits, vegetables, or eggs in the kitchen. **RIGHT:** Handle placement is a tip-off as to probable intended use: The D-shaped handle at the mid-point makes it easy to throw a rectangular splint basket over your arm and go to the market. Handles at either end of the nearer example suggest this basket was intended for heavy loads or precious cargo.



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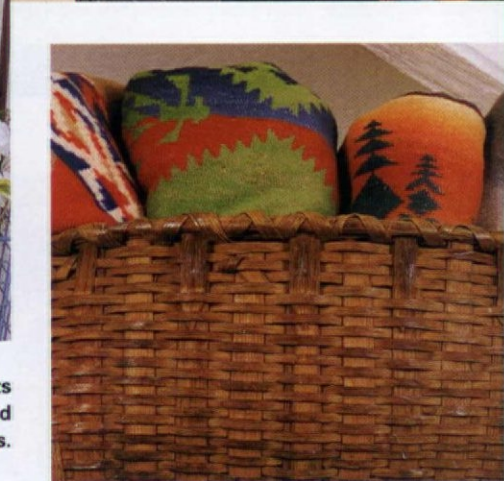
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Louis Comfort Tiffany devoted a whole room at his Long Island estate, Laurelton Hall, to his collection of 19th-century baskets.



**LEFT:** Wicker and wire make handy storage in a potting shed. **ABOVE:** While baskets and kitchens go together, keep old or rare examples well away from heat, grease, and light. **RIGHT:** An old splint burden basket holds a collection of rolled Pendleton blankets.

possible to find such homey items as handmade tribal waste-paper baskets that date to the Teens or Twenties. (Clark Field, a collector who ultimately amassed more than 1,000 baskets—enough to jumpstart the collection of The Philbrook Museum of Art—began his collection in 1915 with an Apache clothes hamper.)

Because baskets are both ubiquitous and seldom signed, it's hard to know whether a piece was made by a specific cultural group for its own use or to be sold as a souvenir, even

when it has recognizable characteristics. Even age can be hard to determine. Be assured, however, that even the humblest basket from any point on the globe is still handmade. For some reason, it's almost impossible to make a basket with a machine.

Even if many vintage baskets are short on provenance, that doesn't mean they're not worthy subjects for collection. Martha Wetherbee, writing in *The Journal of Antiques and Collectibles*, suggests that collectors seek out "signature baskets"—those that are closely

associated with specific makers or regions. Look for examples that "read" strongly in terms of shape, pattern, and weave. Look, too, for finish details that are hallmarks of your chosen style, such as the wood-joined handles on Shaker baskets. Whether your interest runs to the famous Nantucket lightship baskets, the colorful, double-woven patterns of Southeastern tribes like the Cherokee or Chitimacha, or simply thrift shop bargains with no known provenance, there are entire worlds of baskets to explore. ✦

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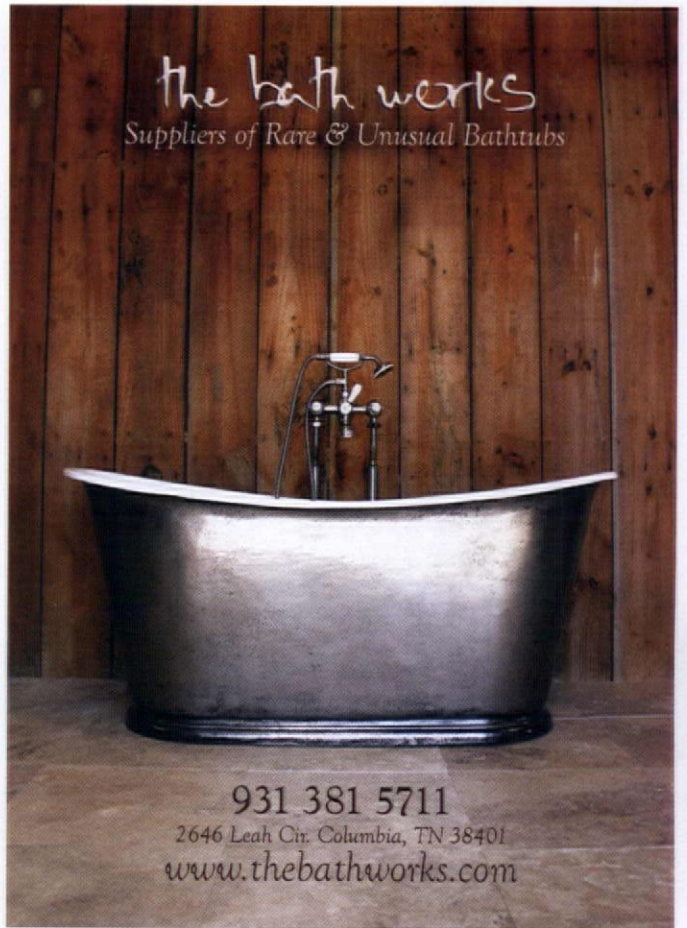
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There's more to a luxurious bath or shower than simply getting wet: new, period-friendly fittings maintain constant temperatures, steady water pressure, and even pump up the volume with air.



## Comfort in the Bath

BY MARY ELLEN POLSON

**T**HERE IS NO RULE that says an original bathroom has to have poor water pressure or ricocheting shifts in temperature. If you are planning a remodel or upgrade, you owe it to yourself to make your bathing experience as comfortable as possible. And you can do it with the latest in fixtures: the hottest shower items on the market are exposed fittings with every pipe and handle visible—a throwback to showers in the most luxurious bathrooms of the early 20th century.

Whether you opt for a concealed or exposed shower fixture, current codes now require that new showers be pressure balanced to prevent the rapid shifts in water temperature that can zoom from scalding hot to ice water in a matter of seconds. Pressure-balanced fixtures mix the hot and cold water as it comes in, adjusting to shifts in water flow to keep the temperature and water pressure more or less even.

A pressure-balanced fixture is only as good as the plumbing that

supports it, however: if your home still has older galvanized piping, it should be replaced, preferably with copper or plastic PEX tubing. That's because the walls of galvanized pipes are not only thicker than copper, but also tend to collect debris, which can cut water pressure to a mere trickle of the capacity of a standard ½" copper pipe.

A higher-end product, the thermostatic mixer, goes beyond pressure-balancing by keeping the water temperature constant to within 1 degree [continued on page 96]

**TOP:** The Showerpipe, an exposed shower fixture from Hansgrohe, is an elegant throwback to our early bath history. Exposed fittings are also easier to maintain. **ABOVE:** The Drum Japanese-style soaking tub from Diamond Spas offers a full immersion experience.



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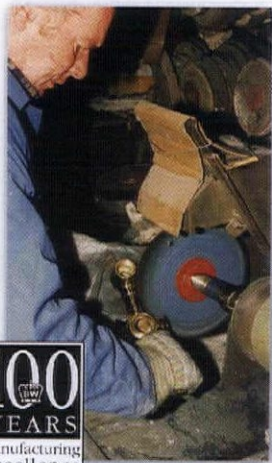
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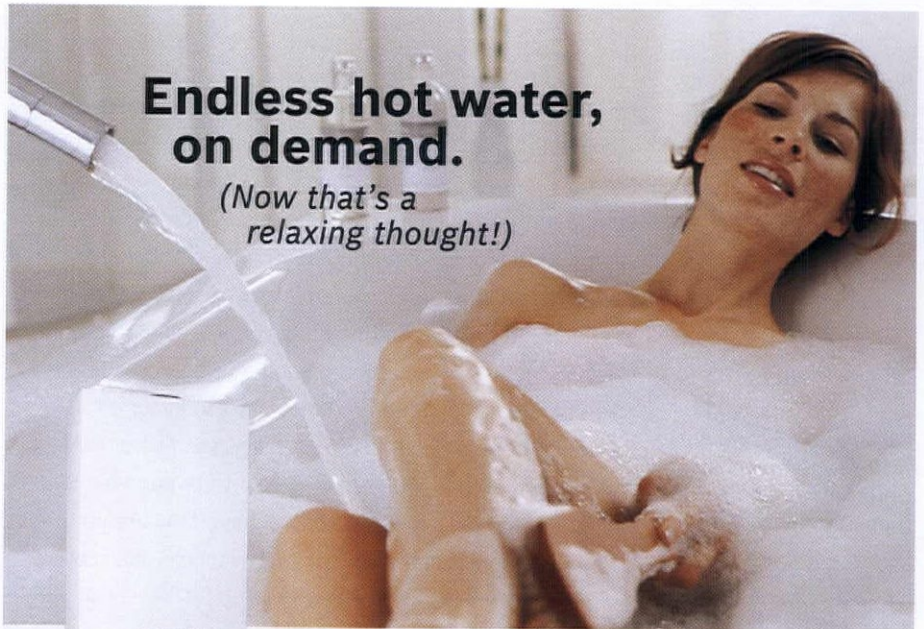


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**LEFT:** Keep towels dry and the room comfortably warm with a Runtal Fain towel radiator

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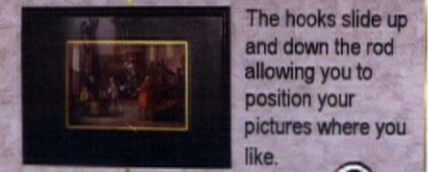
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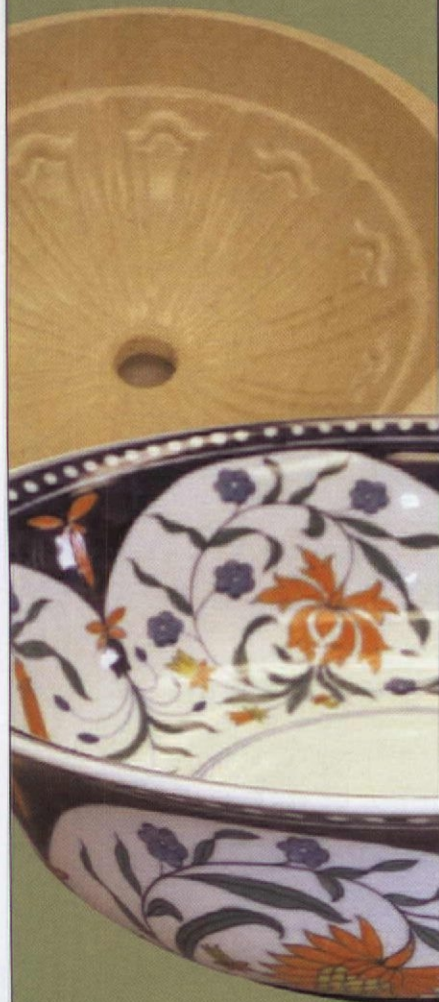
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**LEFT:** Air-injection triples the perceived volume of water flowing from Grohe's Rainshower. **RIGHT:** Warm air works just like a water jet in Victoria & Albert's Capri O<sup>2</sup> Airspa, without the hygienic concerns.

"The effect is that the water droplets are three times bigger coming out. It feels like standing outside in the rain. You get really drenched." —LARS CHRISTENSEN, HANSGROHE

Fahrenheit. With a thermostatic mixer, you simply dial a temperature setting that stays the same; fancier units can be programmed to offer multiple settings for different family members.

Significantly, thermostatic mixers usually contain a filter. That makes them a must-have in settings where it's cost-prohibitive or impossible to replace all the piping, such as a historic apartment building. Thermostatic cartridges are also easy to service and replace. (You can even clean out the filter yourself by taking off the trim kit.)

Since water flow in showers is now restricted to 2 ½ gallons per minute in most cases, a handful of manufacturers have come up with new showerhead technologies that inject up to three parts air to one part water. "The effect is that the water droplets are three times bigger coming out," says Lars Christensen, Director for Product Services North America for Hansgrohe. "It feels like standing outside in the rain. You get

really drenched." Air-jet showerheads can be installed in any shower. You can get the same technology (and performance) in a hand-held air-jet shower, which is not to be compared with an inexpensive hand-held from the local builder's supply or hardware store.

For most old-house lovers, of course, nothing quite beats a tub bath. Until recently, having an old cast-iron tub from the early part of the century was the only way to enjoy a truly good soak. Now just about every bath showroom offers a dazzling array of deep and spacious tubs in names and styles that include classic slipper, clawfoot, and Roman tubs, along with extra-deep Japanese soaking tubs. Even period-friendly styles can come equipped with jets (air is king here as well, since a warmed-air system is more hygienic than a water-jet circulation system). If price is no object, there are handmade baths in copper, bronze, or even a single piece of stone or marble. So go ahead and jump in: the water is fine. ✦



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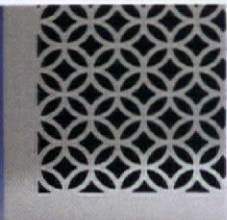
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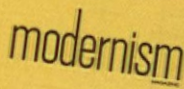


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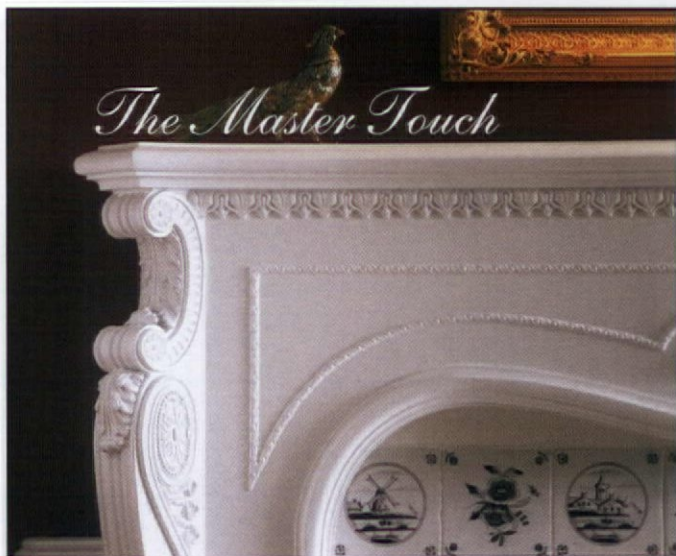


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## The English Garden

**S**O MUCH in the United States and Canada owes a debt to English design, and gardens are no exception. If we want to see good examples of those formal gardens we associate with colonial Virginia or 19th-century aristocracy, or examples of the cottage garden, the Arts and Crafts garden, gardens of the Colonial Revival, or Renaissance Italianate gardens, we have to look back to the source in England. Never has there been a better time to do that, when exploding expertise in disciplines as diverse as archaeology, tree surgery, stone masonry, and engineering have combined with the relief in English property tax laws and a flurry

of fundraising efforts. All of this has led to the restoration of many important properties over the past three decades. Now thousands of English gardens are open to the public at least once a year, or are in the public trust.

Historian, journalist, and trained gardener Ursula Buchan collaborated with award-winning garden photographer Andrew Lawson to create a beautiful milestone of a book, *The English Garden*. From the rare Elizabethan-period garden at Lyveen New Bield in Northamptonshire, to Prince Charles's organic garden in Gloucestershire, the pair take us on a diverse exploration of the work of gardeners and landscape architects past and



**TOP:** Mirror-image borders in Hampshire, with purple nepeta, carmine-red geraniums, and yellow thalictrum. **ABOVE:** With a 16th-century house as backdrop, a bright flower border in yellow and blue is planted in the walled garden.



**ABOVE LEFT:** When a new house was built at Eaton Hall, Cheshire, England, a contemporary designer reworked the Victorian terrace garden to create this rose garden, a geometric *partèrre* of hedged enclosures. **TOP RIGHT:** Part of Vita Sackville-West's South Cottage Garden at Sissinghurst: "as much a cottage garden as Marie-Antoinette was a milkmaid." **ABOVE RIGHT:** The White Garden at Sissinghurst. **BELOW:** At Herefordshire, auriculas grow in terra-cotta pots.

"The dynamic of growth and decay is inexorable . . . plants blossom and flourish as leaves on a tree. They also wither and perish."

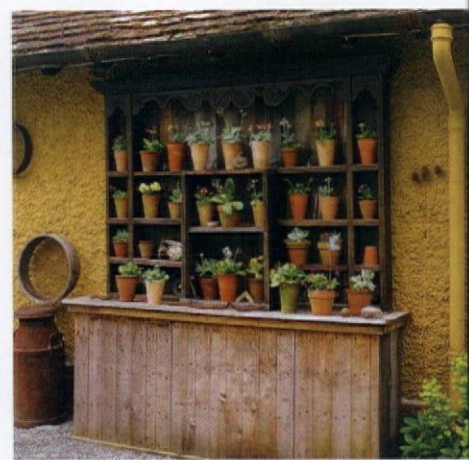
present. And it is diverse: think of English knot gardens and naturalized meadows, landscape parks and herb gardens, woodlands, urban roof gardens, and lush herbaceous borders as well as minimalist plantings and Anglo-Japanese gardens.

The author says she intended to produce an approachable introduction to the English garden, not a schol-

arly work. She's done a wonderful job, managing to keep the reader's interest high while supplying useful tips and an intelligent reading of the long history (and thus changes) in some of these gardens. The writing is entertaining but also has a real-world helpfulness: "Galvanized steel planters, for example, mean modern, urban, even edgy, while stone (or Haddonstone) fat-bellied Grecian urns suggest period, traditional, even landed. . . terra cotta is particularly versatile and perhaps also the most classless. It can be workaday but handsome when it is a rhubarb forcing pot, or elaborate and self-confident if it is a large pot ornamented with Italianate loops and


swags." (For those looking for scholarly historical documentation, Buchan supplies a bibliography.)

Organization by garden style makes a vast subject more approach-





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**ABOVE:** A sophisticated contemporary cottage garden in pastels, at an old house in Wiltshire. **LEFT:** A "thrilling midsummer planting" in Yorkshire combines flat-headed achillea with allium globes.

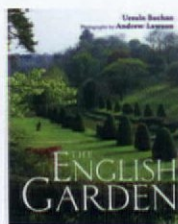
able. Chapters cover the formal garden, the landscape tradition, ornamental gardens, even Modernism and the New Naturalism. Themes include color, water, ornament, foreign influences, the kitchen garden, and roses. Recognized "styles" are represented, including the Tudor, the French, and the Dutch, as well as the landscape tradition of the 18th century, the Victorian bedding-out fashion, the Arts and Crafts garden, and the 20th century cottage garden. There are a lot of flowers.

This is an excellent capture of the English garden at the turn of the 21st century, in its historical context, seen through examples either typical or exceptional, most of them open for visitation. ✦

REVIEWED BY PATRICIA POORE

### The English Garden

by Ursula Buchan;  
Frances Lincoln, 2006.  
Hardcover, 240 pages,  
\$50. Through  
your bookstore.



*Two other recent and important garden books will be of interest.*

### American Gardens, 1890-1930:

Northeast, Mid-Atlantic, and Midwest Regions  
by Sam Watters;

Acanthus Press, 2006.

Hardcover, 295 pages, \$75.



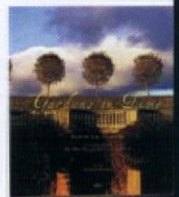
Historic photos taken during the golden age of American estate gardens document all aspects of them, providing endless inspiration for garden design today. Gardens and landscapes by Charles Adams Platt, the Olmstedes, Beatrix Farrand, and 60 others. See borders, rose terraces, allées, pergolas and arbors, and pools in gardens from the modest to the spectacular.

### Gardens in Time

by Jacques Bosser;  
photography by  
Alain Le Toquin.

Harry N. Abrams, 2006.

Hardcover, 328 pp., \$60.



Lavish color photographs take us on a garden tour organized by chronology, starting 2000 years ago; this oversize book is an ambitious "survey of the greatest gardens of all time as seen through the eye of one photographer." Gardens include those of the East, of the Roman Empire and medieval, Renaissance, and Baroque Europe, in England and Spain and California.

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# DIALOG

back&forth

## PRACTICAL KITCHEN RULES

I AM IN THE FINAL STAGES (or throes) of restoring the kitchen and butler's pantry in my 1915 Foursquare and have relied upon Jane Powell's book *Bungalow Kitchens* to inspire and guide me. [OTHER VOICES: "Hand-wringing with an Expert," April 2007, p. 36] I find it comforting and amusing that Ms. Powell has difficulty making decisions about her own kitchen. Did I mention that I'm an interior designer? You'd think this would be easy for me, too, but it hasn't been!

After agonizing over every detail, I finally have found peace (well, almost). I've adopted the pragmatic approach that my Italian ancestors took to every aspect of life, including kitchen design: If it works, don't replace it. If you see something you love, buy it. If you find something that will make your life easier, such as a dishwasher, and you can afford it, buy it and fit it into your existing kitchen. You see such kitchens all over Europe and I find them charming. They have one foot in the past and two toes in the present.

After researching my kitchen, I decided to restore it to its 1915 architecture and then think about what my grandmother would have done about the rest. The wood floor is original; the layout, cabinets, countertops, and lighting look original (if it works, don't replace it). But I also have a 1930 gas range and a '40s GE refrigerator I am willing to defrost, and

a new dishwasher and convection oven. I think Nonna would approve.

—ROSEANNE BELL, *via email*



## ON SHELLAC AND LACQUER

I WANT TO RESPOND as a professional woodworker to a couple of points Dan Cooper made in his article [text continued on page 112]

**The luminous shine of lustreware comes from metallic pigments in the glaze; in these examples, gold produces the coppery-gold finish.**



## Would you tell me more about lustreware pottery?

I was intrigued by the collection of lustreware displayed on p. 33 of "Kitchens in Black & White" in the February 2007 issue. What is lustreware, and is it widely available in this country? —ANNE ARNOLD, COLUMBIA COUNTY, NEW YORK

**C**OLLECTOR Catherine Lundie, the owner of that kitchen, replies: The production of English lustreware (also spelled "lusterware") dates to 1805; it was immensely popular in America through much of the 19th century. This charming pottery still appeals today, with its wide spectrum of colors and glazes that mimic the sparkle of polished metal. That was, in fact, the point: lustreware was a mass-market product—the poor man's alternative to silver and copper wares.

Lustreware is earthenware that's usually fired with an initial white tin glaze, then washed with metallic pigments and re-fired to yield the trademark lustrous finish. Depending on the pigments in the final glaze, pieces are generally categorized as silver, copper, or pink.

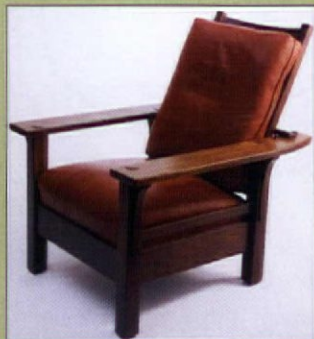
A platinum glaze gives silver lustreware its unique, silvery finish. The red-gold highlights on copper lustre come from gold in the glaze. Pink lustre also receives a gold glaze, but it's brushed over a white clay body, producing the pinky-gold effect. Bands of color, abstracts, florals, and unsophisticated scenes appear on some pieces, while others sport motifs embossed in clay, then hand painted.

Look for lustreware at antiques shops, online auctions, and flea markets. Pink lustre, the most affordable, can still be found for less than \$50. In the U.S., silver lustreware is least common and commands a greater price. Large commemorative items, of which there were far fewer in a production run, can cost \$1,000 or more.

Lustreware was seldom marked by its manufacturers, so it's good to know that a law required all post-1891 ceramics to be marked "Made in England." The earlier the piece, the more valuable it is.

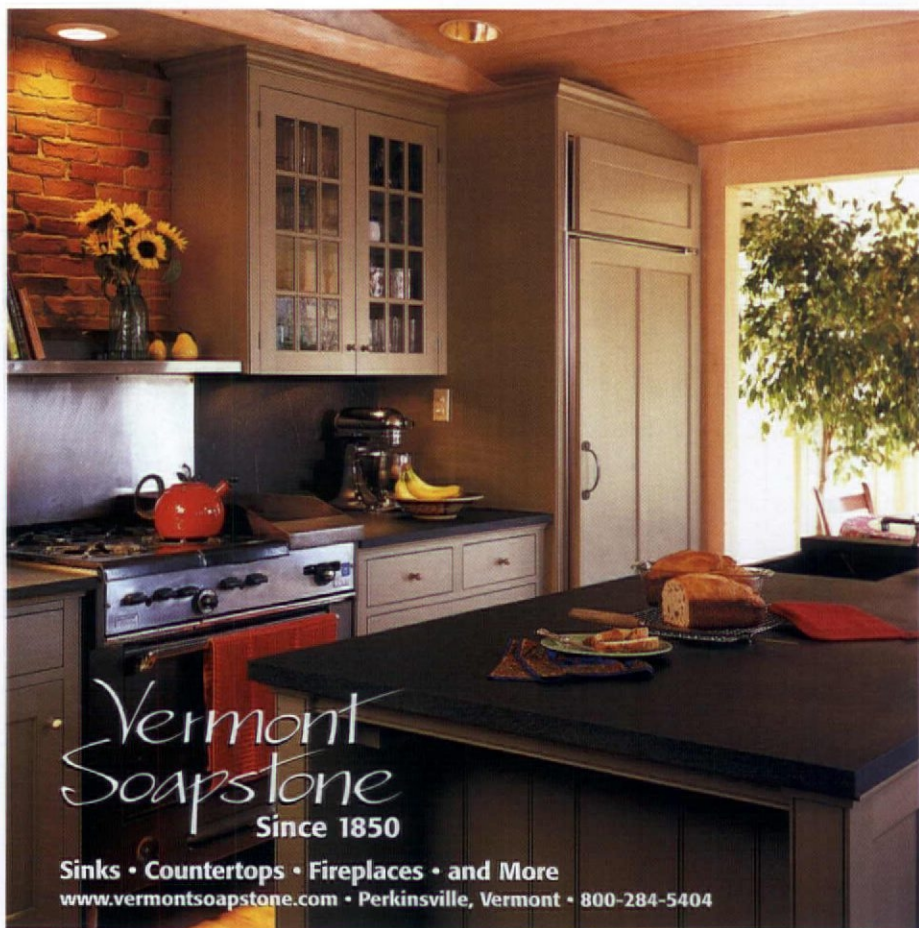
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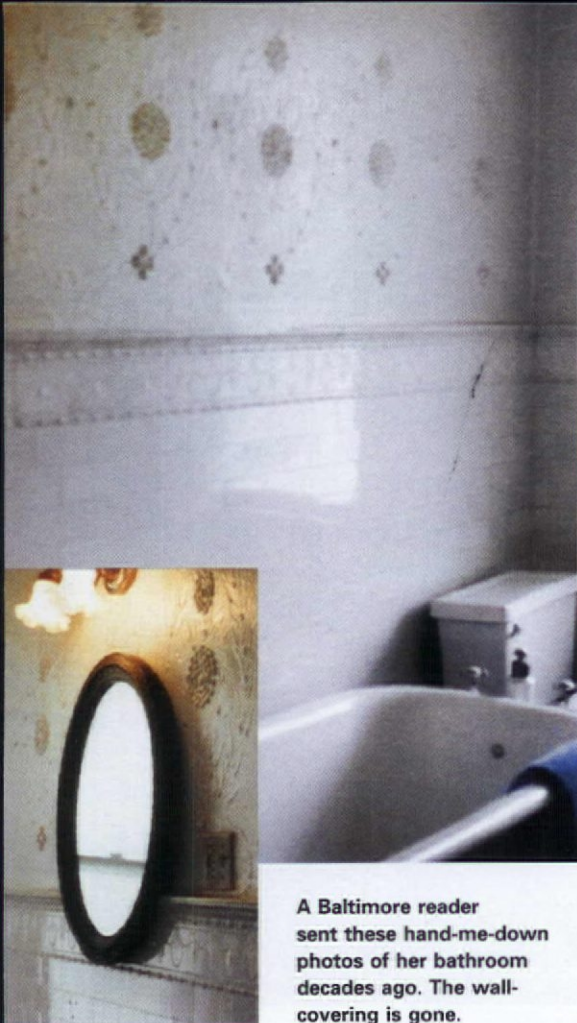


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A Baltimore reader sent these hand-me-down photos of her bathroom decades ago. The wall-covering is gone.

## What is this decorative material?

As a devout subscriber since your magazine's inception, I'm writing to ask for your help in solving a mystery. The photographs [left] show what was the only bathroom in our ca.1895 Colonial Revival home in Baltimore. The decorative wall covering was removed by the folks from whom we bought the house, and they identified it as Lincrusta. Apparently, the material was damaged by plumbing leaks from the third floor during the property's time as apartments, and the previous owners concluded that it was beyond salvaging. Can you identify the material? —ANN-MARIE CODORI, BALTIMORE, MARYLAND

The classical embossing or appliqué on the bathroom walls created a lovely setting along with the wainscot's lacy border tiles. Too bad the wall covering is gone, but damage from leaks is common. It well may have been Lincrusta: similar to linoleum, the material is water- and impact-tolerant. It probably was not Anaglypta, a similar but cheaper material made of compressed cardboard. The other possibility is that it was a sheet material with plaster or compo (composition) ornament. (Victorian ornament came in all sorts of media and price ranges. My 1898 brownstone in Brooklyn, for example, had a textured-pattern plaster in the stair hall, probably applied with an embossed roller by the finish plasterer, as well as a glued-on compo swag motif in a bedroom frieze.)

Lincrusta is still made in England and is available through U.S. distributors. A good online purchasing site is [fyhome.com](http://fyhome.com), which shows many different patterns of Anaglypta and Lincrusta for dadoes, friezes, borders, and walls, as well as installation instructions. —PATRICIA POORE

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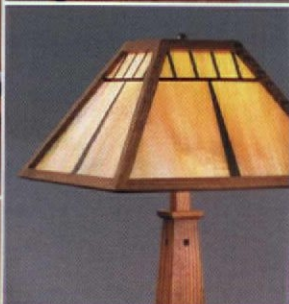
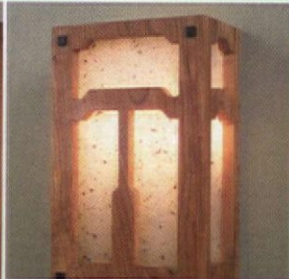
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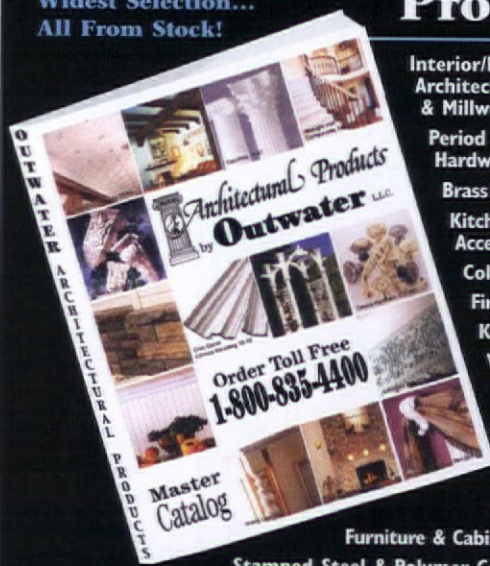
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on finishes [“Choosing the Proper Wood Finish,” April]. First, his comments about polyurethane are only partially correct. Oil-based polyurethanes can be applied over shellac if the shellac is properly prepared by scuff sanding and if all the dust is removed. Two or three coats of satin polyurethane, applied thinly and with care, will not look “wet” or plasticky and can turn an authentic-looking shellac finish into a practical alternative for cabinets, furniture, and trim. I will have an article on this technique in the Finish Line section of *Fine Woodworking* this summer (scheduled for issue #193).

Also, the most important reason to avoid lacquer on floors is that it's simply not durable enough for this use. One really great floor product not mentioned in the article is Waterlox tung oil, which I used on my hardwood floors. It produces a highly durable and absolutely beautiful finish.

—NANCY HILLER  
Bloomington, Ind.  
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### What about farmhouses?

I would like some information on what a late 1800s farmhouse would look like. My wife and I are remodeling our kitchen and would like to have it look like an old farmhouse kitchen, within some limits. I can't seem to find any catalogs with items to purchase from that period or style. Do you have any ideas? —BRET AND CHAR, VIA EMAIL

**M**any rural or vernacular houses are not of a distinct architectural style. There is little documentation of how they looked in the past and not much coverage of them in today's magazines. But “trickle-down decorating” is a long tradition; the not-so-wealthy and those outside of city centers emulated what they saw in ladies' and architectural magazines. The late-1800s farmhouse kitchen would have been outfitted for the farm wife, rather than for servants as in the city. The stove was central; flooring might be softwood or real linoleum; the enameled sink was large; a center dining table also provided a worktop. Board walls or wainscot are more likely than tile. The house undoubtedly had a cold pantry and a china pantry or cupboard.

**What's in a Name?** I inadvertently changed furniture artisan Rob Hare's first name to David on p. 18 of the April 2007 issue. I hope you were able to see his work firsthand at the Philadelphia Invitational Furniture Show in March, where he was one of more than 100 juried exhibitors. If not, you can view his portfolio at [robhare-furnituremaker.com](http://robhare-furnituremaker.com) —MEP

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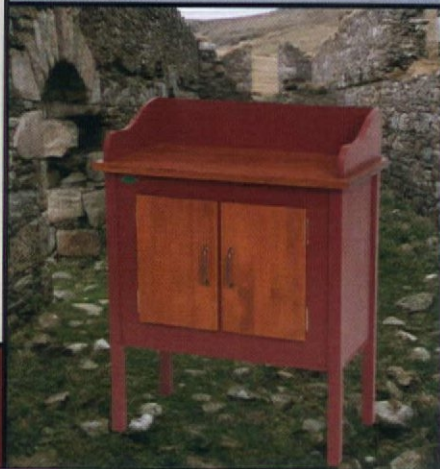
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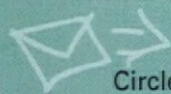
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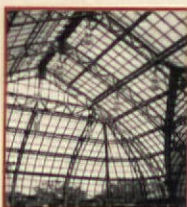
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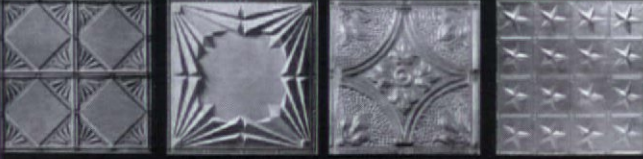
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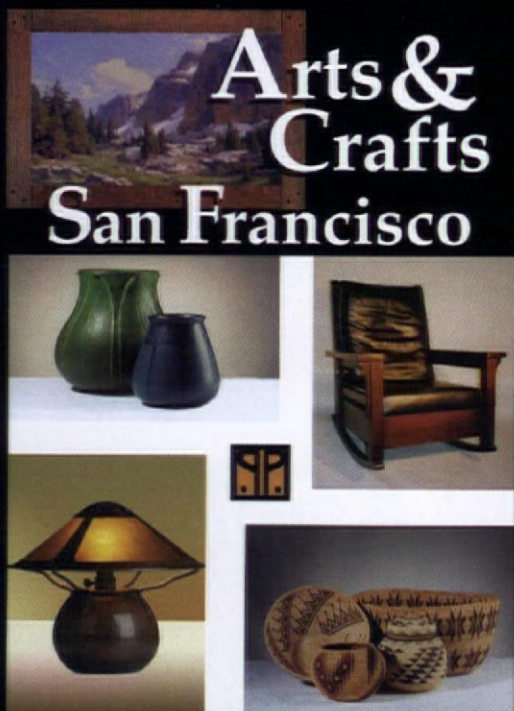
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### More Than Halfway pp. 30-34

#### Repair and refurbishment of vintage

#### refrigerators: Antique Appliances:

antiqueappliances.com, 706/782-3132 •

Roseland Icebox Co.:iceboxes.com 877/ICE-

BOXES • Twentieth Century Appliance

Restorations: monitortop.com, 518/272-

7916 • **Reproduction iceboxes:** Roseland

Icebox Co.:iceboxes.com 877/ICEBOXES

• Van Dyke's Restorers: vandykes.com,

800/558-1234 • **Reproduction or old-**

**style refrigerators:** Big Chill, bigchill

fridge.com, 303/444-4050 • Elmira Stove

Works: elmirastoveworks.com, 800/295-8498

• Good Time Stove Co.:goodtimestove.com,

888/282-7506 • Heartland Appliances: heart

landappliances.com, 800/361-1517

• **Professional or European ranges and**

**stoves:** Aga Cookers: aga-ranges.com • Art

Culinaire/Lacanche: frenchranges.com • Five

Star Range: fivestarrange.com • Gaggenau:

gaggenau.com • La Cornue: lacornue.com

• Viking Range: vikingrange.com **p. 31**

Wolf: wolfappliances.com, 800/336-WOLF

• **West Dundee** offers The Mansion B&B, a 1907 Tudor-style home: themansionbedandbreakfast.com, (847) 426-7777.

• In **Mundelein**, go to the Round Robin B&B to stay in a 1907 late Victorian, named for the letters the innkeeper's family circulated for decades: roundrobininn.com, (847) 566-7664. • Wright fans can book the Wright-designed Robert B. Muirhead Farmhouse B&B in **Hampshire**: (847) 464-5224, muirheadfarmhouse.com. • "Folk Victorian style" is how the owners of the Victorian Rose Garden B&B in **Algonquin** describe their 1886 place: sleepandeat.com, (847) 854-9667. • Built circa 1900, the Bundling Board B&B in **Woodstock** is a stone's throw from the square made famous in the movie "Groundhog Day": bundlingboard.com, (815) 338-7054.

### Mid-century Modern pp. 69-73

Design and cabinetmaking by Nancy Hiller, N.R. Hiller Design, Bloomington, IN: nrhillerdesign.com, (812) 825-5872

### Baskets, pp. 86-92

**American Baskets: A Cultural History of a Traditional Domestic Art** by Robert Shaw and Ken Burris (Clarkson Potter, 2000)—of North American basketry: Native American traditions (beginning in Alaska with the Aleuts) to immigrant contributions (the Shakers, Nantucket, Appalachia, and the Gullah culture on the Southeast coast).

**Woven Worlds: Basketry from the Clark Field Collection** by Lydia L. Wyckoff (Philbrook Museum of Art, 2001)—documents the museum's collection.

### Chicago Suburbs pp. 48-52

**Bed & Breakfast** To get inside even more old houses, stay at one of Chicagoland's bed-and-breakfast inns. In **Geneva**, you can settle into the 1902 Colonial Revival mansion called the Oscar Swan Country Inn. It is within walking distance of Geneva's historic residential district and Third Street, which features home-decor shops: oscarswan.com, (630) 232-0173. • Like Oscar, **Naperville's** Harrison House, a 1904 Foursquare, is an easy walk to downtown shops and restaurants: harrisonhousebb.com, (630) 420-1117.

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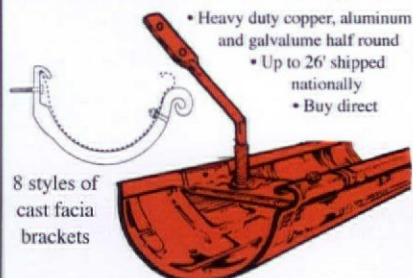
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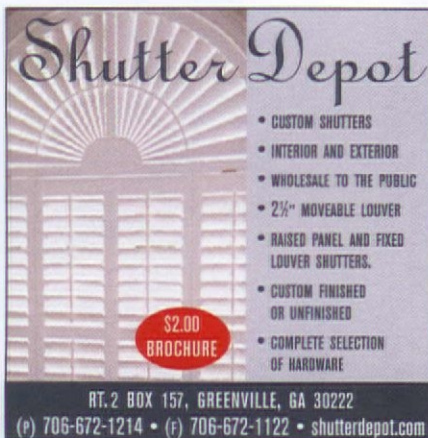
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AN ONGOING CONTEST: SEND PHOTOS OR JPEGs TODAY

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

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

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

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

### MAIL TO:

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# INSPIRED BY



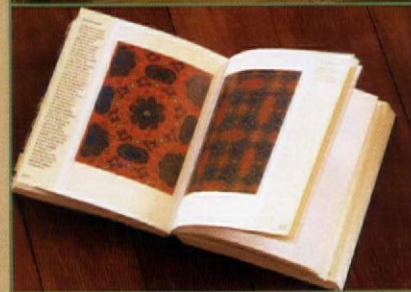
**W**E PURCHASED our 1887 Eastlake-style Victorian house eight years ago. Having studied Victorian designers such as Christopher Dresser, I tried to stay true to the period. My primary focus has been on the fine art of stenciling. That was originally a budgetary decision on my part, as I couldn't afford the hand-silk screened wallpapers by manufacturers including Bradbury and Bradbury, which I so loved. [bradbury.com] At first I mixed wallpaper with mass-produced stencil designs. At this point I do the whole design myself.

I have always been intrigued by exotic 19th century Moorish parlors. When it came time to do our second parlor, I decided to give the room a Moorish (Islamic, geometric) theme. I based this ceiling design on a plate out of Owen Jones' 1851 *The Grammar of Ornament*; the design originated from the Alhambra's Court of Lions. I mapped out the basic interlinking motifs on the computer, transferred them onto the ceiling, and cut stencils. The stenciled peacock frieze comes from an Indian fabric design. The

wallpaper is from Burt Wall Papers [burtwallpapers.com]. It's appropriately titled "The Alhambra." Finding lamps, textiles, art, and knick-knacks for this look has been especially fun.

Since buying our old house, I have combed your every issue, and found many inspirational articles. Your article in the March 2001 issue on Frederic Church's Persian fantasy house Olana was most inspiring!

—LISA KLOFORN, ALAMEDA, CALIF.



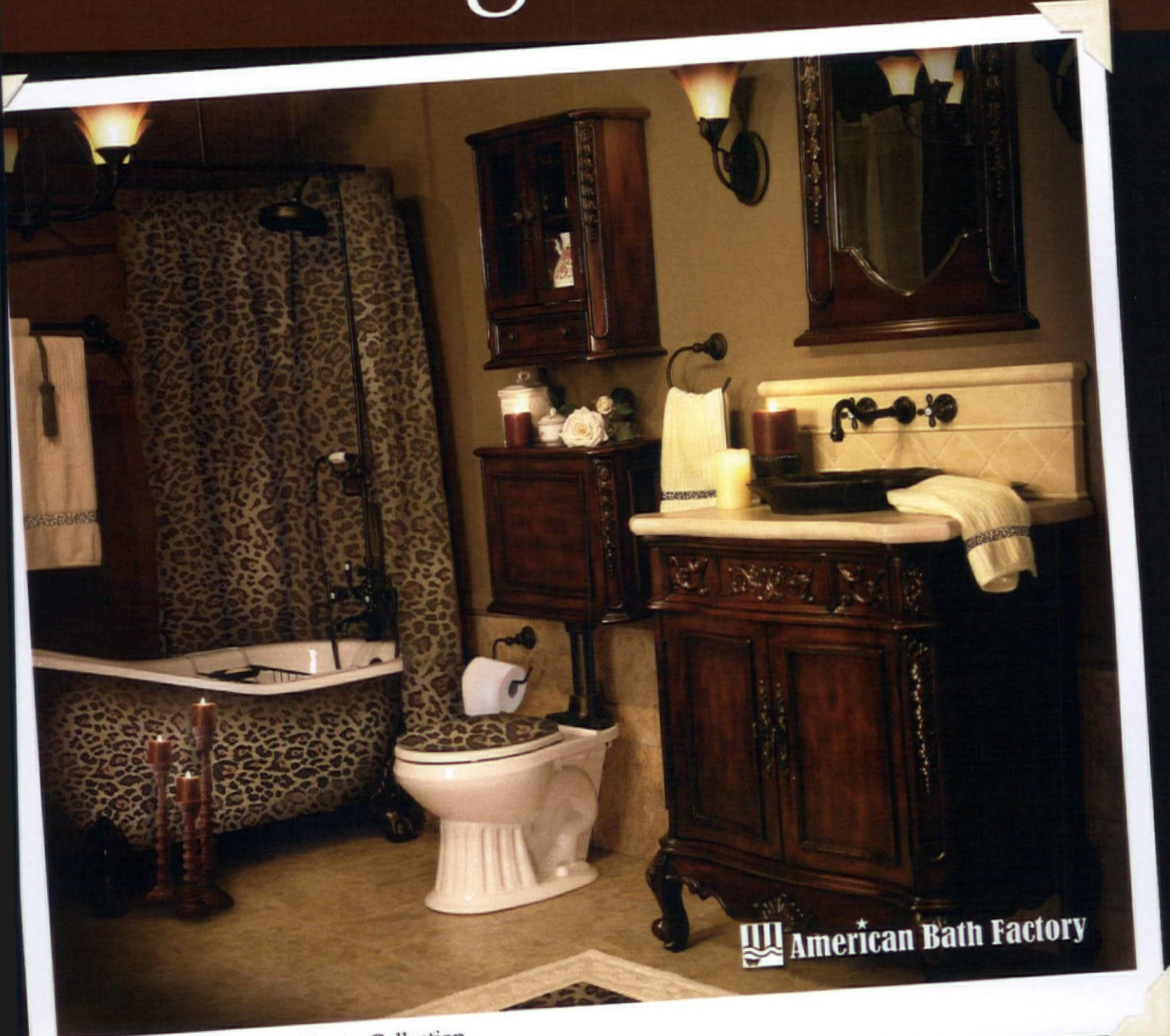
**TOP LEFT:** Homeowner Lisa Kloforn, a devoted student of Victorian design, adapted period designs for her wall and ceiling decoration. The house is an 1887 Stick or Eastlake-style Victorian. **TOP RIGHT:** The second parlor exhibits Moorish inspiration. Wallpaper is called "The Alhambra"; the ceiling and frieze were stenciled. **ABOVE RIGHT:** A color plate from Owen Jones's *The Grammar of Ornament*, which is still in print in a paperback version.

OLD-HOUSE INTERIORS (ISSN 1079-3941) VOL. XIII, NUMBER 3 is published six times per year for \$26 by Gloucester Publishers, 108 East Main Street, Gloucester, MA 01930. Telephone (978) 283-3200. Subscriptions in Canada are \$35 per year, payable in U.S. funds. Periodicals postage paid at Gloucester, MA 01930 and additional mailing offices. Postmaster: send address changes to *Old-House Interiors*, P.O. Box 56009, Boulder, CO 80328-6009.



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