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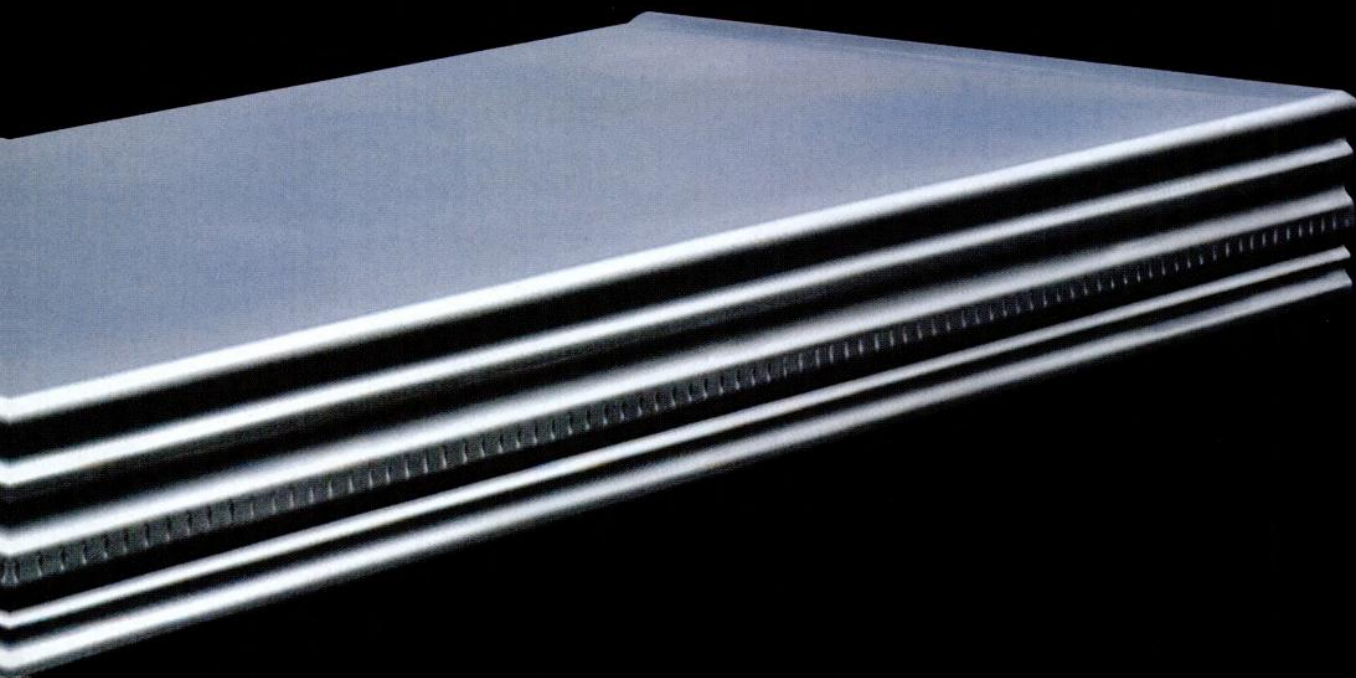
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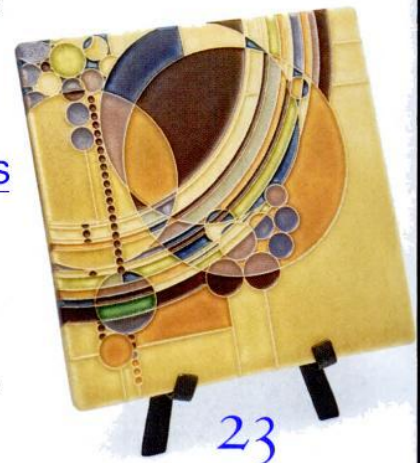
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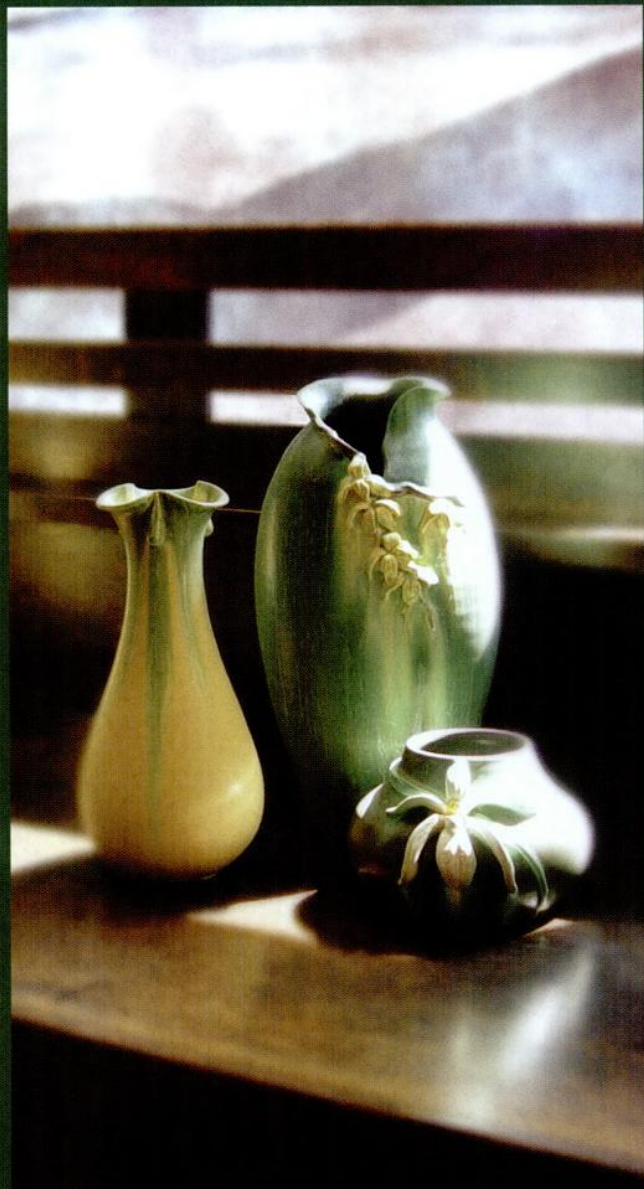
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The contentment of good work

“**A**RE YOU HAPPY, MOM?” Will blurted one sweltering night, flopping into a chair in my bedroom after his shift at the restaurant. (For him this was the teenage summer of passage into awareness of the unfair world: gritty advice from men in the kitchen, paying for a rumpled fender, a broken jaw from intervening in an unfair fight, a friend in the hospital.) He thinks I cannot be happy, because I yell about the state of his room—and I’m getting old, and I was unwillingly divorced, and I have business challenges.

“Happy?” I repeated. “Yeah . . . over time, yeah. I wish my feet didn’t hurt, I wish your dad hadn’t left. But I have you and Peter, I live where I want to, I’ve got wonderful work that I’m good at. That’s happiness.”

My greatest wishes for my children are that they find work they love and that they live in a real place. Realizing that, I see why I love my job after all these years. Our content and contributors are all about good work and a place in the world. Every day I hear from people who are fully engaged in making beautiful products, rescuing buildings, creating homes. The magazines are filled with good work—work that emanates from historical perspective, discernment, an earned set of skills, love of place and family, a desire to leave the world (or at least the house) better than you found it.

An old house, and a new one deliberately designed and crafted, creates its own “place” within its walls. And the occupants’ finely tuned aesthetic can’t help but extend to the wider place, the street or the neighborhood or the community they’ve chosen. Through my work, I’m privileged to still live in a world of main streets, not highway malls; creative expression, not the lowest common denominator. As long as I can live here, I’m happy enough.



Patricia Johnson



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Scandinavian Rebirth

Josef Frank's textiles are so of the moment you'd never guess most date to the 1930s and '40s. Vivid and colorful, they're also incredibly hot: this spring, the mainstream retailer Anthropologie launched a line of furniture upholstered in reproductions of Frank textiles, introducing the designer to a broader audience. "People just absolutely go crazy for these fabrics," says Lainey Giffen of Just Scandinavian,

(justscandinavian.com), a boutique retailer in New York where authentic versions of Frank's textiles have been flying out the door (at \$240 per yard) for more than a year. "They're bright and they're fun and they're strong."

Although Frank (1885–1967) was an architect and designer who came of age in Vienna during the Wiener Werkstätte period, he is most closely associated with Swedish Modernism.

After moving to Sweden in 1933, he began turning out memorable designs for Svenskt Tenn (svenskttenn.se), notably the Liljevalch sofa (1934). Fluid, organic, and brilliantly tinted in the colors of nature, his fabrics seem downright antithetical to the Bauhaus movement. Remarkably, Frank's textiles also play well with others, reflecting the designer's admonition to "mix, mix, mix," Giffen says. —MEP



LEFT: A Josef Frank floor lamp with "Manhattan" shade is \$1,100 from Just Scandinavian. **BELOW:** Frank's Aralia pattern reflects the designer's passion for botany.



PROFILE

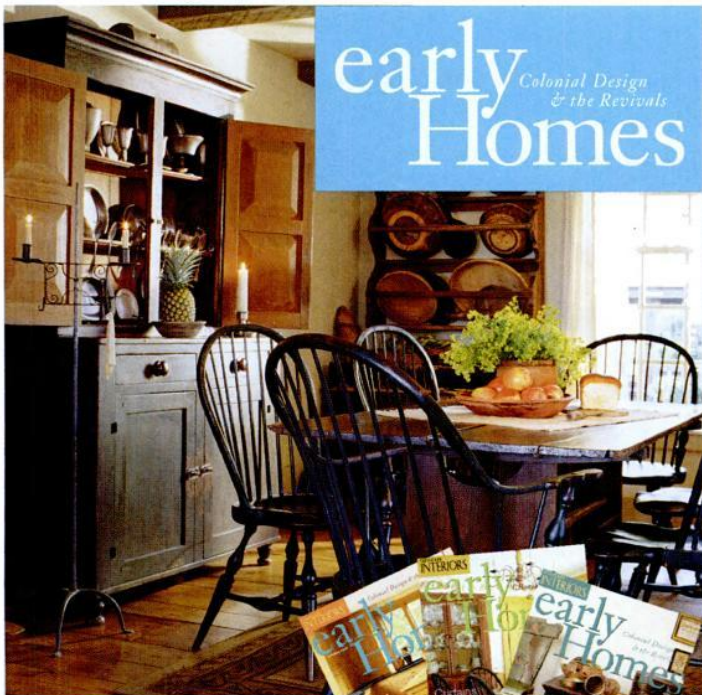


What were you doing when you were 25? **ANITA KEALEY**, already a graduate of Parsons School of Design in New York, was buying a neglected 15,000-square-foot Richardsonian Romanesque commercial building in downtown Sioux Falls, South Dakota. "I had people laugh at me until about three years ago," says Anita, who sometimes wonders if the building was the reason it took her so long to marry. "It was the longest relationship I had," she says. ■ As buildings go, this one is certainly worthy. Constructed of granite and locally quarried Sioux quartzite in 1889, the building needed pointing and chemical cleaning to remove paint. Kealey restored from the ground up, managing all the leasehold retrofits in order to control the quality of construction. "Every penny I'd get for rent, I'd put right back into it," she says. The building now houses a coffee bistro and several small companies, including Kealey's design firm, The Design Studio (thedesignstudioinc.com). Anita and her husband of three years share the third floor. In her spare time, Kealey designs ball gowns—but she likes to keep that quiet. "In the Midwest, you're not supposed to have more than one ability." —MEP

ABOVE: Anita Kealey outside the restored building (right). **LEFT:** The mantel in the penthouse library, salvaged from a vault in the building, is finished with Motawi tiles (motawi.com).



“ A home does not need to be planned down to the smallest detail or contrived; it should be an amalgam of the things that its owner loves and feels at home with. ” —Josef Frank, in the design magazine *Form* (1958)



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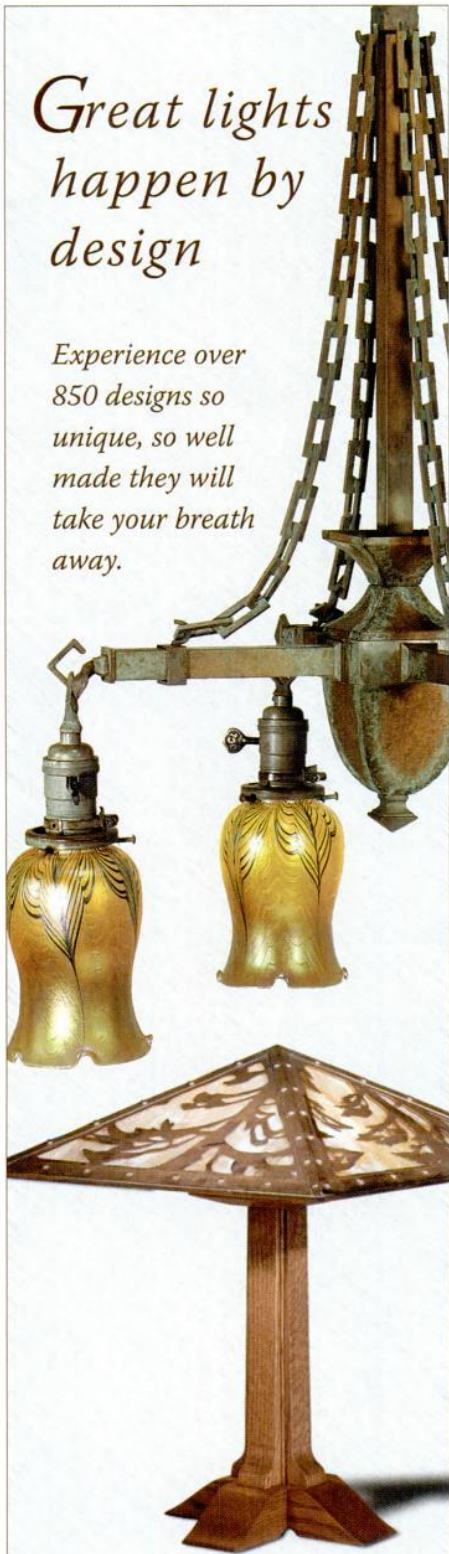
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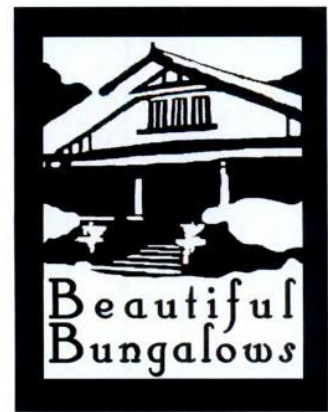
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In the Nabe

What better way to experience an unexplored place than that old favorite, the house tour? Saint Paul's stunning **Ramsey Hill** neighborhood gets the ball rolling Sept. 16 with tours of 15 impressive homes. Many are on Summit Avenue, the longest and best-preserved Victorian boulevard in the country (ramseyhill.org). Historic Seattle's Bungalow Fair (Sept. 27–30) includes a guided tour of the **Ravenna** neighborhood on Sept. 30 (historicseattle.org). Unless you're an Indianapolis native, you probably haven't heard of **Broad Ripple Village**, which opens doors to 10 homes built between 1910 and the 1930s on Sept. 29 (discoverbroadripplevillage.com). Pleasant Home, George Maher's 1897 Prairie Style landmark, is the starting point for Beautiful



Bungalows in **Oak Park**, Illinois, on Oct. 7 (pleasanthome.org). Craftsman Weekend in **Pasadena** (Oct. 16-17) offers house tours galore, from neighborhood walking tours to the "official" Craftsman homes tour; plus excursions to Ultimate Bungalows all over LA, including the nearly intact Caroline DeForest House, the Jennie Reeve House in Long Beach, and Sam Maloof's home in Alta Loma (pasadenaheritage.org).

Open House Planning a visit to Frank Lloyd Wright's Fallingwater? Now you can actually sleep in a house designed by the master architect or one of his apprentices. Anchored by the Duncan House, a 1957 Usonian design relocated from Illinois, the newly established **Polymath Park Resort** in Acme, Pennsylvania, offers mid-century lodging about 15 miles from Fallingwater and 30 from Kentuck Knob, both of which offer public tours. Two other houses on the 125-acre property—Balter House (1964) and Blum House (1965)—were designed by Peter Berndtson, one Wright's first apprentices. The Duncan House was meticulously reassembled, including the mahogany siding and paneling, 1950s kitchen appliances (which guests aren't allowed to use), and furnished with original Danish teak furniture. For \$345 to \$535 per night, guests have the exclusive use of either the Duncan House or Balter House. Duncan House is also open for tours on certain Sundays throughout the year. Polymath Park Resort, (877) 833-7829, polymathpark.com



ABOVE: The Duncan House was relocated from its original site to the Laurel Highlands. **LEFT:** A tile detail in the Duncan House bathroom. **RIGHT:** Wright liked to extend the flow of building materials from interior to exterior.

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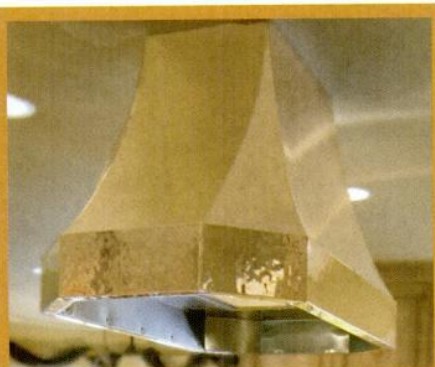


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Artistic Furniture

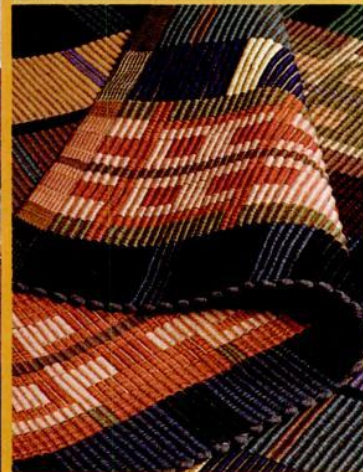
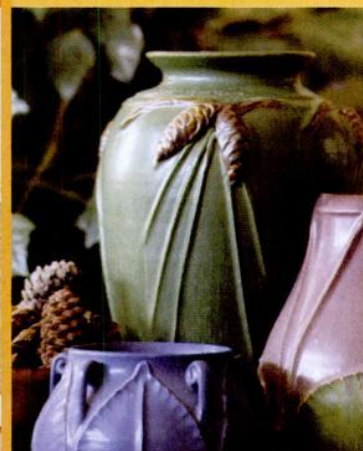
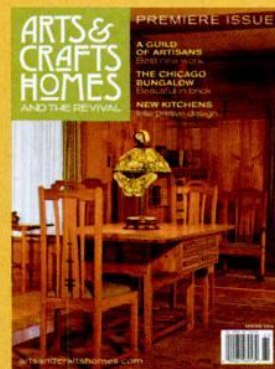
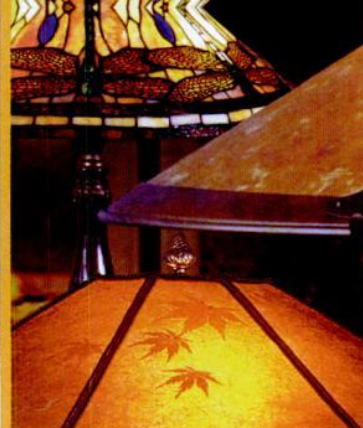
Back in the '70s, any hippie could throw a pot or slap together a few sticks and call it "artistic." The artisanal furnishings market has matured a lot since then—so much so that we've entered a new "Guided" age, if you catch my drift. See what's fresh and beautiful at two venues this fall: the Fine Furnishings & Fine Craft Show in Milwaukee, Sept. 29–30, and its East Coast parent, Fine Furnishings & Fine Craft Providence, Oct. 26–28. Both offer the finest studio furniture, textiles, ceramics, and other furnishings made today. Many pieces are for sale, or bring your room measurements and spec the one-off bedroom suite you've always wanted. Drop by the booth for *Old-House Interiors* and *Arts & Crafts Homes* at both events and say hello. (401) 841-9201, finefurnishingsshows.com —MEP



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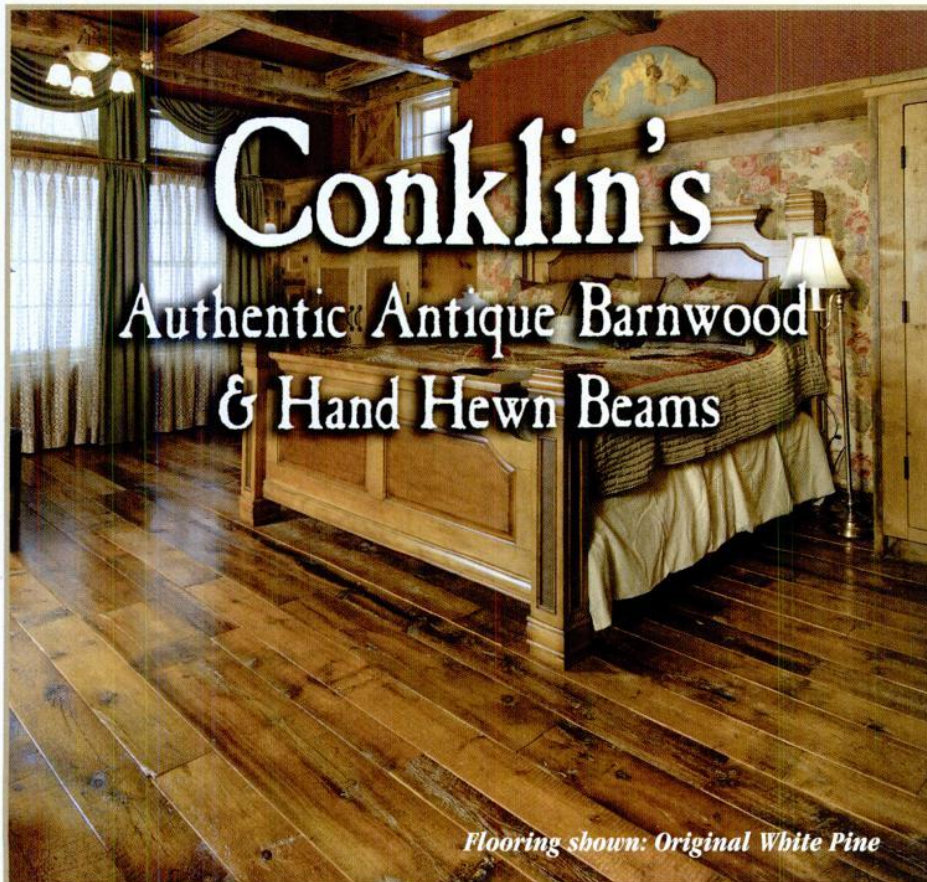
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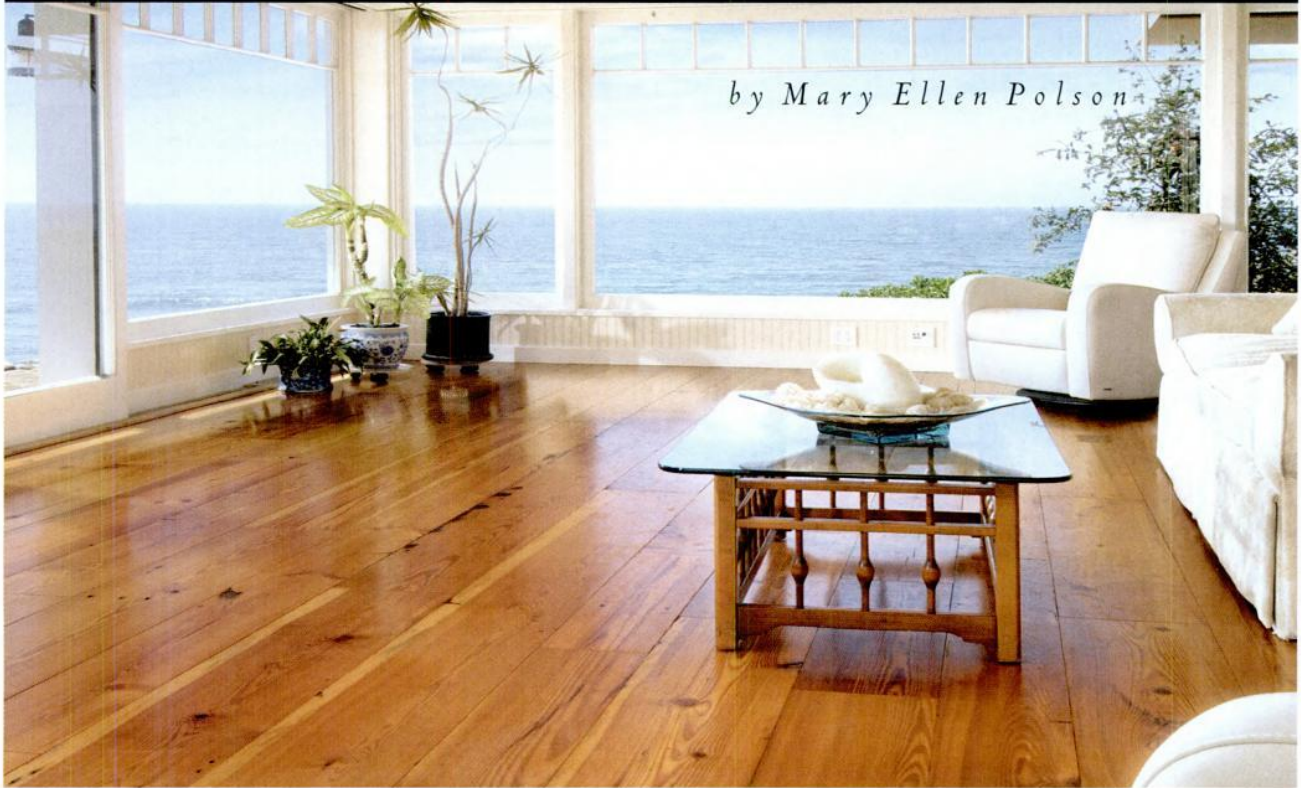
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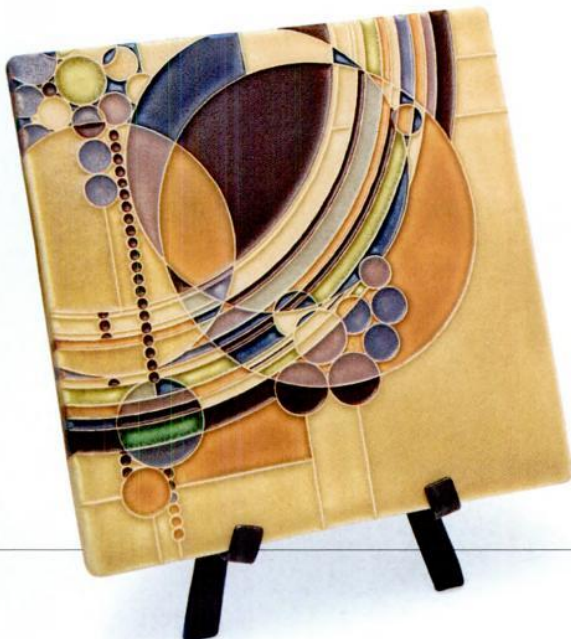
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March Balloons is one of several new Frank Lloyd Wright-inspired tiles launched in August. Shown in the oak colorway, the tile is 8" x 8". It retails for \$130. Easels are \$15. Or order in a Prairie Style frame for \$202.50. From Motawi, (734) 231-0017, motawi.com

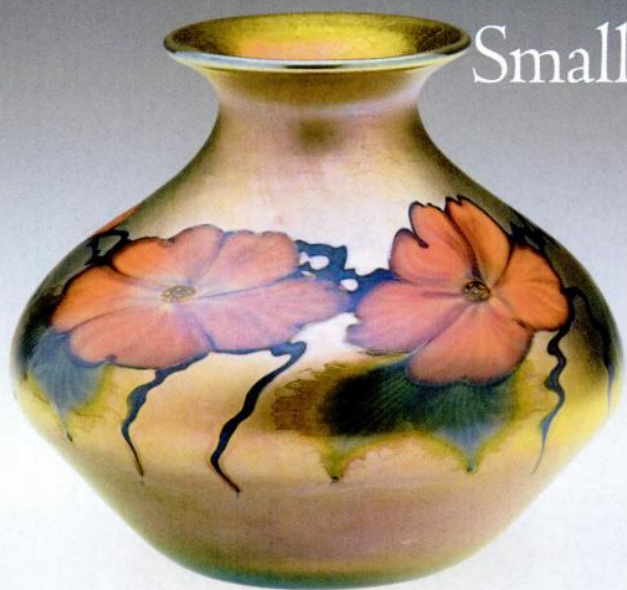


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♦ Draped Luxury

Drawn from 18th- and early-19th century textiles, fabrics in the Nureyev collection include Villiers, a Rococo-style drapery fabric with an ombre stripe. In viscose and silk with a 30½" repeat, it's available in five colorways. To the trade only from Zoffany, (800) 395-8760, zoffany.com

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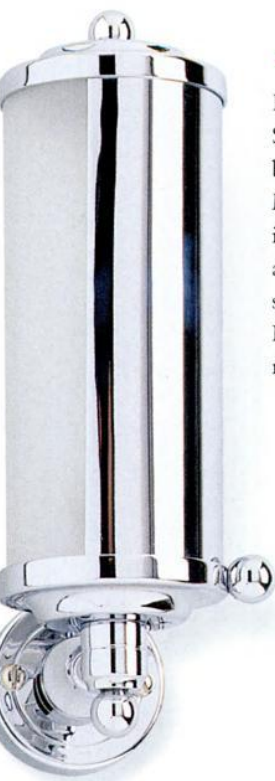
Lundberg Studios is one of the finest producers of Art Nouveau art glass in the country, creating treasures like the orange hibiscus-on-gold saucer vase. The piece is 5½" high and 6" wide. It sells for \$508. Contact (888) 423-9711, lundbergstudios.com



Hula Party ◆

One version of this swinging mortar and pestle set has a secret compartment to keep peppercorns or herbs handy.

Designed by Susanna Vesalainen of Finland, Hula retails for \$70. Not yet available in the U.S., order directly from JuJu Design Party, +358 40 522 9040, jujudesignparty.com



◆ Deco Flair

Inspired by Art Deco pieces, the Swivel bathroom scone is made by Besselink & Jones in the U.K. Measuring 9" high and 3½" deep, it has a frosted glass shade and a nickel-plated brass finish. The scone retails for \$1,100 from Nicholas Antiques, (212) 688-3312, nicholasantiques.com



Aesthetic Aluminum ◆

The Victorian Collage and Crosshatch Circle switchplates are made of recycled cast aluminum with a pewter finish.

The single-toggle plate is \$22, while the double sells for \$36. (Push-button versions are available, too.)

From Eleek, (503) 232-5526, eleek.com

Cat-tail Rings ◆

The Cat Tail salad server is one of artisan/designer Jonathan Simons' signature pieces. Made of cherry with flame-blackened tiger-stripe rings, the set is \$42. From Jonathan's Wild Cherry Spoons, (800) 776-6853 woodspoon.com



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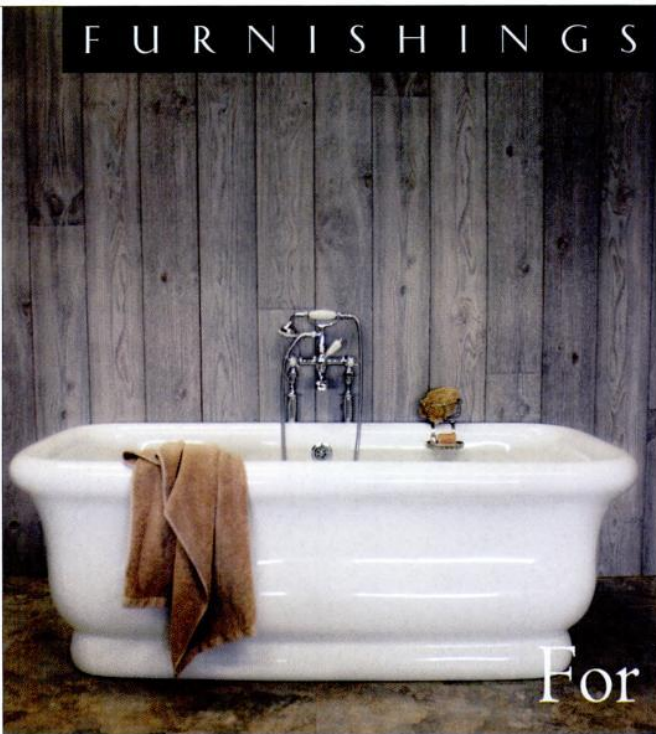
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The Roman tub is closely modeled on an original Fireclay bathtub. The Lucite-cast composition acrylic tub is 70½" long x 34" wide x 24" deep. The water depth is 15½". It retails for \$7,850 in pure white. From The Bath Works, (931) 381-5711, thebathworks.com



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Perfect Exposure

Early-20th-century tubs often had free-standing plumbing. Perrin & Rowe's "telephone hook" version is fitted with a wide spout and lever handles. It's priced from \$3,341 to \$4,004 depending on options. From ROHL, (800) 777-9762, rohlhome.com



Hand-Painted Roses

Melissa Danforth hand-paints sinks, tiles, and other porcelain fixtures to order. The "Fairy Tale of Roses" pattern on this pedestal sink is a custom design. A similar piece would cost about \$1,400. From Artful Sinks, (508) 990-0990, artfulsinks.com

Water on Tap

The Blancoterra single stem crook-neck faucet should look right at home in houses of a certain age. With twin levers in a stainless, satin nickel finish, it lists for \$495. (An oil-rubbed bronze version is \$565). From Blanco, (800) 451-5782, blancoamerica.com

◀ Clay and Bronze

Tiles in the Art Nouveau series can be ordered in either glazed ceramic or cast bronze. The 6" x 6" ceramics are available in several earthy glazes for \$50 each. The bronze tiles sell for \$140. For a dealer, contact Lewellen Studio, (360) 647-7050, lewellenstudio.com



High-tech Holophane ▶

Now you can get classic Holophane prismatic light fixtures as part of a high-tech, low-voltage suspension system. The Mini Pullman costs \$295 to \$315 when used as part of a proprietary MonoRail system. (MonoRail and hardware are additional.) From Wilmette Lighting Company, (847) 410-4400, wilmettelighting.com



Ellis Reinterpreted ▶

Featuring beautiful inlays made popular by Harvey Ellis around 1904, the America's New Mission bed designed by Ron Cossier comes in quarter-sawn oak with copper, aluminum, and exotic wood inlays. Suggested retail for the queen size is \$5,036. From Harden, (315) 245-1000, harden.com

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Designer Amish ▶

From Denyse Schmidt's couture line, Tulip Tree is hand-appliquéd and -quilted by Amish women in Minnesota. The four trees "grow" toward the center, while quilted rings radiate outward. The quilt is \$5,200 in queen size. From Denyse Schmidt Quilts, (800) 621-9017, dsquilts.com





◆ The Artful Window ◆

Jeld-Wen's custom wood windows come with a full range of options and woods, plus a 20-year warranty. Pricing for the 5' diameter window with rose inlay (shown) begins at about \$5,000. From JELD-WEN Windows & Doors, (800) 535-3936, jeld-wen.com

◆ Old Lace ◆

Old Colony is from a new line of Madras lace curtains featuring interpretations by Laura Wilder, Dard Hunter, and Yoshiko Yamamoto. The all-cotton panels are available in lengths up to 72". Prices range from \$149 to \$189 per panel. From Cooper's Cottage Lace, (866) 579-5223, cottagelace.com

◆ Candy Colors ◆

Bruce Winn and Michael Roseberry make both tile and serving pieces out of high-fire porcelain in 14 colors. Prices for their textural, low-relief tiles range from \$3 to \$12 each. From Roseberry-Winn Pottery and Tile, (401) 816-0010, roseberrywinn.com



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◆ Recycled Rustics ◆

Ron Baker designs rustic furniture from downed trees and other hardwoods that he mills himself. The carved bar stool features a hand-carved curly maple seat with juniper legs and supports. It's about \$380 from American West Designs, (320) 382-6653, americanwestdesigns.com

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Trendy...or Timeless?

A kitchen makeover is an expensive, time-consuming proposition. Do you really want yours to look dated in five or even 10 years? | **BY MARY ELLEN POLSON**

PERIOD-LOOK kitchen fittings are so popular that they've become mainstream. But 21st century intrusions abound, from appliances with built-in computer screens to the latest cabinet pulls. Which trends are most likely to stay the course, and which are likely to date a new kitchen in a skinny minute? Choose wisely, and your kitchen will always be in style.

The OVERALL LOOK

TRENDY: Sleek, "designer" kitchens that are either mostly dark or mostly light. It's hard to see what you're doing in a dark kitchen, even if it's well-lit (too much contrast), and unless you're Martha Stewart, most all-white kitchens quickly show dirt and grease.

TIMELESS: The black and white kitchen: black or dark cabinets with light counters, or vice versa. The contrast between dark and light gives the kitchen more visual depth, and it's restful. Wood has a place in almost every timeless kitchen: in the cabinets, on the floor, even on countertops. So does color. Don't be afraid

to specify cabinetry in a tint that's appropriate to the age or style of your house, even the rich blue-greens of the colonial era.

CABINETS & ISLANDS

TRENDY: Has the backlash against white cabinetry already begun? Other trends likely to die out in your lifetime: overly elaborate mouldings, fussy built-ins in odd places, kitchens so oversized that the work triangle is uncomfortably large, and islands that overwhelm the kitchen in size or style.

TIMELESS: Correctly proportioned raised- and flat-panel cabinetry should endure in homes built before 1945. Functional built-ins with "legs" include pull-out drawers (actually a steal from 19th century pantries), open shelving (even older), and glass-front cabinet doors. Any island that is or resembles a large rectangular kitchen table will always be in style.

COUNTERS **TRENDY:** Granite is now so ubiquitous that it teeters between a classic and a cliché. The more

Generic white cabinets with little architectural detail will date quickly, but well proportioned flat-panel cabinetry from the turn of the 20th century should endure, as will hardware and lighting of the same era.





exotic the granite, the more likely it is to become yesterday's trend, especially if the color is unusual.

TIMELESS: Soapstone and slate have been used for work surfaces for centuries. Splashier stones will live on provided they are neutrals. Look for granites that resemble marble or limestone, blacks and dark blues that resemble soapstone or slate, and buffs and greys that complement your cabinetry. Follow the same rules for proven solid-surface materials like Corian and Silestone. In mid-century houses, Formica and other laminates in Retro patterns should be right at home for years to come.

BACKSPLASHES **TRENDY:** An unfinished backsplash in drywall white is hardly a trend, but they're far too common. The backsplash is one place you can use color! Other materials that won't necessarily wear well are backsplashes with too much relief near heavy work areas like the stove.

TIMELESS: In a word, tile. Depending on the style and age of your house, the choices range from early-20th-century classics like white subway tile to the fruit and floral-jazzed tiles of 1920s California to Arts and Crafts tiles in luminous, earth-tinted glazes. If you want artisan-made tile in a single color, be prepared for variations in tint and glaze thickness typical of handmade tile.

SINKS & Faucets

TRENDY: The farmhouse sink now appears in almost every imaginable guise, from hard-fired white porcelain to metallic finishes and concrete. Avoid sinks in dramatic colors and sinks of unusual shape (unless the sink is in an island or bar). Unless you are trying out for *Top Chef*, avoid pull-out

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- **NR HILLER DESIGN**
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- **QUALITY CUSTOM CABINETRY** qcc.com
- **SILVER LIGHT EDITIONS**
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- **TIMELESS KITCHEN DESIGN** timelesskitchendesign.net

SINKS & FAUCETS

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- **GROHE AMERICA**
groheamerica.com
- **HARRINGTON BRASS WORKS** harringtonbrassworks.com
- **LINKASINK** linkasink.com
- **ROHL** rohlhome.com
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- **STONE FOREST**
stoneforest.com
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- **VERMONT SOAPSTONE**
vermontsoapstone.com

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meredithtile.com
- **MOTAWI TILEWORKS**
motawi.com
- **NATIVE TILE & CERAMICS** nativetile.com
- **NATIVE TRAILS**
nativetrails.net
- **NORTH PRAIRIE TILEWORKS** handmadetile.com
- **PRATT & LARSON CERAMICS** prattandlarson.com
- **SUBWAY CERAMICS**
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- **OLD CALIFORNIA LANTERN CO.** oldcalifornia.com
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OPPOSITE: (inset) The ROHL Shaws Original fireclay sink is made in the same English town where it originated a century ago. (top) Nancy Hiller used existing cabinets in the house as a guide to proportion, materials, and hardware for new cabinets, then dressed some up with salvaged leaded glass.

faucets with exposed coiling.

TIMELESS: Farmhouse sinks in porcelain, soapstone sinks (integrated into the counter, or not), and surprisingly, concrete (subtle colors akin to soapstone or slate). Copper is a timeless material for pantries and bars. Well-made faucets in traditional styles (wall-mount, hand pump, bridge, gooseneck, etc.) will always look right in an old house. Exposed coiling aside, integral pull-out spray faucets have become a kitchen essential. Just be sure to get one where the pull-out device is unobtrusive.

APPLIANCES TRENDY: Let's hope that the disturbing trend of appliances with lights and controls that either won't turn off or that make unnecessary noise (microwaves that play tunes and actually nag you if you don't leap up to remove the food) will blessedly fade away. So too refrigerators with built-in TVs and computers.

TIMELESS: Refrigerators and dishwashers that can accept decorative panels that match or complement cabinetry may not be timeless, but they certainly help tone down the impact of these mechanical necessities. Choose appliances with concealed controls and simple on/off knobs rather than digital read-outs.

HARDWARE TRENDY: The trend toward personalized cabinet pulls and knobs is likely to continue unabated for quite some time. Some of these choices will quickly be tagged as clichés of the turn of the Millennium, while

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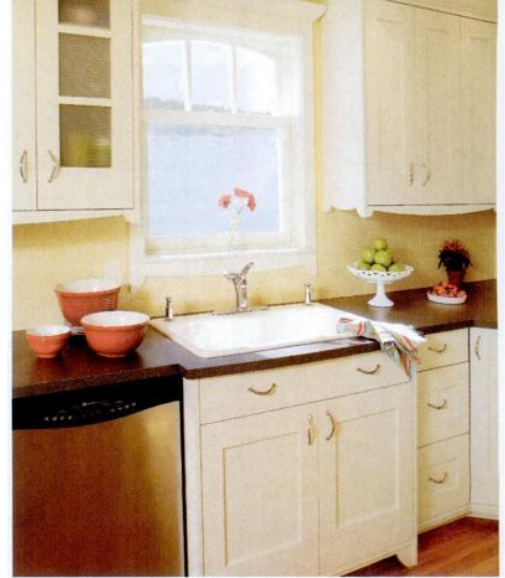


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TIMELESS: Reproductions that match what was popular when your house was built: aluminum or steel Jetson pulls for Fifties Ranch houses, iron or brass in simple shapes for colonial and Colonial Revival houses, and classic bin pulls, butterfly hinges, and cut-glass knobs for homes built around the turn of the 20th century.

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LIGHTING TRENDY: Fixtures hung from snaking suspension wires and exposed track lighting are obvious no-nos, not because they're inherently bad, but because technology changes so rapidly. I'll make an exception for period-reproduction Holo-phanes that are designed to work with a suspension system (see p. 27).

TIMELESS: Classic pendants and sconces that are from the era of your house, or relate to it in style, such as Mission lights for a Prairie-style house. Recessed lighting for ambiance and downlights for task lighting over the counter have a place, too, provided they're unobtrusive or concealed completely. Hidden task lighting allows you to take advantage of the latest technologies—bright, cool to the touch LEDs behind the cabinet trim, for instance, instead of halogen spots, which heat up the kitchen. ✦

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Yes, but—will our kids clash with our house?

BY CHARITY VOGEL

WHEN I FIRST tell people my daughter's name, they usually blink hard. And then they ask me to repeat it slowly. Sometimes they want the spelling, to boot.

"You mean like the little girl in *Peanuts*?" they ask. "Or like the—um, like the hospital?"

No, not really. My first daughter, who's now two, is named *Mercy*. That's right: *Mercy*, like the noun meaning compassion—not *Marcy*, *Merry*, *Mersey*, or *Merci* (all of which we've had to gently correct). The name isn't a family heirloom. No, we chose it because it seemed to us both beautiful and strong, conveying valor and virtue yet with a feminine sound. Plus, I have to admit, it does match our house.

Before you laugh, ask yourself this: As an old-house owner, do you find that your choice of living accommodations has turned into more a lifestyle? Does your old-house thing influence the way you make some decisions and even the way you lead your life?

Sometimes the proof is in the details. Think about your predilections and habits for a moment. Are you more likely to frequent thrift shops and antiques marts on a Saturday morning, rather than Macy's or Kohl's? Are you attracted to anything—men's shirts, blenders, mailboxes, soda pop—advertised with the word "vintage"? Have you started to collect home remedies (Grandma's mustard

plasters and homemade porcelain cleaner, yikes!) and cook retro meals like stroganoff, baked macaroni-and-cheese, and, save us, tuna casseroles?

If you answered yes to any of these, is it really too farfetched to picture yourself naming kids and pets with old-fashioned names? Maybe you already have! "Fetch, Hawthorne! Good boy."

Trust me, it happens. Five years ago, my husband T.J. and I—out hunting for our first house together—fell in love with a fairy tale of a grand old Victorian: a three-storey, double-porched, partially shingled folk Victorian, built in 1898. This house lured us because, besides being almost obscenely loaded with goodies (matching stained-glass windows, double staircases, original hardwood floors), it also looked exactly like the kind of house a small child comes up with when asked to draw a family's house. From the blue-painted clapboards to the white window trim, the red-brick chimney to the flag-pole out front, this is it. Even the tiny ad printed in the paper by the Realtor noted that picturebook quality: "This is one for the family photo album," it gushed. We were sold. When we walked around the big back yard that first day, accompanied by the elderly homeowner—who clearly found selling bittersweet—both T.J. and I knew right away that we could stay here for years, grow into this house, and raise a family here. *[continued on page 40]*

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Turns out we were right. In five years, we've changed some things about our house. But the house has changed us more. Since the day we moved in, this old Victorian has been quietly, almost imperceptibly shaping us as people. We've always tended toward the durable, the long-lasting, toward things of quality, but now that bent has become almost a fixation. We always valued our books and paintings; in this old home, we showcase them as

of "Annabel" from Poe—get picked on just a little bit when they get to grade school? So what if someday when they are introduced as "the sisters Mercy and Annabel," it sounds as if they've stepped from the pages of a Civil War novel?

T.J. and I can't be the only ones out there doing this. Is it a coincidence that the rise in old-house mania (magazines, books, HGTV, DIY network, on and on) has

been matched by a rise in popularity of old-fashioned names for babies like Emma, Caleb, and Grace?

Besides, if there's teasing coming, they'll be ready to take it, my girls. Because they'll have

You own (*obsess over*) an old house and your children are growing up in it. Does this mean they'll get picked on in third grade?

valued treasures. I like to think this old house is making us better with time, even giving us a patina, the same way the staircase railing has developed a warm, oaken glow over the decades.

learned that having an old-fashioned, 19th-century name is distinctive and fun enough to be worth the minor irritations it might cause now and then. It's a lesson their mom knows only too well. (Check the byline on this article!) And it's one I look forward to sharing, over the years, as the girls grow up in this old-fashioned, sometimes irritating, beloved house. ✦

ABOUT THOSE KIDS' NAMES. Well, so what if Mercy and her baby sister—that would be Annabel Hope, the spelling

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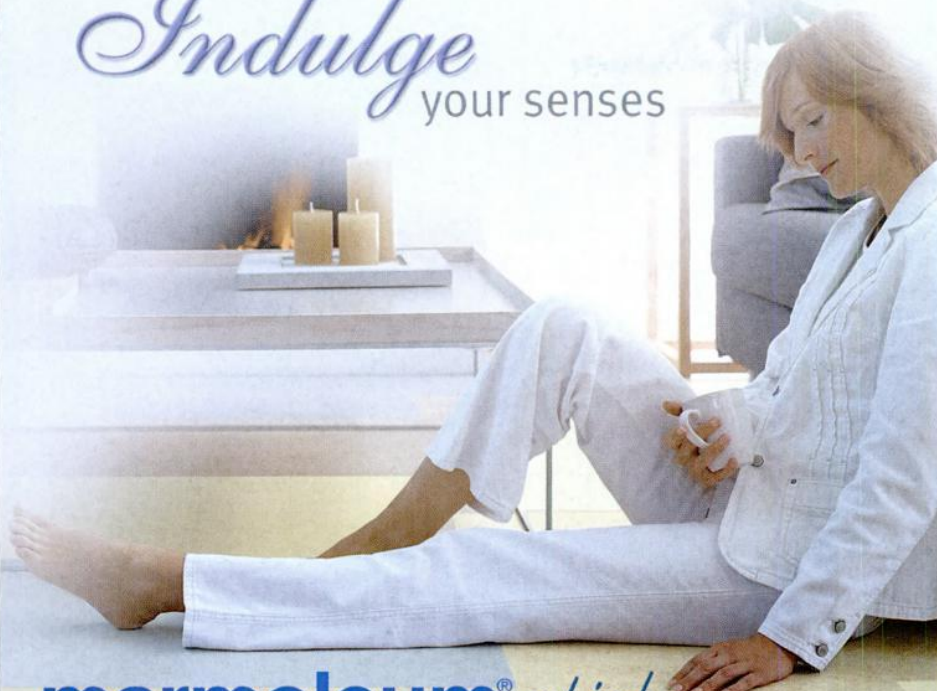
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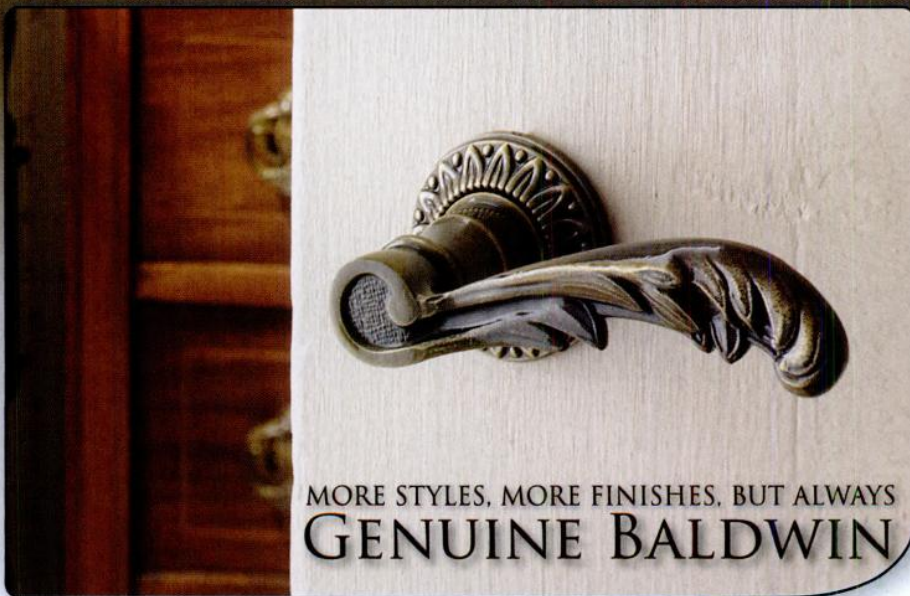
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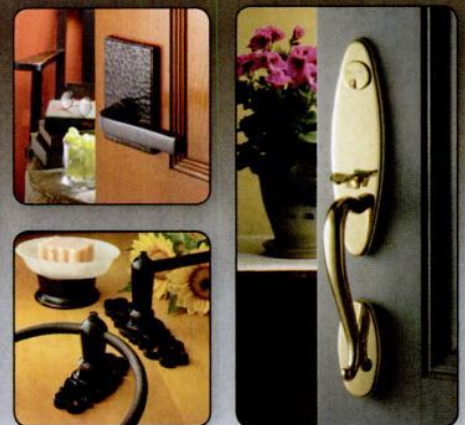
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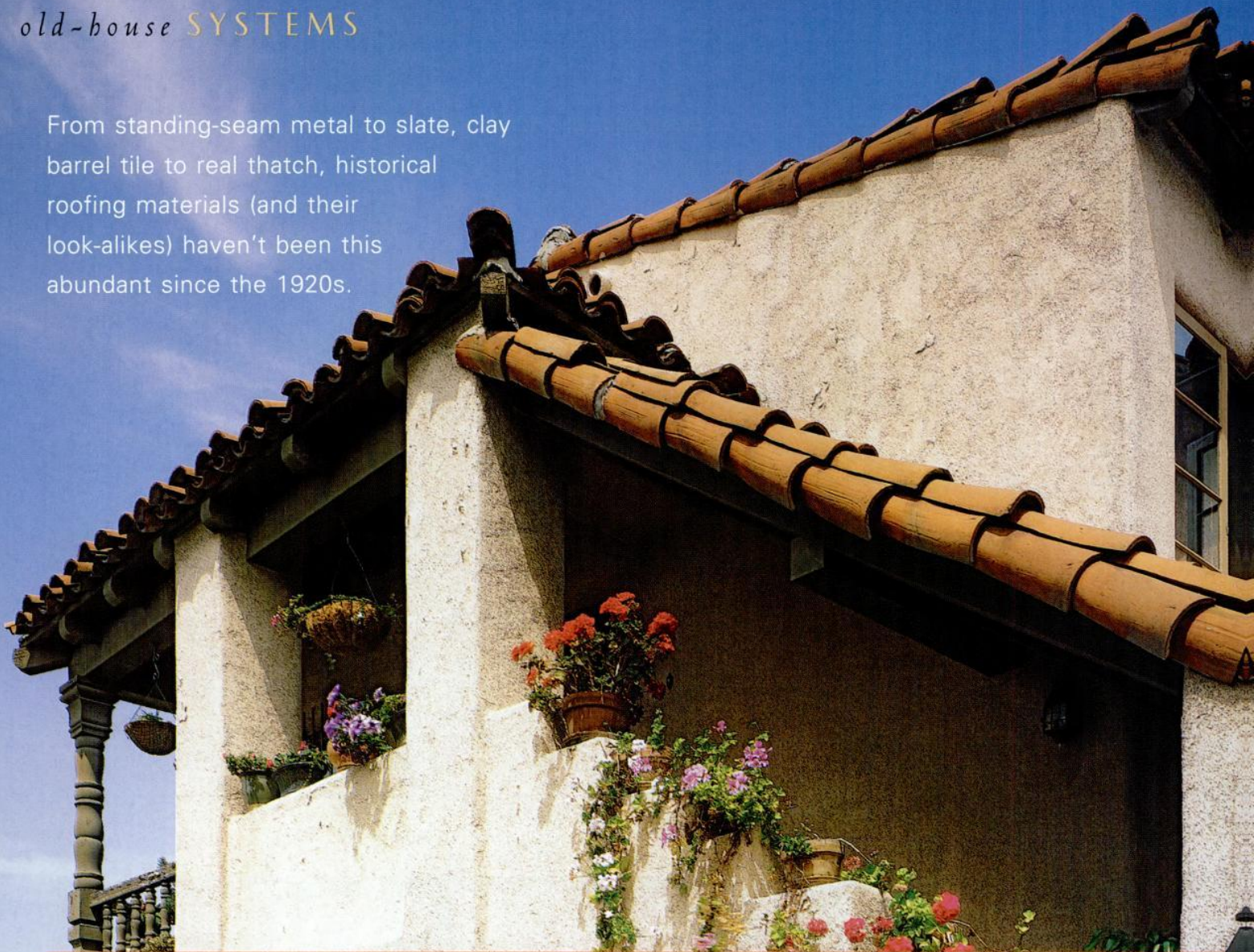
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From standing-seam metal to slate, clay barrel tile to real thatch, historical roofing materials (and their look-alikes) haven't been this abundant since the 1920s.



The Enduring Roof

BY MARY ELLEN POLSON

EVEN THOUGH more than half the homes in America are covered with asphalt shingles, the recent emphasis on luxury materials has meant a resurgence in traditional roof toppers. Slate, clay tile, manufactured tiles that resem-

ble them, metal, and even Cotswold-pretty thatch all offer highly desirable architectural features and the promise of a lifespan measured in centuries rather than decades.

Much of the **SLATE** on American homes is quarried from Vermont, New York, and Maine. Top-quality slate has a proven life expectancy of 100 years or more, provided it's installed with long-lived flashing and fasteners. Colors range from deep

black, purple, blue, grey, and green to lighter variations, plus mottled slates that combine shades of green and purple. Because slate tends to be $\frac{1}{4}$ " to $\frac{3}{8}$ " thick, it produces a marked shadow line on a roof. Depending on grade, slate costs from \$4 to \$12 per square foot (uninstalled).

Slate has enjoyed a comeback in recent years, in part thanks to new hanger-based systems such as TruSlate and Nu-Lok. The roofer hangs the

Red clay barrel tiles are a distinctive characteristic of Spanish Mission architecture. INSET: Manufactured tile from Vande Hey Raleigh bears a striking resemblance to fluted, interlocking French clay tile.



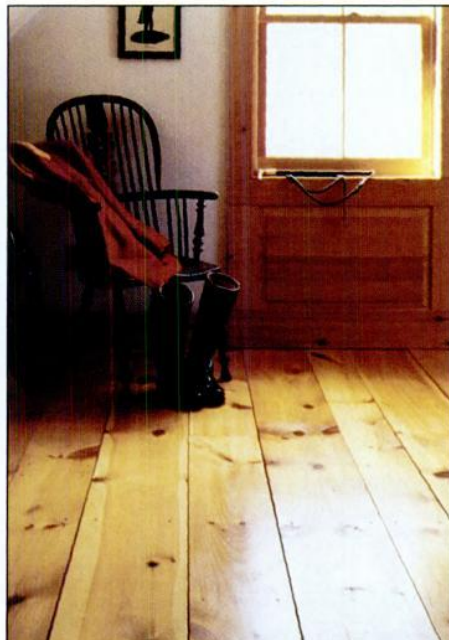
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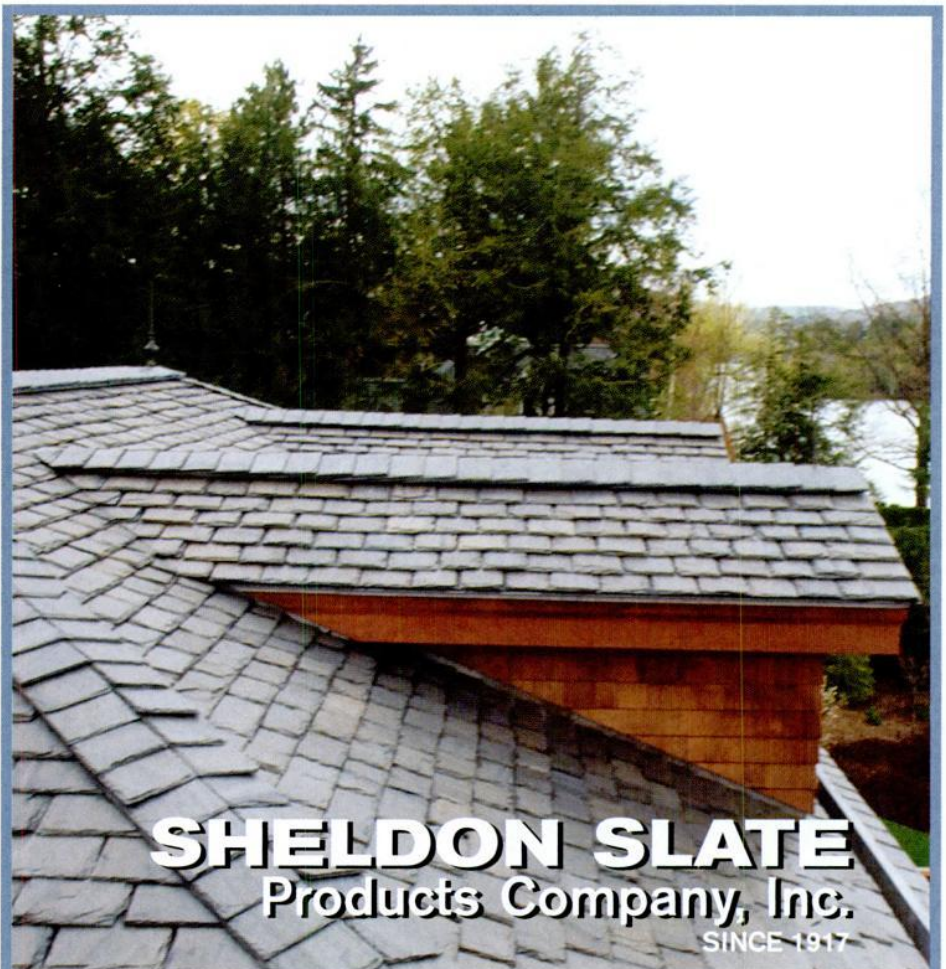
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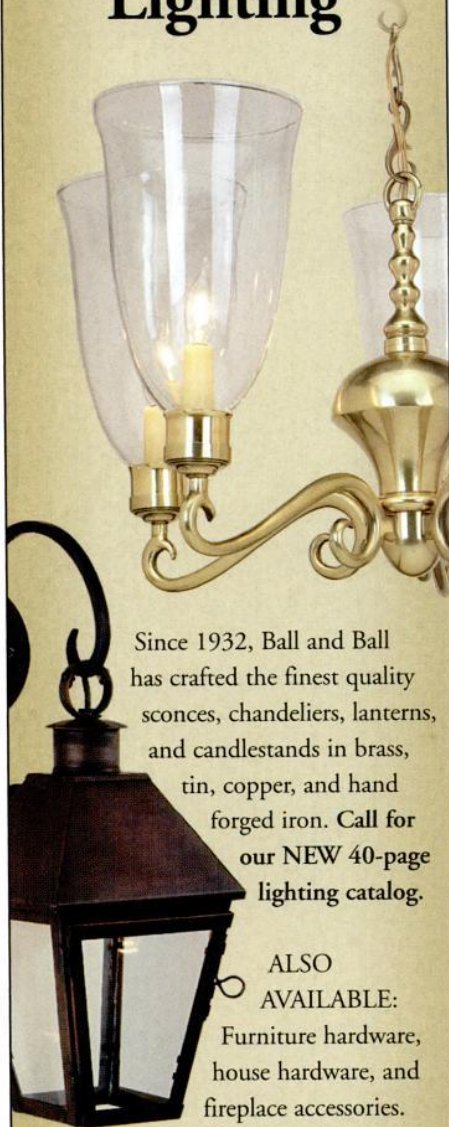


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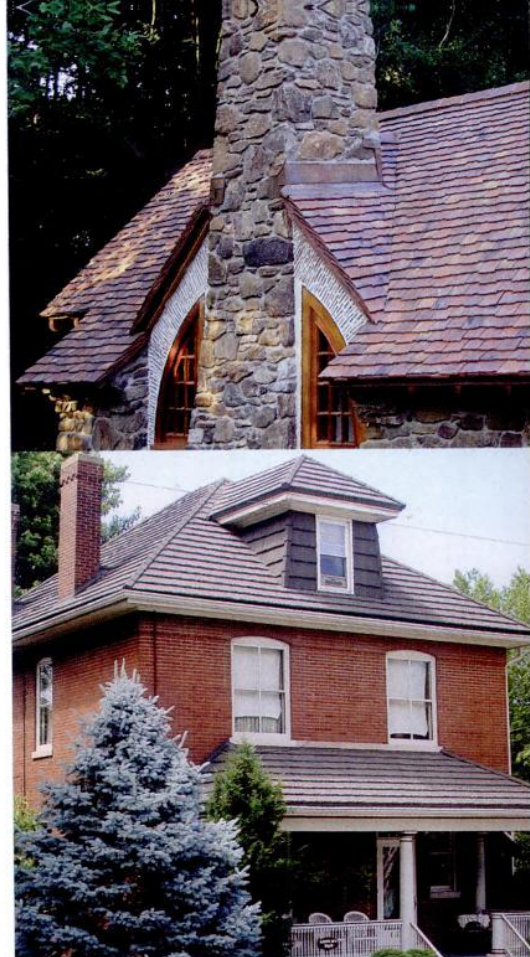
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TOP: Northern Roof Tile's Patrimony comes in three sizes and can produce both rustic and rippling effects. **BOTTOM:** A roof clad in Decra's stone-coated steel "shakes."

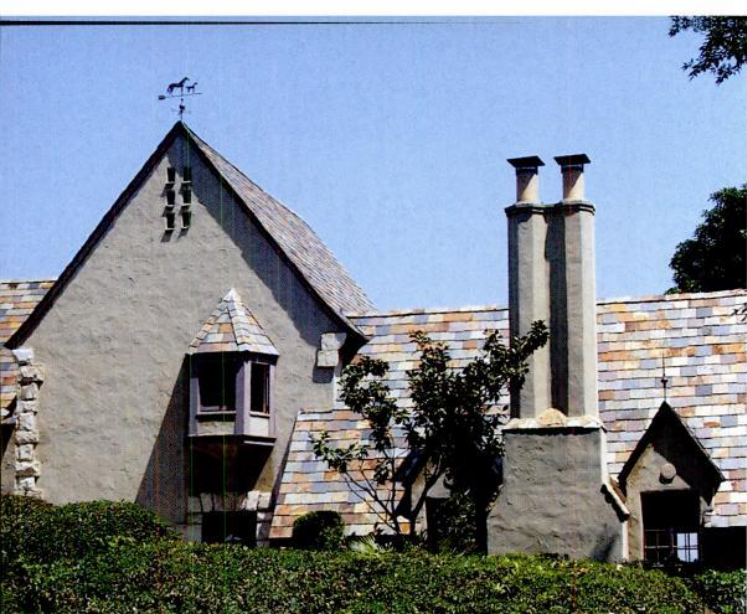


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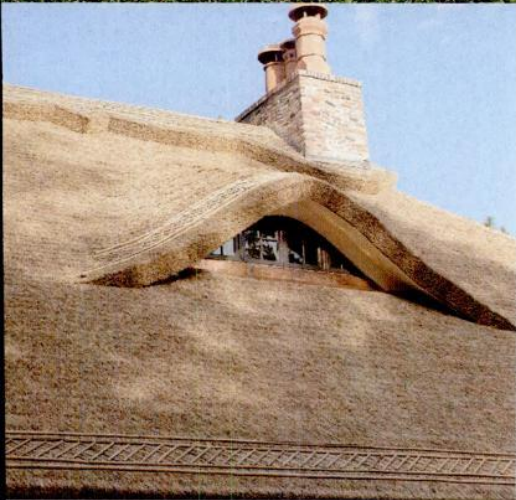
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LEFT: With multi-colored slate and a slightly staggered edge line, Elk Corp.'s TruSlate approximates a slate roof in the "picturesque" style of the 1920s.

BELOW: Endureed's synthetic reed thatch won't burn or attract bugs.



scale. English tiles are flat on the exposed surface, but have interlocking tabs at the head and at least one side. Some are grooved or textured to resemble wood shingles or slate. French tiles feature a fluted face; like English tiles, they interlock. Spanish or S tiles are concave on one side and convex on the other; when they're installed, they produce a look similar to barrel tile. Available in a full range of earthy tones from palest buff to red, green, rust, and brown-black, plus glazing and other finishes, natural clay tile costs between \$4.25 and \$8 per square foot.

MANUFACTURED concrete tiles were developed as an affordable alternative to slate and clay early in the 20th century. Whether they are concrete, ceramic-coated steel, or other man-made materials, they're still good mimics, reproducing the appearance, color, and texture of slate, cedar shakes, and clay tiles. Manufactured concrete tiles like those from Vande Hey Raleigh come with a 50-year warranty. At \$3 to \$4 per square foot, concrete is less expensive than clay.

slate directly into a stainless and galvanized steel grid that's installed over a protective membrane. The grid minimizes the need for overlap, so the installation is both lighter and uses less slate than traditional methods.

Like slate, **CLAY TILE** is highly architectural. It, too, lasts for centuries; in Europe, clay tile was picked up from ruined or damaged buildings and re-used, sometimes more than once. Clay tiles have names that suggest their regional origins, and the many different shapes can produce a diverse range of looks.

The oldest shape, barrel or Mission tile, is long, tapered, and curved—as though the tiles were formed over someone's leg (they were). Slab or shingle tiles are flat, rectangular, and similar to roofing slate; variations include shapes like diamond and fish-

The standing-seam **METAL** roof has been an old-house classic since terne (lead with a tin coating) and galvanized steel were invented in the 19th century. A standing-seam roof is composed of strips of sheet metal crimped together in a thin,

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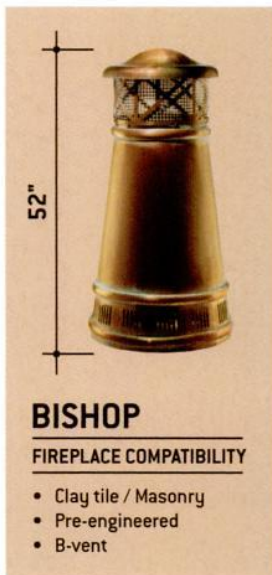


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TOP: A pre-painted terne roof in one of 20 colors available from Follansbee.

BOTTOM: Traditional slate from Sheldon Slate is as thick as 5/16" and comes in 20 sizes.

vertical seam that projects about 1" from the roof. Kept painted, it lasts indefinitely. In the 21st century, terne (which has a dull grey finish) and galvanized steel's successor, Galvalume, are often treated with factory-applied coatings that take the place of paint, like Kynar. Metal shingles have been available since the 1870s, but historical patterns are scarce. (Paradigm Shingles has plans to introduce several in coming months, including a scalloped fish-scale design.) Metal roofing costs anywhere from \$3 to \$9 per square foot.

THATCHING has long held a romantic appeal in this country, but until recently it was impossible to find a qualified thatcher here. At least one company offers a simulated product; Endureed's stranded Somerset thatch is nonflammable and costs about \$15 per square foot. ✦

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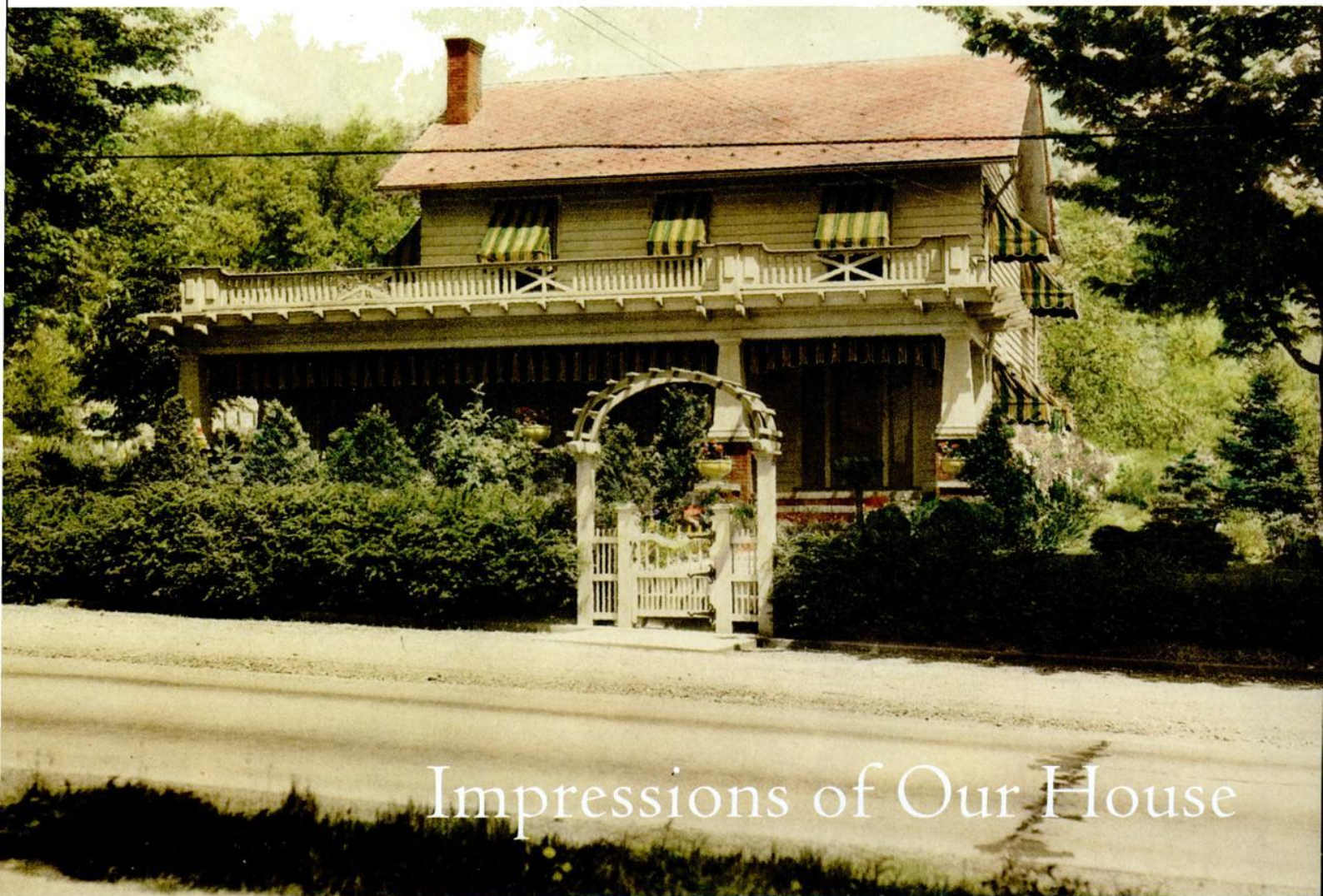
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Impressions of Our House

OUR HOUSE was built in 1926," Carolyn Wolfe explains. "We're not really sure what style you would call it—but it definitely has some Arts and Crafts features." It's a traditional if transitional house: Colonial Revival but with its details an homage to craftsmanship. The unique front porch and gallery have Craftsman-era columns, corbels, and porch lights. Inside, fireside inglenook benches and oak woodwork are Arts and Crafts standards.

The house was remarkably intact when they bought it, but the family also had an archival record to go by. "We are lucky enough to have five photographs of the exterior of the house, taken by a pro-

fessional photographer in 1935," Carolyn says. The Wolfes put the canvas awnings back, and recently had the arched and trellised garden gate from the photos reproduced.

"What sold me on the house was how it had not changed in 75 years," she says. With the exception of the kitchen and bathroom downstairs, the house was as it was in 1926. None of the plaster walls or ceilings had ever been painted; walls had only wallpaper.

ABOVE: A gallery sits atop the front porch and extends around the side over an enclosed porch and sunroom. **BELOW:** Awnings and entry arbor were recently replaced, with reference to the old photos.

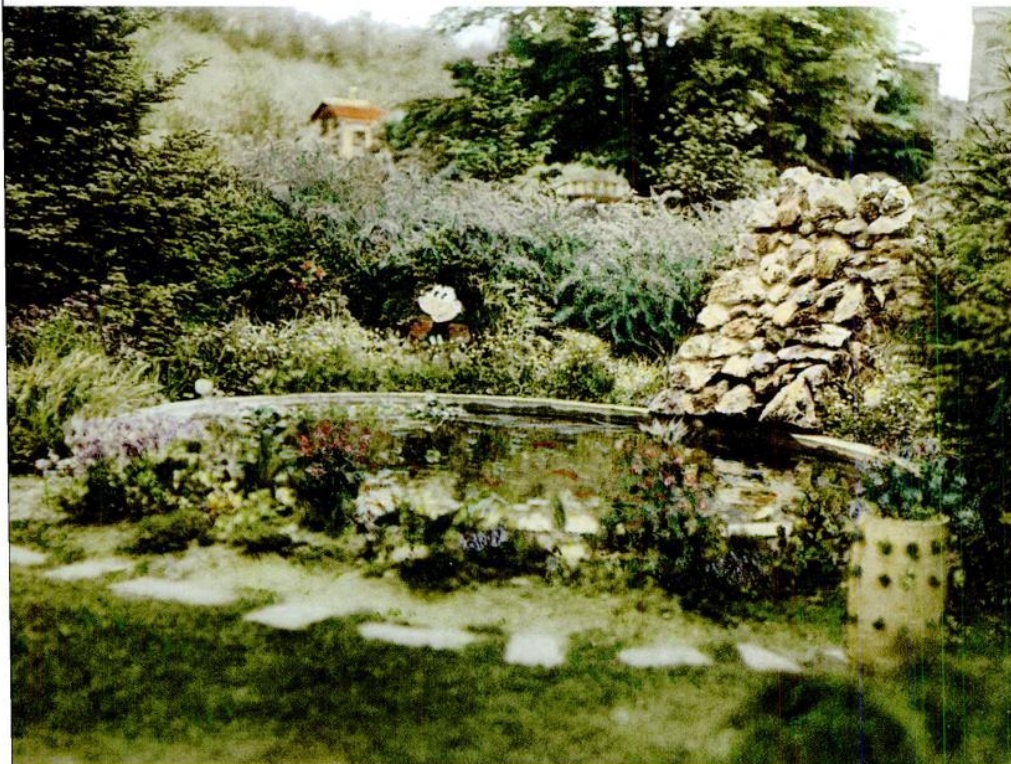


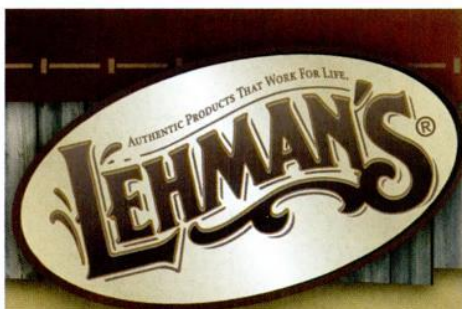


The **WATERFALL** of stone is still there, as are two small, ornamental ponds that date back at least to 1935, when the photographs were taken. The gardens boast 80 years' worth of perennials. "The former [first] owner was an avid gardener and I am trying to keep up the tradition," says Carolyn Wolfe. Awnings evident in the old photos were the models for replacements.



The 1920s was part of the golden age of American gardening, and this detail-rich house had very nice gardens. They're documented in the 1935 photographs and remaining plantings, as well as two ponds and mature trees. "I really wish I had that Mickey Mouse!" Carolyn Wolfe says about the garden ornament seen in the old photo.





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ABOVE: The property's original garage is still there, as is the path leading around to its double-bay doors. A small ornamental lily pond, today beautifully tended, is in the rocks and plantings near the trellis. **BELOW:** The girls at the garden gate.

The oak woodwork and 29 oak doors had never been painted. Many of the very handsome light fixtures are original. Two bathrooms have their original '20s fixtures. When the Wolfe family moved in, they found original oak screen doors in the garage.

THE HOUSE is part of an unusual rural neighborhood called Meadowview, a cluster of mostly older homes without a direct link to a "downtown." Isolation from Paxinos, Penn., happened in 1947, when a bypass directed traffic around the residential portion, but allowed it to pass through the business district. The house next door is the oldest farmhouse around, built in 1813. Ten other houses, mostly Dutch Colonials, were built in the Twenties when Meadowview was laid out.

Bill and Carolyn had bought a smaller 1930s house, two doors up from this one, in 2000. But even as the

movers were carrying boxes in, the couple were busy admiring *this* house! The son of the original owners told them that his parents built the house in 1926, and that his mother had lived in it until she died in her nineties. The contents then were auctioned off. The Wolfes bought the house in 2001. ✦ —P. POORE

Carolyn and Bill Wolfe's exuberant, strawberry-shortcake kitchen full of collectibles was featured in the September 2006 issue, page 30.



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A Guide to Vintage Upholstery

BY BRIAN D. COLEMAN

THE RIGHT upholstery is essential when you're restoring and recovering vintage furniture, especially Victorian pieces with their elaborate tucks, tufts, and ruches. Telling the difference between a voided velvet and a silk chenille sounds daunting in this age of Pottery Barn, and so here I'll list some of the most commonly encountered textiles terms. —BC



- **ANILINE** An organic base for many dyestuffs and drugs derived from coal tar or petroleum chemicals. First distilled from indigo (annil) in 1826.
- **BRAID** A corded gimp, open work or plaited narrow width woven. Typically in widths of a half inch to four inches, used to cover staples, glue and nails on upholstery, wallcovering, and window treatments.
- **BROCATELLE** A two-dimensional high relief jacquard cloth in which the main warp weaves a warp satin in the design area, and commonly a twill in the ground. A linen weft is used to raise the design areas to create an embossed appearance.

- **BULLION** Bullion fringe has a high degree of twist revealing a soft, rounded lower skirt edge. Bullion is typically used on the lower edges of furniture.
- **CHAMBRAY** Smooth, lustrous, plain weave cloth with yarn dyed warp and white weft.
- **CORDS AND ROPES** Cords are plied yarns twisted together; when the diameter exceeds one inch it is called a rope. Cords are used on furniture and cushions, usually with a cotton tape sewn onto the edge of the cord so it can be inserted in the upholstery seams.
- **CRUSHED FABRICS** Pile fabrics, such as crushed velvet, crushed velour and plush, which are treated with heat, moisture and pressure in finishing to distort pile formation.
- **CUT PILE** A fabric or carpet in which the pile is cut rather than looped, creating a velvet/velour effect.
- **DAMASK** Originally a rich silk fabric with woven floral designs made in China and introduced into Europe through Damascus, from which it derived its name. The fancy damasks of the 17th, 18th, 19th, and 20th centuries reveal smooth warp satin in the background with low-luster reverse satin or twill in the motif. In two color damasks, colors reverse on either side. Single damask is made with

a five-harness satin weave; the true or double or reverse damask is woven with an eight-harness satin weave and has a firm hand.

- **DIMITY** Fine cotton fabric made from alternating single, double, or triple warp yarns, which create small vertical stripes and seersucker effects.
- **EMBOSSING** A calendering process that produces a raised design or pattern in relief. The design is pressed into fabric by passing it through hot engraved rollers; velvet or plush is embossed by shearing the pile to different levels or by pressing parts flat.
- **FELT** A fabric made from fibers not taken to yarn form but instead intermeshed by heat, moisture, and agitation. Felt is also a fabric made by shrinking and agitating woven or knit cloth to obtain superior density, resilience, strength, and a soft hand.
- **FLANNEL** A woolen fabric whose surface is slightly napped in finish.
- **FRINGE** Fringe is a narrow-width, woven or knitted decorative fabric with a heading and attached skirt. Height or length 1 to 18 inches.
- **GAUFRAGE** The French term for the process of embossing.
- **GIMP** A silk or metallic yarn spiral wrapped closely around an inner core to cover it completely to create a slightly rigid cord. Also, a narrow braid used to cover tacks or staples in upholstery.
- **HORSEHAIR** A long, lustrous hair obtained from the mane and tail of a horse. Length varies from 8 inches to 3 feet; colors in natural tan, brown, and black. Longer hairs are used as

A 19th-century chair by Hunzinger is reupholstered in vintage scarlet silk accented with button tufting. The pillow is Victorian beadwork. Clarence Cook's *Hints on Household Taste* rests appropriately on the seat.

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the weft yarn in narrow-width fabrics (24–26 inches). The shortest hair is curled for stuffing furniture and mattresses. During the 19th century, horsehair fabric was very popular and widely used for upholstery in plain, dobby, and jacquard designs.

- **JACQUARD** A system of weaving which, because of a pattern making mechanism of great versatility, permits the production of woven designs of considerable size. The Jacquard loom, derivation of the old draw boy handloom, was credited to Joseph Marie Jacquard in France in the early 19th century. The weave pattern is copied from the design paper by punching a series of cards, each perforation controlling the action of one warp thread for the passage of one pick. Today, Jacquard looms can be controlled elec-



- **INGRAIN** A term that indicates a yarn was dyed before being woven or knitted. This also refers to an intricate loomed carpet referred to as Scotch Ingrain.

tronically by computer, which allows for unlimited vertical repeats. Used for brocade, brocatelle, damask, lampas, liseré, matelassé, tapestry, and many other figured materials.

- **LAMPAS** Jacquard fabric made with two or more warps and two or more wefts. A dramatic and saturated two-tone effect can be obtained when each color warp weaves with the same color weft. As many as 18,000 ends may be across the warp. The weft is used to create the pattern and achieve a multicolored pattern affect and was popularized in France during the 18th century.

- **MOHAIR** A long, white, lustrous hair obtained from the Angora goat. A mohair plush is a fabric with a cut pile of mohair yarns. It is lustrous and extremely strong and will hold a permanent embossing.

- **MOIRÉ** A French word meaning watered; a three-part finishing process which produces a wavy or rippling pattern on the fabric.

- **MUSLIN** A plain weave cotton cloth.

- **PASSEMENTERIE** French word meaning trimming as in braids, gimps, tassels, and cords.

- **PILE** Raised loops, cut interlacings of double cloths or tufts (cut loops), and other erect yarns or fibers deliberately produced on cloth, which form all or part of the surface above the fabric ground.

- **ROSETTES, BOWS, TUFTS & FROGS** Rosettes are hand made from fabrics that have been concentrically gathered to resemble a rose, and are used on the corners of cushions, swags, and tassels. Rosettes can also be fabric covered cardboard cutouts. Bows are made of multiple loops and applied on swags,

valances, and with other trimmings. Tufts are circular groupings of yarn that have been looped and banded at the center; the ends are sometimes cut. Frogs are wrapped cord or silk-covered wire made into a series of loops; these are often combined with tassels and are used like rosettes.

- **ROUCHE (ALSO RUCHE)** A gathered strip of fabric used in trimming, usually along the vertical edges.

- **SATIN** This weave is usually made with five, eight, or ten shafts, which have the warp yarn float the same number of times above the weft, then bound once before floating again. The weave produces a fabric with a characteristic smooth surface, and high luster. Weft or filler satins are usually referred to as sateens.

- **SELVAGE** The edge on either side of a woven or flat-knitted fabric, often

of different threads and/or weave, so finished to prevent raveling.

- **SILK** A natural protein fiber produced from the cocoon of wild or cultivated silkworms.

- **TAPESTRY** In hand-woven tapestry, the image is created by numerous discontinuous wefts along each row. The weft threads are generally woven area-by-area and shape-by-shape, as opposed to other forms where the weft travels edge to edge across the width of the warp (as woven on a jacquard loom). The motifs are created by manipulating up to 5 or 6 warp colors, using wefts of white and black.

OPPOSITE: Hunzinger chairs reupholstered with needlework by Cass Daley. Button-tufted seat in Scalamandré blue silk; right, topaz velvet. **BELOW:** Jacquards and a cotton blend from Archive Edition Textiles.



- **VELOUR** A fabric with a pile or napped surface resembling velvet, now loosely applied to cut pile fabrics in general.

- **TASSELS** Hanging trims that have a head and skirt of cut yarn or bullion cord. They can be used on pillow corners, furniture, bell pulls, and on drapery swags between looped cords.

- **TOILE** A French word for cloth or fabric, linen, sailcloth, canvas. The linen or cotton cloth was made famous when a new technique of engraved plate printing was popular-

ized in Jouy, France, in the 18th century. The finished printed cloth was referred to as Toile de Jouy. Today it usually describes a one-color, fine line printed design that resembles a pen-and-ink technique. Toiles are printed by various methods, but the most beautiful are still created by engraved plates or rollers. Historical and classical motifs are the norm.

- **TUFTING** A wide, multiple-machine needle process that sews pile yarns to a fabric backing of cotton, canvas or jute. Also a popular method of constructing tufted rugs. A piece of yarn is pushed through the fabric, caught by a latch and held, and then withdrawn. Tufting is also a decorative technique in upholstery whereby recessed buttons, bows, or rosettes are applied.

- **VELVET** Two basic types: plain and figured. The pile in any velvet always comes from a supplemental warp beam raised above the ground weave and manipulated over rods during the weaving process. When the rods are removed the looped pile or piles may be cut or uncut. Hand-woven velvet is produced by inserting a rod, with a groove cut into it, under the warp, each pick of the loom. The warp threads form loops, which are then cut by hand. Variation of length of

pile is caused by any slight movement up or down by the human hand that cuts the pile.

- **VOIDED VELVET** A single woven velvet with an intaglio pattern incised in the ground cloth.

- **WARP** Yarns placed on a warp beam and entered into a loom. The yarns stretched through the length of a loom becomes the fabric's foundation.

- **WEFT** Often referred to as "filling," it is the yarn that traverses the warp yarns (horizontally) during weaving. ✦



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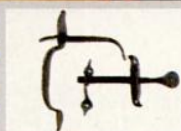
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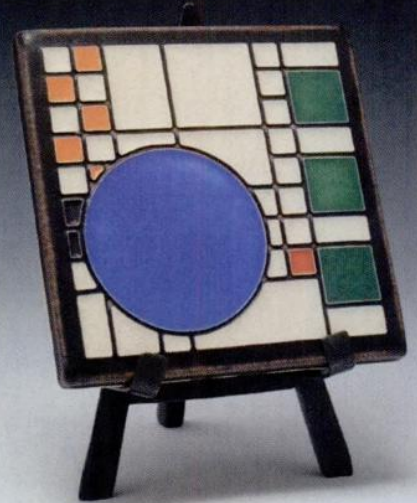


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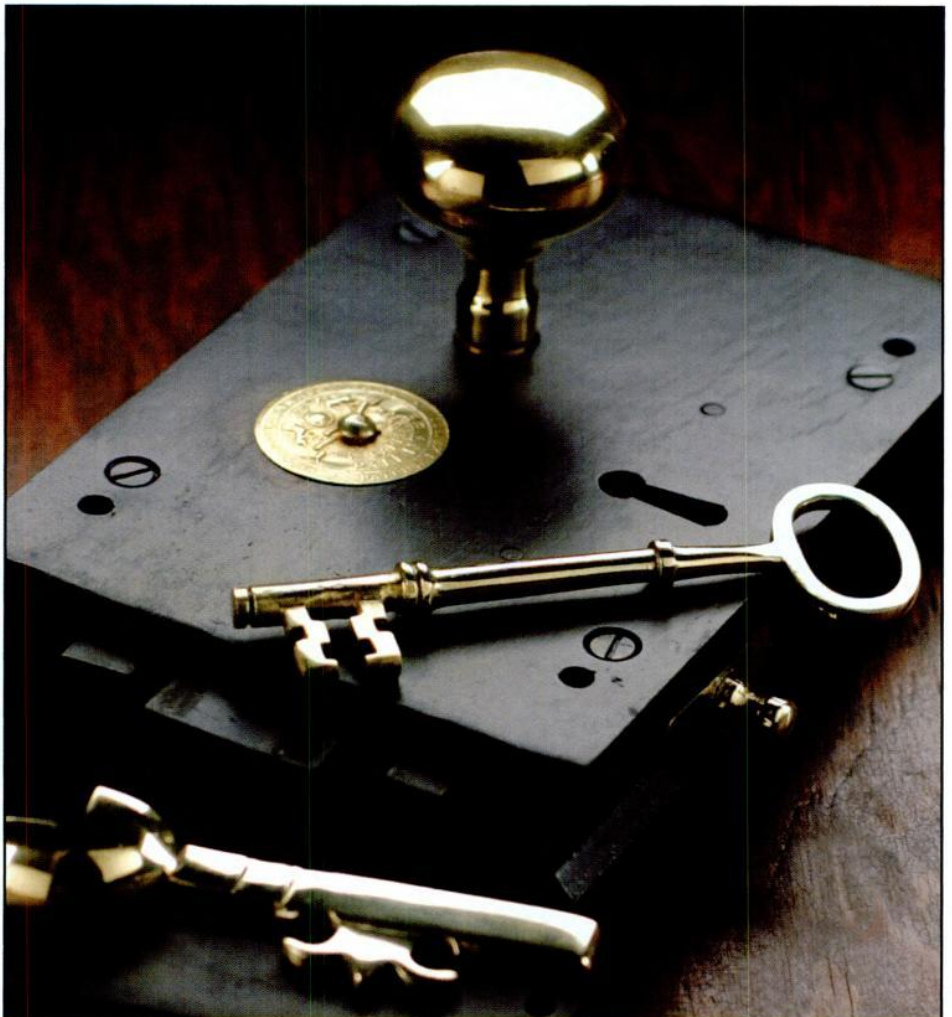
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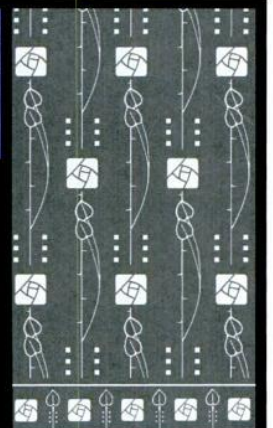
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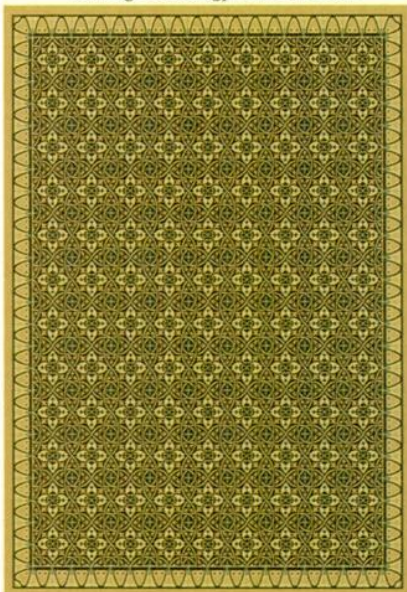
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OLD-HOUSE INTERIORS

OCTOBER 2007



A HOUSE FOR ALL SEASONS

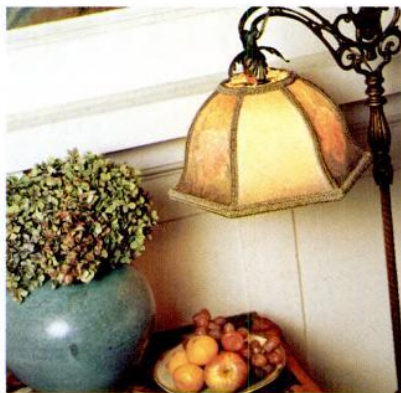
Side-by-side with an old lake house, a new dwelling serves the gods of both Modernism and the classical ideal. (page 67) ♣

A BUNGALOW SQUARE

American Foursquares may be Prairie-influenced or Colonial Revival; this fine one is as artistic as any bungalow. (page 60) ♣

REVIVAL ONCE MORE

An antiques dealer revised his apartment to celebrate his obsession with the Victorian Egyptian Revival. (page 76) ♣



GRANDPARENTS' LAMPS

Bridge lamps (named for the card game) and other portable floor and table lamps dating back to the 1920s are familiar still, and as useful. (page 86) ♣

THE ATOMIC RANCH

Maybe you shouldn't rush to turn that postwar tract house into a post-modern bungalow. (page 73)

A TRUE SUMMER GARDEN

Lush plantings and color highlight a garden with a deceptively simple layout and materials. (page 80)





OPPOSITE: With its gabled "bungalow" roof and porch, and lots of artistic details, this Foursquare is a looker. The dining room (this page) is similarly well endowed, with wainscot and plate rail and box-beam ceiling of Douglas fir, and a built-in cabinet that picks up such bungalow details as the battered columns. **INSET:** Owners Julie and John Casey.



BUILT IN 1911, the house certainly made a dramatic first impression. Robust and whimsical details of the Arts and Crafts period were everywhere, inside and out. John and Julie Casey found it very easy to overlook the long list of repairs the house had in store for them. The dining room had a plate rail—perfect for Julie’s collection of Royal Doulton china. The living room retained a handsome mantel framed by bookcases with leaded-glass doors and windows with stained-glass tulips. Family gatherings would be encouraged by the big dining room, the porch, the built-in win-

BUNGALOW Square

A general description of American Foursquares reports that they may lean toward Prairie, Colonial Revival, or Arts & Crafts style. This foursquare house in Portland proves the point. **BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT**

Harmony in Seven Colors

Twelve years after buying the house, the Caseys were ready to paint its artistic exterior in a period-inspired scheme. They tried out different combinations on the south side, seeking opinions from passersby and their mail-carrier, Carol. Eventually they consulted with Wade Freitag, a Portland architect who specializes in period houses. Wade took the Caseys on a neighborhood tour to see what they liked best. They chose greys, greens, and creams for the muted appeal in the soft, often overcast Pacific Northwest light. The house has unusual details, including the siding—a staggered, beveled cedar popular in Portland ca. 1900—so care was taken to keep color placement harmonious. The scheme uses seven Benjamin Moore Historical Colors—two of them repeated in different glosses, for a total of nine effects. Some are keyed to colors in the stained glass. The body is “Louisburg Green” with accents in “Tate Olive” and “Yorkshire Tan” on the trim, rafters, and fascia. The third-floor body color is “Fenland.” Eaves are painted “Greenmount Silk” and window sashes are in “Cottage Red,” with “Nantucket Gray” enamel on the porch floor.



The 1911 exterior is marvelously detailed, with novelty siding, exaggerated columns on piers, leaded and stained glass, brackets—and now a great color scheme.



There remained numerous, curiously placed holes in the lath and plaster—including a six by nine-foot opening in the upstairs hall that resembled South America. Gouges, dents, and long scratches marred walls throughout the house, made perhaps by the motorcycles rumored to have been parked indoors.

John and Julie Casey, both licensed clinical social workers, went to school together. When they finished in 1990, they began looking for a welcoming house where they could raise their son and get to know their neighbors. This was the right house, but it wasn't without problems. The previous owners had updated the wiring and plumbing, but

there remained numerous, curiously placed holes in the lath and plaster—including a six by nine-foot opening in the upstairs hall that resembled South America. Gouges, dents, and long scratches marred walls throughout the house, made perhaps by the motorcycles rumored to have been parked indoors.

The original colonnades between main rooms had been removed—and stored, it turned out, on the third floor. Much of the fir woodwork was untouched, but the living room walls were painted a lurid pink, and study walls and woodwork were an acidic yellow-green. The awkwardly “updated” kitchen had a stainless-steel sink and vinyl flooring glued to the maple strip floor. The third

The original colonnades between main rooms had been removed—and stored, it turned out, on the third floor. Much of the fir woodwork was untouched, but the living room walls were painted a lurid pink, and study walls and woodwork were an acidic yellow-green. The awkwardly “updated” kitchen had a stainless-steel sink and vinyl flooring glued to the maple strip floor. The third

LEFT: Inside and out, there's a strong allusion to structure and fine details.
OPPOSITE: The neighbor's basset hound Sophie pays a visit. Stylized tulips show up in the windows and the bookcases' leaded glass. A new Tibetan rug from Tufenkian in soft greys, greens, and red pull the exterior color scheme inside.

The 1911 house was built with a wealth of detail: fir woodwork, stained and leaded glass, picture and plate rails. Even the ceilings— box-beamed in the dining room, coved in the living room—illustrate the period's quality.



storey, previously finished as living space, was beyond salvage, having been used as an indoor kennel.

Restoration was slow because John did much of the work himself in the evenings and on weekends. It took over a year for the holes to be patched and “South America” to disappear. Light fixtures of the Sixties were replaced with originals or period-appropriate reproductions from Rejuvenation, the store headquartered in Portland; its showroom was a favorite haunt for the Caseys. The pigeons were banished from the rafters, and the nesting squirrels were shown out of the third floor.

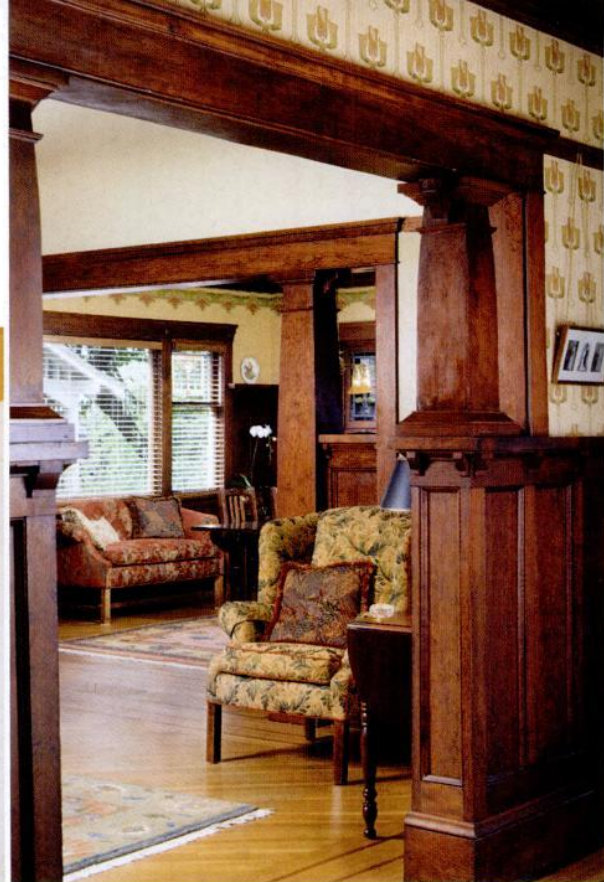
AFTER THEIR SON graduated from college in 2002, John and Julie had the funds to complete the restoration.





The crisp new kitchen has cabinets finished with "Buttermilk" from Benjamin Moore; the walls are painted in Sherwin Williams cheerful "Gaslight" yellow. Hanging light pendants from Rejuvenation add to the vintage look. Original wainscot was reused in building the upholstered banquette.

BELOW: (left) The Craftsman-detailed dining room features Bradbury's "Glenwood" with a hand-cut frieze of "Arcadia." (center) A powder room and pantry were included in the kitchen renovation.



ABOVE: The colonnades were reconstructed according to old parts stored on the third floor. The wallpaper in the foyer is Bradbury's "Burnaby."

So much of this house was intact. Gentle renovations corrected previous kitchen remodeling and introduced a half-bath to the first floor. Missing colonnades between entry and living room, and living and dining rooms, were replaced in kind.

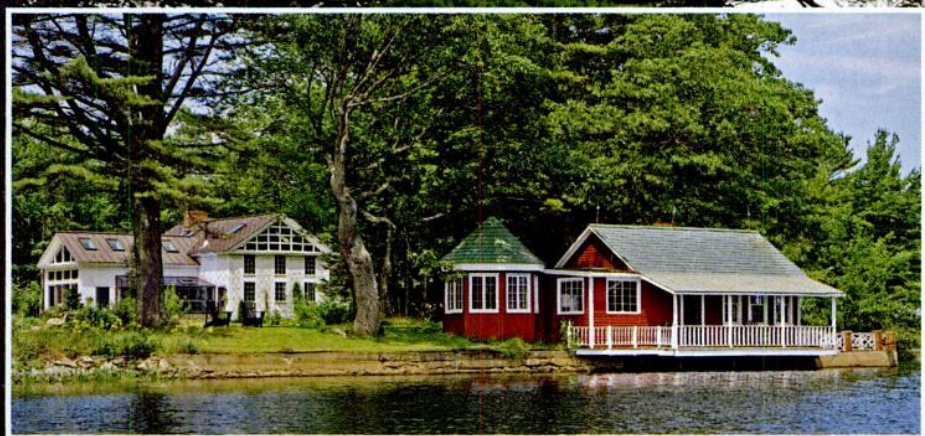
They started with the exterior, trying out different color combinations on the south side, seeking opinions from helpful passersby and their mail-carrier, Carol. Eventually they consulted with Wade Freitag, a Portland architect who specializes in period houses. (See p. 62) Freitag became their architect for the major projects that remained, including the kitchen renovation and restoration of the colonnades.

The couple wanted the kitchen larger and more usable, but still in keeping with the rest of the house. So the back porch was enclosed to make space for an expanded kitchen, a pantry, and a powder room. Orig-

inal materials were saved and reused as possible: wainscoting became a back-splash and was installed around a new banquette; stained-glass windows on the south wall were left in place, a decision that sacrificed additional cabinet space in favor of afternoon sunlight filtering through colored glass. A clever closet holds the refrigerator, which allowed the swinging door to the dining room to stay in place. Period-style cabinets, made locally, were less expensive than custom work from a kitchen company. The countertops are made of soapstone tiles (cheaper than stone slabs) and also stainless steel to mimic the zinc countertops of the era. The old maple floor was unsal-

vageable, so bamboo flooring replaced it, its color and width similar to that of the original floor.

The final phase came about in 2004, precipitated by a promise to be part of the annual house tour. The old-growth fir woodwork throughout the house was refreshed, the missing colonnades were meticulously reconstructed by Wade Freitag, and walls were stripped, then papered and painted. After months of tedious work, the glow was back, mellow fir enhanced by Bradbury and Bradbury bungalow-era papers and friezes. Now, the third floor awaits. But first John and Julie are going to relax and enjoy the house for a while. ✦



A House for all seasons

SIDE-BY-SIDE IN HARMONY WITH A LAKE COTTAGE BUILT CA. 1900, A NEW HOUSE SERVES THE GODS OF BOTH MODERNISM AND THE GRECO-ROMAN IDEAL. BY REGINA COLE | PHOTOGRAPHS BY SANDY AGRAFIOTIS

SINCE CHILDHOOD, Stephen has loved classical architecture: he's read Vitruvius, studied Andrea Palladio, and was especially inspired by Thomas Jefferson. His partner Jonathan, on the other hand, recently discovered—and can't get enough of—Modernism. Stephen is more comfortable in cool and shade; Jonathan loves heat and sun.

Stephen's idea of bliss is an ancient library; Jonathan is more of an outdoors guy.

You might think that these two could not occupy the same space in harmony. Their new house in Maine's Pemaquid area proves otherwise. At the end of an unpaved and wooded lane, it is dreamlike at first glimpse, its façade a symmetrical Greek temple. Four

hefty Tuscan columns support the pediment; flanking wings each present three nine-over-nine windows. There's more to the scene. The 15-acre lot also boasts a clutch of old summer cottages. The buildings, new and old, overlook one of Maine's peerless crystal lakes. (See page 71.) With no powerboats and few signs of humanity, the place has a sylvan serenity, a timeless calm.

Though not far from the tourist hullabaloo of coastal Maine, the three-mile lake is a tranquil retreat short on people and long on privacy. Until the owners cleared the land, forest extended to the water's edge. **INSET:** Previous landowners moved the cottage here in the 1920s, before prohibitions against building so close to the water. Jonathan and Stephen added the octagonal dining pavilion.



Materials, too, are modern

Stephen's lifetime interest in wood-working and design helped him make space- and money-saving decisions. He and Jonathan constructed the circular stairs to the guest loft from a kit; this solution also conserves space. Stephen designed the hooded and bracketed door headers to look like those in high-style Southern Federal and Greek Revival houses. The wave-pattern loft balustrade comes straight out of Mr. Chippendale's pattern book. But instead of such elements being expensive custom millwork, Stephen used high-density foam. Easy to work, it resembles wood once tooled and painted. The same material was used for the exterior columns and bas-relief on the living-room mantel.

ABOVE: From the soaring central living room, the view through the classical doorway is north into Stephen's historical bedroom suite. The look of slate comes from 18 x 18-inch ceramic tiles on the floor. **RIGHT:** Figuratively the heart of the house, the kitchen is also its true center. Stephen designed the island with millwork that echoes trim in the living room, but doesn't exactly copy it.





ABOVE: With its ceiling peaking at 27 feet, symmetrical doors and transoms flanking the fireplace, the living room is modern and classical, dramatic and hospitable. **RIGHT:** The temple front is pure; skylights and the glass wall at the gable end of the Modern wing are out of view of the façade.



Stephen, who is a retired clergyman, designed the house; wood-working and design have been his life-long hobbies. For technical assistance, he consulted a Portland architectural firm. He recently launched a second career as a certified house inspector.

"I always had a strong interest [in architecture]," Stephen says. "I worked for builders in high school and visited historic houses whenever

I could." He serves on the Portland Landmarks Commission. "This was my opportunity to design a home that would respond to Jonathan's preference for Modernism and also my love of classical architecture.

"Why do we have to choose?" he asks. "We wanted, and now we

have, a house that embodies one unified idea but allows for personal expression."

Finished in 2004, the house achieves unity with its classical tripartite layout. The wings contain bedrooms reflecting their owners' tastes: Stephen's is on the north side, Jonathan's



Dining on the lake

is possible because the ca. 1900 Cape Cod cottage, moved from another site during the 1920s, was cantilevered over the water by way of concrete slabs and retaining walls. Today's federal and state environmental legislation would never allow such a thing, and owners Stephen and Jonathan endorse such regulation. Nevertheless, they enjoy unbeatable views and access from the cottage. They added the dining pavilion and have since moved another cabin to the site to house additional bedrooms. They rent the cottages to lucky vacationers during August.



A dining pavilion was added to the old cottage. ABOVE: Colonial Revival finials are on the waterside balustrade. BOTTOM LEFT: The tool shed is called the Tea House. BELOW: The porch and this deck are cantilevered over the lake.





Jonathan is the outdoorsy Modernist partner; his garden-facing bedroom has a Corbusier sofa, shredded-leather rug, and Eames chair against stark white walls.

has a southern exposure made even brighter by skylights hidden on the roof's rear slope. The bedroom wings come off a soaring central living room of classical proportions that also exhibits the pale restraint of Modernism. An adjoining kitchen marries a contemporary layout to traditional cabinets and materials. One cozy corner contains a woodstove and a pair of

armchairs. Above the kitchen, a loft reached by way of space-saving circular stairs contains two guest bedrooms. Dramatic and evocative, the house is also compact and practical.

A construction crew built the structure to the point of drywall. Then the two men finished the interiors. Stephen designed, made, and installed millwork, mouldings,

fireplaces, and cabinets. He reproduced 18th-century grained, hooded doors from inexpensive materials, and built sideboards with black crackled-paint tops. Jonathan chose and applied the sophisticated wall colors: pale grey above the living-room wainscot, a darker grey below, ochre yellow in the kitchen. Then he planted a garden to align with

RIGHT: DaVinci's "Vitruvian Man," symbol of academic classicism, is a counterpoint to Jonathan's postmodern bedroom. **BELOW:** Still new, the garden reflects Jonathan's penchant for summery colors. **BOTTOM:** Stephen is the classical partner and designer; his wing reflects his love for Jeffersonian neoclassicism. North facing, the bed-sitting room is furnished with antiques and painted a saturated red for scholarly ambiance.



the house's horizontal axis. His bedroom, all white walls and sleek Modern furniture, opens to the garden. The Palladian window in Stephen's dark red, book-filled room looks out into the woods.

"It's like a Case Study House," Jonathan smiles, "—designed to accommodate different ways of living."

For his partner Stephen, building the house and living in it daily have fed his lifelong interest. "Space is sacred. Life brings meaning to a house . . . how we live in it becomes its soul." From a purely visual point of view, the soul of this house would appear to be welcoming and graceful, multifaceted, mindful of history, respectful and yet playful. ✦

PERIOD INTERIORS

ATOMIC RANCH is a reference to houses built after World War II—often part of suburban tracts. The Atomic Ranch is, or was, futuristic; it's not the Ranch house based on *ranchos* (haciendas), designed by the post-Arts and Crafts generation. (The early California Ranch was in many ways the evolution of the Bungalow: low-slung, one-storey, outdoorsy and vernacular. Cliff May is credited with the first true Ranch house, built in San Diego in 1932.) While some suburban ranches built into the Forties and later retained characteristics of the Western style, the Atomic Ranch was something else, a post-war version unabashed in its acceptance of smaller lots, quick construction, and slick modern materials.

servicing its good points; you won't be a pioneer.

But are they ugly? Try to see past dirt and disrepair, past remodelings, past your prejudices against the era's worst trends. The intention behind the ranch was simplicity, easy-care materials, family-centered life with open spaces and private bedrooms, and a focus on the back yard. The typical ranch's flowing floor plan presaged today's great room—but on a human scale and with thought given to circulation and noise control. Ranches made good use of such still-modern materials as Formica, concrete, and plywood. With big windows and sliding glass doors, they're often filled with light.

Like folk Victorians and Bungalows before them, Atomic Ranches will be treated to restorations that improve on the originals. Mid-century furnishings are available as still-

THE ATOMIC RANCH



BY PATRICIA POORE

Ranch houses have never looked better, well placed as they are in older suburban enclaves amidst mature landscaping. Yet they are the first houses built from the start to accommodate cars and commutes. One reason why house-hunters like them is that they seem so adaptable: you can turn it into a bungalow! add a second storey! Not so fast. These houses, now about 37 to 60 years old, just may be for sale by their first or second owners. If you find one that's little changed, consider pre-

affordable antiques or as re-issues by a host of companies, some exclusive to the trade and others, like Design Within Reach, that sell through consumer catalogs. Some ranch buyers today opt for period restoration, even going so far as to get the original builder's specs to follow. Others update them sympathetically, introducing high-end materials like stainless steel and terrazzo. Still others think their ranch is the perfect place for thrift-store finds. ✦

ABOVE: (left to right) Family room in a 1958 house furnished with reproductions or re-issues. Rescued San Jose house by Joseph Eichler, built in 1959. Eichler kitchen re-created from the original specs, with white laminate, mosaic tile, and grass cloth.

THE PREVIOUS OWNERS were in their eighties—and hadn't changed a thing—when Frank Sarcia and Jim Eveleth bought this house in a Colorado suburb. The ranch had its original range and oven, vintage cabinets and mosaic ceramic tile in the bathroom, and 1950s wall sconces. The couple kept their mid-century galley kitchen with its sliding-door cabinets, and painted its architectural elements in Mondrian-esque hues: bright orange, green, and white. The pony wall separating their living room from the kitchen was painted a period yellow,

in marked contrast with the new slate floors, grey cement-block fireplace wall, and dark tongue-and-groove wood ceiling.

The living room is a veritable mid-century museum. Iconic pieces collected over 15 years include a vintage Eames sofa and surfboard table, a reissued Harry Bertoia Bird chair, and a George Nelson Coconut chair with original fabric. Frank and Jim are inveterate yard-salers: even their den and kitchen are packed with Modern stuff. Catherine Holmes bowls sit atop the cabinets, and an early Womb chair and Evans-label Eames plywood chair

flank the TV set. The pole lamp is by Lightolier.

In the dining area, Saarinen dining chairs surround a matching table; over them hangs a Nelson saucer lamp.

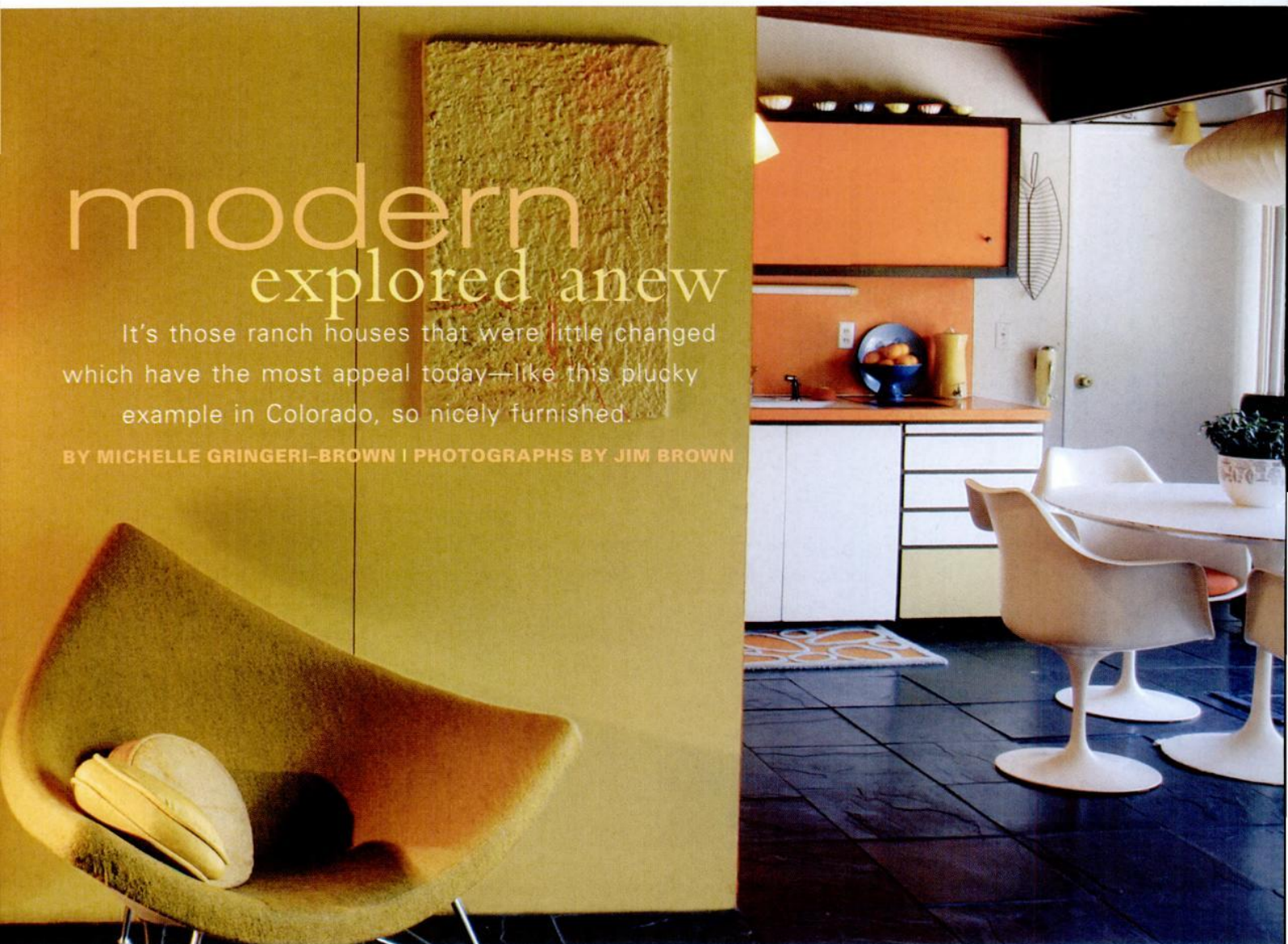
The house was built by Clyde Mannon, who worked on nearby Arapahoe Acres. The exterior is well detailed with transom windows amid fixed clerestories, and the decorative block detailing on the fireplace wall is repeated outside on the façade and on the garage wall. ✦

MICHELLE GRINGERI-BROWN
and JIM BROWN publish *Atomic Ranch*
magazine: atomic-ranch.com

modern explored anew

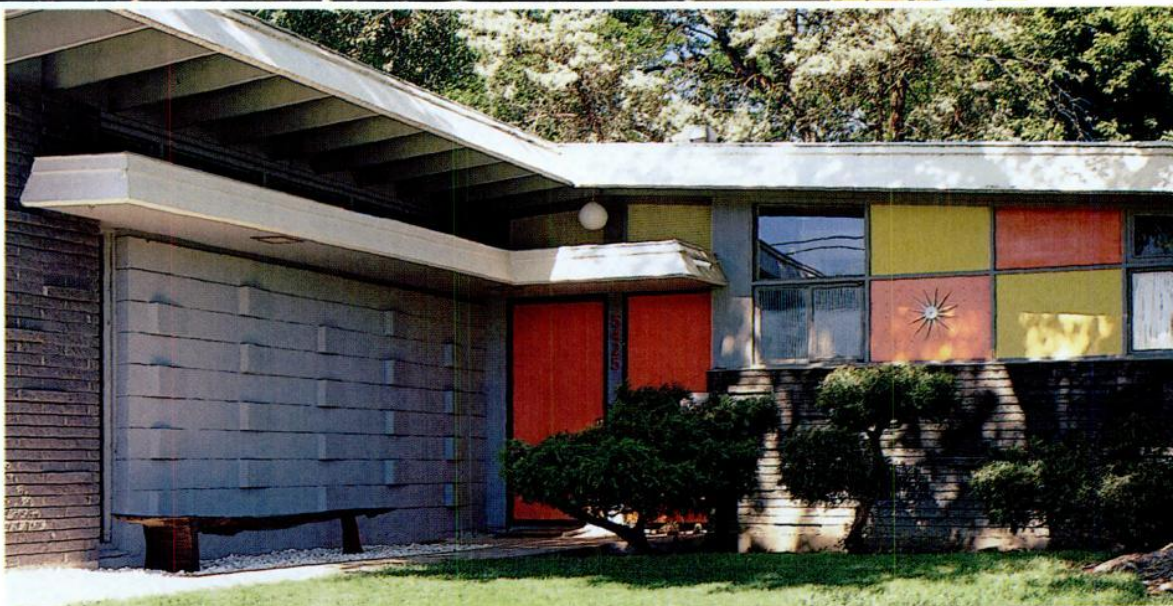
It's those ranch houses that were little changed which have the most appeal today—like this plucky example in Colorado, so nicely furnished.

BY MICHELLE GRINGERI-BROWN | PHOTOGRAPHS BY JIM BROWN





ABOVE: The Bertoia Bird chair echoes the artwork. An Eames plywood table found for \$20 holds a Bennington elephant and a lion by Lisa Larson for Gustavsberg. Two George Nelson vintage clocks hang next to an Eames-designed leg splint. **RIGHT:** The 1950s tract home is outside of Denver. **LEFT:** The mid-century kitchen is visible behind this end of the living room, with its 1957 George Nelson Coconut chair—still in its original fabric.



SOMETIMES, even the most fanatical collector decides to reinvent himself. David Marshall, proprietor of The Antique Room in historic Brooklyn, New York, felt the time had come to replace the museum-quality Gothic Revival collection he'd spent years assembling. He turned his attention to a revival style of equal distinction: the Egyptian Revival.

Popular for two brief flashes in the 19th century—one in the early 1800s and again in the 1870s—the Egyptian Revival featured furnishings ornamented with the motifs of ancient Egypt: stylized lotus blossoms, winged discs, and caryatids. The pieces that Marshall collects, from the later, Victorian-era revival, typically have a Renaissance Revival form, embellished with Egyptian flair.

Marshall, who is a dealer in the uppermost stratum of Victorian furnishings, lives above his shop. He bought three adjacent buildings in 1972 for a total of \$130,000—what seems like a pittance now, but was a bold move in the under-appreciated Brooklyn of the early 1970s. Marshall situated his shop throughout the first floors of all three structures, and then set about finishing the upper storeys with Gothic architectural trim and furniture. [Marshall's gallery of Gothic furnishings was featured in an article in the Spring 1995 issue of this magazine. —ED.]

Recently, Marshall split his apartment into two units ("I just didn't

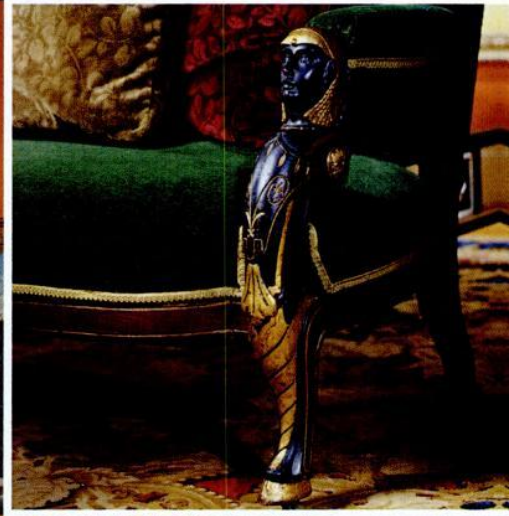
Revival Once More

Gothic trefoils made way for sphinxes (and Napoleon) when a Brooklyn antiques dealer undertook a stunning transformation of his rooms.

BY DAN COOPER | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



David Marshall completed the room with a period chandelier, gilt overmantel, and statuary, all of which date from the late 19th century. RIGHT: (top to bottom) The pediment of the gilt overmantel features this figural head. • The highlight of the parlor set must be the fully carved caryatids that stand atop hooved feet. • The mural was reproduced from a period print, enlarged via computer and printed as a high-resolution wallcovering. • Egyptian Revival griffins flank the brass fireplace fender.





LEFT: David Marshall adorned the mantel with a collection of antique, Egyptian-Revival *objets d'art*. **BELOW:** (left to right) The mantel's pilaster capital. • The Egyptian theme carries into the urban garden with sphinxes and other statuary. • The colonnade ushers occupants from the ornate Victorian parlor into the cozy Craftsman kitchen. **OPPOSITE:** Dominated by a mural of Napoleon in Egypt, the parlor is centered on a gorgeous Egyptian Revival parlor set that anchors the Victorian Exotic aura of the rooms.

need the space anymore”) and stepped forward from the 1840s to the 1870s.

The most immediately striking feature of the room is the huge, brilliantly colored mural of Napoleon in Egypt. Marshall employed Litho Art, Inc., of New York to scan, enlarge, and print the scene as high-resolution wallpaper. “If had done it the conventional way,” he notes, “it would have cost at least \$25,000. This cost me only \$4,000!” Marshall used several plates from a book in his collection, *Le Papier Peint Décor d'Illusion*, to create wall stencils and friezes, including the medallion on the ceiling over the chandelier.

ONLY THE FINEST quality antiques would not be overwhelmed by the archi-

tectural detail in the room, and David Marshall has them. The focus is a stunning rosewood parlor set flanked with caryatids, by Pottier & Stymus. In period-correct manner, the pieces are gathered around a marble-topped center table graced with similar motifs, while statues from the era look on from their elaborate pedestals.

Although Marshall has loaned pieces to New York’s Metropolitan over the years, here at home he wasn’t seeking to create a museum installation. He has mixed in Aesthetic Movement pieces to lend the impression of a real home of the era. “People never have pure rooms. Victorian-era houses are a *mélange* of the latest styles—and hand-me-downs from Aunt Bessie.”

Passing through a spectacular colonnade with marbleized columns, a visitor steps into David’s new kitchen, furnished in a modern Arts and Crafts style. This kitchen has broken free of its brownstone constraints, as it feels spacious and airy, with plenty of light filtering in through the Frank Lloyd Wright-inspired windows David had custom fabricated.

The Egyptian theme picks up again in the garden, where David has created a surprisingly expansive retreat in the small brownstone back yard, filled with lush plantings and reclining sphinxes and other Middle Eastern statuary. The scenario is complete with Piglet, David’s beloved hairless Egyptian cat, sleeping on an antique chair (and leaving no furry trace). ✦



David Marshall had already collected Egyptian Revival and other fine antiques of the period, and he fearlessly embraced its color palette, choosing rich blues, greens, golds, and reds for the walls, upholstery, and window treatments.

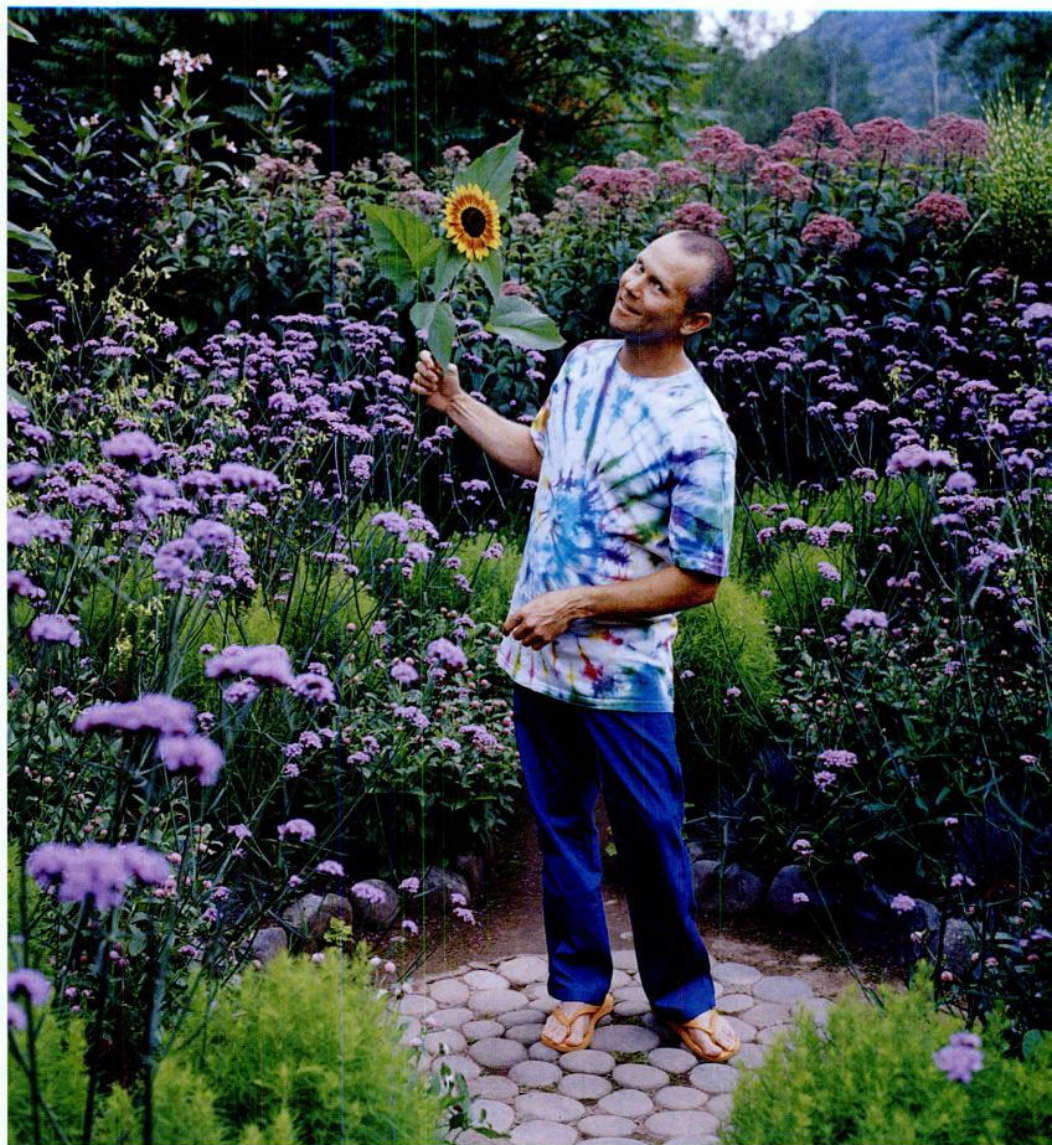
The entrance garden is a corridor running parallel to the side of the house. A stone path set in pea gravel divides facing borders lush with annuals as well as perennials. By early August, stout, bushy Himalaya impatiens are eight feet tall! **INSET:** The cabin, built in the 1950s, is casually furnished with flea market finds and heirlooms.

OPPOSITE: Landscape designer Dean Riddle, appropriately attired in the circle center of his colorburst garden.



A TRUE SUMMER GARDEN

LUSH PROFUSION MARKS BORDERS AND SHADY CORNERS ALIKE IN THIS "GARDEN OF STICKS AND STONES." BY DEAN RIDDLE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



HA VE A SUMMER GARDEN. I do love all the spring darlings, but I'm just too busy in May to enjoy them. Besides, I grow loads of early flowers in my clients' gardens, so I get the best of both worlds. Come July, I have more time to relax at home, to entertain friends and smell the roses. Or, to be more accurate, to marvel at the towering, sprawling, out-of-control annuals and high-season perennials that engulf my tiny cabin in the Catskill Mountains from the Fourth of July until frost comes down like a hammer in October.

The entrance garden, a corridor that runs parallel to one side of my house, welcomes visitors with two bodacious borders bisected by a stone path set in pea gravel. A thick stand of Himalayan impatiens (*I. glandulifera*), emerging from seed in late April, grows along the house in damp ground and full morning sun. By early August, these stout, bushy annuals are eight feet tall and smothered with pink, orchidlike blooms attractive to bumble bees.

The facing border is a mixed planting whose composition changes somewhat from year to year. I often



ABOVE: (clockwise) In the main garden: Garnet Robe coleus, pink gomphrena, purple verbena, and feathery Kochia. The wood-lath fence, with nasturtiums in the foreground. Porcupine grass in the front garden. State Fair zinnias atop an old sewing stand. **FAR RIGHT:** Swept-earth paths divide the formally designed but informally planted main garden, where a dozen beds lined with cobblestones radiate from a center mosaic circle (p. 81).

grow red castor-oil plants (*Ricinus 'Carmencita'*) to form a tall, leafy backdrop for other tender plants including dahlias, salvias, and trailing nasturtiums. Perennials such as orange heleniums, silvery-blue echinops, and red Sammy Russell daylilies fill in the picture, as do self-sown annuals: purple cleome, golden yellow sunflowers, and sky-blue bog sage. (I am not a color snob in the entrance garden; I want only that every-

thing be happy and make noise.)

Just around the corner is the front garden, a quiet, partly shady place where foliage rules and where trees (serviceberry, dogwood, catalpa and Katsura) provide cover for catbirds, chickadees, and finches. A slew of perennials carpets the ground beneath the trees, with hostas, euphorbias, and lady's mantle among them. A pair of blue Adirondack chairs faces the screened front porch (where we dine in summer), punching up all the green.

A few steps away, on the most private side of the house, is the main garden of 22 x 30 feet, a formal space with a mostly informal planting. At its heart is a simple stone mosaic





ABOVE: The lath fence at the top of the entrance garden ends with recycled oak beams topped with stone "finials." The vine is annual Japanese spinach. **RIGHT:** Odd concrete urns mark the entry to the formal garden. **BELOW:** An accent in all the green, this blue Adirondack chair is one of a pair facing the screened front porch.



set directly in the soil. A dozen raised beds, jam-packed with self-sown and planted annuals, surround the circular mosaic. I do them up differently every year. A pair of truly odd concrete urns, adorned with porcelain faces of cats and ladies, marks the entrance. Cobblestones edge the beds and a stick fence encloses the whole garden. The paths are hard-packed, swept earth: as simple as that. The garden is all homemade, a garden of sticks and stones planted with what my mother used to call dime-store flowers. ✦

DEAN RIDDLE is a horticulturist and author of the beloved book *Out In the Garden: Growing a Beautiful Life* [HarperCollins, 2002]. A native of South Carolina, he gardens in New York's Catskill Mountains.



I AM NOT A COLOR SNOB IN THE ENTRANCE GARDEN; I WANT ONLY
THAT *everything be happy* AND MAKE NOISE.



Heavenly Blue morning glories clamber on the homemade twig fence that surrounds the property, backed by Autumn Beauty sunflowers. **BELOW:** Concrete urns with female and feline faces mark the entry to the main or "formal" garden. The entry is pea gravel and leads to the swept-earth paths.

Hard-won ADVICE

After sixteen years in this magically beautiful and verdant valley, here's what I've learned:

- **SMALL GARDENS**, well designed and lovingly tended, can be more satisfying than large ones. (Who needs to dig up ten acres when it's possible to see the world in one poppy growing in just the right place?)
- **"VOLUNTEER" PLANTS**,

self-sown, are essential to anyone who wants a profuse, cottage-garden look. These are the plants that come right in and sit right down—their spontaneity tweaks design in the best way.

- **DECORATIVE CONTAINERS** should be very simply planted with one or two things at most: the pot is the thing.
- **PATHS ARE EVERYTHING.** Think long and hard before you place them: where should they be,

where will they go, how do you shape them?

- **COLOR IS YOUR BUSINESS.** In the right hands, pink and orange can be stunning and tasteful. (It can also be disastrous.)

Life is too short not to have the garden of your dreams. We all deserve a place to plant and to nurture and to see the world closeup. Get ready, though, to fret and worry, cuss and complain. Paradise ain't cheap and I've got back pain to prove it! —D.R.





ABOVE: Period lighting from the Teens or '20s at Stan Hywet Hall includes a table lamp with floral decoration in the classic ginger jar shape and the original deep-fringed shade, and an ornate floor lamp with a fringed bouillotte shade. **LEFT:** A bridge lamp with a contemporary shade. **OPPOSITE:** (top) A 1920s bridge lamp has been treated to a new custom shade coated with tiny glass beads to add shimmer, and floral decals. (center) Designed to resemble wrought iron, this vintage two-light floor lamp from Brass Light Gallery dates from the 1920s. (below) A Jazz Age lamp has beaded fringe and fabric panels with feathers and criss-crossed lace.



Thanks to electricity and leisure time for reading and card games, floor and table lamps came into their own in the 1920s, '30s, and '40s.

THUMB THROUGH vintage magazines from the first half of the 20th century and one thing is immediately apparent: most of the floor and table lamps would look right at home in a traditional interior today. Luckily, vintage lamps are still widely available, but finding one with the original fabric shade—gorgeous creations in silk, taffeta, chiffon, parchment, or manmade materi-



Your Grandparents' LAMPS

BY MARY ELLEN POLSON

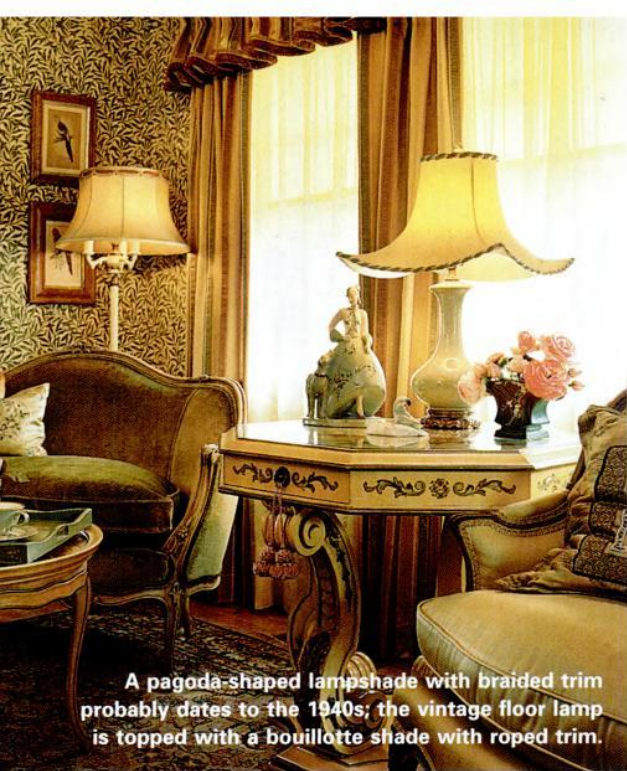
als like Fabrikon, with or without hand-painted vignettes—is rare. Hand-painted glass shades “in everlasting colors,” as a 1924 ad for Handel lamps boasts, are more likely survivors.

Table lamps seem especially familiar. Typical shapes of the Twenties include the oriental ginger jar, Adamesque urns in marble with delicate swags, sculptural metals treated with gold-tone finishes, painted ceramics, or—at the highest end—bases made of imported oriental pottery in vase or pagoda shapes, brass samovars, or figurines of Sèvres porcelain. Some of the finest would be pricey in 2007 dollars; in 1930, Carbone offered imported lamps that “will harmonize delightfully with any of the European periods” costing up to \$180. Colonial Revival themes and motifs (including converted silver candlesticks and kerosene lanterns as bases) continued well into the 1930s.

Bridge lamps, torchieres, and double and triple-bulb floor lamps with broad bouillotte shades look more like period pieces to modern eyes. A bridge lamp is about 60" high, with an extended arm that holds the shaded bulb in a downward position: perfect as reading light, or to illuminate a table [text continued on page 90]



CLOCKWISE (FROM TOP LEFT): BARNEY TAXEL; PHILIP CLAYTON-THOMPSON; COURTESY BRASS LIGHT GALLERY; SPIKE POWELL/ELIZABETH WHITING & ASSOC.; STEVE GROSS & SUSAN DALEY



A pagoda-shaped lampshade with braided trim probably dates to the 1940s; the vintage floor lamp is topped with a bouillotte shade with roped trim.



LEFT: Floor lamps with multiple bulbs, like this reproduction from Rejuvenation, often had two- or three-way switches to adjust the light level.

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SHAPING A LAMP

People have been making and decorating their own lamps and lampshades since Edison invented the incandescent bulb. Lamp parts are often interchangeable, and vintage components—including highly decorative bridge lamp arms—are still available from specialty lamp retailers. Although materials and decorating styles

have changed, the basic lampshade shapes from the Twenties on are still with us.

BELL—shade with flaring concave curve toward the bottom

OVAL—round with rather straight sides

BOUILLOTTE—Large shade with slightly concave sides that flare at the bottom

DRUM—circular shade with little or no flare

SQUARE—can be flared or bell-shaped, but perimeter has four sides

RECTANGLE—four-sided shade that's usually wider than it is tall

COOLIE—circular shade that flares out, without curves; much wider at bottom than top



ABOVE: A reproduction bridge lamp from Steven Handelman Studios gets the decorative arm, tripod base, and parchment shade just right.

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With their Art Nouveau swirls, bridge lamp arms are usually the most decorative part of the lamp, although early fringed shades give them a run for their money.

The lamps in a 1929 Tudor Revival probably date from the '20s or '30s. The trim on the table-lamp shade is shirred to give it a piped-icing effect.





of card players. The lamp got its name through the astounding popularity of bridge and other card games in the Teens and '20s. The arms are usually the most decorative part of the lamp, although early shades (in silk patchwork and deep fringe) give them a run for their money. Straight and tall with "blooming" glass shades, torchieres throw light up and bounce it off the ceiling for a diffuse effect. By the 1940s, double and triple-bulb floor lamps became standard in living rooms.

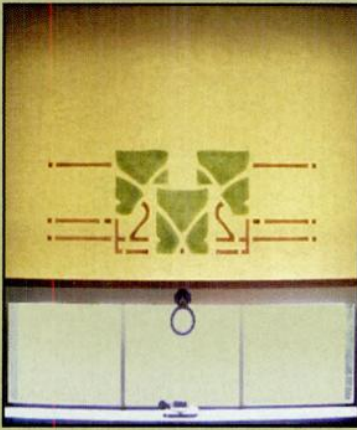
Whether they were plain parchment or shirred or pleated fabric, lampshades always included some sort of trim at the top and bottom. Lamps of the early '20s gained pizzazz from deep, 3" long fringe (especially dramatic on a flared "coolie" shade). By the 1930s, shades were banded top and bottom with a variety of trims from $\frac{5}{8}$ " to 1" deep in contrasting or compatible colors: scallop, book binding, figured velvet ribbon, cotton ball fringe, alternating checks, and laced thongs or braids stitched

into the material. Boudoir lamps, usually shown in pairs on a dressing table, were petite, feminine versions of table lamps for more public spaces. The shades were made of filmy fabrics like taffeta or chiffon and invariably trimmed with ruffles or bows—a trend that continued well into the '40s.



After World War II, floor and table lamps became both larger and simpler in scale. Fashion colors made a splash in decorating magazines, but most folks settled for plain off-white, cream, or buff shades. Manufacturers also made use of new materials: Lucite "wings," nylon shades, ribbed glass bases, and weirdly shaped, sculptural ceramics. Like the end tables that supported them, table lamps came in pairs, often with shades in deep reds and greens that matched the base. Lamps for men's dens were masculine (hunting hounds with navy blue shades); bedrooms feminine (flared bell shades in white with ruffles top and bottom, finished with large black bows). Good hunting. ✦

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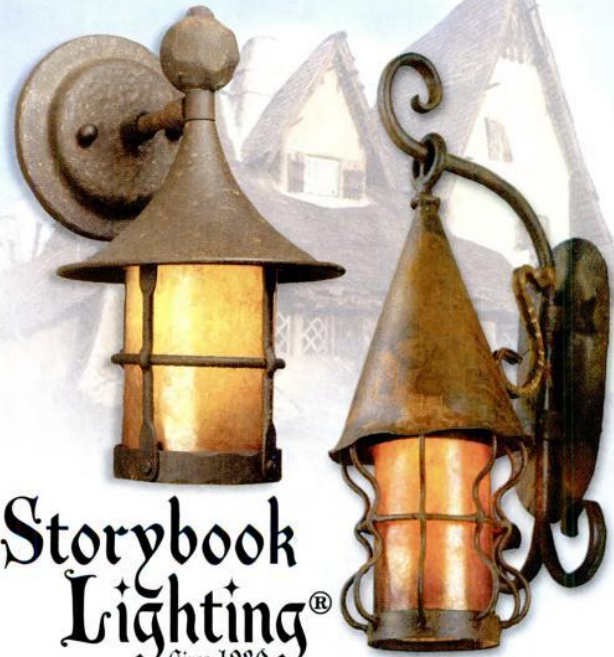


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CLOCKWISE: (from left) Porcher's 'Classic' pedestal. American Bath Factory's 'Victorian Collection IV'. Authentic late-Victorian fixtures from Sunrise Specialty. 'Londonderry' is English classical whimsy from St. Thomas Creations. **INSET:** The 'Lydia' old-style wc from Bathroom Machinerics.



Coordinated bathrooms are a tradition that started with Mott's Victorian suites; moved through estate fixtures in 1920s Crane catalogs; and on to glossy black fixtures in the Thirties, lavender in the Forties.

Bathrooms *en suite* BY PATRICIA POORE

IT MAY SEEM OBSESSIVE to buy matching toilet, tub, and sink in a historical style, but it's nothing new. Consider the 'Elizabethan' suite (p. 96) that consisted of a style-conscious bathtub, shower-bath, high-tank toilet, footbath, sitz bath, wall basin, and cabinet lavatory in the 1888 Mott's Plumbing Catalogue. In the Teens and Twenties, bath suites had neoclassical details—urn legs, fluted columns. Soon after came Art Deco-inspired ensembles, and then the still-eye popping colored suites of the 1930s through 1970s.

Today's bath ensembles often have a retro, even reproduction, look.

Some suites are notably Victorian, many are neoclassical, plenty of others look decidedly Art Deco—there's even Art Nouveau and Spanish Revival. Those with simple, straight- or bevel-edged lines look good in Arts and Crafts-era homes (one of Kohler's suites is based, to some degree, on the lines of Craftsman furniture). For those who think a remodeled bathroom should look forward, not back, other suites are urban, Asian, sculpturally modern, even edgy.

Prices for retro fixtures vary, but all are at least a bit over the home-center standard. (Perfectly good toilets can be had starting at



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BATH FIXTURE ENSEMBLES

The following companies sell multiple fixtures in carefully coordinated and named suites or ensembles.

- **dreambathinternational.com** [direct sales, online catalog, & through dealers] American Bath Factory sells everything for the bath, from faucets and fixtures to accessories and furniture. Go to their customer-support website (above) to order online—the order goes to your local dealer. Dream Bath Suites and Ensembles are pre-matched collections in old-world, vintage (Victorian—with four styles of tub feet), and retro styles.
- **kohler.com** [showrooms] Of sixteen suites, at least nine are of interest to owners of period houses. 'Kathryn' reproduces a Kohler exhibit of 1929 at the Metropolitan Museum; reissues include a console-table basin. 'Devonshire' evokes the country houses of 1920s England. 'Iron Works Historic Suite' is late Victorian. 'Leighton Ensemble' is a neoclassical interpretation of the 1930s. 'Revival Suite' gives a soft 1920s Art Deco look with elliptical shapes. 'Portrait Suite' has French ogees. Architectural 'Memoirs' works in many period settings. 'Bancroft' revives the "bungalow" pedestal sinks of 1910–1920. 'Archer Suite' takes details from furniture and jewelry (e.g., bevels) of the Craftsman period.
- **lefroybrooks.co.uk** [direct, or for showrooms call (212) 226-2242] Lefroy Brooks's 'Lissa Doon' range copies classical-leaning fixtures of 1876 Glasgow. The 'School House' series is bow-fronted with rolled edges, like a suite from the turn of the 20th century. Authentic 'Edwardian' toilets and basins have been made uninterrupted since 1923. Coordinated radiators and heated towel rails.
- **porcher-us.com** [through Expo Design Centers and plumbing showrooms] Of multiple Porcher suites, see 'Bedminster' in the Traditional line, a Victorian design with rope detail. In the Classique line, see 'Archive' for 1920s style, and 'Classic' for an earlier 1900s look.
- **stthomascreations.com** [through K&B and plumbing showrooms] St. Thomas Creations makes 18 suites, about half of which are period-style or traditional. Note the big English urn pedestal in the 'Londonderry' suite; the Deco styling of 'Liberty' and the Victorian design of 'Barrimore'. Their "Nouveau" is actually a retro Art Deco line, 'Neo-Venetian' is Colonial Revival. 'Old Antea' is the company's Spanish offering, but it's very much belle-epoque; 'Celebration' is Victorian but low slung.
- **whitehauscollection.com** [through showrooms and home centers] Whitehaus's TownHaus Collection has six suites, one of which conforms to ADA standards—in period style. Suites are based on Eastern U.S. plumbing styles from late Victorian to Deco to Modern. The early-20th-century 'Westport' suite has plain, vertical lines.

Marble: Urban Archaeology



Hand-painted: Herbeau



Fittings OF A PIECE

These companies have product lines with fixtures that generally "go together" by virtue of period styling, sensibility, and materials.

- **sunrisespecialty.com** [through distributors nationwide] No need for suite names in Sunrise Specialty's consistent collection of Victorian and turn-of-the-century, true reproduction fixtures and fittings.
- **urbanarchaeology.com** [direct order by mail or phone; showrooms in New York, Boston, Chicago] Urban Archaeology was founded as a high-end salvage company, now producing unique new fixtures with pedigree, in classically designed urban and estate styles. Though not sold as suites, the fixtures all coordinate. Note the marble tub to go along with marble washstands, a marble shower seat and shelf, glass legs and glass towel bars, and many complementary accessories.

MATCHED Fixtures

These companies sell stand-alone and artisanal fixtures, some of which are designed to coordinate with each other.

- **deabath.com** [direct order by mail, phone, or online] Bathroom Machineries: Their 'Erica' pedestal lavatory of the 1920s coordinates the 'Lydia' water closet, an exact reproduction of Pacific-style wcs.

- **herbeau.com** [through showrooms and dealers] Herbeau Creations has several suites of two or more fixtures. See the paint-decorated 'Charleston' wash basin, bidet, and toilet. The 'Monarque' washstand and toilet, of Deco design, have a matching mirror and sconce.

- **lebijoucollection.net** [through plumbing and K&B showrooms] Many, many fixtures at Le Bijou, but you'll need an eye to see complements. In the Incredible Collection, toilets are available in fancy designs called 'La Vie En Rose' and 'Antiquity', and matching sinks with the same names are found in the Celebrity Collection. The company will hand-paint fixtures to match your fabrics, etc.



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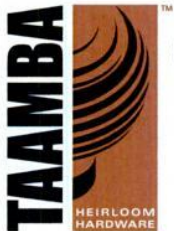
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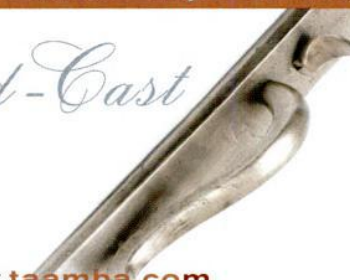
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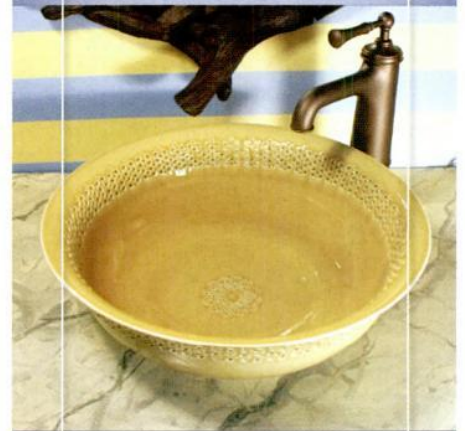
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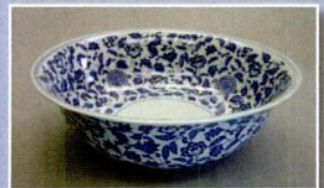


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Mott's 1888 'Elizabethan' suite in carved wood: bathroom furniture.

around \$150, and you rarely see one that costs more than \$400 at Home Depot. The most affordable old-style toilets are about \$180–\$250; Kohler's generally run from \$300 to over \$500. Bathroom Machinery's very accurate 'Lydia' water closet is \$895; Herbeau's hand-painted 'Charleston' toilet can run \$3500.) Pedestal sinks generally cost less than consoles on legs. (The 'Old Antea' console fire-clay sink from St. Thomas Creations is about \$2300. At Urban Archaeology, materials drive up the prices. Their console sink with marble top and nickel and glass legs runs about \$3430; their all-marble Victorian washstand, a knockout, is \$9640.)

Cast-iron tubs are in the \$1500-and-up range. Urban Archaeology tops the luxury list with their Carrara marble bathtub (\$40,000 for the 68-incher, just \$18,000 in honed white marble.) White fixtures generally cost less than any other color, and unless you are doing a bathroom from the crazy-color decades, you should choose white fixtures for the most authentic and timeless look.

Buying fixtures *en suite* brings spit and polish to the bathroom. Go online to look at coordinating sets. Once you get used to looking at toilets as architecture, you'll be able to put together your own appropriate suite—mirrors and lighting included. ✦

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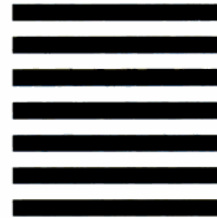
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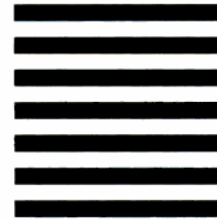
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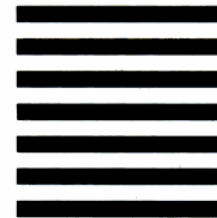
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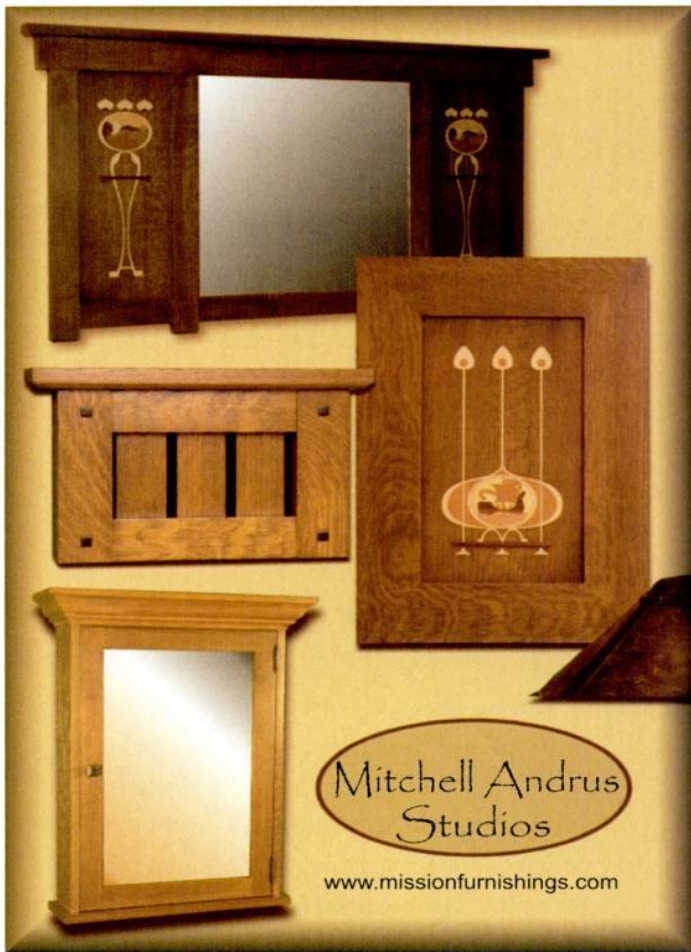
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Cover, Craftsman Bungalows catalogue, Edition de luxe, 1916 by Jud Yoho

A new book that demystifies and teaches furniture restoration will help you assess that secondhand treasure, and—if you're game—restore it yourself.



Furniture Restoration Secrets

LEARNING how to restore furniture is a challenge. You'd really need to spend time in a restoration shop, watching the "befores" become the "afters" one repair at a time, to learn how to assess a damaged piece and what skills are needed to fix it. Most

books that purport to show furniture fixes are over-simplified; they reduce unique and often complex operations to a standard set of steps, often illustrated with tidy drawings that leave out the reality of busted joints, water damage, lifted veneer, and missing mouldings.

Now a comprehensive, earnest book has come along that takes you into the shop for a real education. It's clear that the authors are not only do-ers but experienced teachers, too. Ina and Allen Marx have long been known for The Finishing School in Queens, New York,



ABOVE: The Marxes' hands-on book is chockfull of "ing" photos and instruction. Left to right: flogging, burnishing, gilding, and smoothing after gessoing.

The topmost photo shows one stage in the restoration of a 17th-century, oyster marquetry cabinet-on-stand.

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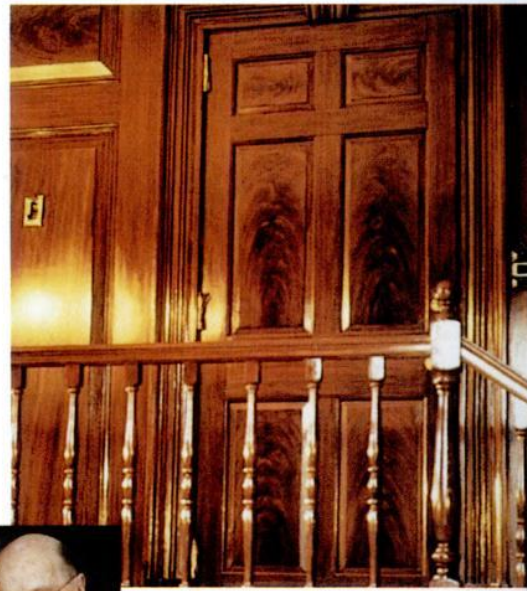
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RIGHT: Comparisons and "before" and "after" shots taken in the furniture restoration studio reveal what's possible. Here, graining reproduces mahogany; the doors were grained while still on their hinges. **BELOW:** Ina Brosseau Marx and Allen Marx restored 17th- through 20th-century antiques for thirty years.



which has provided decorative-arts instruction to over 8000 students since they founded it in 1983. The couple have thirty years experience as fine-furniture restorers, whose works are in the permanent collections of the Metropolitan Museum, the Yale University Art Museum, the Cooper Hewitt, and Rochester's Strong Museum.

(With their son Robert Marx, the School's executive director, the pair also wrote *Professional Painted Finishes* [1991].)

Ina Marx explains that her photographs weren't shot for a coffee-table book. "Documenting a specific procedure [in the middle of restoration] doesn't always allow for the best quality of lighting, background, or even focus," she writes. But that immediacy is the book's strength. We see clearly the rope tourniquet that acts as a clamp, the epoxy going on over wire brads.

The book offers enough background to lend confidence to the would-be restorer, enough diversity to challenge the amateur, and plenty of fine-tuned shop talk to teach the professional new tricks. Dealers and collectors will appreciate its insights even if they have no intention of gathering their tools. Topics covered include assessment and strategies for restoration, structural repairs and warping, bugs, bad design, surface and substrate restoration, molding and casting, color matching and infill,

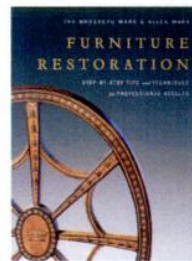


graining, veneers, gilding, and reconstruction of surface design. Both utilitarian and valuable pieces are shown. Some techniques are clearly not for beginners: Asian

lacquer, reverse gilding on glass. Still, the authors' starting principle is encouragement itself: Whatever two hands have put together, your two hands can try to fix. ✦

REVIEWED BY PATRICIA POORE

Furniture Restoration
Step-by-step Tips and
Techniques for Professional
Results by Ina Brosseau
Marx & Allen Marx;
Watson-Guptill Publica-
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DIALOG

back&forth

SANE KITCHEN REMODELING

THANK YOU for including the article about doing a Victorian-style kitchen on a reasonable budget. ["Plaster, Lace & Tin," August 2007] My 1970s kitchen, too, has reasonably good-quality cabinets finished in a dark stain. There's nothing wrong with them except that I don't like the way they look. I'm redoing the floor, lighting, wall color, and some appliances and built-ins, but I stubbornly resist advice to replace the cabinets. It seems to me I could get a good result by painting them and upgrading the hardware.

The homeowner in California convinced me that I can make it work. What a relief. It would have been expensive, wasteful, and disruptive to tear them out.

—JEN BENNETT
Harrisburg, Penn.

SPEAKING TUBES: HELP!

I HAVE a big, old, eclectic Victorian house, built around 1898, with speaking tubes in the walls—uncovered when we were patching plaster. In the second-floor hall there are two tube openings at about standing face height, one going up and one going down to the kitchen, spaced a few inches apart vertically. The ends of the metal tubes were cut roughly and plastered over.

I'm looking for pictures of vintage speaking tubes or ideas for restoring them. None of the vintage-hardware places online appears to have them. Does anybody know more?

—PEG LARSON, Pittsfield, Mass.
c/o letters@oldhouseinteriors.com



PLAIN OLD ROLLER SHADES

I am looking for old-fashioned, dime-store window shades, with a center pullstring. Are they still available?

—MICHAEL LESSER, via email

You're taking me back to my days in the curtain department at W.T. Grant, cutting shades to length. Since the Fifties, "dime-store shades" have been oilcloth or vinyl, in white, cream, or dark green, costing (now) about \$20-25 per shade. They are still available at home centers and hardware stores. (The woven round

ring-pulls on string are still in the Kirsch section near the inexpensive curtain rods.)

Traditional cloth shades, a step above but still with the spring-roller mechanism, come from such companies as Handwerk Shade Shop, at (503) 659-0914, thehandwerkshop.com —P. POORE



The American farmhouse, iconic in white with a bit of green trim.

How do I color my plain farmhouse?

My house is neither Victorian nor is it Arts and Crafts. It's just a country farmhouse. Fancy polychrome schemes won't do (there's not enough trim and detail for all those accents), and I don't want a swampy Rookwood color, either. Is white traditional? —CHARLES HARRIS, RUTLAND COUNTY, VERMONT

White is traditional, yes. Tastemakers including Andrew Jackson Downing have railed against the glare of white buildings in nature, and other colors have had their peaks of popularity. But for much of the 19th century and most of the 20th, rural houses painted white were ubiquitous. It's an iconic look, especially if the shutters or lattice are dark bottle-green, or the metal roof is painted red.

You do have other choices that will maintain a quiet dignity. Farmhouses were painted in prevailing colors during any period, so consider whether you are conjuring up 1830 or 1940. A bit of Gothic trim might suggest rose beige; Italianate windows, a blue-grey or stony green. Warm greys, yellows (from sunshine to palest ochre), and off-whites are perennially popular. Often the body and trim were painted the same color, with only the shutters or front door made to contrast: try dark brown, red, or green. —P. POORE

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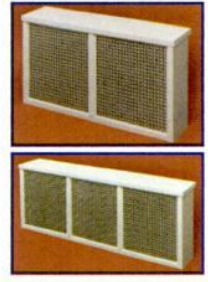


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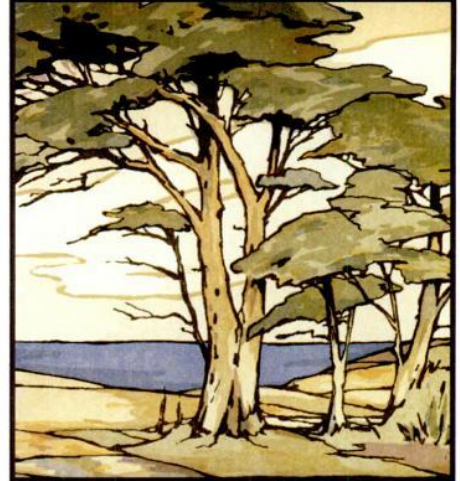
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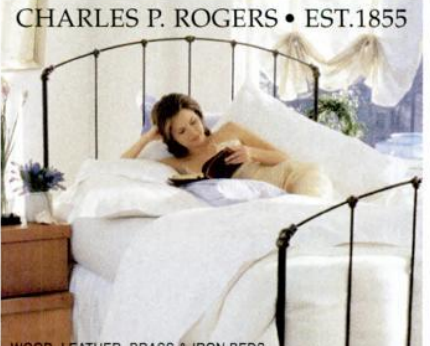
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Vintage Upholstery pp. 52-55

p. 54 Scalmandré: 800/932-4361, scalmandre.com p. 55 Archive Edition Textiles: 877/676-2424, archiveedition.com 'Celtic Knot' is a cotton jacquard woven tapestry fabric; 'Laurel' is a cotton/linen-blend jacquard. On the pillow is Voysey's 'Hawthorne', a woven cotton blend. • See *Vintage Victorian Textiles* by Brian Coleman (Schiffer, 2002).

Bungalow Square pp. 60-66

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House For All Seasons p. 67

Architect Nancy Barba, Barba & Wheelock, Portland, ME: 207/772-2722, barbawheelock.com

Atomic Ranch p. 73

Design Within Reach: 800/944-2233, dwr.com Books Eichler: *Modernism Rebuilds the American Dream* by Paul Adamson, Gibbs Smith 2002. • *Eichler Homes, Design for Living* by Jerry Ditto, Chronicle Books 1995 • *Western Ranch Houses* by Cliff May (Sunset Magazine, 1958)

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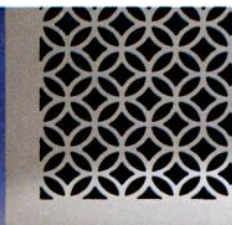
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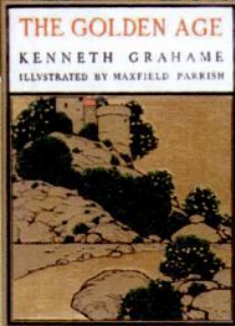
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ABOVE: Barry Dixon's crenellated dish cabinet is a highlight of his storybook kitchen. **RIGHT:** Memories of Maxfield Parrish's illustrations for children's books inspired the decorative details of the cabinet. **LEFT:** Framed illustrations with typical '20s colors inspired its bittersweet-orange finish.

MEMORIES of childhood reading, and farmhouses in France, and the tiled William Morris Luncheon Rooms at London's Victoria & Albert Museum . . . all of these were inspirations for designer Barry Dixon. He created this kitchen for his own 1907 Edwardian manor in rural Virginia.

Previous owners had installed an "updated" kitchen in a bid to make the house more marketable. But it

was a black-and-white workroom alien to the rest of the historic house. Inspired by his favorite things, Barry started over. His kitchen's autumn palette blends with the rolling fields just outside the window. Specific colors were inspired by early-20th-century illustrations in children's books, like the ones framed in the kitchen. It looks like an antique, but the unique dish cabinet was designed by Dixon, who says he was remembering Max-

field Parrish's storybook illustrations.

Other disparate inspirations came together to make a harmonious and personal room. The Lutyens' kitchen at Castle Drogo inspired a round oak island; those tiled rooms at the V&A led to Pratt and Larson-tiled walls; English Arts and Crafts houses suggested Morris-designed wallpaper in the frieze and carried onto the ceiling, as well as the limed and waxed cabinets of quarter-sawn oak.

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