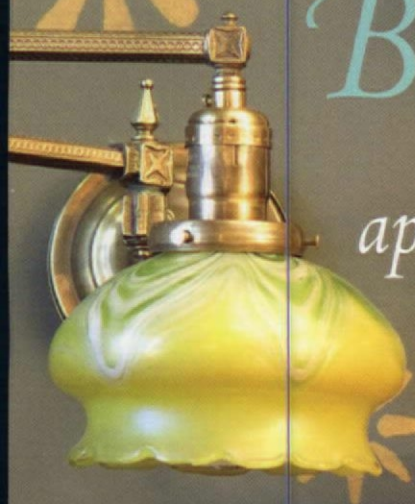


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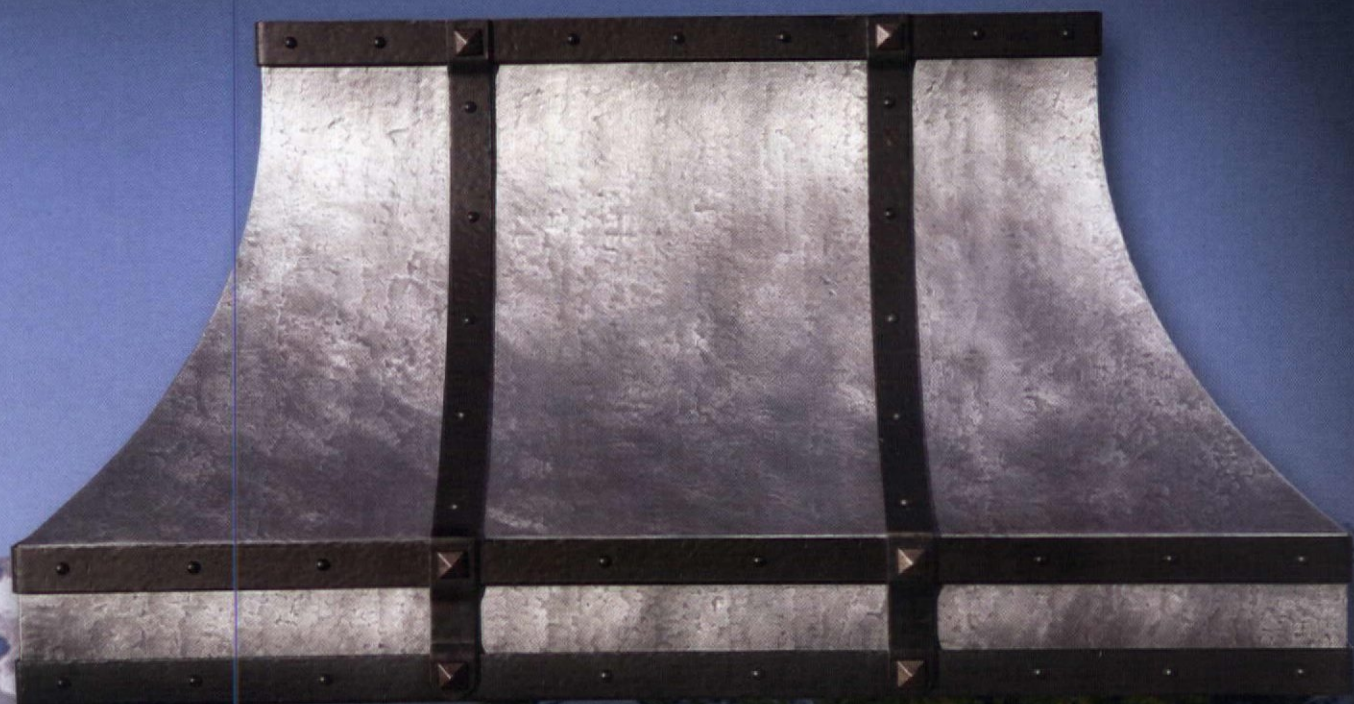


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# OLD-HOUSE established 1995 INTERIORS

VOLUME XIV, NUMBER 5

VISIT

## 56 A Maine Yankee

Nautical motifs and a red, white & blue scheme brighten a cozy house off the coast.

BY BRIAN D. COLEMAN

HISTORY GARDENS

## 60 Stalwarts in the Garden

For low-maintenance structure and beauty, don't forget these hardy, deciduous flowering shrubs.

BY VICKI JOHNSON AND KEN DRUSE

PERIOD INTERIORS

## 65 Life at the Osborne

A rare look not only at that opulent lobby, but also inside one of its splendid period apartments.

BY BRIAN D. COLEMAN

## 70 Mansions in the Sky

A brief history of the luxury apartment building from New York to Seattle.

HISTORIC HOUSES

## 73 An Italian Villa Preserved

Telegraph inventor Samuel Morse hired none other than A.J. Davis to renovate his house.

BY PATRICIA POORE

PERIOD ACCENTS

## 80 Lots of Pots

American art pottery is so prized today that it has inspired a fresh wave of studio potters.

BY MARY ELLEN POLSON

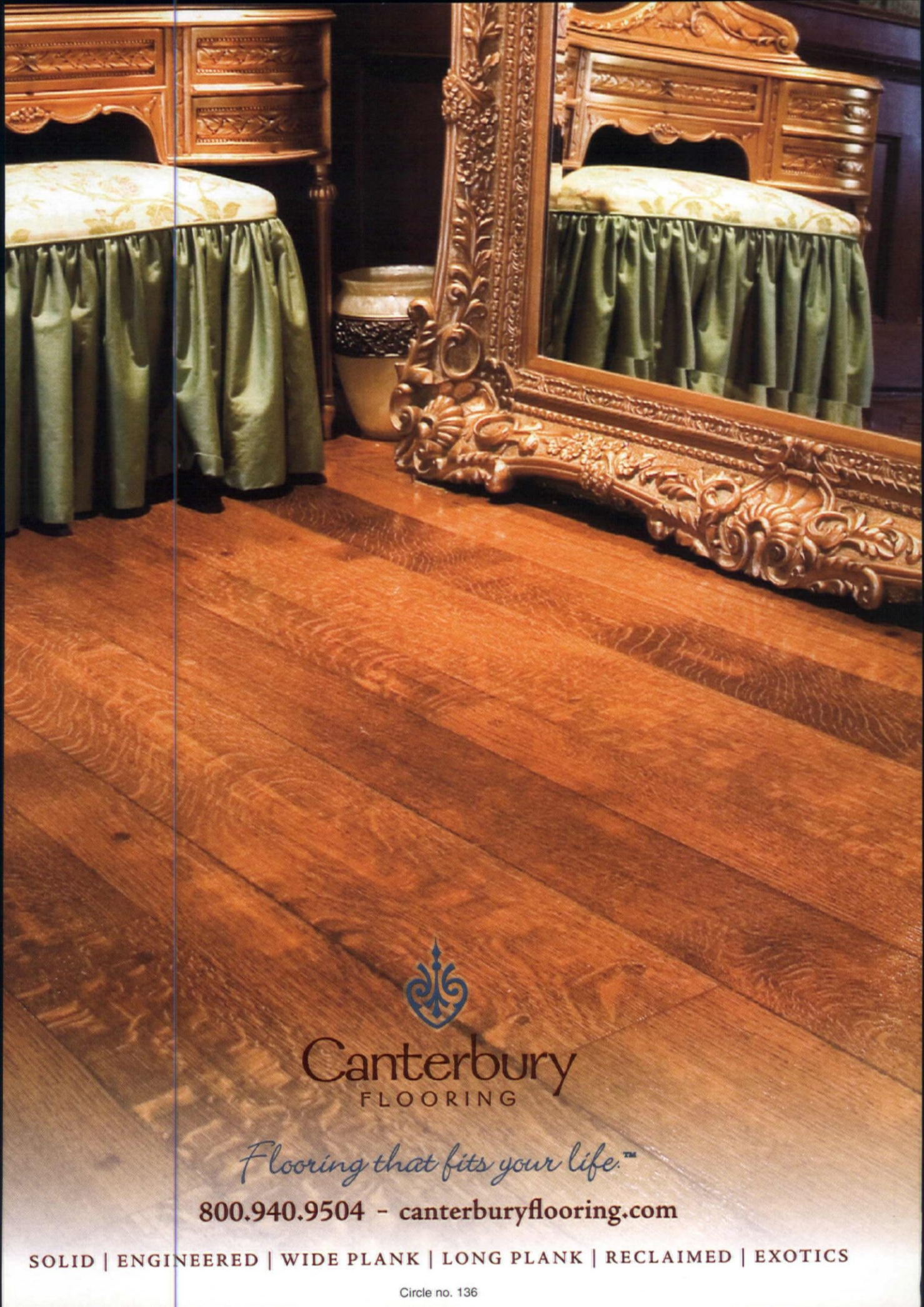
**ON THE COVER:** *The carved sunflower is an Aesthetic Movement motif on the burl walnut bed in the bedroom of a small but exquisite apartment at The Osborne, a New York treasure. Cover photograph by Edward Addeo.*



60

21





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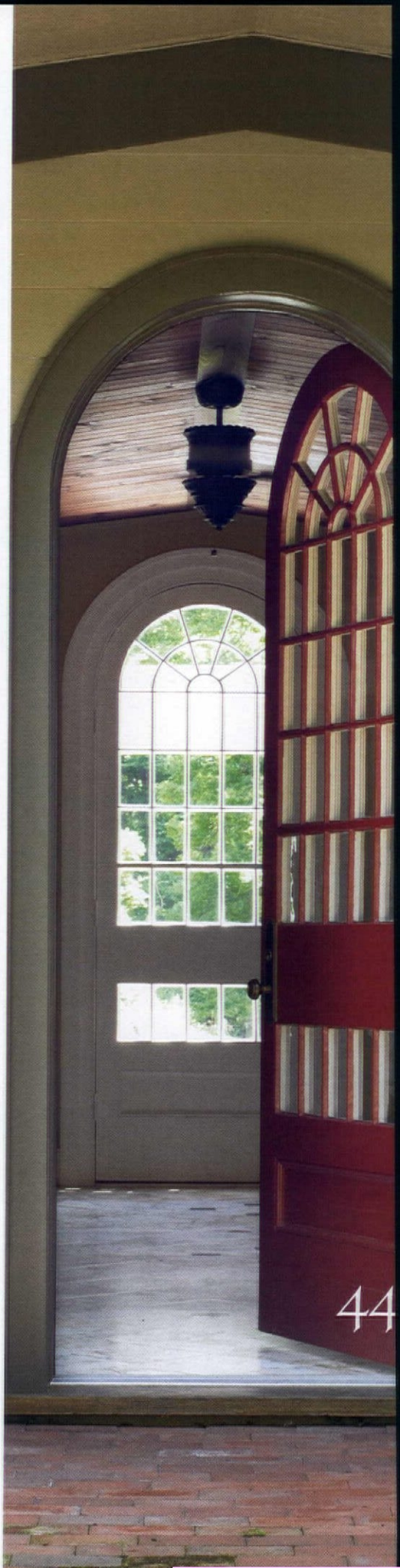


86



93

- 12 **Editor's Welcome**  
Behind the smokebush.
- 14 **News & Views**  
Comprehensive Greene & Greene;  
concrete tile; upcoming shows.
- 21 **Furnishings**
- 28 **Kitchens & Baths**  
Fine artists who also design and build  
fix old mistakes in a mansard cottage.
- 34 **Other Voices**  
Fascinating hidden-room dreams reveal  
more than old-house obsession.  
BY CATHERINE LUNDIE
- 39 **Old-House Systems**  
Eight energy-saving measures to  
lower the heating bill.
- 44 **Decorator's Know-How**  
Architectural salvage softens the tran-  
sition from old house to new addition.  
BY CATHERINE LUNDIE
- 50 **Places To Go**  
Old Dallas? You bet: here are land-  
marks and neighborhoods to visit.
- 86 **Designer Specs**  
Exterior lighting has exploded with  
models for every period and style.
- 93 **Inside Books**  
Look at 200 well-done houses before  
you pick an exterior color scheme.
- 100 **Resources**  
Find it here—or send away.
- 102 **Dialog Back & Forth**  
Reader letters, and custom tours.
- 106 **Inspired By**  
A spectacular new kitchen inspired  
by Charles Rennie Mackintosh.



44





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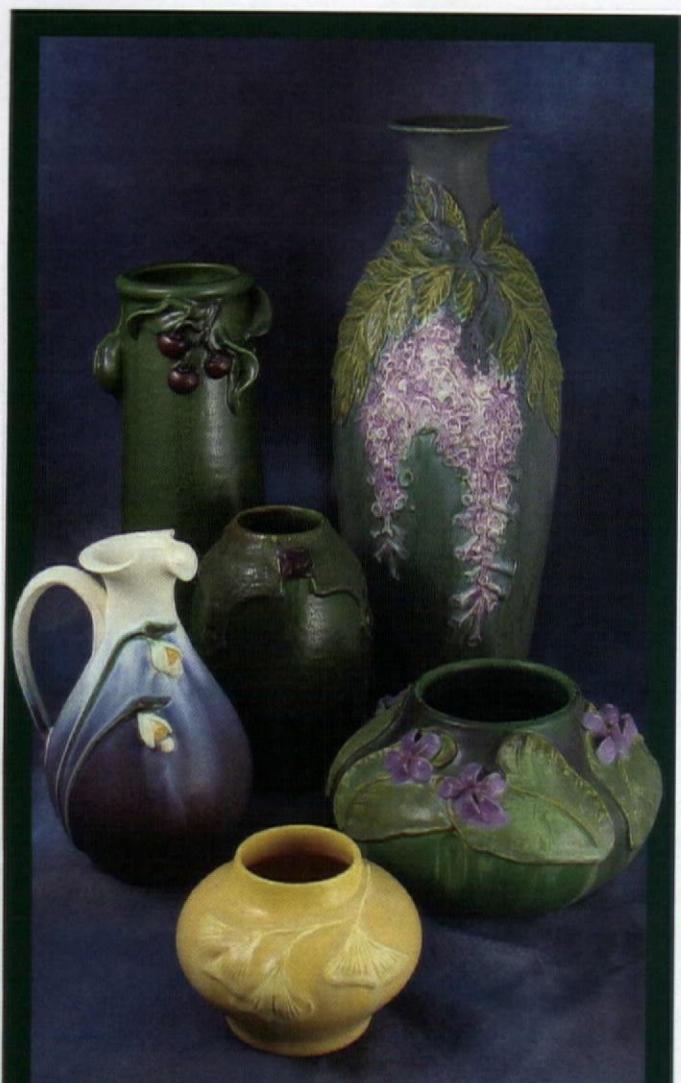


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DISTRIBUTED BY CURTIS

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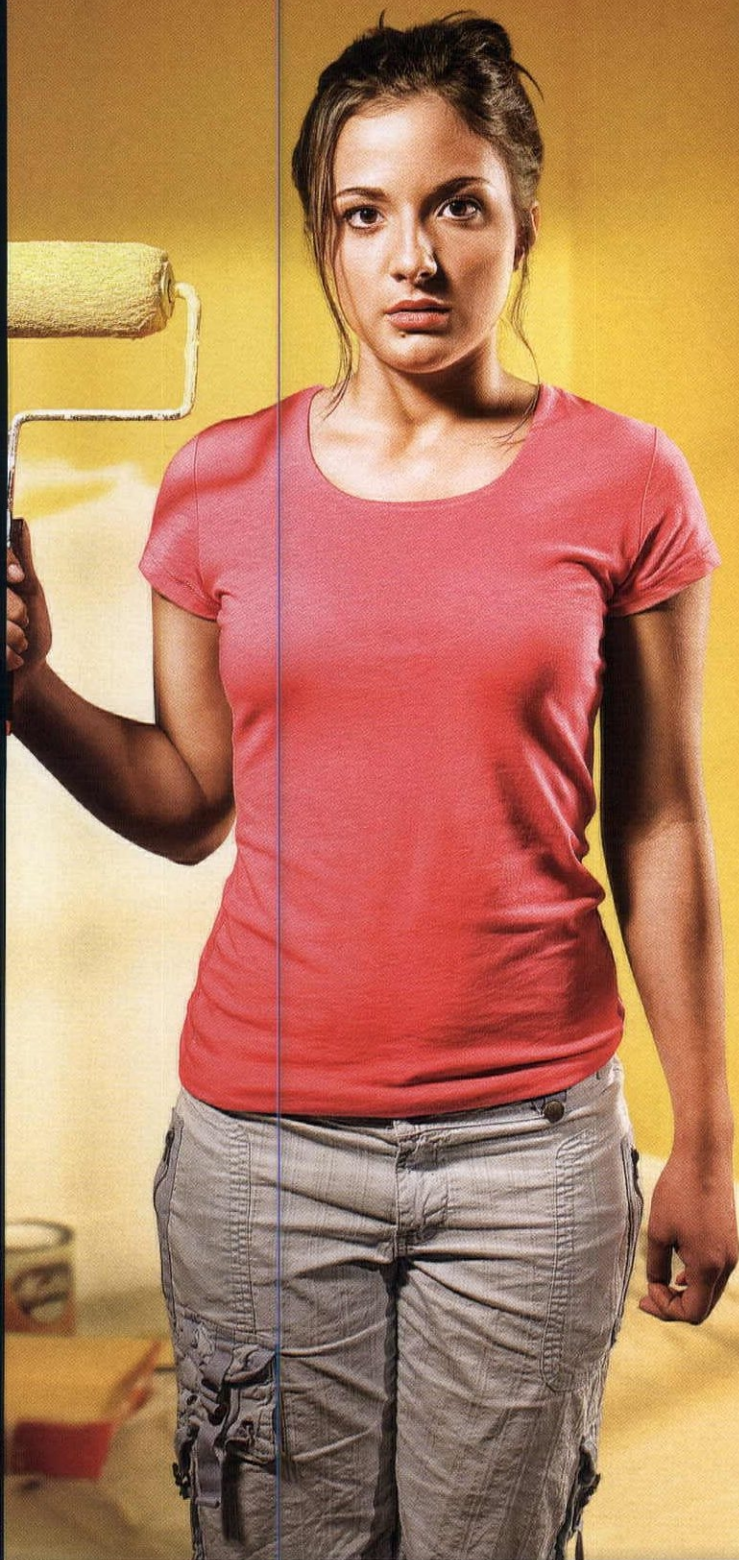
## Behind the smokebush



I'VE ALWAYS WANTED to be the kind of person who sits on the front porch and waves to the neighbors. Now and then, I am. ■ The shingled balustrade or knee wall on my porch is forty-two inches high, rather than the friendlier thirty-six inches, because our renovation was extensive enough to invoke new building codes. The good part is I'm shielded, cloaked in privacy as I read in grubby gardening clothes, sipping gin and tonic. The bad part is, I'm invisible to passersby whose conversations I can hear, at which point I'm too embarrassed to reveal my presence. ■ (Like many other do-gooder notions, building codes are often misapplied. Not that I think nightclub owners should block and lock egresses. But my porch no longer lives like an old-house porch. At our office, which was a private home built in the 1850s, we were legally bound to include self-closing fire doors on every level, accessible bathrooms on all four floors, and lever handles on doors. We've never employed someone so arthritic they couldn't handle an antique doorknob, but my children regularly got hit in the face by the lever handles on those heavy doors when they were between five and nine years old.) ■ Anyway, at least once a week someone passing on the way to the beach will seek me out to ask, "Hello? Hey, what's that bush called?" It is a smokebush, *Cotinus coggygria*, and it is superbly weird. Pretty all year with its blue-green leaves (tinged with wine), it is spectacular from late June through early August, when it sprouts long fuzzies that look for all the world like a dark magenta smoke surrounding the shrub. ■ As it turns out, my yard plants include deutzias, *kolkwitzia*, weigela bushes, old hydrangeas, viburnums, etc. (See the article on page 60.) That's probably not because my landscape consultant read Ken Druse's books, but because he specified what he knew would grow reliably in this micro-climate so near the north Atlantic, on a street that is a salt-sprayed wind tunnel. ■ Old stuff is often the hardiest. Good news for those of us approaching geezerhood.



They found these cave paintings with brilliant colors. I'm pretty sure toxins weren't invented yet."



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### Native Beauties

The Gamble House. The Blacker House. The homes of Mrs. L.A. Robinson and Cordelia Culbertson. The work that Charles Sumner and Henry Mather Greene completed in Pasadena between 1906 and 1911 defined an architectural movement that still flourishes today. It comes as no surprise then, that "A 'New and Native' Beauty: The Art and Craft of Greene & Greene" opens during Craftsman Weekend in Pasadena (see related story, p. 18). A joint effort by the Gamble House, which celebrates its centennial this year, and the newly refurbished Huntington Museum and Library (see "Open House," p. 16), the show is the most comprehensive display of Greene & Greene materials ever exhibited, with more than 140 objects.

The Greene brothers were profoundly influenced by currents that began during the Aesthetic Movement and are still influential



today: Japonism, hand-crafted wood joinery, and artisan-made architectural accents like hardware and light fixtures. No item of household architecture was too insignificant to be considered. Through Jan. 26, 2009, Huntington Museum & Library, San Marino, CA (626) 405-2100, [huntington.org](http://huntington.org) (A related exhibit, "Living Beautifully: Greene & Greene in Pasadena," runs through Jan. 4 at the Pasadena Museum of History; (626) 577-1660, [pasadenahistory.org](http://pasadenahistory.org))

**ABOVE:** A lantern from the Culbertson House. **BELOW:** (left) A watercolor of the Tichenor House (1905). (right) A chair from the 1906 Bolton House.



“

... It takes thought and experience and great pains to plan something one does not tire of.”

—Charles Sumner Greene, *Home Making in California*, 1907



### PROFILE

**MARCOS CAJINA** started traveling at the age of 10, when he backpacked through his native Nicaragua. He left the country for political reasons in 1984, ending up in the States, where he eventually meet his wife, **MELANIE STEPHENS**. Returning to Nicaragua about 10 years ago, the couple were especially impressed with the colorful, handmade concrete tiles typical of the region. Decorative concrete tiles originated in France, probably in the 1880s, Cajina says. The tiles were first imported to Cuba in the 1920s, and caught on throughout Latin America. "We both decided that this would be a very interesting product to bring to the U.S. market," Cajina (pronounced "ca-HEEN-a") says. • Cajina, who was previously director of an adult literacy foundation, acquired about 300 bronze French molds that date to the 1920s on a trip to Managua and began production—first in the U.S., and now just outside of the capital city in Granada. To make the tiles, a mixture of cement and pigment about 1/8" thick is poured into the molds, then topped with concrete. The tiles are hydraulically pressed (3,000 pounds per square inch). The resulting tiles last for decades. "The city of Granada has tiles that are hundreds of years old," he says. Tiles cost between \$14 and \$18 per square foot, and you can create your own design online. Granada Tiles, (213) 482-8070, [granadatiles.com](http://granadatiles.com) —MEP



**LEFT:** Marcos Cajina and Melanie Stephens import decorative concrete tiles made in Nicaragua for sale in the U.S. **TOP:** A concrete tile floor in a decorative rug pattern. **INSET:** A vintage bronze mold sets the pattern for a finished tile.





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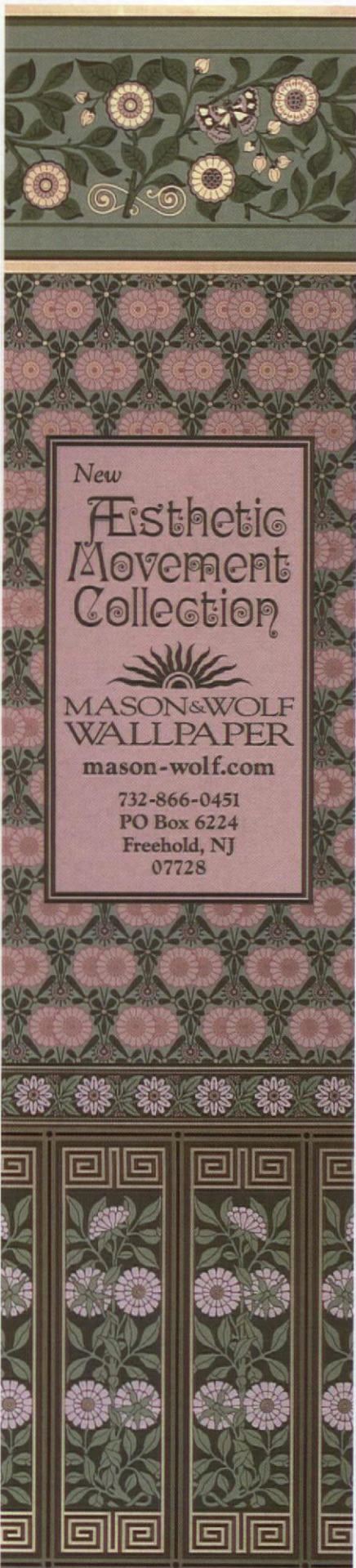
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### A Place in Time

New York's little-known Schoharie County remains agrarian, a place where some family farms, at least, survive, where stone walls and cellar holes and unused barns are left to nature, and where until the 1980s people still hand-pumped well water. It is the place that photographers Steve Gross and Susan Daley call home. Over the past 20 years, they have patiently documented the landscape in the face of inevitable



STEVE GROSS & SUSAN DALEY  
Time Wearing Out Memory  
SCHOHARIE COUNTY

change. "In his 1923 history of Schoharie County, John M. Brown used the phrase 'time wearing out memory' to describe how,



Kitchen, abandoned farm, Gilboa, N.Y.

even back then, there was the feeling that memory fades and places are forgotten," the couple explain. "These photographs record our own moment of being here." The book can strike one as sad—or optimistic. • "Using a wood, metal, and glass camera of 19th century design, the process was slow and careful but not complicated," Susan says. "The medium and the subject were in harmony." **Time Wearing Out Memory**, W.W. Norton, 2008

**OPEN HOUSE** Railroad and real estate magnate Henry E. Huntington was more forward-thinking than many of his contemporaries: he planned his 1911 **Beaux-Arts mansion** as a future art museum. Designed by architects Myron Hunt and Elmer Grey, the 55,000-square foot house has just undergone a \$20 million renovation that restores most of the first floor rooms to their appearance when Huntington and his wife, Arabella, were in residence. (The second floor, where many of the original bedrooms and bathrooms had long since



**ABOVE:** The Huntington's façade was stripped paint and refinished in carefully graduated stock colors according to original plans. **BELOW:** (left) The loggia, once again furnished with wicker. (right) The large drawing room features 18th-century French art objects and British portraits.

disappeared, houses the museum's extensive collections of French 18th-century and Italian and Netherlandish Renaissance works.) • The ground floor has been rearranged to evoke the grand domestic style of the couple, surrounded by French furniture, English portraits, and Persian carpets. As it was in Huntington's era, the large library is the only remaining example in the U.S. of a grand interior design to display 18th-century French tapestries—a taste millionaires expressed at the time. Designed by François Boucher (1703–1770), the Beauvais tapestries famously cost more than the total price of the house. The Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Rd., San Marino, CA (626) 405-2100, huntington.org



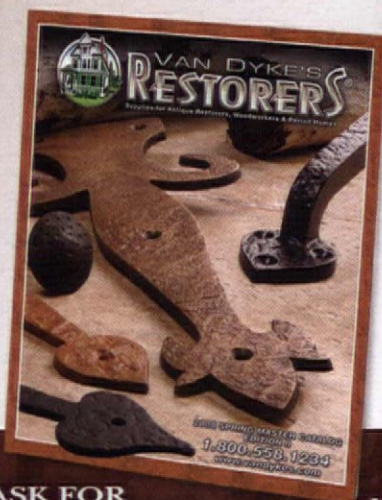


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Todd Ouwehand  
(bed, right) and Elise  
Winters (brooch,  
below) are two of  
the exhibitors at Fine  
Furnishings shows in  
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dence this fall.



### Weekend in Pasadena

Craftsman Weekend in Pasadena always includes rare glimpses into the world of Arts and Crafts. This year, the embarrassment of riches begins at the opening reception, with a preview and tour of "A 'New and Native' Beauty: The Art and Craft of Greene & Greene" (see related story, p. 14). A limited number of tickets are available for a Saturday reception on the grounds of a Craftsman estate that features a tour of the Elmer Grey-designed Barnes House (1913). Other events include a tour of the architect-designed Mead House in West Pasadena, a 1910 home with a burnished, brushed-redwood interior; walking tours of three architecturally significant neighborhoods; the drive-yourself Craftsman House Tour; a lecture series; and the Arts and Crafts show and sale. Pasadena Heritage, (626) 441-6333, [pasadenaheritage.org](http://pasadenaheritage.org)

### Fair in Seattle

Jennie Nash, author of *The Last Beach Bungalow*, will be one of the featured speakers at Historic Seattle's Bungalow Fair Sept. 27–28. She and Benjamin Moore's Doty Horn will discuss color and creativity. Other speakers include author Bruce Smith, who will talk about the California vision of Greene & Greene; custom furniture maker Darrell Peart; and author Larry Kreisman. Historic Seattle, (206) 622-6952, [historicseattle.org](http://historicseattle.org)



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Lots more Exterior Lighting on pp. 86-90

Streamlined ◆

Jazz up the patio or entry porch of your Fifties Ranch with Vida. It's shown in chrome, but comes in 11 other finishes. The sconce is \$170. From Satellite, the way cool Daddy-O offshoot of Rejuvenation, (888) 401-1900, satellitemodern.com



Finding the Light

◆ Petite Pendant

Just 12" long, the Royalton pendant features a hand-slumped amber glass shade. In brass with a Flemish grey gloss-lacquered finish, it takes a 40-watt xenon or krypton bulb. The pendant retails for \$226. From Conant Metal and Light, (800) 832-4482, conantmetalandlight.com



The Old Barn Light ◆

No matter where you hang it, the New England Barn Lantern will look authentically old from the first day. In aged leaded copper with a pewter reflector and restoration glass, the fixture is \$765. From Richard Scofield Historic Lighting, (860) 767-7032, scofieldhistoriclighting.com





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Photo courtesy of Pioneer Millworks. Settlers Plank Oak Flooring, finished with Millie's All Purpose Penetrating Tung Oil.

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• Pugin's Best

Named for the man who popularized the Gothic Revival style in England, Pugin Silk dates to about 1850. In three color ways, the cotton-silk blend has a 37 1/4" repeat. It sells for \$325 per yard. From Historic Style, (250) 592-4916, [historicstyle.com](http://historicstyle.com)

♥ Wavy Glass

Mouth-blown in the traditional cylinder method, Original Restoration Glass offers the slight distortions and imperfections typical of old glass. Glass sheets 1/8" thick cost about \$17.50 to \$23 per square foot. Laminated, 3/16" thick glass cut to size is \$43.20 per square foot. From Bendheim, (800) 221-7379, [restorationglass.com](http://restorationglass.com)

Mid-Victorian Chic



♥ Rococo Gaslight ♥

The Neo-Rococo six-light is a faithful recreation of a circa 1857 Starr-Fellows solid-brass chandelier. Loaded with authentic details, the fixture measures 68" high with a minimum length of 42". It's \$4,274.40, not including shades. From Vintage Hardware & Lighting, (360) 379-9030, [vintagehardware.com](http://vintagehardware.com)

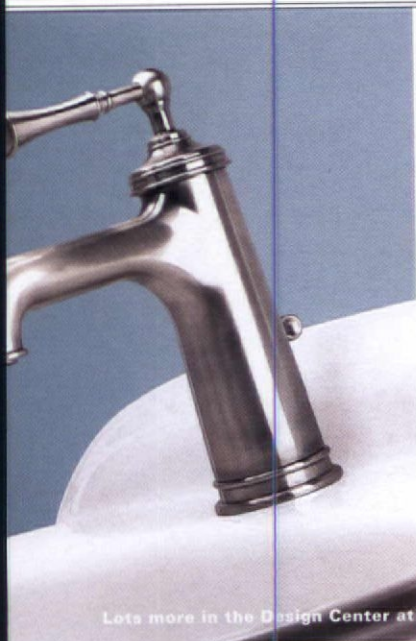


♥ Country Victorians ♥

Medina, Crewel, and Shaker are authentic replications of wallpapers found in 19th-century American houses. They're sold in continuous 18-square-foot rolls. Prices for untrimmed, unpasted papers range from \$28 to \$32 per roll. (They're also available in vinyl!) From House Vernacular, (585) 469-0908, [housevernacular.com](http://housevernacular.com)







Lots more in the Design Center at [designcentersourcebook.com](http://designcentersourcebook.com)

### Fashionably English

Portobello Road and Pembridge are part of the new King's Road Collection. The 6½" Portobello pull is \$46 to \$59. The 3" Pembridge is \$28 to \$35. The small backplates range from \$10 to \$18. From Notting Hill Decorative Hardware, (262) 248-8890, [nottinghill-usa.com](http://nottinghill-usa.com)



### Hand Pump

With a style adapted from early cold-water kitchen pumps, the Hatteras bath faucet is a nostalgic touch in a period bathroom. The spout is 5¾" high. In the new antique nickel finish, the JADO fixture retails for \$348.60 from Hardware Bath & More, (800) 760-3278, [h-b-m.com](http://h-b-m.com)



### Gilded Fruit and Leaves

Three Morris patterns from the 1860s and 1870s have been treated to beautifully stitched fruit, leaves, and blossoms and paired with two other Morris-inspired designs as part of the new Embroideries collection. To the trade only from Morris & Co., (800) 894-6185, [william-morris.co.uk](http://william-morris.co.uk)

### Fancy Return

Not every grille affords the intricacy of pattern and style favored by Victorian homeowners. In resin, the Artes & Crafts grille is offered in 30 colors. A grille for a 10" x 20" duct sells for \$109. From Decorator's Supply, (800) 792-2093, [decoratorssupply.com](http://decoratorssupply.com)



### Pulley Up or Down

A throwback to the era of early mechanical fans, the Bistro two-light offers all the adjustment advantages of a pulley system. The fixture is 31" long and 26" wide. It's available for \$495 from Pulley Lights, (866) 320-8228, [pulley-lights.com](http://pulley-lights.com)







### ◆ Drop Beauties

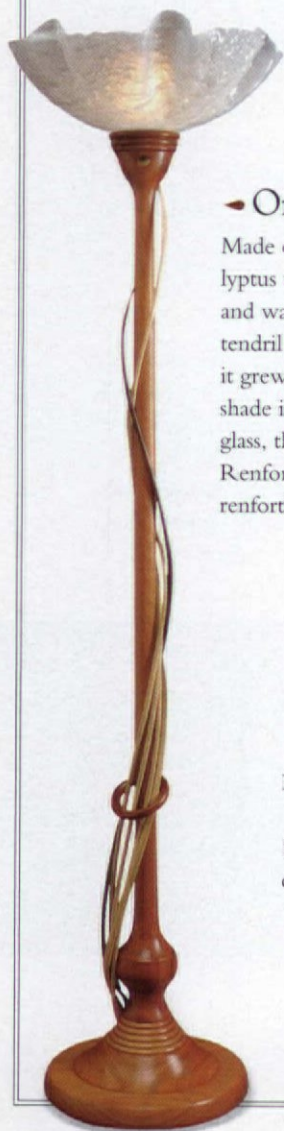
Spiff up cabinets or fine furniture with these decorative drop pulls. In polished unlacquered brass, shaded bronze, and vintage brass, copper, and iron finishes, the drops measure 1 3/8" x 2 1/2". They are \$7.70 to \$9.20 each.

From Omnia Industries, (973) 239-7272, [omniaindustries.com](http://omniaindustries.com)

### ◆ Royal Colors

With bold, feathery patterns drawn right on the surface, the Russian Feather Gourd captures the essence of early-20th-century luster glass. In lustrous gold and purple, the vase is about 8" tall. It sells for \$242.

From Lundberg Studios, (888) 423-9711, [lundbergstudios.com](http://lundbergstudios.com)



### ◆ Organic Torchiere

Made of sustainably grown lyptus with tendrils of maple and walnut, Clark Renfort's five tendril torchiere looks as though it grew and blossomed. With a shade in textured white wispy glass, the lamp is \$1,850. From Renfort Lamps, (707) 984-6294, [renfortlamps.com](http://renfortlamps.com)



### ◆ Mix, Pour, Nest ◆

Offered in four sizes that snug together, the handmade Brookfield nesting bowls move easily between oven and table. In four earth-tinted glazes, the bowls range from 7" to 13" in width. They retail for \$45 to \$115 each.

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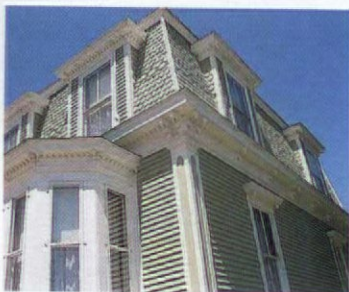
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# Fixing old mistakes

THE DESIGN/BUILD TEAM—HUSBAND AND WIFE FINE ARTISTS—EXPLAIN HOW THEY WORKED WITH CLIENTS TO CREATE TIMELESS ROOMS.

BY JOYCE JACKSON | PHOTOGRAPHS BY SANDY AGRAFOTIS

THE HOUSE is a sweet, mansard-roofed Second Empire cottage, ca. 1870. Its new owners, singer/songwriter Steve Erwin and mezzo-soprano Patricia Caya, natives of Baltimore, fell in love with Eastport [Maine] while visiting some years ago. A local real-estate agent recommended us when they told her they were looking for contractors who specialized in old homes. Here's something Patricia

wrote to me: "We found what we wanted in your team: a similar aesthetic, respect for the house, the easy willingness to collaborate."

Patrick and I do listen, and we think it's important to determine up front that we are of like minds. All our work is handmade. The process requires research and planning, and reevaluating along the way. It is a creative act.

In this case, most of the planning was done long distance. Though much of the house was intact, the kitchen and bathrooms had suffered from years of remuddling. In the kitchen, original plaster and lath were gone; faux wood paneling covered a bad drywall job. We took it back to the studs (saving original material), allowing us to fully update plumbing and electric. A rusted tin ceiling



**AFTER (above):** The homeowners decided to keep the large 1970s window for its light and view; it was raised, centered, and then trimmed to match original elements in the room. Patricia had her heart set on a classic farm sink; this double-bowl apron sink from IKEA has a just-right, simple design. The original pine-board floor was unearthed and refinished. **LEFT:** Homeowners Patricia Caya and Steve Erwin.







**AFTER (below):** On the wall opposite the stove, a countertop return and built-ins rescue the wall that dead-ended before. The glass-door cabinet has the look of a turn-of-the-century china cupboard.

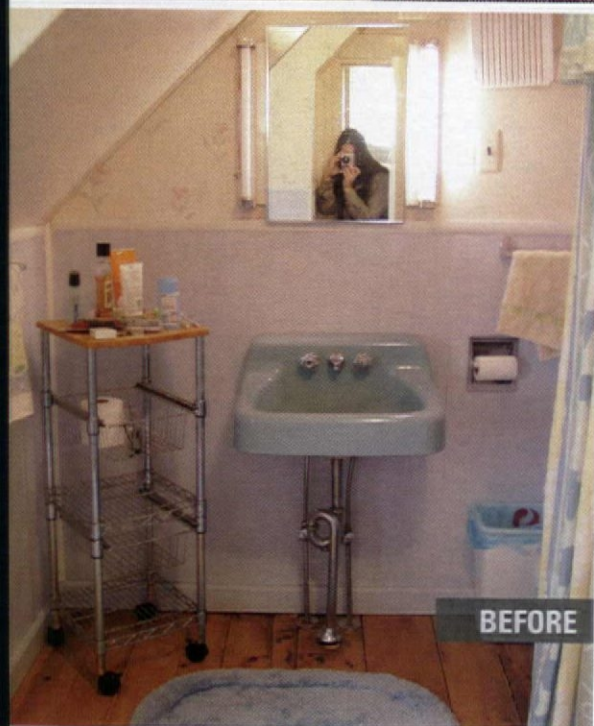




## The 1915 clawfoot tub

CAME COURTESY OF THEIR  
PLUMBER. (IT HAS A HAND-  
HELD SHOWER; A SHOWER  
STALL WAS RELOCATED  
TO THE BLUE BATHROOM  
ON THE FIRST FLOOR.)

The rotted flooring was replaced with durable, watertight, period-appropriate octagonal and dot tile. The baseboard is patterned like that in the rest of the house. A petite pedestal sink fits the room, which is no longer cramped.



### *Artist* CONTRACTORS

Patrick Mealey and Joyce Jackson are a husband-and-wife design/build team who undertake design, demolition, carpentry, cabinetmaking, painting, and general contracting. They are working artists—Patrick a painter and Joyce a photographer. They started their company in the Hamptons on Long Island, but were drawn to downeast Maine after their honeymoon there. Their own house, in Perry, is a ca. 1893 farmhouse. They are about to launch a line of unique furniture, medicine cabinets, boxes, mirrors, etc., inspired by folk art and antiques. The couple is currently exhibiting in a two-person show at Gallery Rood in the Hamptons. Fine Artist Made, Patrick Mealey & Joyce Jackson, Perry, ME: (207) 853-9504, [fineartistmade.com](http://fineartistmade.com)





beneath drywall had to come down. The silver lining: we were able to raise the ceiling height by two inches.

The idea was to create a contemporary kitchen that reflected a 140-year past. We used elements from many eras: original 1870s floor and trim, tall beadboard wainscot suggesting the 1890s, reproduction cabinet hardware and lighting evoking the 1930s. The cabinets were inspired by simple, triple-beaded moulding known commonly as screen moulding. Nickel bin pulls, cupboard latches, and ball tipped mortise hinges complete the look.

Laminate countertops, fabricated on site, are edged with half-round and cove mouldings. The color simulates a painted pine surface. Our drawers are dovetailed for appearance and strength, with modern slides for ease of operation. The existing propane heater occupies the place on the old chimney wall where a wood-burning



**ABOVE:** Flimsy fiberboard (underneath laminate wainscoting and wallpaper) had to go—opening up dead space in the eaves, the perfect place for linen drawers. The window seat's panels and mouldings pick up those in the existing bathroom door. **TOP:** In the downstairs bathroom, a vertical storage cabinet also hides a heating duct.



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Transformation of the back stairs was simple: remove the offending paneling, then paint the walls and trim linen-white for a quiet backdrop to showcase the beautiful timeworn stairs. The porcelain fixture with opal shade picks up the pale blue color.

The owners APPRECIATED THE "ATTENTION TO MINUTE DETAILS—LIKE PAINTING HINGES BLACK WITH A TEENSY WEENSY BRUSH."

cookstove stood many years ago. It keeps the couple and their pets (see Chet in the large kitchen photo) toasty.

Paint colors came from the mid-century decorative wall plate hanging above the heater. The plate was made by a Finnish company, Arabia. Patricia's mother received it as a wedding gift in the early 1950s. Maine has always reminded her family of Finland, their homeland.

The little blue bathroom is downstairs and shares colors with the kitchen and back hall. Once the pantry, it had been turned into a half-bath. We made it a compact, full bathroom. The yellow bathroom, upstairs in the eaves, felt tiny and cramped, overwhelmed by a tub and shower. Its blue fixtures were anachronistic.

The painting above the tub is by Raymond Hender (1923–1998). (Here is where design/build meets fine arts!) One of my hats has been resurrector of his career. The Katharina Rich Perlow Gallery now represents the estate, and Raymond was recently the focus of a group show there, fittingly exhibited alongside friends Jackson Pollock, Willem de Kooning, and Franz Kline. ✦



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## Such stuff as dreams . . .

BY CATHERINE LUNDIE

I HAD THE DREAM AGAIN last night. You know the type: alone in a familiar house, you happen upon a door or staircase that you've never noticed before. Puzzled, you turn the knob or mount the steps and there it is, a mysterious room. As you look around the room (it's usually dilapidated, occasionally alarming) you realize that you *know* this room. But somehow, inexplicably, you've forgotten about its existence.

I've had variations on this dream for as long as I can remember, but lately it has been visiting me with great frequency. It's unsettling because, unlike other dreams that disperse before my feet hit the floor, this one lingers. Don't get me wrong: I enjoy these dreams tremendously. The house is always old and architecturally intriguing. The furnishings look as though they belong to Miss Havisham, but that hardly diminishes their appeal.

What does it all mean? Are such dreams the province only of those obsessed with old houses?

Apparently not. An hour on my computer revealed that cyberspace is rife with (grammatically challenged) dreamers eager to share their hidden-room dreams, and others just as eager to decipher them. Their (much-edited) conclusions? (1) To dream of a hidden or forgotten

room suggests reconnection with one's self. (2) It's the subconscious sending a message to get ready for surprises. (3) It represents a hidden desire. (Paging Dr. Freud! Or Dr. Jung, whose imagery I find particularly apt: "The dream is the small hidden door in the deepest and most intimate sanctum of the soul . . .".)

My curiosity piqued, I decided to hit the library, which holds a large body of writing on dream interpretation. I finally settled on *The Complete Dream Book* by psychologist Dr. Gillian Holloway, because she based her

**Are such dreams the province only of those obsessed with old houses? Apparently not. An hour on my computer revealed that cyberspace is rife with dreamers eager to share their hidden-room dreams.**

conclusions on "concrete evidence"—that is, a database of 18,000 "real" dreams.

It turns out that the hidden or undiscovered room is one of the most common dream themes. It's right up there with being naked in public, being unprepared for your exam, and having your teeth fall out.

There are, in fact, two types of hidden room dreams. In the first, the room is [continued on page 36]



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neglected yet filled with lovely possessions and potential. The dreamer can't wait to clean it out and fix it up. According to Dr. Holloway, this one "represents a neglected potential in the dreamer's life that the deeper mind is trying to coax us to reclaim." In the second type of dream, the room has an ominous quality, and it lies in a dark region of the house. Entrance may be forbidden, and if the dreamer does trespass, he will find something frightening. Dr. Holloway explains that in this second dream type, most often the room "simply contains information that is time sensitive, something you could not allow yourself to think about or focus on until now."

Now my dreams are usually closer to the scary second kind, so I should have found this comforting; all I have to do is face my demons of procrastination and the dream would go away. Yet ultimately, I found the interpretation unsatisfying because it didn't account for my pleasure in the room itself. No matter how frightened I've been in my dreams—and, believe me, there have been some teeth-chattering moments—I've still had time to notice details like the fabulous crown moulding

**Fascination with hidden rooms is not just for dreamers. A mini-industry of architecture firms cater to clients who want a secret hidey-hole.**

Putting psychology aside for the moment, I turned again to the computer. This time I sought kinship among those inhabiting the architecture-based blogs. It's a clever and quirky world that I dip into from time to time. Here I found a whole sub-culture that believes hidden-room dreams signal a

longing for more space! "I have crazy real-estate dreams like this all the time," ran one entry, "—extra floors, connections into closed off and forgotten apartments, etc."

Real estate dreams: I like that. But it still didn't explain mine. Our house is plenty big; too big, I think, every time I clean. Yet I was edging closer to understanding. Interested in more than their own psyches, these folks understood the joy of a dwelling place. And the idea of a hidden space for them just added a certain frisson.

THE BLOGS, which carry advertisements, led me quite by accident to another discovery: the fascination with hidden rooms is not just for dreamers. A whole mini-industry of construction, architecture, and design firms cater to clients who want a secret hidey-hole in their McMansions!



Almost everyone is familiar with the hidden room as a staple of gothic novels. And of course real-life examples of hidden rooms and passages are plentiful, what with Christians hiding from Romans, kings from their captors, and smugglers from the law. It appears, however, that he who indulges his desire for a hidden room today is not motivated by history or literary tradition. Hiddenpassageway.com promises "Hollywood-style secret passages." Twist a candlestick and your fireplace rotates. Tilt that special book and a section of bookcase backs into a recess. The Hidden Door Company breathes, "Even the thought of a hidden door evokes intrigue and prestige . . . where would Batman be without his?" (And indeed, who is more prestigious than Batman?)

So . . . it's off to the bat-cave. Yes, company websites and homeowner testimonials inevitably refer to Batman or Scooby-doo. Zoinks, Shaggy! The industry is no doubt waiting with bated breath for the Harry Potter generation to grow up: Hogwarts is riddled with secret passages, hidden rooms, and shifting staircases.

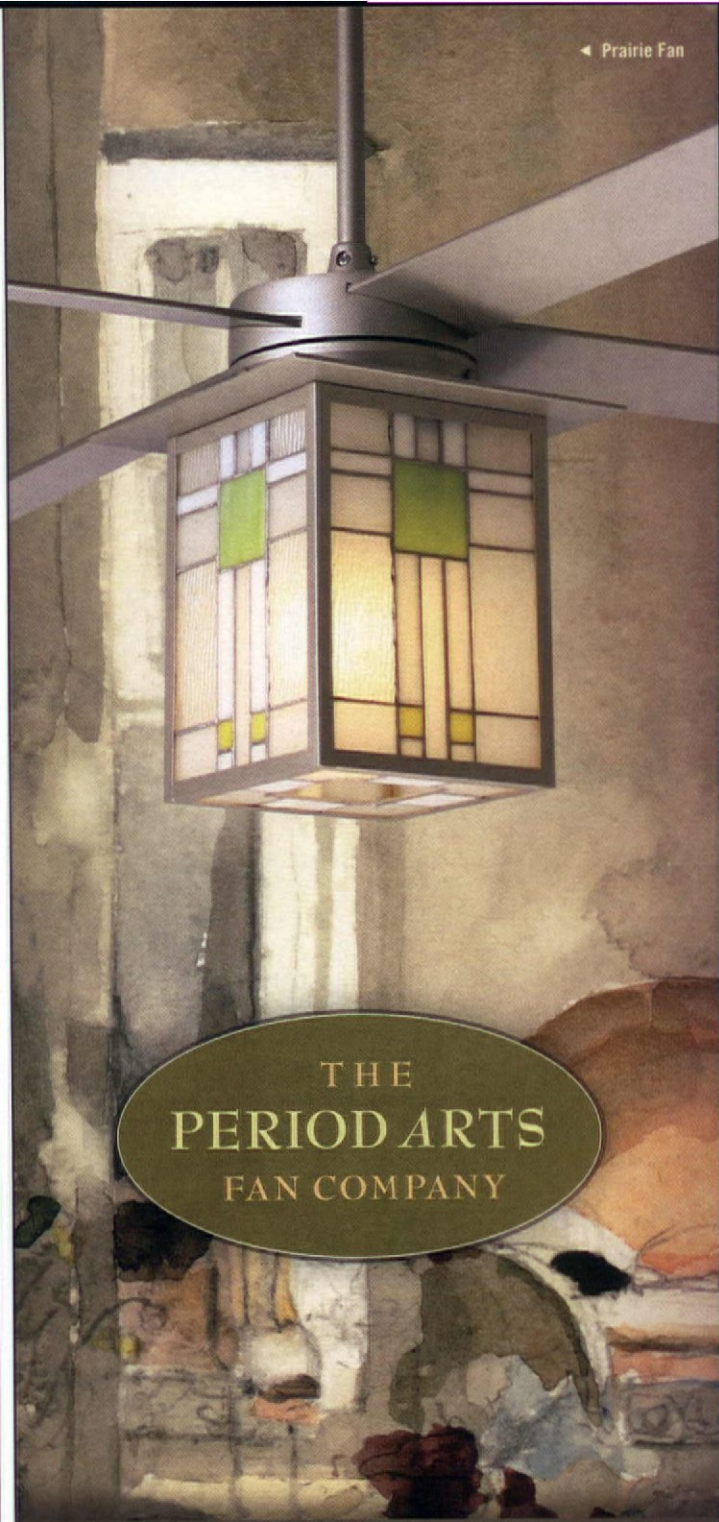
But I digress.

Dreams are by nature ineffable and too personal for a single explanation, I think. I see validity in Dr. Holloway's theory of neglected potential, particularly in light of the fact that the dream is more common to women, "generally starting after age thirty and becoming more prevalent later in life." Marriage, motherhood, work . . . all these are thieves of time.

I also think that the dream may echo the yearning we all feel on occasion, for a place where no one can find us, a place free of responsibility and demands, a room wherein only our own tastes and our own needs are met. Harry Potter again: in that respect, the dream is akin to the Room of Requirement, which appears only when someone is in need of it, and always contains just what that person requires. How very astute of J.K. Rowling.

Important for me is that the room is always in an old house, because I can't imagine living in anything but. The anticipation of cleansing it (whether of grime or of ghosts) and the attendant exhilaration, that feeling of promise, may simply reflect the ongoing effort by which we make our houses home. ✦

I see validity in the theory of neglected potential, particularly in light of the fact that the dream is more common to women.



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With the price of fuel skyrocketing, whopping energy bills are on the way. What can you do now to cut that winter power bill? Plenty.

## Energy Savers

BY MARY ELLEN POLSON

**B**Y NOW, most of us know to turn off lights as we leave the room, run the air conditioning at the lowest possible setting, and turn off computers and TVs at the source overnight. But the real household energy hogs are heat and hot water—and in the summer, air conditioning. Here are some ways to slash energy consumption without giving up comfort; some improvements are eligible for tax deductible energy credits.

► **Seal Those Leaks** In most cases, there's no need to rip out perfectly good windows in an old house. Studies show that most of the air in-

filtration comes from areas around the window, not through it—a problem that can be fixed inexpensively with caulk or weather stripping. Plugging up drafts can lower your heating bills by up to 15%, according to Alliant Energy. Hate the idea of using silicone on your 200-year-old windows and doors? Use bronze weather stripping, which maker Spring Bronze ([springbronze.com](http://springbronze.com)) says lasts 100 years or more.

If your windows are old, rare, and drafty, treat them to storm windows. There are invisible versions that mount on the interior or exterior, and a few companies still make wood storm windows to order.

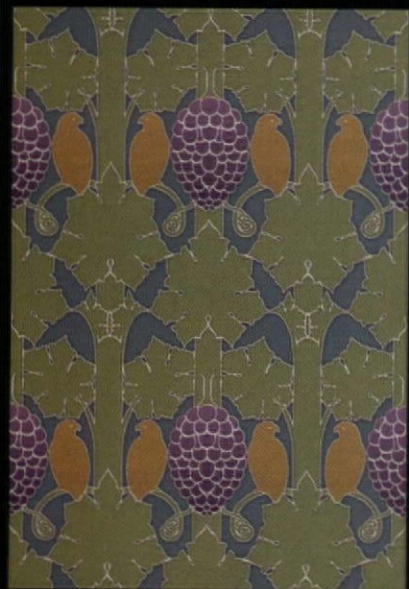
### ► Eye on the Meter

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**CLOCKWISE:** Products that can make your home more energy efficient this winter include a copper "Industry" fan from Period Arts Fan Co.; a towel radiator from Runtal North America; a Smart Meter and peripherals made by Echelon, through your utility company; and a catalytic wood stove from Woodstock Soapstone.



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► **Smarten Up** Go beyond the programmable thermostat to a Smart Meter, if your power company offers them. Already available in a few states, these meters allow residents to monitor how much power they are using at a given time, either through monitoring devices, or on online. The idea is to give homeowners a way to monitor their energy usage, and to cut back accordingly—often with incentives for lower consumption at peak usage times. The technology should reduce the risk of power failures and brown-outs, too.

► **Fan It** Give your HVAC system a boost by installing ceiling or whole-house fans. Whole-house fans pull cool air into the house from outside and exhaust warm air through the attic. They work best at night, or whenever the outside air is cooler than the inside. In the summer, ceiling fans help circulate cool air to hard-to-reach parts of the house, reducing the strain on air conditioning units. In winter, reversing the direction of the fan blades helps

shift warm air that collects close to the ceiling, moving it closer to the floor, where it's needed.

► **Go Catalytic** If your heating method is more efficient for cooling (such as forced air) or runs on straight electricity (electric baseboard units), adding a wood- or gas-burning stove can greatly reduce your need for expensive power in the winter. Catalytic wood-burning stoves are so efficient that they are capable of heating smaller homes as a primary heat source. These stoves draw in air to increase interior combustion, converting unburned gases into heat. Like masonry heaters, catalytic stoves burn cleanly, have long burn times, and offer features like thermostatic control. Catalytic stoves cost about \$100 more than easier-to-use non-catalytic stoves.

► **Be Radiant** Missing or balky radiators make your heating system inefficient and waste fuel. The new streamlined finned versions can bring heat to rooms with perpetual cold spots; if you need only one or two, these flat-panel designs—about 4" high and just 2" deep—are almost invisible. Need to warm up the bathroom? Choose a towel radiator. It looks just like a towel warmer, but can put out 8,000 BTUs or more, making the bathroom warm and toasty even when the rest of the house is 62 degrees.

► **Go Tankless** Conventional water heaters waste a lot of energy—especially if you leave your boiler on year round to power that hulking tank in the basement. Replacing it with one or more “tankless” water heaters can increase your





**CLOCKWISE:** A masonry heater from Green Mountain Soapstone releases heat slowly throughout the day; a tankless water heater from Bosch; like cruise control, a programmable thermostat is an inexpensive way to cut energy costs. **OPPOSITE:** Wood-burning stoves, like this one from Vermont Castings, are a great way to supplement heat.

## QUICK ENERGY FIXES

Shop online for energy-saving technologies at [currentenergy.com](http://currentenergy.com), and [designcentersourcebook.com](http://designcentersourcebook.com)

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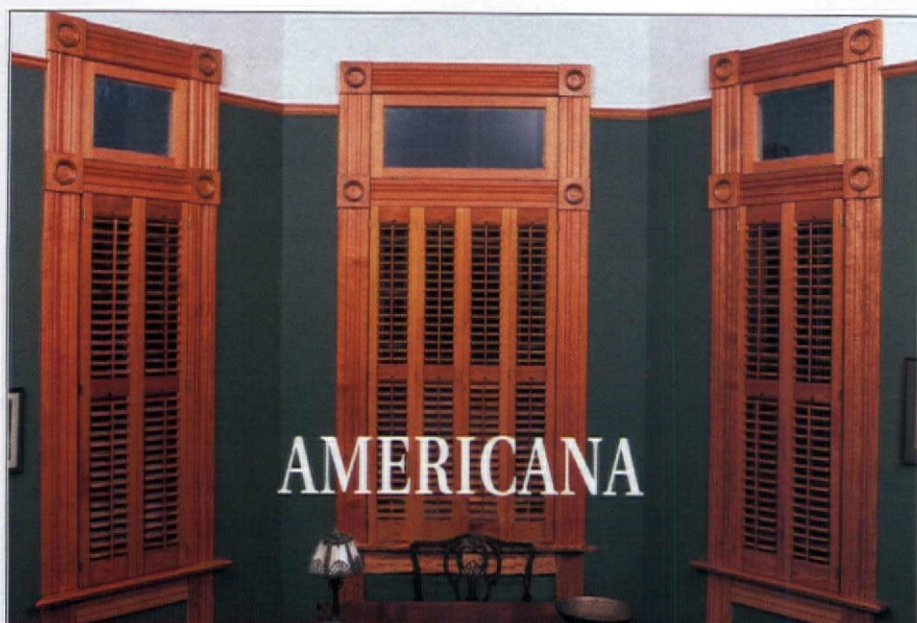


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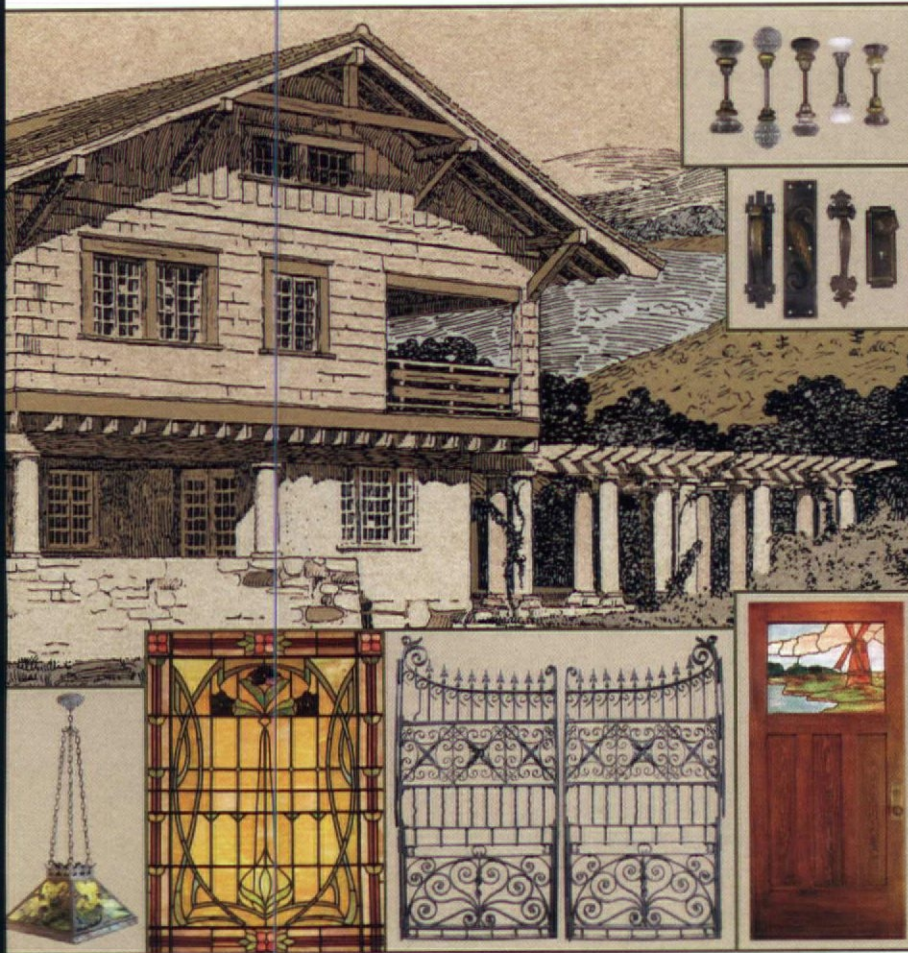
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fuel efficiency by more than 50%. Tankless or "flash" units heat water as it's tapped, circulating the water through a heat exchanger. The water heats up in as little as five seconds. Depending on the condition of your pipes, tankless hot water heaters can deliver up to 200 to 500 gallons of hot water per hour. Tankless heaters costs four or five times as much as a standard hot water heater, but the energy savings may make up for it in just a couple of years.

► **Dig Deep** Maybe it's time to replace your boiler or furnace with a new, energy-efficient unit. Today's furnaces are about 25% more efficient than they were 20 years ago, according to Weil-McCain, which sells a full range of heating and air conditioning technologies. One of the most talked about sources for heating and cooling is geothermal. Ground-source (or geothermal) heat pumps use the constant temperature of the earth instead of the (highly variable) outdoor temperature as the exchange medium that regulates indoor temperature. They're twice as efficient as a conventional heat pump, and usually practical for any house with forced air HVAC. Ground source systems cost several times as much as conventional ones, but the energy savings are so great that you should be able to pay yourself back in less than 10 years. ✦





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Viewed from the patio, the once-anachronistic connector has been transformed with salvag



Architectural antiques RESOLVED SEVERAL DILEMMAS  
FACED BY THE AUTHOR, WHO USED SALVAGE TO RESCUE  
A JARRING 1950s ADDITION ON HER 18TH-CENTURY FARMHOUSE.



**R**ARE is the old house that hasn't been subjected to alterations or additions over the years. While many "improvements" add character, others are poorly conceived, resulting in design or flow problems.

My own house is a splendid case in point. The original, circa 1780 farmhouse was a simple one-over-one stone structure. In 1838 it received a hall-and-parlor addition, with bedrooms above, creating a classic center hall plan. These two sections co-exist quite comfortably.

In the 1950s, the New York art dealer-owner gave the house a highly stylized Mid-century Mod-

ern addition that was distinctly at odds with its vernacular simplicity. An added bonus: salvage is the ultimate in recycling.

Our first project was to ease the abrupt transition into the newer parts of the house. (In our case, the 1838 wide-plank hall led directly through a low, wide passageway into the Hyphen Room—an open space with marble tile floors and glass walls.) We softened the opening between the hall and the room

by making it narrower and slightly higher. Then we use an old trick: a colonnade composed of a pair of salvaged columns, which works to unite two spaces while acknowledging a distinction between them.

We had intended to use salvaged interior columns, which are often fashioned from gorgeous old hardwoods like oak or mahogany. At Olde Good Things in Scranton, Penn., however, we discovered a pair of cast-iron Corinthian columns that had once graced the façade of the J.L. Hudson department store in Detroit, Mich. Our pair (two of many) were actually the side supports of cast-iron window frames. We particularly like

# Salvage Transitions

BY CATHERINE LUNDIE | PHOTOGRAPHS BY GRIDLEY + GRAVES

ern addition that was distinctly at odds with its vernacular simplicity. The addition comprised a kitchen and garage joined to the old house by a large, glass-walled room. When we bought the house eight years ago, this transitional space had been reduced to a graceless "hyphen."

My husband and I decided that judicious use of architectural salvage could help the newer part of the house "talk" to the old. Old doors, windows, corbels, columns, and the like are often beautifully made and possess the priceless patina of age. Salvage can provide a lot of bang for your buck, both aesthetically and—as we discovered—as a means of solving archi-







## SALVAGE SOURCES

*Architectural antiques, salvage, and junk dealers are everywhere. For an online list, visit [designcentersourcebook.com](http://designcentersourcebook.com)*

- **ARCHITECTURAL ANTIQUES EXCHANGE (PA)**  
[architecturalantiques.com](http://architecturalantiques.com)
- **ARCHITECTURAL ARTIFACTS (IL)**  
[architecturalartifacts.com](http://architecturalartifacts.com)
- **BRASS KNOB/BACK DOORS WAREHOUSE (DC)**  
[brassknobwarehouse.com](http://brassknobwarehouse.com)
- **CARLSON'S BARNWOOD CO. (IL)**  
[carlsonsbarnwood.com](http://carlsonsbarnwood.com)
- **ERON JOHNSON ANTIQUES (CO)**  
[eronjohnsonantiques.com](http://eronjohnsonantiques.com)
- **HISTORIC HOUSEPARTS (NY)**  
[historichouseparts.com](http://historichouseparts.com)
- **MATERIALS UNLIMITED (MI)**  
[materialsunlimited.com](http://materialsunlimited.com)
- **OHMEGA SALVAGE (CA)** [ohmegasalvage.com](http://ohmegasalvage.com)
- **OLD HOUSE PARTS CO. (ME)** [oldhouseparts.com](http://oldhouseparts.com)
- **OLDE GOOD THINGS (NY, PA, FL, AND CA)**  
[oldegoodthings.com](http://oldegoodthings.com)
- **PASADENA ARCHITECTURAL SALVAGE (CA)**  
[pasadenaarchitecturalsalvage.com](http://pasadenaarchitecturalsalvage.com)
- **RESTORATION RESOURCES (MA)**  
[members.aol.com/wcrrres](http://members.aol.com/wcrrres)
- **SEATTLE BUILDING SALVAGE (WA)**  
[seattlebuildingsalvage.com](http://seattlebuildingsalvage.com)

the finish of the rusty columns; the color works to marry the old pine floors in the hall with the marble floor tile in the Fifties addition.

The Hyphen Room (our family-dining room) required more help. One side was a wall composed entirely of sliding glass doors that no longer functioned. Opposite, a tall entry door was flanked by floor-to-ceiling stationary glass. The space was unbearably hot in the summer and chilly in winter.

First to go were the Mondri-



**ABOVE:** Salvaged columns soften the transition between the 1950s connector and the old house. The entry is a restoration: the original had been replaced with a glass slider in the '70s. **LEFT:** Cast-iron capitals have a rusty patina that goes nicely with old pine floors.

an-like glass walls and door. To conventional walls, we installed pairs of double-hung windows. The room still lacked focus, so we searched for a pair of salvaged doors, to go on opposite walls. At Architectural Antiques Exchange in Philadelphia, we found a set of arched, Georgian Revival glass doors with real muntins. Tall and imposing, they are the undisputed focal point of the room. These revival doors from the early 1900s soften the contemporary addition while reflecting the older parts

of the house. The doors also clearly establish a formal axis for the space (as seen in the photo on page 44).

Elsewhere, the front entry door had been replaced with '70s-era, sliding-glass doors! In a great piece of luck, a designer friend discovered an early-19th-century, raised-panel door at a now-defunct salvage yard in Maine. She was told it had been the side entrance to a recently demolished sea captain's mansion. Its handsome glazed sidelights, dentil moulding, and original brass rim





**BEFORE:** (top) Would you believe that this is the front entry of the older part of the house? (above) This is the "before" photo that corresponds with the large photo opposite.



**BEFORE & AFTER:** The 1950s Hyphen Room is a jarring addition with Mondrian-like glass walls. Without changing the roof pitch, the homeowner made it fit the old house by using Georgian arched doors and paired, divided light windows, symmetrically arranged on opposite walls.

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## SALVAGE SUCCESS

Another house that benefited from the use of salvage is this one in Vermont. Anne and McClaran boldly transformed a 1951 "Cape Cod" house into what appears to be a much older house. The doors, siding, and windows are all salvaged.

Anne likes to select doors, window casings, and other trim to use as a starting point for each room, scraping them down to reveal random patches of original paint. She discovered interesting variations in Federal-era paint colors. "This makes it easy to use random pieces," she says, "and to pull everything together by using one or two colors for trim or walls."

Don't be afraid to mix and match, she advises, noting that many early homes did not possess a high degree of finish. The McClarans used pole rafters, corner posts, and floorboards from barns in their parlor. They were creative: the couple built a pair of china cabinets simply to accommodate a pair of salvaged windows. Be sure to take advantage of windfalls that come your way, too. When an ancient pine tree in a nearby town came down, Tim McClaran turned it into beaded hand-planed paneling. —CL

lock always lead me to wonder what my front entrance must have looked like a century ago.

We also replaced the doors in a '70s wing—Colonial Revival French doors for the bedrooms, and a frosted-glass Eastlake door for the bath: a quirky choice, but one in keeping with the scale of the space. All of the doors are later than the oldest parts of the house. ✦



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## Historic Dallas

BY BRIAN COLEMAN

UNTIL RECENTLY, when I heard the word Dallas, my Seattle-bred brain thought first of JR and Sue Ellen at Southfork. I know better, of course, having made a study of houses and neighborhoods coast to coast. When I was invited to give a lecture in Dallas, I found that the city is booming; frankly, it reminds me of Seattle in the 1980s. Development is everywhere, for sure, as in downtown's Victory Park with its high-rise Hotel W and open-air digital billboards (like a Texas Times Square). But there is new life in old places, too.

The West End Historic District (where Dealey Plaza gained infamy in 1963) was once an area of abandoned brick warehouses, but restoration has brought thriving restaurants and boutiques. In fact, Dallas has more than a dozen historic neighborhoods, from Swiss Avenue's early-20th-century man-

sions to Kessler Park's Tudor and Colonial Revival homes. It seems Dallas is rediscovering itself, and its residents' pride in their history and architecture is contagious.

WITH A POPULATION of over 1.3 million, the city sprawls; you really do need a car to tour properly. I suggest starting downtown, parking on Main and walking east. You'll pass the 1926 Davis Building (1309 Main), originally a bank and now loft apartments, the 1927 Gulf States Building (109 N. Akard at Main), and the molded terra-cotta façade of the 1913 Gothic Kirby Building (109 Main). If you're hungry already, do lunch at the Dallas Fish Market (1501 Main). Walking east to Ervay, look left to see the 1955 Republican National Bank, all 36 storeys, now luxury apartments. On your right is the 1903 Wilson Building, a Beaux Arts edifice that



was originally a department store.

The Mercantile Building (1704 Main at Ervay), built in 1943 and vacant for nearly two decades, has been renovated into luxury apartments; note its famous 115-foot spire, which changes color to indicate the weather. Shop for a cashmere sweater at the 1914 Neiman Marcus flagship store (1618 Main). Art Deco detailing highlights the 1931 Dallas Power and Light Building (1506 Commerce), which now houses shops and restaurants; fur-

**TOP:** The soaring Dallas skyline belies the city's abundance of historic landmarks and architecturally diverse neighborhoods. **RIGHT:** An impressive Tudor Revival house in the Swiss Avenue Historic District, with styles from Victorian to Spanish Colonial Revival.



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**LEFT:** A pilgrimage spot for Arts and Crafts aficionados in Texas, the showroom at Aneita Fern includes galleries exhibiting furniture designed by Stickley, FLW, and contemporary artisans, along with lamps and accessories. **BELOW:** Highland Park Town Hall on Drexel Drive is a baroque Mission Revival landmark.

## DALLAS Resources

- **ANDREA RIDEOUT** *The local author and radio personality posts regional and restoration-focused topics on her website: [askandrea.com](http://askandrea.com)*
- **ANEITA FERN** *The favorite haunt for beautiful Arts and Crafts and Stickley-inspired furniture: [aneitafern.com](http://aneitafern.com)*
- **DALLAS HISTORICAL SOCIETY** *Maintains the Hall of State and G.B. Dealey Library, and offers historic neighborhood tours: [dallashistory.org](http://dallashistory.org)*
- **THE OLD HOME SUPPLY (Fort Worth)** *A great architectural salvage store with something for everyone: 1801 College Ave., Fort Worth, (817) 927-8004*
- **PRESERVATION DALLAS** *The watchdog group offers a wide range of ongoing lectures and tours: [preservationdallas.org](http://preservationdallas.org)*
- **THE QUIANT HOME GALLERY** *Antiques and new Arts and Crafts furnishings: [quainthomegallery.com](http://quainthomegallery.com)*
- **GREAT AMERICAN SUBURBS: THE HOMES OF THE PARK CITIES, DALLAS** *by McAlester, Winters & Mackintosh, photographs by Steve Clicque: Abbeville Press, 2008*

ther down, the 1912 Adolphus Hotel (1321 Commerce) was built by beer magnate Adolphus Busch and remains one of Dallas's grandest hotels. To its right is the 1922 Magnolia Building (108 S. Akard); built for Magnolia Petroleum (Mobil Oil), it is topped by a 30-foot Pegasus sign, which has become an unof-

ficial emblem for the city. Further west is the recently renovated, 1890 Richardsonian Romanesque Old Red Courthouse (100 S. Houston) and the West End Historic District.

Back at your car, drive east under Central Expressway to Swiss. The Swiss Avenue and adjacent Munger Place Historic Districts have gracious homes, from Victorian to Spanish Revival. The 1913 Prairie-style Rufus S. Higginbotham House (5002 Swiss) was considered the first modern residence in Dallas; the 1916 Greer House (543 Swiss) is an exuberant Palladian built for the President of Mobil Oil. The Lakewood Shopping Center has been a popular neighborhood center since 1925. Grab a Cuban sandwich at Jimmy's Food Store (4901 Bryan) or a fresh salad at The Garden Café (5310 Junius), which features vegetables grown on site—including corn grown in parking medians.

A drive east about two miles brings you to Fair Park, the 277-acre National Historic Landmark that contains the nation's best collection of Art Deco buildings. Originally the site for the Texas State Fair, it was expanded in 1936 by architect George Dahl for the Texas Centennial. Each building offers a unique glimpse into aspects of Texan and American his-

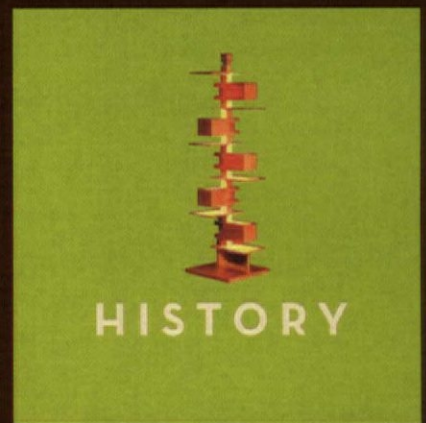
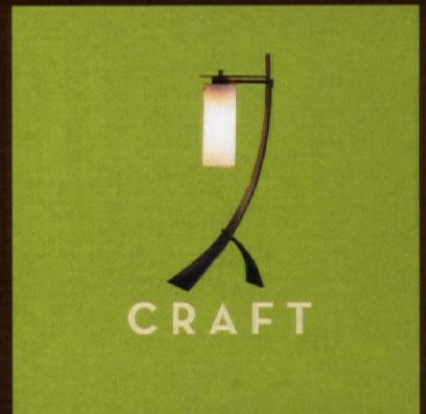


tory. Just beyond the Hall of State is the Cotton Bowl Stadium of 1930, which has hosted everyone from Elvis Presley to the Dallas Cowboys.

There's plenty more, including the Oak Cliff neighborhood in south Dallas and Winnetka Heights and Kessler Park Historic Districts, and the Bishop Arts District, to the west. For a panoramic view, visit the observation deck of downtown's Reunion Tower (300 Reunion Blvd E.). Deep Ellum, a district of renovated warehouses east of downtown, is home to trendy blues and jazz clubs, restaurants and shops. When I lectured last February, it was sunny and 65 degrees in Dallas—and snowing in New York. ✦

THANKS to Norman Alston Architects, Carol Roark of the Dallas Public Library, Preservation Dallas, and the Dallas Historical Society.

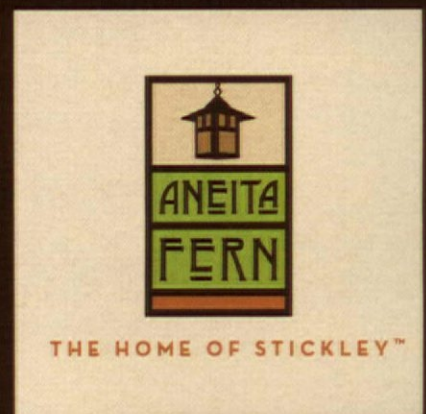




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# OLD-HOUSE INTERIORS

OCTOBER 2008



## LIFE AT THE OSBORNE

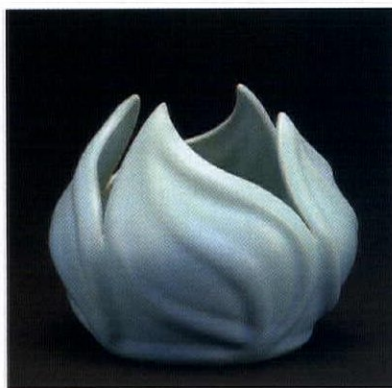
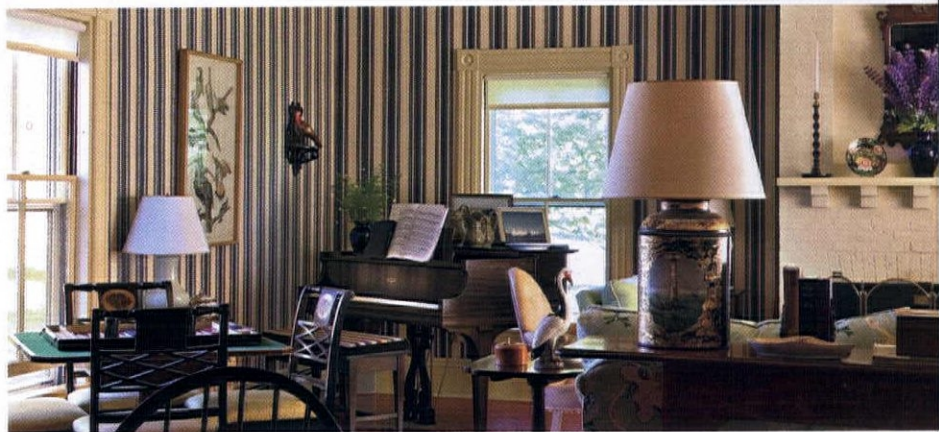
*One of New York City's treasured old buildings, The Osborne boasts a famously ornamental lobby—and this splendid apartment. (page 65)* ♣

## A MAINE YANKEE

*Well-known designers help island neighbors realize their dream of coastal cottage charm. (page 56)* ♣

## GARDEN STALWARTS

*Flowering shrubs offer a low-maintenance backbone for the garden; don't forget these old favorites. (page 60)* ♣

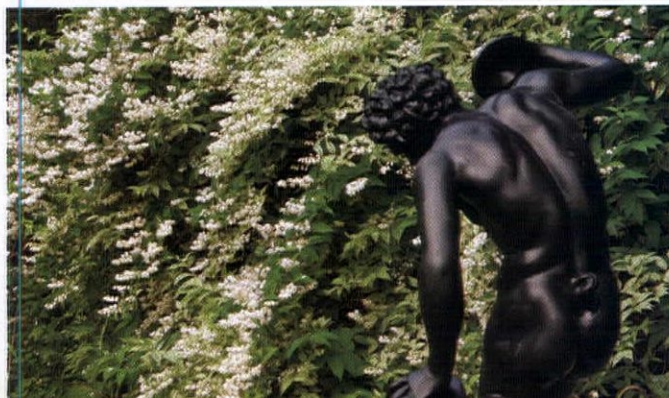


## LOTS OF POTS

*Studio potters have grown in numbers since the 1970s; they join historic potteries and antiques dealers in the renaissance of art pottery. [Van Briggel] (page 80)* ♣

## AN ITALIAN VILLA

*Locust Grove was remodeled in 1851 by the Romantic architect A. J. Davis for Samuel Morse, whose telegraph had provided him with means. (page 73)*





**BELOW:** A red door accents the classic house. **OPPOSITE:** An oak hall tree, original to the house, was restored and now holds family hats. The indigo stripes and red floor introduce the theme that runs through the house. Needle-point pillows are from the 1960s.



Red, white, and blue is the nautical Yankee theme. The beaded-board ceiling, newly added, is glossy against tent-stripe wallpaper and deep red floors. Family antiques lend a cottage feel.

# Maine Yankee in red, white & blue

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO

**B**UILT before the turn of the 20th century, this house on an island off the coast of Maine had a Victorian sensibility. For a long time it had been stewarded by generations of the same family. But by the time its current owners found it, it had passed through several hands and was being used as a commercial guest house. Floors were carpeted in orange rayon shag, ceilings were collapsing, walls were nicotine stained.

The owners, a gracious couple from the South, asked their neighbor Mark Umbach and his partner John Lyle, who are well-known designers,

to help re-invent the house. The clients were divided in their approach: the wife dreamt of a cozy, traditional cottage, while the husband was enamored of boathouses and the sea. John and Mark adeptly created a space that pleased them both.

A local builder embarked on the facelift, adding a beadboard ceiling in the living room. Creamy high-gloss paint accompanies striped navy-and-cream paper, anchored by a deep red floor. The look is New England patriotic—and nautical, too. Such accents as a jade-green sofa and arm chairs, along with family heirlooms, soften the room and

## PAINT & PAPER

From the English manufacturer Farrow & Ball: [farrow-ball.com](http://farrow-ball.com)

**MANTEL** Dorset Cream

**LR CEILING** Dorset Cream

**LR WALLS** Tented Stripe wallpaper in indigo/cream

**FLOORS** Rectory Red with extra pigment

**SUNROOM** Pointing White

**KITCHEN FLOOR** Cooking Apple Green, and Pointing White

**UPSTAIRS TRIM** Dorset Cream

**MASTER BEDROOM** Yellow Drag and Pointing White paint, striped

**UPSTAIRS HALLWAY** Maritime (in red or blue) by Hinson & Co. through distributors online and at design centers













**LEFT:** Wild island lupines are a heady violet against the cream-painted mantel. Armchairs in jade green with an ecru welt are homey. The hooked rug is ca. 1930. **BELOW:** A hand-woven stair carpet in indigo and cream echoes the wallpaper for a boathouse feeling.



give it cottage appeal. The adjacent sunroom is cool and simple, with stone-white walls and a floral cotton.

With its painted clawfoot table, the kitchen is fresh and homey. The floorboards are painted in apple-green and grey-white squares. Paint freshens the upstairs guest bath, too, where the outside of the old tub is now vermilion red, punctuating the cool porcelain and mid-green walls. The charmingly narrow upstairs hallway is held together with a nautical wallpaper of sailing ships; it opens to the master bedroom, where yellow dragged walls are sunny and English.

John Lyle and Mark Umbach played on the Southern owners' delight in Yankee motifs to create an interior that is both sophisticated and amusing, and very comfortable. ✦



**ABOVE:** Ferns and wildflowers are plentiful on the island. They make a fitting bouquet in the graphic room. **OPPOSITE:** The winding, narrow upstairs hall becomes an asset papered in clipper ships. The cheery, very English master bedroom has striéd walls. Curtains are from the 1960s.

## The DESIGNERS

John Lyle and Mark Umbach have been partners in their successful design firm since 1985. Trained as an artist, John is a sculptor and interior designer whose work has been oft-published. Together, Mark and John produce a line of home furnishings ranging from hand-cast andirons to custom lighting. ■ Mark Umbach spends most of his time in a rambling shingled cottage on an island off the coast of Maine. The firm is therefore frequently asked to collaborate on projects in that area. A tour of two recent restorations undertaken for island neighbors reveals special attention to hand craftsmanship in combination with an unerring sense of color and proportion. Lyle and Umbach, Ltd., coastal Maine: (207) 734-8299, [lyleandumbach.com](http://lyleandumbach.com) [showrooms listed on website]



# *Old Fashioned* **STALWARTS** **IN THE GARDEN**

FOR LOW-MAINTENANCE STRUCTURE AND LONG-LIVED BEAUTY, CONSIDER HARDY, DECIDUOUS FLOWERING SHRUBS THAT SHOULD NOT BE FORGOTTEN IN PURSUIT OF THE NEW. BY VICKI JOHNSON | PHOTOGRAPHS BY KEN DRUSE







**S**TALWARTS IN THE GARDEN. That's what garden expert and author Ken Druse calls plants that are not only beautiful but that also know how to take care of themselves. "I have more and more demands on my time, but I don't really need to shrink my garden, or move to a smaller property," Ken says. "Instead I've come to depend on self-reliant, deciduous flowering shrubs—especially along the outer areas of the property."

Ken has discovered that indulging his passion for ornamental woody plants has actually given him the time to simply enjoy the garden. The stalwart shrubs on Druse's list have a lot going for them: longevity, tendency to suppress weeds by shading the earth beneath them, ability to fill in large areas of a border. They require little very little labor, once planted.

Many of the plants he admires for their beauty and low maintenance are the ones that our ancestors sought out for their gardens. Too many of these old standbys are now overlooked by the mainstream garden industry. Gardeners are often distracted by "New!" varieties, which may or may not stand the test of time. Thanks to the Internet, it is possible to hunt down

**OPPOSITE:** *Viburnum macrocephalum* can reach 20 feet with very showy, 8-inch "snowballs." (Native to China, introduced 1844.) **INSET:** *Sambucus racemosa* 'Sutherland Gold' shines with deeply divided, yellow-green foliage. **THIS PAGE:** (left) *Deutzia scabra* 'Variegata' has pale pink coloring in the flowers and lovely white and green foliage that giving season-long interest. (right) *Hydrangea paniculata* are often pruned into "tree" forms and are hardy to Zone 3. They need several hours of sun in order to grow and flower their best.



## OLD SHRUBS

Some of the deciduous flowering shrubs listed in the 1912 Biltmore Nursery Catalog.

- **Buddleia** Chinese “Butterfly bush” was hardiest on the estate.
- **Callicarpa americana** “The grace and exquisite beauty . . . of these superb plants are almost without parallel . . .”
- **Clethra** “. . . justly classed among the most ornamental and desirable of shrubs.”
- **Daphne** “These beautiful hardy shrubs deserve a prominent place . . .”
- **Exochorda** “The Pearl Bush . . . floral gems.”
- **Hibiscus syriacus** “The flowers appear in great profusion in late summer, when few other shrubs are in blossom.”
- **Hydrangea** “. . . admirably adapted for border planting.”
- **Hypericum** “St. John’s Wort” (9 species listed).
- **Ilex verticillata** “The Deciduous Holly . . . best results are obtained by planting in groups . . . insuring a bountiful display of berries.”
- **Itea virginica** “The Virginian Willow . . . upright . . . with brilliant autumn foliage . . .”
- **Kerria japonica** “The Globe Flower or Japanese Rose . . . charming.”
- **Lonicera** “The Honeysuckles. Invaluable . . .”
- **Potentilla fruticosa** “The Shrubby Cinquefoil. A splendid border plant.”
- **Spirea** “A large group of showy free-flowering shrubs . . .”
- **Syringa** “The lilacs . . . among the most popular and beautiful of flowering plants . . .”
- **Viburnum** “The Arrow-woods and Snowballs . . . are not only attractive in flower, but produce large and profuse clusters of bright berries, and the foliage assumes brilliant and intense color . . .”



**ABOVE:** (left) *Weigela*—“The Asiatic species are justly classed among the showiest of garden shrubs.” (middle) *Cornus*—The shrub dogwoods are, according to Biltmore, “. . . very attractive objects in winter. . .” Fall berries are a food source for birds. (right) *Sambucus nigra*—Some might think elderflower is coarse, but ‘Black Lace’, with finely cut purple-black foliage and edible berries, is an excellent choice.



**TOP:** *Ribes odoratum*—Clove currant’s gold flowers appear in spring and emit a clove-like fragrance. Birds and small animals eat the round, black berries from June through August.

**LEFT:** *Hamamelis intermedia* (witch hazel)—A garden hybrid between *H. japonica* and *H. mollis*, the plant’s long-lasting, slightly fragrant flowers often open in January and continue through May.



**RIGHT:** *Cotinus coggygria*—“Smokey” plumes gave rise to this shrub’s familiar name, smokebush. **BELOW:** *Kolkwitzia*—This choice, vigorous shrub thrives in full sun or bright understory and is a mass of pink and white blooms in late May.

**BOTTOM RIGHT:** *Philadelphus*—Mock oranges thrive on neglect and tolerate heavy soils. Some introductions feature double flowers. Many excellent hybrids are available.



## Indulging a passion FOR ORNAMENTAL WOODY PLANTS GIVES YOU MORE TIME TO SIMPLY ENJOY YOUR GARDEN.

nurseries that continue to offer outstanding shrubs that should never be forgotten.

CATALOGS from the early 1900s describe and often illustrate choice shrubs that today’s old-house gardener might embrace. The 1912 edition of the Biltmore Nursery Catalog can make one’s heart race with desire. The Biltmore Estate’s nursery was established in 1889 to provide the thousands of plants needed to fulfill the vision of Frederick Law

Olmsted, designer of the gardens, arboretum, and managed forest surrounding the Vanderbilt home in Asheville, N.C. Public interest in his plantings led to a retail operation and catalog (recently reissued).

Deutzias, in many varieties, are the epitome of tough but gorgeous garden stalwarts. Biltmore’s Nursery Catalog entry read: “Hardy, vigorous shrubs with showy flowers. They are extremely floriferous and ornamental, and make possible many striking effects in garden or border

plantations. Of easy culture, thriving in almost any well-drained soil.”

Mature plants of *D. scabra* are usually 8–10 feet high and 8 feet wide. Nearly carefree, they require only a little pruning about every three years, to remove some of the oldest stems. This occasional pruning will also keep a deutzia floriferous.

If deutzias are hardy, then *Kolkwitzia amabilis*, or Beautybush, is tough as nails. Ken planted his next to the road where it is dowsed annually with road salt. While this





**ABOVE:** *Chaenomeles japonica* 'Toyo-Nishiki'—In spring, this shrub is covered in a combination of deep coral-pink, soft pink, and white flowers before its branches leaf out. In winter, cut branches with swollen buds can be forced into bloom indoors. **RIGHT:** *Fothergilla*—Biltmore described these shrubs as "...admirably adapted for planting in the foreground of shrub borders . . . are most attractive subjects."

IF DEUTZIAS ARE HARDY, THEN KOLKOWITZIA, OR BEAUTYBUSH, IS **tough as nails**—EVEN SURVIVING ROAD SALT.



**ABOVE:** *Corylus maxima purpurea*—The catalog called this shrub "very showy...dark bronzy purple leaves. The rich color of the 'purple-leaved filbert' is retained throughout the growing season."

multi-stemmed shrub needs room to spread its arching, 8–10-foot stems, it can become bare at the base and therefore looks best when included in a shrub border rather than planted as an isolated specimen. You can expect finches and songbirds to nest in its maze of branches and stems. Prune out old stems more than an inch in diameter to encourage new growth.

*Chaenomeles speciosa* and *C. japonica*, commonly called Flowering Quince, or Thornapple, are two spring-flowering shrubs that actually thrive in heavy soil—a condition that makes most plants sulk. Often seen growing around older homes, its mass of thorny, tangled stems

make it an excellent plant for a security border.

A desire to grow and thereby preserve outstanding "old-fashioned" shrubs does not mean we have to ignore new introductions to the market. Handsome new cousins of these stalwarts are making their way to market. We can be grateful that we can enjoy both new and old, even in modest-sized gardens. ✦

Roses . . . "no garden is complete without them," urges the 1912 Biltmore Nursery Catalog. It's still a good reference, especially for those seeking roses grown in the early 1900s. Reprinted in *The Biltmore Nursery* by Bill Alexander (Natural History Press, 2007).





## LIFE AT *The Osborne*

*A rare visit inside one of New York City's treasured buildings.*

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO

SEARCHING for an apartment in midtown 25 years ago, Lester Barnett was methodical. First, he made a list of his favorite buildings. He went and visited them, talking to the doormen and inquiring after available apartments. What luck that the building at the top of his list, the venerable Osborne, had one small unit on the market. Just over 700 square feet, the apartment was a jewel in the rough, with all of its original detailing miraculously untouched. Ceilings soaring to 14 ½ feet gave the small space a generous presence. Jewel-toned windows, attributed to the 19th-century designer John La Farge, sparkled in upper sashes. Ornate, carved mahogany woodwork, never painted, framed the windows and door, and original hardwood parquet floors were in surprisingly good shape.

A visitor opening the street doors is struck by the grandeur of the apartment house's vestibule, where overscaled arches are inset with handcut, foil-backed tiles and ornate plasterwork. Walls are covered with slabs of Italian marble.





The Turkish corner is outfitted in cushions made by the homeowner from fabrics he'd collected on trips around the world.



ABOVE: In the bedroom, an antique brass hanging candelabra draws attention to the jeweled, stained-glass transom windows. BELOW: In the lobby, inlaid swags of opalescent jewels highlight a relief of a child's face.



Once owned by American Bandstand's Dick Clark, the unit was, admittedly, in a time warp, stuck in a 1970s take on decoration. Classical bronze wall sconces were wearing "early American" milk glass shades and everywhere was Harvest Gold, which colored the refrigerator and all the bathroom fixtures. Walls were stark white and a freestanding, L-shaped bookcase bisected the main room in an attempt at modernizing the floor plan.

Nevertheless, Lester—the creative director of a major advertising agency—was undaunted, so delighted

was he to have found an apartment in the Osborne. The building is the second-oldest luxury apartment building in New York City. (It opened in 1885, the Dakota in 1884.) Its location at the corner of 57th Street and Seventh Avenue placed it at the center of the arts and cultural district: the Osborne sits cater-corner to Carnegie Hall (built in 1891) and the Theater District is nearby.

LESTER BARNETT began his own restoration by doing his homework. Raised on Bauhaus design and taught to





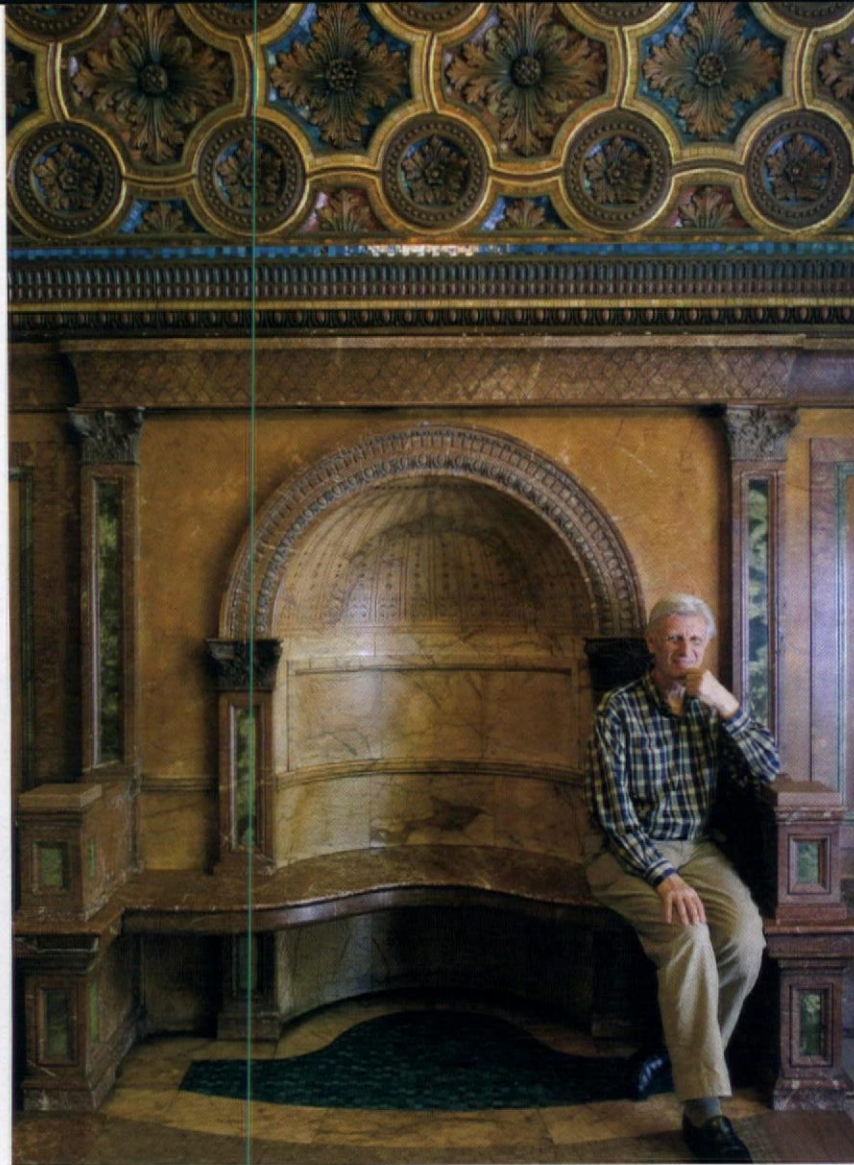
With its handsome, Renaissance Revival furnishings, the apartment's main parlor looks as it would have in the 1880s. The papered ceiling is an early design by Bradbury and Bradbury. The owner stenciled around the firebox to replace missing tiles.





The original pocket doors, magnificently framed by a beveled glass transom and an architrave, open to the bedroom, which was originally a study





“simplify, simplify, simplify,” he admits that he was a Modern Movement man, but he gamely began to read-up on the late Victorian period, immersing himself in Aesthetic Movement sunflowers and swallows, button-tufted Renaissance Revival *recamiers* and carved parlor suites. Before long he could visualize how his apartment might once have looked. He discovered (all those years ago) a fledgling wallpaper company in Benicia, California—Bradbury and Bradbury, which specialized in Victorian art wallpapers, and he knew immediately he had a home base. He became one of the first New Yorkers to install an intricate, multi-paper ceiling designed by Bradbury. (Lester actually papered it himself, lying on scaffolding that his wife wheeled around the room.) Founder Bruce Bradbury became a great friend, helping Lester select period-appropriate paint colors for the rest of the apartment: a custom-mixed, rich autumnal palette of terra cotta and sunset red in the parlor, and peacock blue in the bedroom. [text continued on page 72]

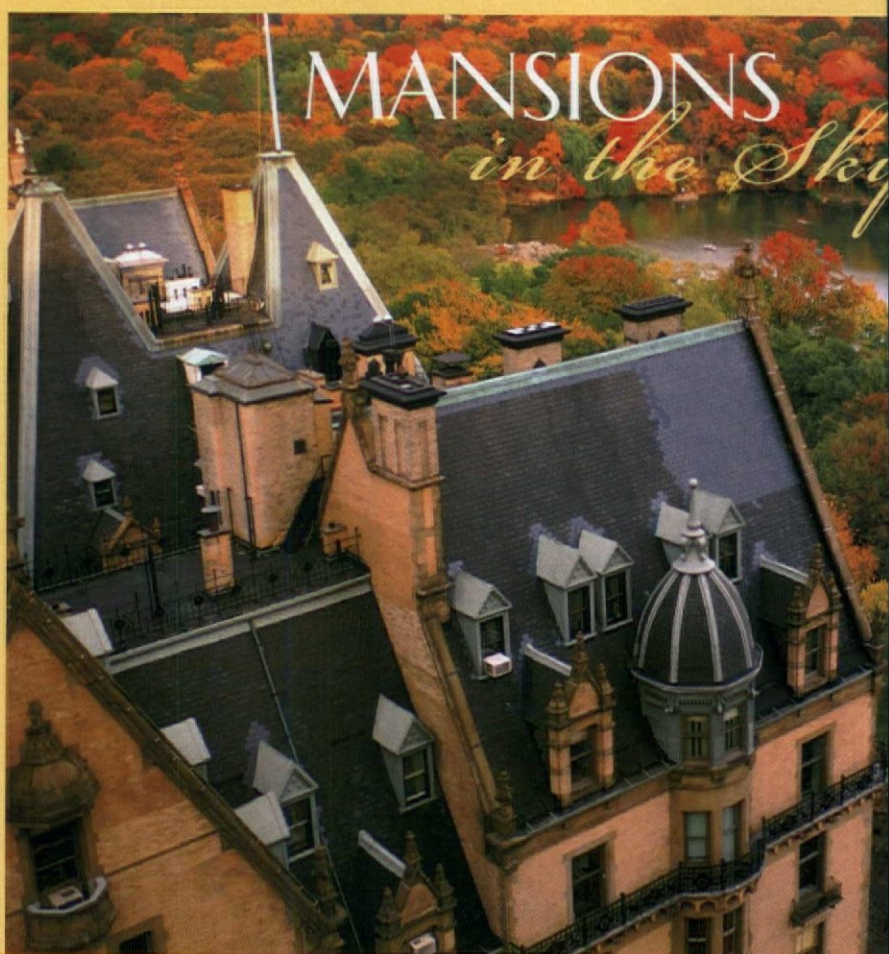


**TOP LEFT:** Apartment owner Lester Barnett sits near a marble niche in the lobby.  
**TOP RIGHT:** A pair of Aesthetic stained-glass panels hangs over a window in the kitchen.  
**ABOVE:** A detail of the burled walnut Aesthetic Movement bed is nicely set off by the hand-stenciled walls; Mr. Barnett stitched the crazy-quilt pillow cover.



BY THE 1870S, as cities became densely populated and real estate more expensive, a brownstone in New York, Boston, or Chicago was increasingly out of reach for many. Apartment houses became more common, and fashionable out of necessity. With Francophilia rampant, these new apartments were often called “French flats” for a more sophisticated appeal, and given exotic names to differentiate them from tenements (which usually had only a street number): the Bordeaux, the Lafayette, the Venice. Native American names—the Iroquois, the Seminole—were evocative, as were state names like the Wyoming, the Illinois, and most famous of all the Dakota [below]. (Built way up on Manhattan’s Upper West Side, it was then “so far from civilization that it might as well be in the Dakota territory.”)

SEDUCTIVELY advertised as “Mansions in the Sky” in an effort to attract the affluent market, early apartments were often quite large and opulent, with a dozen or more rooms and servants’ quarters. Built with all the modern amenities [Otis patented his hydraulic elevator brake in 1852, which enabled residence in taller buildings], no expense was spared on imported marble and mosaics, bronze, stained glass, expensive woodwork and lighting. The eleven-storey Osborne, for example, which opened in 1883, was described as “the highest building in New-York . . . the most magnificently finished and decorated apartment house in the United States” with ads boasting of plans for a private billiard room, a resident doctor, a druggist and a florist in the basement, even a steam-heated lawn and croquet court on the roof. (The last was never actually complet-



## The Rise of LUXURY Apartment Living

Apartments or tenement houses for the poor have been with us since the days of the Roman Empire. But for the middle and upper classes,

the concept of residing in a large, communal building with people one doesn't know is a relatively new one. Buildings with *flats* (the Scottish for “suites of rooms”) were first seen in Edinburgh in the fifteenth century, when blocks of middle-class apartments—

but only one per floor—were erected. Yet it wasn't until the mid-19th century that such apartments were introduced in London, Paris, and then New York. Before that, hygiene was a concern: living so close together in the days before modern sanitation, the fear

of disease was justified. And propriety was at stake: mixing strangers, especially unmarried women and men, was considered quite improper. Today, apartment house living is popular as part of an urban revival, the accepted way of life for city dwellers.—BC



ed, as the developer went bankrupt from his over-the-top construction.) Opulence came at a price—the Osborne's apartments were not inexpensive. In 1883 a lease ran from \$1800 to \$3000 a year, equivalent to \$27,000 to \$45,000 today.

The trend spread to other cities from Chicago to Cincinnati, St. Paul to Seattle by the beginning of the 20th century. By 1915, 60% of new buildings in Chicago were flats or apartments as the wealthy, tired of maintaining their South Side or West Side mansions, were lured by the "comforts of a modern flat" and moved north. Apartment houses were built with conveniences from silver safes and iceboxes to central vacuuming and garbage chutes; the 1914 Gables Apartments boasted individual ballrooms. Scores of elegant, high-rise "residential towers" were built between the wars along Lake Michigan.

Further west, returning miners from the 1897 Klondike gold rush brought new prosperity to pioneer Seattle; in 1901, the first apartment building was advertised as a place where only "the best people lived."

World War One and then the Depression brought about changes in society: servants became a thing of the past, families were smaller. Rambling prewar apartments fell out of favor and were often divided into smaller units, while new apartments became tinier and tinier. First the formal dining room was eliminated, then the number of bedrooms dropped to two or even one. Today luxury is associated not with space, but with security, electronics, and on-site gymnasiums. —BRIAN COLEMAN



LEFT: The Osborne lobby is a tour-de-force of rich plasterwork, marble, and mosaics suggestive of a Renaissance palace. ABOVE: Original wall sconces light the space.

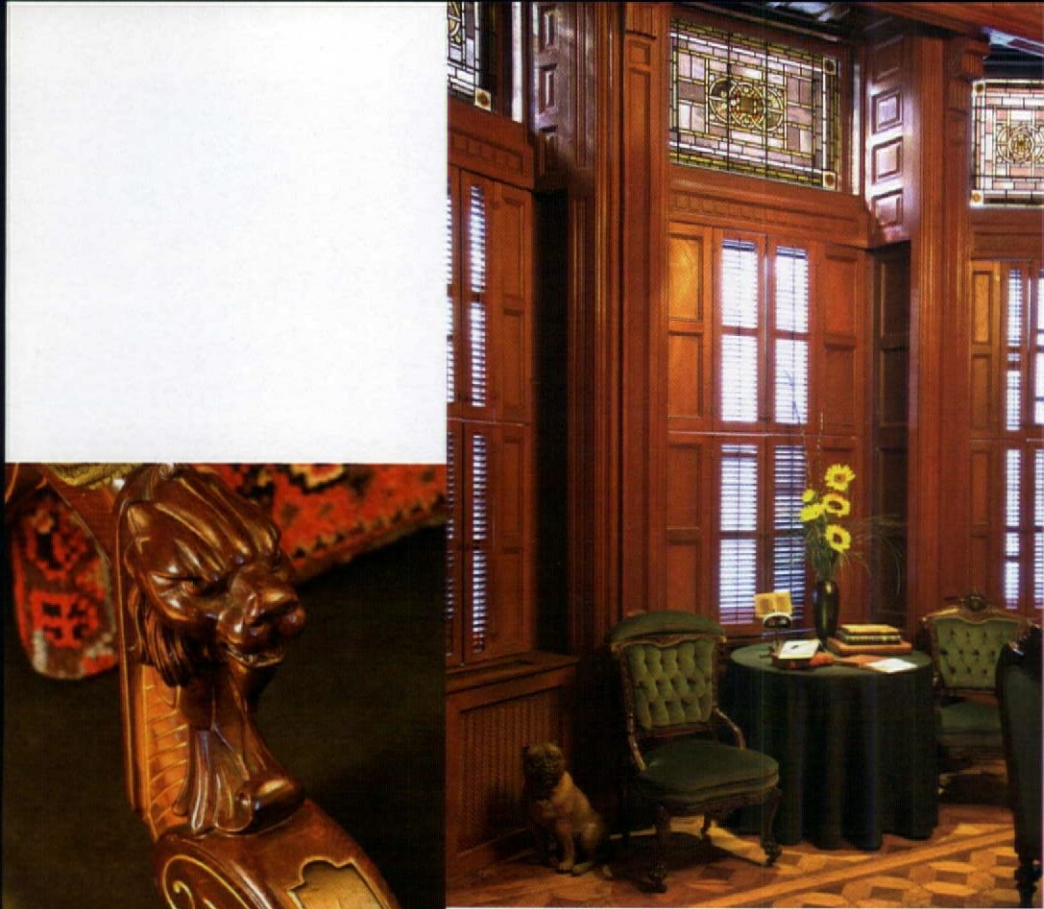
Erected by stone contractor Thomas Osborne and designed by architect James Ware, the apartment building was meant to suggest an Italian Renaissance palazzo. Its exterior of rusticated stone blocks once had a commanding sandstone entry portico and even a balustraded moat to separate the building from the street's hustle and bustle. (By 1919 the moat had been lost to subway expansion and the portico torn down as street-level shops were added.) The extravagant entry was designed by J.A. Holzer, who became Tiffany's Chief Designer. A large, arched vestibule leads up several steps to the main lobby, an Ali Baba den of visual delight with walls covered in rare Italian marble and

mosaics of iridescent glass, mother-of-pearl, and transparent tesserae backed with gold metal (the same technique Tiffany would use). Arching, coffered ceilings are inset with peacock-blue tiles, highlighted with bas-reliefs of cherubim and scrollwork. On either side of the entrance arch, painted relief medallions depicting Musica and Lecture provide appropriately studious subjects for contemplation by residents.

Advertised as "magnificently furnished" as well as modern with "speaking tubes, . . . electricity throughout . . . and absolutely fireproof," the building originally had just four large apartments per floor. (Servants had their own

small quarters in the attic). Apartments were divided into smaller units beginning in the 1920s as both enthusiasm for city living and incomes declined. The building narrowly escaped demolition by developers in 1962 and instead became a co-op. The lobby was filthy with a brown patina of cigarette smoke and dirt. Restoration that began in the 1970s and continued for the next two decades brought the lobby back to opulence; in 1991 the building was given Landmark status. The Osborne has been home to many famous New Yorkers, especially entertainers (Shirley Booth, Leonard Bernstein, Bobby Short) and has long been considered one of New York's best addresses.—BC





**ABOVE:** The centers of the transom windows contain Tiffany glass. On the table are sketchbooks from the owner's travels. **LEFT:** Intricate inlays and hand carving embellishes one of the walnut, Renaissance Revival-style parlor chairs.



## STAINED GLASS *LaFarge & Tiffany*

American residential stained glass of the late 19th century owes its popularity to two major artists: Louis Comfort Tiffany (1848–1933) and John LaFarge (1835–1910). Colleagues and competitors, both began experimenting with stained glass in the 1870s, introducing colorfully painted and stained glass panels for residential and public interiors. LaFarge is credited with the development of opalescent glass in 1879 and soon was using it along with layered glass for greater depth and texture—techniques Tiffany also employed. Known especially for his use of color, LaFarge's commissions included important windows for Harvard's Memorial Hall and Trinity Church in Boston, as well as fine interiors across the country. While Tiffany has been acknowledged for decades, LaFarge's work is now recognized and prized by collectors and scholars alike.

A museum show with Japanese *mons* (family crests) inspired Lester to sit down at his computer and create his own set of stencils, which he cut and used to stencil his bedroom walls in a random pattern of copper and gold *mons*—all in one morning. The stencil decoration is the perfect complement for his carved Aesthetic Movement burled walnut bed. (When Lester found that bed, it was painted a Sixties flower-power Pepto-Bismol pink, so he had it stripped and refinished.)

The original entry into the apartment had been quite grand, a 12-foot-high and 33-inch-deep portal. At some point it had been closed off and made into a small seating alcove. Lester transformed it into a period-appropriate Turkish cozy corner. He hemmed a bolt of mohair found in a thrift shop into seat cushions and covering for the back wall, and sewed portières edged with Indian saris, which he swagged across the ceiling. Pillows were made from fabrics found on his travels to India, China, Japan, and Egypt. A cluster of brass lanterns hung in one

corner adds an exotic accent.

As his eye became more sophisticated, Lester found furnishings appropriate for a late-19th-century, urban salon, including a Renaissance Revival walnut settee and side chairs, an elegant center table inlaid with rare woods, and a magnificent Eastlake-style Wooten desk with drawers for everything. Walls were hung with orientalist watercolors and souvenirs from Lester's travels, just as a proper Victorian would have placed objects to show his worldliness and good taste.

Living in an old building is never without its share of problems. As a head of the Osborne's Preservation Committee, Lester helped develop a master plan for the building's conservation, addressing everything from continuing restoration of the lobby to bringing back the elegance of hallways. Lester would never trade his small (but richly appointed) apartment for anything else, because life at the Osborne is as delightful a haven as it has been for over a century. ♦



The house at Locust Grove was remodeled in the early 1850s in the Italian Villa style, by its owner Samuel Morse of telegraph fame and the architect A.J. Davis.



## An A. J. Davis Italian Villa: **Locust Grove**

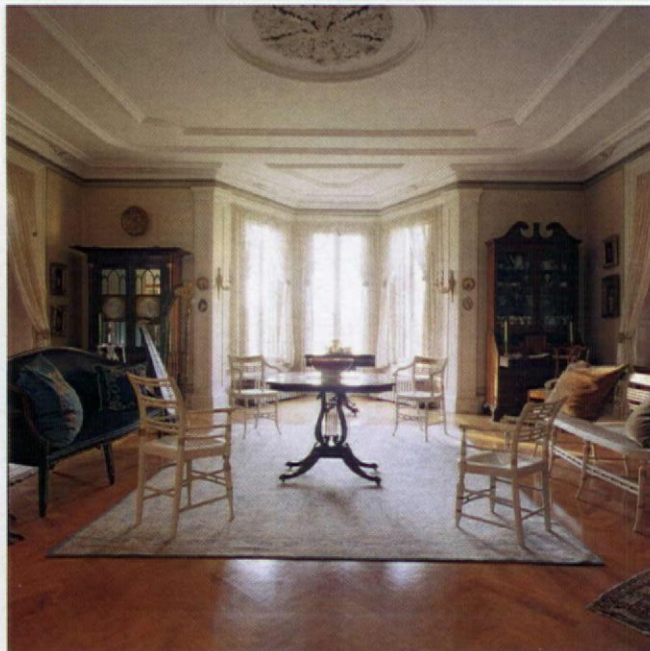
**E**UROPEAN and American treasures fill this house that the telegraph built. Near Poughkeepsie, New York, with views of the Hudson River, the villa and the es-

tate once belonged to Samuel Morse. The artist and inventor collaborated with his friend Alexander Jackson Davis—architect of Gothic Revival Lyndhurst in Tarrytown—to design the Tuscan-style villa.

In 1847, Morse had acquired the 18th-century estate, which included an 1830 house. In the early 1850s, Morse and Davis added to the small house two wings, creating an octagon, as well as the

BY PATRICIA POORE | PHOTOGRAPHY BY STEVE GROSS & SUSAN DALEY





**TOP:** (left) In the music room, the Renaissance Revival chair is covered in blue cut velvet (New York, ca. 1850). The gasolier was new in 1901. (right) The drawing room has an English George III settee, a New York pier mirror ca. 1850, and a ca. 1780 harp made in Paris. Wallpaper is a Scalamanré reproduction of an 1860s paper. **ABOVE:** (left) The Youngs redecorated in 1901, adding their ca. 1750 Chippendale secretary, Federal center table, and Chinese cotton rug. (right) The ca. 1790 sideboard is set with Young silver; serving dishes are 1880s Tiffany & Co. Gallery shelves hold transfer-decorated ceramics.

porte-cochère with billiards room above, and the four-storey tower, or campanile. The main house is wood, with flush-board siding; the tower is brick, covered with stucco scored to look like ashlar.

Morse had three children at the time; his first wife had died in 1825.

Morse was remarried to a poor, 26-year-old cousin who was nearly deaf and dumb, allowing that part of the attraction was her dependence on him. They had several more children together. Morse continued to alter and improve the surrounding landscape for the rest of his life.

IN 1901, Morse's heirs sold the estate to William and Martha Young, who realized its historic importance and preserved it essentially as it had been in Morse's time. They did add the large dining-room wing, and they brought to the house their stellar collections of furniture, paintings,





and ceramics. The art collection has been carefully preserved in Locust Grove's forty rooms. Daughter Annette Innis Young created a private foundation in 1975 to maintain the historic estate, art collections, and 150 acres of gardens and woodlands for "the enjoyment, visitation, and enlightenment of the public."

The Young family's furniture, paintings, and personal effects are still in every room, making the

**Mahogany bookcases with Gothic arches, modeled on a family heirloom, were commissioned for this room by the Young family in 1901. More than a thousand pieces of Martha Young's transfer-printed ceramics are on display throughout the house. The center table is a Victorian piece.**

house a time capsule of Edwardian period collecting and design. Outstanding New York furniture in the Chippendale, Federal, and Empire styles complements artworks including 18th-century Dutch landscapes,

19th-century Hudson River School paintings, and 20th-century prints and drawings. Exquisite pieces of European glass, English silver, and porcelain remain.

The Renaissance Revival music room is furnished with bookcases and a firescreen from the library at Henry Winthrop Sargent's estate, Wodenethe, a few miles south of Poughkeepsie. Sargent was a noted supporter of the landscape designer



**A. J. Davis** chose the Venetian window; he convinced Morse that an oriel window would not be as elegant. The window looks out on the arboretum in front of the mansion.

and tastemaker Andrew Jackson Downing, and edited several editions of Downing's book *Country Houses*. Not surprisingly, Downing chose this very suite of furniture to illustrate the perfect "gentleman's library" in his book. The Youngs purchased it at auction at Wodenethe at the turn of the 20th century.

In the drawing room, an unusual sofa and eight chairs, in white-painted wood with rush seats and gilt decoration, are New York pieces ca. 1815–1820. They belonged to Morse and were sold with the house to the Youngs. In the dining room, gallery shelves hold early-19th-century, mostly English, transfer-decorated ceramics, which were collected by Martha Young through the 1890s. Martha Young also collected early-19th-century Dutch marquetry furniture, acquiring many similar pieces decorated with flower- and vine-filled vases.

The billiards room has a Bruns-

**TOP: (left)** The cutting garden borders a grass path near the Gardener's Cottage. **(right)** Ebonized stools are in the Renaissance Revival style. The mahogany Pembroke table under the window is American, ca. 1820. **BOTTOM: (left)** A hallway leads from the top of the stairs to the second floor billiards room over the carriage entrance. **(right)** In 1851, an existing Greek Revival house was wrapped with intriguing additions, including the half-octagonal porch, tower, and porte cochère with Roman arches.







## TELEGRAPH *capital*

**SAMUEL F. B. MORSE** (1791–1872) was born to a prominent Charlestown (Mass.) family and studied at Yale. Although he was enthusiastic about the new subject of electricity, he liked painting miniature portraits even better, and studied art in England. He enjoyed some years as a respected painter in New York City, and was first president of the National Academy of Design. Money, however, was scarce.

▪ Returning aboard ship from a European study trip in 1832, Morse heard about the discovery of the electromagnet and began thinking about an electric telegraph. He created models using an artist's canvas stretcher with a home-made battery and an old clockwork to move the paper on which dots and dashes could be recorded. ▪ With the help of two new partners, Morse applied for a patent in 1837: a dot and dash code to represent numbers, a dictionary to turn the numbers into words, and a set of sawtooth type for sending signals. By now a discouraged artist, Morse was working full time on the telegraph. The next year, Morse could transmit ten words per minute, having decided to use the dot-and-dash code directly for letters. But despite his efforts to convince scientists, businessmen, and Congress, people remained skeptical of the idea that messages could be sent over wire. Finally, Morse got the funds in 1843 to build a telegraph line from Baltimore to Washington, D.C. In May of 1844, from the Capitol, Morse sent the first formal message to Baltimore, filled with wonder: "What Hath God Wrought!" Suddenly Samuel Morse was a hero. ▪ Within a few years, Morse gathered his family and bought an old estate outside of Poughkeepsie.

**SOURCE:** *Locust Grove website biography, adapted by Carleton Mabee from his book The American Leonardo, a Life of Samuel F. B. Morse*





wick, Balke, Collender Co. table ca. 1895, part of the Young family collection. The electric art-glass triple lamp replaced a gas fixture in 1906. Here, blue walls await restoration with a copy of the original Arts and Crafts wallpaper.

Gaslights from the period 1901–1906 remain, not electrified. (Too far from Poughkeepsie at the time to use municipal gas mains, the estate had its own gas plant, under-

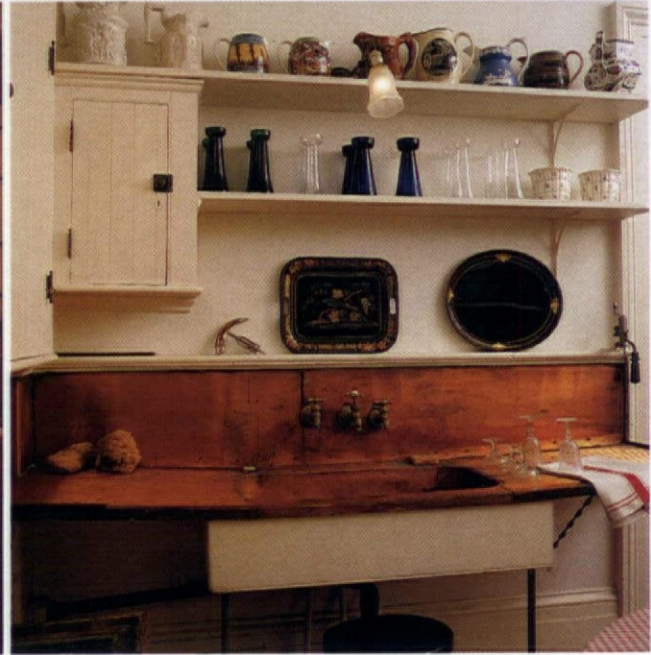
**The billiards room has a Brunswick, Balke, Collender Co. table ca. 1895, part of the Young family collection. The electric art-glass lamps replaced a gas fixture in 1906. Shirvan rugs are from the 19th century. The black-painted ladderback chairs and settee, ca. 1810, are probably from Pennsylvania. The blue walls await restoration with a copy of the original Arts & Crafts wallpaper.**

sized for the 40-room house. Electric lights were installed in 1906.) In the upstairs hall, chests of drawers, all in mahogany and American ca.

1830–1850, make up an informal linen closet of sorts; they are still stuffed with tablecloths and so on. The butler's pantry stores over 6,000 pieces of porcelain, including seven dinner services (Sevres, Meissen, etc., and an amazing Chinese export service from 1810 with nearly 400 pieces). On the ground floor, visitors can see the original kitchen and the laundry.

Influenced by romantic 19th-





**TOP:** (left) The sleigh bed and dresser with marquetry decorations are probably Dutch, ca. 1830. The bedspread is an 1890s rose-printed cotton. (right) Sinks were installed in children's bedrooms in 1901. In daughter Annette Innis Young's room, wallpaper mimics the 1914 paper. **ABOVE:** (left) The dresser is American Empire ca. 1830. The secretary is American ca. 1800. (right) Located above the kitchen, the 1901 butler's pantry has a copper sink. Sink shelves are filled with forcing vases.

century ideas about garden design, Morse bought the estate because of the views from the high bluff, and also because old trees and rolling hills created a natural landscape. To elements thus already in place, he created artistic vistas, framed long views, and provided comfortable

settings for contemplation. Victorian gardens and urns are set near the house. The Main Perennial Garden preserves the vision of both Morse and the Youngs, all of whom loved flower gardening. A kitchen garden has provided fresh produce for over 200 years. Today, three miles of car-

riage roads wind amidst landscaped grounds, romantic gardens, and shady groves. ✦

**HOUSE AND GARDENS are public; a new visitor center includes a gallery with art by Morse. Tours May through November, 9 to 3. New York State Thruway, Interstate 87, Exit 18 (New Paltz). Go to [lgnry.org](http://lgnry.org)**



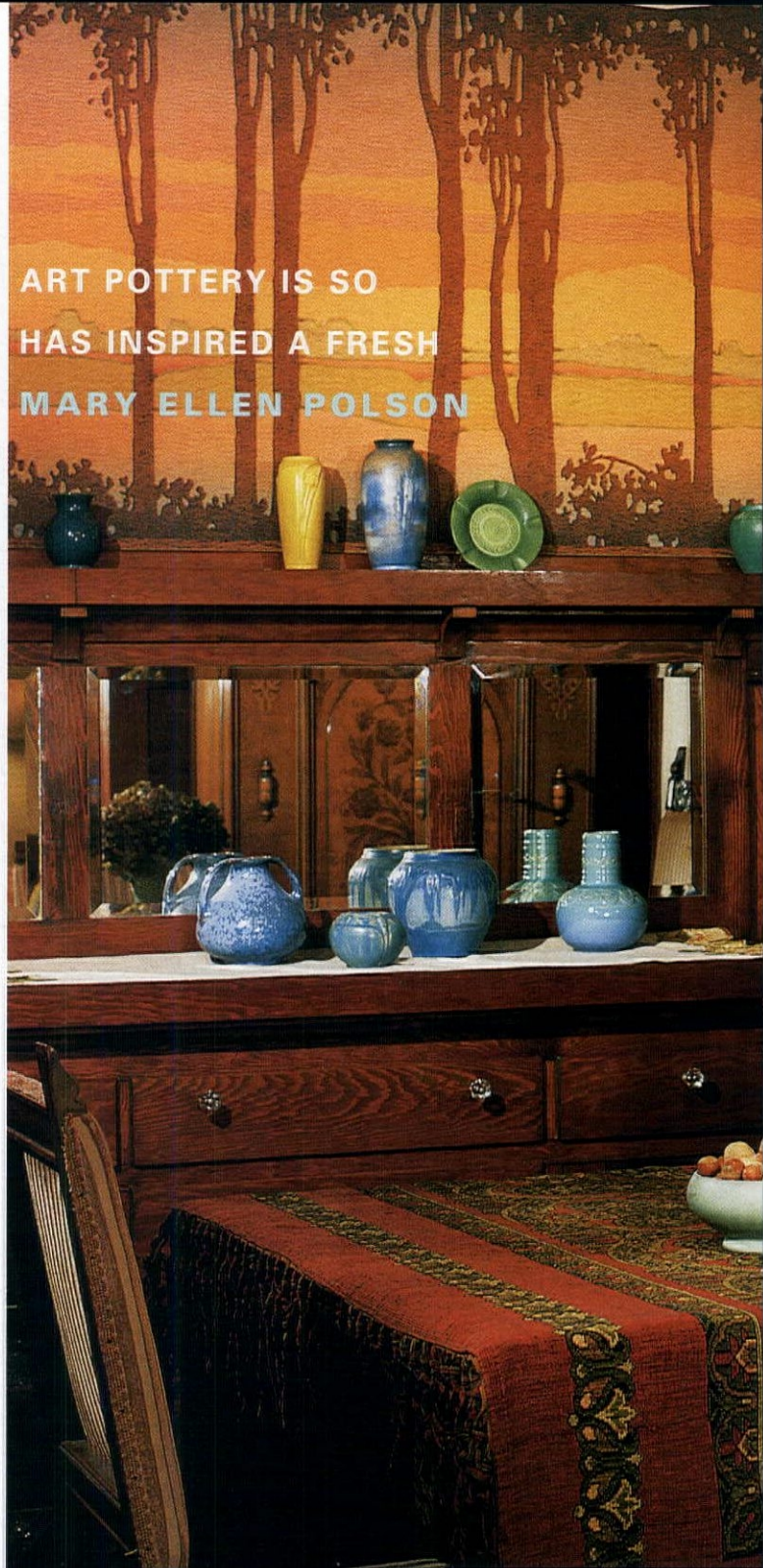
EARLY 20TH CENTURY AMERICAN  
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WAVE OF STUDIO POTTERS. **BY**

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# LOTS OF POTS

**A**MERICAN art pottery was largely produced as part of social and educational experiments to train and benefit the working poor in the early 20th century. While the finest pieces (worth thousands today) were clearly artistic in intention, the vast majority were made for sale in shops, department stores, or fresh from the kiln to tourists—often for just a dollar or two.

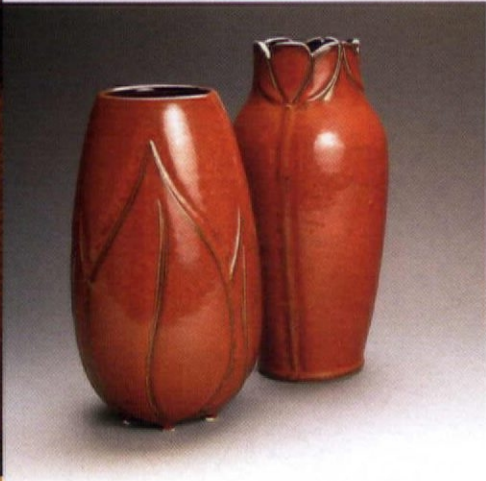
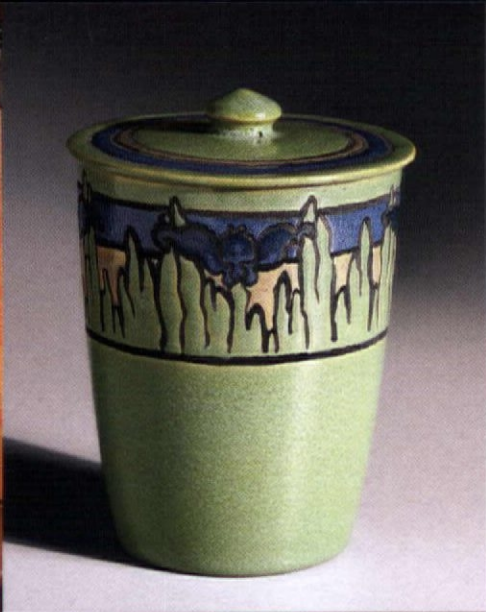
Unlike most contemporary studio pottery, the pots were often made by skilled laborers and then decorated—typically by women. Until recently, most of these art-







Period Rookwood and Saturday Evening Girls pieces bring color to an Arts and Crafts dining room.



## A POTTERY LOVER'S GLOSSARY

- **HAND THROWN** Pottery that's shaped by hand, usually on a kick wheel (a foot-powered potter's wheel)
- **LIMITED EDITION** Usually made from a mold, with hand-applied glazes; once the limit (as few as 25, as many as 500) is reached, the mold is broken
- **LUSTERWARE** Pottery or porcelain with an iridescent glaze produced by metal oxides
- **REDWARE** A form of earthenware made from soft porous clay with a high iron content that turns red, orange, or brown when fired
- **RESIST** A type of glaze decoration that permits the creation of patterns in different glazes, using wax to "resist" build up on certain areas
- **SLIP CAST** A technique for making pottery or porcelain in molds, suited to intricate or utilitarian pieces, like teacups
- **TOURIST POTTERY** Utilitarian redware made throughout the South (especially North Carolina) in the '30s and '40s for sale to travelers; unique pieces include face jugs, said to originally have been made as grave markers (to keep the devil away)



**RIGHT:** (top to bottom) The Saturday Evening Girls carefully outlined scenic elements in black (*cuerda seca*) on factory-made pottery. Hand-thrown work by Chris Powell. New interpretations of Arts and Crafts classics from Door Pottery. **BOTTOM:** (left to right) Il Bel Legato and The Three Graces, limited edition pieces from Van Briggles Pottery, founded in 1899. Ephraim Faience's limited-edition Star Flower. **OPPOSITE:** (left to right) Prairie Arts' Teco reproductions; a vessel in Nichibei Potter's trademark jade-green glaze; Sassafrass Pottery's contemporary take on the Saturday Evening Girls.



**RIGHT:** A collection of Van Briggle pottery enhances the mantel of a Baltimore rowhouse. Early Van Briggle is prized because it is dense and difficult to chip. **BELOW:** Niloak, an Arkansas pottery popular in the 1920s and '30s, is known for its swirl vases made from clays of different colors. **BOTTOM:** Artus and Anna Van Briggle were sculptors at heart, as this 3-D elephant paperweight shows.



## HISTORIC Potteries

- **BAUER POTTERY** bauerla.com *Replicas of '30s and '40s tableware, garden pots*
- **JUGTOWN POTTERY** jugtownware.com *Studio potter in Southern "tourist pottery" tradition*
- **PEWABIC POTTERY** pewabic.org *Historic Michigan pottery (1903)*
- **ROOKWOOD POTTERY CO.** rookwood.com *Revival of original A&C pottery*
- **VAN BRIGGLE POTTERY** vanbriggle.com *Reproductions of historic pieces, new designs*

## STUDIO Pottery

- **CAROL MEAD** carolmead.com *Hand-sculpted limited editions*
- **COMMON GROUND POTTERY** commongroundpottery.com *Hand-thrown resist*
- **C. POWELL POTTERY** cpowellpottery.com *Arts and Crafts-inspired, hand-thrown*
- **DAVID DREADING ART POTTERY** daviddreadingpottery.com *Hand-thrown; crystalline glazes*
- **DOOR POTTERY** doorpottery.com *Limited-edition; style of Grueby, Teco, Rookwood*
- **EPHRAIM FAIENCE** ephraimpottery.com *Limited-edition Arts*



Lots more in the Design Center at [designcentersourcebook.com/pottery](http://designcentersourcebook.com/pottery)



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- **KATRICH STUDIOS** katrich.com *Contemporary lusteware*
- **KREIGH ART CERAMICS** kreighceramics.com *Hand-thrown pottery, sinks*
- **LONESOMEVILLE POTTERY** lonesomeville.com *Limited-edition and fine art originals*
- **NICHIBEI POTTERS** nichibeipottery.com *Japanese-inspired; trademark glaze color*
- **SASSAFRAS POTTERY** sassafraspottery.com *Contemporary pottery inspired by the Saturday Evening Girls*
- **SEIZ POTTERY** seizpottery.com *Hand-thrown contemporary Arts and Crafts*
- **STUDIO 233** studio-233.com *Handmade ceramic lighting*
- **SUZANNE CRANE** suzannecrane.com *Handmade stoneware with botanical elements*
- **TURTLE ISLAND POTTERY** turtleislandpottery.com *Hand-thrown; face jugs*
- **VERDANT TILE CO.** verdanttileco.com *English A&C and Art Nouveau in the Roycroft tradition*

## SLIP-CAST Pottery & PORCELAIN

- **CALIFORNIA POTTERY & TILEWORKS** calpot.com *Malibu, Catalina style*
- **DARD HUNTER STUDIOS** dardhunter.com *Dard Hunter-design china*
- **IDA LINDSEY CHINA CO.** idalindseychina.com *Replicas of hand-painted Teens and '20s porcelain*
- **PRAIRIE ARTS** prairie-arts.com *Teco reproductions*
- **STILLWATER PORCELAIN** stillwaterporcelain.com *Porcelain with bas relief*

## DEALERS (vintage, reproductions, studio)

- **ANITA FERN STICKLEY** anitafern.com *Arts and Crafts studio pottery*
- **BUNGALOW BILL** bungalowbill.com *Art tile, vintage NC pottery*
- **EASTWOOD GALLERY** eastwoodgallery.com *Period A&C*
- **HAZARD DECORATIVE ARTS** hazards.com *Period A&C*
- **JUST ART POTTERY** justartpottery.com *American art pottery; many A&C styles*
- **MISSION MOTIF** missionmotif.com *A&C studio*
- **MODERN BUNGALOW** modernbungalow.com *Mission studio*
- **NEST & CO.** nestandco.com *A&C studio*
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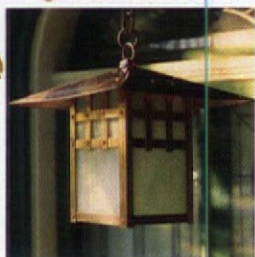


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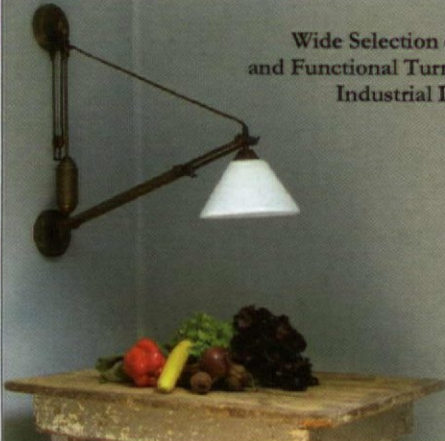
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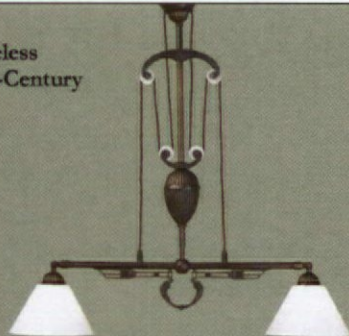



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Native American pottery (especially Pueblo) has been a favored accessory in Arts and Crafts homes since the first decades of the 20th century.

ists received scant recognition. That may be changing—a show at the Milwaukee Museum of Art earlier this year treated the work of Sara Galner of the Saturday Evening Girls as if she were a solo artist. Typically, makers like Grueby, Arequipa, Roseville, and the still thriving Pewabic and Van Briggie potteries began with original designs that could be replicated in molds in small batches. Depending on the rarity of these limited editions, the “art” often comes from how successfully an artist applied pattern and color—and whatever magic happened as the piece was fired in the kiln.

Studio potters—often small shops with a single artist—have blossomed in numbers since the 1970s. While many studio potters are inspired by American art pottery of the Arts and Crafts era, many more come from local and regional traditions that include Pennsylvania redware, Southern “tourist” pottery, and interpretations of Asian and Native American work. Whether you buy pottery for a collection or simply because a piece speaks to you when you touch it, this is one art form anyone can treasure. ✦



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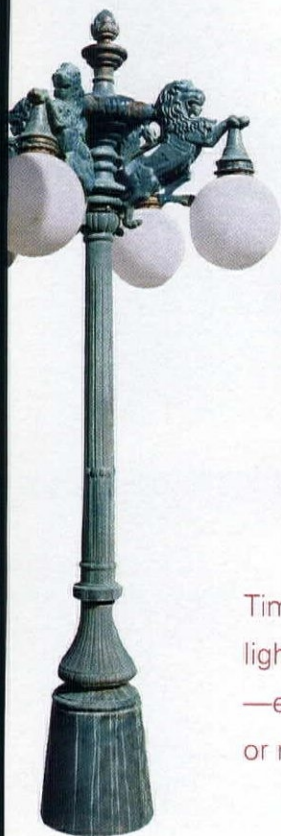


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Time was, the only option for exterior lighting of any kind was colonial-inspired—even if your home was Second Empire or mid-century Ranch. That's changed.

## A Brighter Outdoors BY MARY ELLEN POLSON

**S**O MANY reproductions for use outdoors today are not just style friendly, but style specific—and in ways that add architectural richness and detail. Early American fixtures have been popular since the 1920s, for example, but today's best reproductions display the quirky imperfections that make the increasingly rare period examples so desirable. At the same time, just about any design can be rated for use on the porch, around an uncovered entry, or alongside a path in your yard. Choices for early (and some Colonial Revival) homes include rectangular lanterns with or without guards, and onion and globe lamps with decorative carry straps for wall,

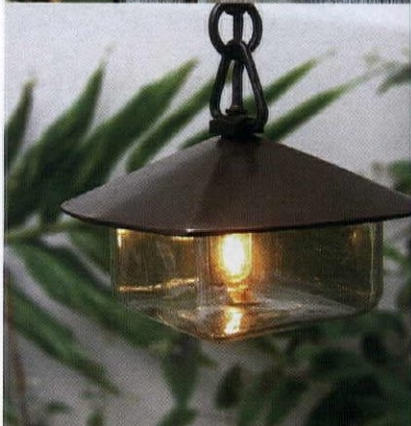
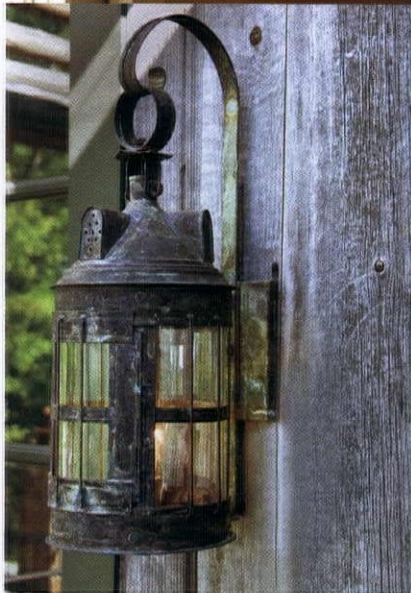
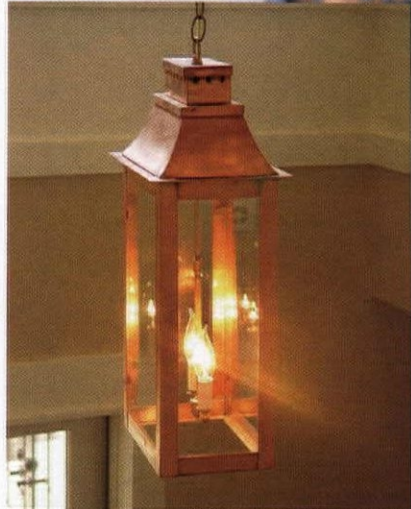
ceiling, or post mount. They're replicated in authentic materials, too—tin, terne, iron, and copper.

If your home dates to the mid-to-late 19th century, you have the option of choosing real gaslight for fixtures closely modeled after the flared, multi-paned shades familiar from early-19th-century streets. AK Exteriors specializes in gaslight fixtures on a monumental scale with lantern, globe, and acorn shades, while Charleston Gaslight offers gas and electric options for both 19th-century and early American fixtures.

Arts and Crafts and Mission-era lighting has never been more abundant. At least a dozen manufacturers base [text continued on page 90]

**TOP:** (left to right) AK Exteriors specializes in reproductions of 19th-century street lighting. Mica Lamp's Gothic Spike pendant. The Hillcrest, a Mission-style outdoor lantern from The Bright Spot. Satellite's Otis lamp, an Atomic Age fixture.

**RIGHT:** (top to bottom) A graceful brass and copper wall lantern from Il Fanale's Casale collection, from Country Gear Ltd. Charleston Gas Light's Arlington can be fitted for gas or electricity. The Guilford Horn lantern from Richard Scofield is an 18th-century reproduction. A solid bronze hanging lamp from Coe Studios.







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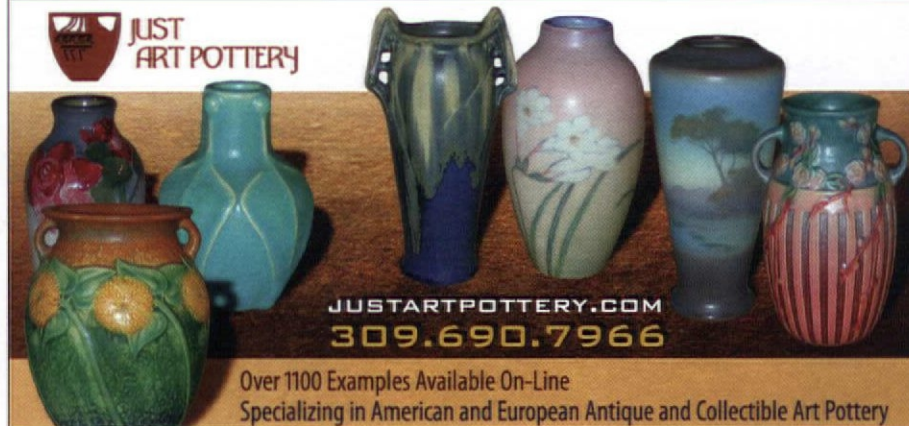
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**LEFT TO RIGHT:** Fixtures that go indoors or outside from Authentic Designs, Vintage Hardware & Lighting, Lt. Moses Willard, and PW Vintage Lighting.

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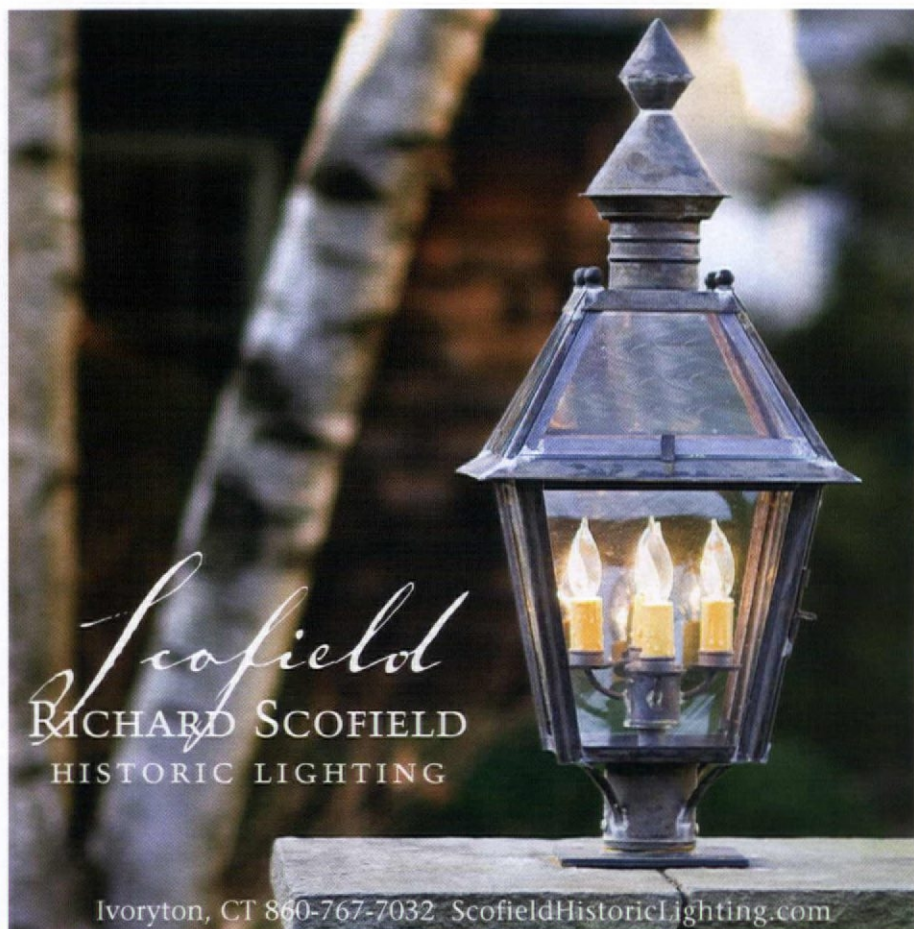




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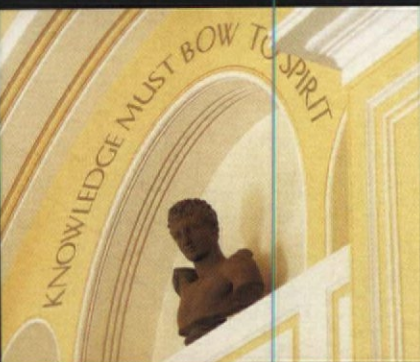
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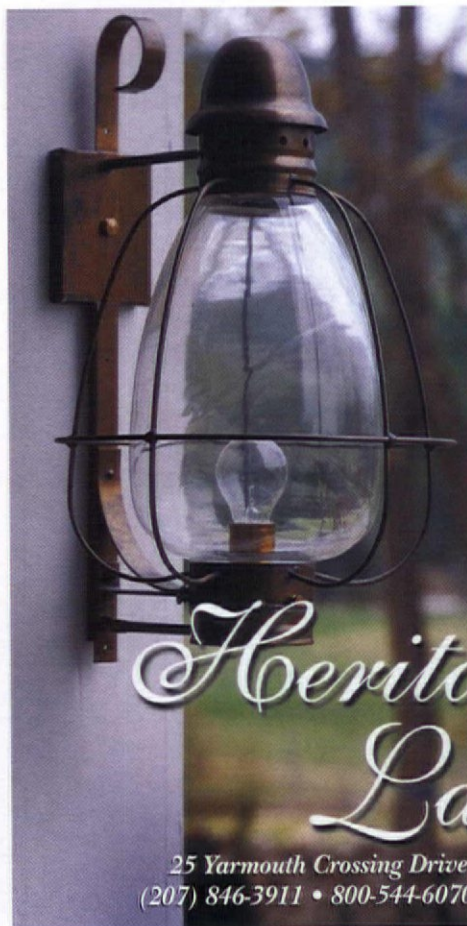


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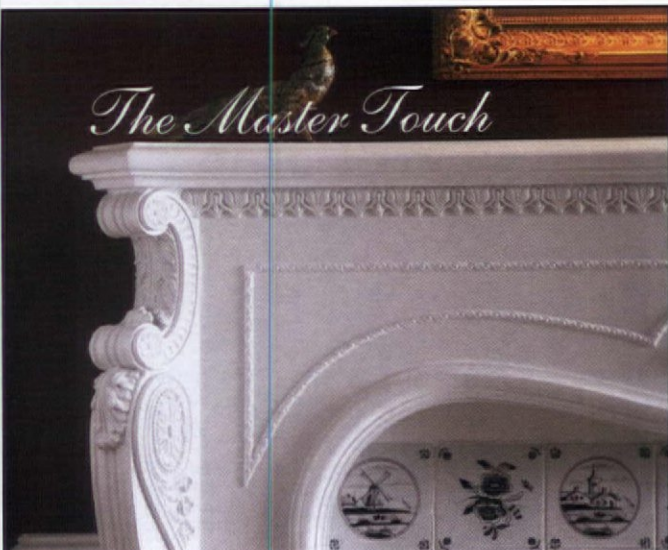
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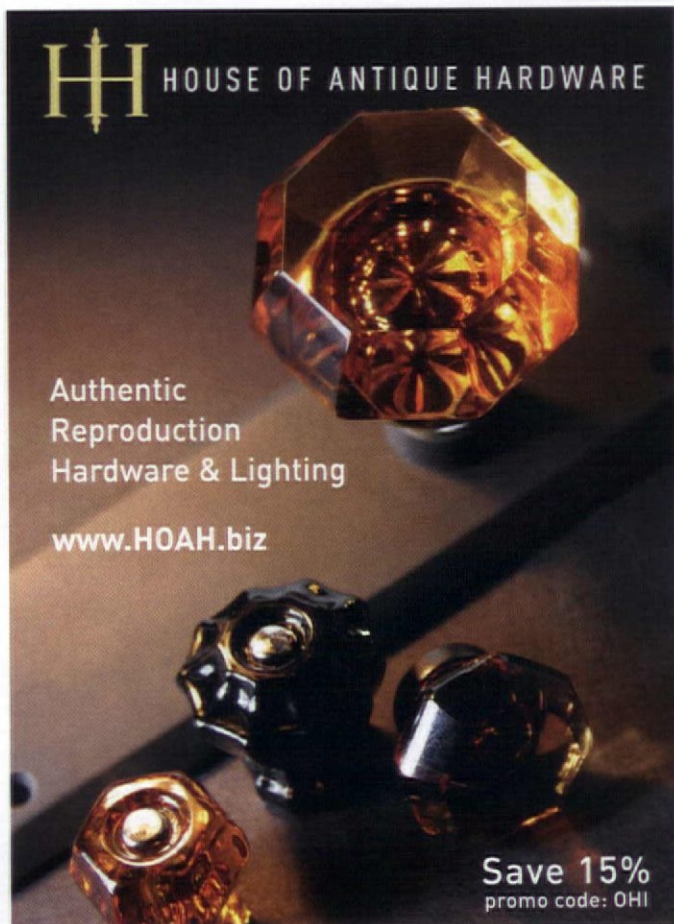
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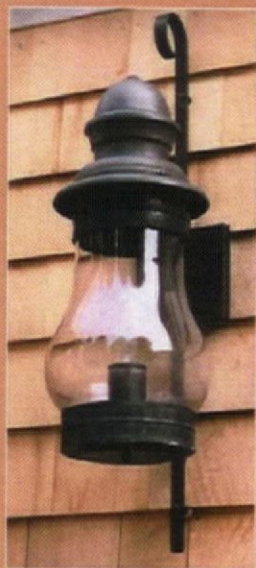
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Some homeowners go with a scheme from the paint company's brochure. ("Okay, I like this Safe Sage,

and they say to use Limestone White for the trim and Russet Apple for the door. Done!"). What if you are dealing with an unusual stone color, or a shaded landscape—or if you'd wished for something less generic?

How about driving around not just your neighborhood but farther afield, finding successful schemes on all sorts of real houses? You'd certainly figure out what you like (and don't like), and you could even find something close enough to copy. In fact, you might just knock on the door and ask exactly what those paint colors are—and, by the way, where'd they get that porch light?

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**TOP:** Black and white with red brick is a foolproof and traditional scheme, here updated with the use of a sprightly English green (red's complement) on the doors. **ABOVE:** Landscape and bungalow are one thanks to a soft, naturalistic scheme reflecting the slate steps.



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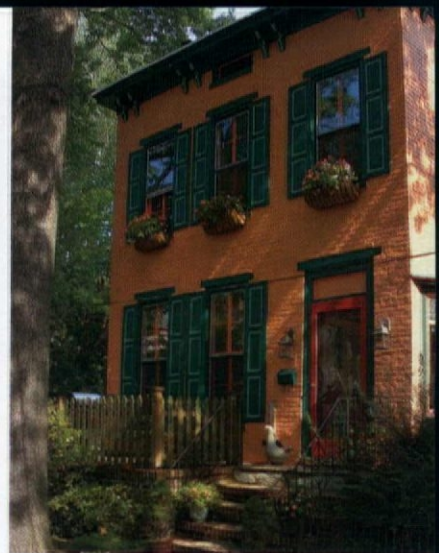
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An eccentric scheme nonetheless uses colors of the period. The red screen door contrasts with the green but relates to the salmon brick and pink sashes.

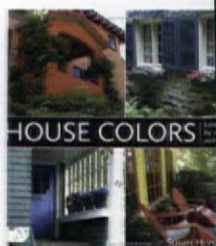
she photographed nearly 200 houses and wrote a book around them. [Susan Hershman, **STUDIO + ONE: DESIGN**, Oakland, Calif.] She documents actual homes—with rough surface textures, existing landscape, and quirky details. Organized by house type (colonial, cottage, Tudor, bungalow, Victorian, Mediterranean, Modern, etc.), the book offers dozens of houses for each style. The author covers the basics of color theory, paint formulation, color context, and such practical tips as how to choose “a good white.” In a comprehensive appendix, she lists all the paint colors for every house shown—and even throws in sources for roofing, lighting, hardware, plaques, windows, awnings, and anything else she could glean from the owners.

Hershman's book is certainly a good place to start, whether you plan to copy a scheme exactly, use it to inspire a variation, or hire a color consultant (who will be thrilled you've done some homework). ♦

REVIEWED BY PATRICIA POORE

### House Colors

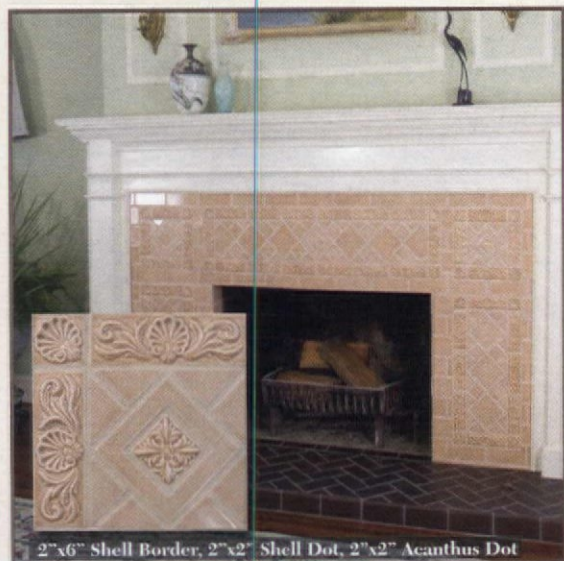
Exterior color by style of architecture  
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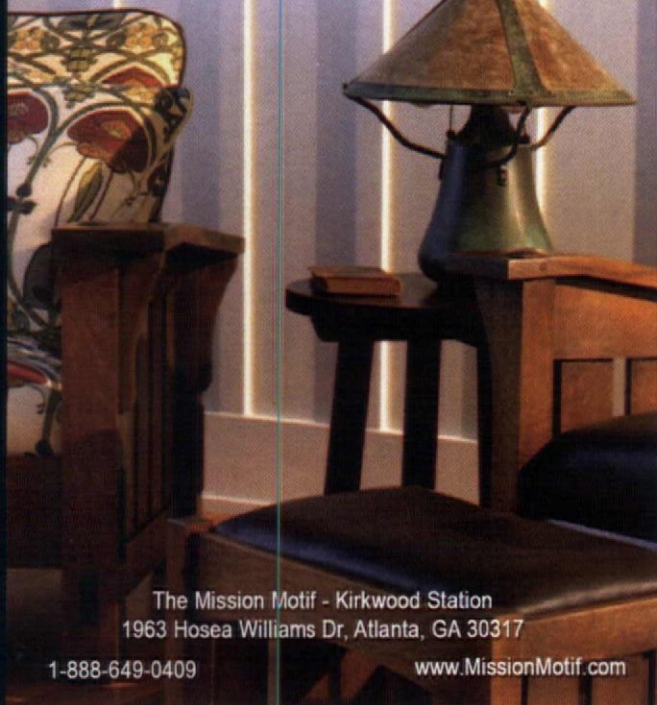
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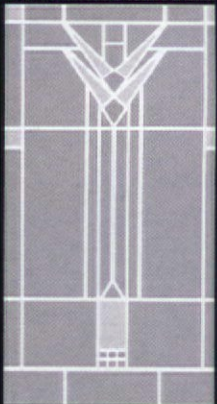
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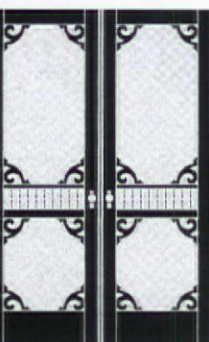


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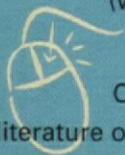


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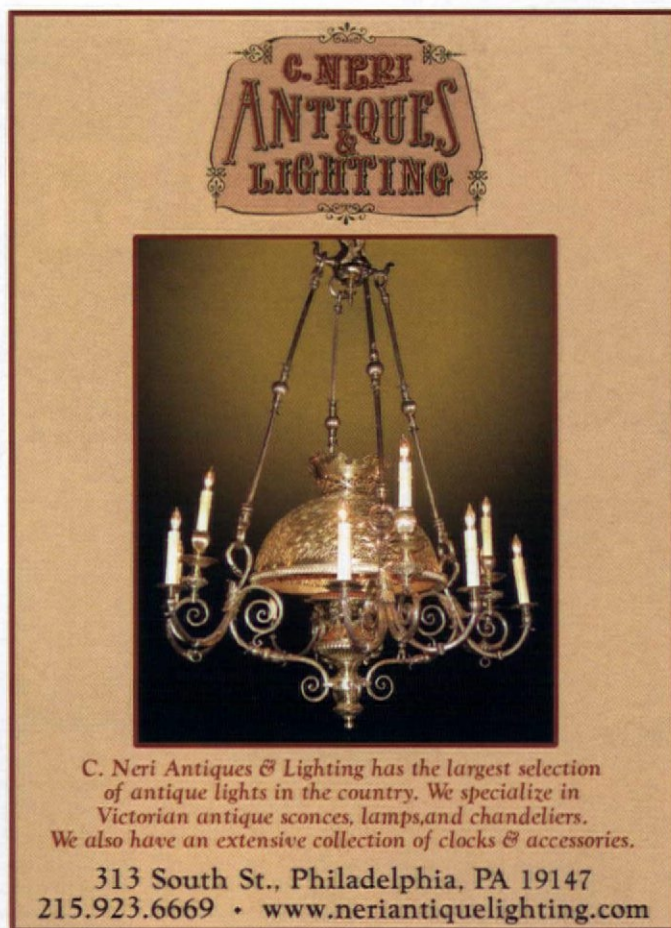
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**Fixing Old Mistakes pp. 28-32**

For design/build team, see p. 30 • paint color benjaminmoore.com [kitchen and hall walls/ceiling: Aquavelvet in Morning Sky Blue 2053-7 wainscot/trim/cabinets: Satin Impervo Waterborne in Linen White; floor: Alkyd Porch & Floor Paint in Stratton Blue HC-142] [upstairs bathroom walls/ceiling: Aquavelvet in Hawthorne Yellow HC-4; trim/built-ins: Satin Impervo Waterborne in White] • countertop laminate Wilsonart Fleece D436-90: wilsonart.com • reproduction lighting Rejuvenation: rejuvenation.com • bathroom tipped mortise butt hinges Horton Brass horton-brasses.com • bin pulls, cabinet latch Rejuvenation: rejuvenation.com • Deco glass knobs Van Dykes Restorers: vandykes.com • goose-neck kitchen faucet with pull-out sprayer Pegasus USPW566 (K-700 Series): pegasusinfo.com • bath floor tile (downstairs) Armstrong Ecelon Commercial Floor Tile in Teal: armstrong.com • bath floor tile (upstairs) Octagon and Daltile tiles from Daltile: daltile.com • butterfly hinge medicine cabinet latch Crown City Hardware: restoration.com • bath sinks American Standard Cadet: americanstandard-us.com • toilet Pegasus Colonnade: pegasusinfo.com • stool The Dusty Rose, Calais, ME: (207) 454-7351, thedustyrose.com • oil painting 'No.3' (1960), by New York School painter Raymond Henderly (1923-1998) through Katharina Rich Perlow Gallery, NYC: 212/644-7171, perlowgallery@aol.com; fineartistresearch.com

**At the Osborne pp. 65-72**

Ceiling papers by Bradbury and Bradbury Art Wallpapers, Benicia, CA: 707/746-1900; bradbury.com • Victorian-era antiques available from Joan Bogart Antiques, Rockville Ctr., NY: 516/764-5712, joanbogart.com See also: "Chicago Apartments: A Century of Luxury" by Neil Harris, Acanthus Press, 2004 • "Luxury Apartment Houses of Manhattan" by Andrew Alpern, Dov Publications, 1992 • "Shared Walls: Seattle Apartments 1900-1939" by Diana James & Jacqueline Williams, due 2009

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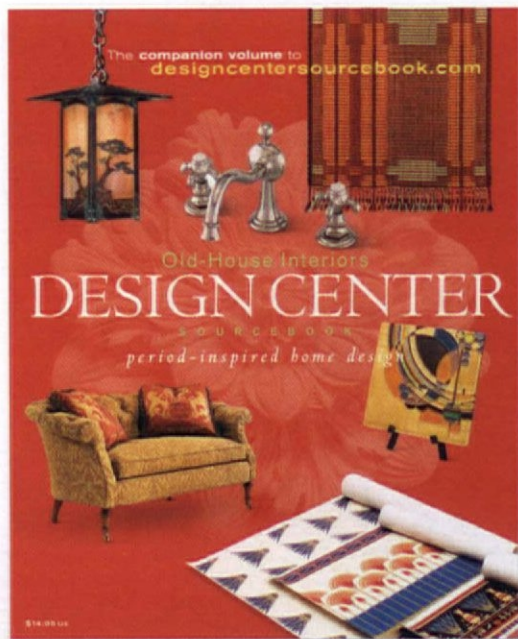


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# DIALOG

*back&forth*

## GOES WITH KNOTTY PINE

PATRICIA—regarding knotty pine: you should be aware that wagon wheel lighting fixtures are very collectible now. [“Back in Time: Knotty Pine,” August 2008, p. 66.] And dig the attached photos: barrel furniture. You can’t say these people didn’t have fun!

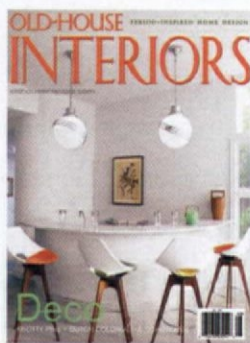
—PAM KUEBER  
retrorenovation.com



## A “NATIONAL” RANCH?

A FRIEND OF MINE recently purchased a 1953 Ranch in Hyde Park, N.Y., and I believe it is a pre-fab of some sort. The identifying label, with the name “National” on it and particulars of its construction, is affixed to a basement stair wall. I have done some reading about this company and wondered if you have published articles about it.

I am an avid fan of your wonderful magazine and am the proud



owner of an 1875 Italianate Victorian that’s probably the smallest two-storey house you’ve ever seen: just 1000 square feet! We’ve done a complete restoration, so your magazine speaks to my heart.

—CHRISTINE MOSLEY, *via email*

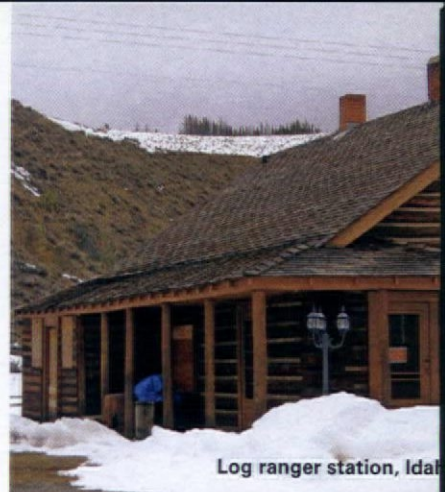
*Anybody recognize this company as a kit-home builder or lumber supplier?*  
—the eds.

## RANGER STATION INSPIRATION

[This letter came in concurrent with publication of our August 2008 issue, which showed a new house based on the design of old train depots.]

WE ARE BUILDING a log house based on a 1930s ranger station in Stanley, Idaho. It’s easy to make it look similar on the outside because we have photographs. But what should the interior look like, to be period-appropriate without being miserable to live in? Do you [or readers] know of a source for photographs?

—JANET SWITZER  
Beulah, Colorado



Log ranger station, Idaho

## TOURS FOR READERS

A NOTE to tell you that we’ve redesigned our website. Take a look at [artsandcraftstours.com](http://artsandcraftstours.com) You’ll find, Patricia, that we’ve extended our travel program, primarily by working with institutions and organizations. Look especially at tours produced for two museums: “Romania, Painted Monasteries and Mysterious Transylvania”; and “Vasto and Florence: Dante Gabriel Rossetti and the English Pre-Raphaelites in Italy.” We’re planning several trips for next year, including some closer to home.

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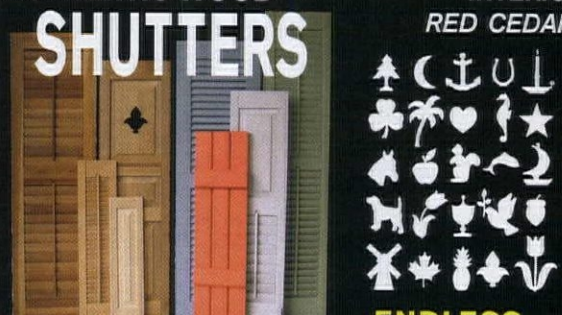
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- Photos or jpegs of your project.
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- Two or three paragraphs describing the inspiration for your project, intention, and the work you did.
- Your name, full street address, phone number and email address [for editor's use only], the age and style of your house.
- OPTIONAL: A photo of your house's exterior or other photos that provide context.

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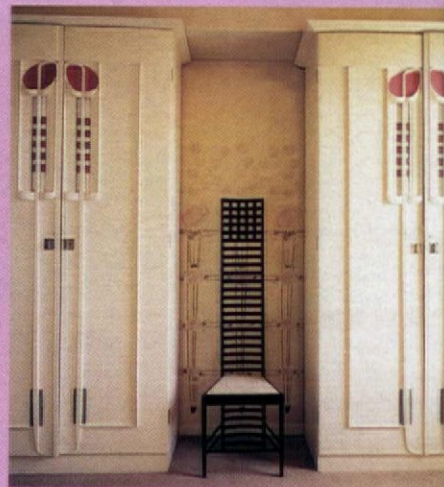


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INSPIRED BY



**TOP:** This new kitchen incorporates the colors, motifs, and textile designs of Scots architect Charles Rennie Mackintosh. **LEFT:** The door handle on the built-in refrigerator was taken from abstracted floral ornament on the wardrobe doors at Hill House (1903), shown above.

## mackintosh kitchen

LOOKING TO GLASWEGIAN MOTIFS

**F**OR THE CAREFUL restoration of her 1921 Foursquare house in West Virginia, Carrie Russell had been inspired by Arts and Crafts-era designers including Morris, Stickley, Limbert, and Voysey. She knew nothing about Charles Rennie Mackintosh, though, until she came across a bolt of fabric designed by him, on eBay. She studied his architecture and decorative arts, and decided that her kitchen—then an unappealing cubbyhole with avocado walls and greasy

nicotine stains—should reflect the designer's vocabulary. Mackintosh's Hill House, the avant-garde villa for publisher Walter Blackie outside of Glasgow, became the model.

Striking wardrobes in the Blackie bedroom provided central motifs. Handles and pulls were incorporated into the stylized tulips carved across each drawer and cabinet front. Judy Soccio, a custom drapery designer, re-created the Mackintosh-designed curtains. Her husband, Juan Rodriguez, is

the stained-glass artist. [Judy Soccio: (724) 344-4174, wedowindowstoo.com and Juan Rodriguez: (724) 258-5787] Patterns were digitally sized and printed onto the fabric.

Carrie picked up the light palette from the Hill House parlor; a bookcase-lined bench also inspired the window seat with tall columns. [Cabinetmaker Pat Herforth (724) 929-9834, pch-furniture.com]. ✦

OLD-HOUSE INTERIORS (ISSN 1079-3941) VOL. XIV, NUMBER 5 is published six times per year for \$26 by Gloucester Publishers, 108 East Main Street, Gloucester, MA 01930. Telephone (978) 283-3200. Subscriptions in Canada are \$35 per year, payable in U.S. funds. Periodicals postage paid at Gloucester, MA 01930 and additional mailing offices. Postmaster: send address changes to Old-House Interiors, P.O. Box 56009, Boulder, CO 80328-6009.



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A dining room scene with a wooden table, a green wall, and a hanging light fixture. The table is set with a cake, plates, a bowl of salad, and a pitcher of beer. A white vase and a candle holder are on a wooden shelf in the background. The text is centered on the wall.

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