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**ON THE COVER:** *A church-pew bench and table create a cozy eating nook in a Colonial Revival house. Photograph by Peter Sorantin.*

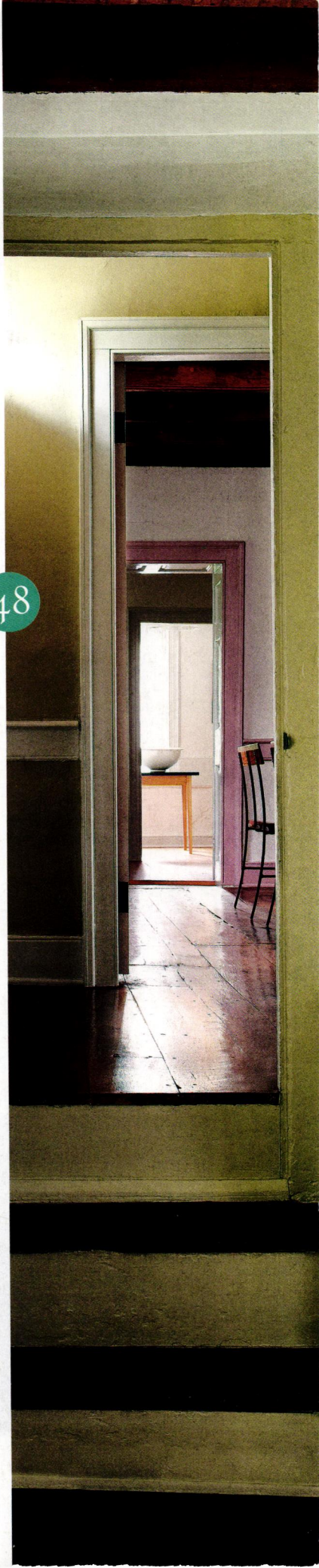


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## The house in winter

**W**HATEVER IN YOUR HOUSE looks dirty and worn-out in the winter will look pleasantly rustic in summertime, and I know this from experience. In my college years I spent summers at a big, stripped-down old house perched above the Delaware River. Though the wildflowers we collected and arranged in chipped mugs were our only “decoration,” hot days on the romantically ruinous porch were sweetly scented; nights spent on a cot mattress on the floor enhanced the sense that we were at camp. That first summer living in Gloucester, when I was very pregnant, it didn’t matter that the rental was too small; a deck overhung the saltwater river, and sunshine streamed through skylights cut as an afterthought.

Tanglemoor, my family’s home for 20 years, spends summer thrown open to the sea and tracked with sand, smelling like dog and last night’s barbecue. In summer there are no icy drafts, and the to-do list has no urgency: We prefer to wade in the low tide at dusk. Summer is the reason I bought this particular house.

But none of these houses, unrestored, would have been tolerable in the cold darkness of winter. Because, in winter, we find what’s right with the home we’ve created, and also what is lacking. We live life cocooned inside, breathing exhaled air, hearing the evening news and phone calls bouncing off four walls. In the months ahead, we’ll find out if there is nowhere to read or to cry. In February, we’ll notice if rooms are dark or unhappy, dingy or bare, uncomfortable or ugly.

Winter vision is good, and may even bring action. The fix might be simple: a floor lamp to read by. Maybe the too-white walls should be painted ochre. Storm windows can make a room habitable.

Then again, we may start to suspect that this one is the wrong house, or that we are in the wrong place entirely. Pay attention; you shouldn’t have to wait for summer to be happy.



A handwritten signature in blue ink that reads "Patricia Poore".

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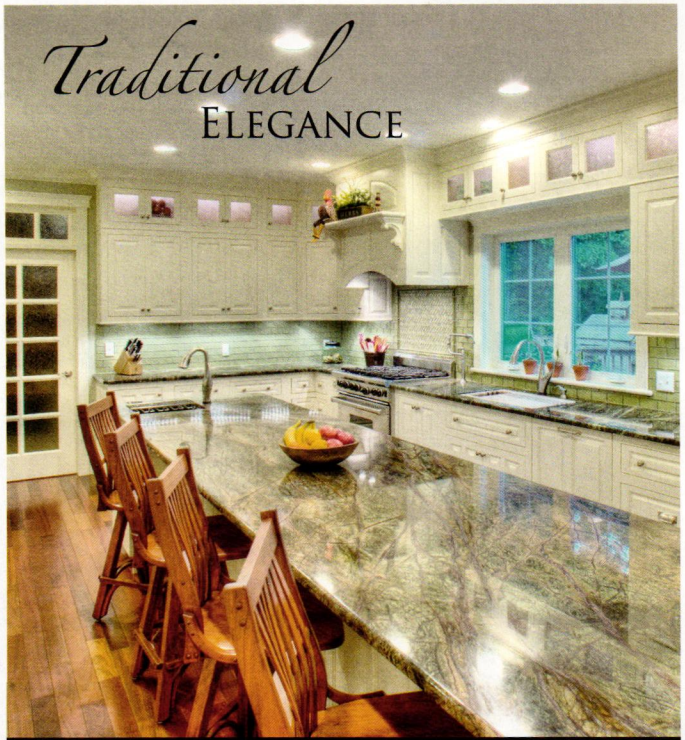
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# FURNISHINGS

by Mary Ellen Polson

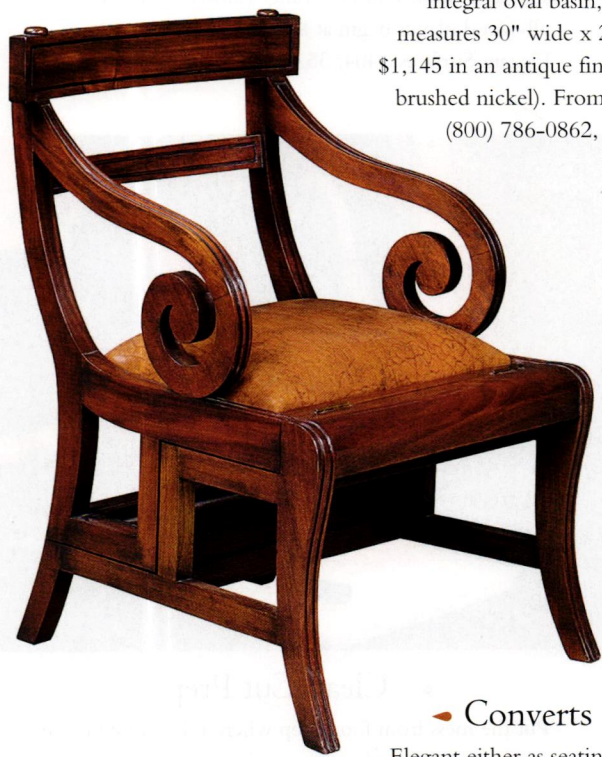


## • Blenko Cool

Blenko's Swedish-influenced '50s glass tableware has been recast as a series of shimmering table and floor lamps topped with finials adapted from stoppers. In five classic shapes designed by Winslow Anderson and Wayne Husted, the lamps range in price from \$500 to \$650. From Rejuvenation (888) 401-1900, [rejuvenation.com](http://rejuvenation.com)

## Basin and Vanity •

The Cuzco vanity is sustainably handmade in configurations like the Sedona. Hand-hammered with an integral oval basin, the vanity top measures 30" wide x 21½" deep. It's \$1,145 in an antique finish (\$1,398 for brushed nickel). From Native Trails, (800) 786-0862, [nativetrails.net](http://nativetrails.net)

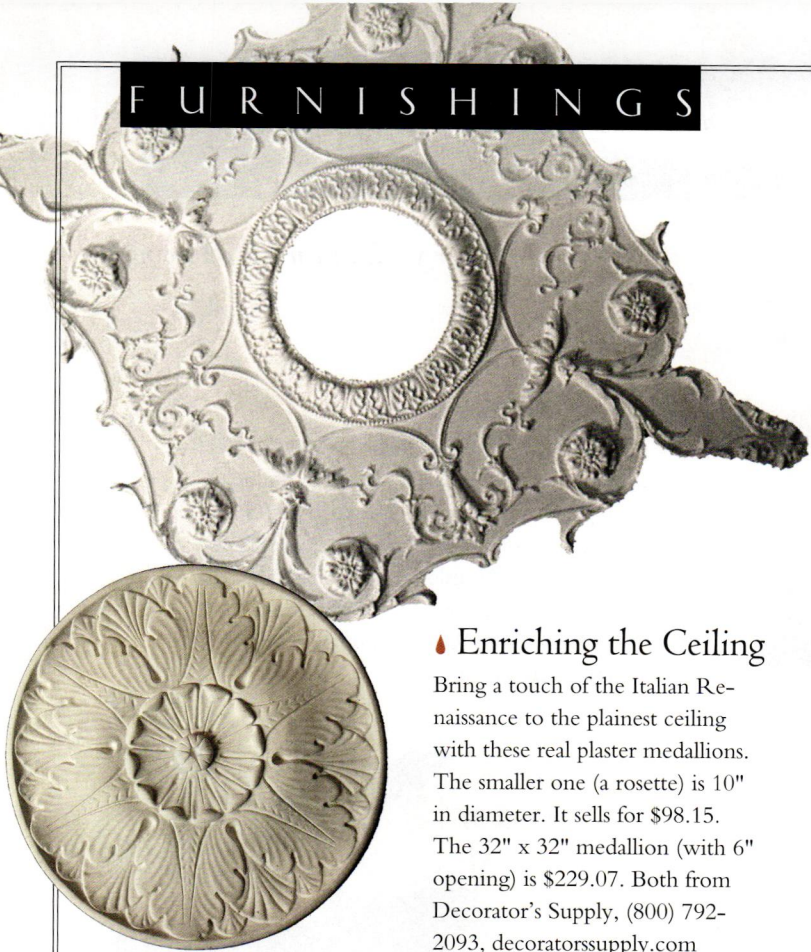


## • Converts to a Chair •

Elegant either as seating or as a short staircase, the Regency-style Library Steps armchair in mahogany has a leather seat and gold-tooled leather steps. It measures about 34½" high x 22¾" wide x 25¼" deep. It sells for \$1,850. From The Federalist, (203) 625-4727, [thefederalistonline.com](http://thefederalistonline.com)







🔥 Enriching the Ceiling

Bring a touch of the Italian Renaissance to the plainest ceiling with these real plaster medallions. The smaller one (a rosette) is 10" in diameter. It sells for \$98.15. The 32" x 32" medallion (with 6" opening) is \$229.07. Both from Decorator's Supply, (800) 792-2093, [decoratorssupply.com](http://decoratorssupply.com)



🔥 Craft a Counter 🔥

Specify a custom kitchen countertop in one of 50 domestic and exotic wood species—or build one yourself at prices starting at \$216 for an unfinished plank-style black walnut counter (shown). Finished all-wood islands begin at \$792. From Craft Art Elegant Surfaces, (404) 352-5625, [craft-art.com](http://craft-art.com)

Surfaces Hard & Soft



🔥 Prairie Mix 🔥

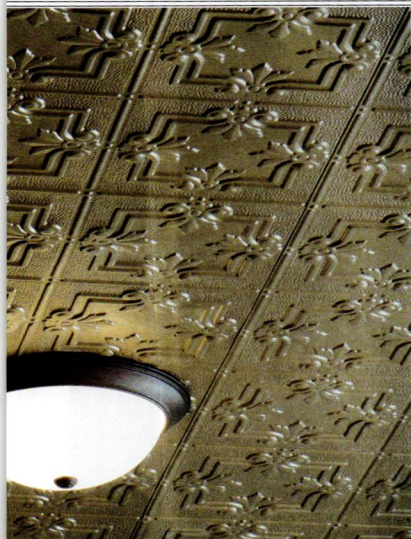
The 14 select shades in the Craftsman/Prairie Palette from Olde Century Colors are well suited to early 20th-century homes like this one, where the owner blended Mustard, Tavern Yellow, and Buttermilk in acrylic latex. Simulated milk, acrylic, and oil paints are \$51 per gallon. From Primrose Distributing, (800) 222-3092, [oldecenturycolors.com](http://oldecenturycolors.com)



🔥 Clean Cut Prep 🔥

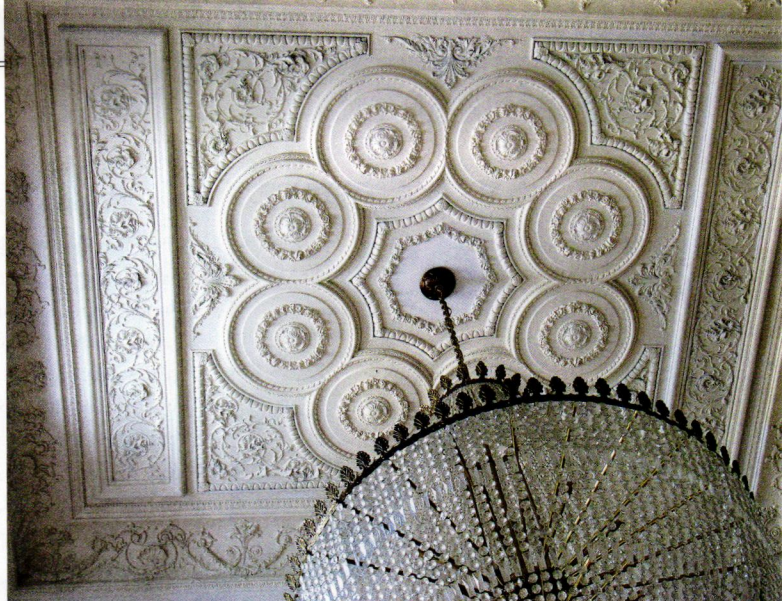
Put the mess from food prep where it belongs with this dedicated sink and cutting station. In stainless steel or copper, sizes range from 18" to 30". Prices begin at \$875 for stainless steel. A 30" copper unit is \$2,650. From CuttingPlace.com, (303) 517-6187, [cuttingplace.com](http://cuttingplace.com)





### ◀ No Sharp Edges

Allusions styrene pressed-tin-style tiles come in white, antique brass, bronze, copper, and silver in traditional patterns. The paintable 2' x 4' tiles glue on without nails and cut with scissors. Prices range from \$12.95 per piece for white to \$18.95 for metallic colors. From Surfacing Solution, (800) 964-8961, [surfacing-solution.com](http://surfacing-solution.com)



### ▶ Over the Top

An interpretation of an English manor house ceiling features interlocking plaster rosettes bordered by a heavily enriched plaster cornice. The rinceau scroll panels and spandrel corners are made of Petitsin resin. A similar 10' x 14' ceiling would cost about \$11,000.

From J.P. Weaver, (818) 500-1740, [jpweaver.com](http://jpweaver.com)

### ▶ Deco with a Splash ▶

Three 4" x 8" Deco Tulip tiles form the centerpiece of a backsplash finished with 3" x 6" field tiles in the highly variable Flashy Blue Stone glaze. The field tiles are \$35 per square foot; the decos are \$40 each. From North Prairie Tileworks, (612) 871-3421, [handmadetile.com](http://handmadetile.com)



### ▶ Faux and Fresh ▶

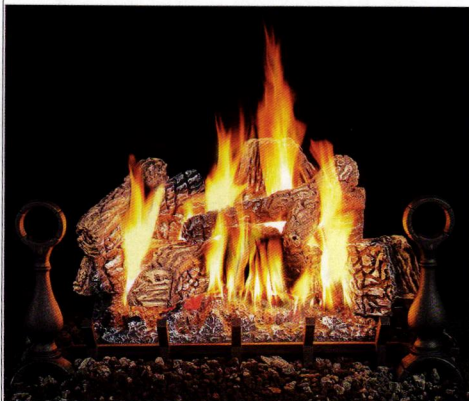
Urethane millwork looks like real plaster and is easy to cut and carve. The 13" x 13" Eaton ceiling medallions are \$27.85 each. The 3" appliques cost \$34.61. Flat trim stock—given a beaded detail by the installer—is \$4.32 per lineal foot. From Fypon, (800) 446-9373, [fypon.com](http://fypon.com)

### ▶ A Copper Shield

Architectural sheet-metal ornaments are still made from original molds by this company dating to 1898. For interior and exterior use, the 12" x 16" shield retails for \$35.70 in zinc. In copper, it's \$107.10. From W.F. Norman, (800) 641-4038, [wfnorman.com](http://wfnorman.com)





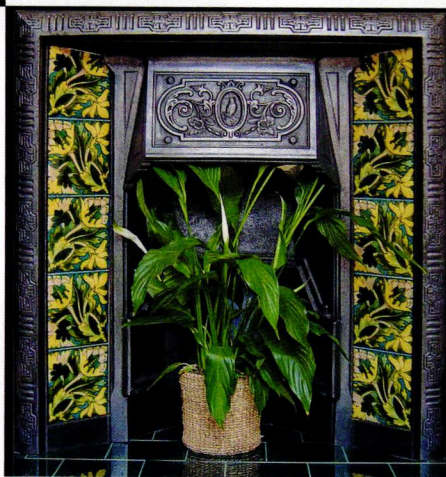


Phasers on Warm

The Fiberglow gas log set is so realistic it's hard to tell it's not wood—especially since the Phaz-eramic burner in the ember bed creates infrared heat that radiates directly into the room. Suitable for vent-free locations; prices range from \$550 to \$750. From Napoleon Fireplaces, (800) 461-5581, [napoleonfireplaces.com](http://napoleonfireplaces.com)

English Tiles

Create a cozy corner from merry old England by trimming a grate with these fireplace tiles from the Victorian Collection. Choose from intricate florals, plants and urns, or Victorian beauties. For a custom quote, contact Tile Source, (843) 681-4034, [tile-source.com](http://tile-source.com)



Cutting Edge

The Quadrato towel radiator is one of five new European-crafted designs from the Bisque Collection. Its streamlined edges complement modern-style, square-edged faucets and fittings. It's available in chrome or white in three sizes. Prices start at \$1,017. From Runtal North America, [runtalnorthamerica.com](http://runtalnorthamerica.com)

January Thaw



Clean Burner

The Lopi Cape Cod Hybrid-Fyre wood stove burns so cleanly it produces only .45 grams of emission per hour. This traditionally styled "green" cast-iron stove has a 3-cubic-foot firebox. The New Iron painted version is \$3,400. From Travis Industries, (800) 654-1177, [lopifire.com](http://lopifire.com)



Baseboard Cover Up

Cover up those ugly fin-tube radiators with this decorative baseboard in the Shaker style. A 6'-long unit with two end caps costs about \$450. Other styles include Federal and a traditional raised-panel design. From Overboards, (800) 835-0121, [go-overboard.com](http://go-overboard.com)



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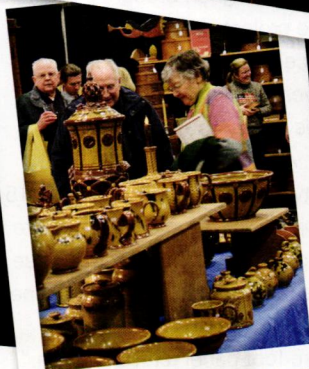
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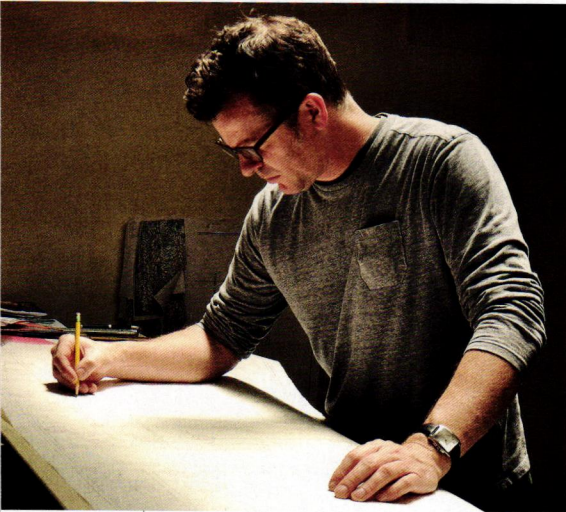
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**D**espite his early training in contemporary glassmaking techniques, **TED ELLISON** is old-school in his approach to the leaded-glass windows, entryways, cabinet and lighting panels, light fixtures, and other installations he creates in his studio in Oakland, California. "Leaded glass is a really old technology," says Ellison, who trained with the Italian glass artist Narcissus Quagliata while studying at San Francisco State University. Contemporary glass gets its pizzazz from surface techniques such as sandblasting, lamination, and fusing, which are ideal for corporate settings, he says. Ted prefers a more intimate approach. "I like the idea of creating work for people who are going to live around it."

Surprisingly, though Ellison creates large- and small-scale works of art in leaded glass, he does not come from

an artistic background. "Everything I do now began in high school: drafting class, wood shop, and metal shop."

During a high-school visit to the Frank Lloyd Wright-designed Hollyhock House—which bristles with architectural details in concrete, leaded glass, and metalwork—Ellison "was immediately

**Ted Ellison designs and builds period-inspired leaded glass installations for clients across the country.**

struck with an appreciation for skills that could be applied to create a home unlike any I had ever been in before."

When he started making his own art glass in the 1990s, some other artisans and companies were reproducing Frank Lloyd Wright designs. He found that idea limiting and has never made replicas. While he's well-informed about historic designs and uses some of the same techniques, he prefers to draw his own designs, perfected through redrawing and computer manipulation. "Most people would use Illustrator to do this, but I use Photoshop," he says. "It's a way to cut and paste quickly . . . to explore what's possible."

He works in a fluid range, from Prairie Style to Greene & Greene, and to less scholarly styles that meld different schools: organic and stylized, for instance. "The thing that ties our work together is the earth tone range."

A member of the Bay Area decorative arts organization Artistic

### Old Glass Tricks

Ellison uses several techniques famously associated with Louis Comfort Tiffany, including plating, one of Tiffany Studios' signature methods of modulating light. In plating, the artist "actually layers pieces of glass on top of one another and glazes them together," Ted says. Another Tiffany technique involves painting on the glass to create the impression of directional lighting, as in the last rays of a setting sun.



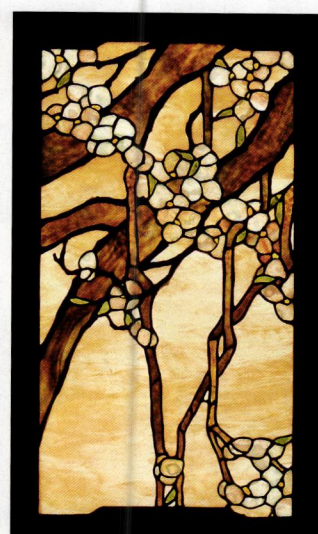
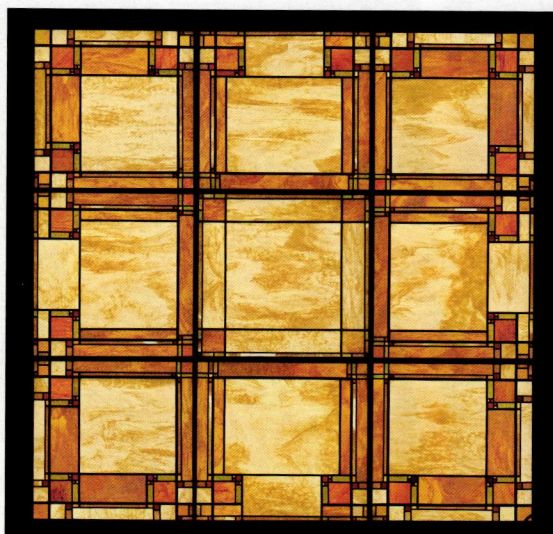
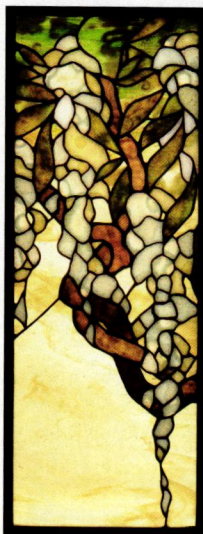
**The depth of color in this installation comes from plated glass.**

License, Ellison also collaborates with others working in Arts & Crafts design. Paul Duchscherer, the author, historian, and interior designer, brought him in on a large project even before he'd had experience working with architects.

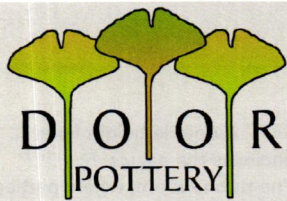
Every project is custom. Ellison generates a lot of ideas for clients to consider. At a given time, he and his team of two artisans are working on 15 to 20 projects. At the moment, "we're working on a huge skylight for a house in Manhattan, and some tiny little panels for a house in Oakland. We still do a 1½-square-foot panel for front doors."

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**FROM LEFT:** Detail of a Weeping Cherry design for a home in upstate New York. Thin lines of glass are punctuated with squares of more saturated color in this overhead light panel for a dining room designed by Nancy Lovas ([nancylovasarchitect.com](http://nancylovasarchitect.com)). A detail of a wisteria design for a mulioned window shows Ellison's skillful selection of glass.







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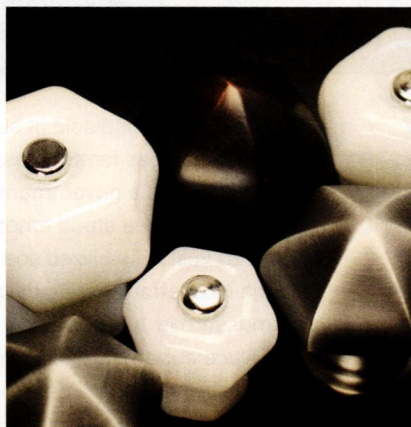
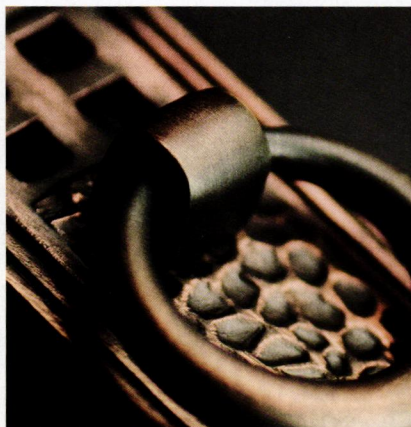
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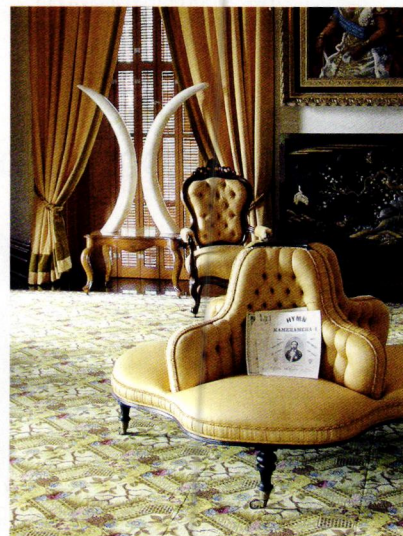


**LEFT:** A double-height lanai encircles the palace. **BELOW:** The throne room, where parties were held and Queen Lili'uokalani was tried. The centerpiece of the recently restored music (or gold) room is the circular sofa, which was recovered from Australia. In 2009, the koa wood table was donated with a single elephant tusk; the second tusk, separated for more than a century, was found a couple of months later.

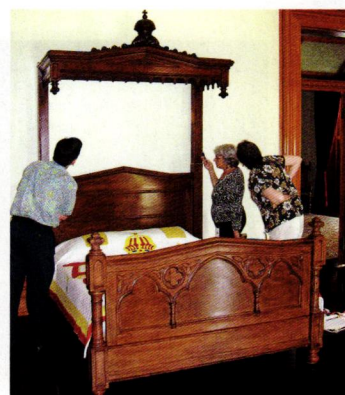
Hawaii is undoubtedly the only state in the U.S. where a monarch built and reigned in his own royal palace. Hawaii's King Kalakaua built **Iolani Palace** between 1879 and 1882 using an eclectic mix of Second Empire and Greco-Roman influences for a style dubbed "American Florentine." Construction cost \$300,000. Hawaii's last king enjoyed both gas and electric lighting, a working telephone, an indoor flush toilet, and other modern innovations. The world traveler and music lover decorated his second-floor library with books and curiosities collected from around the world. Guests danced in the vast throne room, and a select few enjoyed performances with the royal family in the second-floor music room.

U.S. government and sold at auction, with items dispersed as far away as Australia. After decades as a government office building, the palace stood empty for almost 20 years. Stabilized and restored through local efforts, Iolani Palace opened as a museum in 1978.

Palace curators are ever on the lookout for missing items. The online wish list includes Victorian wall brackets, a plaster cast of the Venus de Milo, a Gothic Revival hutch last seen in a now-demolished Honolulu hotel, and Kalakaua's gilded and ebonized bedroom suite. Managed by the Friends of Iolani Palace, the museum is open Monday-Saturday (and occasionally on Sunday) year-round. Iolani Palace, 364 South King St., Honolulu, HI, (808) 522-0832, [iolanipalace.org](http://iolanipalace.org)



With the king's death in 1891, his sister Lili'uokalani became queen. When American interests overthrew the Hawaiian government in 1893, Lili'uokalani was held prisoner and tried in the throne room. After her 1895 abdication, the majority of palace furnishings were claimed by the



**FAR LEFT:** A portrait of King Kalakaua. **LEFT:** Textile experts Celia Oliver and Deborah Kraak examine one of the royal beds for clues on how bed curtains would have been hung.



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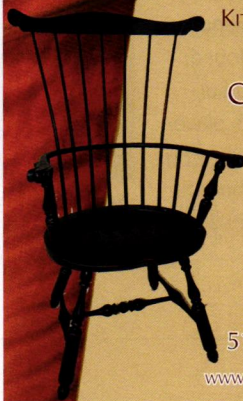
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The event will be held Jan. 25–Feb. 3 at the Park Avenue Armory. This year's special exhibition, "Newport: The Glamour of Ornament," showcases fine and decorative art from the historic summer "cottages" at Newport, Rhode Island, including The Breakers, Marble House, Rosecliff, Kingscote, and Chateau-sur-Mer. An opening night party takes place Jan. 24, with a Young Collectors viewing and reception Jan. 31. Proceeds benefit East Side House Settlement. (718) 292-7392, winterantiquesshow.com



**Aesthetic Movement vases by ceramicist John Bennett, ca. 1880, from Kingscote in Newport, Rhode Island.**

▪ **PALM SPRINGS MODERNISM WEEK**, Feb. 13–24, Palm Springs, CA. Activities include a modernism show & sale, double-decker bus tours of mid-century homes, films, and receptions. (760) 333-9169, modernismweek.com

▪ **"DORIS DUKE'S SHANGRI LA: ARCHITECTURE, LANDSCAPE, AND ISLAMIC ART,"** through Feb. 17, Museum of Arts & Design, New York. Silk textiles, chandeliers, and ceramics, many collected during Duke's 1935 around-the-world honeymoon tour. (212) 299-7777, madmuseum.org



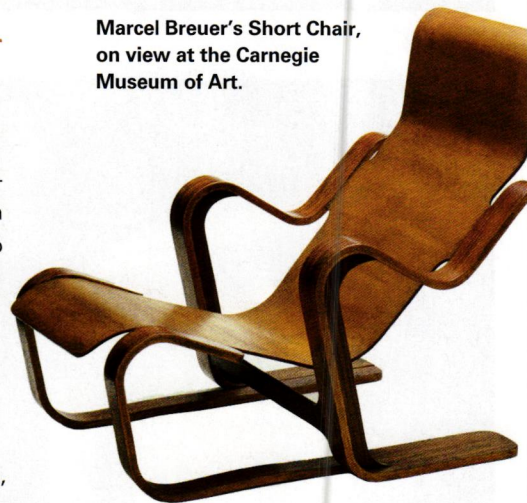
**An embroidery workshop at the Grove Park Inn conference.**

▪ **INVENTING THE MODERN WORLD: DECORATIVE ARTS AT THE WORLD'S FAIRS, 1851–**

**1939**, through Feb. 24, Carnegie Museum of Art, Pittsburgh, PA. Explores the ingenuity and craftsmanship displayed at World's Fairs from the 1851 London Great Exhibition to the New York World's Fair of 1939. During this 88-year span, the fairs were the most important vehicles for debuting advances in modern living and democratizing design. Items on view include furniture, metalwork, glass, ceramics, textiles, and jewelry by international makers such as Sèvres, Tiffany, and Herman Miller. (412) 622-3131, cmoa.org


▪ **GROVE PARK INN ARTS & CRAFTS CONFERENCE & SHOW**, Feb. 22–24, Asheville, NC. Workshops, small group sessions, nightly speakers, antiques show, and contemporary arts show and sale. (828) 628-1915, arts-craftsconference.com

**Marcel Breuer's Short Chair, on view at the Carnegie Museum of Art.**



▪ **"POSTCARDS OF THE WIENER WERKSTÄTTE: SELECTIONS FROM THE LEONARD A. LAUDER COLLECTION,"** through March 31, Wolfsonian Florida International University, Miami Beach, FL. Made mostly between 1907 and 1919 by members of the famous Vienna workshop, these highly graphic cards depict the rich social fabric of pre-World War I Vienna. (305) 531-1001, wolfsonian.org






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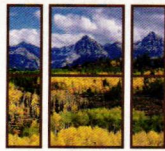
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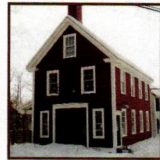
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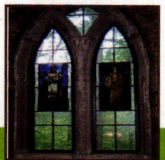
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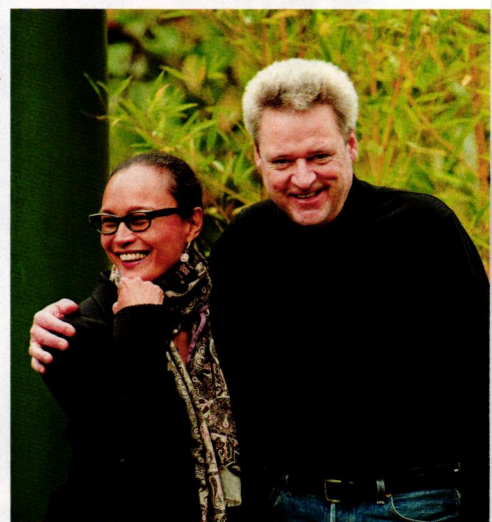
The goal was a fully functional kitchen that looked original to the meticulously restored Victorian-period house.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY BLACKSTONE EDGE STUDIOS

**B**UILT IN 1906, the house in Portland, Oregon, is a corner-lot Queen Anne beauty with a tower and a wrap-around veranda. Modest in size, the house had good bones and a wealth of details waiting to be brought back when Chris and Audry Bond purchased it. But it was a fixer-upper, and the 1970s time-warp kitchen (with an orange sink and matching linoleum, turquoise walls, and prancing roosters

in the frieze) had to go.

“The first time we used the dishwasher, we flooded the kitchen,” Chris says; rats had chewed through the drainage hose. The previous owner had fallen through the ceiling while he was working on the bathroom above. Two decades later, the entire house is a Victorian Revival showpiece. The kitchen was the last project, finally tackled two years ago when Audry, suffering from cabin fever during a



**TOP:** A ca. 1900 jappaned fixture is similar to what would have been in the room. **ABOVE:** Audry and Chris Bond. **BELOW:** The 1905 farmhouse sink with backsplash and drainboard came from a salvage yard. **LEFT:** The 1899 ‘Real Economy’ stove is the centerpiece. The new custom-made steel hood and pipe are painted with stove black.









*Old-stock hardware ca. 1900 has a japanned finish to match the black-lacquered and copper hardware in other rooms.*



Unfitted pieces, plain walls, and the center table are in keeping with the period of the house. In the small 10' x 12' room, appliances dictated the layout. The "icebox" cabinet in an alcove at center disguises the Miele refrigerator. The wide cabinet to the right had survived from the original kitchen. A painted canvas floorcloth protects the floor.





**ABOVE:** The antique copper hot-water tank and Ruud water heater (no longer connected to the stove) add to the mood. **FAR LEFT:** A 'Real Economy' iron matchbox goes with the stove. **LEFT:** This cupboard is new, built to match existing woodwork. The working phone is a restored antique.

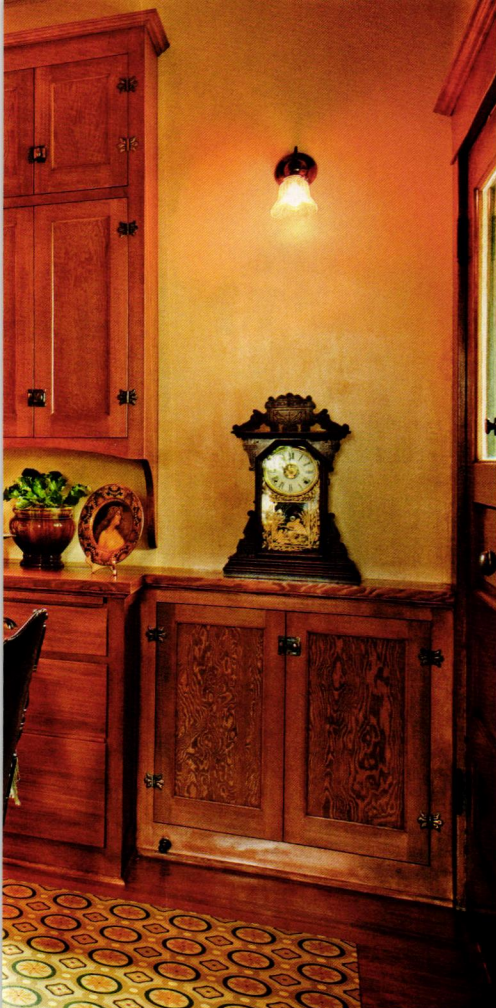


prolonged ice storm, took crowbar and sledgehammer to the room. Now it's a modern kitchen disguised as a period piece that fits right in.

The Bonds' attention to detail is remarkable. When members of the Victorian Society visited, they marveled at the antique stove and vintage sink, and mistook the new refrigerator cabinet for an authentic icebox. The tin ceiling is painted in a color that suggests the patina made by smoke. New cupboards made from salvaged fir were built to match the pantry cabinet that had survived in the room.

Chris and Audry both love



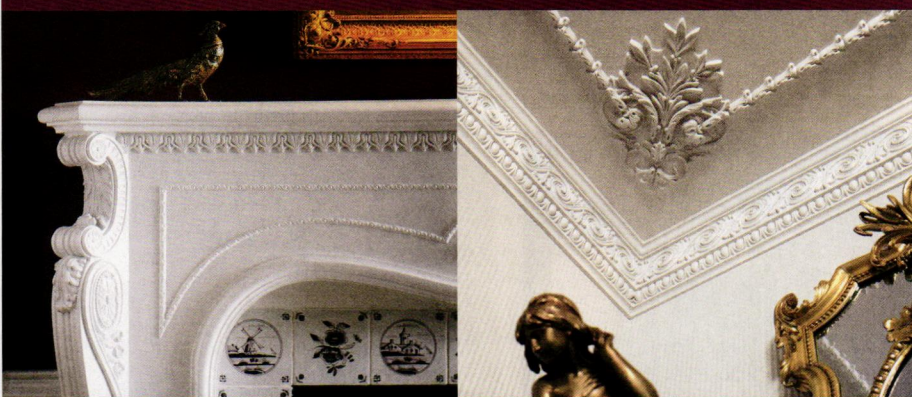


to cook, so it's no surprise that the first thing they bought was an immense, antique seven-burner gas stove. Restored (now with electric ovens) by stove guru Dave Erickson, it weighs 745 pounds and was wrestled into place by a team of Samoan piano movers. It worked just fine last Thanksgiving, when Chris and Audry whipped up a gourmet Victorian repast for 14 guests: soup, crab cakes, braised turkey, prime rib, vegetable side dishes, mashed potatoes, and two pies. The disguised, full-size refrigerator and the hidden dishwasher drawers did their part.

The couple were guided by designers Karla Pearlstein and Matthew Roman. Detailed drawings of every feature and placement made the remodeling go smoothly; the project took only seven weeks. ✦

RESOURCES: SEE PAGE 66

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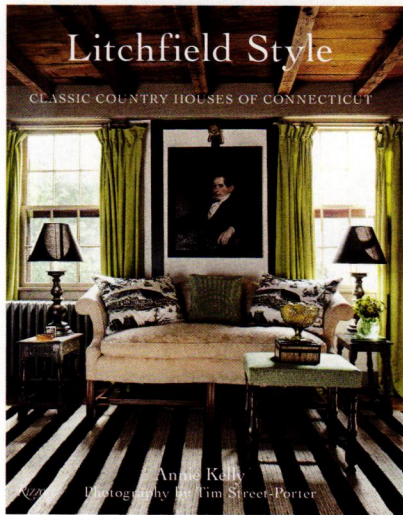
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**LITCHFIELD STYLE**

CLASSIC COUNTRY HOUSES OF CONNECTICUT

by Annie Kelly, photographs by Tim Street-Porter. Rizzoli, 2011. Hardcover, 176 pages, \$45



# Old House Chic

REVIEWED BY PATRICIA POORE

Q UINTESSENTIAL country classic is how the houses of Litchfield County, in the northwestern corner of Connecticut, have been described. That's what comes of matching a preserved, antique housing stock to tasteful owners who truly understand "sense of place"—owners who include a good number of decorators and designers like Bunny Williams, Matthew

Smyth, and Carolyne Roehm. They live in Saltboxes, staid Federals, and Greek Revival farmhouses, each house gently updated for modern life and yet unsullied.

A book of gorgeous photographs by award-winner Tim Street-Porter captures these timeless interiors, along with some of their gardens. The book's detailed and anecdotal text is by decorator and journalist Annie Kelly, who

**TOP:** In the authors' own house, a 17th-century gateleg table sits in an entry area with walls glazed in milk paint. **LEFT:** The dresser in a 1790s house holds a collection from around the world, including German tankards.







is married to Street-Porter; the couple lives part-time in Litchfield. They call *Litchfield Style* “more a memoir than a comprehensive overview,” explaining that they’ve presented the houses that stuck in memory long after their first visits. They chose well. The reader will find creativity (a marble tabletop on salvaged cast-iron balusters), history (antiques and canopied four-poster beds), and modern sensibility (tailored furniture in a gallery-white room with its original woodwork).

Besides sharing some of the his-

**ABOVE:** In a stair-landing sitting room, the soft blue-gray paint is from Farrow & Ball. **RIGHT:** An old-fashioned soapstone sink is complemented by green-stained concrete countertops.

tory of the county, the book has an intimate voice that makes us feel we’ve been here. Those inspired to visit will use the resource guide, which describes not just landmarks but also places to eat and shop.

Taste can’t be legislated, but it can be shared. The houses in *Litchfield Style* are chic but not trendy. They are true classics and very well done. ✦





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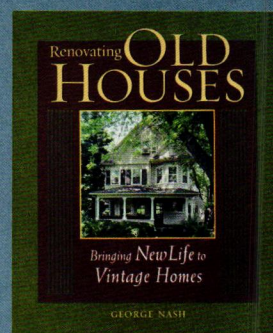
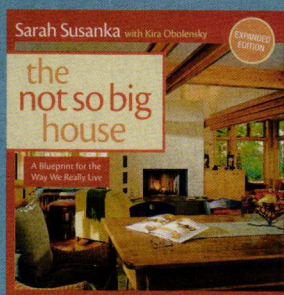
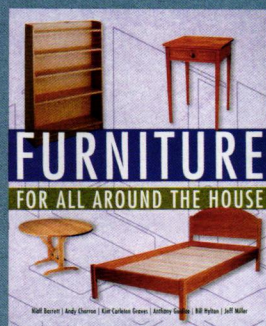
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# a TUDOR REVIVAL

**N**O AMERICAN HOUSE STYLE is easier to recognize than the Tudor Revival. These picturesque houses, usually of brick or stone, fill entire suburban neighborhoods. English architecture had long influenced American taste, of course, from the colonial houses of New England and Virginia, through the Gothic Revivals of the 19th century. But never was Anglophilia more apparent than during the Tudor craze. In the first wave, the wealthy asked their architects to build stone manors replete with Jacobean parapets and oriels. As the style peaked during the 1920s and '30s, streetcar suburbs sprouted pitched-roof cottages with masonry veneer and decorative half-timbering. ■ Mansion or cottage, the Tudor Revival house is usually asymmetrical and dominated by a steep, multi-gabled roof. **BY PATRICIA POORE**

## *the* HALLMARKS

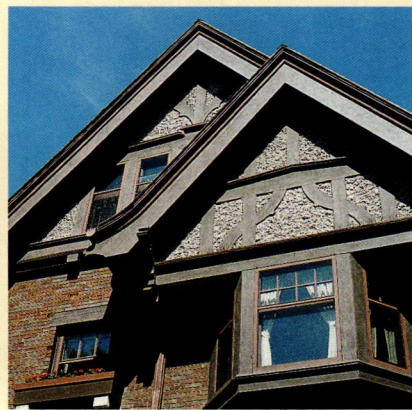
- **STEEP GABLED ROOF** Dramatic pitch and plunging eaves are common on multi-gabled roofs. An English catslide or ski-jump roofline is found on some examples.
- **MASONRY** Houses are most often stone, brick, or stucco, sometimes with multiple cladding materials or patterned stone- or brickwork. Slate roofs are common.
- **HALF-TIMBERING** Imitating original timber framing, the stickwork timbers are almost always decorative, not structural, in America's revival houses. Patterns may be plain or fanciful.
- **STORYBOOK ENTRY** Look for a separate "entry house," articulated masonry framework, an arch (Tudor or round), and round-top doors.
- **PROMINENT CHIMNEY** Whether of stone or brick (or both), the chimney is often exaggerated and capped with terracotta chimney pots.
- **CASEMENT WINDOWS** that swing out (rather than the more common double-hung type) are typical, as are diamond panes. Windows are often grouped two, three, or four across.



This suburban Tudor of brick, stucco, and slate has many of the style's hallmarks: steep roofs, storybook entry with a round-top door, decorative half-timbering, casement windows (and an oriel on the side), diamond lights, and a picturesque chimney.



# TUDOR REVIVAL



The revival dates back to late Victorian interest in medieval times. From about 1895 to 1915, picturesque half-timbering was rare; stone buildings tended more toward Flemish gables and Renaissance façade ornaments. Tudor took hold after 1905, coincident with the American Arts & Crafts movement—another medieval revival. By the 1920s, Tudor was more popular than even the Colonial Revival style in some upscale towns. Steep roofs and half-timbered gables appeared on small planbook houses and stockbroker manors alike. Most houses were well-built but not opulent; the style hinted at deeper “roots” and lent an illusion of Anglo aristocracy to the middle and upper-middle classes moving to new suburbs.

Construction was uncomplicated: stucco or brick veneer—a new technology—covered an affordable wood frame. Builders freely mixed details derived from castles and cottages. (Though “Tudor” covers most English Revival houses of the 20th century, subsets include the Cotswold cottage and the Elizabethan town house.) Post-war examples were informal and even storybook, though landmark examples continued to be built into the 1930s.



**LEFT:** Ainsley House has fine Arts & Crafts Tudor interiors. **TOP:** Fine stonework in a 1923 residence by Ludgood Tuttle in Shaker Heights, Ohio. Another Tudor in suburban Ohio. A Tudoresque Craftsman in Milwaukee, built in 1905, has a tree-of-life motif in the half-timbering.

## *a vocabulary*

The revival of late- and post-medieval architecture started with designer William Morris and architect Richard Norman Shaw in England during the 19th century. The American **Tudor Revival** became an Anglophile phenomenon in the suburbs of the 1920s and later. **Stockbroker Tudor** is a pointed reference to bourgeois houses built by conservative new money.

- **Tudor** refers to the reigns of the Tudor monarchs [1485–1558]: Henry VII, Henry VIII, Edward VI, and Mary I. Tudor falls between the Perpendicular Gothic before it and the classical Palladian style that would follow the Jacobean period. Mullioned (divided) windows and oriels, flattened Tudor arches, brickwork combined with half-timber construction, tall gables, and decorative chimneys predominated.
- **Elizabethan** connotes

the “golden era” of the reign of Queen Elizabeth I [1558–1603], the time of Shakespeare and the English Renaissance. The modern style designation “Tudor” is often assumed to include this period’s influence. **Jacobean** refers to the reign of King James I [1603–1625]. **Jacobethan** is a word coined in the 1930s to refer to “baronial” English Revival architecture that combined Elizabethan and Jacobean elements.





Recalling Old England, a high wainscot and built-in nook add Old World ambience to the great hall in a 1908 Tudor in Seattle.

## Tudor Revival INTERIORS

During the height of Tudor Revival style, house exteriors ran from somber to story-book—but the interiors were thoroughly modern for the times. A less formal living room had replaced the parlor. The kitchen had electric appliances and an eating nook; the first floor boasted a powder room. Tudor sentiment might show up only in multi-light casement windows, a fireplace mantel with a Tudor arch or stone surround, or a “medieval” staircase newel.

The early wave of English Revival houses was upscale, often featuring two-story great halls with baronial fireplaces and expensive paneled walls. Fancier suburban examples might have a high-ceilinged (or step-down) great room, perhaps with a timbered ceiling. Many spec-built models ca.

CONTINUED ON P. 28

### your essential BOOKSHELF

- **TUDOR STYLE** by Lee Goff and Paul Rocheleau (Universe, 2002). *The only book devoted to American Tudors, it showcases houses modest to grand across the country.*
- **BEYOND THE BUNGALOW** by Paul Duchscherer and Linda Svendsen (Gibbs Smith, 2005). *This book of lavish photographs includes other houses of the bungalow period: chalets, Foursquares, and a good handful of English Revivals.*
- **THE COTSWOLD HOUSE** by Nicholas Mander (Rizzoli, 2009). *Be inspired by the real thing: England's traditional stone castles, manors, and dwellings from eras medieval to Jacobean and through Arts & Crafts.*
- **STORYBOOK STYLE** by Arrol Gellner and Douglas Keister (Studio, 2001). *Medieval-inspired houses (by way of Hollywood) built during the 1920s: whimsical, quaint, theatrical, and sometimes funny. Lots of half-timbering and turrets, and some great interiors to study.*

## TUDOR *visits*

**AGECROFT HALL**, Richmond, VA: Built in England in 1485 and added to in 1560, this Tudor/Elizabethan edifice was reconstructed over here during the 1920s. Exotic 17th-century-type gardens. Year-round. (804) 353-4241, [agecrofthall.com](http://agecrofthall.com)

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**AINSLEY HOUSE**, Campbell, CA: An upscale “thatched cottage” with original furnishings and English cottage gardens, it's a premier example of Arts & Crafts Tudor style with Batchelder tiles, Roycroft metalwork, and spectacular oak paneling. Built in 1925, moved in 1990. Thurs.–Sun. (408) 866-2119, [ci.campbell.ca.us/museum](http://ci.campbell.ca.us/museum)

**GLENSHEEN**, Duluth, MN: A Jacobean exterior distinguishes this house built 1905–08, which retains its original décor and furnishings. May–Oct., winter weekends. (218) 726-8910, [d.umn.edu/glen](http://d.umn.edu/glen)

**F. HOLLAND DAY HOUSE**, Norwood, MA: Remodeled 1891-93 in an Arts & Crafts Tudor style. Norwood Historical Society HQ; tours Sundays April–July. (781) 762-9197, [norwoodhistoricalsociety.org/day](http://norwoodhistoricalsociety.org/day)

**CRANBROOK HOUSE**, Bloomfield Hills, MI: Elegant home by Albert Kahn, built in 1908 with Tudor and Arts & Crafts features. Extensive gardens. May–Sept. and Oct. weekends. (248) 645-3147, [housegardens.cranbrook.edu](http://housegardens.cranbrook.edu)



# TUDOR REVIVAL

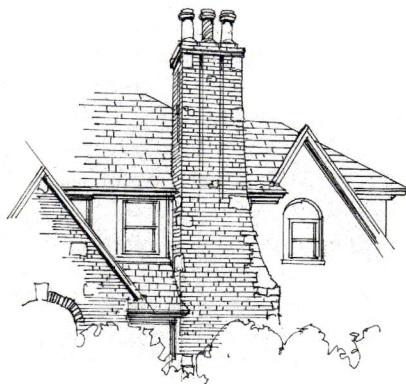


**CLOCKWISE FROM TOP LEFT:** The beamed ceiling and diamond-pane windows are Tudor hallmarks at an unusual Tudor with Arts & Crafts leanings, built in upstate New York in 1903. Resplendent woodwork in the library and linenfold hallway at Stan Hywet Hall. Decorative half-timbering on the Seattle Tudor. Comfortable formality extends to the great hall at Stan Hywet.

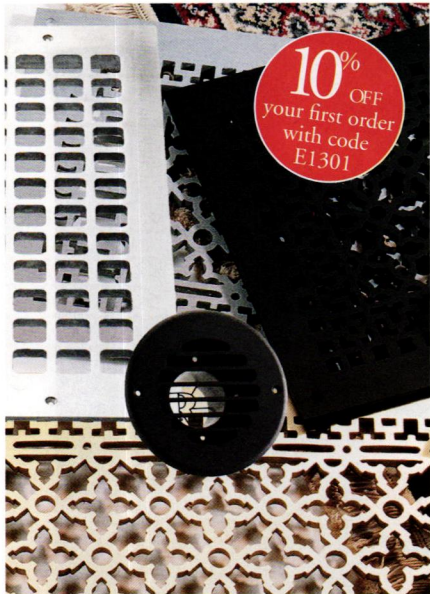
1925–1945, however, had generic interiors much like those in late bungalows, Dutch Colonials, and Spanish Revival houses. Arched door openings, French doors, and coved ceilings were popular in all of these.

Ceiling beams, window and door casings, wainscots, and staircases tended to be dark and heavy, made of oak or chestnut stained dark and dully finished with wax. As in Arts & Crafts dining rooms, wainscots were taller than those in Colonial Revival houses. Damask wall coverings were appropriate over wainscots. Mock age was suggested by rough troweled plaster or a textured wall finish, often painted ivory. Leaded glass windows were popular.

Floors were often covered in wide oak boards, though slate and dark tile were used in halls and kitchens. Area rugs (Axminster or Persian) partly covered floors. Heavy iron hardware complemented heavy metal lighting fixtures. Tapestries hung on walls, as did antlers and taxidermy. Motifs included shields and other heraldic imagery, quatrefoils, and oak leaves and acorns. (The oak tree was a favorite motif during the Middle Ages.) ♦







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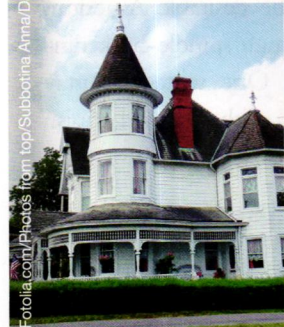
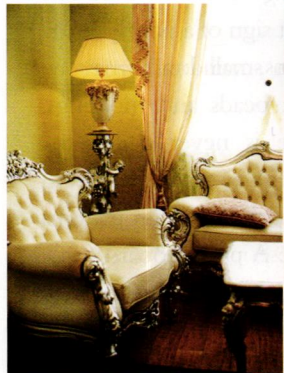
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Why is furniture so expensive? Materials, skill, and time! Still, you can mix good-enough pieces with reissues, future heirlooms, and antiques.

BY BRIAN D. COLEMAN



## The Cost of Quality

**S**URVEYS TELL US that readers are uncomfortable buying furniture. Many are confused, not just about style, but also what constitutes quality. After spending thousands on roofing, kitchens, and even rugs, homeowners are nevertheless shocked at furniture prices. The truth is, good furniture is fairly expensive and something to be purchased over time. If you buy poorly made furniture, you'll buy it over and over again.

### What are hallmarks of good furniture construction?

*Bob Chiaviello, President of LeFort Furniture Makers, Hanover, Massachusetts:* Furniture should be built from full-sized, furniture-grade lumber. Mass-produced pieces are usually made from small pieces of wood joined

with unsightly finger joints. Turn a piece over and look at it from the back and inside; well-made furniture uses mortise-and-tenon joints, and dovetailed casework and drawers. Surfaces are hand-planed, hand-scraped, and might even have hand-carved ornamentation. A mellow finish completes a good piece.

*Stephen Hultberg, S. Hultberg Furniture Maker, Seattle, Washington:* Grain pattern symmetry and placement of the wood components are the marks of a well-made piece. Grain patterns such as arches should point upwards, and not be laid sideways or mismatched. Finer cased furniture often has drawer liners—solid pieces of wood between the drawers to keep items from falling out between them—as well as slips, stops, and kickers.

### What are some bad signs?

*Stephen Hultberg:* Nails and screws may be the first sign of a poorly made piece. Though small brads may be used to attach beads and moldings, good furniture is never nailed together. Visible glue, open joints, and mismatched veneers or grain patterns are all red flags. A particleboard or fiberboard core can fall apart and will easily swell and delaminate with water or liquid spills.

### What's a fair price for, say, a dining-room chair?

*Andrew Van Styn, decorative arts consultant and collector, Baltimore, Maryland:* Let's look at the desirable American Arts & Crafts high spindle-back dining side chair. One vintage Gustav Stickley chair with original finish and seat may sell for \$3,000 or even

**Drawers with hand-cut dovetail joints in a mahogany block-front chest by Doucette & Wolfe Furniture Makers. The piece was meticulously reproduced from an 18th-century Newport (Rhode Island) Chippendale block and shell chest made by John Townsend. A similar original sold at Christie's for \$4.7 million in 1998.**



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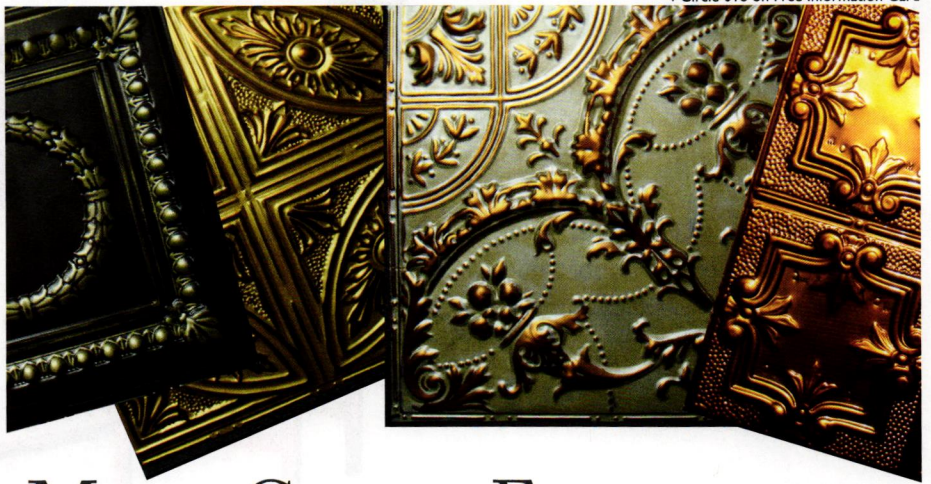
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more, depending on condition and provenance, at a collectors' auction. Stickley's same reissued (new) chairs sell for about \$1,539 each at retail. You're getting virtually the same object, newer and perhaps sturdier, but without the provenance or oxidized luster. Unlike antiques, you can buy as many as you want.

**Let's look at a staple in many homes: the kitchen work table.**

*Nancy Hiller, NR Hiller Design, Bloomington, Indiana:* I produce custom, linoleum-top tables with mortise-and-tenon joinery, with or without drawers, starting at \$1,500. You can find a sort of retro-industrial, zinc-top kitchen worktable at Pottery Barn for \$899; what's different about mine, aside from the joinery, is that I based the proportions, the taper of the legs, and the aluminum edging on actual vintage examples, so they feel like the real McCoy. Online, you can sometimes find enamel-topped kitchen tables dating to the '40s and '50s starting around \$300. They're simple and often well-worn, which gives them a great deal of charm.

**When do antiques make most sense?**

*Andrew van Styn:* Do you plan to use the dining chairs every day, or just for dinner parties? Antiques add history and personality to a room, but



Stickley has reissued the 1904 Harvey Ellis-designed desk and side chair in quarter-sawn white oak with copper and hardwood inlays. An original desk sold at Christie's for \$74,000.

many times aren't practical. A new piece doesn't have to look out of place. Take chairs: It's easy to mix and match antique with modern.

*Matt Doucette of Doucette and Wolfe Furniture Makers, Center Conway, New Hampshire:* We make furniture that will become a future antique—a family heirloom you'll pass on to your kids. If you're buying something you know you'll replace, look for a cheaper alternative. But do be careful. Many customers have no idea what constitutes quality in furniture. They buy according to "style" or for the color, and many times they get snookered because today the crap costs almost as much as the good stuff!

A lot of companies abuse words like "solid wood" and "handcrafted." There is decent furniture available for mid-range prices; you shouldn't have to settle for something poorly made.

**Can you discuss general prices for an antique vs. a new piece?**

*Aminy I. Audi, president and owner of L. & J.G. Stickley, Manlius,*

*New York:* Buying old or new should not be the first question. Rather, is the price of the object commensurate with its quality and design, based on comparison? There is little argument that newly made objects range in price, quality, and design expertise in the same way antiques do. Antique prices rise and fall with collector demand, while new pieces are priced as a factor of manufacturing costs.

The majority of collectors we know are happy buying new objects to put alongside their antiques. The new object fills a need, such as when the rarity and value of the antique would exceed the comfort level of the owner, in a room where activity level may bring harm to the antique, thus devaluing it. Some new furniture pieces will command prices higher than their antique counterparts. Higher prices in new objects generally point the buyer to the best quality. Buyers should judge value based on an axiom used by antiques dealers: Buy what you need.

And, when that vintage Morris chair of your dreams comes along, go ahead and collect what you love. ✦



A contemporary take on an early dining table and Windsor chairs by Warren Chair Works. The walnut table has a slightly bowed top with breadboard ends and arched skirts. Chairs are walnut and maple. Tiger-maple inlays in the table match tiger-maple stretchers on the chairs. The design is updated, but like the company's Traditional collection, this furniture is made using 18th-century joinery techniques.



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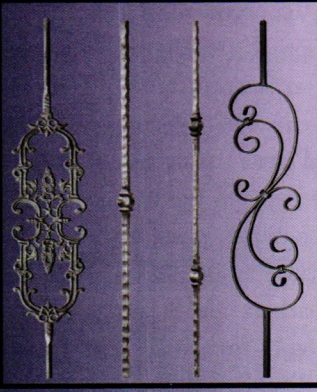
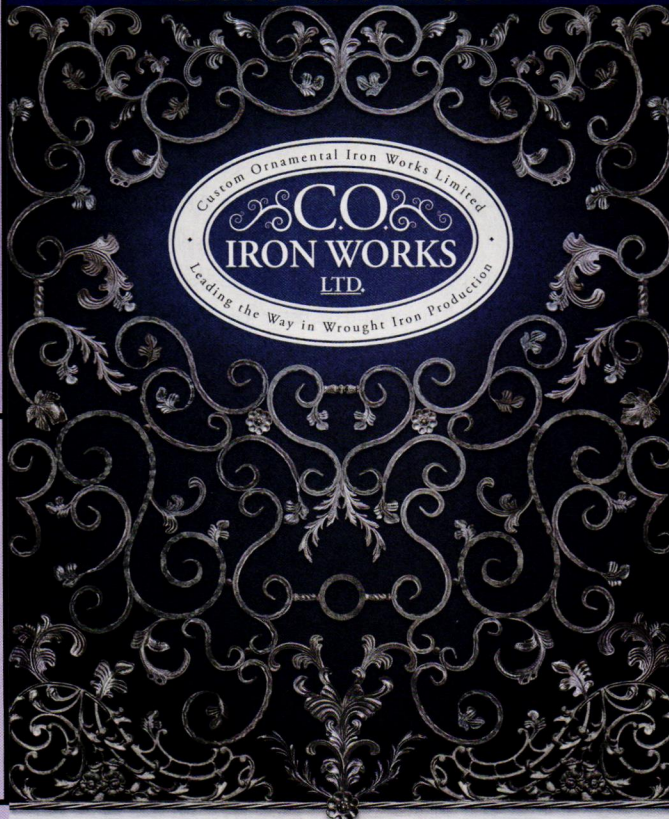
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# Hot Springs, Ark.

BY REGINA COLE



**ABOVE:** Bathhouse Row, with the Arlington Hotel behind. **LEFT:** Lookout Point on Lake Hamilton. **ABOVE RIGHT:** Mastodon skeleton at the Mid-America Science Museum. **RIGHT:** Three lakes surround Hot Springs.

**A**RCHITECTURE THRIVED in this resort, where Al Capone came to the hot springs to escape the heat. Bathhouse Row is on the National Register of Historic Places, and the colorful stories never end. Bill Clinton was born here. Rural splendors are nearby, and you'll find all the activities associated with a tourist destination. Best of all, you can still get a bath and massage on the Row, no gentle New Age thing: Middle-aged women with massive arms knead you after you've soaked in a very historic metal tub. There's nothing like it.

In Hot Springs, Arkansas, the Ouachita Mountains fold in such a way

that rain that fell 4,000 years ago bubbles up out of the earth at 143 degrees Fahrenheit. The clean, mineral-rich water has always attracted tourists. By the 1820s, a boardinghouse was taking guests for \$1 a day, leading Hot Springs to call itself "America's First Resort." In 1832, Congress moved to protect the hot springs, making this the oldest (and smallest) park in the National Park System. The federal government leased real estate to establishments built to serve visitors to the thermal waters, and the railroads promoted the trip. Well-situated amidst Lake Hamilton, Lake Ouachita, and Lake Catherine, Hot Springs is easily accessible to most



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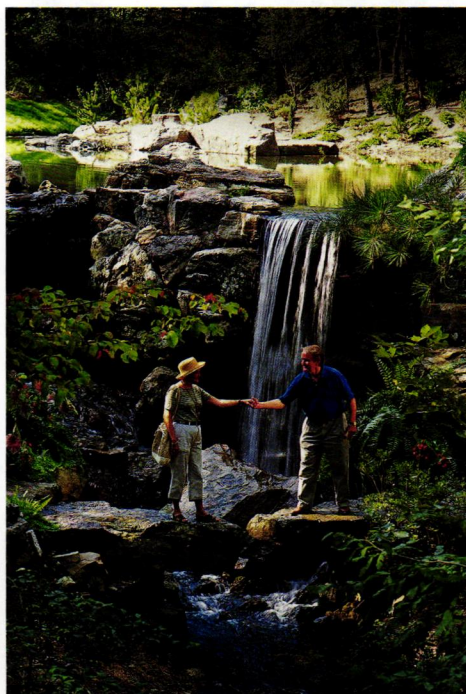
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of the mid-South. By 1873, six bathhouses and 24 hotels and boardinghouses stood near the springs.

The next 100 years brought the titled, the wanted, and the glitterati in record numbers. In 1947, over a million medicinal baths were administered. The community tolerated gambling until the 1960s, so famous gangsters hid from the law while being pampered. **Oaklawn Park**, a thoroughbred racing facility, has been in operation since 1904.

Today, eight temples to “taking the waters” stand on **Bathhouse Row**, a monument to a glamorous heyday from the late 19th to mid-20th century. The neoclassical Buckstaff has been in continuous operation since

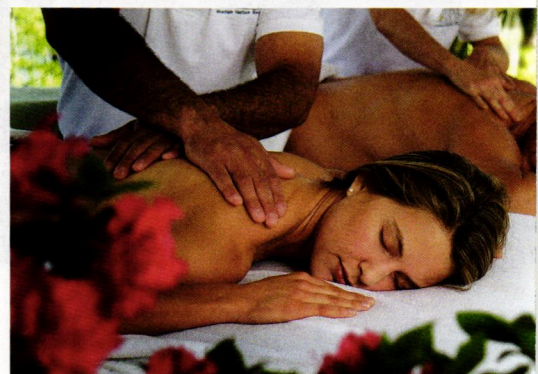
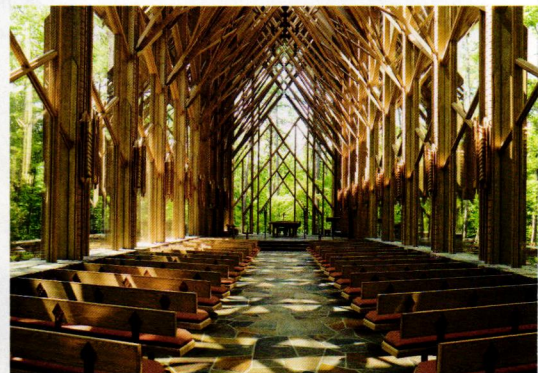


**LEFT: Lakeside breakfast:** This is a place to be pampered. **ABOVE: The falls at St. Catherine State Park.** **RIGHT: Massages** range from Swedish to sybaritic.

1912 and continues to provide baths, Swedish massages, and steam cabinets. The 1920s Spanish Colonial Revival Quapaw Baths & Spa building was the first of the restored bathhouses to reopen as part of the National Park’s revived leasing program. The Ozark Bathhouse is now the **Museum of Contemporary Art**. The Fordyce Bathhouse, which houses the **National Park Visitors Center**, has 23 restored rooms; while closed for renovations in early 2013, the center will operate out of the 1892 Hale Bathhouse, the oldest on the Row. African-American bathhouses, including the Crystal, the Pythian, and the Woodmen of the Union Building, stood on Malvern Avenue.

Dominating downtown is the 1924 **Arlington Hotel**, the third building so-named here since 1875. Pipes bring the hot waters into the hostelry. Anchoring downtown’s oth-

**BELOW: Anthony Chapel, a meditative wedding venue, at Garvan Woodland Gardens (garvangardens.org).**



er end, the 1929 **Park Hotel** still has its original brass doors and the elevator used by President Harry Truman. To see more of the town’s notable late 19th-century residential architecture, stroll or drive on **Prospect, Park, and Whittington avenues**.

The 1884 **Wildwood**, Victorian home of the Ellsworth family, is now a bed-and-breakfast inn. Far less lavish is the **Scully Street** childhood home of President Bill Clinton. Just outside of the town center are the **Mount Ida crystal mines**.

When aspirin and antibiotics became commonly available, the healing qualities of thermal waters fell into disrepute, and most of the bathhouses closed. Healing or not, hot springs feel good, and Americans continue to come here to take the waters. ✦





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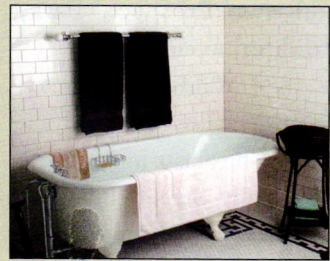


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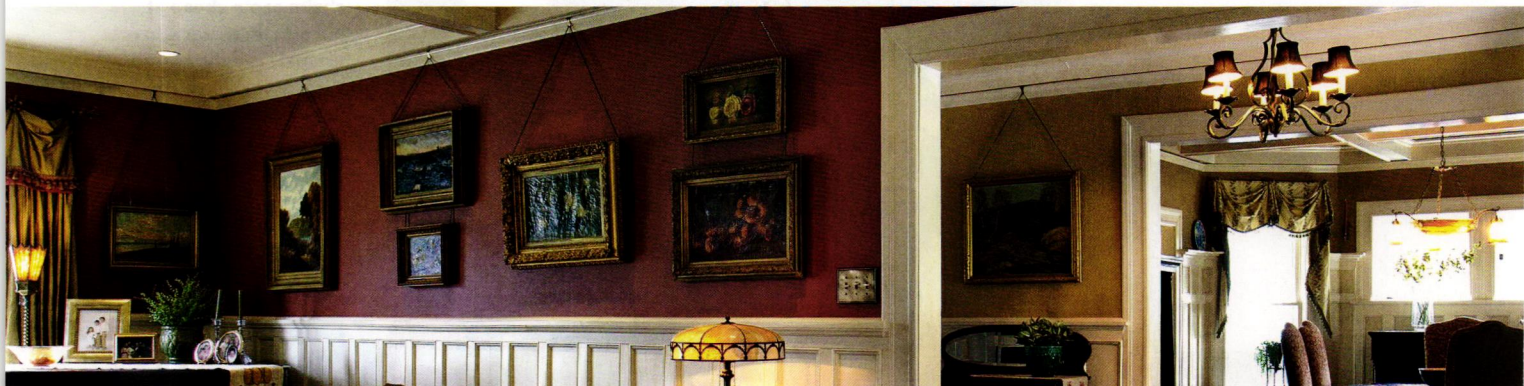
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# OLD-HOUSE INTERIORS

FEBRUARY 2013



## COMFORT & CLASS

The owner's style emerged during renovation of her Tudor-influenced Colonial Revival house, and she found a new career. (page 38) 🍀

## CURATED SIMPLICITY

A ca. 1790 stone house is restored with Shaker austerity, for a gallery-like setting. (page 48) 🍀



## OLD WORLD BEDROOMS

High-style European precedents show up in these very pretty bedrooms designed for a traditional Colonial Revival house. (page 56) 🍀



## LEAFY WALLPAPERS

Foliage designs find their way into all but the most abstract wallpaper patterns, appearing with florals, scrollwork, paisleys, stripes, and toile. (page 54) 🍀







**LEFT:** The 1920s dining chairs came cheap at auction, then were luxuriously reupholstered. Wooden radiator covers were custom-built. **OPPOSITE:** High wainscots were popular in dining rooms of the period; this one has traditional moldings.



MANHATTAN NEWLYWEDS Carisa Mahnken and Jim Wangness, beginning careers and short on time, asked Carisa's father to scope out communities in suburban New Jersey to find a house for them. Her whirlwind tour, Carisa remembers, took place from a Friday to a Sunday. When she walked into this eclectic 1918 house—the one she ultimately purchased—it already felt familiar to both her and her father. Later, the self-taught interior designer would realize the floor plan duplicated the house she'd grown up in. No wonder it felt like home!

That was more than 20 years ago. Young couples were discovering Mountain Lakes, an enclave of Arts & Crafts-style homes built in the first decades of the 20th century by developer Charles Hapgood. Despite its impressive size and scale, this one needed a lot of work, beginning

**ABOVE:** With period details cued by existing trim, this laptop corner resembles an early 20th-century telephone nook. **RIGHT:** The new fireplace treatment began with a fragment of a Gothic Revival church door that frames a soapstone fireplace surround. The mantelpiece is mahogany. Upholstered furniture is new, but the Handel-style lamp is antique.








# Comfort & Class

The owner's style sense emerged during the renovation of this Tudor-influenced Colonial Revival house, and she found a new career.

BY MARY ELLEN POLSON | PHOTOGRAPHS BY PETER SORANTIN



A welcome characteristic of Hapgood houses in Mountain Lakes, New Jersey, is the open floor plan featuring large, well-proportioned living spaces radiating from a broad entry hall.



Oil paintings picked up at auction and at flea markets are hung on wires from picture molding. The original woodwork had already been painted, nudging the style profile towards Colonial Revival. INSET: The couple have owned and renovated a succession of houses in this community.









with peeling wallpaper on all three floors.

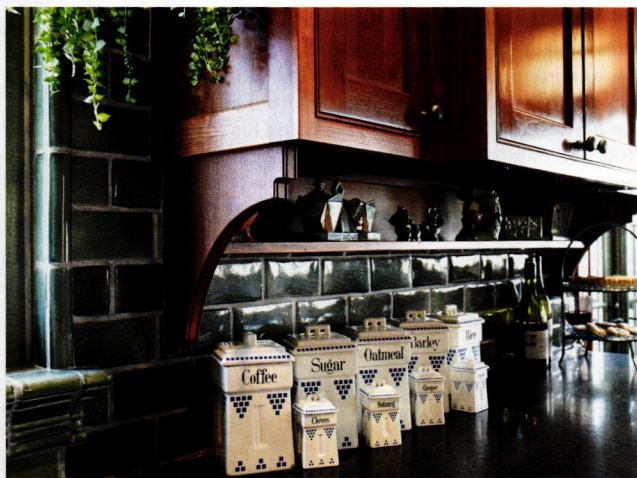
At that point, Carisa hadn't even identified her style preference as Arts & Crafts. Steeped in the history of the community, however, she eventually took on a renovation approach that can be summed up in the not-unfamiliar phrase "What would Gus do?" (The home of Arts & Crafts pioneer Gustav Stickley is in nearby Morris Plains.) If she feels that Gus wouldn't have used a material or a technique, Carisa doesn't either.

Her first major project was the kitchen, and that sped her transition from editor of a finance newsletter to interior designer specializing in historical renova-

tions. "This first kitchen renovation made my reputation," says Carisa, who was 26 when she moved in. "I drew it by hand on draft paper. I probably still have those sketches since my husband framed them at one point, he was so proud of me."

A COMBINATION OF new furnishings (anything upholstered, like sofas and most of the chairs) and old (including the dining room table and chairs, which were bought at auction) coexists in the main rooms. Carisa laughs that she got the 1920s chairs for a song and then spent a fortune reupholstering them with Kravet fabric





**OPPOSITE:** The kitchen features custom cabinets; granite with a soft, honed finish; and an island topped with practical butcher block. **TOP:** The church-pew bench and table were modeled after a similar setup from Mahnken's childhood home. Leaded glass in the hutch is a salvage find that cost hundreds less than new. **LEFT:** Brackets are one of the designer/owner's signature touches.

## a KITCHEN ahead of its time

That this space still looks current—it was completed in 1993—is a testament to Carisa Mahnken's knack for creating kitchens that don't date quickly. "Using time-tested elements is actually a simpler way to design," she says. ■ Custom cabinets were a joint venture with

a contractor who wanted to start his own cabinet shop: "We were guinea pigs for each other." This first kitchen taught her the value of reusing salvaged materials, too. When new leaded glass for the hutch cabinet doors priced out at hundreds of dollars, she bought

salvaged glass for just \$50. ■ Several of her choices were ahead of the curve. The farmhouse sink came from England because there was then no U.S. source for it, and she used granite (honed, not highly polished) for the counters because soapstone wasn't yet locally

available. ■ Near the doors to the porch, the kitchen's church-pew bench and table replaced an old laundry room. The nook was designed to accommodate "a lot of little fannies," says the mother of Cole, now 18, Cameron, 14, and Lexi, 9.





**ABOVE:** Lexi's room is furnished with a vintage vanity and bureau her mother picked up at the Brimfield Antiques Show; the scrollwork iron bed is a reproduction. **RIGHT:** One of Carisa's sons was so fond of tents, she created one he could hang from a hook. "He used to wrap himself up in it when he was doing his homework," she says. **BELOW:** Painted, raised-panel wainscot is carried throughout the house. The oval pedestal sink in the guest bath came from a salvage dealer.



(which has since been discontinued).

Special touches include the handsome, custom-built radiator covers, which are another hallmark of Mahnken renovations, and the completely reimagined fireplace mantel. What was there was original "but really ugly," says Carisa. Cued by Tudor elements in the house, she adapted a piece of an old church door with trefoil corners, then designed and constructed a mahogany mantelpiece to frame it.





There was no opening from the living room into the adjacent family room, and this always bothered her: “It felt like something was missing.” She asked her carpenter to open up the wall on that side of the fireplace so she could see how it would look. As he pulled off the drywall, he uncovered a header over an opening with no studs: sure enough, there had been a doorway that was closed up at some point.

To hear Carisa tell her stories, she was expecting a

baby during much of the renovation period. When she found the vintage oval pedestal sink (now in the guest bathroom) at a Pennsylvania salvage yard, she wondered how she’d get it back to New Jersey. “I was nine months pregnant, and the guy wouldn’t load it into my car!” Luckily, a couple of other patrons did the heavy lifting, and the piece made it safely home before her next precious delivery. ✦

RESOURCES: SEE PAGE 66

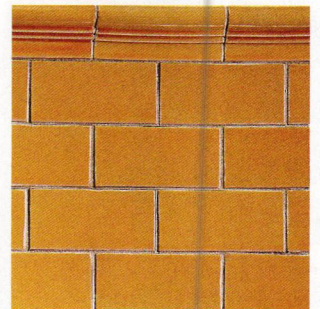
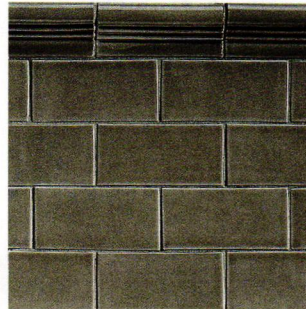
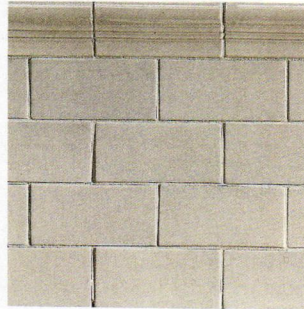


*Take cues from:*

A decorator's high-style Colonial Revival with contemporaneous Tudor and Arts & Crafts elements.



The 'Cucina Rustica' island is a hard-working piece with turned legs, two drawers, and a 4"-thick butcher-block top, or you can specify a butcher block up to 7" thick to attach to the island or countertop of your choice. From John Boos: johnboos.com



Besides the classic white, subway tile now comes in glaze colors including green and gray. These examples are from Ann Sacks: annsacks.com



Flea markets, garage sales, and online sites like Etsy.com are good sources for vintage ceramic canister sets like this one, probably Czechoslovakian in origin, from Little Red Hen: littleredhen.info



With crown lintel trim evoking period door casings, the 'Mendenhall' medicine cabinet from Rejuvenation, constructed in FSC-certified wood, has several hardware and door-panel options: rejuvenation.com



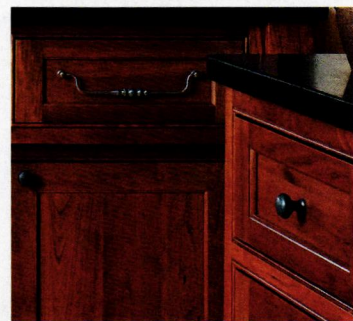
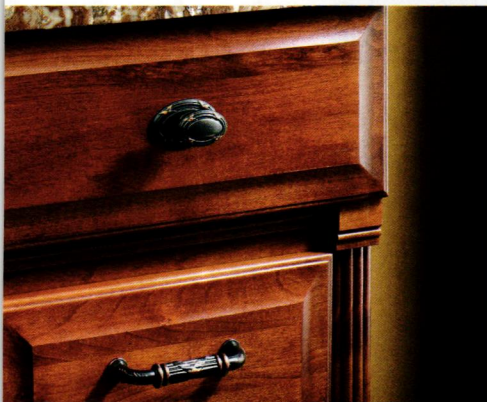


**PERENNIAL CLASSICS** anchor the decoration of the 1918 New Jersey house. With butcher block and tile, the kitchen is timeless; bedrooms are stylish yet traditional; bathrooms are understated. Furniture reflects the house's Colonial Revival and Tudor Revival mélange.

Hand-forged iron scrollwork with decorative castings adds a French twist to the 'Marseilles' trundle bed in antique white from Charles P. Rogers: [charlesprogers.com](http://charlesprogers.com)



Hardware in the New Jersey kitchen is classic European style, like the burnished 'Edinburgh' oval knob and pull in a Venetian bronze finish from the Estate Collection by Baldwin: [baldwinhardware.com](http://baldwinhardware.com)



You can buy elegant and functional wood radiator covers—in both natural and painted finishes and in styles ranging from Shaker to Prairie—configured as cabinets, bookcases, benches, etc., from Wooden Radiator Cabinet Co.: [woodenradiatorcabinet.com](http://woodenradiatorcabinet.com)



With its rope-twist front legs, low stretchers, and upholstered backrest with nailhead trim, the 'Tully' side chair is a study in Tudor formalism from Stickley: [stickley.com](http://stickley.com)





# Curated Simplicity

BY PATRICIA POORE | PHOTOGRAPHS BY GRIDLEY + GRAVES

Restoration of this ca. 1790 Pennsylvania stone house has taken decades of respectful work by its owner, a designer who is inspired by Shaker design. Pale, unadorned rooms inside are decorated with Shaker austerity; the placement of furnishings has an almost museum-like deliberateness. The result is a calm yet welcoming interior where top billing goes to the early architecture.



**ABOVE:** Upholstered wing chairs sit by the original hearth in what would have been the keeping room or kitchen in the old house.  
**OPPOSITE:** The ca. 1790 stone house is long, two rooms deep, and built of Wissahickon schist. The guest entrance is at the far left; old keeping room at far right. The warmth of the pine floors glows against pale walls and trim.





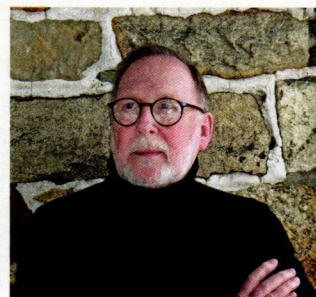
**T**HE OLD STONE HOUSE is just outside the borough of Riegelsville, in Bucks County, Pennsylvania. It has a footprint 67' long by 27' deep; masonry walls are 18" thick, with plaster-on-stone inside. (Just a few walls have plaster on lath.) The two-story middle block and lower floor of the right-hand wing show up on the tax rolls of 1790. The left wing dates to 1828. Porches, date unknown, were in place when Charles Froom bought the property in 1980. He has been restoring the house ever since.

"I'm inspired by the Shaker approach," Charles says. "I wish I could take credit for this house . . . but quite simply, the practical use of the farmhouse has been my guideline. I merely edited out later accretions, until I found what I think satisfied the original integrity. Then I stopped."





**LEFT:** View from the living room to hall, dining room, and guest-entry front room beyond. Level changes reflect additions over the years. **BELOW:** In the center stair hall, the wood ceiling—not original but old—was uncovered during renovation. The antique dry sink came from Woodstock, New York.



*“I just edited backwards,” says Charles Froom. Although the thick stone walls and original woodwork were intact, “the place had been abused. For each project, I removed later accretions until the space had its integrity restored.”*

Charles is a designer who works with fine-arts and history museums, consulting on facilities planning, design and installation of permanent collections and special exhibitions, and lighting design. He says the renovation of his own home has been a steady and ongoing process “to discover what is best, or what I hope is best, for the

house.” And his approach to decorating appears curated.

Today’s living room is large, made up of the original hearth-centered keeping room and a former mudroom. Joists overhead have been relieved of later plaster and acoustical tiles. “The house had been bastardized,” Charles says. “The keeping room had been

converted to a crude and very ugly kitchen: raw plywood, a penitentiary sink hung on knotty-pine paneling that covered the stairs, the fireplace covered up.”

Unadorned walls with original trim are grounded by the beautiful wood floors. Most of the boards came from original wide-plank pine and chestnut floors in the attic.





The dining room is elegant and spare, with an antique 10' Shaker table. Chairs were designed by the owner in a pared-down Shaker style. The owner also designed the utilitarian lighting.





**ABOVE:** Beneath unadorned windows in the front room, a Shaker bench emphasizes the low dado and strong architectural lines. **LEFT:** In the master bedroom, the black cherry bed was designed by the owner. The old cupboard came from Iowa. The Shaker rocker in the room beyond was restored and retaped.



They were turned over to mitigate cupping, then scraped and finished. Besides the main staircase in the center hall, each end of the house has an enclosed, semicircular “butterfly stair.”

THE SPARE AESTHETIC is gallery-like, but also reminiscent of early Shaker rooms. Still, furnishings are eclectic. Several tables were designed and fabricated by Froom, whose own wildflower drawings hang over a console that he designed for the center hall. One of his tables for the living room is an 8"-thick slab of white ash with slabs of walnut for legs. A coffee table is by George Na-



kashima. A large bowl was a gift from a New York City dealer who meant for it to be a sink basin, but the ceramic proved too soft.

Atop what is thought to be a 1920s Navajo rug, reproduction wing chairs upholstered in a striped Scalandre silk keep company with the plain, antique dropleaf tables and Shaker benches in other rooms. A rustic antique table in the dining room is surrounded by chairs designed by Froom: seats and backs are inspired by Shaker furniture, but there are no spindles. Furnished with only a bench and the remnant of a cranberry-picking basket hung on the wall, one room (shown at left) awaits a use. "This side of the house was divided off for many years, until I finished renovations," Charles says, his patience apparent. "I am thinking about having a media room." ✦

RESOURCES: SEE PAGE 66

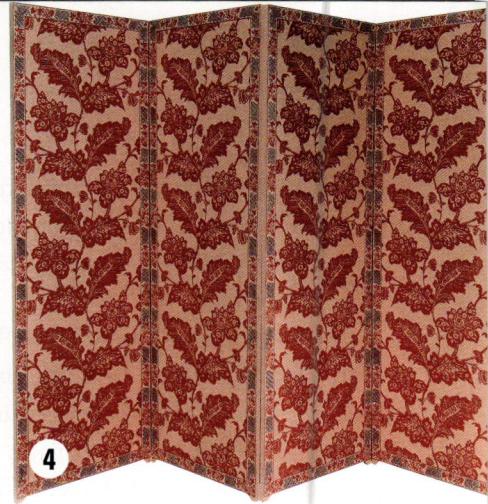


## KITCHEN *in black & white*

*The new kitchen follows the same aesthetic as the rest of the house: simple and traditional elements complemented by modern utility. Cabinet doors (designed and made by the owner) are inset with the beaded board long associated with service rooms. Modern appliances are undisguised; cabinet pulls are simple 3" brushed-stainless wire handles. The countertop is*

*flame-finished black granite. The original, wide-plank floor was found under oak tongue-and-groove from a later date. Opposite the countertop, bracketed shelves hold cookbooks. The new kitchen is off the center stair hall (left). In the adjacent mudroom (seen above), a door opens to the basement, and butterfly stairs lead up to guest rooms.*





## Leafy Patterns

**F**OLIATE DESIGNS find their way into all but the most abstract wallpapers. Often with second or even third billing, leaves and branches typically appear in designs starring other elements: florals, scrollwork, paisley, stripes, toile, even in damasks, jacquards, and flocked papers. ✦

BY MARY ELLEN POLSON

**1** Papers from the B.J. Talbert roomset, ca. 1870: 'Arbor' wall fill, \$75 per yard; 'Clematis' frieze and 'Chrysanthemum' borders, \$45/yd.; 'Wreath' dado, \$3/yd., from Bradbury & Bradbury **2** 'Palm Springs,' Biscayne collection, cork wallpaper with metallic gold, to the trade from Thibaut **3** 'Pillemont Toile,' Pemberley collection, an interpretation of a 19th-century document, half-drop match, to the trade from Sanderson **4** Boldly patterned 'Everard Damask,' English, ca. 1760, an early imitation of a flocked damask, 19½" repeat, by custom quote from Adelphi Paper Hangings **5** 'Ginkgo' frieze, digitally printed and custom sized, \$10 per square foot, Carol Mead Design





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**6** 'Bamboo' by E.W. Godwin, 1872, 21" to 25" self-match vertical repeat, \$210 per roll from Trustworth Studios **7** Subtle effects from 'Eden' in the Aesthetic Movement collection, 14½" repeat, \$60 per roll from Mason & Wolf Wallpapers **8** Amidst the vines, a flower dominates in 'Ringwold,' based on an early 18th-century silk pattern, 23½" pattern repeat, in 53 colorways at \$255 per roll from Farrow & Ball **9** 'Francesca' embossed Lincrusta frieze, 21¼" pattern repeat; \$249 per 33' roll from WallpapersPlus.com **10** 'Agapanthus' in the Papered Walls collection, 20½" pattern repeat, \$116.45 per roll from Zoffany

Foliolate designs may be leafy and abstract, or a repetitive device in patterns dominated by flower forms, birds, or classical motifs.

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The master bedroom wholeheartedly expresses the owner's aesthetic with a scheme that veers away from American colonial starkness and toward the Baroque style of late 17th-century and early 18th-century Europe.







# OLD WORLD

## *colonial bedrooms*

BY REGINA COLE | PHOTOGRAPHS BY GRIDLEY + GRAVES

**B**EDROOMS IN THIS 7,500-square-foot Colonial Revival house in Bucks County, Pennsylvania, provide a glimpse into Old World influences on American colonial design. Furniture and antique decorative elements in the reproduction house have come from England, France, and Eastern Europe; they mix with carefully curated pieces from this side of the Atlantic.

These rooms illustrate the richness of the contemporary Colonial Revival. They also catalog the style evolution of a homeowner whose knowledge has grown along with her collection. “When I began collecting,” she explains, “I sought out American colonial.

I prefer a more formal look now.

“Europe informed high-style fashions in the Mid-Atlantic states, more so than in other American colonies,” she continues. “Today, I find a purely ‘early American’ interior almost too sterile.”

The master bedroom is anything but—its American tester bed hung with crewel-embroidered drapery layered over linen inner curtains. A lavishly polychromed, early 19th-century Eastern European trunk sits at the foot of the bed; the owners climb into the bed itself via a curvaceous mahogany stepstool that came from an English library. ✦

RESOURCES: SEE PAGE 66

**ABOVE:** Ceramics are English, while the linen curtains, upholstered wing chairs, painting over the mantel, and Persian carpet refer to American colonial precedents or Colonial Revival conventions. **TOP:** The reproduction house was built in the 1980s.





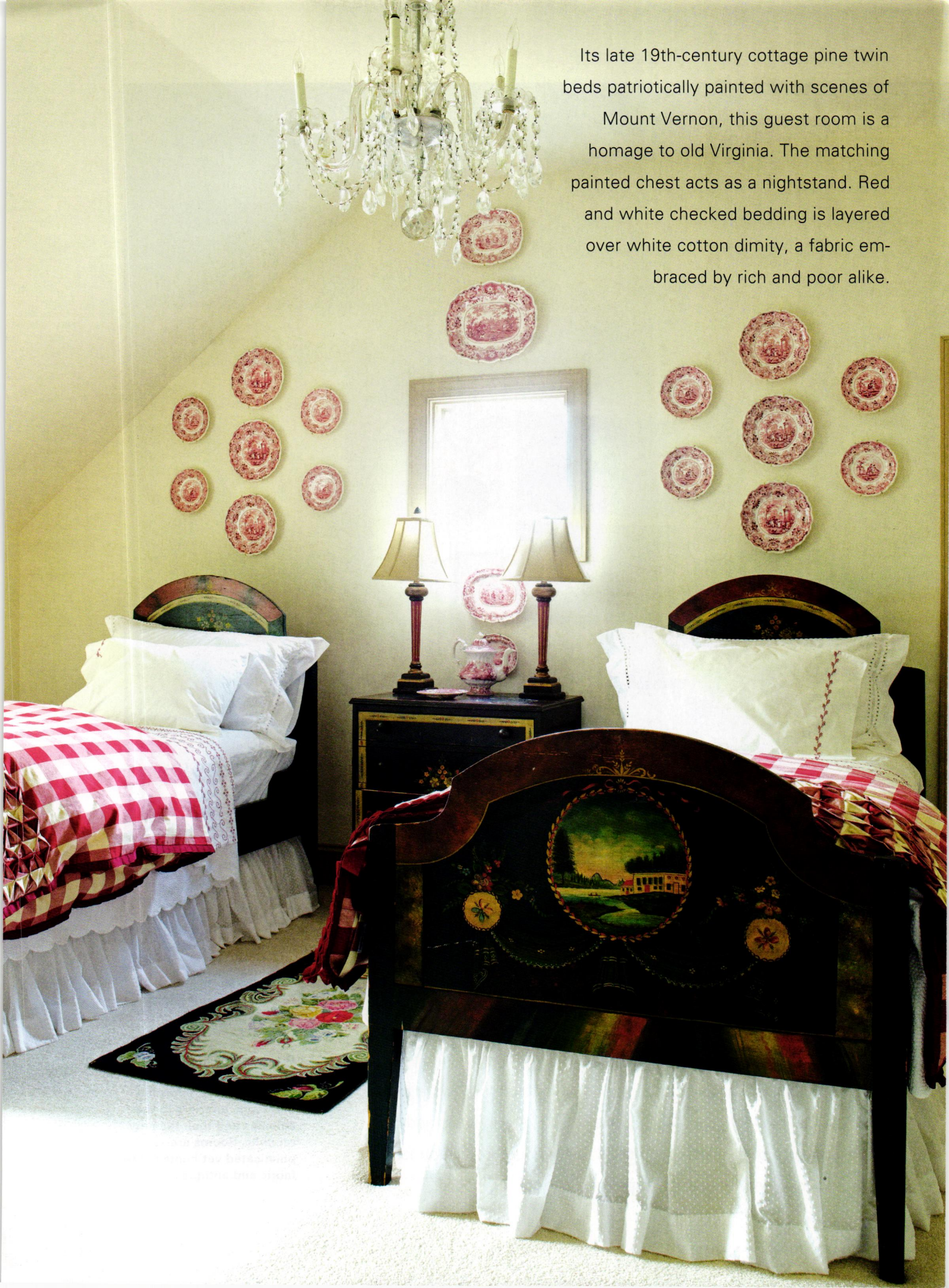
**TOP:** A canopied Sheraton-style bed anchors the daughter's pale-blue bedroom. **ABOVE:** The room holds a collection of pink English Staffordshire china. **RIGHT:** A French chair accompanies an American 19th-century bonnet-top chest on legs.



Furnished with organdy, ribbons, a matelassé bed covering, and a floral needlepoint rug, a young lady's bedroom shows the sweeter side of Colonial Revival. The scalloped, painted, 19th-century French *chaise longue* adds a Continental touch. French influence continues with a *fauteuil* (open-arm chair) upholstered in gold-and-white silk.



Its late 19th-century cottage pine twin beds patriotically painted with scenes of Mount Vernon, this guest room is a homage to old Virginia. The matching painted chest acts as a nightstand. Red and white checked bedding is layered over white cotton dimity, a fabric embraced by rich and poor alike.







An early 19th-century French daybed placed along the wall in the French style makes an asset of the sloping ceiling. The blue and white toile is shirred on the low walls, and also applied to the steep walls and ceiling. The treasure of the room beyond is the antique French fabric that dresses the bed and its high-style pelmet.

**Guest rooms in the eaves are right out of the French stylebooks that informed high-style interiors in the colonies and then the new republic. Rooms are sophisticated yet homey with fabric and antiques.**



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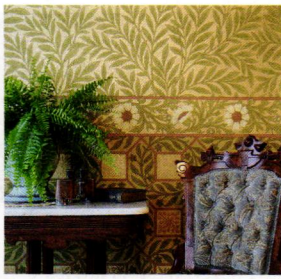


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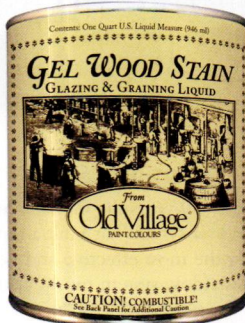
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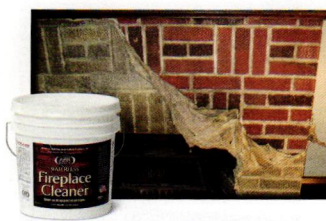
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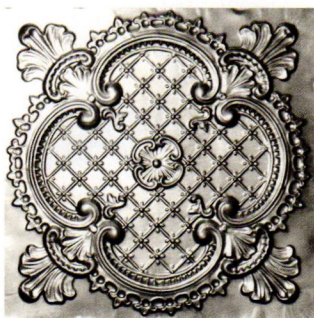
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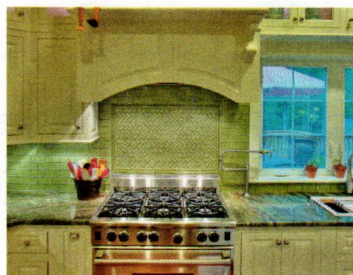
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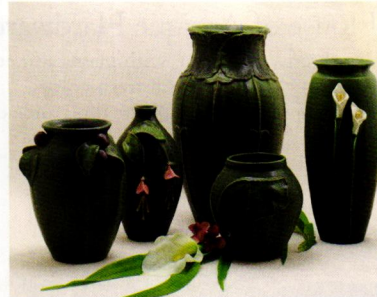
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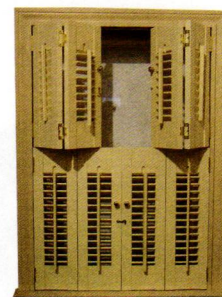
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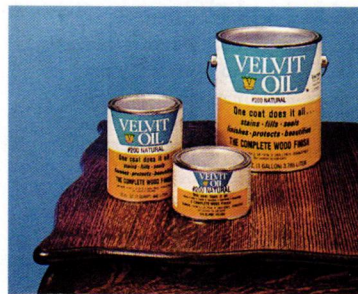


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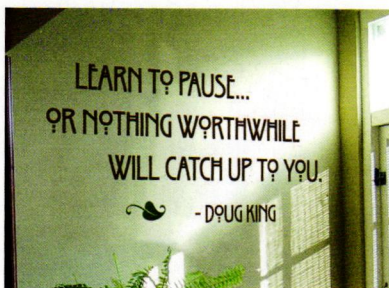
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### DECODING THE OLD-HOUSE UNIVERSE

Whenever you see a QR Code (above), use your smart phone or tablet device to scan it for more information on that topic. Some codes launch websites while others launch videos. Either way, we hope these little codes enhance your reading experience in a big way.



# find it here

Many sources also listed in articles.

**Turn-of-century Kitchen pp. 17-21**  
**CONSULTANT** Karla Pearlstein, **Restoring History LLC**, Portland, OR: (503) 452-7772, restoringhistory.com **DESIGNER** **Matthew Roman Design**, Portland: (503) 998-6095, romandesign@earthlink.net **STOVE RESTORATION** **Erickson's Antique Stoves**, Littleton, MA: (978) 857-8014, ericksonantiquestoves.com **STOVE HOOD**, based on period photos, by **Hanset Corp.**, Portland: (800) 360-7030, hansetcorp.com **CABINETS** in salvaged fir by Mike Edeen of **Artisan Woodworks LLC**, Portland: (503) 252-5883, artisanpdx.com **FLOORCLOTH** **Gracewood Design**, Portland: (503) 922-0386, gracewooddesign.com **PAINT** 'Asian Jute' from **Miller Paint Historical Collection**: millerpaint.com

**Comfort & Class pp. 38-45**  
**INTERIOR DESIGN** **Carisa Mahnken Design Guild**, (973) 452-0588, cmahnken.com

**ANTIQUES** **Brimfield Antique Show**: brimfield.com **TILE** **Ann Sacks**: (800) 278-8453, annsacks.com **SALVAGE (LEADED GLASS)** **Olde Good Things**: (888) 233-9678, oldegoodthings.com **UPHOLSTERED FURNITURE** **Sherill Furniture**: (828) 322-2640, sherillfurniture.com; **Vanguard Furniture** (to the trade): (828) 328-5601, vanguardfurniture.com **LIGHTING** **Rejuvenation**: (888) 401-1900, rejuvenation.com **FURNITURE** in boy's bedroom from **Stickley**: (855) 881-4066, stickley.com ■ **BUTCHER BLOCK** **John Boos**: johnboos.com **MEDICINE CABINET** **Van Dyke's Restorers**: (800) 558-1234, vandykes.com

**Curated Simplicity pp. 48-53**  
**OWNER/DESIGNER** Charles B. Froom, **Charles B. Froom Design**: (610) 749-2047, charlesbfroomdesign.com **CABINETS AND CASE GOODS** **Kenneth Asmar**, **Red Bank Cabinets**, Tinton Falls, NJ: (732) 741-8080, redbankcabinets.com **CONTRACTOR** **Mike Marschewski**, **MICAMA Renovations**, Easton, PA: micama2008@gmail.com **PAINT** 'Sage' and 'Ashes of Rose' (not current version) from

**MAB Paints**: mabpaints.com **HARDWARE** from various reproduction sources.

**Old World Bedrooms pp. 56-60**  
**p. 56 PAINT** **Benjamin Moore** 'Hush': benjaminmoore.com ■ **BED, CHESTS** **Stickley**: stickley.com ■ **ANTIQUE BED HANGINGS** **Edna Moran**: textile-merchant.com ■ **SPREAD/LINENS** **Mary Jane McCarty**, Yardley, PA: home-decorating-co.com **p. 58 BED** is an antique purchased locally ■ **RUG, CANDELABRA, CHEST** **The People's Store**, Lambertville, NJ: peoplesstore.net **p. 59 PINK LUSTERWARE PLATES** **Temora Farm Antiques**, Newtown, PA: (215) 860-2742 ■ **BEDS** **Buck's County Antiques Center**, Buckingham, PA: (215) 794-9180 ■ **CHANDELIER** **Black Eyed Susan**, Holicong, PA: (215) 794-1800, besusan.com ■ **LAMPS** **Nantucket Looms**, Nantucket, MA: (508) 228-1908, nantucketlooms.com **p. 60 TOILE** is a **Waverly** remnant: waverly.com ■ **CHANDELIER** **Broadmoor Antiques**, Lambertville, NJ: (609) 397-8802 ■ **PILLOWS** **Mary Jane McCarty** (see above) ■ **TRIM PAINT** 'Independence Hall' from **Benjamin Moore** (see above)



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# DIALOG

back&forth

## LOVELY HOUSE

SO HAPPY YOU SHOWED a Second Empire house in this issue! ["Growing With Love," Dec. 2012, p. 50] I have an urban Mansard, too, which is classical and formal on the inside and nothing like heavy Victorian "Addams family" houses. That couple has done such a beautiful job—the additions look a lot like my tower house. I will take cues from them on the use of over-scaled furnishings and stained glass. My thanks to them for sharing, and to you for covering 19th-century houses.

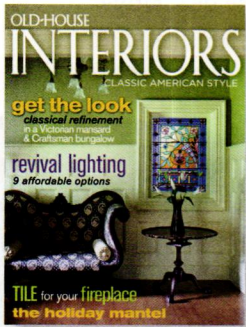
—K.B. TIERNEY  
Portland, Maine

## WEBSITE WOW

I JUST STUMBLED upon your site a few minutes ago. I must say: I am impressed! Everything on the front page is wonderful. I love everything I saw. Thank you for having such great taste and showing it to the world. I'm a true fan.

—CHRISTINE KORY OLANDER  
via OldHouseOnline.com

Thanks for your kind words about our website! I encourage you to subscribe to Old-House Interiors magazine: call (800) 462-0111. —Lori Viator



## COUNTRY GREEK

WE HAVE TWO Greek Revival houses (built in 1845 and 1856) that we have been restoring. What I'd most like to see is how simple Greek Revival country houses were furnished. I haven't been too excited about Empire style, but I do like primitives (but not houses with primitives that are cutesy-craftsy). So far I haven't been strict about sticking to the era. For example, I found a large lot of gorgeous Art Nouveau tiles that I couldn't resist, and we are just finishing our bathroom remodel with them. It's much nicer than the previous '70s vibe!

—REBECCA S.  
Rutland, Wisconsin

We've done a good handful of articles on Greek Revival in the past, including vernacular houses. Type in keywords at oldhouseonline.com You can also look up back issues of Early Homes, which is sold on newsstands and in our bookstore. (On the website, pull down 'Old-House Community' to click on 'Old-House Bookstore.') As for your Art Nouveau bathroom: Hey, the original one was in the backyard, so the style of the update is your decision! Art Nouveau is a good choice, since it dates to around the time that plumbing would have come indoors, and all those flowing lines go well with water. —Patricia Poore



Our reader's Greek Revival farmhouse in Wisconsin.

## We welcome letters!

- Email to ppoore@homebuyerpubs.com
- Send to Editors, **Old-House Interiors**, 10 Harbor Rd., Gloucester, MA 01930

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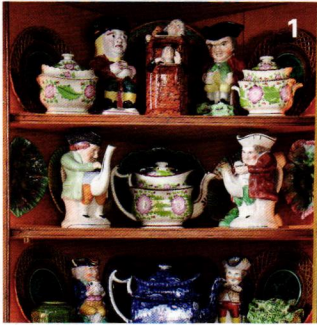
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# OLD~HOUSE



■ **TABOURET** Named for its cylindrical shape resembling a drum, it's a low seat, without back or arms, for one person; a stool. During the Arts & Crafts movement, it was a similar small tea table or plant stand. Also applies to a small, short cabinet for art (or office) supplies.



■ **TALLBOY** A wardrobe atop a chest of drawers raised on feet. A highboy has drawers in both upper and lower (i.e., lowboy) sections. Terms refer mostly to 18th-century furniture and its revivals.



■ **TENON** In joinery, a square or rectangular projection (tenon) cut on the end of one piece of wood, which fits into a hole or slot (mortise) of identical size, shape, and depth cut into

the mating piece.

■ **TESTER** A flat wooden structure that can be canopied with fabric, especially over a bed. If the bed is a four-poster, the full tester extends over the length of the bed. A half tester extends only over the head of the bed.

■ **TOBY JUG** Also known as a Philpot or fillpot, an amusing, collectible 18th- or 19th-century pottery jug representing a seated Englishman with a three-cornered hat and a mug of ale.



■ **TONGUE AND GROOVE** System of joinery, as for wood flooring, whereby boards have a slot or groove cut into one long side and a rib or tongue cut on the other side, which mates with the next board's groove.

■ **TOWER** A round, square, or faceted vertical projec-

tion on a building, which starts at the ground and ends above the main roof. Often seen on Victorian Queen Anne houses. The tower on an Italianate building is more accurately called a *campanile*.

■ **TRACERY** An ornamental configuration of curving stone mullions or wood muntins in window sash, as found in Gothic windows or Federal-style sidelights.

■ **TRANSOM** The panel or, more often, the window set in the frame above a door or a larger window. Often the transom can be opened for ventilation when the door is closed.

■ **TREILLAGE** General term for trellising, arbors, and lattice upon which vines can be trained.



■ **TREFOIL** A three-lobed decorative form (like a shamrock) used in Gothic

architecture.

■ **TROMPE-L'OEIL** Pronounced "troh-ploee," a French phrase meaning "trick the eye," used for works of art (especially paintings) meant to deceive the viewer with their extraordinary depth and realism. Refers in the decorative arts to faux finishes, and three-dimensional-effect painting and murals.

■ **TUDOR** A reference to England's Tudor kings and queens and styles of those times, ca. 1485 to 1600.

Architecture is late- and post-medieval; in architecture, the word Tudor usually includes the Elizabethan and Jacobean periods. The Tudor arch is a flattened Gothic arch. (See p. 25 for examples.)

■ **TURRET** A small tower that's attached to a building but does not reach to the ground. It's usually supported by corbelling or brackets. Originally meant for defense, turrets have long been decorative.

- 1 TOBY JUGS
- 2 TRANSOM OVER DOOR
- 3 TREILLAGE
- 4 TURRET
- 5 STICKLEY TABOURET



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