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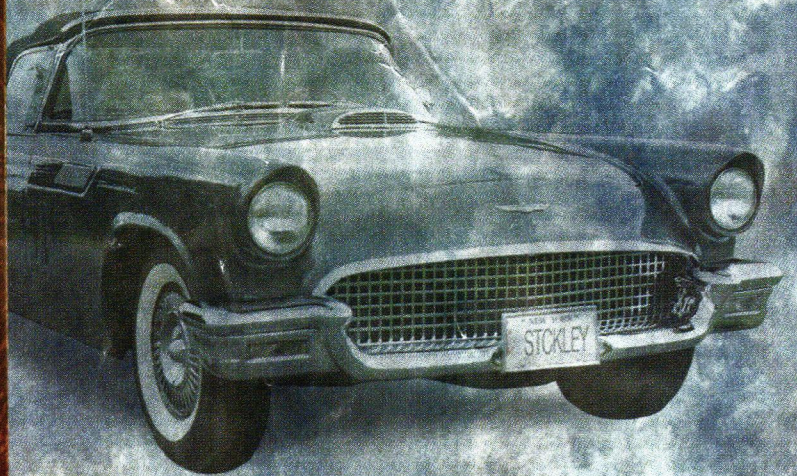
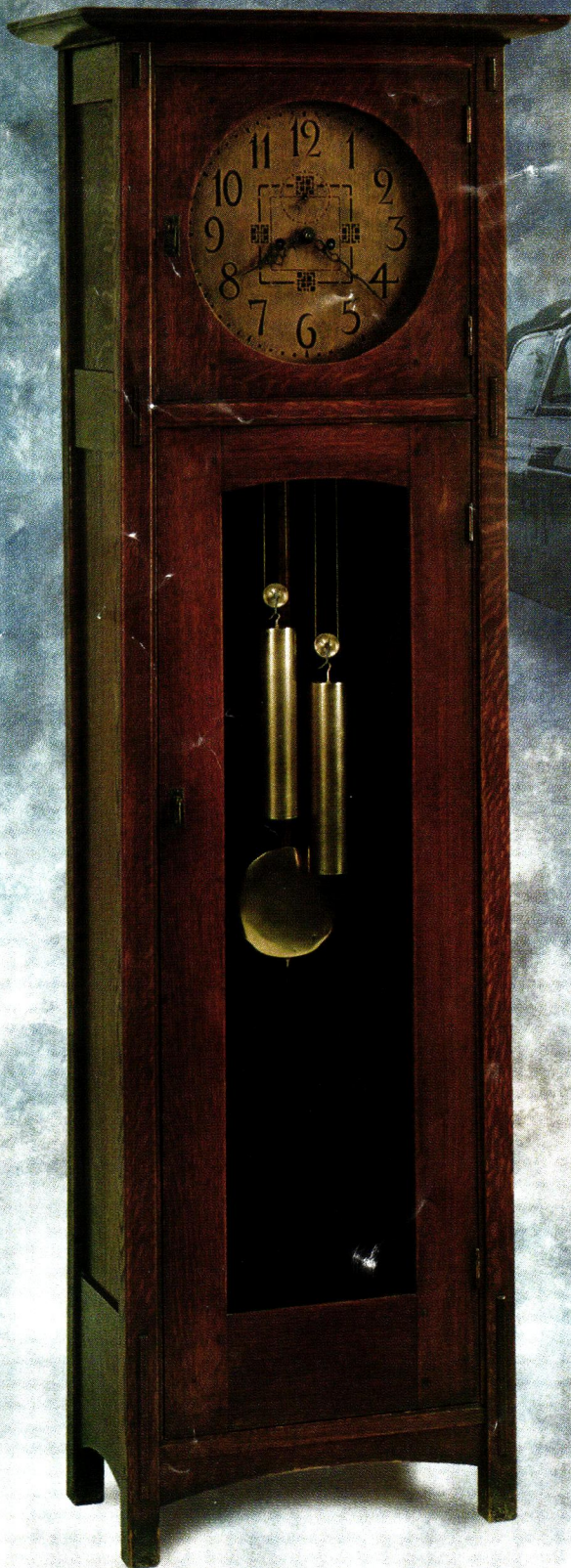
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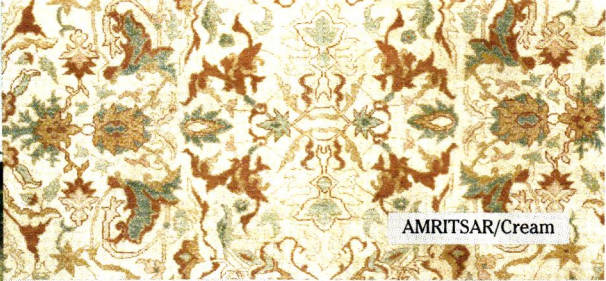
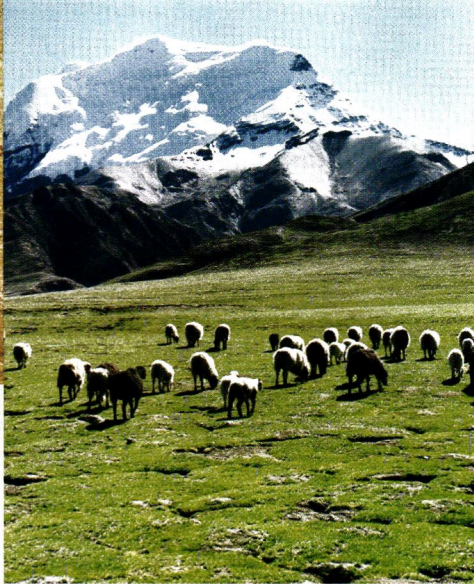
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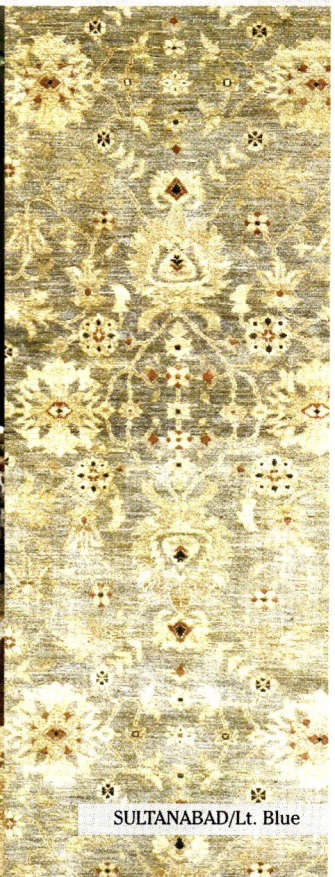
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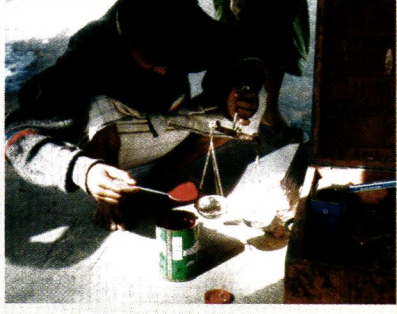
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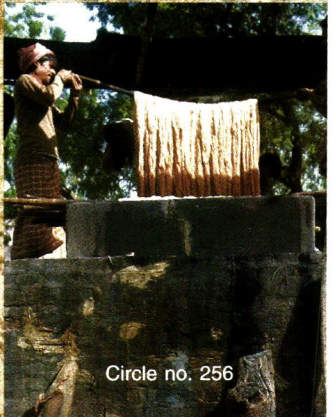
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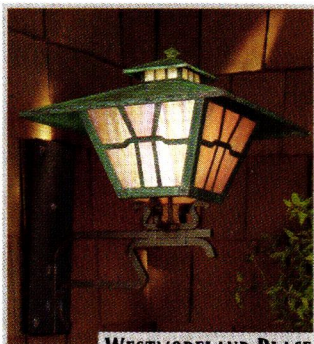
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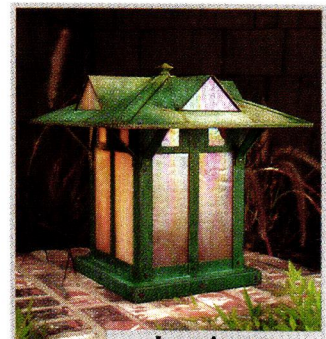
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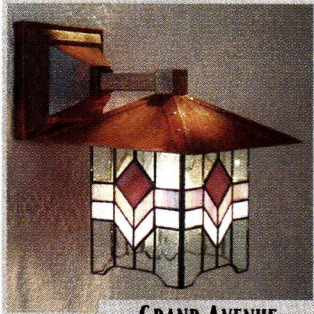
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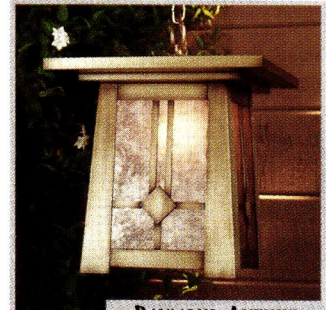
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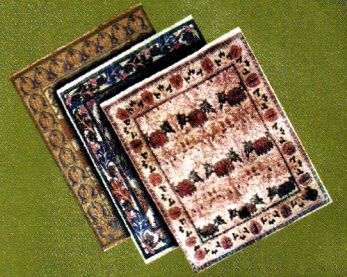
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*The J. Harper Poor Cottage
in East Hampton has a
welcoming spirit of comfort.
Cover photograph by
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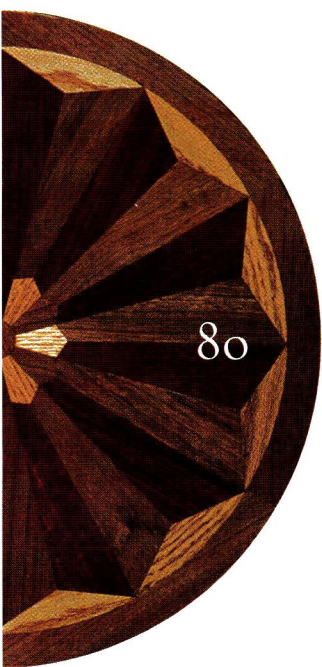
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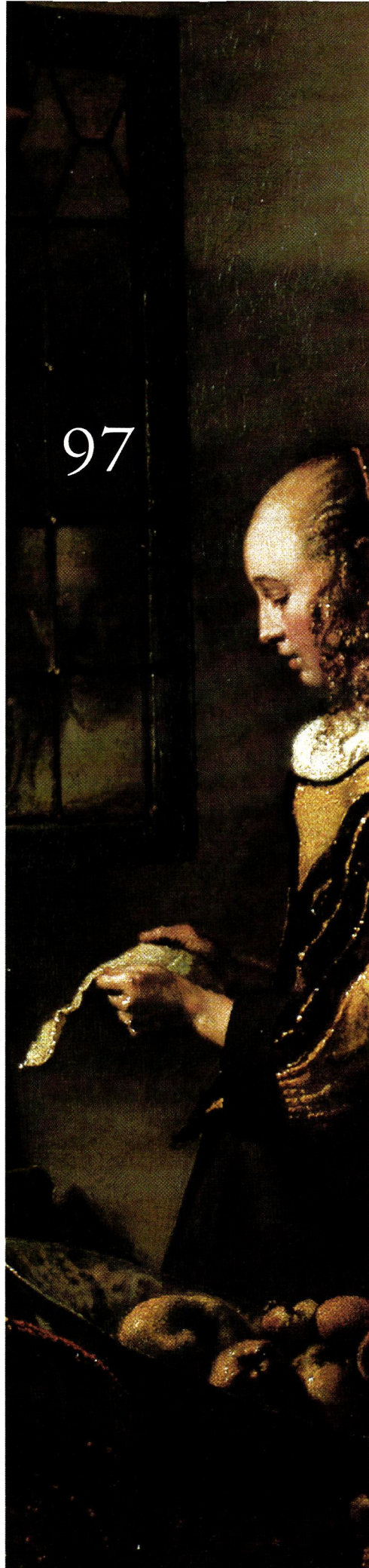


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EXQUISITELY DETAILED ORNAMENT. . . " *Petitsin* " by J.P.WEAVER



ABOVE: Six courses of ornament decorate this tub enclosure in the style of a French antique bath cabinet. The BASKET is RMF 2095: 13"W x 8-1/2"H. The ornament used here ran under \$850 and was installed in less than three hours. The same combination is also perfect for a fireplace, over-drape cornice or a stove hood: *A Timeless Classic*. 11/01. PHOTOGRAPHY BY ADAM KAST

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RIGHT: RMF 2095 (BASKET) 13"W x 8-1/2"H x 1"D
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Oh Simple Gifts

I HAVE BEEN HAPHAZARD about keeping a diary. The family photo albums are not up to date. And I wake up at 3 AM sure I can hear the deafening rumble of life's swift current, the boys growing toward their separate lives. Too fast! no record! Yet my life has been chronicled, with concise regularity, in these editors' pages: two decades of *Old-House Journal*, and six years of *Old-House Interiors*. Reading these brief missives, I relive renovation and divorce, partnerships and child-birth, project launches and friendship. It seems I have kept a diary of sorts after all. Some editors write about trade shows or the "magic of the holiday season." But, being both proprietor and editor, I haven't been able to keep myself off this page. My feelings about the magazine are personal. Thus, over the years, readers have had to put up with my stories of plumbing catastrophe and swing sets taking priority over gutters. ■ The interface between the personal and professional extends to my home, it being the result of a major restoration effort. There I watch the battle between aesthetics [my professional self has a high degree of sensitivity to such things as color and clutter] and, say, piles of laundry. I haven't ordered fabric for curtains because the living room is still so full of plastic toys. It is an integrated life I lead, I suppose, my house-obsession served at home and at work. (I do find escape in the proximity of the Atlantic, and the occasional ski-condo rental.) ■ When I invite colleagues home, the line between private and public further blurs. Brian comes to mind; ironically, he has softened my masculine house with his gifts of vintage textiles. It's because of old houses that I've been privileged to meet astonishing people I'd never have met otherwise. The sense of friendship extends to readers, with whom my relationship is distant and anonymous, yet strangely intimate. I can't know everybody. But sometimes an e-mail gets through, or I meet you at a seminar. So often I feel kinship.




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editor-in-chief

Patricia Poore

art director

Inga Soderberg

senior editor

Mary Ellen Polson

production manager

Sharlene Gomes

contributing editors

Regina Cole BOSTON

Brian D. Coleman SEATTLE

Elmo Baca SANTA FE

contributing writers

Lynn Elliott VISITS

Vicki Johnson GARDENS

Susan Mooring Hollis DESIGN

customer service

Karen Taormina

E-MAIL: ktaormina@oldhouseinteriors.com

editorial intern

Emily Coit

office manager

Joanne Christopher

national sales manager

Becky Bernie

E-MAIL: bbernie@oldhouseinteriors.com

sales associate

Cynthia Perry

E-MAIL: cperry@oldhouseinteriors.com

new york sales manager

George F. Penz

INTERACTIVE COMMUNICATIONS GROUP, INC.

18 DREXEL COURT; NEW CITY, NY 10956

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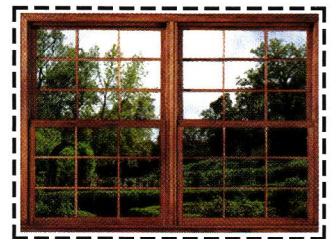
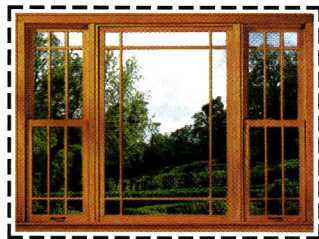
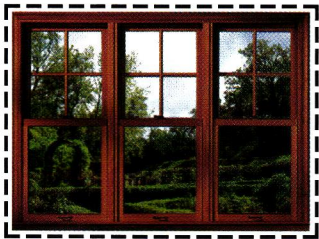
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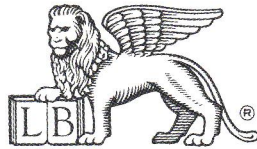


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LETTERS *from readers*

FANTASIES

WHERE DO YOU FIND this stuff—a couple rebuilding that Shingle mansion on an island off the coast of Maine, or the lady who had her husband build her a fantasy cottage that showed up in one of her paintings? I love that this kind of romantic craziness still goes on. The Victorians would be proud. [See “Kraggsyde” and “The Cottage from a Canvas Fantasy,” both in the September 2001 issue.]

—CEDRIC HUNT
San Francisco, Calif.

FOUND THE COLOR!

WE WERE SO INSPIRED by Patricia Poore’s article on exterior color that we hopped into the car and drove directly to Boscobel to see if the photograph was true to life. It was! [See “Color in Context,” July 2001.] After two years of agonizing, we’ve found the perfect color for our historic house, also on the Hudson River.

—CHERYL BENKEN
Kingston, New York

REAL OLD HOUSES

THE LADY FROM White River Junction is not the only one with a pre-1850 home. [“Letters,” July 2001] Mine, on the other side of Vermont, was built in the 1790s. I too have noticed that your focus seems to be about more modern houses, and I’d love to read more about the post-Revolutionary time.

—CONNIE FERGUSON
Dorset, Vermont

MY VOTE IS WITH Nancy Britain of White River Junction. The majority

of your house-owning subscribers may own houses built between 1865 and 1930, but darn few, I’d warrant, live in mansions on the order of those featured in your magazine. While I enjoy seeing them occasionally, I would like to see more diversity. Frankly, I am Arts-and-Crafted to death.

We own a farmhouse dated 1820, and classified as Federal. Since we are in rural Vermont, it is much simpler that the grand houses of Boston, New

York, or Philadelphia. Information regarding the simple forms of rural architecture, color schemes, and furnishings are difficult to find.

—BETSEY CHANDLER
Hubbardton, Vermont

In our next issue, look for a ca.-1650 house in Ipswich, Mass.—the eds.

LIFE AT BARNACLE

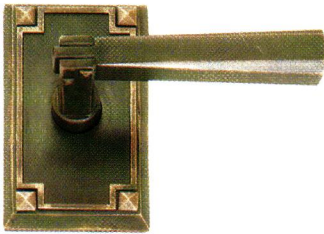
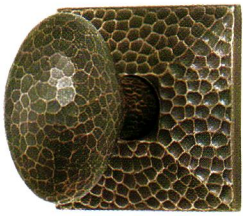
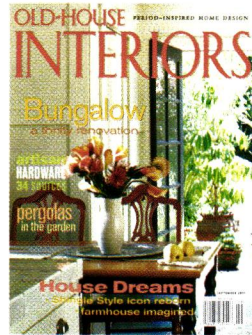
A RELATIVE SENT ME the July 2001 issue, and I was pleased to read your article about The Barnacle in Coconut Grove, Florida. For the first 25 years of my life, I lived in this house, built by my grandfather and in which my father, Wirth Munroe, was born and died. You did a nice job of capturing the feeling of my childhood home.

—CHARLES POORE MUNROE
Balsam, North Carolina

IS THE IVY REAL?

I AM INTRIGUED by the delightful use of ivy as a window treatment [Weekend Houses, p. 92, July 2001]. But being a gardener, I’m sure this must be silk—ivy is too temperamental for me.

—JANE L. VERLANDER
Lookout Mountain, Tenn.



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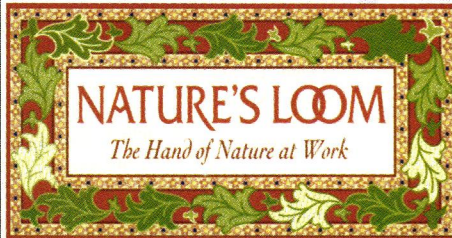
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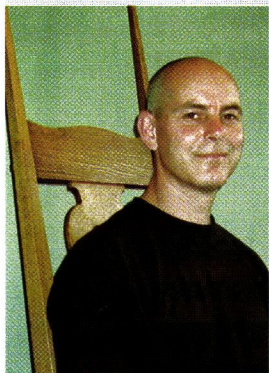
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news & VIEWS

MARK GOLDING Ever had a desire for a silver-plated Christopher Dresser teapot? How about one of Voysey's high-backed, rectilinear chairs that still looks modern 100 years later? Perhaps you just need a dozen Morris & Co. tiles to finish your fireplace.

Even if originals are out of reach, you can get these as reproductions from Mark Golding, owner of **THE ARTS AND CRAFTS HOME** in Brighton, England. About three years ago, the antiques dealer began offering high-end reproductions of well-known designs he had had in his shop. Golding now carries a mix of antiques—I picked up an original Morris Sussex chair on a recent visit—and fine reproductions. And, although



a visit to Golding's shop is well worth the trip, you don't have to go to England. You can visit Mark's shop on-line at achome.co.uk. Or call 011-44-1273-600073. There's also a newsletter to keep you up to date on Arts and Crafts-related events in the United Kingdom. —BRIAN D. COLEMAN



All available today as Arts and Crafts reproductions: the George Walton sofa, Voysey oak table, De Morgan art tile.



Dorothy Liebes. The collection is especially strong in 19th-century upholstery and dress fabrics, which were often freely interchanged, notes curator Nancy Packer. Other treasures include more than 300 century-old hand-printing blocks from Liberty of London, color forecasting cards from the 1930s, and jacquard patterns designed by students in the early 1900s (some look distinctly modern). Open to the public weekdays, "Oddities" runs through Dec. 9. Call (215) 951-2860.

—MARY ELLEN POLSON

Beautiful 'Oddities'

A sprawling 1955 Hollywood Ranch in suburban Philadelphia might seem like an odd place for Coptic textiles and plaids from the 1850s to commingle. Then again, the collection at the Design Center at Philadelphia University has been evolving since the school's late-19th-century origins as a trade school for textile design. From psychedelic '60s fabrics by Dash and Dash to

a display case of 16 types of silk cocoon stashed in the kitchen, it's the perfect spot for "Oddities," an eclectic show curated by fashion guru Todd Oldham.

The show is the brainchild of Hilary Jay, the center's energetic, newly appointed director, who wants to increase the public's accessibility to the collection. "I see design as a fundamental human activity that

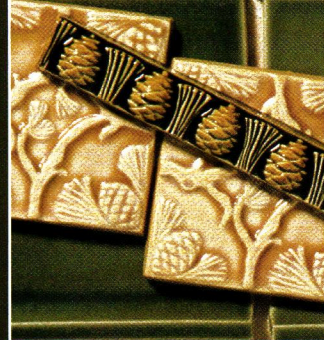
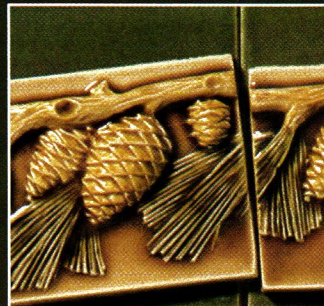
affects everything we do, from our political system to the tires we drive on," says Jay. "We know design when it goes bad—I'd like for people to see it when it goes right."

The center houses some 200,000 individual textiles—everything from printed cotton dress goods from the 1830s to the Bauhaus-inspired woven textiles of

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- Atlanta, GA**
Renaissance Tile & Bath
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- Des Moines, IA**
RBC Tile & Stone
515-224-1200
- Boise, ID**
Snake River Stone & Tile
208-345-6528
- Chicago, IL**
Hispanic Designe
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- Highland Park, IL**
Materials Marketing
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- Chicago, IL**
Materials Marketing
312-226-0222
- Overland Park, KS**
International Materials
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- Louisville, KY**
Unique Tile
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- Marrero, LA**
Ambiance Gallery
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- Bangor, ME**
Keniston's Tile Bangor
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- Boston, MA**
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- Watertown, MA**
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Namesake Wallpaper

Art Movement wallpaper is hotter than ever, especially in England. So it was with more than a little surprise that I uncurled several rolls of crumbling, never-used, late-19th century wallpaper at a London flea market. The red was a startlingly bright crushed raspberry, unlike anything I've seen before. The pattern is very suggestive of Morris's work. John Burrows agreed, and is now reproducing the paper (in document and period colorways). He even named it after me! "Coleman Bower" can be ordered by calling J.R. Burrows, (800) 347-1795, burrows.com. —BRIAN D. COLEMAN



Plumbing and Psychosis

As I lie on the stiff, papered table
My doctor asks, "How is your kitchen
Coming along?" "Horrible," I reply
"Our plumber never came back
To install the sink." He purses his lips
Suggests I start Prozac.

I think about this and wonder
How Prozac will summon the plumber.
Had I added that none
Of the appliances or cabinetry
Were installed, because we don't have a floor
Would he have prescribed Lithium?

... Suddenly it all makes sense.

All contractors, plumbers and
Electricians are on Prozac. They don't return
Phone calls because they are wrapped
In a haze of indifference. They hit erase
On their answering machines as though
It were a snooze button and roll over

For another ten, maybe twenty minutes.
They bounce from month to month
Like astronauts walking through space,
No longer confined by customers, time,
Or appointments.
My doctor thumps my stomach and asks,

"And what about your living room?"
"I'll take the Prozac," I tell him.

—DONNA REIS, WARWICK, NEW YORK

A&C in Newport

Richard Guy Wilson headlines a list of speakers who will discuss "The Arts and Crafts Movement Reexamined" at Salve Regina University in Newport, Rhode Island, Sept. 27–29. Contact (800) 351-0863 or e-mail historic@salve.edu



OPEN HOUSE You almost expect Aunt Em to greet you at the door. The 1892 home where Judy Garland spent her first four years is just a simple white clapboard farmhouse, but you can still see the staircase landing where "Baby Gumm" and her sisters performed while their mother played piano in the parlor. Restored at a cost of \$225,000 in 1996, the Judy Garland Birthplace looks much as it did when the future star of *The Wizard of Oz* lived here before heading west to California in 1926. Lacking period photographs of the interior, conservators pieced together a restoration portrait from interviews with a man who had been hired to mow the Gumm lawn as a boy, a local woman who had attended birthday parties there, and a babysitter who had watched the Gumm sisters while their parents worked at a local theater. Visitors can also stroll the adjacent garden of 50 Judy Garland rosebushes, nearly half of which the museum devotedly replaces after every Minnesota winter. The house is open daily for tours from mid-May through mid-October and by appointment the rest of the year (800-664-JUDY, judygarlandmuseum.com). —EMILY COIT

Fall in Charleston

What better way to spend a fall afternoon than touring historic houses in Charleston? Tours are offered in more than a dozen neighborhoods crisscrossing the historic peninsula between the Ashley and Cooper Rivers through Oct. 27. Contact the Preservation Society of Charleston,

(800) 968-8175, preservationociety.org.

Bungalow Art

Visit vintage bungalows of the '20s and '30s and revel in Arts and Crafts plein air paintings Oct. 13 and 14 in Santa Ana, California. Contact the Wilshire Square Neighborhood Association, (713) 953-1876.



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A Touch of the Tropics

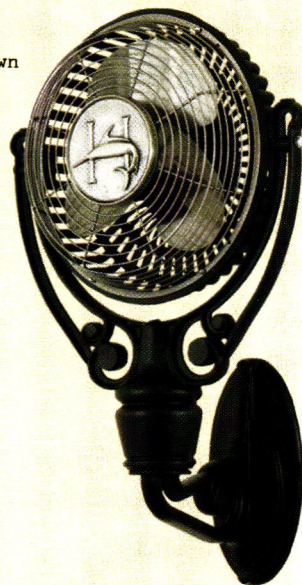
The Old Havana Fan by Fanimation, inspired by Ernest Hemingway, makes a statement about boundary-free living and the power of an adventuresome spirit. The magic and mystique of Havana is captured in this exotic fan, offering timeless beauty and enduring romance. Choose from wall, pedestal, ceiling and floor/desk units in a variety of optional custom accessory kits, including finishes in polished brass, pewter and antique copper and a choice of two custom carved columns. Grace your home with The Old Havana Fan...and put a little adventure into your life.



CEILING UNIT
Motor Assembly (FPH21OBL) shown with Ceiling Unit (FPH81BL) and Antique Copper Custom Accessory Kit (FPH30AC)

WALL UNIT

Motor Assembly (FPH21OBL) shown with Wall Unit (FPH61BL) and Pewter Custom Accessory Kit (FPH30PW)



PEDESTAL UNIT

Motor Assembly (FPH21OBL) shown with Pedestal Unit (FPH21BL) and Antique Copper Custom Accessory Unit (FPH30AC) and Custom Carved Post (FPH70CP)



FLOOR/DESK UNIT

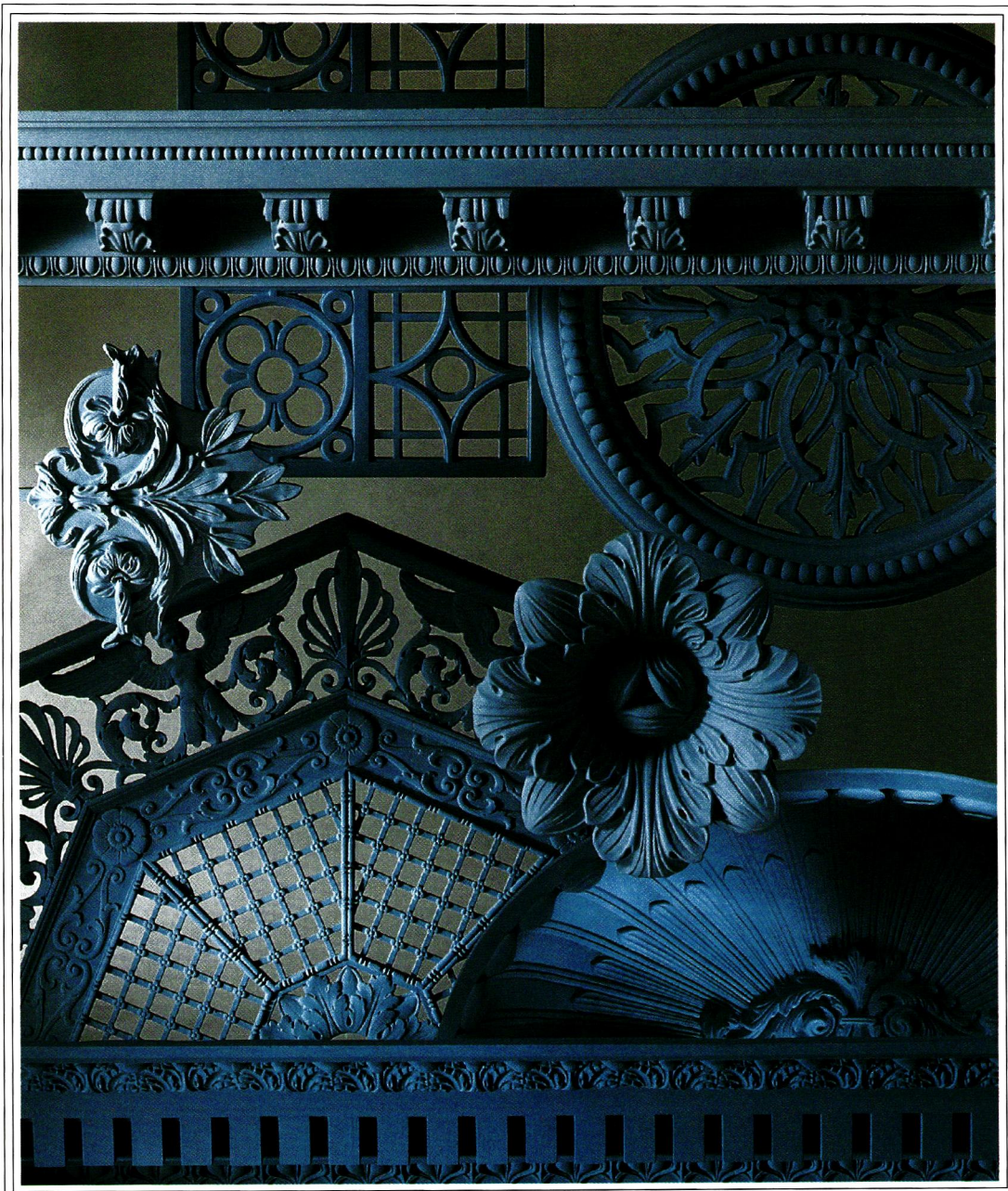
Motor Assembly (FPH21OBL) shown with Floor/Desk Unit (FPH41BL) and Polished Brass Custom Accessory Kit (FPH50PB)



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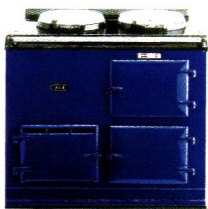
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Circle no. 245

When choosing a stove, we recommend the most sophisticated tool available.

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Announcing a better way to choose a stove.



For most people, choosing a stove means looking at a stove. Sure, they may twirl a knob here or open a door there, but they understand that food

Whether you choose a 4 or 2 oven model, your AGA will hold a 28-pound turkey — and all the trimmings — in each oven. cooked on one stove tastes about the same as food cooked on another. And when it comes to most stoves, they're right.

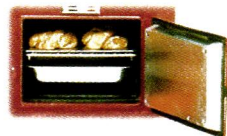
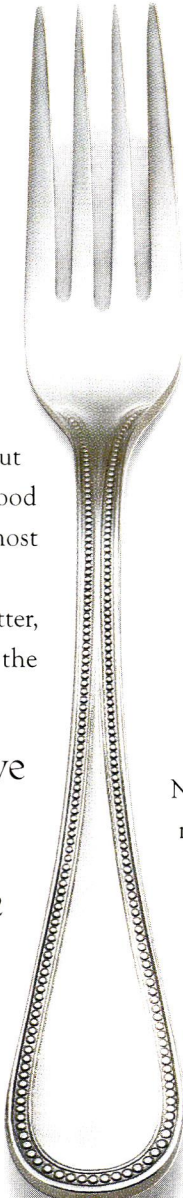
But one stove can actually make food taste better, a stove that looks — and cooks — like no other: the remarkable AGA Cooker.

The first and only stove designed by a blind physicist.



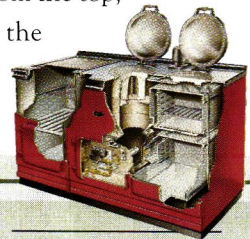
Designed in 1922 by Dr. Gustaf Dalen, a Nobel-prize-winning Swedish physicist, the AGA cooks with radiant heat (the same heat you feel from a campfire).

Somehow, it seems fitting that a scientist who lost one of his senses should bequeath such a rewarding gift to another — taste. Now you can find out for yourself why Dr. Dalen's design has delighted food lovers for over 75 years.



Unlike ordinary stoves that use superheated air to cook (and dry out) food, the AGA radiates

constant, even heat from the top, bottom and sides of the oven to cook food quickly yet gently.



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Model shown includes optional stainless steel panel and handle.

Circle no. 222



FURNISHINGS

by Mary Ellen Polson



♦ A Golden Ring ♦

Lords a leapin'! Deck your holiday halls with ornaments for all 12 days of Christmas. Made of resin, they measure between 5 1/4" to 7 1/2" in height and sell for about \$8 each. From Midwest of Cannon Falls, (800) 776-2075, midwestofcannonfalls.com.

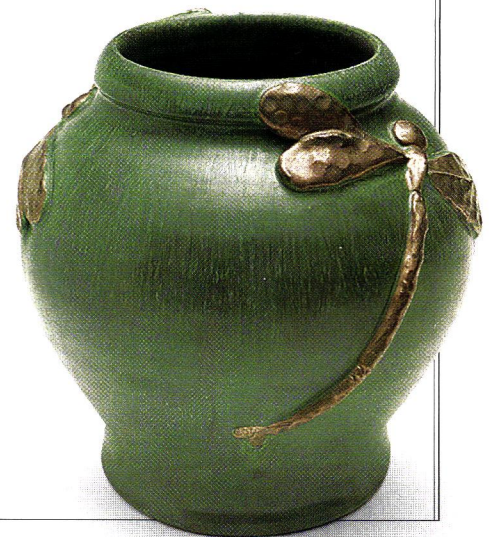


◀ Thomas Day Secretary

Thomas Day, a free-born African-American, designed the Holmes Secretary in the mid-19th century. In mahogany with flame veneer, the 91" tall secretary sports claw feet and two types of pilasters. It's about \$8,000. Contact Craftique, (919) 563-1212, craftiquefurn.com.

Dragonfly Home ▶

If green is an Arts and Crafts color, the vases of Ephraim Faience Pottery have it in spades. The Copper Dragonfly vase is 5 1/2" tall and retails for \$118. Contact (888) 704-7687, ephraimpottery.com.





Crewel Duvet

Inspired by the crewel coverlets of the 18th century, the Edelweiss Duvet Cover is hand-stitched in jewel-like colors. The full/queen is \$430, and shams are available for \$50 (standard) and \$55 (Euro). Contact Pine Cone Hill, (413) 496-9700, pineconehill.com.

Best of the Past

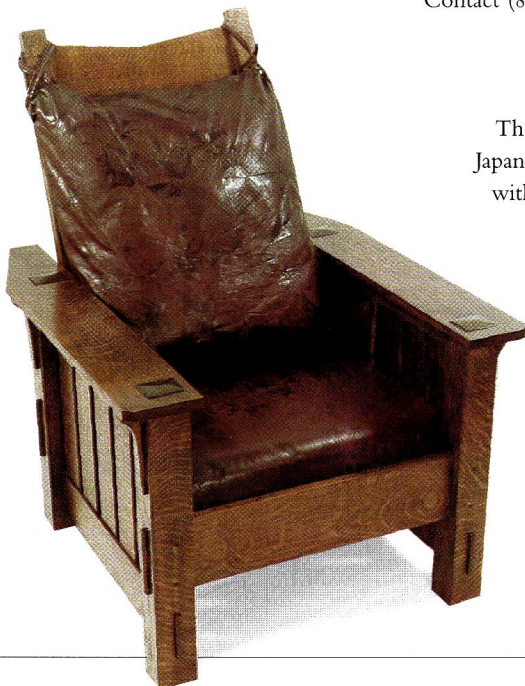
From an Eastlake push plate to a dog-face bin pull, House of Antique Hardware offers original and reproduction hardware from the 1860s to the 1930s. Reproduction locksets range from about \$25 to \$150. Contact (888) 223-2545, antiquehardwarestore.com.

A Light Touch

The Aurora table lamp will lend a touch of Japanese repose to any decor. Made of cherry with walnut accents and mica shades, it sells for \$317. Contact Cherry Tree Design, (800) 634-3268, cherrytreedesign.com.

Arts and Crafts Spirit

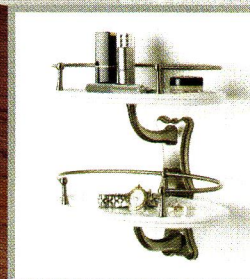
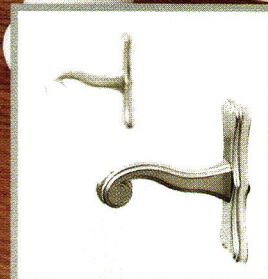
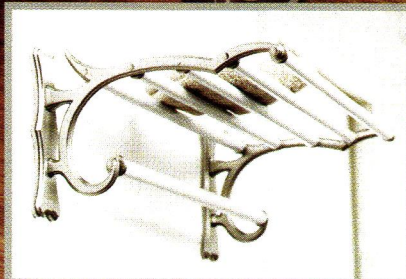
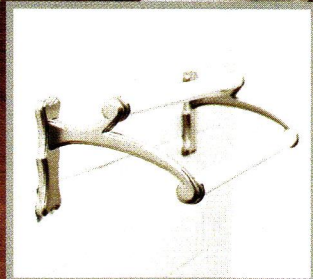
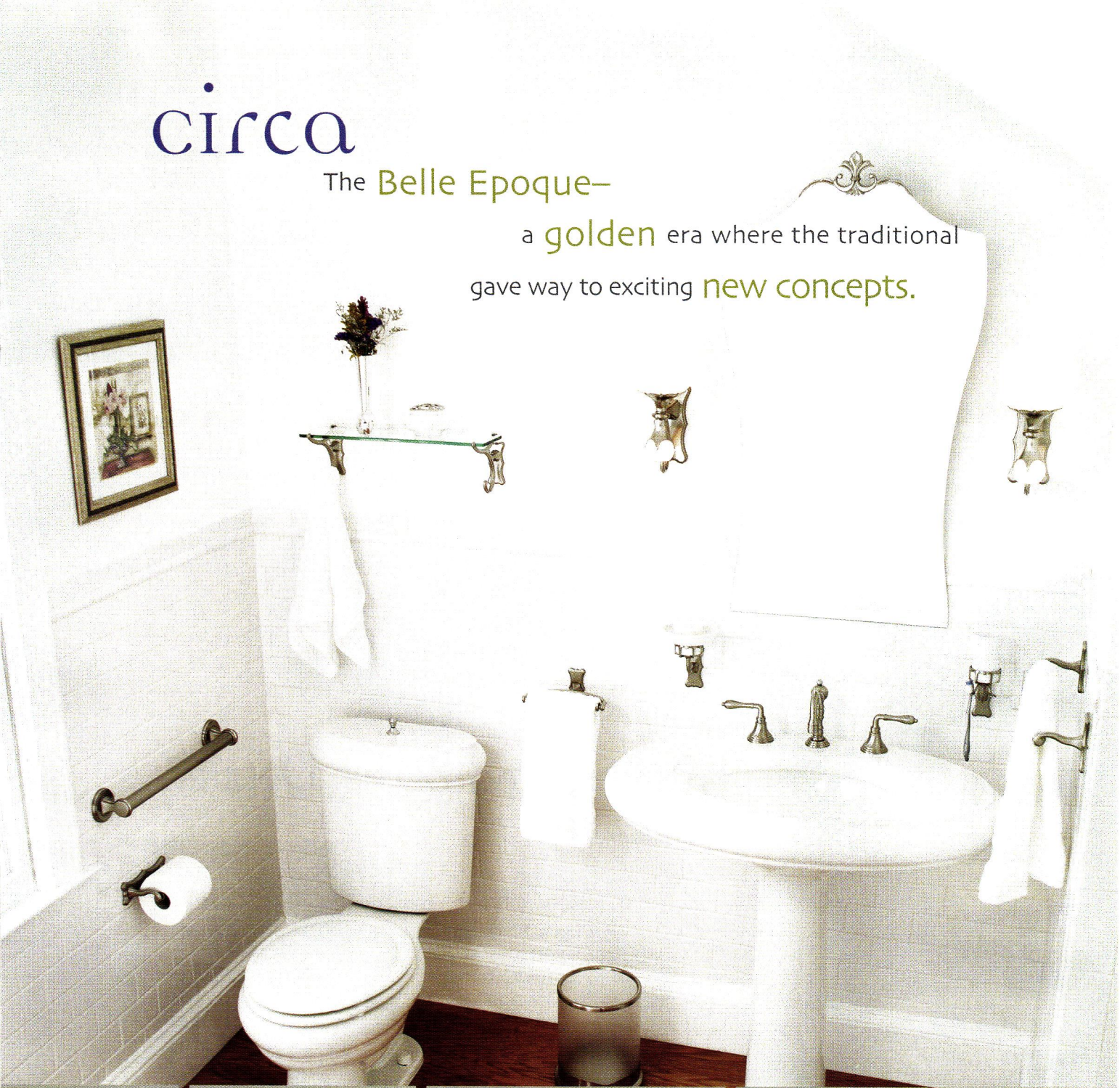
Bonita and Paul Varney make original furniture in the style of Stickley, Roycroft, and Limbert. Morris chairs, like the one shown here, begin at about \$900. Contact Black River Mission, (607) 286-7641, blackrivermission.com.



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in the Rainbow

add vibrant colors to your kitchen cabinets with these delightful hand-painted ceramic knobs. Other styles in the line include glass, wooden, and buffalo bone knobs. The knobs retail for \$4.99 each. Contact Antique Reproductions, (877) 508-2897, antiquereproductioninc.com.



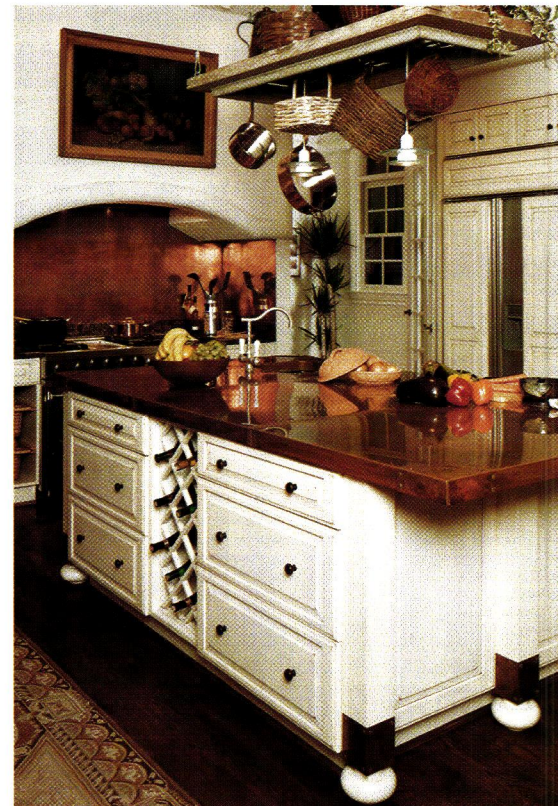
The Bronze Age

From architectural hardware to bath fittings, Rocky Mountain Hardware's true specialty is bronze. The above-counter Cirque basin lists for about \$1,825. Contact (888) 788-2013, rockymountainhardware.com.

Kitchens and Baths: Details

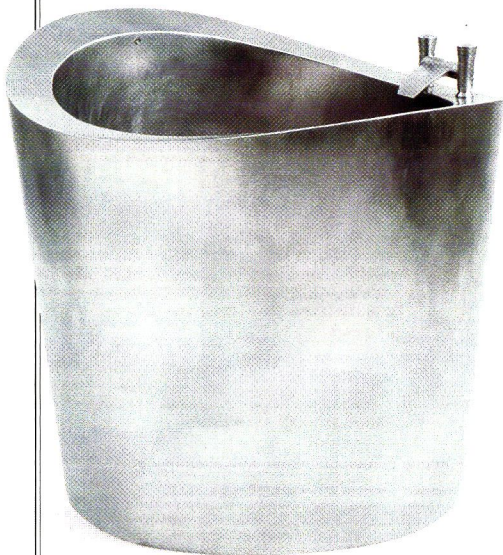
Island Style

A copper-topped island is the showpiece of this kitchen from Crystal Cabinet Works. The Country Classic moulded-panel doors and drawers are finished in Signature Bisque, highlighted in Van Dyke Brown. Contact Crystal Cabinet Works, (763) 389-4187.



Splendid Soaker

Sink into splendid isolation in the Japanese Soaking Bath. The elliptical, stainless-steel tub stands 34" high and measures 42" in diameter. Hand-crafted with visible seams, the tub retails for \$6,100. Contact Diamond Spas, (800) 951-SPAS, diamondspas.com.



Tucked Away

Tuck bundles of rolled hand towels in this handy caddy. Part of a line of versatile bath fixtures from St. Thomas Creations, it's \$125 in black, and \$150 in other finishes. Contact (619) 336-3980, stthomascreations.com.



Rays of Gold

Add a burst of sunshine to your bath with the Sunburst mirror. It's one of dozens of decorator items you can browse on line from Lewis Mittman. Sold through the trade only; contact (212) 888-5580, lewismittman.com.

Sleek and Stylish

The Seabury widespread lav set combines Victorian good looks with 21st-century technology. The set comes in chrome, nickel, and brass finishes, priced from \$295 to \$410. Contact Grohe, (630) 582-7711, groheamerica.com.



Copper Gold

Hand-forged from reclaimed copper, the Pinecone basin is a functional work of art. The seamless above-counter design measures 15" in diameter and 6 1/2" deep. It lists for \$900 from Susan Hebert Imports, (503) 248-1111, ecobre.com.

Delft Blue

True Delft, handcrafted in Vermeer's hometown. Small Flower tile in blue and white retails for \$38.30; Children Playing tile is \$39.25. Also in polychrome, priced \$46-\$54 each. Tile Showcase, (617) 926-1100, tileshowcase.com.



FURNISHINGS



• To the Hounds

Inspired by a mural in a Tudor house, Sarah Gayle Carter created Hound and Hare in rich mint green, chocolate brown, and berry red. Sold through designers, the custom, 6' x 9' hand-tufted rug retails for \$5,562. Contact (804) 648-7877, sarahgaylecarter.com.

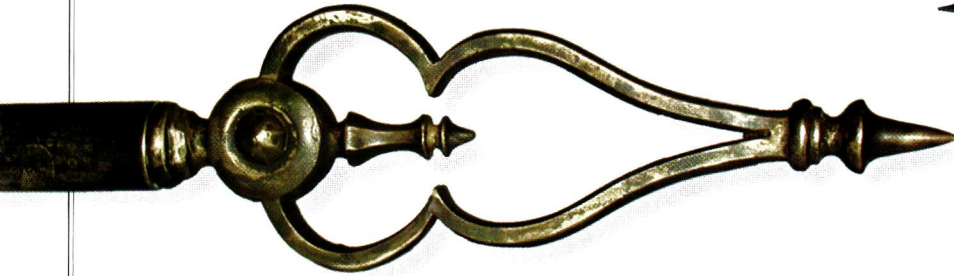
Dungeons and Dragons •

Conjuring images of medieval castles, the Bancroft is a faithful reproduction of a Minneapolis antique shop find. Finished in antique iron, the mica shade measures 22 1/2" across. The chandelier retails for \$1,388. Contact Rejuvenation, (888) 343-8548, rejuvenation.com.



• Medieval Moresque

Allure's custom die-cast curtain finial would look right at home in a Tudor Revival setting. The Arabesque is plated brass with a bronze antique patina and fits a 1" rod. Sold through designers, a pair of finials retails for about \$380. Contact Quinton Design, (888) 866-9766.



Tudor Revival

• Tudor Perfection

Chesney's "bespoke" collection of limestone mantels revisits design motifs from Jacobean to Voysey. The Stead Tudor mantel, with its perfect Tudor arch, is sold through designers for \$4,915. Contact (866) 840-0609, chesneys-usa.com.

Medieval Hinges •

The origins of these hinges are steeped in the Middle Ages. The smaller rat-tail hinge (\$50 per pair) has a decorative leaf. The 11 1/2"-long Ram's-horn hinge (\$165 per pair with mounting hardware) is shaped hot at the forge. From Woodbury Blacksmith & Forge, (203) 263-5737.





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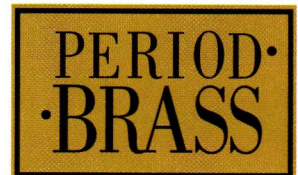
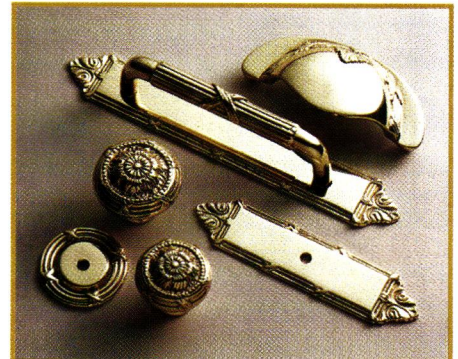
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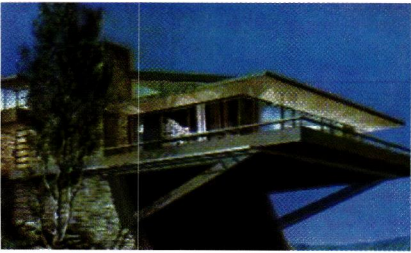
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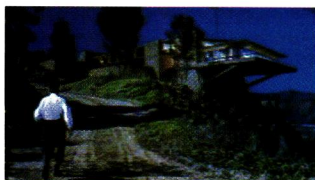
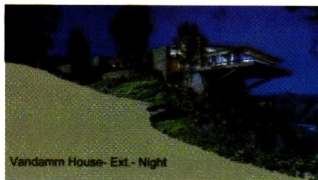


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How Alfred Hitchcock and Metro—Goldwyn—Mayer put a Modern house on Mount Rushmore in spite of common sense, Frank Lloyd Wright, and the U.S. Government.



North by Northwest

BY SANDY McLENDON

I GUESS IT'S ONLY NATURAL. Since I'm known as a modernism buff, Frank Lloyd Wright fan, movie freak, and Hitchcock addict, I hear the questions all the time: Where is the house? Was it based on a real FLW design? Is it on top of Mount Rushmore? Can I visit it? The simple answers are noplacé, no, no, and no. But the house in *North by Northwest* has a history just as fascinating as any "real" dwelling ever built, as you're about to find out. The truth about the Vandamm house is that it was not a real structure, and it was not designed by Frank Lloyd Wright.

To understand how the Vandamm house came into "existence," you have to understand the main point of *North by Northwest*. The complexities of the famous plot aside, it is about a man who is surrounded by the trappings of wealth, power and prestige—none of which are of any use to him whatever in his incredible adventure. The movie's hero, Roger Thornhill, is a Madison Avenue ad man who is abducted when he is mistaken for a spy. He's kidnapped from the least likely place on the planet—right out from under the Everett Shinn murals in the Oak Bar of the Plaza Hotel. Having made the point that even the safety of the most famous hotel in New York was useless to his film's hero, Hitchcock went on to sur-

round Roger Thornhill with example after example of late-1950s luxury, and kept hammering the point that none of it did Thornhill any good. The assassins take Thornhill to the Phipps Estate on Long Island in a Cadillac limousine. He's nearly killed later in a Mercedes roadster. He escapes back to the Plaza, then to the new United Nations Building. His adventures take him to Chicago via the Twentieth Century Limited, where he meets a female spy who possesses a Bergdorf Goodman wardrobe, a ruby necklace from Van Cleef & Arpels, and a new 1958 Lincoln Continental Mark III convertible. From there, Thornhill's adventures culminate in a visit to Mount Rushmore, where he finds the mastermind behind the assassins in a luxurious Modernist eyrie built almost on top of the monument.

Hitchcock had two basic reasons for all this luxe. First was the movie's theme of isolation amidst luxury, of course. But there was another reason: *North by Northwest* was designed from its inception as a very, very commercial movie. Hitchcock knew the mass audience responded very well to being shown things and places they couldn't really afford, as long as they were presented in a way that paid that audience the compliment of saying, "of course, you know all about this." [continued on page 34]

This is the first publication in print of Mr. McLendon's essay, posted on his website: jetsetmodern.com Check it out.



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This presented a challenge for Hitchcock—one that, by all accounts, he had a great deal of fun meeting. He was faced with having to find places and things that were universally recognized as belonging to the rich and powerful; that mass audience being targeted by MGM could not be relied on to get the point of discreet luxury. For Hitchcock, this meant pleasurable tasks like personally selecting Eva Marie Saint's wardrobe at Bergdorf's—and making sure a Bergdorf label showed in one shot. It meant getting the cooperation of the Plaza and the equally famous Ambassador East in Chicago. And it meant coming up with a house for Vandamm. Almost alone among the trappings chosen for *North by Northwest*, the Vandamm house was a problem—or, rather, multiple problems. First was that it had to fulfill the recognition requirement; the house had to reek of sophistication and luxury. Second, it almost had to be a Modernist house; the rocky hills of South Dakota didn't lend themselves to traditional architecture. And third, it had to be a Modernist house that was obviously in the same class of expensive good taste as the Plaza and the ruby necklace

and the Lincoln and the Twentieth Century Limited. Hitchcock knew that there was only one way to fill these requirements: a Frank Lloyd Wright house. He ran into trouble almost immediately.

IN 1958, when *North by Northwest* was in production, Frank Lloyd Wright was the most famous Modernist architect in the world. His magnum opus, "Fallingwater," was conceivably the most famous house anywhere. His renown in the Fifties was such that mass-market magazines like *House Beautiful* and *House & Garden* devoted entire issues to his work. If Hitchcock could put a Wright house in his movie, that mass audience was going to get the point right away. Wright was absolutely the man to fill the bill Hitchcock needed filled, but there were some snags along the way.

The biggest was that Frank Lloyd Wright was expensive, even by Hollywood standards. Wright had been approached by Warner Bros. in 1949, for *The Fountainhead*; that story of a Modernist architect cried out for Wright-designed sets. Wright was perfectly agreeable to



IT'S NOT EASY BEING BEAUTIFUL.

doing the job, but talks broke down when he set his fee. He asked for a fee of ten percent, the standard architect's fee he asked for any design. The Warner people told him that a fee of ten percent of the set budget was high by their standards, but that they'd meet it . . . whereupon Wright coolly informed them that he'd meant ten percent of the *movie's* budget. End of discussions. *The Fountainhead* ended up with sets by Edwin Carrere. Wright never designed for any Hollywood movie.

Taking a page from Warner's book, Hitchcock seized upon the idea of having MGM staff design a house in Wright's manner. It was a sensible idea; Wright used materials and themes in his designs that could be conveniently appropriated. All those magazine articles had already conditioned the audience to know that those materials and themes meant "Frank Lloyd Wright" and nobody else. Hitchcock would get the look and the recognition—without the expense.

Designing the house was one thing, building it would be quite another. Despite the plausibility of *North by Northwest's* plot, its final sequences atop Mount Rush-

more contained a major untruth. Far from being an area where a spy could build a mountaintop mansion, the top of the monument was considered so ecologically fragile that MGM researchers had to have special permits and U.S. Park Service escorts to visit.

Building anything up there was absolutely out of the question. The research team photographed and measured, and came back with a plan. The house would be created entirely in Culver City, where MGM was located. It would consist of a few sections built at full-scale, as movie sets. The exterior shots would depend on special effects. Certain shots would blend the sets together with the special effects, to create the illusion that the house was real.

The set designers on *North by Northwest* were Robert Boyle, William A. Horning, Merrill Pye, Henry Grace, and Frank McKelvey. It has not been possible to sort out house design, but whoever did it did his homework. The final design was of a hilltop house of limestone dressed and laid in the manner made famous by Wright, along with a concrete cantilever under the living room. The

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house was correctly situated just under the top of its hill; Wright was famous for saying, “of the hill, not on top of the hill.” The house’s massing—heavy with limestone in the rear where house met hillside, light with glass and concrete at the free end of the cantilever—was also Wrightian. To the knowing, the design contained one element that would not have been used by Wright: there were steel beams supporting the cantilever. Wright would almost certainly have come up with an unsupported cantilever, as he did at Fallingwater, but very few viewers would know that. It is also possible that the mass audience requirements for *North by Northwest* dictated the use of the beams; Hitchcock may have felt that a true Wright cantilever would distract audiences from the plot, making them wonder what on earth was holding the house up. In any event, the beams also served the plot by giving Cary Grant a way to climb into the house.

The portions of the house that were actually built were the living room, part of the bedroom wing, the carport, and a bit of hillside under the living room where the cantilever beams were. The interiors were masterpieces of deception: nearly nothing was what it appeared. The limestone walls were mostly plaster; real limestone was used in a few places where the camera would be very close. The expanses of window were mostly without glass: glass reflects camera crews and lights. For a few shots where reflections were needed, and could be controlled, glass was used. And in the best tradition of movie-set building, some of the walls were “breakaways”—walls that looked perfectly real and solid, but were capable of being unbolted and taken away to accommodate the bulky

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VistaVision® cameras used in 1958. An enormous black velvet cyclorama surrounded the sets, to give the illusion of a deep South Dakota night. House sequences were deliberately done as nighttime ones; the special effects needed to create the exteriors would be best concealed that way.

The luxurious Modernism of the house extended to its furnishings. The living room set was dressed in the best of 1958's furniture and art, and it makes a very interesting point. The furniture is largely Scandinavian Modern. There is Chinese art, and a Pre-Columbian statue figures prominently in the action. Greek flokati rugs are on the floors. Vandamm's spying is meant to set the nations of the world at war, but it seems they co-exist peacefully enough under his roof!

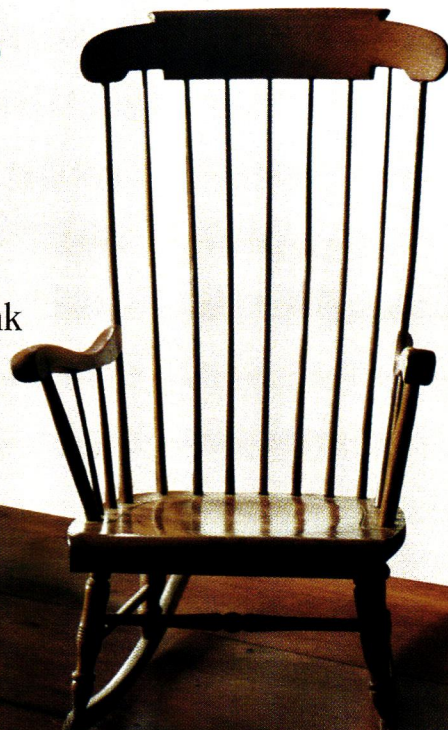
The exterior sequences were done using a pre-digital technique called matting. In matte photography, a real location or set is combined with a painting; the real portion is then made to appear part of a larger area that does not actually exist. A very famous example is when Dorothy and her friends run toward the Emerald City in *The Wizard of Oz*. The foreground with the actors and the deadly field of poppies is a set; the background is a painting.

And there it is: the truth about the Vandamm House. It's not real, and it never was. It's imagination and technology and our dreams, all wrapped up together. It's exactly where we wanted a Hitchcock villain to live. And if it never existed in Rapid City, South Dakota, it is real where it counts—in the minds of the millions who have seen it, and loved it, and coveted it for their own.

And I like to think that Frank Lloyd Wright deserves at least part of the credit for that. ★

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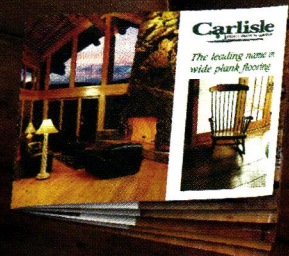
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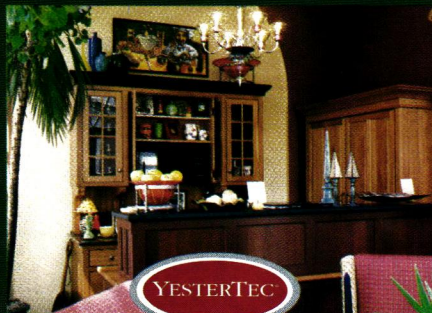
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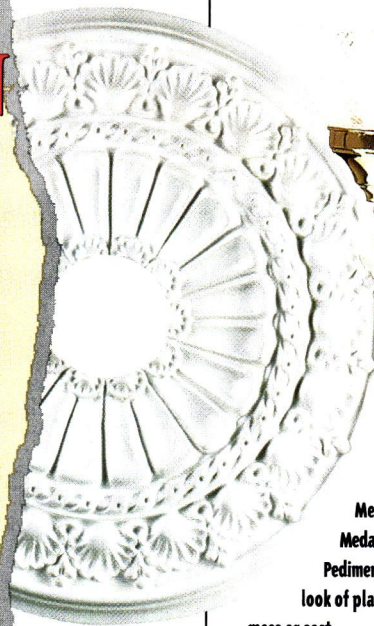
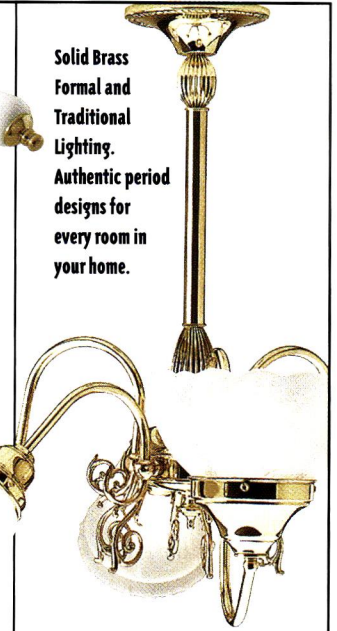
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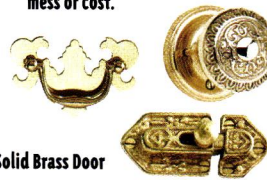
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Furniture of the Jazz Age

BY DAN COOPER



TOP LEFT: A caned bedstead with turned posts is typical of the '20s while a leather sofa from Natuzzi recalls the curves of the '30s (top right). **ABOVE:** A veneered dressing table from 1920s France shows its Art Deco style, while an upholstered hassock of the same vintage anticipates Modernism.

IN THE 20 YEARS after the last piece of Mission Oak clunked off the production line and before the Eameses decreed that we construct our furniture out of plywood and plastic, American furniture paraded through more costume changes than Britney Spears at a *Rolling Stone* cover shoot. Nominally Colonial Revival in flavor, Depression-era furniture, as it has come to be known, could unblinkingly combine elements of pretty much every historic style that preceded it.

In 1929, for example, the Century Furniture Company of Grand Rapids, Michigan, offered furniture in the following styles: Chippendale, Hepplewhite, Greek, Roman, Elizabethan, Spanish, Jacobean, Queen Anne, Empire, all three French Louises, Colonial, and Early American (and that's not the half of it). Or consider Stow-Davis Furniture Company's so-called "Victorian Colonial" office suite, defined in a trade publication

as "neither New York, Pennsylvania, or Louisiana Colonial, but rather the pure Victorian type. Our designers have taken advantage of the latitude offered by the peculiar historical facts pertaining to Colonial styles and have injected ideas of their own."

I'll say. Design-wise, the furniture of the 1920s and '30s owes its mix-and-match styling to the collision of two hugely important trends: the final paroxysms of the Romantic Revival and the awakening of Modernism. Queen Anne, Chippendale, Duncan Phyfe, Hepplewhite, and other late-18th- and early-19th-century furniture designs were gleefully adapted to the twin bedroom suites and overstuffed davenports affordable to middle-class homeowners of the late 1920s.

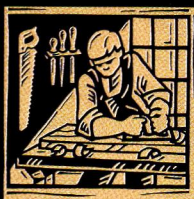
Most case pieces in this "colonial" potpourri were constructed of mahogany or walnut, usually with liberal applications of butt-matched [continued on page 42]

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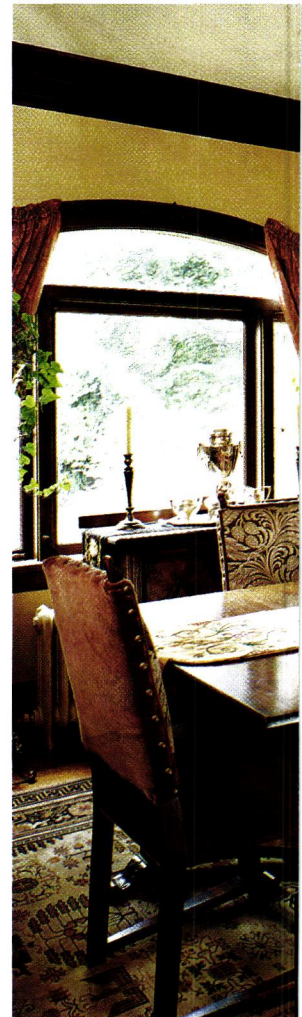
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vener. To further complicate matters, the geometric massings and motifs of the newly popular Art Deco style snuck into the mix to create a hybrid that might best be termed “Chippen-Deco.”

At the same time, styles from much earlier periods came into vogue, and the result was a strange Elizabethan/Jacobean/William-and-Mary mélange known to some as “Jacobethan.” To the untrained eye, these darkly finished pieces appear to be some late permutation of Victorian, but careful examination reveals that they originated during the Depression era. Despite many bulbous turnings and heavy mouldings, Depression-era ornamentation is decidedly 20th century in feel: carvings are shallow and rounded, and instead of raised panels on drawer faces, there are routed grooves that simulate the raised veneer panels found in the last quarter



ABOVE: An English Art Deco secretary with a sunburst motif in exotic veneers. **BELOW:** Contemporary furniture from Thayer-Coggin picks up the exaggerated curves and plush stuffing of the Depression era.



“This particular suite is neither New York, Pennsylvania nor Louisiana Colonial, but rather the pure Victorian type. Our designers have taken advantage of the latitude offered by the peculiar historical facts pertaining to Colonial styles and have injected ideas of their own.”

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of the 19th century. Evidently, Mr. Deco also coupled frequently with Ms. Elizabethan, which resulted in a mixed brood that managed to span two centuries in a kitchen table—or better yet, a bedroom suite.

The aforementioned *L’Art Decoratif*, or Art Deco, was the new, modern style of the period, and its trademark use of geometric shapes and forms was all-pervasive on every household object from toasters to architecture. Art Deco furniture was produced for all purses, and while the more sophisticated purchased ultra-stylish pieces fabricated with exotic species of wood, the average Amer-

ican would typically own more restrained items that merely sported Art Deco ornamentation.

The most prevalent Art Deco variation that appeared during this era has become known as Waterfall furniture. Its distinguishing characteristic is a heavily rounded drop at the edge of all horizontal surfaces—a look intended to mimic a flowing cascade. Waterfall pieces were often augmented with oversized (sometimes bizarrely so) round mirrors with etched trim. These were usually finished in a blond veneer, although a small percentage appear in a darker walnut finish. The veneer can be plain

in less expensive suites, but the drawer faces of premium pieces will often feature highly decorative cross-banding and book-matched panels. Orange Bakelite is often inserted in the brasses, and a special few vanities actually have illuminated spheres or frosted panels.

The huge choice of styles past and future didn’t mean that homeowners polarized towards either trend. Some chose to furnish the dining room in Sheraton or Duncan Phyfe, and go “modern” with a three-piece Art Deco suite in the living room. Said suite might consist of a heavily upholstered sofa in ruby-red mohair



A dining room table with upholstered, brass-tacked chairs from the 1920s recalls a baronial Tudor hall.

with two armchairs sporting cobalt blue fabric, or vice versa.

Since apartments and houses were becoming smaller, if more numerous, manufacturers increasingly produced furniture that had unique or dual functions. An example was the expanding dining table that compressed to look like a narrow console. Two new types of furniture making a first appearance were the coffee table and the sofa table, a long, narrow table that could go behind a couch or against a double window. The primary function of a sofa table was for the display of *objets d'art*.

If there is one common theme that passes through the entire era of Depression furniture, it is the extensive use of decorative veneers on all flat surfaces. Previously, veneer had been seen as a method of concealing inferior construction, but the fur-

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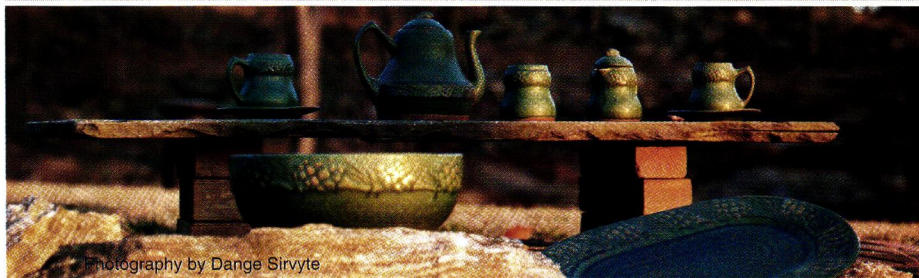
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niture makers of the 1920s and '30s made an art of laminating stunning cuts of wood onto the faces of cabinetry. A common practice (and a quick indicator of date for those unsure where to place a Depression piece) was the use of book, or diamond-matched, veneer. Remember folding a piece of paper and cutting it to create a snowflake? Cabinet-makers used a similar method, taking two or four pieces of decorative veneer cut consecutively from the same log (or flitch, as it is known) and butting them end to end and side to side to create a large panel that mirrored the grain of the wood in a diamond "X" or mirror image.

Since there is so much veneer in Depression furniture, be wary of buying a piece that shows evidence of glue failure. On a table or cabinet, tapping a suspect area with a finger should result in a solid thump; if the glue is failing, a papery clicking sound will emanate—a promise of conservation to come.

Since the historic styles being emulated are second or third generation "re-revivals"—sort of a post-Colonial Revival—creating an authentic interior of the period may seem more problematic. Few furniture makers are consciously re-creating Depression-style pieces, even though lighting manufacturers have already taken the initiative. Seating pieces are probably the easiest to find; the gently rounded lines of the 1930s are present in the ever-popular club chairs and sofas now on the market.

Luckily, most furnishings were interpretive. Instead of creating a literal Elizabethan, Colonial, or French interior as might have been done in the 19th century, the look was more eclectic and not as contrived—just as in many homes today. ♦

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CROSSING a bare wood or tile floor in the dead of winter can be a chilling experience in an old house. Even if you're not fortunate enough to have steam radiators, it's still possible to keep your toes warm without bundling up. The solution is radiant heat, and it's fast becoming a favorite source of warmth in older homes.

"Most people think of forced air or baseboard as the standard, but radiant heat is a completely different way of heating," says Dan Chiles, marketing manager for Watts Heatway,

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BY MARY ELLEN POLSON

which manufactures both hydronic and electric radiant systems.

The principle is similar to that used in old-style radiators, but with some modern-day improvements. Rather than routing hot steam through metal radiators to warm rooms, a hydronic radiant system routes flexible plastic tubing under floors or in panels on walls. The tubing—installed by one of several methods—circulates warm water, which radiates heat. Once the heat reaches the floor, it's usually no more than 85 to 90 degrees Fahrenheit, but it heats the room evenly from floor to ceiling. "It's just like light," Chiles says. "Every object with mass in the room gets warm."



ABOVE: Bare feet on bare wood pose no problem for a radiant floor.
LEFT: A clear panel shows the heating element underfoot.

Widely used in Europe, radiant systems are clean, quiet, and up to 25% to 40% more energy efficient than conventional forced-air systems, and costs are in line with more conventional heating systems. So why has radiant heat been slow to catch on in the United States? "You can't combine a radiant system with air conditioning," Chiles says. "That's why you don't see it as much."

In a typical radiant installation, cross-linked polyethylene (PEX) tubing is laid on an exposed subfloor and embedded in lightweight con-

crete, then covered with a flooring material. Obviously, this method poses a problem for existing houses; adding a layer of tubing embedded in concrete will add at least ½" of height to the finished floor surface, playing havoc with door sills and swings.

For that reason, most old-house retrofits are "staple-ups," installed under an accessible subfloor. From a basement, crawl space, or a subfloor where a ceiling has been removed, the installer drills strategically placed holes through the center of the floor joists, then weaves flexible tubing through the [continued on page 48]

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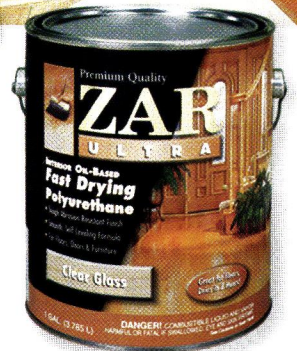
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holes. Once the tubes are stapled to the subfloor, batt-style insulation is added between the joists, leaving a 2" to 4" air pocket between the top of the insulation and subfloor. This allows the tubes to heat the air pocket and radiate heat to the floor surface.

The tubes interface with a heat source, such as a boiler, through supply manifolds. Each manifold circulates the warm water through the tubing and returns it to the heat source, much like a cast-iron radiator. The difference, though, is that manifolds can be linked to create different heating zones, which can be adjusted as needed. (A zone is an area controlled by a single thermostat.)

Although you can run a radiant system off a hot water heater, for reasons of comfort and efficiency, most

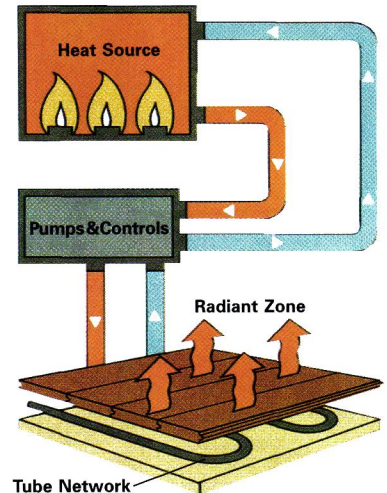
Another alternative for old houses are low-profile, electric radiant systems, designed to spot-heat floors in smaller spaces like bathrooms, kitchens, sun rooms, and entries.

systems are closed loop, meaning the water in the tubing is kept separate from household water used for drinking and bathing. The same water is heated and reheated as it circulates. (Hydronic systems intended for use outdoors are usually filled with a glycol-water mixture that won't freeze.)

While any kind of flooring can be installed over a hydronic system, extra care needs to be taken with wood floors, which expand and contract when exposed to heat and changes in humidity. If you're considering installing a radiant system beneath a wood floor, think twice about using wide-plank. The Hardwood Council in Oakmont, Pennsylvania, recommends using flooring no wider than 3" over a radiant heat source—preferably tongue-and-groove.

RADIANT WORKS

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Tube Network

The wood's moisture content at installation should also be monitored closely. Moisture content must be between 6% and 9%, The Hardwood Council advises.

Even though hydronic heat is more comfortable and temperate than a conventional system, it doesn't lend itself to on-again, off-again situations. "There's no way a radiant system can warm up as fast as forced air," says Chiles. For that reason, more sophisticated installations often include outdoor resets to anticipate the need for temperature adjustments when weather conditions change quickly.

Another alternative for old houses are electric radiant systems, designed to spot-heat floors in smaller spaces like bathrooms, kitchens, sun rooms, and entries. [continued on page 50]

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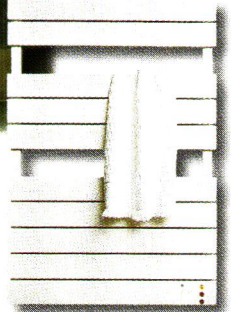
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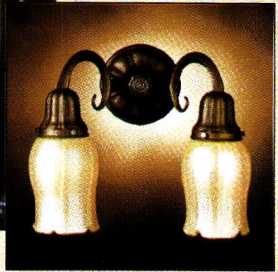
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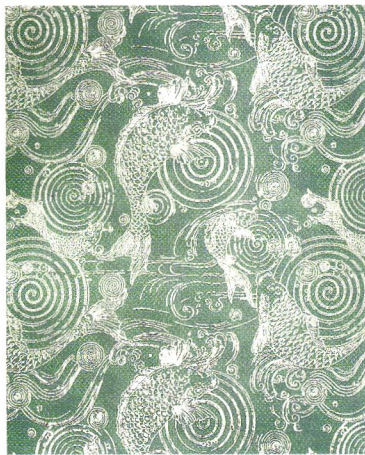
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While any flooring can be installed over a hydronic system, extra care must be taken with wood, which expands and contracts when exposed to changes in heat and humidity.

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The heating element is a wire that loops through an ultra-thin mat made of webbing that rolls out like a carpet. An installer simply lays the mat down on the subfloor and fixes it in place with double-sided tape. Provided you take care to avoid the wires, “you can cut the fabric and shape it to the room,” Chiles says. The mat is covered with a layer of thinset mortar, then finished with a

masonry application, usually tile.

An electric radiant floor typically costs \$9 to \$12 per square foot installed. Hydronic systems, usually 1,000 square feet or more, run \$6 to \$8 per square foot. That includes the cost of the boiler or furnace used to power the system, Chiles says. The cost may increase to \$10 or so per square foot if you have many zones, exterior resets, or use it to clean outdoor walkways. “People do tend to get carried away with radiant,” Chiles says. “You can even melt snow off your driveway with it.” ✦

Sources for RADIANT HEAT

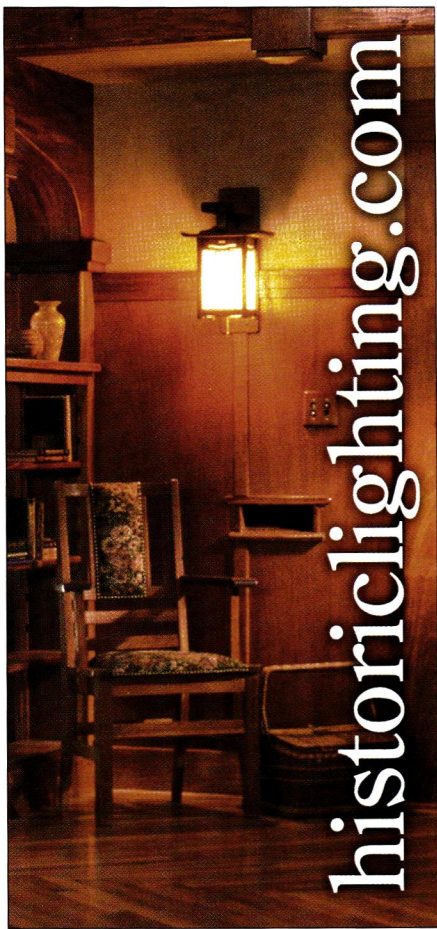
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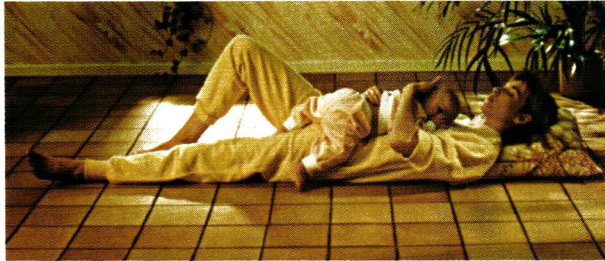
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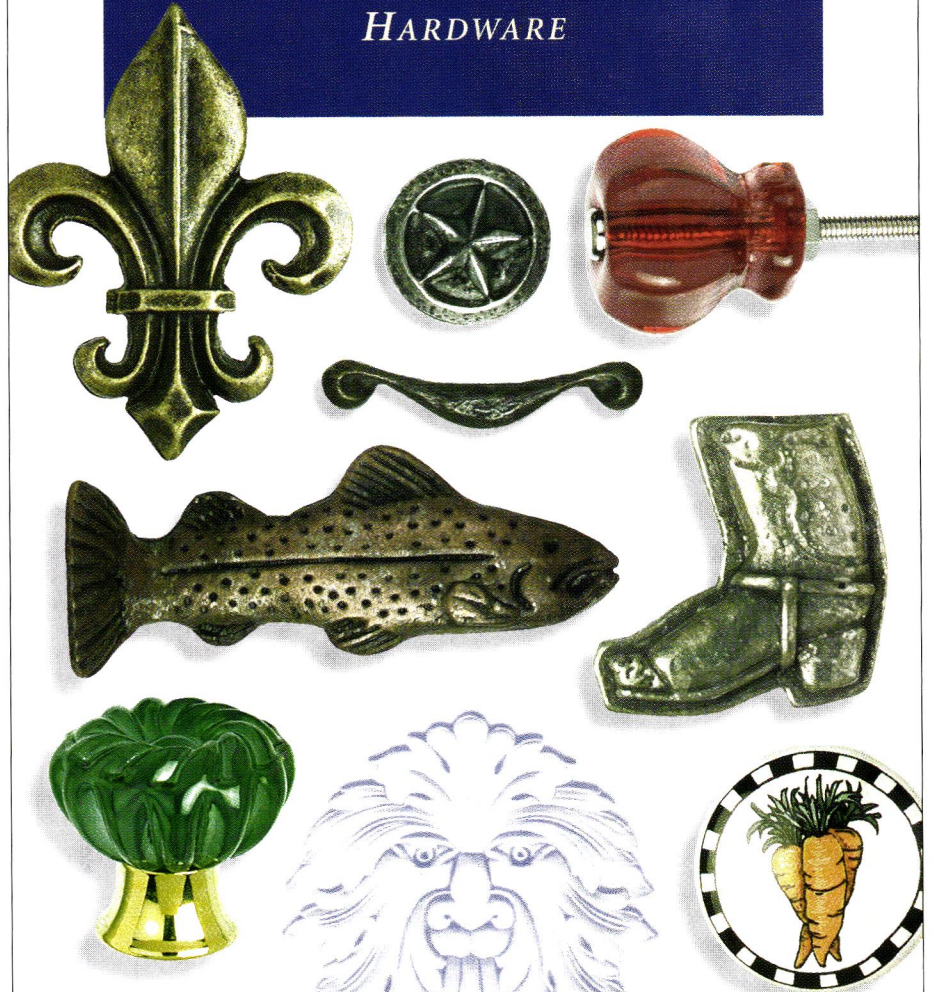
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ENGLISH COTTAGE

An Arts and Crafts version of Elizabethan style, this house is complemented by its Morris-inspired interior. (page 54) ▶



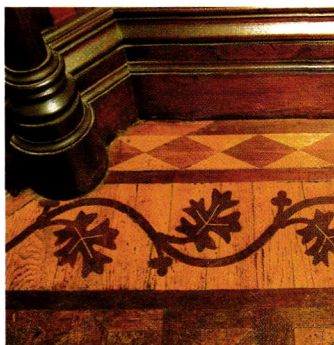
OUR KITCHEN WINNERS!

The two entries that share grand prize in our 2001 kitchen contest both have Victorian roots. The first is incredibly authentic; the second is a cottage whimsy in white paint. (page 68) ▶



BONNIE BRAESIDE

A hands-on decorator brings out the artful personality of his well-preserved house with audacious color and paint effects. (page 62) ▶



FANCY WOOD FLOORS

Once the exclusive province of the nobility, today's parquets, medallions, and borders are affordable luxuries. (page 80) ▶

THE ACANTHUS

In most of the country, you can grow this venerable plant, its lovely leaves a familiar design motif in all periods. (page 76) ▶







Of the many stories this house has to tell, the most photogenic may be that of its comfortable decoration around a Morris theme.

IT MAY SEEM affected to call a house of this size a cottage, but that's the feeling evoked by its tasteful, restrained restoration. Owners and architects past and present seem to have worked in collusion with a singular vision. Suiting the house perfectly is the English country decorating scheme—easy furniture, a soft palette, and William Morris-designed papers and fabrics. ■ The J. Harper Poor Cottage in East Hampton, New York, is the house Gary and Rita Reiswig had wanted to own for years. The family had been proprietors of the Maidstone Arms, an elegant inn just a little ways down Main Street. Four years after selling the Maidstone, they finally got the Poor Cottage in 1996, planning renovations that would allow them to enjoy the house, create a separate owners' suite,

"Golden Lily" by William Morris in hall and parlor establishes a sensibility and a color scheme throughout the house. During restoration, added-on bookcases that blocked the windows were removed. *BELOW:* An Arts and Crafts take on Elizabethan style.

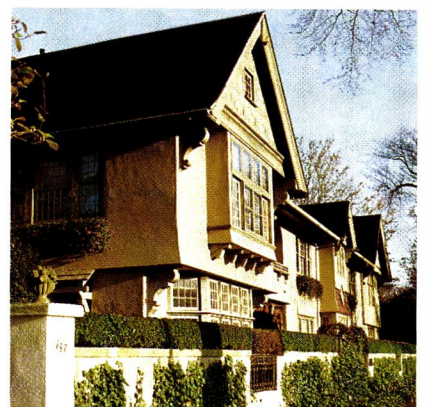


englishcottage

by Patricia Poore | photographs by Steve Gross & Susan Daley



At one end of the large living room, a mix of antique and new is set against ca.1892 paneling and Morris's "Golden Lily" pattern. **BELOW:** (left) Carved angel-face brackets at the door lintel date to the Shingle-style renovation. (center) The house is a comfortably luxurious inn. (right) The very English façade behind the Main Street wall.



and open five bedrooms as a luxury hostel. If it feels more like a home than a hotel, it's because that sentiment came first; "Gary was in love with the house," reports Gary Jay Paul, the Reiswigs' designer. The house "wasn't terrible," Paul remembers. "It was filled with junk. The mantels were bad." But the house wasn't stiff or stuffy, and the Reiswigs wanted to keep it that way.

Remarkably, the structure dates to 1648, when Long Island was still Dutch—the English recruited families from the Massachusetts Colony to settle the area around Southampton. Research corroborates local legend that the original saltbox house was the Baker Tavern in 1650 (where church services were also held). For a hundred years locals have called this the Poor Cottage, referring to the owner—a Shakespeare enthusiast—who completed its transformation from Shingle-style summer house to Elizabethan manor between 1899 and 1917, when the stucco was applied.

The architect hired by J. Harper Poor was Joseph Greenleaf Thorp, a gentleman enamored of English Arts and Crafts design. With its brackets and pendants, stucco and half-timbering, the cottage is indeed an Arts and Crafts take on medievalism. By the time the Reiswigs bought it, the house had seen a series of owners. Gary Reiswig became determined to restore the vision of Thorp and Poor. "When I walked into this house, I saw places where I wanted to peel it back. I put myself in Thorp's shoes—

TOP: Stair details were re-created for an additional storey (down) when the basement was dug out for a guest spa. **RIGHT:** Four upholstered chairs sit cozily before the stunning new fireplace wall, an interpretation of Voysey and Baillie-Scott designs. The Old English ceiling was there.





On long-term loan from her grandchildren is the portrait of Mildred Harper Poor Garnett, daughter of J. Harper Poor. **RIGHT:** The Pimpernel bedroom has east-facing windows: the paper brings warmth in winter, yet it lets the garden inside in summer.



what had he intended? and what had been cobbled over his intentions?" Restoring the house, he says, was "a purifying act."

Gary has, indeed, taken on the Poor family and descendants almost as his own. J. Harper Poor's daughter Mildred's grandchildren have given Gary photographs and stories. He's writing a book—in the travel genre, he says, "like *A Year in Provence*. Maybe it's called *Living It Up in the Poor House*. I'm fascinated by the fortunes and histories of the Poor family."

His intention is hardly far-fetched. Gary is a novelist whose fiction writing started in 1990. "I had an idea for a book, growing out of my youth" in western Oklahoma, where "the primary cultural influences are football and religion." (See

Water Boy, published by Simon & Schuster. Gary was also a minister for ten years.) Rita Reiswig is a Manhattan psychoanalyst.

A WALK-THROUGH of the house begins to reveal a long, remarkable history. The dining room is one of the old rooms. Its original plaster is still there: clay soil as a first coat, with a skim coat of lime made of burnt shells, a method not used after 1720. Unwilling to destroy the record, Gary asked Southold restorer Dean Russell to patch the walls, which were then covered in paper painted with the clay color. Most of the house, however, clearly dates to additions and renovations after the 1880s. Gary Reiswig, Rita, and designer Gary Paul agreed on the appropriateness of





Three of the guest bedrooms are done in English Arts and Crafts style around a Morris pattern; two others, with fireplaces and antiques, are in the colonial section of the house. **BELOW:** Renovated bathrooms are in a turn-of-the-century "grand cottage" style. The floor is unglazed English Minton tile.

Morris, the soothing green anchor color, the white woodwork and repetition of blue-greens throughout. Furniture is a winning mix of antiques, well-worn family pieces, and commissioned reproductions (like the limed-oak Cotswold beds).

"I consider the fireplace to be the most startling thing we did . . . I was initially opposed to it as too shocking," Gary confesses. "But I've come to really like it." It adds unexpected punch to the grand-scaled living room. The blue-and-white tiled fireplace wall was inspired by pictures of CFA Voysey and Baillie-Scott interiors in England. (The Victorian-era mantel, added during the 1970s, was sent on to an appreciative home.)

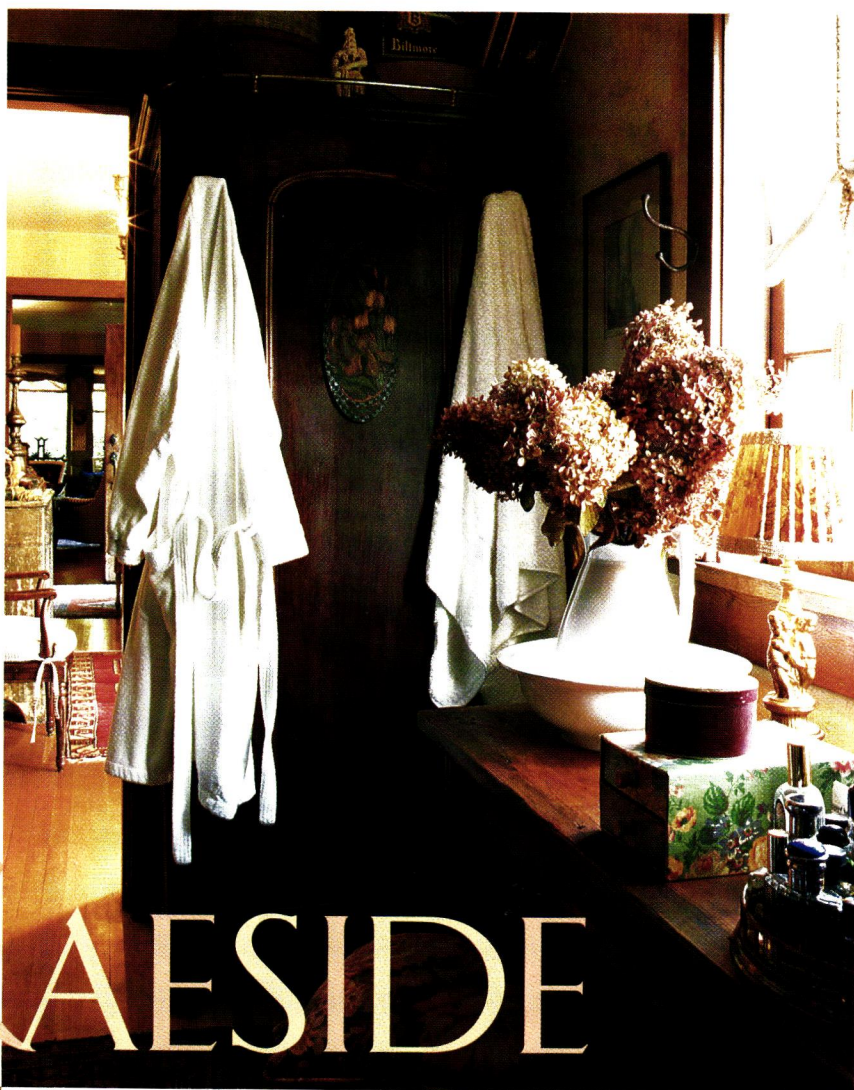
Restoration started with an update of all systems led by architect Eric Woodward. The Reiswigs found Gary Jay Paul through the Sander-son showroom in Manhattan, which he had designed. A spectacular later project was unveiled in the fall of 2000: the huge, luxurious spa, with flooring of Chinese limestone and glass showers in the brick structural arches, reclaimed from the basement.

"My long-term plan is to die in this house," says Gary Reiswig with satisfaction, "and it would be nice, before that, to live here without taking guests." The house, when he and Rita found it, was dark, and had been for a long time, hidden behind high hedges, with vines growing over the windows. "Now it has such an openness—a good aura. I love being here." ♦

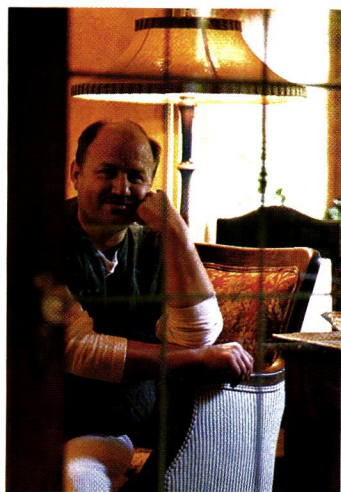




A well-worn wicker sofa carries a sense of the garden inside in one of the colonial bedrooms, where exposed beams and a paneled fireplace wall are accompanied by another Morris paper. Cushions are chenille; tile-top tables date to the Forties.



bonnie
BRAESIDE



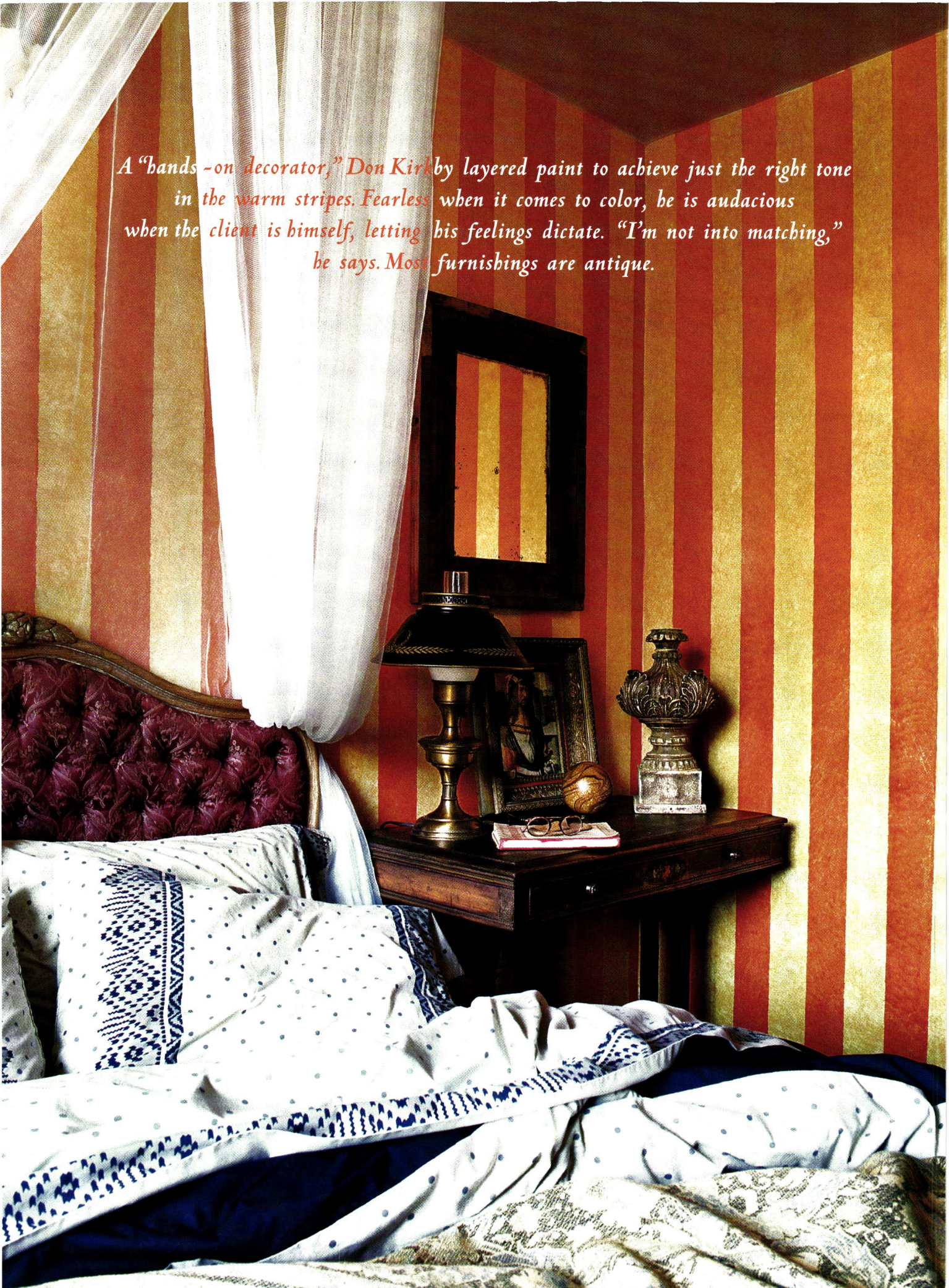
DON KIRKBY, AN INTERIOR DESIGNER in Vancouver, specializes in the restoration and decoration of old buildings using vintage furnishings and antiques. He'd just finished a waterfront house and was helping a friend search for vacation property when they stumbled on this one; the property wasn't in the friend's price range, and "that was a good thing because I was smitten," remembers Don. "It drew me in . . . the mature gardens are spectacular—there is a ravine and mountain-fed creek. The foundation was poured on my little brother's birthdate. The creek has the same name as one of my friends. It was all serendipity!" • The place is called Braeside, Scottish for "bright side."

by Ann McArdle | photographs by Rob Melnychuk

ABOVE: Owner and decorator Don Kirkby beams from his perch in the library at the house called Braeside. **TOP:** Even the bathroom gets Kirkby's eclectic yet reverential treatment. The Edwardian gentleman's wardrobe was a perfect fit for the space with vintage French fabrics and Italian colors. **OPPOSITE:** Color-washed plaster walls and vintage Sanderson linen frame a view of cedars.



A "hands-on decorator," Don Kirkby layered paint to achieve just the right tone in the warm stripes. Fearless when it comes to color, he is audacious when the client is himself, letting his feelings dictate. "I'm not into matching," he says. Most furnishings are antique.





A commissioned painting by Peter Paquette, after an Italian depiction of art and culture, dominates the living room.

Braeside wore its past proudly, having been in the same family for almost a century. The original settler, a London-born landscape designer named Kennedy, built a small log house on the other side of the creek in 1898, when the region was wild. He would cross the creek to work on his garden, a refinement surrounded by such majestic features as the ravine and waterfalls. But it wasn't until 1930 that the family began construction on the house Don Kirkby lives in today—a house set into the garden instead of the reverse. "It is a spiritual piece of land," says Don, "an ecosystem mightily protected by immense stands of cedars."

Braeside was in its original state: plaster walls, window trim of native fir. Although the house needed cosmetic work, "nobody had messed with it." Used to the tradeoffs demanded by respect for old houses, Don sacrificed his preference for painted trim, leaving the natural fir. "It would be almost a sacrilege to paint it . . . I don't like to update merely for trend. If it comes livable, don't change it!" The house, in the midst of Canada's rain forest, needed light. But he felt it out of the question to change windows or walls, so he opted instead to use a Mediterranean palette to warm and brighten the house from within.



ABOVE: Salvage pieces, authentic fabrics, and art from Italy furnish the living room.

BELOW: Antique Scottish wall cabinets hung over a Canadian storage piece create a hutch-like unit in the kitchen.





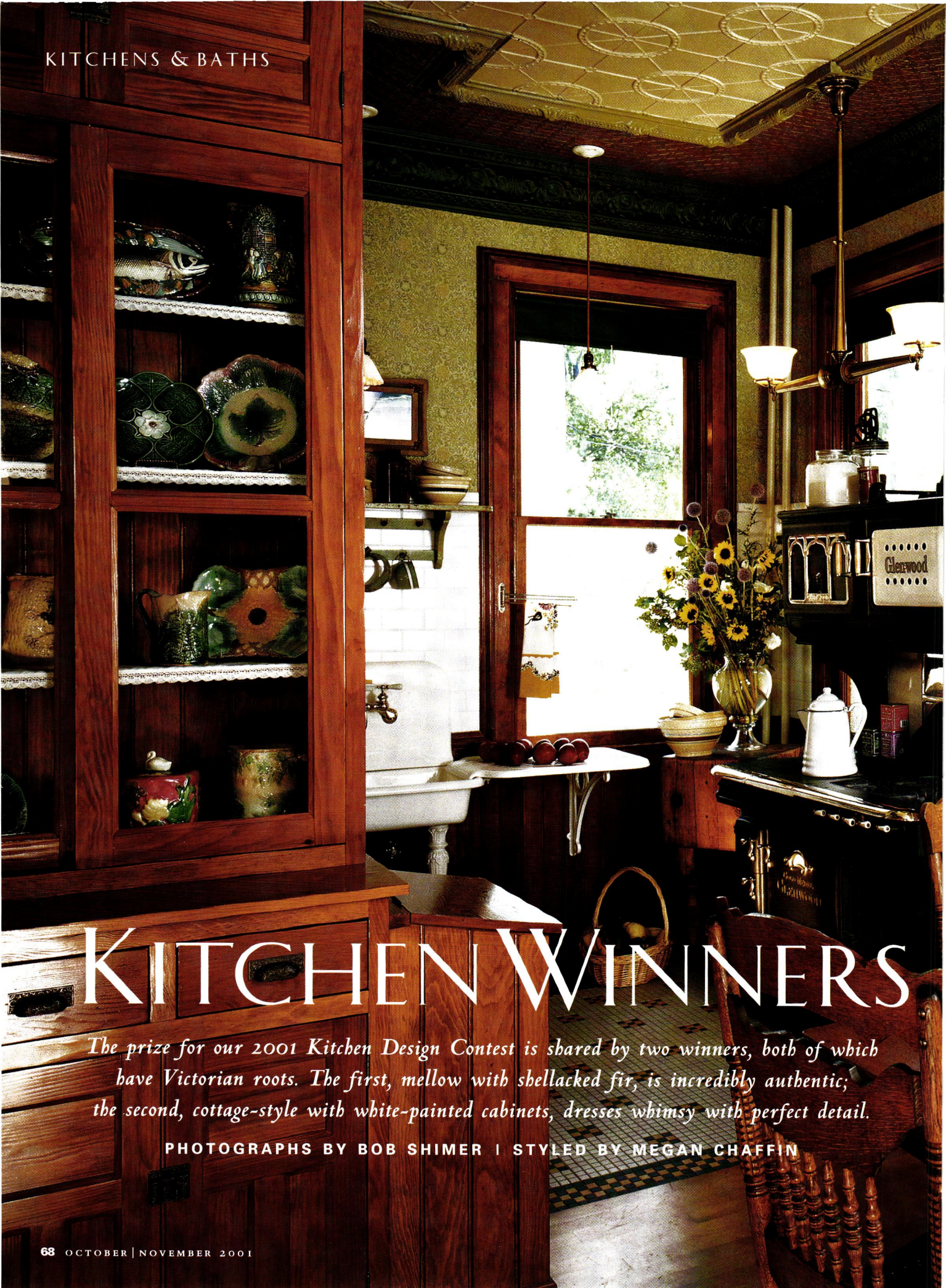
“I’m not into matching,” Don says of his use of color and furniture. “I like individual pieces to make statements on their own. I choose things that work together thematically,” but beyond that there are no rules. His furnishings are as far ranging as a jelly cupboard from the Ukraine, salvaged iron crosses from a demolished church in Canada, Parisian pieces with original upholstery, and a wooden Japanese rack carved in the shape of a fish for hanging pots in the kitchen.

Eight years later, Don Kirkby completed work on the last outbuilding on the property (the potting

shed): “I don’t believe in letting old buildings go to waste.” He’d already transformed the neglected carriage house and stable into a studio and showroom for his business as an interior designer and antiques dealer: The Watsonian Design Partnership (named after Watson, his beloved Brittany Spaniel). In the house and other buildings, the look is personal but timeless, as if the rooms happened over time. “The outcome of decorating should be like it has never been done, that it just evolved to this place,” insists Don Kirkby. His home proves his point. ♦



Reclaiming the abandoned chicken coop for a guest cottage, Kirkby put in a new foundation, floor, and roof, and added latticework with a Gothic pattern (opposite). He used salvaged paneling and painted the checkerboard floor, which he then distressed. For an evolved-over-time feel, he furnished the cottage with flea-market finds: a 1920s wicker desk (supporting the Underwood), a Swedish chest found in Minnesota, an old iron bed in vintage linens.



KITCHEN WINNERS

The prize for our 2001 Kitchen Design Contest is shared by two winners, both of which have Victorian roots. The first, mellow with shellacked fir, is incredibly authentic; the second, cottage-style with white-painted cabinets, dresses whimsy with perfect detail.

PHOTOGRAPHS BY BOB SHIMER | STYLED BY MEGAN CHAFFIN



AT FIRST IT'S HARD to tell whether this kitchen is a restoration or a remodeling. Turns out it's both: windows and doors, wainscot and trim were there. There's still a separate pantry. The stove and sink are antique, as are lighting and hardware. Beyond that, the room is largely new. ■ The Klines' house in Oak Park, Illinois, was built in 1887, when kitchens were service rooms without built-ins. "That wasn't practical for me," explains Kelli Kline, "and, considering resale, I decided on a turn-of-the-century look with some holdovers of the late-Victorian period. I wanted people to walk into the kitchen and think all the cabinets were here. So far we fool most people." ■ Kelli acted as general contractor; she and husband Tom did most of the work themselves, from paint-stripping and

ABOVE: Kelli Kline painting on the porch of their 1887 Queen Anne in Oak Park, Illinois. **LEFT:** This newly appointed kitchen is a functional throwback, its design and materials carefully researched, its original elements respected.



Old doors, trim, and wainscot were stripped and finished with orange shellac—but these pantry cabinets are new. Old wood and new is all Douglas fir. All the hardware is antique. INSET: The pantry side of the pass-through that goes to the dining-room buffet; the old one was hidden in the wall (opposite).

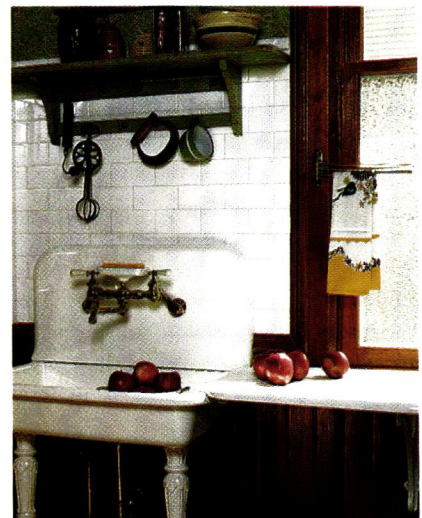
Archival engravings and documentary photographs that showed the precedents for design details in their kitchen accompanied the Klines' contest submission.



The DETAILS

The authenticity of the Kline kitchen comes from a consistent use of vintage pieces and period materials. The stove was built in 1916; the porcelain-on-cast-iron sink dates to the turn of the last century. Hardware, faucets, light fixtures and glass shades are antique. The Sub-Zero refrigerator and the Bosch dishwasher are new, of course, but well hidden. Amish cabinetmakers copied an old icebox and cabinets to make door panels that disguise the appliances. The Klines selected finish materials in common use between 1887, the date of the house, and 1900–1910, the conjectural period of this kitchen: mosaic tile floor, fir and marble countertops, tin ceiling.

LEFT: The refrigerator as icebox. The single-cord pendants are the only reproduction light fixtures; even these have antique shades. Tin ceiling is painted in colors from the reproduction wallpaper.





San Francisco designer Lou Ann Bauer made excellent use of a vintage butcherblock in a gourmet's kitchen in a Victorian farmhouse addition.

The TRENDS

This year as in last year's contest, certain themes became evident. Last year brought a preponderance of clean-lined "bungalow kitchens"—modestly scaled rooms ca. 1900–1930 sporting white paint and nickel hardware. This year we saw more than a few Victorian kitchens, functionally modern but clearly based on 19th-century originals. Seemingly *de rigueur* in last year's entries was the close-up photo of the stemmed glass and bottle of wine. This year it's milk (see photos on pp. 69 and 74). Hmmm. . . . ■ Readers are adept at designing rooms just right for the period and style of their old houses. A vintage stove, reclaimed hardwood, a converted gasolier add authenticity. We'd like to thank our contest sponsors, who know that old and new can co-exist with great results: AGA Cookers, CrownPoint Cabinetry, Marvin Windows and Doors, and Rejuvenation Lamp & Fixture Co. See RESOURCES, page 118.

"Hiding modern appliances is always a challenge," says Kelli, but deemed necessary for the always-been-here look they wanted. Amish cabinetmakers cleverly hid fridge and dishwasher.

demolition to installing and polychroming the tin ceiling, with the exception of plumbing and electrical work. Fond of the sunny, open layout of the original room, they elected not to make big changes. So kitchen designer Jean Stoffer worked around five doors and three windows, moving things around to make room for the antique appliances.

"Hiding modern appliances is always a challenge," says Kelli, but deemed necessary for the always-been-here look they wanted. "I studied my neighbor's built-in icebox as

well as photos in your magazines. Our Amish cabinetmakers copied an old one to front the refrigerator. I bought old icebox hinges and latch pulls and had them replated with nickel." The trash can is hidden inside what looks like a potato bin.

In true period fashion, top cabinets are 12 inches deep and hung just 14 inches off the countertop; bottom cabinets (with no toe-kick) are 20 inches deep, compared to today's 24-inch standard. Countertops are Douglas fir and, over the dishwasher, marble: "My neighbor's pantry has

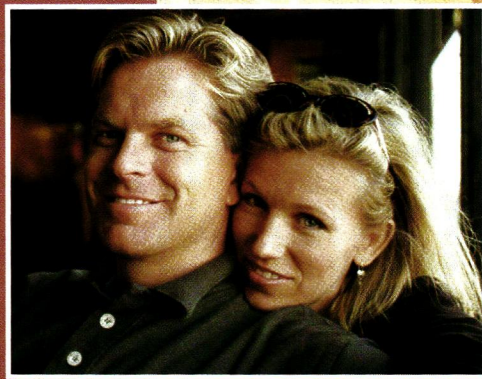
an original marble countertop." The pantry now has a pass-through to the dining-room buffet. "The door was hidden in the wall!" Kelli says. Pantry shelves are lined with lace-trimmed muslin to mimic old-style shelf liner.

Authenticity extends to small details: all the assorted kitchen gadgets are antiques, as are the clock and the oak table and pressed-back chairs—mass-produced furniture often found in turn-of-the-century kitchens. The radio is a 1935 GE and still works. The telephone is dated 1902—"we're trying to make it work!" ✦

W

HEN KELLY AND SHARI WARNICK offered to buy a tiny Victorian cottage as a weekend getaway in 1992, the owner was convinced that the 1¼-acre property in rural Wales, Utah, would be more valuable if the house was bulldozed first. The bulldozer never arrived. The century-old cottage had been vacant for three decades and had never had plumbing, but its decorative bargeboards, diamond shingles, and scalloped window casings oozed charm. “We like to say the original house had running water—meaning you had to run to get it,” Kelly quips. “The well and outhouse were in back.”

The Warnicks were initially attracted to the house because it was full of turn-



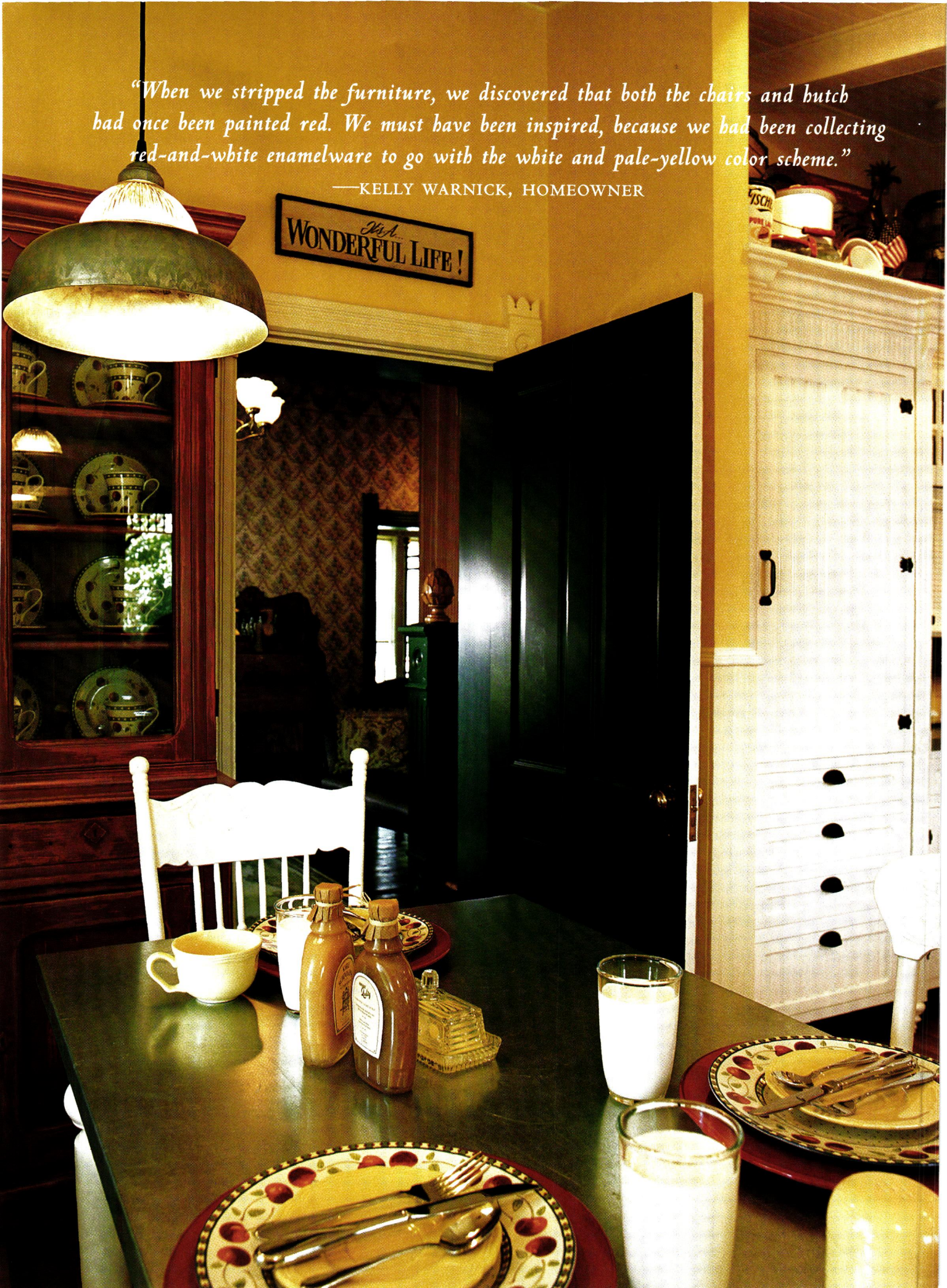
Restoring a weekend retreat in rural Utah has been a labor of love for preservation enthusiasts Kelly and Shari Warnick. The 1892 Victorian cottage is their fourth project; home is an Arts and Crafts bungalow near Provo.

VICTORIAN *whimsy*

photographs by Scot Zimmerman

"When we stripped the furniture, we discovered that both the chairs and hutch had once been painted red. We must have been inspired, because we had been collecting red-and-white enamelware to go with the white and pale-yellow color scheme."

—KELLY WARNICK, HOMEOWNER

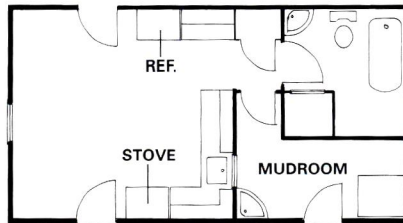




Beadboard cabinets resting on turned feet, a nickel-plated Heartland stove, and small details like butterfly hinges bring this Victorian charmer to life.

of-the-century antiques, including a mismatched set of farmhouse table chairs, and a hutch original to the kitchen. "When we stripped the furniture, we discovered that both the chairs and hutch had once been painted red," Kelly says. "We must have been inspired, because we had been collecting red-and-white enamelware to go with the kitchen's white and pale-yellow color scheme."

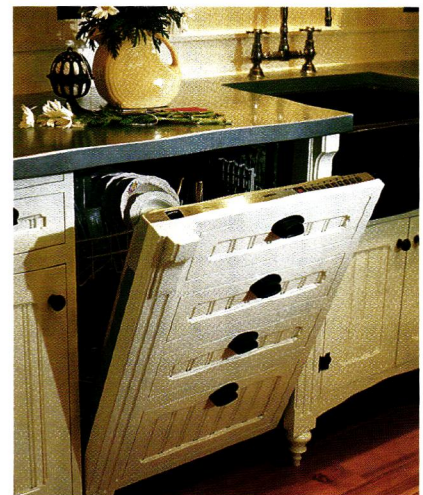
In the turn-of-the-century rear addition, the Warnicks created a Victorian Revival kitchen any homeowner might envy. Kelly, who served as general contractor, designed the kitchen himself, down to the corbeled brackets supporting the upper cabinets and the spandrels over the black marble sink. Although the cabinets are white, the kitchen is far from monochromatic. Beadboard cabinet faces, corbeled brackets, turned cabinet feet, bin pulls, and butterfly hinges pull together to cre-



ate depth and charm on a scale that perfectly complements the petite two-bedroom, one-bath house. The effect is irresistible.

Especially since Kelly and Shari didn't stint on luxurious fittings that make a new kitchen fun. While the nickel-plated Heartland range takes center stage, all of the more contemporary appliances are cleverly concealed. "The Sub-Zero refrigerator is completely enclosed in cabinetry," says Kelly. "The Gaggenau dishwasher has controls hidden on top and looks like a bank of drawers, and the microwave is behind a tambour door." Workable details, great charm. ✦

—MARY ELLEN POLSON

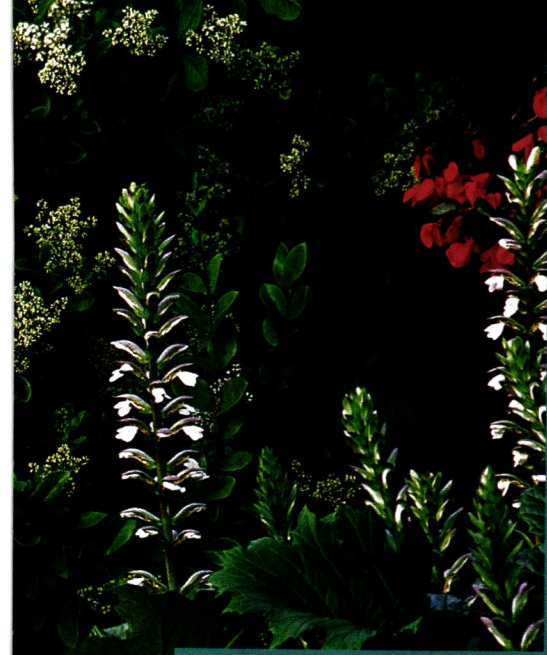


TOP: A lipped moulding detail gives extra dimension to the upper cabinets, as do slots for plates and hooks for cups. **MIDDLE:** The cottage is a great setting for country breakfasts. **ABOVE:** Even the Gaggenau dishwasher fits right in, behind a bank of false-front drawers with bin pulls.

THE LOVELY LEAVES OF THE ACANTHUS
ARE A FAMILIAR DESIGN MOTIF—ONE THAT YOU
CAN GROW. BY VICKI JOHNSON | PHOTOGRAPHS BY KEN DRUSE

ACANTHUS *in detail*

The deeply lobed leaves of the acanthus look like those of an oak or thistle, enlarged. These plants thrive in climates that approximate the Mediterranean, where they originate; this garden is in Southern California. The species *A. mollis* became a popular design motif in ancient times for Greek and Roman artisans.



NOT OFTEN can you grow an element of architectural history! The beautiful, enormous leaves of the acanthus inspired ancient Greeks, medieval monks, 17th-century cabinetmakers, and Victorian silversmiths—as well as centuries of woodcarvers, stonemasons, and textile designers. With arresting leaves growing up to two feet long, the acanthus has indeed inspired artists for millennia. ■ Native to southern Europe and northern Africa, *Acanthus mollis* produces tall spires of intriguing white blossoms cloaked with purple bracts above graceful mounds of glossy, deep green leaves. (*Acanthus* means “thorn,” *mollis* means “soft.”) Since the beginning of recorded history, herbalists and historians have made note of the plant’s outstanding characteristics. Vitruvius, a Roman engineer during the first century BC, wrote in his ten-volume treatise *De Architectura* that when Greek architect Callimachus observed acanthus leaves encircling a stone tile placed over a grave, he was so taken by their dramatic shape and size, he was inspired to use them in his work. (A romanticized Victorian version of the story says he

TOP: The voluptuous leaves are immediately recognizable.
INSET: Acanthus-leaf brackets in the entry of an Italianate brownstone.



ACANTHUS *in your garden*

Horticultural writer and photographer Ken Druse successfully grows acanthus in his Brooklyn garden. Brian Coleman, our West Coast editor, grows it to spectacular effect in Seattle. [In both cases, it is *A. spinosus*.] In fact, you can grow one of the acanthus species as an herbaceous perennial outdoors or for seasonal interest in containers. Smaller-leaved varieties could be grown as cool houseplants; the giant *mollis* would make through the winter in a conservatory.

In the first winter after planting, apply an open but thick mulch after the ground freezes. Once established, acanthus are very deeply rooted plants, making them long-lived and incredibly drought tolerant. They do not grow well in wet or clay soils, and they require good drainage. Acanthus flowers dry attractively on their stalks and, with regular watering, the leaves will remain green and full well into the fall. Acanthus tolerate heat, but appreciate cool and moist evenings (think coastal Greece). In summer, midday sunlight can burn *A. mollis* leaves, and cause other species to turn yellow. Cut off the faded leaves. To order acanthus plants:

FOREST FARM 990 Tetherow Rd.,
Williams, OR 97544

(541) 846-7269 forestfarm.com

CARROLL GARDENS 444 Main St.,
Westminster, MD 21157

(800) 638-6334 carrollgardens.com

Showy *Acanthus mollis* may winter over in USDA Zone 6 (min. -10 degrees F.) if it is planted up against a lightly shaded, south-facing wall open to sunlight in the winter. Mulch heavily.

Besides the famous leaves, *Acanthus mollis* has beautiful flowers that look like tiny dragon heads on tall spikes (right). **FAR RIGHT:** The traditional acanthus motif that adorned Corinthian columns shows up on the pilasters of these highly ornamented, classical gate posts. **BELOW RIGHT:** Gardeners in northern areas need not be left out in the cold: *Acanthus spinosus* is hardy to Zone 5.



found the leaves growing on the grave of a young bride, and that the tile they embraced was the lid of a box containing her veil. The strong emotion of such a sight is what moved him to create.) Whatever the true story, Callimachus is credited with a new architectural design: the Corinthian column, a fluted shaft similar to the Ionic but crowned with a carved wreath of acanthus leaves. From that time forward, Romans and Greeks modeled the acanthus leaves in stone, wood, clay, and precious metals. In medieval times, monks included the evergreen leaves in their fantastically detailed illuminated manuscripts.

ACANTHUS MOLLIS has long been widely known in European gardens. (As long ago as 1190, *A. mollis* was mentioned by Alexander Neckham, abbot of Cirencester and foster brother of Richard the Lion Heart, in the book *De Naturis Rerum*.) The plant is relatively new to the American landscape, especially outside of California. Its soft, hairy leaves gave rise to its common name, “bear’s breeches.”

Growing naturally on the rocky edges of woods and beneath old stone walls, large mounds of the attractive leaves are evergreen in its homeland,

but die back to the ground in colder climates. *Acanthus mollis* grows to a stately four feet tall and prefers some shade. Other species—*A. spinosus* and *A. hungaricus*—are shorter, growing only two to three feet tall. *A. mollis* blooms in late summer, while the flowers of *A. spinosus* and *A. hungaricus* appear earlier.

By far the most comely of the species, *Acanthus mollis* is limited to gardens in USDA Zones 7 to 10, where winter temperatures do not dip below 10 degrees F. However, the plants have successfully been grown in moderate seaside gardens in Zone 6, where extreme shifts in temperature are less common. In colder climates, you might try *mollis*, too, in a sheltered courtyard, or against a house foundation wall that faces south and where deciduous trees could shade the plants in summer, but winter sun would warm the earth and the wall of the house would hold its heat.

Although less showy in leaf, *A. spinosus* is the hardiest of the group and easily copes with Zone 5 winters, where the temperature may dip to minus 20 degrees F.

To grow the stately acanthus in one’s garden is to grow a reminder of ancient history. ✦



fancy floors

ONCE THE EXCLUSIVE PROVINCE OF THE NOBILITY, TODAY'S PARQUETS, MEDALLIONS, AND BORDERS ARE AFFORDABLE LUXURIES. **BY MARY ELLEN POLSON**

EVER VISITED the great chateaus and castles of Europe? No doubt you've seen the rarest of fancy wood floors: vast halls laid with herringbone chevrons; parquet floors in the cross-hatch pattern favored by Marie Antoinette, the latticework pattern at Fontainebleu. At Thomas Jefferson's Monticello, you've seen what is probably the first parquet floor ever laid in America.

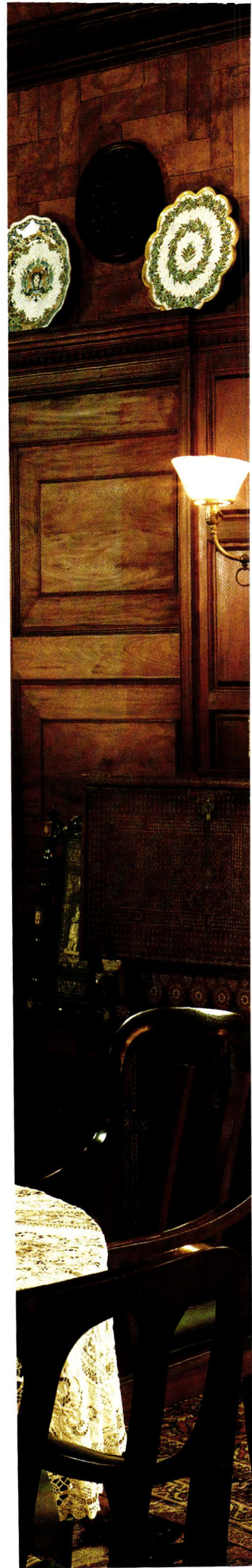
These days, you don't have to be a head of state to add a compass rose or a running key border to a hardwood floor. Provided a new floor is already in the works, adding a small decorative inlay could cost as little as a few hundred dollars—or even less if it's part of the overall job. “If you wanted to add an accent on a limited budget, you could use a border around a fireplace hearth,” says John Stern, owner of Kentucky Hardwood Floors. “That might add up to 10 linear feet, so the cost increase would be insignificant.”

If you live in a Queen Anne or other high-style Victorian house, of course, you may already have a fancy wood floor. Many popular Victorian patterns are still in production today. Others can be custom replicated. “We can usually find the patterns in old millwork catalogs,” says Dick Norton of Historic Floors of Oshkosh.

Traditional geometric Victorian patterns were

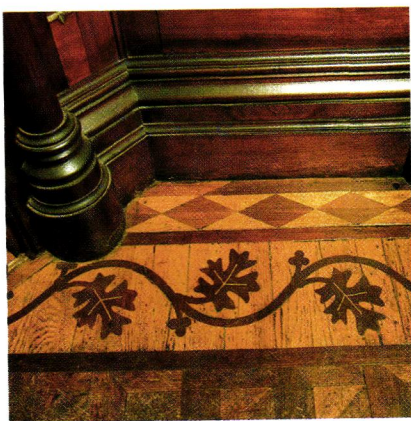


TOP: The star points in this compass rose are precision-cut to fit together perfectly. **OPPOSITE:** The light and dark effect of herringbone parquet ripples across the dining room floor at Kingscote.



JONATHAN WALLEN (OPPOSITE)
COURTESY KENTUCKY WOOD FLOORS (LEFT)





TOP: Parquet is a classic choice for an oval room, as at Beacon Rock, a grand Newport estate designed by McKim, Mead, and White. **ABOVE:** This 19th-century English floor combines three “fancy” elements: the field is parquet, bordered by a serpentine ribbon with oak leaves, and a thinner, second border in a geometric diamond pattern. Although the parquet may have been machine-cut, the serpentine oak was certainly cut by hand.

SOURCES *for Fancy Wood Floors*

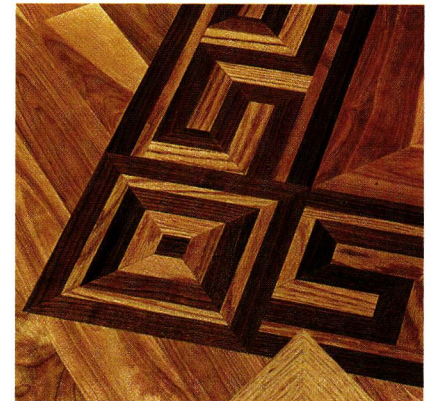
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Although lasers make it easy to produce patterns with intricate curves and swirling lines, most of the old patterns are still made the traditional way, with saws and jigs.



LEFT: Oak is still a favorite wood for reproductions of late-19th-century borders like this series of linked boxes; the darker wood is walnut.
BELOW: Chosen for grain, color, and direction, the woods in this running Greek key look almost three dimensional.



typically made with straight cuts using saws and jigs. Although lasers make it easy to produce patterns with intricate curves and swirling lines, most of the old patterns are still made the traditional way. Parquet floors of the 19th century were hand-tooled, the joints squared or butted together in a complex jig-saw puzzle of eight to 28 pieces. The high quality components—white oak, black walnut, cherry, maple, and mahogany—were almost always domestic. Floors were laid and finished on-site.

Today's fancy wood floors draw on the entire world for exotic wood species like zebrawood, wenge, ipe, and purpleheart. Repetitive patterns, like herringbone and other parquets, are machine cut and factory assembled, then glued into squares. (They usually arrive prefinished, although on-site finishing is still an option.)

Historically, medallions were pieced together and installed before the rest of the floor. "Every piece of wood that came in contact with the medallion had to be hand cut," says Norton. Nowadays, medallions are shipped ready to install with a template to scribe the floor. Most old-time installers are pleased to discover that "they can put one in in 20 minutes," Norton says, "instead of taking all afternoon."

The increasingly popular inlays—anything from a traditional grape or rose vine to a coat of arms or even a black labrador—are tailor-made for laser work. Depending on the design, "some are made with a laser, some are made conventionally, some are a combination of the two," Norton says. "We've always felt that it's not a matter of how it's made, it's the end result." ✦



ABOVE: This geometric medallion in walnut, cherry, and white oak tricks the eye, leaving the impression of interlinked squares and three-dimensional star points.

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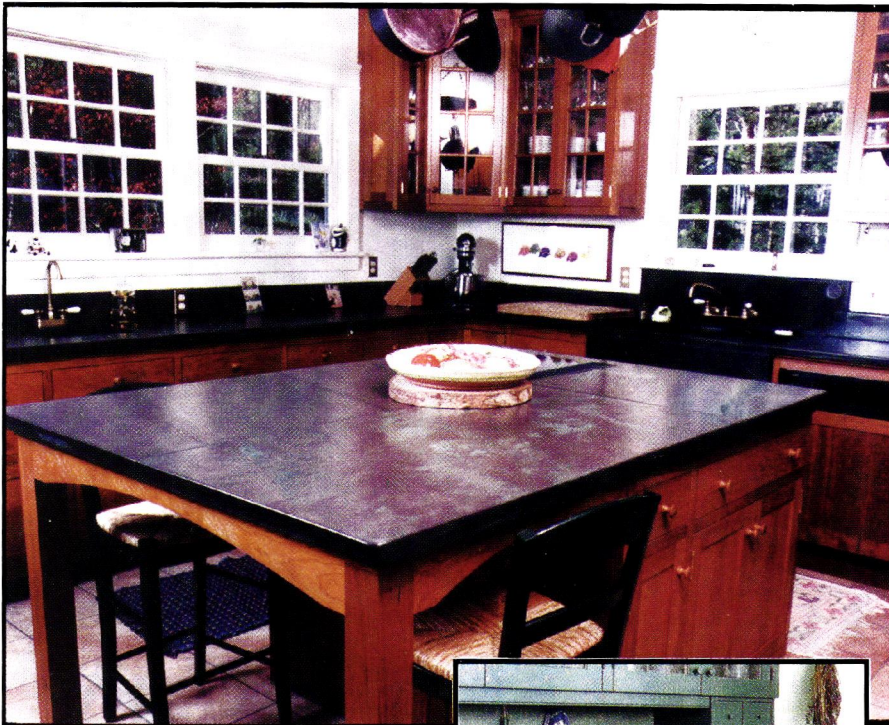
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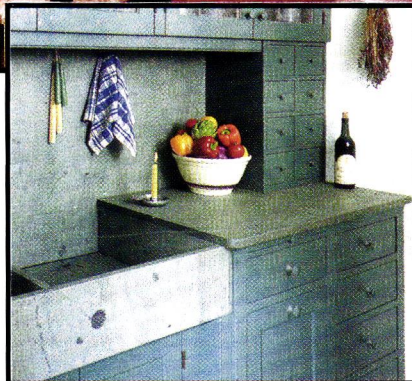
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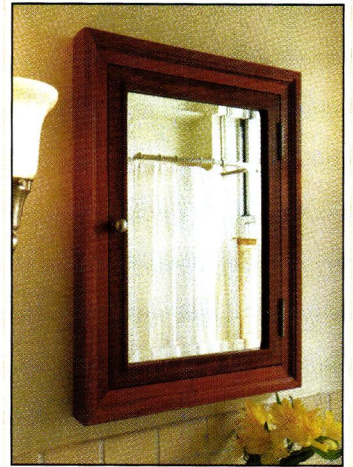
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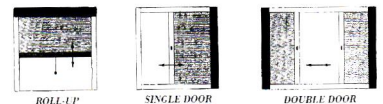
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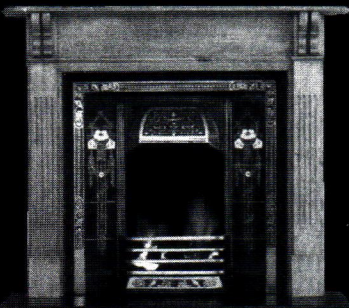
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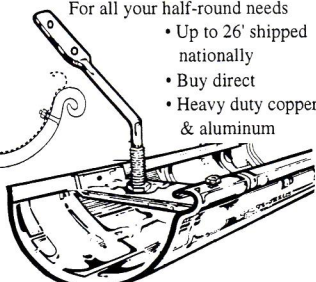
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Thinking of installing storm windows? Consider what you really need before you buy. 'Storm window' is a bit of a misnomer, considering that most people add a second skin to a window opening to increase energy conservation and comfort.



Comfort In the Storm BY MARY ELLEN POLSON

I TOOK A HARD LOOK at the aluminum triple-track jutting out from my dining room window and asked myself this question:

Are storm windows necessary?

I was standing in one room—an enclosed sun porch—looking into another. Granted, the porch roof leaks—but why on earth was there a storm on a window that opens onto another room? Certainly not to protect the sash, already in rough shape. To provide a place for a screen during warm weather? Well, sure, except that the screen had gone missing. My conclusion: the storm window was there because it matched the other equally ugly storms on the rest of my circa 1860 house.

This is not the first time I've inherited storm windows ill-suited to a historic house. Even if the original windows are long gone, as they were in my apartment in an 1865 Second Empire row house, a double-glazed two-over-two sash might have been preferable to the triple tracks we hastily reinstalled when one broke under pressure during a wind storm. I won't dwell on the lovely double-glazed originals in my intact Modern house, except to say that they stood up faithfully through 30 Maine winters without a storm window in sight.

Here's a truth no storm window salesman will ever mention: if your windows are already double

glazed, you don't need storm windows. The house should feel comfortable without adding another layer of glass. (If the house still feels drafty, there may be other reasons your energy bill is high rather than the windows. In an old house, there can be a lot of the leakage around the perimeter of the window unit—in the wall, in other words, rather than the window sash proper. Storm windows can't fix that.)

“When you're trying to achieve conservation and comfort, the biggest bang for your buck is to cut down air infiltration,” says Jim Ialeggio of Architectural Design in Wood.

Assuming you want to keep your original *[continued on page 90]*

An interior storm window designed by Allied Window meets the quiet test: you can't see it, but it's there. You can get the same effect with either interior or exterior storms.

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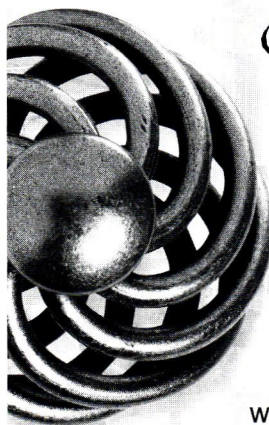
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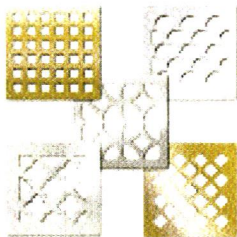
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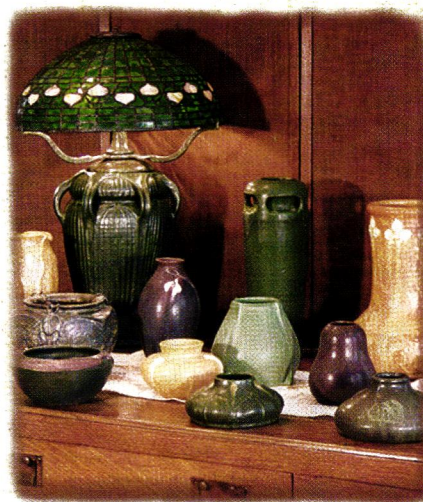
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Here's a truth no storm window salesman will ever mention: if your windows are already double glazed, you don't need storm windows. (If the house feels drafty, there may be other reasons your energy bill is high rather than the windows.)

windows, you can do that one of two ways: by adding a second layer of protection on the inside of the window, or in the traditional way, on the outside.

If your primary goal is to reduce energy loss, an interior storm may be the right choice, especially if your sashes are in good shape and you live in a temperate climate. Storm windows "were never meant for efficiency," says Matthew Petit of Petit Industries, producer of MagnaSeal interior storm windows. "They were meant to protect against storms."

Also known as invisible storms or energy panels, these ingenious, often proprietary designs usually consist of a single panel of glass or clear acrylic held in place inside the frame of the interior window casing by magnetic force. Interior storms can typically cost \$50 to \$100 less than exterior storms, says David Martin of Allied Window. They can be sized to fit any window, and most can be trimmed to match paint colors or

wood finishes. Highly energy efficient, they also provide good sound-proofing—reducing exterior sound levels by 60% or more, Petit says. "An interior storm doesn't allow the existing air flow to get to the primary window," says Petit, "as opposed to an exterior storm, which is slowing down air that has already been lost."

If, on the other hand, you do need to protect exterior window components from harsh weather—and perhaps keep the wind from

whistling through the cracks—you may be a candidate for exterior storms.

Ialeggio usually builds traditional wooden storm windows as part of other installations. For exterior applications over double-hung sashes, he custom-builds a one-over-one storm sash with a division at mid-rail (match to the sash) that mounts inside the window casing. He adds a fine moulding detail to make the profile that pops out of the window casing appear [continued on page 92]



Storm windows can protect even the oldest windows—and gracefully, too.

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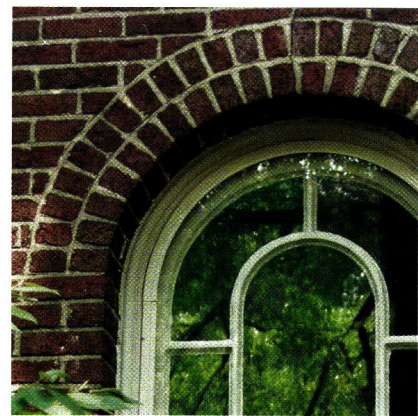
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even thinner than its 5/8" depth.

These custom-fitted windows don't come cheap at \$450 to \$500 a piece. The idea is to keep the storm's appearance "quiet." "People don't want to look at their storm windows," Ialeggio says. "When people see how simple they look, they're surprised by how expensive they are. It looks simple, but pulling that simplicity off is extremely difficult."

Another option is to use a modified exterior storm window, where the top is a fixed pane of glass, and the lower panel is a removable insert—either screen or storm. Custom-made, they're about \$250, says Hap Shepherd of Maurer and Shepherd Joyners. Shepherd builds exterior storms but prefers not to make a habit of it. His idea of successful storm windows? "You can't see 'em, but they're there."

Ialeggio developed his exterior storms by trial and error on a house on the exposed tip of Cape Cod. The owner wanted storm windows; the general contractor, a fellow named Rupert, didn't. Ialeggio knew he had succeeded when the contractor asked him whether he was going to install the storm windows one day. "I said, 'Rupert, they're already on.'" ♦

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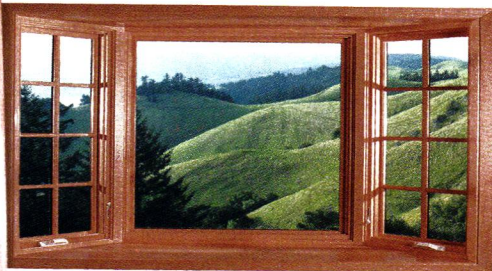
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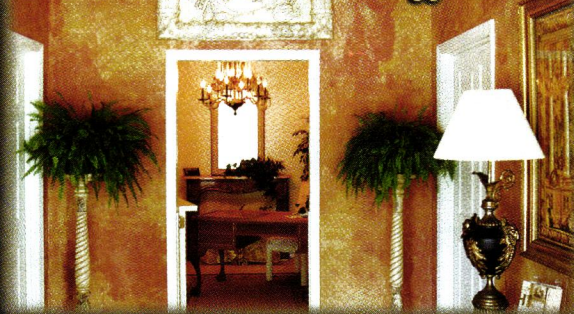
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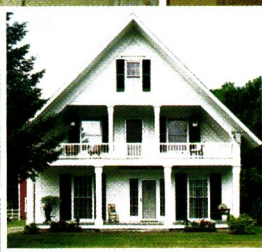
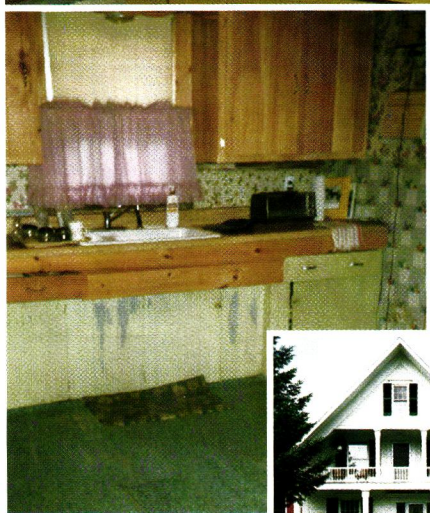
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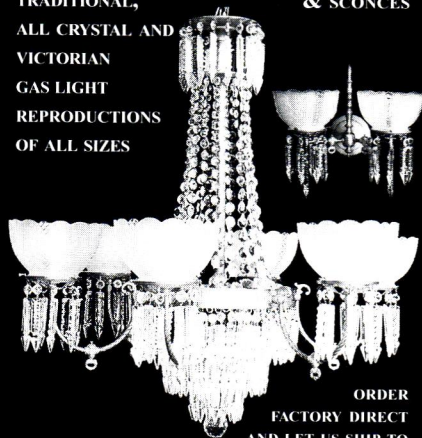
Behind a dysfunctional kitchen in this 1880 house lurked an original floor plan (one big room), a hearth, and a hatch to the crawl space—all saved when owners built a kitchen to look as if it had been updated during the period 1900–1940. The sink dates to 1932; they duplicated the original wood base and used its hardware. A 1908 black cookstove, a 1930s gas range, and a 1920s Hoosier cabinet complete the look. Collecting extends to crockery and Westmoreland chickens. Thanks to Terry and Ruth DeCotis of Wentworth, New Hampshire, for sharing their project.

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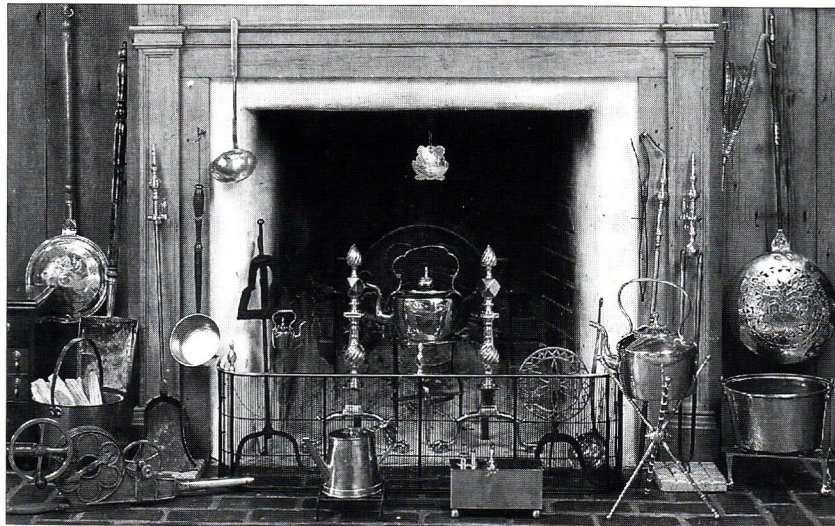


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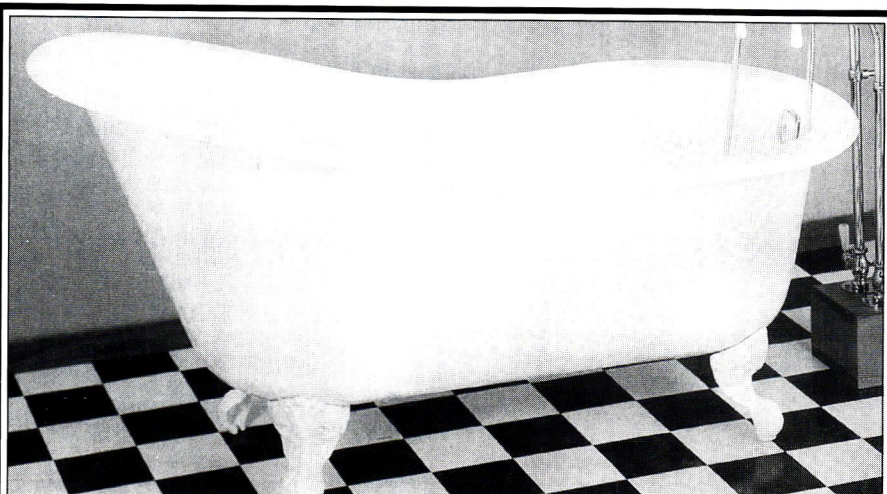
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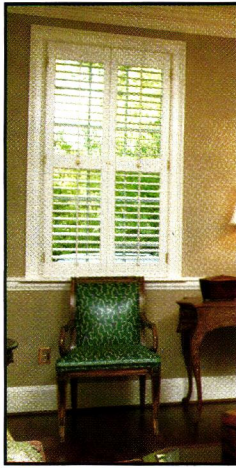
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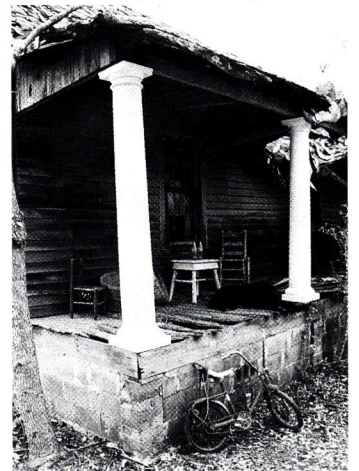
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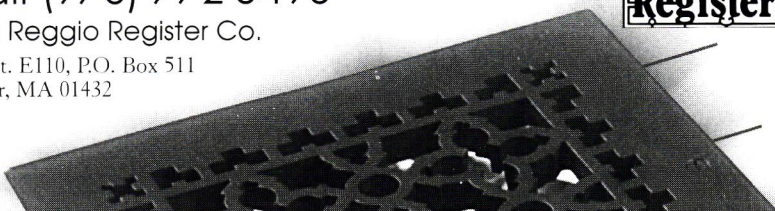
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Citizens were opposed to thinking of England alone as the country's patrimony. Dutch settlers were, after all, among our earliest; Holland was a natural place to look for origins.

Holland Mania: *don't forget the Dutch*

BY BRIAN D. COLEMAN

HOLLAND, NOT ENGLAND, is the “Mother of the United States,” proclaimed the *Ladies Home Journal* in 1903. Sparked by the 1893 Chicago World’s Fair, patriotism and interest in our colonial heritage was at a national high by the turn of the twentieth century. As they continued to seek a unique American identity, separate from the British, citizens were opposed to thinking of England alone as the country’s patrimony. Dutch settlers were, after all, among our earliest, and Holland was a natural place to look for origins. We had so much in common!—democracy and personal freedom, Protestantism, Old Masters on the wall—why, a lot of Americans even *looked* Dutch. It seemed obvious then that America owed much of its social and cultural life to Holland.

Annette Stott, a professor of art history at the University of Denver, wrote a fascinating book entitled *Holland Mania*. She points out that this country has frequently searched for ethnic roots; today’s interest in Native American, African-American, and Asian-American cultures is the modern equivalent of the Dutch Mania of a century ago. Anything remotely Dutch, from Flemish Old Masters paintings to Dutch Colonial Revival architecture, was popular at the turn of the twentieth century. American painters opened studios in Holland to produce their own versions of Dutch women seeing their fishermen off at dawn. Volendam, a small village north of Amsterdam, became the preferred place to spot little Dutch children in wooden shoes against a scenic backdrop of

Domestic comfort in
a painting by Jan
Vermeer, ca. 1657.

In an early-19th-century house, yellow panel walls, Delft fireplace, and cast-iron projecting stove in the kitchen show that affluent houses were comfortable even in servants' quarters. **BOTTOM: Details "of domestic bliss" in Pieter de Hooch's painting ca. 1660.**

canals, windmills, and dikes. Women knitting or carrying pails with flowers on a shoulder yoke, wearing white-lace caps with wings, became a stereotypical image with quaint evocations of "Dutchness." No matter that these scenes were staged, or drawn from the artist's imagination; Americans loved them.

American historians were soon attributing the country's values and morals to Holland. "Think about it," periodicals such as the *Lippincott's Monthly* argued: the Dutch were people who valued their equality and freedom, the very traits by which Americans defined themselves. One popular author, Douglas Campbell,



The Liberty Bell, flowering bulbs, underclothing and starch, even Thanksgiving Day, all could be traced back to the influence of the Netherlands.



traced the Declaration of Independence to Holland and argued that the Dutch were responsible for everything from religious liberty to prison reform in the United States. The Liberty Bell, flowering bulbs, underclothing and starch, even Thanksgiving Day could all be traced back to the influence of the Netherlands.

Tourism to Holland boomed. You could buy a second-class, round-trip ticket on the Holland-America steamer line for only \$90 in the 1890s. Pocket guides and travel books for armchair travelers promoted the fresh milk, cheese, and fine tobacco one could find in Holland, and praised the patient and kind locals. Holland was recommended by 19th-century physicians as a relaxing and wholesome an-

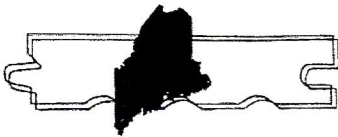
tidote for the rising problem of neurasthenia, or nervous exhaustion, thought to be the result of the pressures of modern American society.

Picture postcards and paintings, advertisements and travel posters . . . by the beginning of the twentieth century, Americans were bombarded with everything Dutch. Collecting Dutch antiques became the rage. Vintage Delft tiles, along with polished brass or silver Dutch tankards and spoons, took their place on American whatnot shelves. While many Americans admired the charm of a Dutch cupboard bed, most did not want to actually sleep in one (a bit too confining). A revised "reproduction" from Berkey and Gay, a Grand Rapids furni- [continued on page 110]

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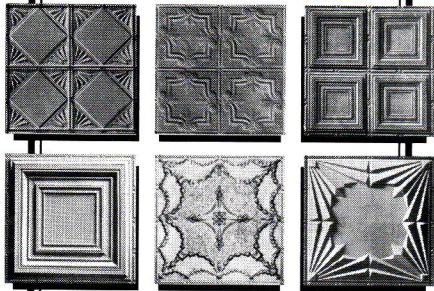
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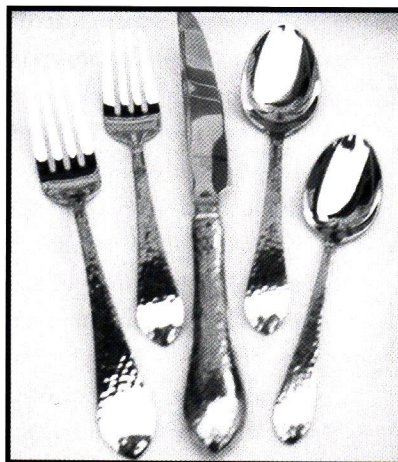
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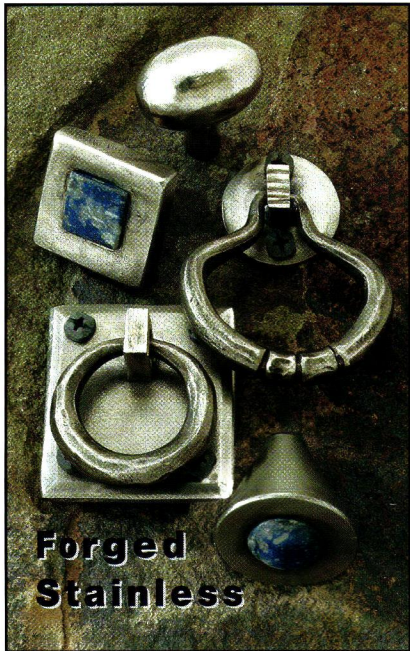
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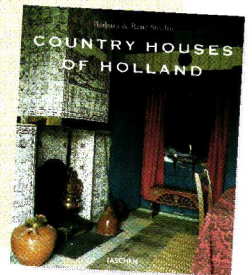
CONTEMPORARY HOLLAND

Those interested in traditional Holland interiors will want this architectural picture-book to accompany the scholarly one on Dutch influence (described in the review). Photographs show a wide range of homes, from rustic to refined, classical to avant-garde. All evoke the Dutch concept of domestic space. Each is unique: castle, windmill, thatched cottage . . . and Tsar Peterhuis, the cottage inhabited in 1697 by Peter the Great while on an incognito mission. Selected paintings by the great Dutch masters are interspersed.

Country Houses of Holland

by **Barbara and René Stoeltje; Taschen, 2000**

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ture manufacturer, fit the bill. Everything from a settle in the entrance hall to tables and chairs “in the Dutch manner” were available by mail. “Dutch” Mission furniture, with simple lines and finished in dark “Flemish” oak, was advertised as morally superior to machine-made goods at the start of the American Arts and Crafts period.

Everyone participated. Rookwood Pottery in Cincinnati produced a line of brown and yellow vases with Old Dutch portraits. You could order wallpaper with windmills, curtains with Dutch children dancing. Housewives stenciled tulip friezes. Stanford White tiled the whole of his dining-room wall in antique, blue-and-white Delft tiles. Blue and white became a popular color scheme. Washington Irving’s tales of Old Dutch New York, such as Rip Van Winkle, were revived and made into plays around the country. Advertisers didn’t miss a beat: you could buy Dutch Boy Paint and Royal Dutch Cocoa. Holland stood for cleanliness, so it was no surprise that Old Dutch Cleanser became the number-one seller soon after it was introduced in 1907.

The Dutch influence was seen

even on an architectural scale. Crow-stepped gables on steeply pitched roofs, dormers, and decorative bands of brick and stone were features of early Dutch architecture that were revived as the Dutch Renaissance Revival style, following McKim, Mead & White’s construction of several such buildings on West End Avenue in New York in 1885. The Dutch were a home-loving and hospitable nation, just the qualities Americans prided themselves on. It was no surprise that by the 1940s the Modern Dutch Colonial house, picturesque and unpretentious with its gambrel roof and “Dutch” (divided) doors, could be found in just about every city in the country.

Consider windmill motifs, tulip festivals, even Teddy Roosevelt (proudly the eighth generation of Dutch immigrants)—the influence of Holland on American culture has been pervasive. I highly recommend Annette Stott’s engaging text. ✦

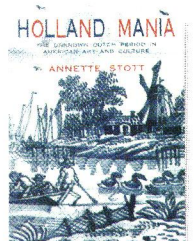
Holland Mania

by **Annette Stott**

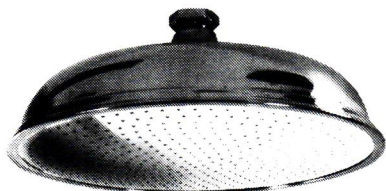
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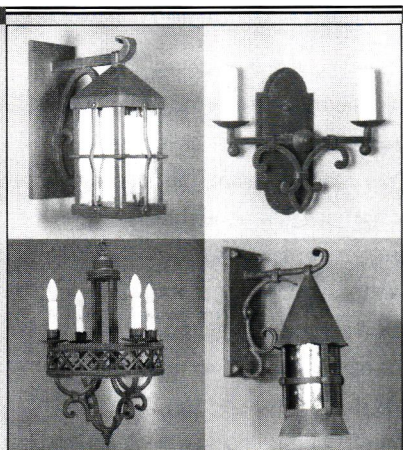
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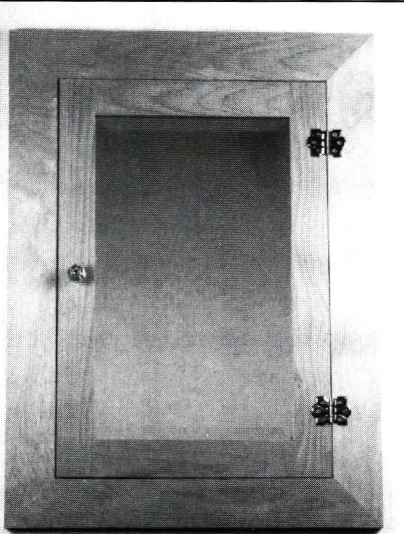
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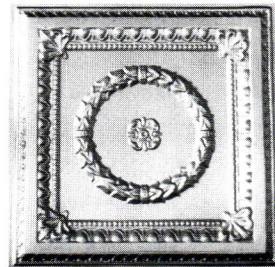
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OLD-HOUSE INTERIORS 101

ask THE EDITORS

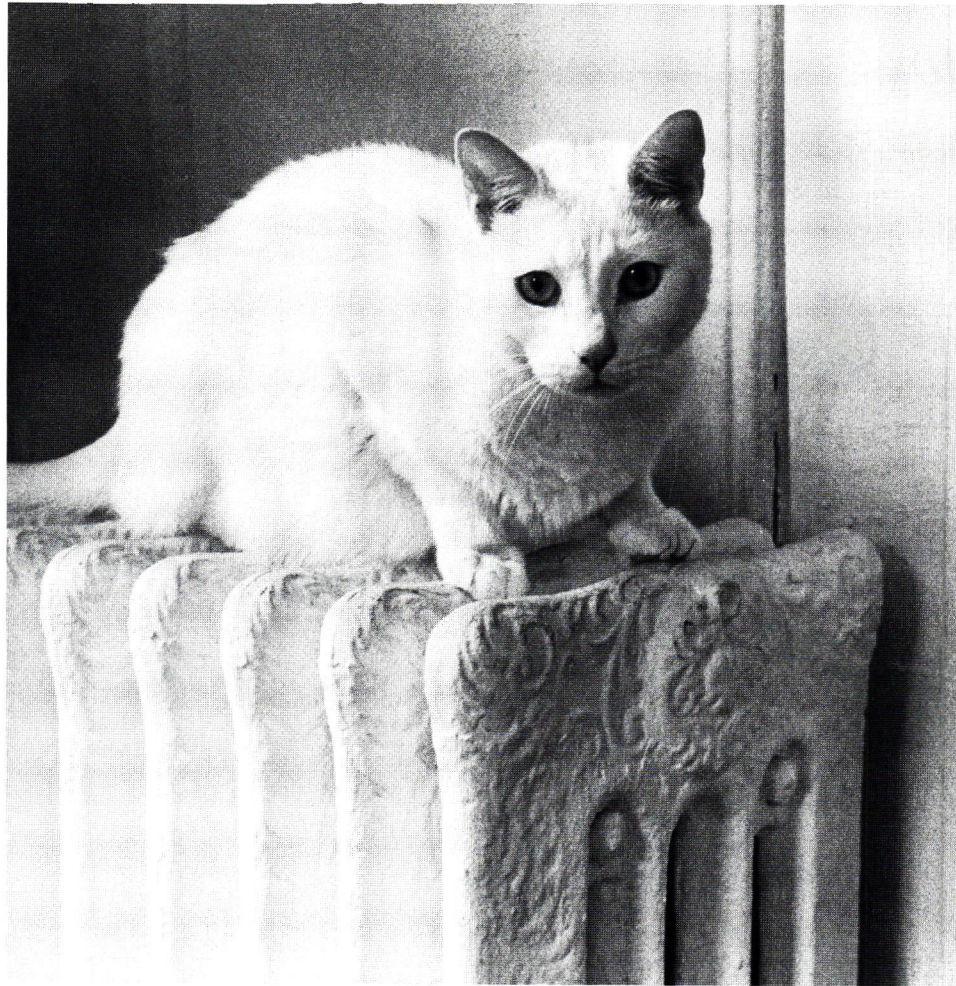
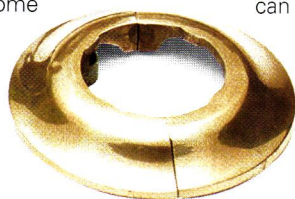
Repro Radiators

My rusty old hot-water baseboard units are the bane of my existence. I know my 1893 Folk Victorian must have had real radiators at some point. Is it possible to replace baseboards with period radiators, and is anyone still making them?

—SANDRA FORTADO
SILVER LAKE, NEW JERSEY

While it's always been possible to retrofit salvaged radiators, that requires commitment: old units must be refurbished and repeatedly tested for pressure leaks, an involved and expensive process. Luckily, Burnham Corp., a 125-year-old manufacturer of boilers, just introduced the Classic Radiator. Patterned after high-style ones of the late-19th century, the cast-iron, relief-embossed radiators are available with three, five, seven, or nine sections. They're sold through mechanical heating contractors.

A three-section radiator heats about 60 square feet calculated at 25 Btus per square foot, says Gary Hayden, product manager for Burnham. Figure on paying your contractor \$125 to \$150 per section (or \$375 to \$450 for the smallest size) to install. For dealers, contact Burnham: (717) 397-4701, burnham.com. Need a sleeve for your radiator pipes? The one shown here is from Antique Home & Hardware Store, antiquehardware.com (800) 422-9982.



New radiators with a look similar to this vintage heater are newly available from a 125-year-old heating manufacturer.

How to Match the Rug

I took your advice, buying the carpet first and building a room scheme around it. But I'm having trouble with the wall paint. I think I've matched the soft grey-teal in the rug, and it looks like a crayon color on the wall. Do I have to custom-mix my paint? I don't know how!

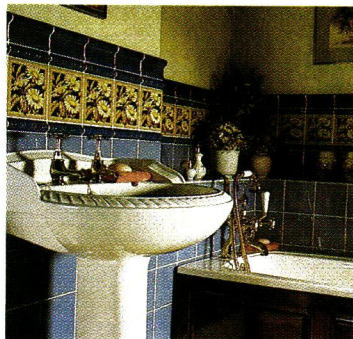
—CHARLEE SCLAFANI
MADISON, WISC.

Old-time interior house painters—they were called “decorators”—would expect to custom-mix color for you. You can still hire painters like that. Look for a company that offers not only straight-from-the-can painting, but also glazing or faux effects. Somebody there will understand color theory. It often happens that a

color seemingly well-matched to a rug, curtain, or wallpaper will look much too strong when it's flat on an expanse of wall. You can neutralize the color, and produce a nice harmony, but mixing it with grey, or by making it lighter (in value) with white. Adding white often softens or greys a color. The way to grey a color without darkening it is to add its complement (e.g., orange to blue)—a hit-or-miss proposition if you're a novice.

Because their apparent color changes depending on the viewing angle, high-sheen fabrics such as silk are very hard to match with paint. Try this: Mix a color that matches the apparent darkest shade, and another color that matches the lightest. Mix these two paints equally and you will have a color that will generally harmonize with the fabric. Or try a quart of color two shades darker and greyer than the one you *think* is right.

Direct Design



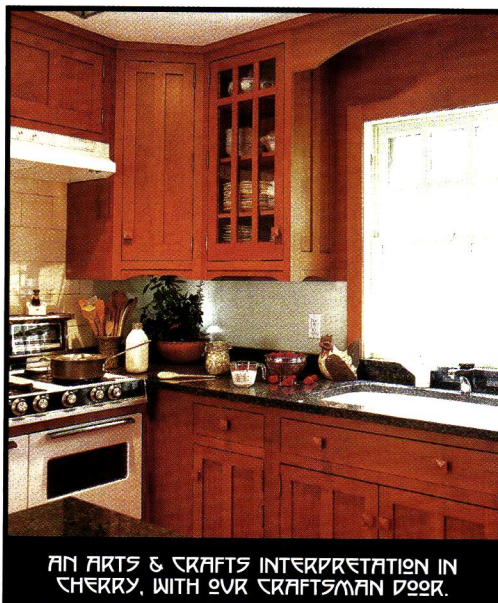
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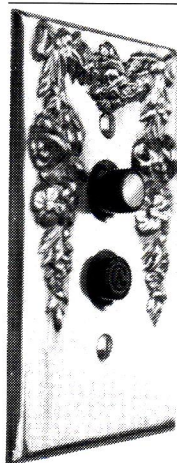
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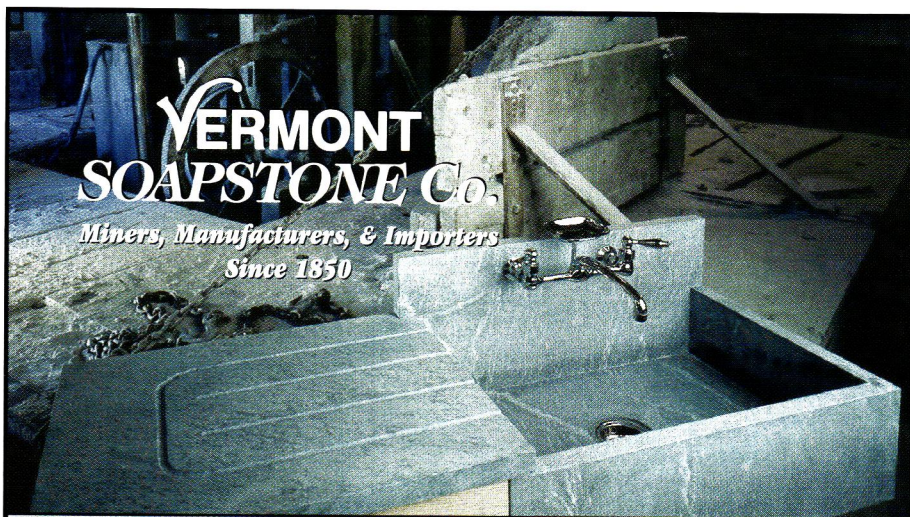
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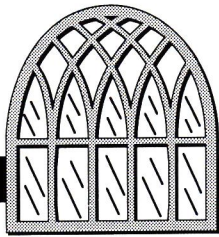
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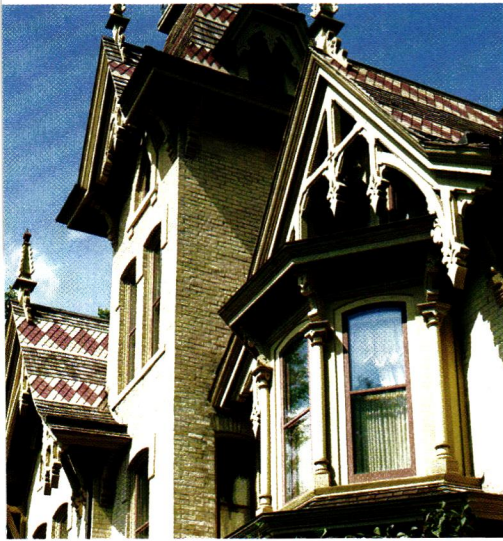
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Old Milwaukee

BY BRIAN D. COLEMAN



Lake Michigan looms beyond Kilbourn St. downtown (above). **LEFT:** Great houses are preserved in Victorian and early-20th-century neighborhoods. **RIGHT:** Many striking buildings were built by breweries.

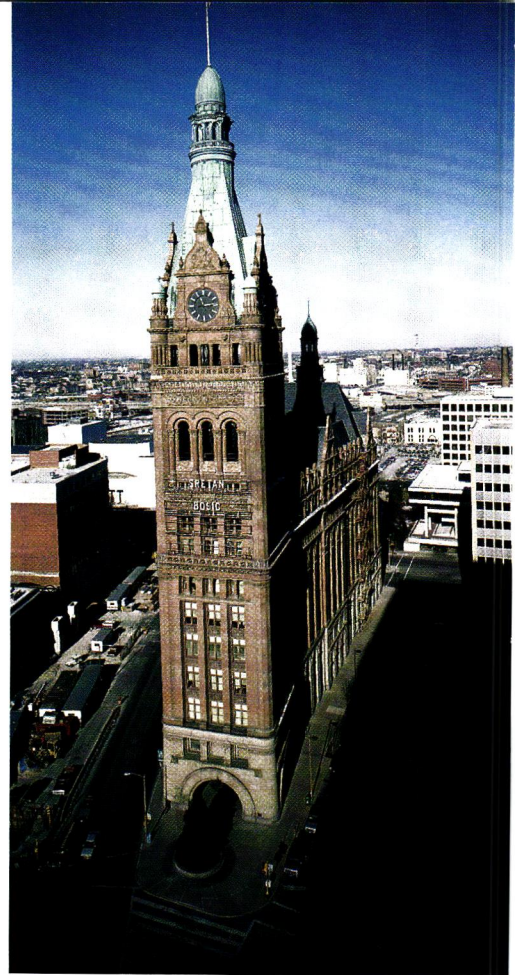


IT'S NO SURPRISE that Milwaukee, Wisconsin, is the home of the Schlitz, Pabst, and Miller breweries. The “most German city in America” at the turn of the twentieth century, Milwaukee (founded in 1846) was settled first by hard-working German immigrants. Poles, Swedes, and Norwegians followed; a free black community was established in the 1850s. By 1910, in fact, over one-third of Milwaukee was foreign-born.

Built on a spit of land jutting out into Lake Michigan, Milwaukee was originally three villages: Juneautown, now downtown Milwaukee, Walker’s Point on the south side, where many ethnic groups first settled, and Kilbourntown, west of downtown, where the city’s industries were first established.

JUNEAUTOWN is now home to Milwaukee’s theater district and some of the city’s most beautiful public buildings. The **PABST THEATER** (144 East

A walking-around city on the shores of Lake Michigan, Milwaukee offers fine ethnic architecture, historic districts both residential and industrial, Polish sausage and great German beer.

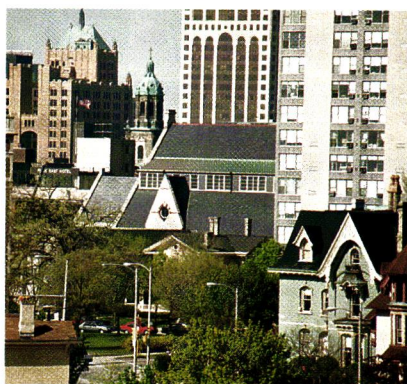


EVENTS ETC.

While in Wisconsin, it's worth the 2½-hour drive west to **SPRING GREEN** to visit Frank Lloyd Wright's **TALIESIN**, his private residence and "autobiography in wood and stone." Seasonal. Call (608) 588-7900. ■

HISTORIC MILWAUKEE, INC., is Milwaukee's nonprofit educational organization that offers summer neighborhood walking tours (recent tours have been of bungalows and Prairie-style homes in Milwaukee), group tours, and special events. For their latest programs and events, call (414) 277-7795.

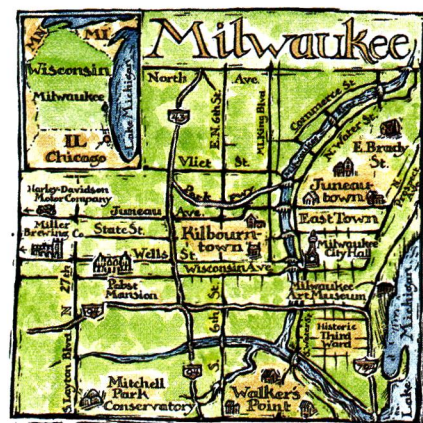
■ A sampling of yearly events we recommend includes the annual **GERMAN FEST** (held at the end of July), the **WISCONSIN STATE FAIR** (held the first of August), the **INDIAN SUMMER FESTIVAL** (Sept. 7-9, 2001), and the **ARABIAN FEST** (Sept. 14-16, 2001).



TOP: Like Chicago, Milwaukee is a port city in the Midwest. **ABOVE:** Victorian and bold ethnic architectural districts ring downtown. **RIGHT ABOVE:** Milwaukee's landmark City Hall was built by German architect Henry C. Koch in 1895.

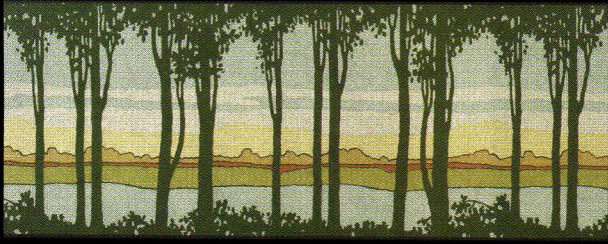
Wells) is one of the most elaborate, a Victorian extravaganza of ornamental wrought iron, sheet metal, and orange terra cotta. **CITY HALL** (200 East Wells), one block west, is capped by a 393-foot-tall bell tower which contains the third largest bell in the world. (It, however, can never be rung, as the vibrations would seriously weaken the building!)

Further south along Water Street in the old **THIRD WARD** neighborhood, other buildings not to be missed include the 1876 Second Empire **MITCHELL BUILDING** (207 East Michigan), decorated with winged horses and griffins, and the 10,000-square-foot **GRAIN TRADING ROOM**, located in the **MACKIE BUILDING** (225 East Michigan). The grande dames of turn-of-the-century Milwaukee society vied to model for the room's famous

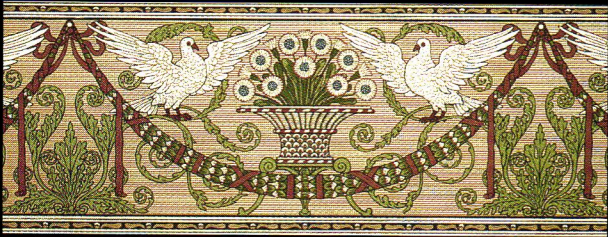


mural of classical figures of Trade, Industry, and Agriculture. A little further north, Henry Robson Richardson designed the grey granite, turreted and gabled **FEDERAL BUILDING** (517 East Wisconsin). At the end of Wisconsin Ave. is **LINCOLN PARK**, where Eero Saarinen's 1957 **MILWAUKEE ART MUSEUM** houses an outstanding collection of [continued on page 108]

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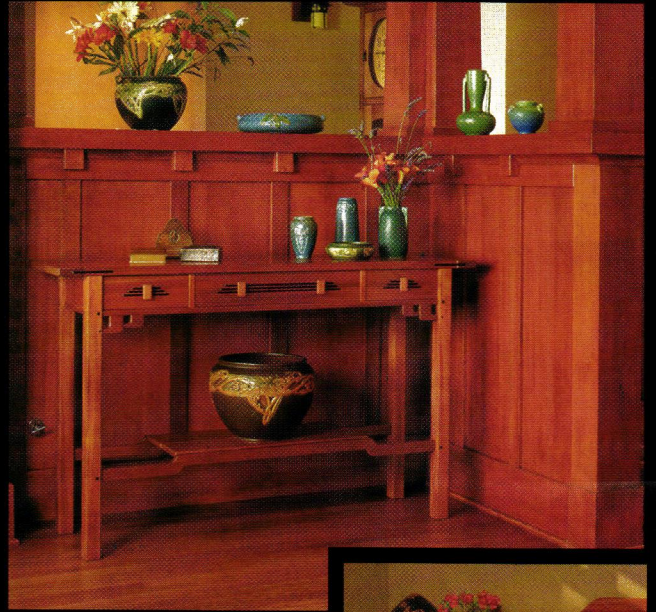
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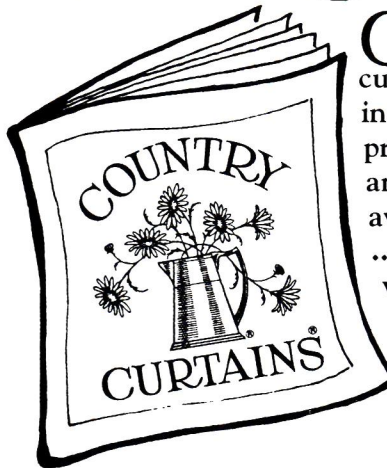
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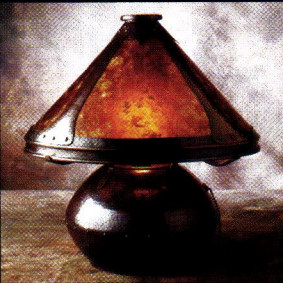
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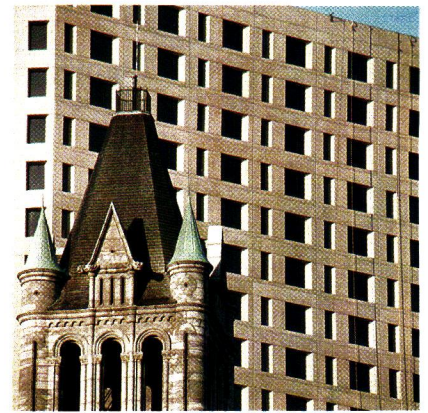








Circle no. 707



The Federal Courthouse stands out against a backdrop of later skyscrapers.

native-born Georgia O'Keefe's work.

North of downtown, some of the city's finest mansions still line **PROSPECT AVENUE** and the surrounding streets, ranging from the **CHARLES ALLIS MANSION** (1801 North Prospect) with its Tiffany stained glass, to the **FREDERICK BOGK RESIDENCE** (2420 Terrace Avenue), designed by Frank Lloyd Wright in 1916.

KILBOURNTOWN, just west of the Milwaukee River, is the site of Schlitz and Pabst breweries (now both closed), and the **MILLER BREWERY** (4251 West State Street), which is still open for tours. Don't miss Milwaukee's most elaborate house museum, the 37-room **PABST MANSION**, built in 1892 (2000 West Wisconsin Ave.), recently restored with many original furnishings.

South of downtown, **WALKER'S POINT** and the **SOUTH SIDE** neighborhoods house industrial and ethnic areas. Did you know that **HARLEY-DAVIDSON** began its motorcycle business here, in a small factory in 1903? You can tour it at 11700 West Capitol Drive. **ST. JOSAPHAT'S BASILICA** (569 West Lincoln Ave.), modeled after St. Peter's in Rome, was built by Polish parishioners in 1900 of material from a demolished Chicago post office.

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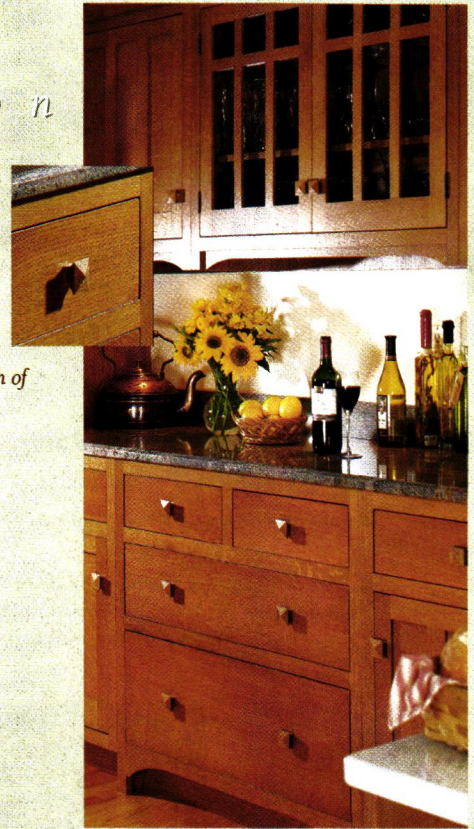
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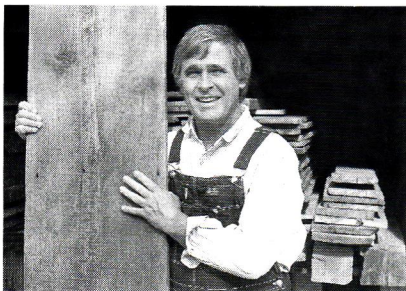
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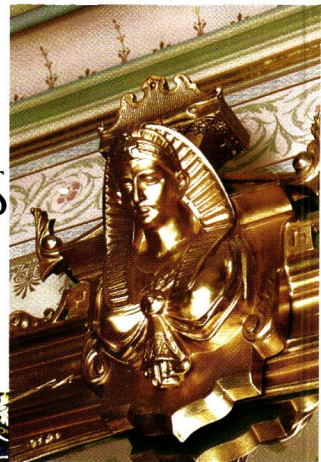
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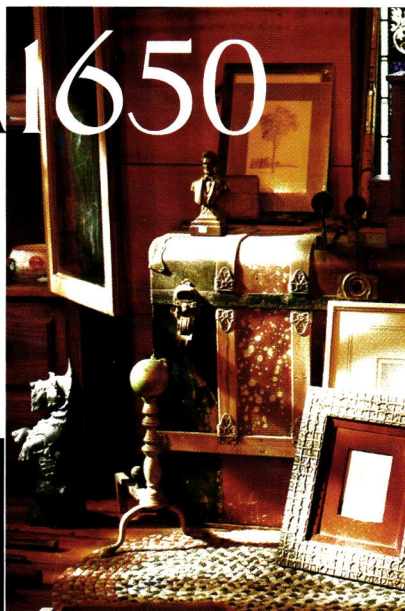


CIRCA 1650

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ALSO: A Victorian Revival parlor in San Francisco; the advantages of fireplace inserts, electric and gas; and the history of the owl as a decorating motif.

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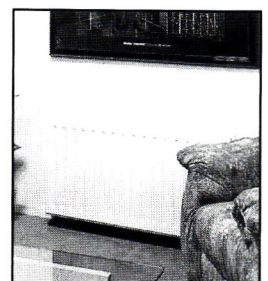
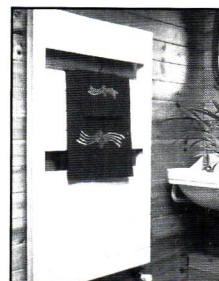
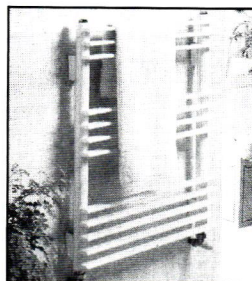
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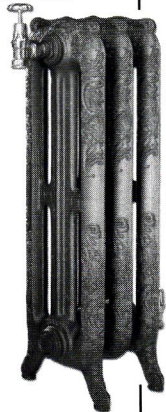
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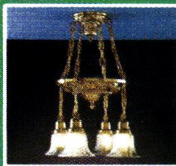
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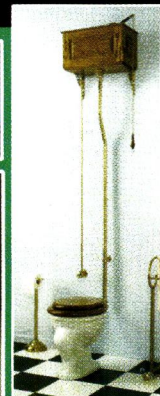
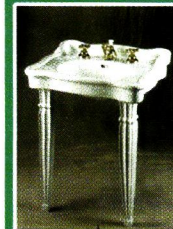


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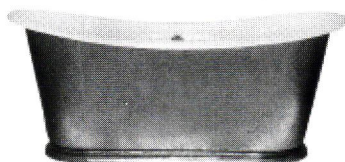
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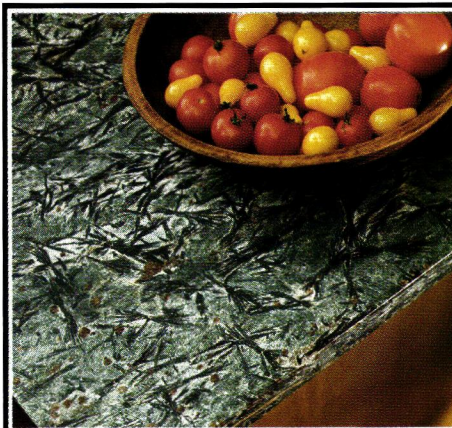


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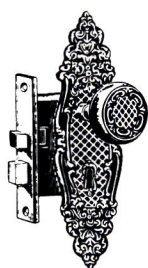
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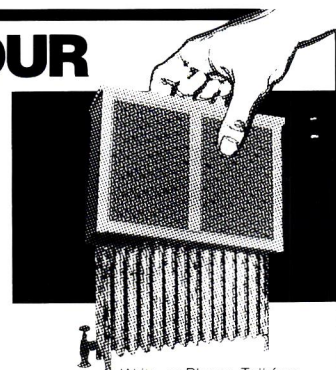
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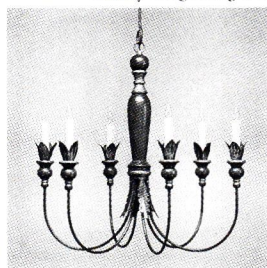
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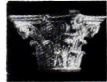
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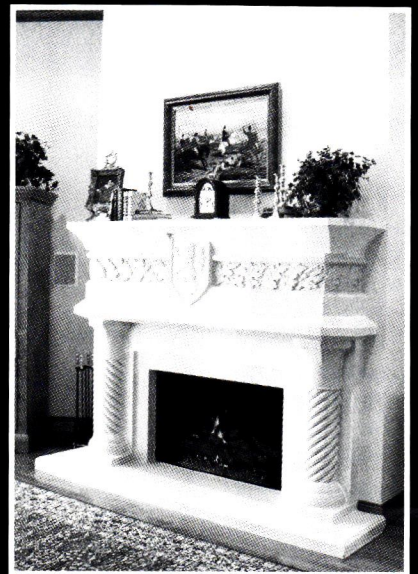
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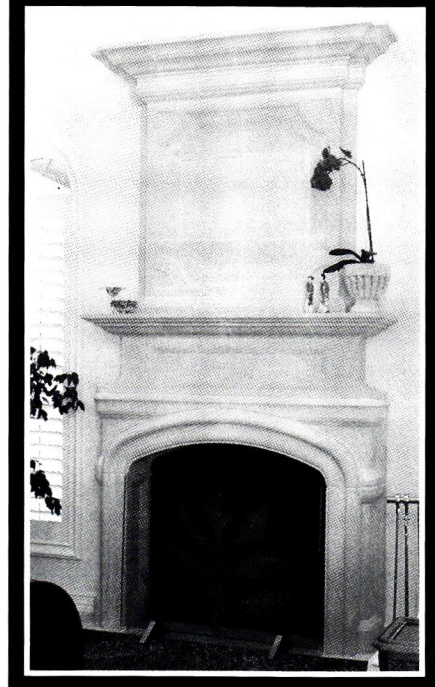
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English Cottage pp. 54-61

J. Harper Poor Cottage Bed & Breakfast, 181 Main St., East Hampton, NY 11937, 631/324-4081; jharperpoor.com • Designer: Gary Paul Co., Inc., 740 West End Ave., Suite #1, New York, NY 10025, 212/678-5007
p. 55 Morris "Golden Lily" fabric and hand-blocked wallpaper from Sanderson (to the trade): 212/319-7220 ["Golden Lily" fabric avail. retail through Charles Rupert Designs (Victoria, BC): 250/592-4916, charles-rupert.com] **p. 57** English tiles (cornflower blue may no longer be avail.) from Shep Brown, 781/935-8080; shepbrownassociates.com • Chairs from Baker Furniture, 616/361-7321;

bakerfurniture.com **p. 59** Morris "Pimpernel" wallpaper from Scalandre (to the trade): 718/361-8500 [machine-printed "Pimpernel" and fabric also through Charles Rupert; see above] • Bed: Cotswold Furniture Makers, Whiting, VT: (802) 623-8400; cotswoldfurniture.com **p. 60** Bath floor tile: Minton Hollis, through dist. **p. 61** Morris "Honey-suckle" wallpaper: to the trade from Sanderson (see above); machine-printed, retail through Charles Rupert (see above).

Bonnie Braeside pp. 62-67

Don Kirkby at The Watsonian Design Partnership: RR #24, 2572 Miles Road, Roberts Creek, BC Canada V0N-2W4 604/886-3886

Kline Kitchen pp. 68-72

p. 68 Lace curtain and wallpaper ("Priory Garden") from J.R. Burrows: 800/347-1795; burrows.com • Tin ceiling, W.F. Norman: 800/641-4038 • One-inch ceramic floor tile by American Olean; through dist. • Chandelier is antique. **p. 71** Refrigerator: Sub-Zero,

800/222-7820. Dishwasher: Bosch, 800/866-2022. Glenwood Stove (1916) purchased at Stanley Ironworks, Nashua, NH, 603/881-8335 • Pendant lights: Rejuvenation Lamp and Fixture: 888/401-1900; rejuvenation.com

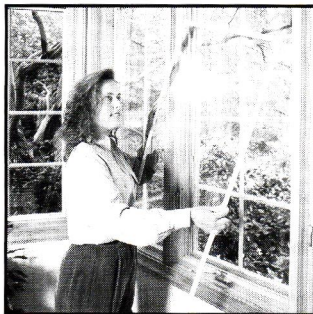
Victorian Whimsy p. 73-75

p. 74 Refrigerator: Sub-Zero. Cabinets: Classical Millworks, Springville, UT, 801/489-1976 • Countertops: Creer Sheet Metal, Provo, UT, 801/373-8956 • Hinges, handles, pulls: Restoration Hardware, 800/762-1005; store locator at restorationhardware.com • Lighting fixtures: Rejuvenation Lamp and Fixture: 888/401-1900; rejuvenation.com **p. 75** Stove: Heartland Appliances, 800/361-1517; heartlandusa.com • Dishwasher: Gaggenau.

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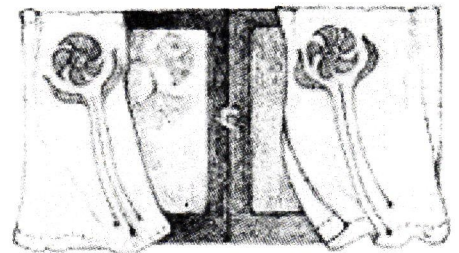
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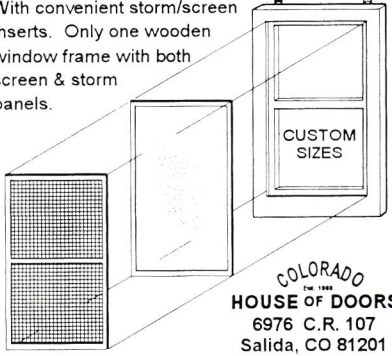


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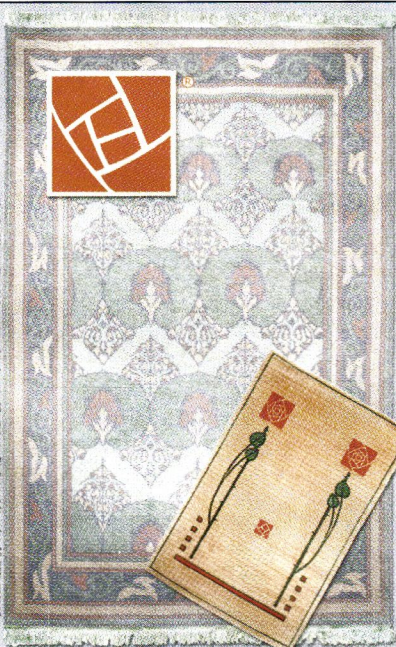
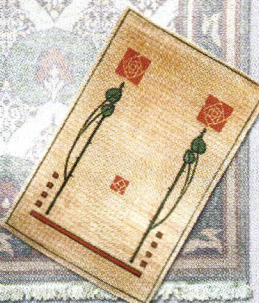
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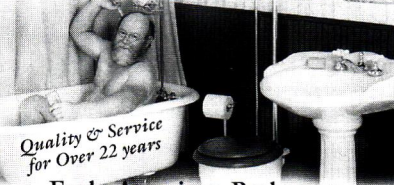
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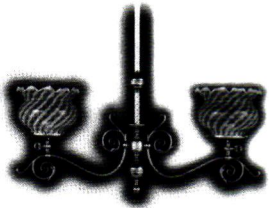
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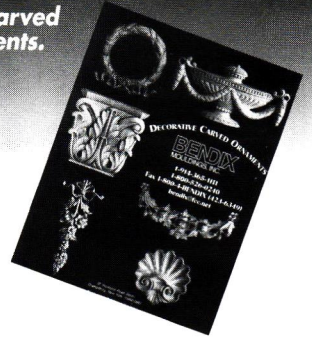
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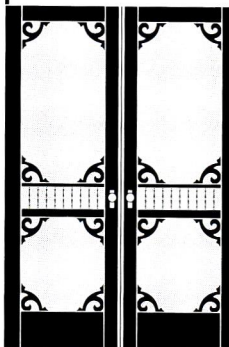
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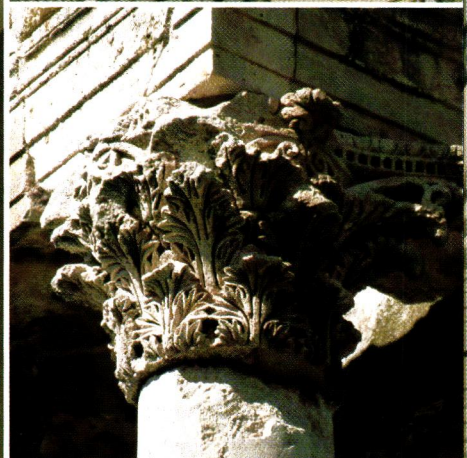
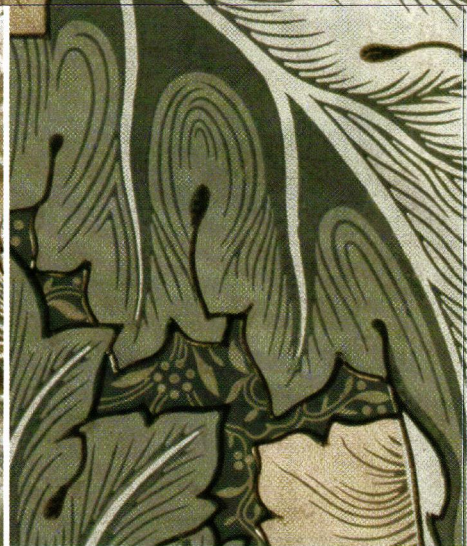
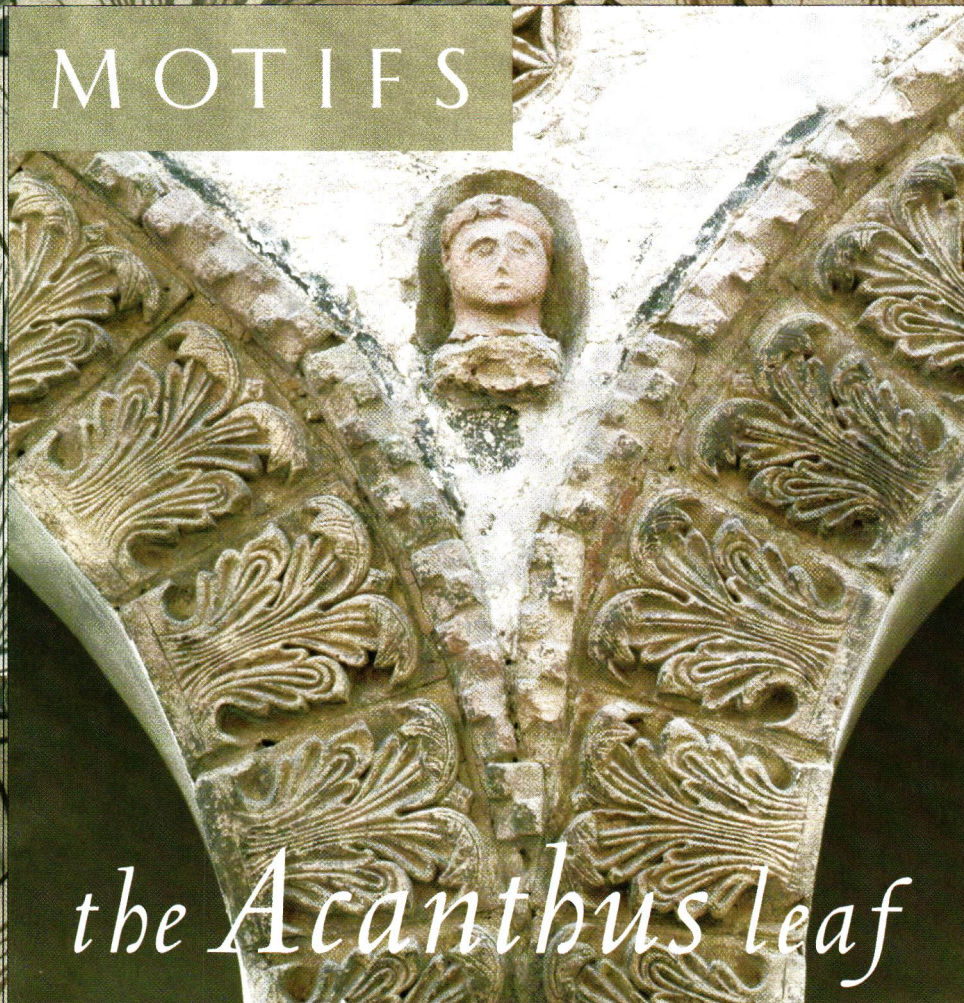


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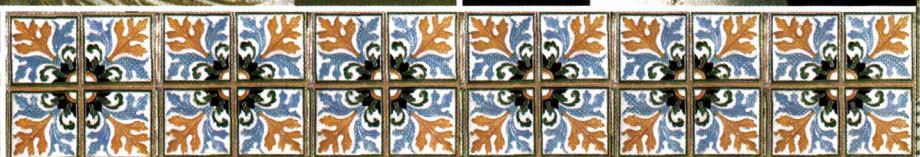
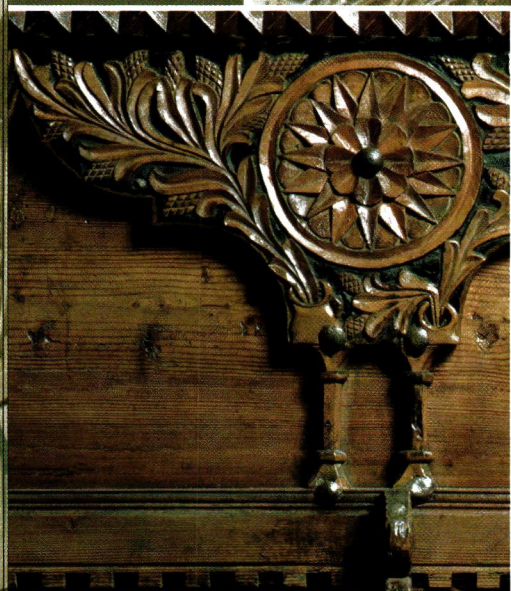
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MOTIFS



the Acanthus leaf



CLOCKWISE: In Italy, Renaissance stone arches carved with acanthus leaves; a capital in the 8th-century Islamic city of Anjar in Lebanon; 19th-century tile; acanthus and stars carved in wood. **BACKGROUND:** Acanthus-leaf wallpaper designed by William Morris ca. 1875.

THE CURLING LEAVES of the acanthus plant appeared in the fifth century BC adorning the Corinthian capitals of ancient Greece. A symbol of renewal, the acanthus was used freely by the Romans—in the wreaths carved on public buildings, in the ornamentation of clothing. (Helen of Troy is said to have worn a mantle embroidered with a delicate acanthus-leaf motif.) Forgotten after the fall of the Roman Empire, acanthus patterns were rediscovered during the Italian Renaissance. + In the third quarter of the 19th century, English designer William Morris used stylized acanthus leaves in an energetic, sinuous pattern for his silk wall-hanging “Acanthus and Vine.” He and other designers of the English Arts and Crafts movement used acanthus leaves in many wallpaper and textile designs. + The acanthus remains a wide-ranging motif, easily spied in classical stonework and plaster, in revival papers and fabrics, in the silver of Georg Jensen, even on Wall Street letterheads. —BRIAN D. COLEMAN

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