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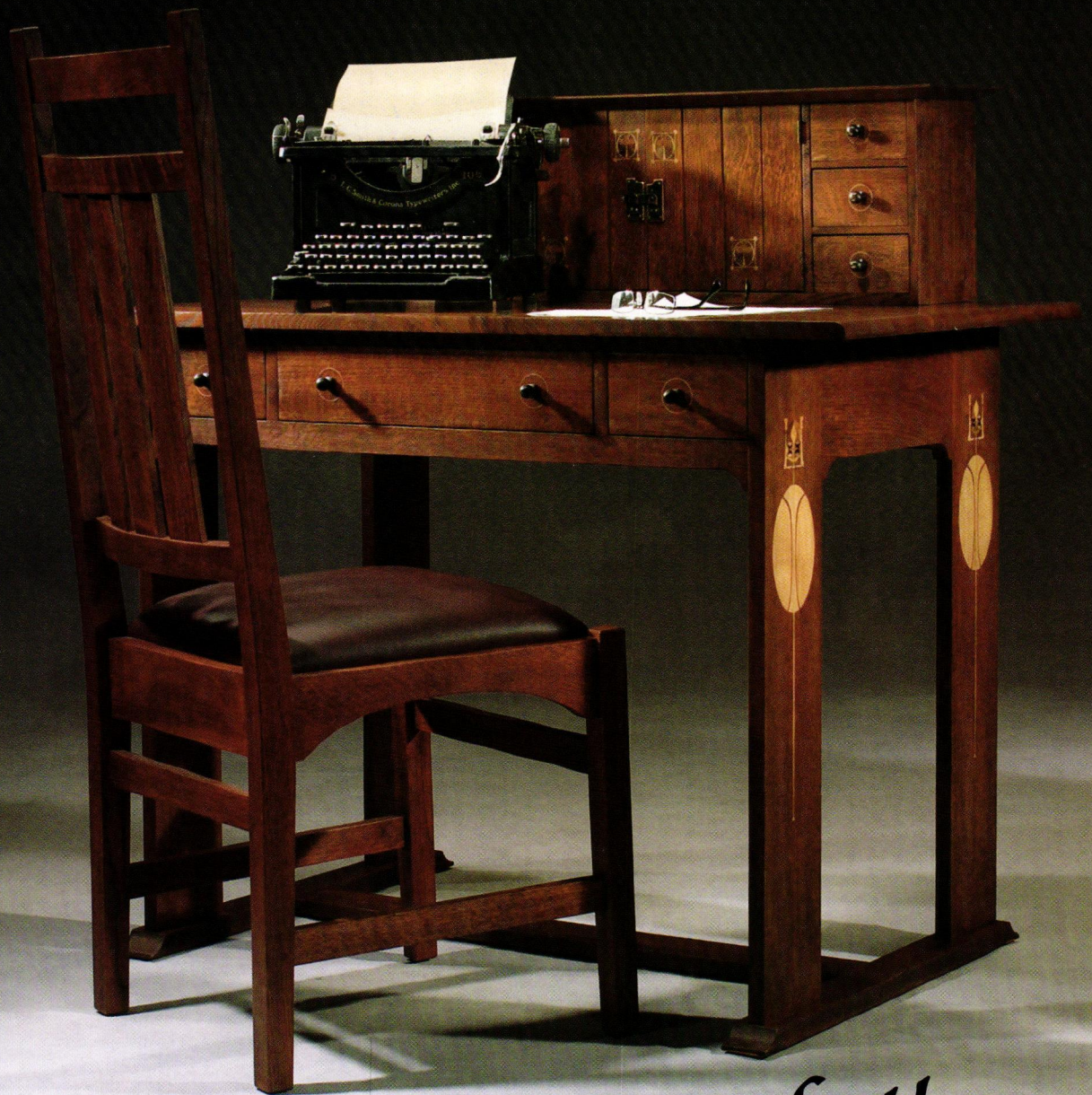
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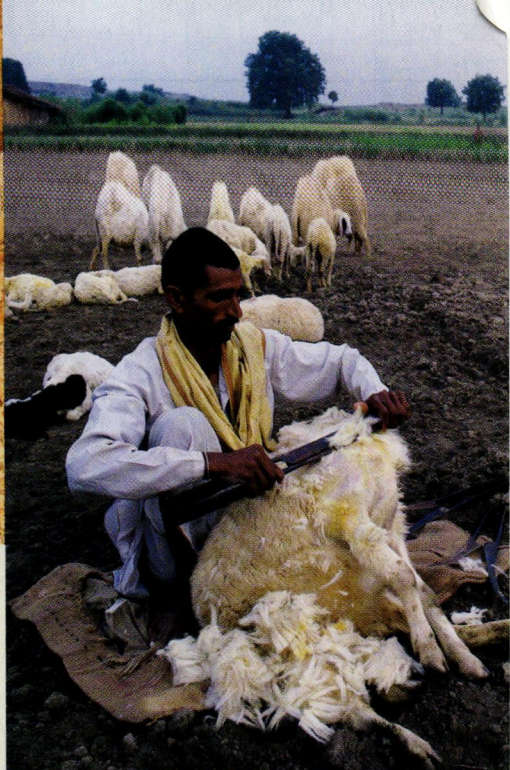
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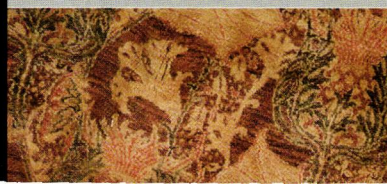
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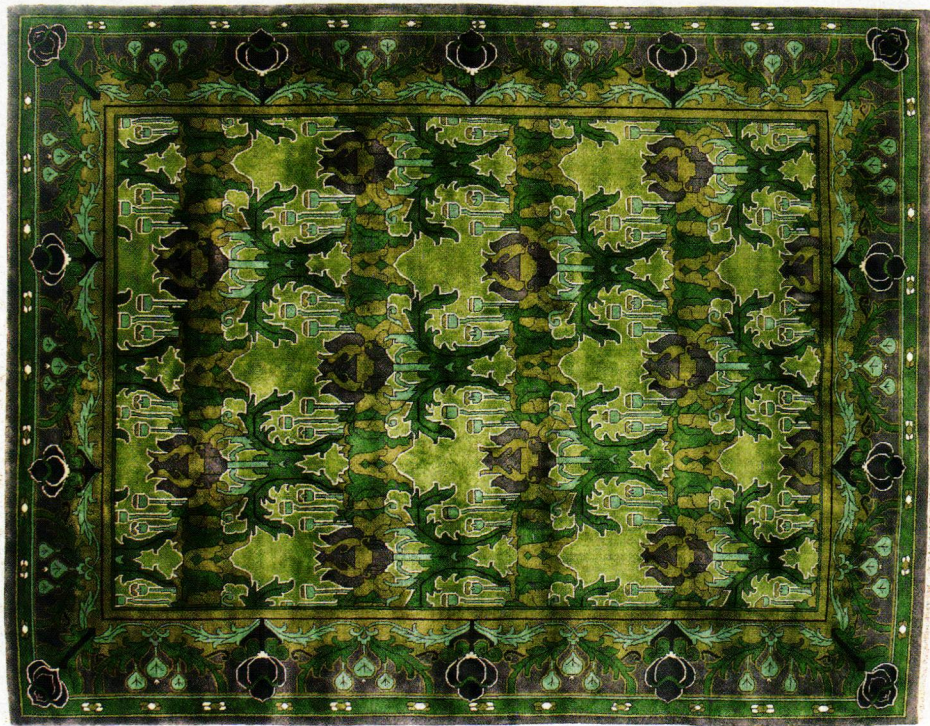
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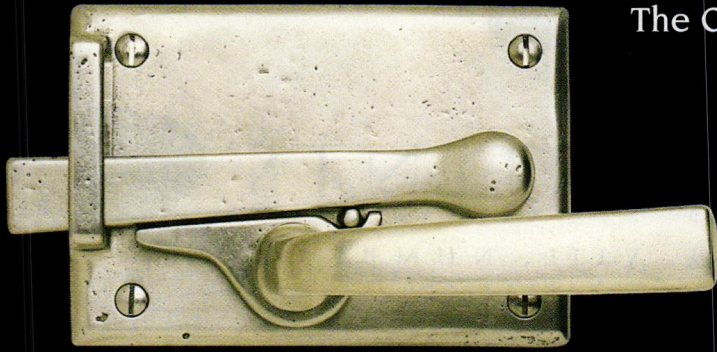


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BY MARY ELLEN POLSON

ON THE COVER: *A classic slat-back porch swing in mahogany finished with marine-grade epoxy will last practically forever. (This one is from Weatherend Estate Furniture, through the trade: 800-456-6483.) Cover photograph by Brian Vanden Brink.*

JULY 2002



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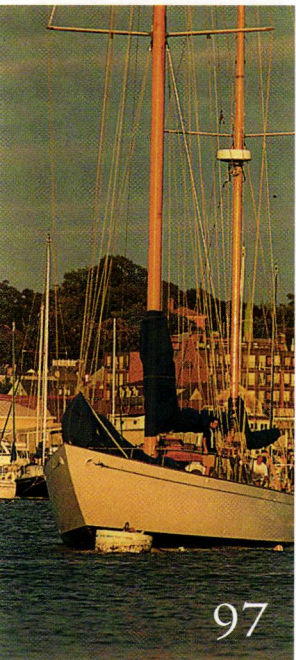
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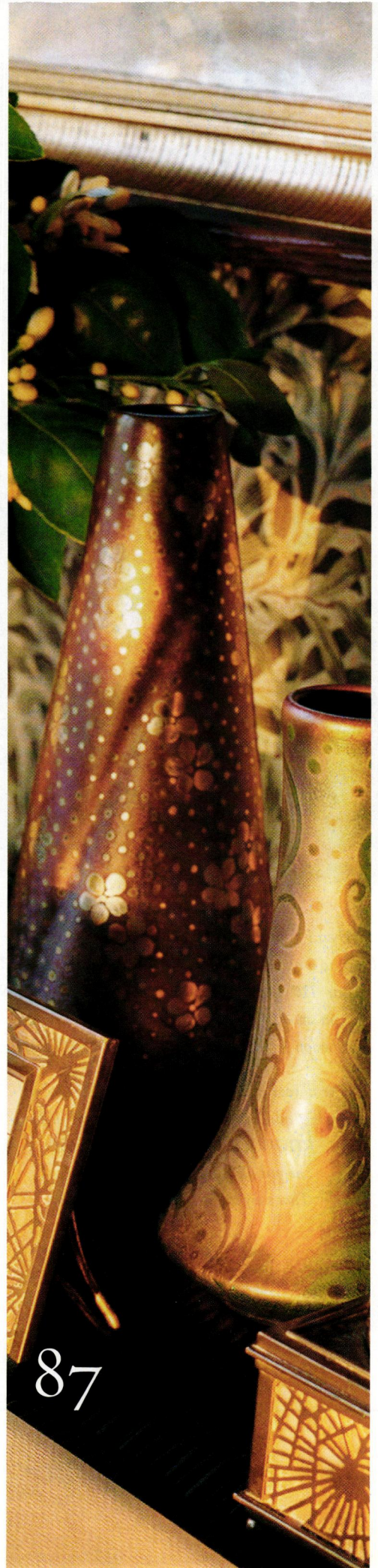


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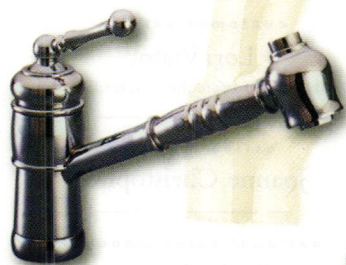
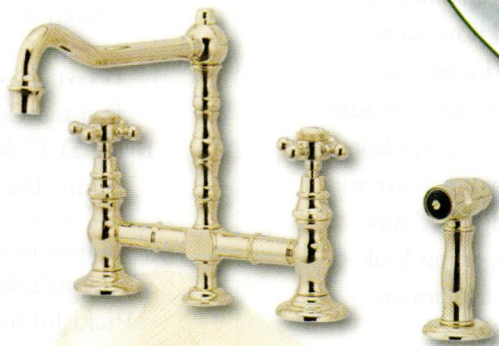
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Ta Da! It's a Stunner!

THERE'S SIMPLY no place for false modesty when it comes to our latest project. We're proud of it! We have produced a new thing—new for us, and ground-breaking in its focus and beauty. While the core of the project is a handcrafted database, the tangible part is a 250-page Sourcebook that looks much more like a coffee-table book than it does like the Yellow Pages—a stunner that introduces you to beautiful things you probably didn't know were being made. ■ After looking at hundreds of photos, we know one thing for sure: Period design is not a limited notion! Just the opposite. Interpreting, with sophisticated imagination, centuries of design history, artisans and manufacturers have given us options far beyond what we find in a contemporary showroom. Putting the book together was a feast for our eyes. ■ The book will give you an eye-opening look at what's available in the period-design market. Feature articles are included throughout. It's also an organized look-it-up guide. Reproductions as well as interpretive (or Revival) works are shown. Chapters include Kitchens & Baths, Curtains to Carpets, Furniture & Accessories, Lighting, Hardware, Walls & Ceilings, Flooring, and House & Garden Details. Each section opens with listings enhanced by color photos. Pages with address/phone/web information follow. Companies and products were included by frankly subjective criteria. If you discern an implied editorial endorsement for the companies listed, believe it. ■ The book is an introduction and a map—for

navigating our Design Center website. [oldhouseinteriors.com] Here you'll find a longer list of companies you can easily search by product, style, location, etc. Log on—it's free! By all means "hit" the linked companies to learn more about their wonderful products. But *buy the book*, too. I promise you a visual feast—and a resource you'll use.



The **Old-House Interiors DESIGN CENTER SOURCEBOOK** is available at selected bookstores. Better yet, call our editorial office and we'll mail you a copy (250 pages; \$14.95 +S/H). During business hours, ET: (978) 283-3200.

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SUBSCRIPTIONS: Subscription service (800) 462-0211, back issues available at \$6.50 per copy (978) 281-8803. ADVERTISING: (978) 283-4721. EDITORIAL: (978) 283-3200. 108 E. Main St., Gloucester, MA 01930. WEBSITE: oldhouseinteriors.com POSTMASTER: Send address changes to *Old-House Interiors*, PO Box 56009, Boulder, CO 80328-6009. © Copyright 2002 by Gloucester Publishers. All rights reserved.

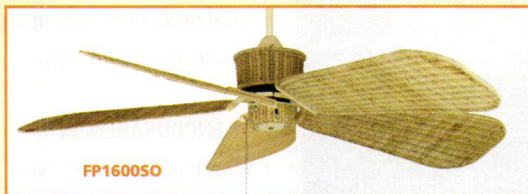
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The Tropicana™ fan with natural wicker narrow oval blades and rust accents.

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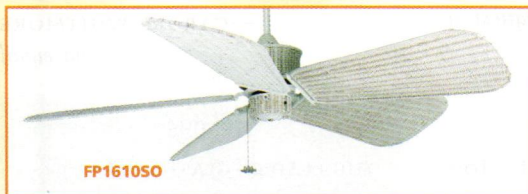
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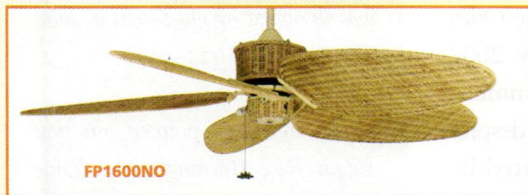
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The Tropicana™ fan with natural wicker standard oar blades and marbled cream accents.



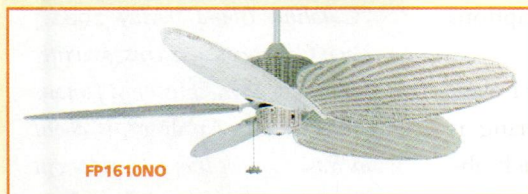
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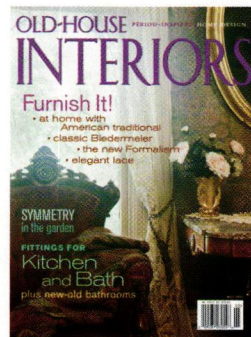
LETTERS *from readers*

LARGE MICA LAMP

In your March 2002 issue, in the article "A New Home for an Arts and Crafts Collection," I noticed a large mica table lamp in the photo of the living room. For many years, I have been looking for a mica lamp of that size. Is there any way I could find out where that particular lamp came from?

—DICK AMBROSE
via email

Homeowner Bruce Johnson has been collecting antique pieces for years, but that hefty lamp is new, by Michael Adams of Aurora Studios in Oswego, N.Y. Go to artsncrafts.com and click on Michael Adams. New sales are handled by telephone, (800) 448-7828, or email aurora6@mindspring.com to request a catalog or specific information.



tactile nature of the hempen prickle of the cord on the hand.

—"BUTCHY"
via email

AUTHOR DAN COOPER RESPONDS: *While Butchy may deny the existence of a Pre-War string collection, if one were to inspect his sub-cellar #3, one would find said string collection right next to the massive tin-foil ball (and it is truly tin, not aluminum) and the player piano-mechanism collection. His fuel filter and magneto collection for Pre-War British cars that should never have been made lurks in sub-cellar #4.*

ENCOURAGEMENT
I WANT to add my "yea" vote to your coverage of Arts and Crafts.

—CAROLE WHITMORE
via email

THE REAL BUTCHY?

THE RECENT PUBLICATION of "Too Much, Too Soon" in your magazine has elicited much comment from my clients and contemporaries. [See *Other Voices* on page 28 in the May 2002 issue.] While much of this commentary has been congratulatory, despite the obvious faux pas committed by the sundry few (and recounted in the essay), I really must take issue with the wildly exaggerated descriptions of my collecting habits.

I do not now, nor have I ever, collected Pre-War string. String is string and Pre-War string, which obviously was made of hemp or cotton, would certainly have come to the end of its useful life. Thus I would eschew its use despite the seductive

UH-OHS

THE LEADED-GLASS window pictured on page 55 of the March 2002 issue ["With Due Respect"] was designed by glass artisan John Superti: (617) 623-4330.

ALERT READERS pointed out that Edgar Rice Burroughs, not Zane Grey, wrote the *Tarzan* books. Duh, we knew that! [See *History Travel*, "Catalina Island," May 2002.] Zane Grey wrote westerns; as writer Tom Shess says, "His most famous one, *The Big Apology*, is about an East Coast editor who rides out west in search of a jungle, only to end up in *Tarzana, California*." *Me Tarzan, you Zane?*



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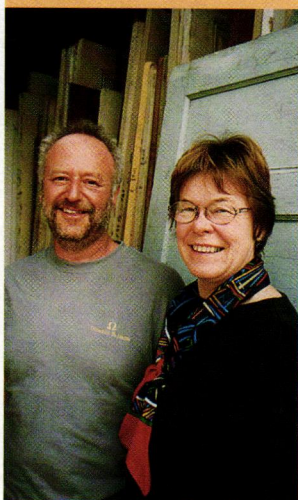
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news & VIEWS

OMEGA TOO When Jana Olson wandered down to the Berkeley City Dump one afternoon in 1986, she was looking for some used copper pipe, not her future husband. But that's exactly what she found when she met Steve Drobinsky, who had recently started a recycling business. The two soon discovered that they had much more in common than an interest in junk, and



Jana ended up marrying her recycler and joining him at his Omega Salvage shop on San Pablo Avenue (510- 843-7368, omegasalvage.com) in Berkeley. By 1991, it was clear to Jana that "there were never going to be enough antique wall sconces to satisfy everyone." Enter Omega Too, offering reproduction Arts and Crafts entry doors, period lighting, and other turn-of-the-20th-century accessories. Jana's seasoned advice to would-be restorers: Renovate slowly; avoid "canned" lights, white paint, and too much drywall. Above all, respect the character of your house. Omega Too, 2204 San Pablo Ave., Berkeley, CA 94702 (510) 843-0666, omegato.com —BRIAN D. COLEMAN

from *Nowhere*. For more information, check the website: lbwf.gov.uk/wmg.

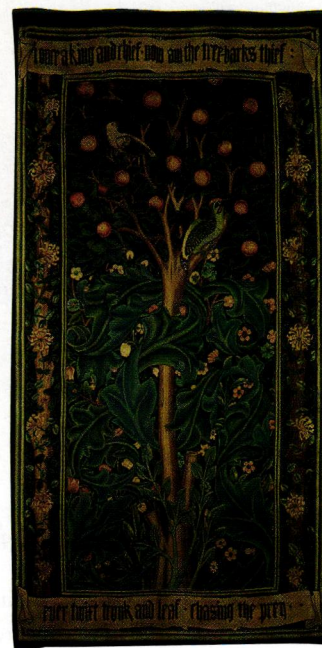
Closer to home, check out "William Morris: Creating the Useful and Beautiful" at the Huntington Library in San Marino, California. Stunning examples of the designer's work, from sketches to completed [continued on page 16]

Morris Everywhere

Planning a trip to England this summer? Don't miss the William Morris Gallery in London. The childhood home of Morris is the only public museum devoted solely to his work. Everything from original furniture and fabrics, stained glass,

even Morris's coffee cup, are on display. An exhibit running through Aug. 4 features period photographs and paintings of Kelmscott Manor, the 16th-century Oxfordshire house which was Morris's country home from 1871 until his death in 1896. The atmospheric

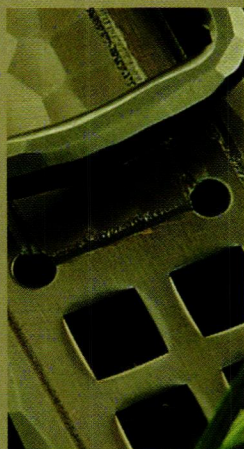
photographs by Frederick H. Evans, taken in 1896 and 1897, portray the house in Morris's lifetime. Many fabric and wallpaper patterns by Morris were inspired by Kelmscott's gardens, and the house itself was featured memorably in his utopian novel *News*



“Since the 1920s, modern designers have claimed that their work represents the ‘spirit of our times.’ The general public, on the other hand, who could recognize ‘our times’ as well as anyone, has put up with modern design rather than embrace it.” —Architect Brent C. Brolin in *Architectural Ornament, Banishment and Return* [Norton, 2000]

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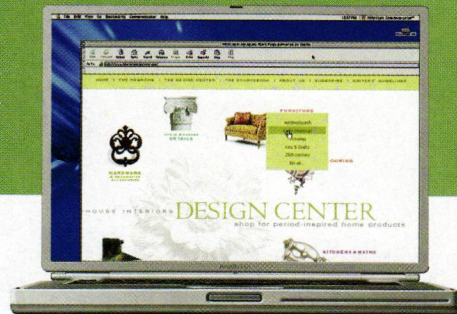
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stained glass windows, will be on display. The Huntington has the finest collection of Morris works in the United States, thanks to Henry Huntington's interest in Morris and Kelmscott Press during his lifetime, and the 1999 acquisition of an extensive private collection of Morris memorabilia. The Botanical Garden should be spectacular this time of year, too.

Unusual Events

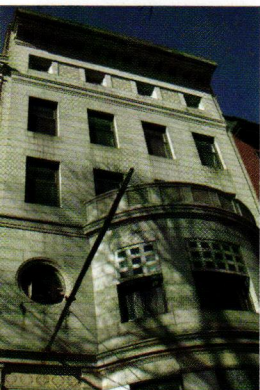
Looking for a weekend jaunt, I logged onto the website for the Society for the Preservation of New England Antiquities [spnea.org]. They've got a lineup from Victorian teas to antique-auto shows, all over New England. A sampling for this summer: Lost Gardens of New England, Sats. & Suns. through Oct. 15 at Barrett House, New Ipswich, NH:

603/878-2517 ■

WWII Propaganda Poster Exhibit, through Sept. 15, Wed.–Sat. at Spencer–Peirce–Little Farm, Newbury, MA: 978/462-2634 ■ Pilgrims, Patriots & Products—Selling the Colonial Image, through Oct. 15 at Bowen House, Woodstock, CT: 860/928-4074. ■ Also at Bowen House: Upstairs/Downstairs: the Victorian Household

Attic to Basement (learn about servants' duties and heating systems!), Sun. July 14 and Sun. Aug. 11 (pre-register, \$15). Evening at Gropius House focuses on innovative interior/exterior lighting, etc., Fri. Jul. 12 and Fri. Aug. 2, 8 pm, Lincoln, MA: 781/259-8098 (pre-register, \$18). —P. POORE

OPEN HOUSE Boston's Tiffany mansion is undergoing a \$2.5 million restoration. Built for Mr. and Mrs. Frederick Ayer between 1899 and 1902, the **Ayer Mansion** is unique in its use of Byzantine-style mosaics and stained glass inside and out. It's also one of only three known residential interiors designed by Louis Comfort Tiffany that remain intact. The Moorish entrance hall, particularly impressive with its massive, mosaic-covered low archway, was originally accented by a 4' x 20' stained glass laylight (interior skylight), which had been boarded up for decades. The restoration of the laylight, three bow-shaped stained glass windows, and the Victorian drawing room are nearing completion by Lyn Hovey Studio of Boston. Future plans include furnishing the drawing room and restoring the building's stone façade. The mansion, at 395 Commonwealth Ave. in Boston's Back Bay, is home to a university women's residence, Bayridge Residence and Cultural Center. Tours can be arranged through Marie Oates, (617) 536-2586, ext. 127. —BRIAN D. COLEMAN



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Timeless Keepers

Custom-made in fumed and shellacked quartersawn white oak, these Arts and Crafts clocks offer a U.S.-made quartz movement and glass crystal face. The Last Stop, left, is \$269. The Rocky Neck, right, is \$239. Contact Gloucester-Time, (800) 487-7753, gloucester-time.com.



House Proud

Give your home the finishing touch with handmade ceramic house number tiles in Arts and Crafts and Victorian motifs. They're \$14.95 to \$19.95 each from Rocheford Handmade Tile, (612) 824-6216, housenumbertiles.com



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Nifty Fifties

Payne Manufacturing originated these nifty metal cups in the 1950s. Newly revived in eight festive colors, they're sold in sets at prices ranging from \$3.75 to \$5 per piece. Contact (800) 385-1120, paynemfg.com.



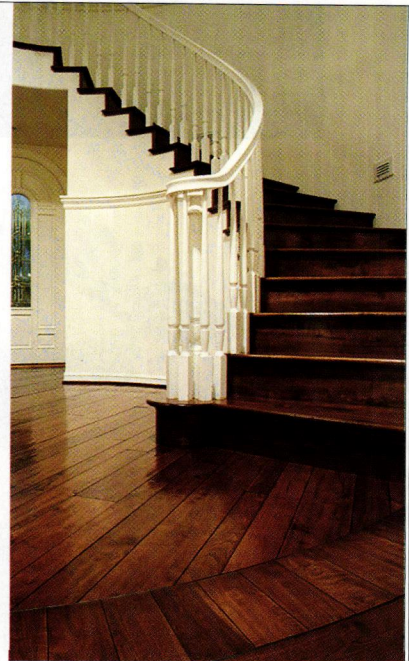
Near and Far

Tropical meets oriental in Thibaut's new Pagoda Collection. Feng Shui features jolts of green, yellow, and coral pink on a white or yellow ground. Screen- and hand-printed, the fabric retails for \$60 per roll, while the paper is \$73 per roll. Contact (800) 223-0704 for a local dealer.



Ageless Boards

An Olde Board parquet, wide-plank, or inlaid floor has the rich patina of well-aged wood as soon as it's installed. Prefinished, solid-wood floors in oak and walnut with ebony inlays can be laid down over any surface, including concrete. For a custom quote, contact (800) 689-5981, oldeboards.com.



At Play

Children will love these very grown-up Arts and Crafts pieces in quartersawn white oak. Prices range from \$156 for the dining chair to \$326 for the round pedestal table. The rocker (\$295) also comes as a kit. Contact Shortridge Company, (888) 335-3393, shortridgetd.com.



Reflection of You

Antique bathroom shaving mirrors are hard to come by, especially this 10" version with a beveled mirror and beaded nickel plated brass frame. This one-of-a-kind piece is \$495 from Vintage Plumbing, (818) 772-1721, vintageplumbing.com.

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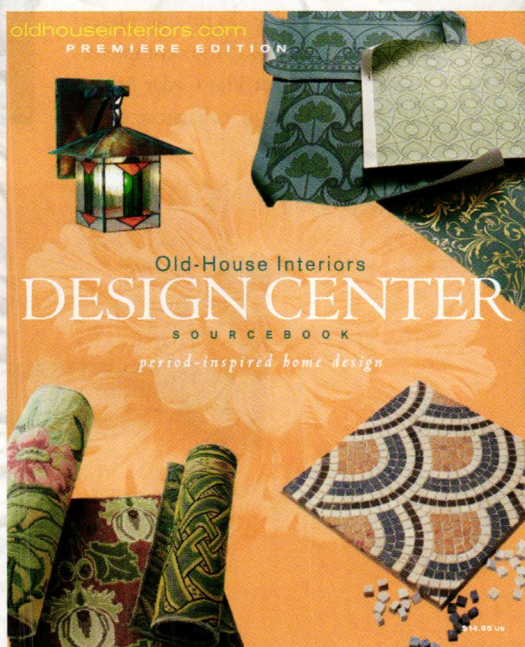
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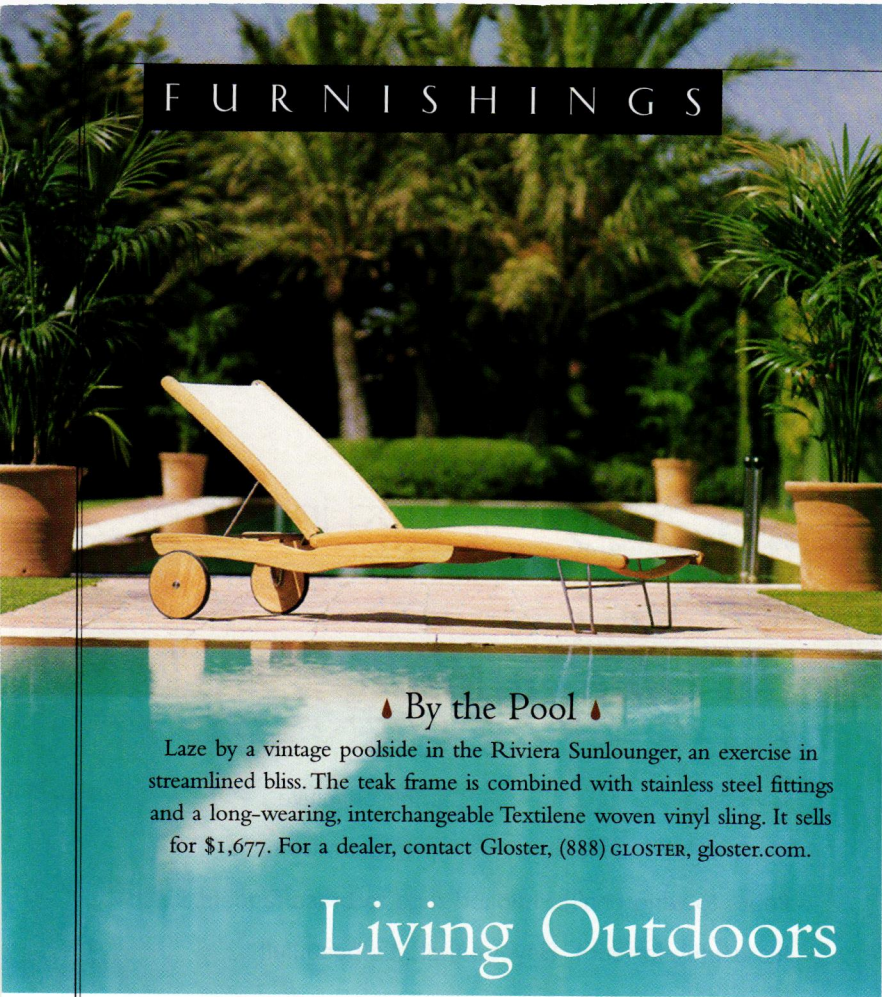
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Living Outdoors

♠ Sitting By the Sea ♠

Weatherend's classic porch furniture is finished with a marine-grade epoxy to last practically forever. Shown are their Westport Island chairs, available in teak or mahogany, through the trade. Contact Weatherend Estate Furniture, (800) 456-6483, weatherend.com.



Garden House ♠

Vixen Hill combines classic Victorian design and cabinetmaker joinery in its cedar gazebos. The Teahouse Garden-House is embellished with screen doors and windows, and Queen Anne balusters and trim. Contact (800) 423-2766, vixenhill.com for a quote.



Sweet Cedar ♠

Hand-crafted by Pennsylvania artisans, the Amish Sweetheart Glider is an affordable luxury at \$445 for the 6' length. An end table (\$110) and glider chair with footstool (\$300) completes the set. Contact The Cedar Store, (888) 293-2339, cedarstore.com.



♠ Good Golly ♠

Who could resist a rocker named Molly, especially when she's wicker? Have her in one of 40 frame colors and 60 zesty fabrics, or choose sister Fiona. Both are \$830 from Maine Cottage, (207) 846-1430, mainecottage.com



Gothic Revival ♣

Chelsea Eccentric's Strawberry Hill planter is a revival of an English Victorian patternbook design never before created. The 28 1/2" x 28 1/2" planter retails for \$1,800 from Henry Hall Designs, (800) 767-7738, henryhalldesigns.com

Set in Soapstone ♣

The soapstone garden table is impervious to weather and virtually maintenance free. It's \$895, including the powder-coated wrought iron base. Matching chairs with seat cushions are \$250 each. Contact Green Mountain Soapstone, (802) 468-5636, greenmountainsoapstone.com.



Slide Time ♣

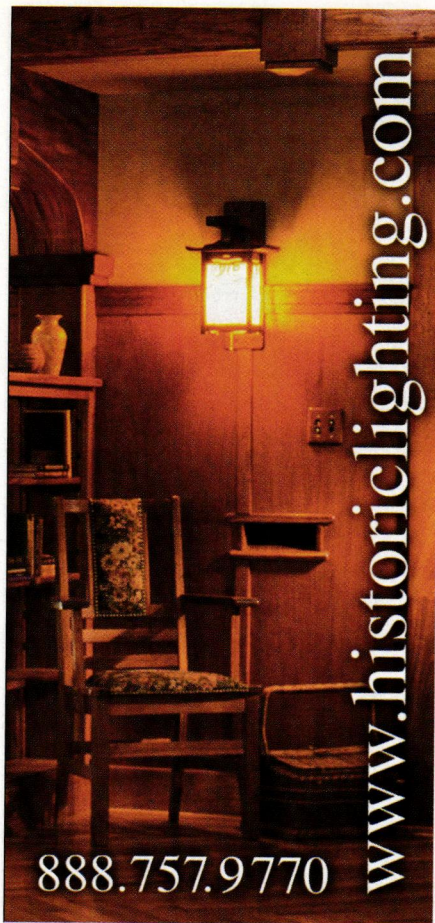
Metal porch furniture like the Maple Street Glider debuted in the 1920s, when manufacturers were testing out metal-stamping capabilities. The two-tone double-seater is \$149 from Restoration Hardware, (800) 762-1005, restorationhardware.com.



♣ Teak for Four ♣

The 38" Whitby table folds up for easy storage. The table, which seats four and accepts a 1 1/2" umbrella pole, is \$490. The Concord folding chairs are \$295 each; armchairs sell for \$340. Prices include free shipping. Contact Country Casual, (800) 284-8325, countrycasual.com





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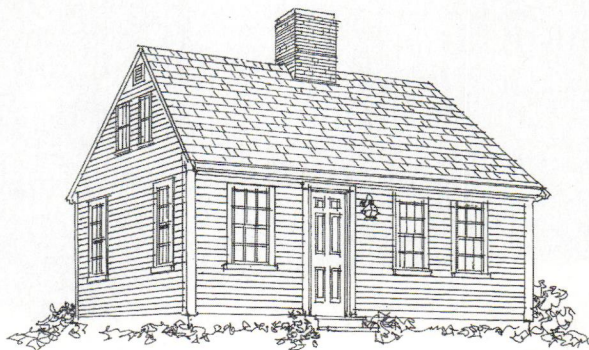
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All the House You Need

I can't believe it. For once, I'm on top of a trend. | by Sandy McLendon

WHO KNEW? Here I am pushing fifty, and all of a sudden I'm cutting-edge. The reason is my 800-square-foot house, circa 1947. It wasn't much when it was built, and it looked like less during the 1990s rush towards Versailles-for-the-masses. Many of my friends have more than 4,000 square feet. They have wet bars, swimming pools, marble-floored foyers, hot tubs—you name it. I have a living room, a kitchen and dining area separated by a peninsula, a bedroom, an office, and a bath. And these days a lot of those house-proud friends envy me. Sweet.

What's happening all over the country is that people are beginning to discover the virtues of having smaller, simpler living spaces. While it's not yet a mass movement, people are discarding, downsizing, editing—and discovering what I already know. If you don't *have* it, you don't have to pay for it. Or maintain it. Or clean it. Or replace it with a newer model.

My life isn't Spartan, nor am I doing without anything I need. The kitchen has the latest appliances. Air-conditioning? Of course—this is Georgia. What I lack is only what I've chosen to do without. I don't have 3,500 square feet of off-white carpet to worry about. There are no marble bathrooms to polish, no bills for pool maintenance, no fussy “company-only” areas. I can do a light cleaning in an hour, and I can meet white-

glove standards with about half a day's effort.

My friends are beginning to agree with me. One of them is a divorced single mom who just bought a new house in a new subdivision. I promise you the real-estate agent won't forget her anytime soon, because she bought what she needed, and no more. She qualified for a \$200,000 house, but bought a \$175,000 model because she wanted a more compact floor plan that would allow her to keep better tabs on her kids. She went over the model house with a fine-tooth comb, options list in hand. She looked hard at every detail, getting rid of everything that didn't jibe with reality. Out went upgraded, light-colored carpet, and in went an inexpensive cinnamon brown that could hide a few juice-box stains—a choice she can easily afford to replace later. The stainless-fronted fridge was jettisoned in favor of one that won't show little hand prints. Cabinet hardware was scaled back from dirt-trapping curlicued brass to white china knobs that wipe clean. The result? She has an attractive, child-friendly house that she can keep in good order without having to turn into Mommie Dearest. With a smaller mortgage, she can pass up some of the overtime that would keep her from her family.


An older couple I know took their cues from Sarah Susanka's *The Not So Big House: A Blueprint for the Way We Really Live*, a book [continued on page 28]

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with an emphasis on good design rather than size. When their children moved out, they moved from a McMansion in an Atlanta suburb to one-third the space in a downtown high-rise. The new place is full of beautiful detailing they added, like mouldings and bookcases. They love the symphony, and they can walk to it now, instead of driving for an hour. They need only one car these days, because both work in offices only a few subway stops away, and the lack of a commute adds two hours to both his day and hers. With less cleaning, and no yard maintenance, they have time for each other they haven't had in years. Best of all, a lot of freed-up cash hit their retirement fund.

Downsizing isn't for everyone, of course. Some people have large families or work from home. Big, inherited houses are part of some people's heritage. People long forced to tolerate genuinely cramped conditions may have a psychological need for some real space, once they can afford it. Whether you're in a mansion or a mobile home,

though, it's possible to simplify. Some strategies:

Get the least expensive model that has the features you actually need when buying anything electronic or mechanical. A self-cleaning range is a necessity to me, and I have one. But the downdraft model that first caught my eye was a luxury I wouldn't have used very often. By foregoing it, I saved over \$1,000 and eliminated the cleaning of a downdraft mechanism. Both my budget and my leisure time benefited.

Cut back on multiples and share. A tv, cd player, DVD or VCR, and a computer for every family member is becoming the norm! Five people may have 15 or 20 entertainment machines among them to be paid for, stored, maintained, and upgraded. That complicates life. Sharing encourages family members to practice tolerance and compromise, life skills everyone needs anyway.

Watch out for competitive drive, the Type A behavior so many of us have. It's the reason many of us must have a bigger house or car than our friends. I've



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seen people with six-month-old computers become unhappy because a more powerful model entered the market. Their need—working and Internet access—was secondary to the drive to impress their buddies.

Make room for luxuries. Your heart's desire may be a home theatre system or a Jacuzzi. (Mine are silverware and artwork.) Having what you need does indeed include your pleasures. And having your pleasures around you is what makes a house a home. Simplifying doesn't mean stripping everything to bare essentials.

Find out what it takes to maintain what you want—before you buy. If you think you want to put in a pool, help a friend clean his a time or two. You'll gain information no salesperson or brochure will ever give you. It's the same for surfaces; find out what it will take to keep fine woods, marble, brass, crystal, etc., in the condition you want them. You may find that while you love the idea of something, you simply don't have time for its upkeep.

Forgive yourself for not getting it perfect. It's hard to be absolutely dispassionate about every want and every possession. I live alone, but I own two computers: a desktop and a laptop. Each has features I want sometimes, and not at others. It makes no sense for me to own both, but I genuinely enjoy them, and so they have a real place in my life, regardless of cold logic.

There will be those who insist on large, elaborate houses, no matter what. They'll stuff them with the latest and greatest of everything. But I believe they pay in ways I don't, or ever could. They work overtime to meet big mortgages. They suffer anxiety when their friends upgrade something, and rush to keep up. I smile at them, I hope tolerantly. I feel I have something they don't yet, something I hope they will have someday.

They're keeping up with the Joneses. I'm keeping up with my life. ✦

SEE PAGE 30 FOR A LIST OF BOOKS ABOUT SMALL HOUSES.

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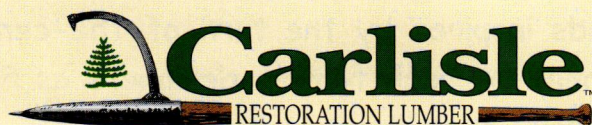
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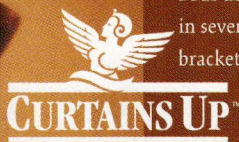


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On SMALLER houses

The yearning for simple living has spawned its own literature; here are some of the best books on how to make your house serve your life:

▪ **THE NOT SO BIG HOUSE: A Blueprint**

for the *Way We Really Live*, by Sarah Susanka. Susanka is a Frank Lloyd Wright believer, and the houses shown in her book have something of Wright's touch in their wood detailing and the cabinetry that gives them such livability.

Taunton Press, hardcover, \$30.

▪ **CREATING THE NOT SO BIG HOUSE:**

Insights and Ideas for the New American

Home, by Sarah Susanka. The second Not So Big book shows more houses using the concepts espoused in the first, by a variety of architects. One house plan is shown built in two versions, one very basic and the other more elaborately detailed. Taunton Press, hardcover, \$34.95.

▪ **COMPACT LIVING**, by Jane Graining.

If you're looking to get more from an existing space, this book is packed with solutions. The author is especially wise on finding ways to expand the visual size of cramped rooms. Soma Books, hardcover, \$28.

▪ **MAKING THE MOST OF SMALL SPACES**,

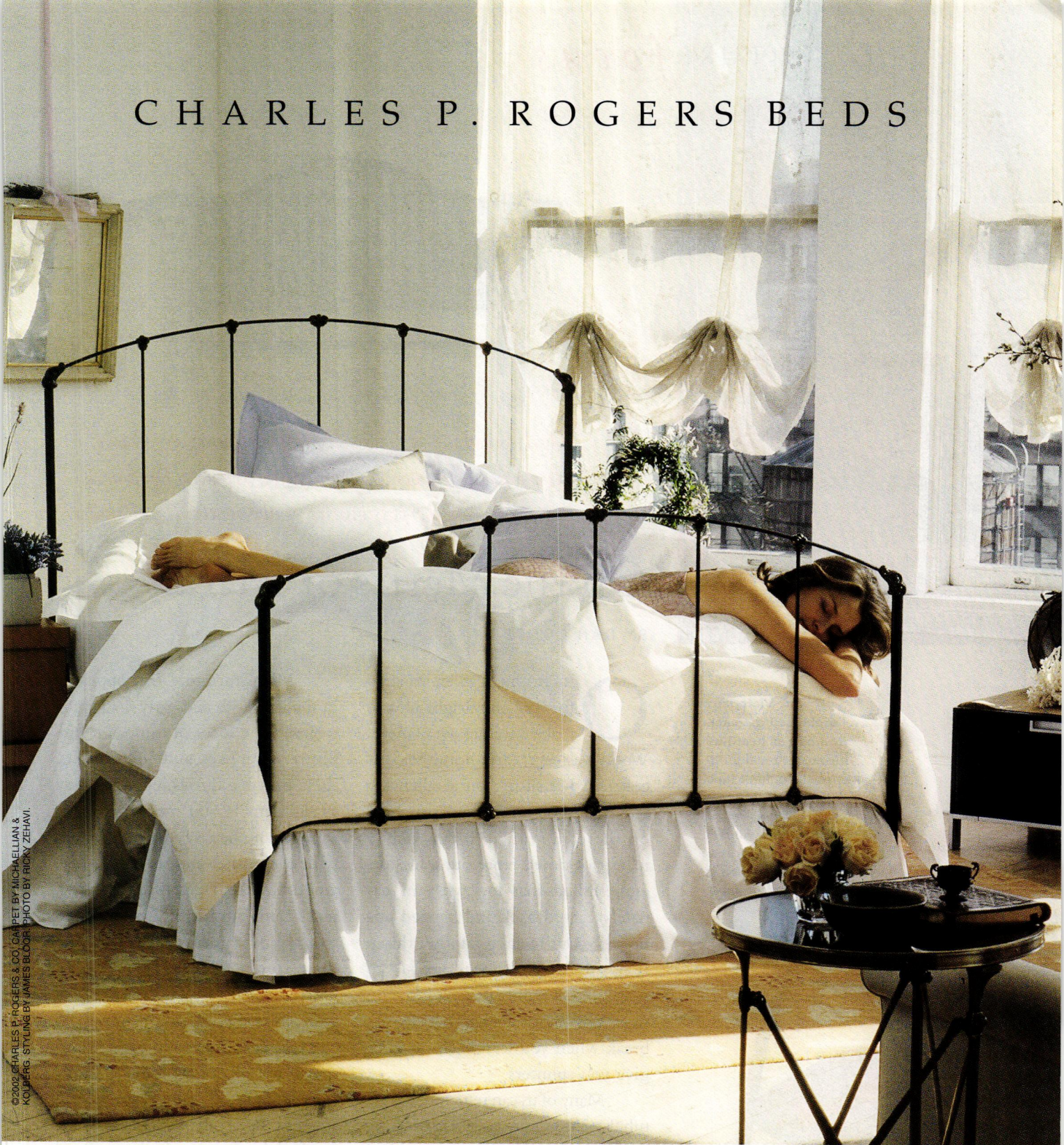
by Anoop Parikh. The author considers architectural changes: if you eat out a lot, why not install a mini-kitchen and use the space for other purposes? Rizzoli, hardcover, \$19.95.

▪ **TERENCE CONRAN SMALL SPACES:**

Inspiring Ideas and Creative Solutions,

by Terence Conran. When one of the biggest names in decorating tackles downsizing, you know it's a trend. Conran has been preaching simplicity for decades, and his new book brings his un-gussied-up sensibility to smaller spaces. Clarkson Potter, hardcover, \$40.

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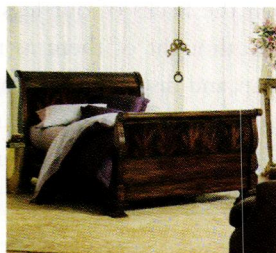


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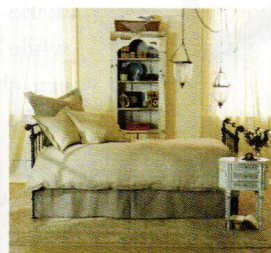
Illustrated above: Queen size Rutherford Bed in black iron with gilded highlights \$1499, Sale \$1099. Linen and Cotton Bedding Ensemble \$830, Sale \$399: includes white linen duvet cover with flat sheet, fitted sheet, two pillowcases and two standard shams in 450 thread count Egyptian cotton. Bed skirt and decorative pillows on sale separately.

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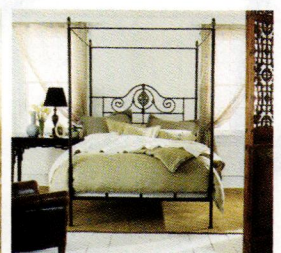
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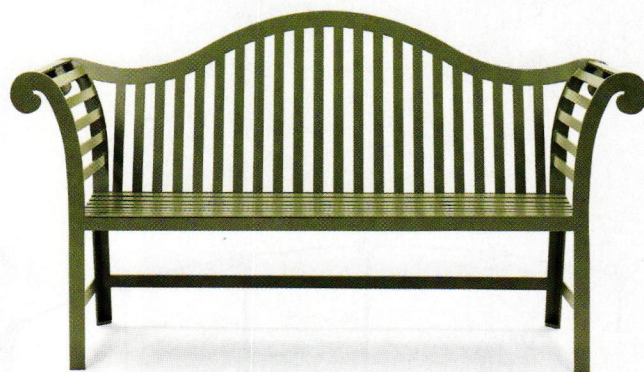


Alexandria Canopy Bed



TOP: Victorians embraced the cast-iron bed as healthful because they figured microbes couldn't hide on a metal frame.

LEFT: The all-metal patio chair will last practically forever if the finish is maintained.



Then something of a novelty, metal furniture became widespread only when mechanization replaced handwork. As history shows, the possibilities of the material are endless.

On the Merits of Metal

BY DAN COOPER

ONE WONDERS when mankind first got the bright idea to make furniture out of metal. Wood was easy: early hominids discovered that sitting on a fallen log was far more comfy than crouching on the bare ground. It was only a matter of time before our ancestors embellished that log with an ornately carved back and fringed upholstery. But metal is another thing. It is cold to the touch, difficult to work, and certainly doesn't grow on trees. On the other hand, it doesn't break when you lean back on it, or give you splinters.

Many of us can remember those tubular aluminum lawn chairs slung with brightly colored strips of webbed plastic that left lattice-works of red marks on the backs of our legs. And while we thought of them as modern, cheap, and disposable, it probably never occurred to us that the use of metal in the construction of everyday furniture dates back at least 200 years.

Metal furniture first appeared in the late-18th and early-19th centuries in the form of campaign furniture. Compact and lightweight, these portable furnishings were easy to disassemble and move from one camp to another as Europeans fought with each other and the rest of the world. Sleek and sparsely ornamented, most campaign furniture was constructed of iron rods. Beds were the most common pieces; a metal cot took up much less space than a clunky wooden one with rails.

After the invention and widespread use of cast iron, metal furniture entered the mainstream. Before roughly 1840, all metal had to be worked by hand, which involved labor-intensive forging and beating over an anvil. The early Victorians developed a way to melt iron and pour it into molds, allowing mass production of pieces that could be highly ornamented with a minimal amount of handwork. [continued on page 34]

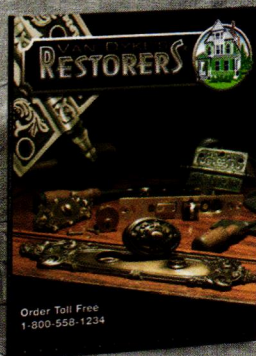
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Furniture upholstered with coiled springs was carried to the extreme in the 1870s when some pieces of tufted upholstery were built completely on wire frames. Certain garden furnishings were created wholly out of wire.

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TOP: A reproduction wrought-iron bed from Compasstar. **RIGHT:** The Janney table, an authentic Victorian design from Robinson Iron.



Aluminum yields lightweight, exceptionally strong furniture that's ideal for the patio.



During the 1850s and 1860s, the sinewy, naturalistic forms of the Rococo Revival lent themselves to cast iron in a way that would have been prohibitively expensive to produce with carved wood. Chairs, footstools, even hall trees were made from cast iron.

Durable and able to stand up to the weather, cast-iron garden furniture became wildly popular. Elaborately decorated urns, statuary, and garden seating flourished, notably the ubiquitous fern bench. While many of us picture this classic 19th-century garden bench in white or forest green, there were other original finishes, such as a two-tone verdigris, black, and a gilt finish. The finish on iron furniture used outdoors has to be well

maintained, or the piece will oxidize and rust. Cast iron is also notoriously brittle in cold temperatures; a sharp blow or drop can break the piece cleanly at a weak point in the design.

Today, many patterns of chairs, tables, and hall pieces are available as reproductions, not only in cast iron but in lighter-weight aluminum. Quality can vary dramatically, from crude third-generation castings to crisp, antique quality. Some manufacturers also offer aluminum casts from the original molds. While more expensive, these pieces will not rust and are much easier to move about.

Another Victorian innovation was the mass-production of wire and spring steel. Furniture upholstered with coiled springs was carried to the



extreme in the 1870s when some pieces of tufted upholstery were built completely on wire frames. Certain garden furnishings, such as plant stands, chairs, and benches, were created wholly out of wire. Technology being what it was, most of these delicate, lacy pieces have not stood up to the trials of time and weather.

The old brass bedstead, long considered a romantic trapping of the Victorian era, was actually a technological breakthrough of the 1890s. Victorians believed that smooth, shiny open metal beds were much more hygienic than heavily carved wood bedsteads. Bedsteads were also made from a combination of brass and iron, or solely iron in styles both extremely ornate and Spartan simple.



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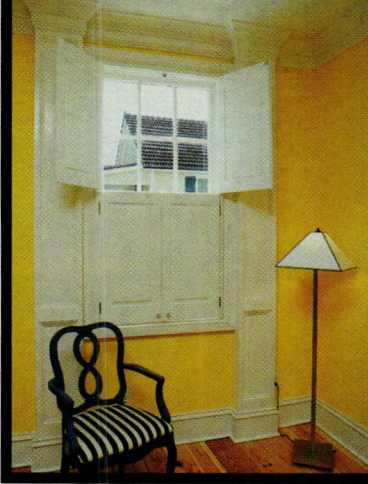
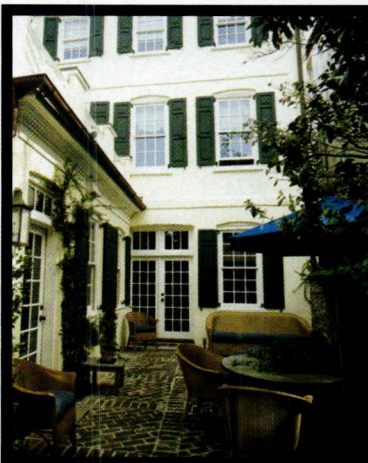
These beds have been reproduced in quantity for years (and yes, the once-rare queen and king-sized options are available).

Metal was a favorite medium for artistic expression in the early-20th century. At the height of Art Nouveau fever, the Gorham Silver Company created what is probably the ultimate piece of metal furniture: an exuberantly embellished, solid-sterling mirrored vanity and bench.

In the 1920s and beyond, the architects of the Bauhaus and Modernist movements embraced metal as the furniture material of the future. Metal was sleek, strong, and forward-looking; it was clean and spare and unencumbered with the excesses of the past. Technology helped, too: Eileen Gray's circular glass and steel adjustable table (1927) and Marcel Breuer's Wassily chair (1925-27) would have been impossible to create without tubular metal. Designers and architects such as LeCorbusier and Charles and Ray Eames created furnishings with metal frames that bore little resemblance to furniture from previous centuries.

As Modernism enters the pantheon of historic styles, those of us who have long sought to re-create the antique interior—often eschewing the contemporary—may be surprised to find ourselves becoming more sympathetic to Modernism. Viewing a collection of Modernist pieces with a retrospective eye (especially in a period-appropriate home), we see that they shed their tag-sale aura and create an ambience every bit as historic as any Victorian interior. And the patio furniture is a kick, too. ♦

DAN COOPER *is still embellishing his fallen log.*



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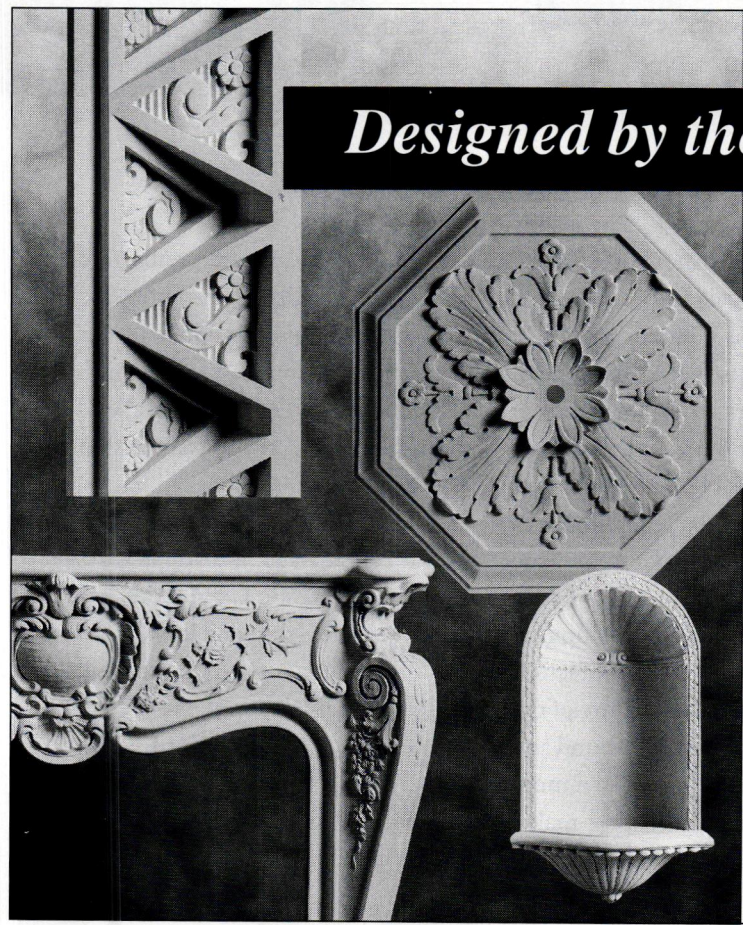
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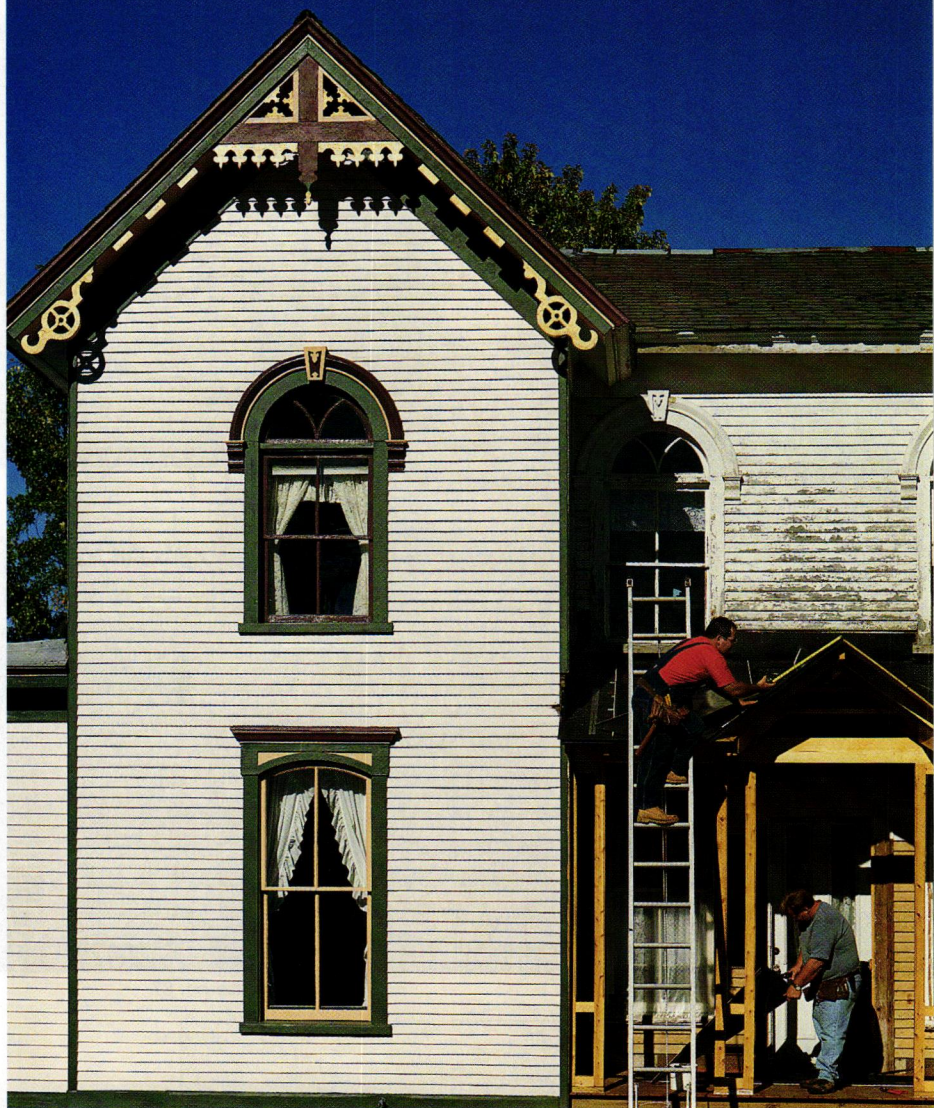


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Most owners of period homes naturally gravitate to paint when it's time to refresh the exterior siding and trim. These days, however, solid-color stains are giving paint a run for the money.

PAINT has long been the gold standard for protecting wood siding on period homes. For most of our history, paint offered advantages oils, transparent stains, and creosote couldn't begin to match. These days, however, solid-color stains are making inroads into the residential marketplace—and for good reason: They're easier to maintain than paint, and manufacturers claim they last just as long.



To paint or stain? BY MARY ELLEN POLSON

Similar in appearance to a lightly applied flat paint, solid-color stains afford good protection, come in a host of colors, and don't peel, pop, or require scraping before they're renewed. The look is a little different, too. "People who use stain aren't just looking for a color, they're looking for texture," says Peter Hope, a technical specialist for Cabot Stains.

There are two categories of stains—penetrating stains, and solid-

ABOVE: Whether you choose to paint or apply a solid-color exterior stain, preparation is all-important. Although stains are generally recommended for new wood, opaque stains can be applied to carefully stripped clapboards.

color stains. As the name implies, penetrating stains soak into the wood. Solid-color stains perform more like paint, although they're thinner than paints. Like paint, they form a film on the surface of the wood, but wood texture is still visible. With solid and semi-solid stains, "you're getting both the texture of the wood and the true opaque color of the stain," Hope says.

Stains are ideal for shingled houses, because they offer protection without concealing the texture of the wood. Shingles also move around and absorb and ventilate water, so a more breathable protective coating makes more sense than paint. "If you paint

a shingled house, you're pretty much asking for peeling," says Frederick O'Connor, a painting and wall-covering specialist for the Society for the Protection of New England Antiquities (SPNEA). "If you stain it, there will be less maintenance."

[Bleaching oil—available well over a century ago and still available today—gives rustic Cape Cods "that nice, even, grey-shingled look," Hope says. The oil contains microscopic bleach crystals that rest on the surface, evening out the color.]

As long as there have been stains, there have been tinted stains, Cabot's Peter Hope says. [continued on page 40]



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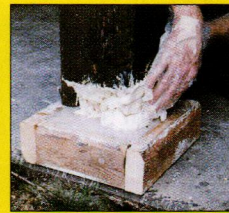
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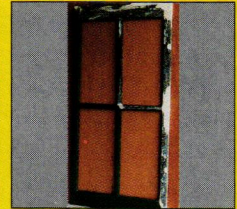
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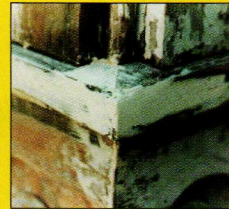
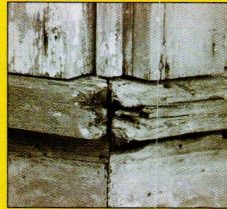
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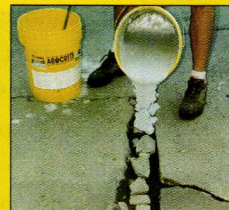
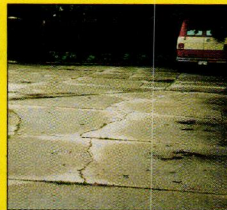
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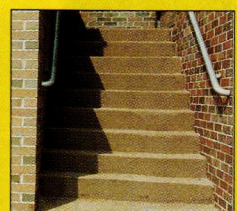
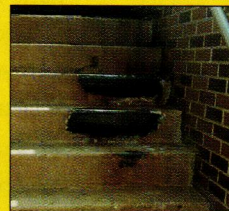
Antique window sash is salvaged, consolidated with **LiquidWood** and rebuilt with **WoodEpoxy**.



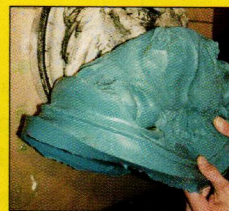
Consolidation and rebuilding of rotten windowsill with **LiquidWood** and **WoodEpoxy**.



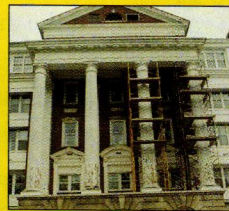
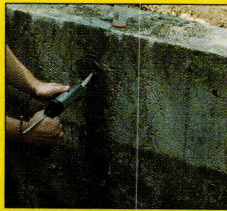
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"People who use stain aren't just looking for a color, they're looking for texture." —PETER HOPE, CABOT STAINS TECHNICAL SPECIALIST

Even in early America, where the materials to make paints were costly and usually imported, the necessary materials—natural earth pigments and linseed oil—were readily at hand, O'Connor agrees.

"Everybody thinks that all these first-period houses were always stained dark brown," O'Connor says. That's a misconception; the dark colors on 17th-century houses may have been a result of mold and mildew rather than stain. All wood that's left untreated will eventually show discoloration from the effects of water.

Many early houses probably went for long periods of time without any kind of protection at all, O'Connor adds. "Lime wash might have been even more prevalent than paints or stains."

Intriguingly, whitewashing gave the house's skin a thinner coating with a flatter appearance, similar in effect to a light, semi-solid stain. It was easy to tint, and like stain, these

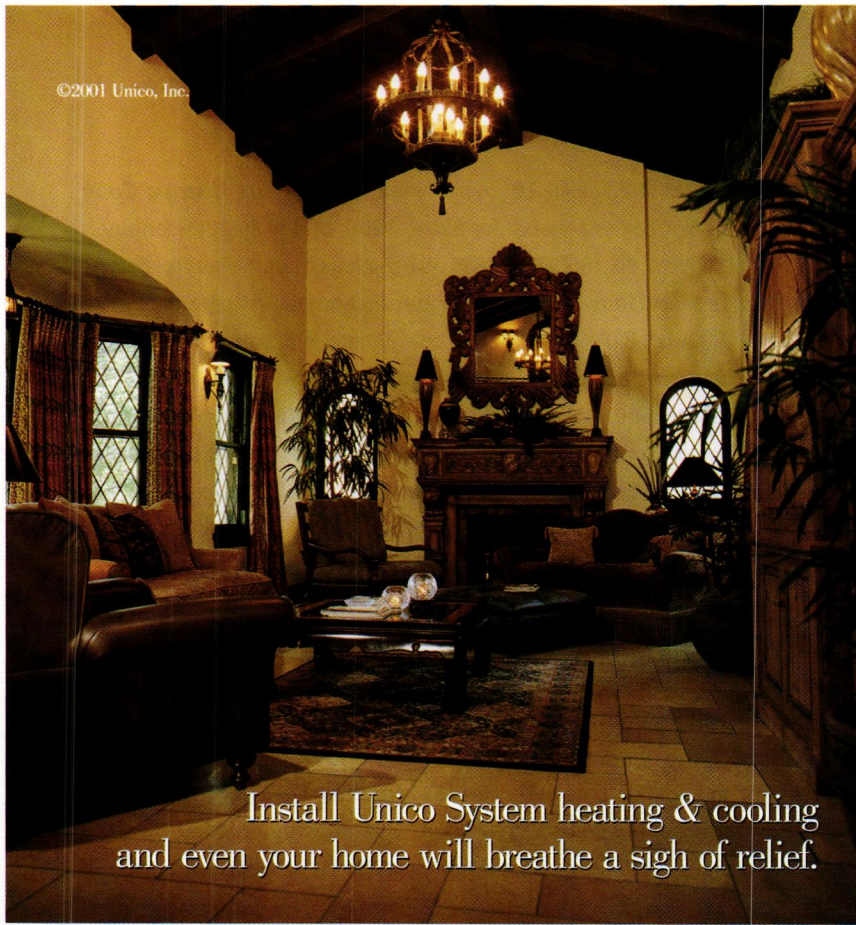
limewash coatings literally just went away over a long period of time.

While even solid-color stains have a flat, matte finish, paints offer a choice of lusters and sheens, from flat to high-gloss enamels. High-gloss paint isn't just pretty; it also helps shed water. The higher the gloss, the better the paint deflects moisture, Hope says. The same holds true for stains with a high-oil content, although paint will always shed water more efficiently than stain.

Obviously, paints and stains both have their strengths and weaknesses, so there's no reason not to use both to best advantage. This is particularly true if your home has a mixture of surfaces, Hope says, like a Queen Anne with both clapboards and shingles. For example, you could use a solid-color stain on the fish-scale shingles in the gable, high-gloss paint on the clapboards, and semi-gloss or flat paint on the trim. As you'd choose a trio of colors for

TOP: Conditions that cause premature paint failure abound in Gloucester, Mass.—so the owners of this magazine chose Cabot stains for our renovated building.

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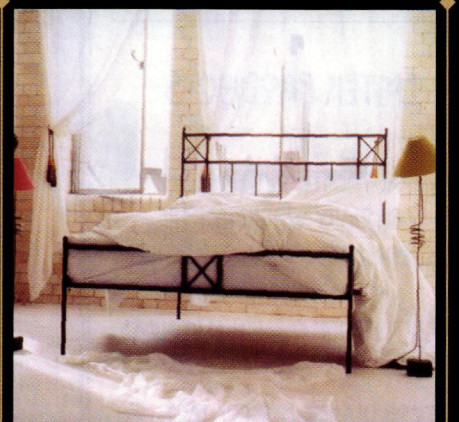
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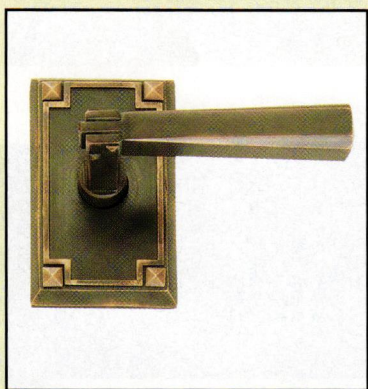
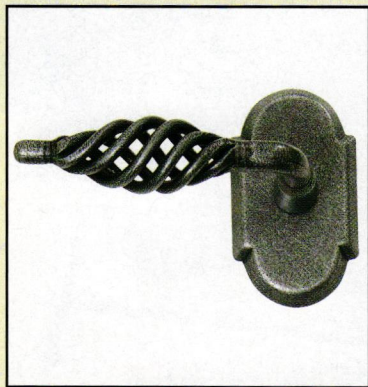
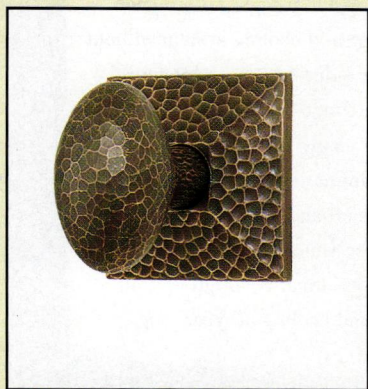
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The dark colors on 17th-century houses may have been a result of mold and mildew rather than stain. All untreated wood will eventually show discoloration from the effects of water.

paint, using different media yields different textural effects. You can also tailor your selections to give more or less protection, depending on the degree of UV exposure and tendency to weather.

Because they won't peel, stains are probably better than paint for decks, porch floors, and other flat areas. "A deck is going to peel if you paint it, whereas with stain, it won't," O'Connor says. "Your maintenance needs may be a little accelerated, but then the maintenance is a little easier."

Decking stains are formulated differently than siding stains, adds Hope. They dry harder in order to hold up against standing water and

traffic, whereas siding stains are more flexible and breathe with the house.

The lifespans of both paints and stains are comparable, Hope says. Cabot expects its solid-color acrylic stain to last for 12 years when applied to new wood. The useful life of a paint or stain can vary due to actual environmental conditions around your house—UV exposure, weather patterns, exposure to salt, moisture, and temperature variations. Even the presence of shade trees can affect longevity, Hope says.

That said, the longest-lived stains are those richest in pigment. "Think of it like sun block," he says. "The lower the SPF, the more often you have to put it on." ♦



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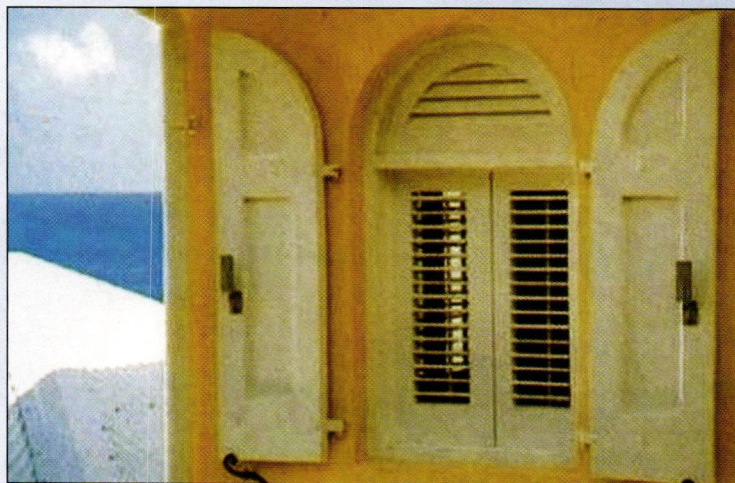
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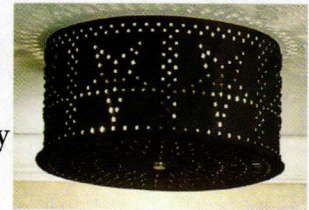


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CLASSICISM IN COLOR

If you put brilliant color and creative paint effects in a different category from cool classicism, your eyes will be opened by a Society Hill town house. (page 54) ▶



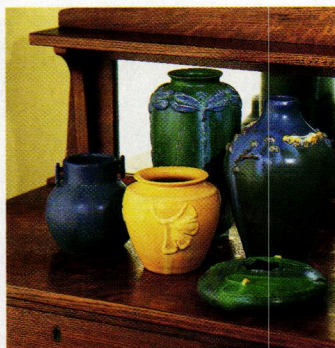
COMFORTABLE COLONIAL

This family has made peace with a venerable house, plainly decorated with antiques—and the occasional computer. (page 46) ♥



NOT SO FUSSY KITCHENS

The bigger the kitchen, the longer to clean it. Old-house kitchens were rarely huge and never fussy. Here are three of reasonable size, where practicality meets period style. (page 70) ▶



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From California's golden age, fabulous pools where the art of tile beautifies the landscape. (page 74) ▶





Living
A GOOD LIFE

*A family in Maine proves that the right old house,
treated with respect and common sense, can live up to
its historic bearing while catering just fine to
four kids living modern lives.*

by Patricia Poore

photographs by Steve Gross & Susan Daley



OLD HOUSES of the colonial era are generally treated with respect; sometimes, they are treated like museums. We've all been in such fascinating time capsules. Correctness rules the day: bare floors, underscaled antique chairs, and either too much collectible clutter or an ascetic sparseness that offers little

comfort on a cold New England day. The house owned by the Miller family in Woolwich, Maine, is a breakthrough. Somehow, this family with four children and a Newfoundland named Maggie May have furnished their house in period style without sacrificing modern sensibility. One parlor is cozy with antiques—and also a big oriental rug (more Colonial

Revival than colonial). Frankly on view in the opposite parlor is a computer station, a bit of modern ephemera against plaster and trim in period colors. There's even a rec-room in the eaves with recliner and big-screen TV. Yet the house shines as an artifact.

The main house was built during the Georgian period by Samuel Reed, sea captain; a hex-cut ship's

OPPOSITE: Flowers are a passion of the couple who own this colonial-era house; the old-fashioned garden displays delphiniums and phlox, daisies, foxgloves and lupines, and roses. The cupola was an antique-store find. **ABOVE:** A courtyard leads to kitchen (right) and main house from the road side; the formal Georgian façade faces the river.





ABOVE: The hall transects the house, providing a view from rear door (shown) through front door and then to the river. The new mural incorporates Miller family members. Hooked rugs, pond boats, and local antiques fill the house.

OPPOSITE: The parlor is plain, period-appropriate, and comfortable.

mast is the support stanchion in the basement. The house is approached from a Maine road. Visitors pass a new post-and-beam barn, the garage, and the earlier Cape before entering a courtyard. This approach belies the formal symmetry of the true front façade—the opposite side of the house, which faces the Kennebec River.

History is in the walls of the place. When they cut a stove vent into the chimney, the previous owner found a bottle that Sturbridge Village curators dated to the late 1760s. The Millers have found leather shoes: “It was good luck, traditionally, to drop used-up shoes into the walls,” explains Amy. Then there’s the story little Ali will tell any visitor who’ll

listen. With Randy still in Ohio, Amy camped with the kids in the parlor on the night they moved in. A man came into the room, wet in a slicker. He stood over Amy, who in sleepy indignation thought it was the previous owner. She called his name but he didn’t respond. Seven years later Amy chaperoned the fourth-grade field trip to the Woolwich Historical Museum. “I saw a portrait of that man hanging there,” Amy tells me. “It was labeled ‘Captain S. Reed.’”

The Millers moved here from Ohio, where Randy Miller, a biologist, had managed a car dealership; he and Amy also had a flower farm. (In their 1830s barn, often five- or six-hundred bushels of flowers at



Youngest daughter Ali reads at the big kitchen table. The Aladdin kerosene fixture lay for 50 years in a family member's basement. **RIGHT:** The dining room has a quiet presence. Chairs were made by Ohio Amish. **BELOW:** The New York cupboard came from a Maine dealer; the original Georgian kitchen fireplace was restored.



a time were drying.) The family had summered in Maine for years, and they thought hard about relocating but couldn't put the pieces together. Then one day they got a call—a car dealer in Maine had died in a plane crash, and his dealership was for sale. Their four children, now ranging from 8 to 16, have grown up here.

IN THE GEORGIAN HOUSE, the staircase is a tour de force. Balusters are square, and every tenth one is actually made of metal for structural stability. The mural, done in the naïve style of itinerant, early American painters, was painted by Margaret Ryan of

Portland. It depicts the house in its magnificent setting on the river; members of the Miller family, in period dress, are scattered hither and yon.

Much of the furniture was in the family. Other pieces seem to have come to them by a sort of grace. A cupboard in the master bedroom belonged to Helen Hoover Santmeyer, author of *And the Ladies of the Club*. Santmeyer was from Xenia, Ohio, and Amy's grandmother Grace had been one of "the ladies." The family had sold off all of Santmeyer's belongings to pay for her nursing-home care before the book became a good seller. The Millers bought the



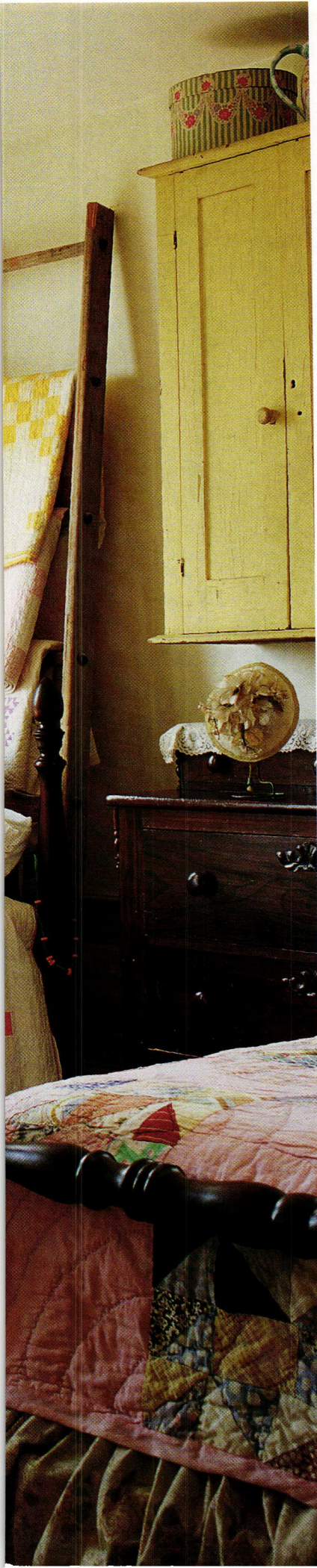


EVOLUTION OF HOME

The Miller family bought an antique treasure—but it needed work (inset above). The 1766 Georgian house was attached to the smaller house, probably a ca. 1740 Cape but little more than a shed when they moved in around 1995. Attached to that was a one-storey barn past its prime. • The Millers restored the Georgian house, removing a late-date kitchen encroachment from its original keeping-room kitchen. Instead they put a period-inspired kitchen in the Cape, with a family room above. They turned the old barn into a garage; just last year, they built a large, post-and-beam barn next to the garage. Big house, little house, back house, barn: the Maine vernacular. • The house is approached from the road side. A beautiful, fenced courtyard leads to both kitchen and the main door at the rear. The formal façade of the main house faces Merry Meeting Bay on the Kennebec River. The family keeps kayaks down there, and often packs a lunch for a day on the water. They go to a sandbar, play for three or four hours, then pack it up fast when the tide comes in.



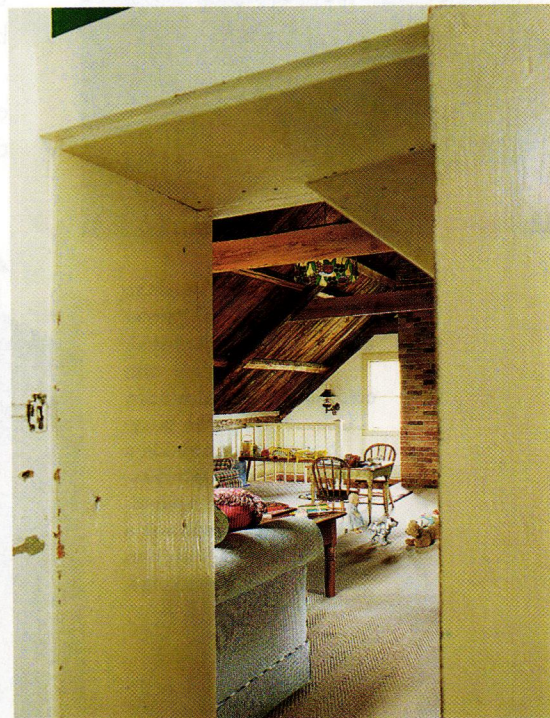




LEFT: The girls' bedroom is dressed in quilts of varying age and provenance. Note the comfort of checkerboard floor, hooked rug, and old furniture. **ABOVE:** Their son sleeps on an actual rope bed, without complaint. **RIGHT:** From his bedroom, step down to the hidden recreation room over the kitchen.

piece at auction. (Randy and Amy recently opened, with partners, an antiques store in Wiscasset.)

The big, hidden recreation room, used often for sleepovers when the children were younger, doesn't get as much use today. "They're in the whole house now," Amy says. But are their kids comfortable living in 250-year-old rooms furnished with antiques? "Sure—you know, we *use* everything," says their mom. "And remember, they've grown up with it." ✦



EVEN IN A FORMAL INTERIOR, THERE'S NO REASON
COLOR CAN'T SUCCEED ON A GRAND SCALE.

BY MARY ELLEN POLSON | PHOTOGRAPHS BY JONATHAN WALLEN

classicism in color



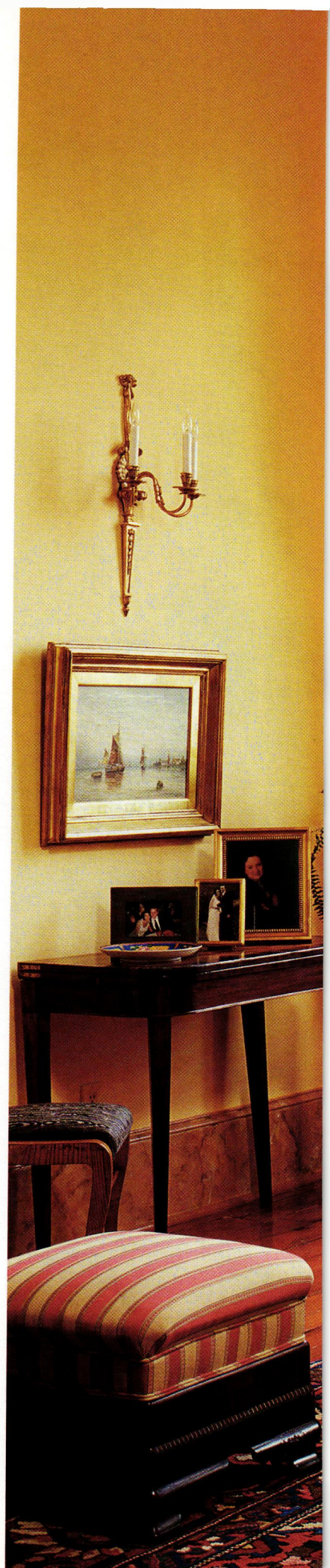
ABOVE: No slaves to convention, Palmer and Judy Hartl filled their 1829 row house with color and classical motifs.

RIGHT: Note the busy-body mirror outside a second-storey window.

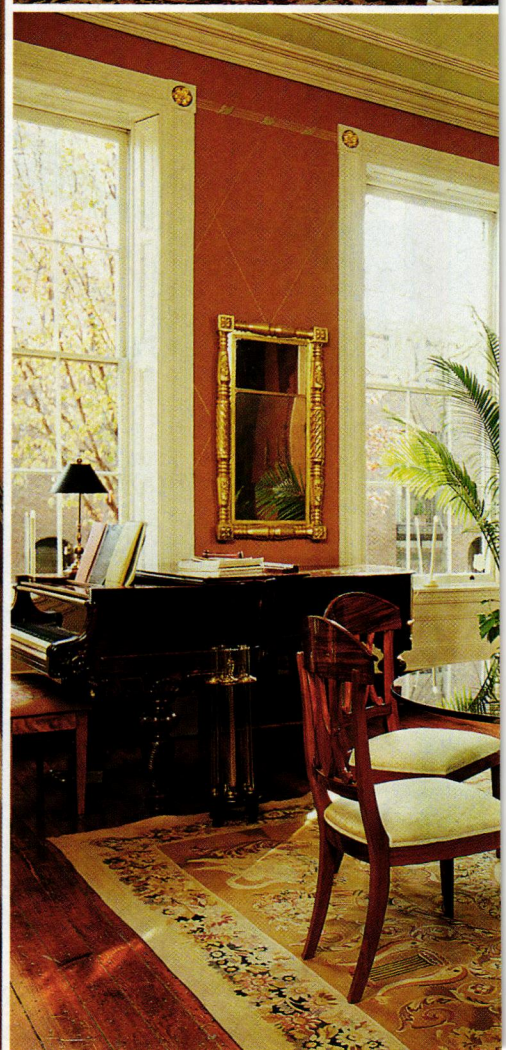
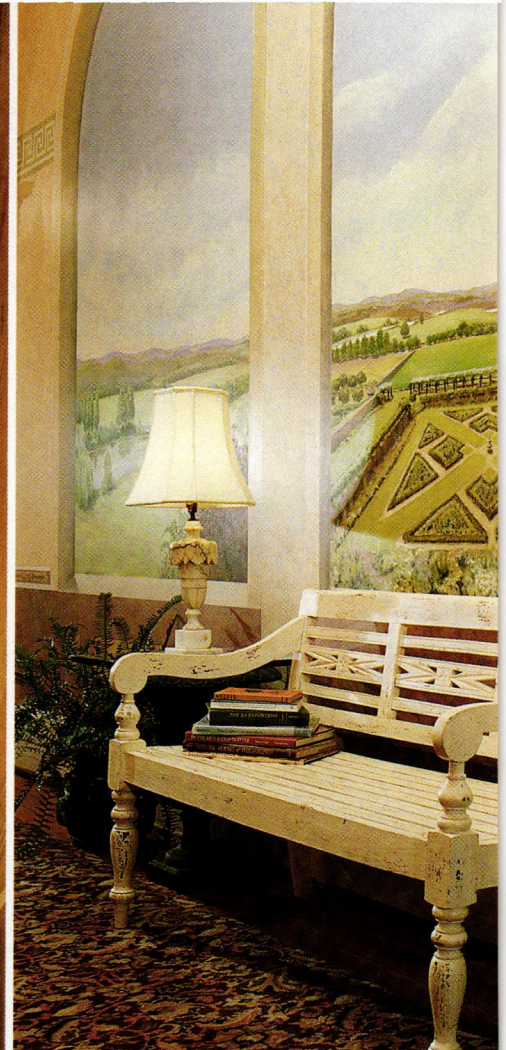
OPPOSITE: The second-floor parlor features a pair of early Victorian slipper sofas.

WHEN PALMER AND JUDY HARTL were ready to move back to the city, they needed a house that could accommodate their century-old rosewood Knabe grand piano. They found it in an imposing, largely intact Flemish-bond brick row house in Philadelphia's Society Hill neighborhood. "We loved the height of the rooms and the east-west light," Judy says. The Hartls didn't think much of the paint scheme, though: "It was all grey and white and bit gloomy."

So they called long-time friend and embellisher C. Barry Marron, whom they'd worked with them on their pre-









The long, windowless entry hall was a poser. Since all of the apartments in the house, including the Hartl residence, open onto that corridor, the Hartls suggested a landscape.



vious home along the Schuylkill River. “We did the living room out there,” Barry says. “That’s when I discovered they loved color.”

They certainly do. In just a couple of seasons, the couple and the embellisher have pulled off a stunning transformation. The overscaled rooms not only accommodate the likes of the Knabe Grand, but are also enriched and enlivened by the bold colors and trick-the-eye techniques of Marron’s designs.

The unusual peach-gold color for the dining room went through several iterations. “We had been to Italy and loved all the colors we saw on the exteriors there,” Judy says. The

first color they tried was too orange, so they added a touch of bronze. Marron came up with the criss-cross diamond pattern that resembles narrow cording, using a bronze paint to give it a sheen.

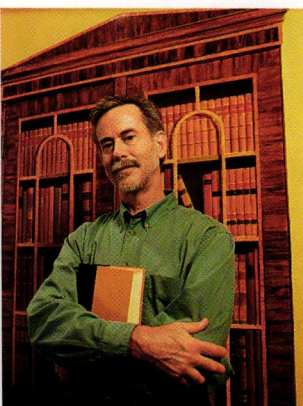
The effect is ever changing. “It disappears in different places during the day,” Marron says. “At night, by candlelight, it is so beautiful. And the Hartls love to entertain.”

The long, windowless entry hall was a poser. Since their residence and the three rental apartments in the house open onto that corridor, the Hartls suggested a landscape. Marron played around with the idea of a loggia and drew inspiration from an Eng-

OPPOSITE: (far left) Trompe l’oeil features give the long entry hallway architectural relief. (top) A country bench looks right at home in front of Barry Marron’s English garden mural. (near left) The dining room easily accommodates the Knabe grand piano and a dining table. **ABOVE:** Painted bronze-gold cording sets off a Czech Biedermeier cupboard.



The ARTIST and his Portfolio



C. Barry Marron could call himself a trompe l'oeil artist or a faux painter, but he prefers the term "embellisher." "I thought that would cover a lot of bases, from paint to fabric and beyond," says Marron. "I used to wield a staple gun."

Not formally educated as a painter, Marron did his first work in marble and wood graining in the 1970s, when he worked in the display department at Wanamaker's, a Philadelphia department store. "They had a painter there who was from South Philadelphia. He did the escalators in faux marble . . . I think that's what fueled my passion for marble."

The Hartl house gave him free reign to explore his skills, from landscape and perspective painting to graining and trompe l'oeil. The Hartls and Marron have known each other so long that they've forgotten how they met. Judy is the director of Philomel, a baroque musical instruments ensemble, and Barry Marron sings in a Philadelphia chorus, so all parties assume the original connection was a musical one.

When he signs his pieces—as he did for the trompe l'oeil bookcase at the top of a stair landing—he uses an amalgam of his names. His signature: Cimarron, for C. Barry Marron.

LEFT: Embellishments in the entry hall include a trompe l'oeil Florentine-style fish fountain on the half-shell.

INSET: Embellisher C. Barry Marron is a friend who'd worked with the couple before. **RIGHT:** The Hartls found the country pine bed in Vermont and had it enlarged to queen size. Barry Marron calls it "the bed of laurels."

lish garden. Finally, several ideas unfolded over the long canvas of the hallway. To the Hartls, the effect is like walking into a garden.

The stunning, blue-draped bedroom was inspired by another Marron project, the painted country bed. After he found an Empire-period design of a bedroom draped in mousseline, Marron envisioned soft, cloud-like draperies that resemble real wallpaper. "Palmer was talking about gods and goddesses in the ceiling, but Judy nixed all that," Marron says. "I think she didn't want to have any comparisons."

"She didn't want the nymphs," explains Palmer.

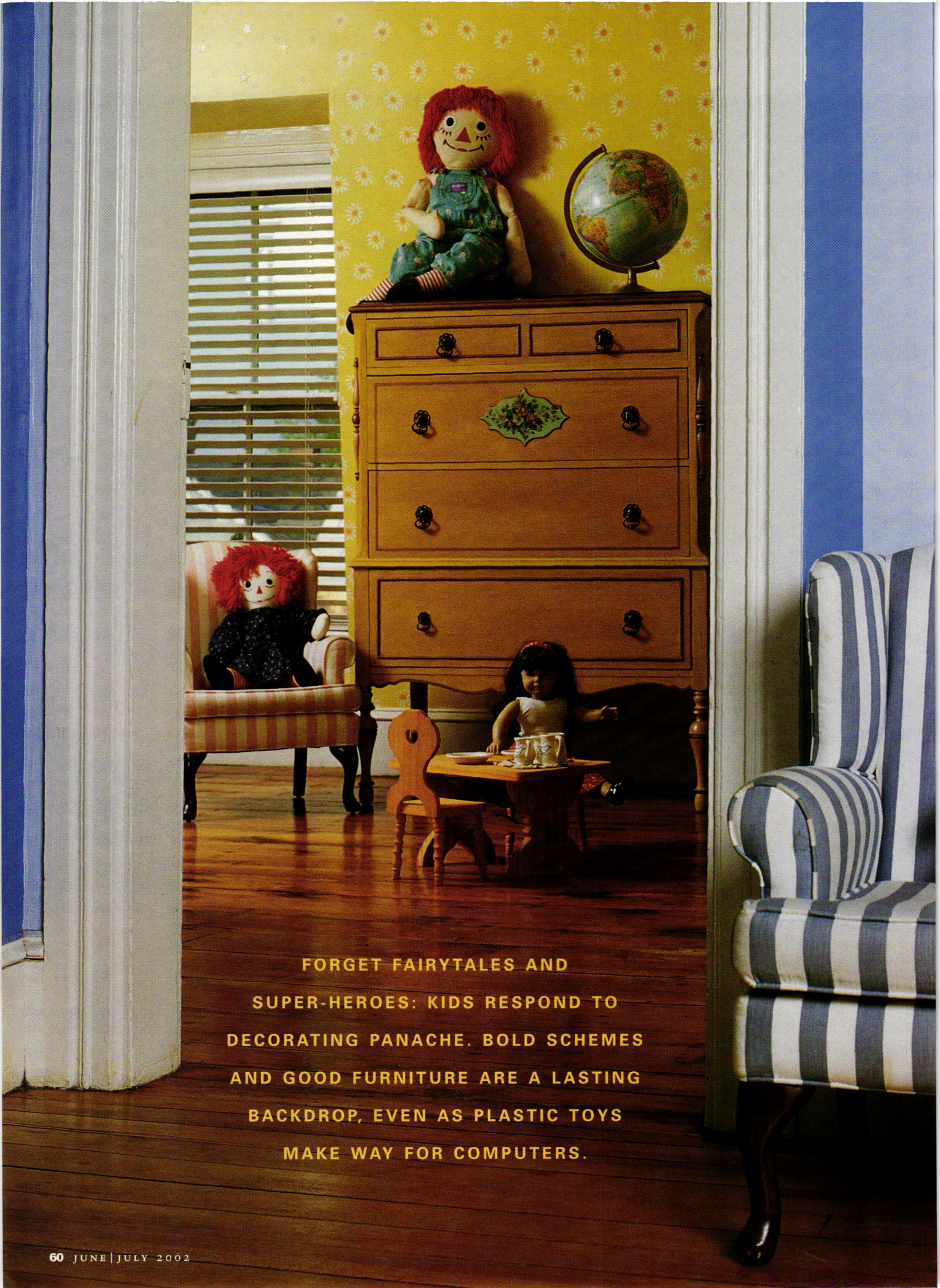
"I said, no other naked bodies but mine," Judy adds.

Furnishing the house was a matter of orienting to a larger sense of scale. The Hartls had had the glass table in the dining room for years, and added the reproduction Russian Biedermeier chairs. The crotch mahogany Empire buffet would dwarf most rooms, but here it happily coexists with a table for six and a grand piano.

"Since they've lived here, they've really fallen in love with the Biedermeier style," Marron says. The German equivalent of Empire or Neoclassical furnishings found in American homes in the first half of the 19th century, Biedermeier is perfectly appropriate in an 1829 town house. But its lyrical shapes and light woods are timelessly current, too. ♦



The German equivalent of Empire or Neoclassical furnishings found in American homes in the first half of the 19th century, Biedermeier is perfectly appropriate in an 1829 town house. Its lyrical shapes and light woods are timelessly current, too.



FORGET FAIRYTALES AND
SUPER-HEROES: KIDS RESPOND TO
DECORATING PANACHE. BOLD SCHEMES
AND GOOD FURNITURE ARE A LASTING
BACKDROP, EVEN AS PLASTIC TOYS
MAKE WAY FOR COMPUTERS.

Walls masked off and striped by the housepainter anchor the sitting hall/playroom; Piper's daisy-stenciled room has an antique bed. BELOW RIGHT: With a bit of moulding and color, shelves add style as they provide storage.

kids rooms

BY PATRICIA POORE

ADORABLE BOOKS and the kiddie marketplace are full of ideas for kids' rooms: cartoon scenes, jungle animals, miniature furniture. It's easy for new parents to buy into it (quite literally). During those first years, it's almost impossible to convince new parents that time is flying by. Children grow so quickly and the cute nursery is so soon a memory. Trust us: If you've been through a renovation or major redecorating, 11 or 12 years hence will feel much too soon for do-overs.

Better to create a room with a strong graphic background that works now as a backdrop for toys, but will also work later when the room accommo-





Building for children unleashes creativity in the face of constraint: here, cupboard-style bunks fit the dormer side of a tight room. Kids find ornamental shapes magical; adults may be reminded of traditional Swedish beds.

“My daughter Piper, who was six then, wanted daisies, so that’s what we stenciled on the bedroom walls. Of course, she also wanted a rainbow and a moon . . . I edited.”

—JILL KNOTH, PORTLAND, MAINE

dates sports equipment and a computer. Children’s rooms need not be grossly different from the period-inspired scheme in the rest of the house.

A few rules apply. Let the child’s age and current obsessions be played out in ephemera: toys, posters, a throw rug, patterned sheets, even paint color. Rigorously avoid trendiness in fancy finishes, window treatments, and furniture. Invest in bold, timeless schemes like outdoorsy murals or stripes. Buy adaptable furniture—forget toddler-size beds, for example. Involve the

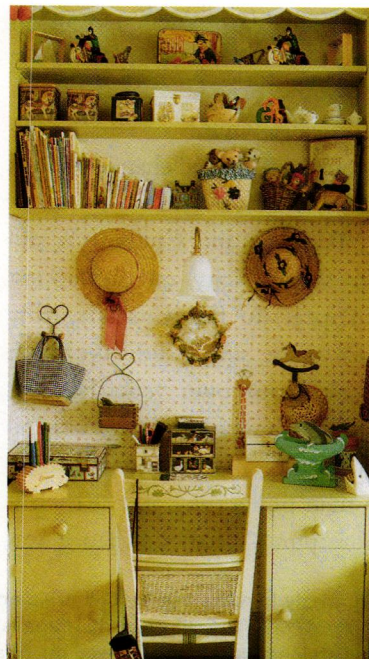
child in an age-appropriate way. Two-year-olds get to pick stuffed animals; eight-year-olds may suggest a favorite (classic) motif and be given a choice of several pre-selected colors; a 15-year-old should be consulted about preferences early on, and presented with carpet, furniture, and fabric choices from which to pick.

Some people keep children’s rooms exceedingly simple. (Built-ins save space, narrow the choices, and make maintenance easier.) Other people lavish time and attention, often

with the kids’ input, hoping to foster pride in ownership and a love of beauty. Several of the rooms shown were decorated for the Knoth children, who made known their various preferences for daisies, birds flying through clouds, “John Deere construction colors,” and Laura Ashley. Although their rooms overflow with the stuff of childhood, they are essentially timeless. A painted cupboard is sophisticated enough to appeal to the coming teenager who will have long ago put away Sylvester the cat. ✦



ABOVE: A scene fondly remembered from Jill Knoth's grandmother's wallpaper was painted on an English armoire by Susan Amons for Gretchen's room, which also features a lupine ceiling. **RIGHT:** "Maine birds in a Minnesota sky" painted by Amons decorate the ceiling in Sigrid's room; fabric is from Brunschwig & Fils.



A combination of freestanding desk and built-in bookshelves make a study nook. **FAR LEFT:** Built by his dad and easy to disassemble and store, Peabo's playhouse-bed has practical storage drawers beneath and space for a trundle.

ARTS & CRAFTS TODAY



ONE HUNDRED and six years after the death of William Morris, the Arts and Crafts movement is enjoying a revival that is making it even more popular than it was during its heyday. Just look

around. You can buy a new oak rocker from any of several major furniture makers, place it in a room with a reproduction Mission settle, and arrange matte-green pots on your newly milled quartersawn-oak mantel. Hand-hammered copper candlesticks grace your L. and J.G. Stickley dining table, a reissue by the original company, while a custom mica-shaded chandelier casts medieval light over all.

The Arts and Crafts style still speaks to simplicity, and an “honest use of materials.” But who today truly aspires to the simple life? We don’t even raise our own vegetables, let alone hand-hew our houses. Arts and Crafts in the 21st century is more style than philosophy, and as such it is more purely aesthetic than it was

in the first round. Nevertheless, it is a style that hits home for survivors of the Seventies. Simple, sturdy, clean-cut furniture and handcrafted wares are what Americans clamor for, from Pasadena to Parsippany. What’s behind the phenomenon?

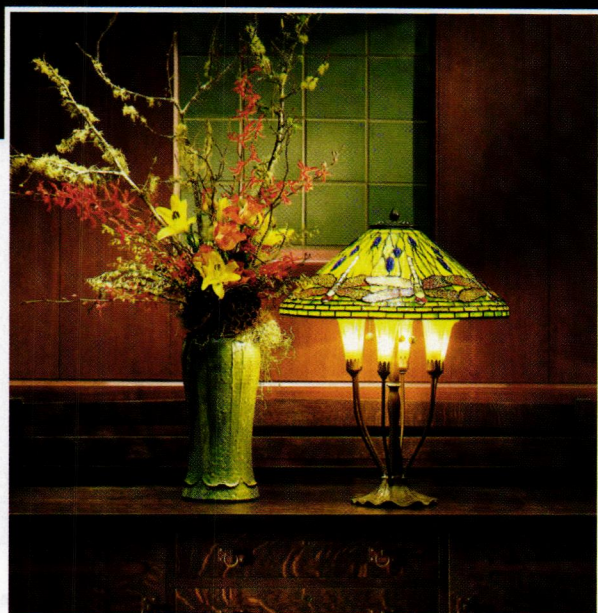
Some trace the current Arts and Crafts Revival all the way back to the Bauhaus. Minimalism and the lack of ornament (termed “reductivity” in design), hallmarks of the Modern movement, were really just a step or two beyond Morris’s own credo dictating honesty in craftsmanship, contends Arts and Crafts expert Andrew

Van Styn. Although Morris didn’t go so

far as to declare, “All ornament is Crime!” (as did Adolf Loos in 1906), construction in which materials are not disguised was the official dogma for Morris’s disciples, as well as mantra of the Modernists. So it’s not much of a surprise that by 1972, when Robert Judson Clark staged his groundbreaking exhibition “The Arts and Crafts Movement in America, 1876–1916” at Princeton, a revival

by *Brian D. Coleman*

A grinning grizzly hand-carved by California artisan Debey Zito greets arrivals at Disney’s Grand Californian Hotel. OPPOSITE: California’s heritage is celebrated in this faux-bronze silhouette of Gold Rush miners. Colorful stained-glass lamps, based on Tiffany originals, were hand-made by artisan Dale Tiffany.



The Arts and Crafts Revival celebrates craftsmanship. It is an attractive antidote to the impersonal, electronic computer age, yet free of the socialist morality so identified with the movement of a century ago.



Gothic arches, Chinese simplicity, and the graceful lines of Art Nouveau all converge in Debey Zito's hand-carved, black walnut armchair and footrest.



TOP LEFT: Simple, appliquéd cushions and curtains, hand made of natural linen, are the specialty of Ann Wallace. **ABOVE:** Arnold d'Epagnier's furniture, such as this cherry dining-room cabinet, is influenced by Greene and Greene, but each is an individual work of art. **RIGHT:** Dragonflies, ginkgo leaves, and lily ponds decorate the serene, hand-thrown pots of Ephraim Faience Pottery.

A REVIVAL BIGGER THAN EVER

Lest there be any doubt about a full-blown Arts and Crafts Revival, consider Disney's latest project—the extremely popular, multi-million-dollar hotel that recently opened in Pasadena. A masterpiece nearly five years in the building, the Grand Californian Hotel celebrates the handiwork of scores of individual craftspeople (many of whom you've met in these pages) and is a tribute to the Western or California Arts and Crafts experience. It's larger than life, in Disney style, but the details are magnificent and just right.



"Beyond straight reproduction, interpretation of the originals is the hallmark of a true Revival . . . I think the design and sometimes even the craftsmanship of this Revival has surpassed that of the Arts and Crafts period." —PATRICIA POORE, EDITOR

was just around the corner.

How, though, did Arts and Crafts get so . . . mainstream? Trends are so often started by Hollywood movie stars. Beginning in the late 1970s and early 1980s, celebrities including Barbra Streisand, Robert Redford, and Richard Gere became enamored of clean-lined Arts and Crafts furnishings. The stars filled their mansions with Dirk Van Erp lamps and solid Morris chairs. The rest of the country followed as auction prices soared and movie sets depicted Craftsman interiors.

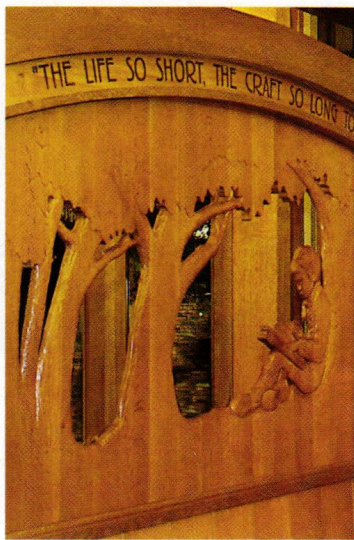
FUELING THE FRENZY was a gentrification of America's suburbs. Baby boomers began buying Bungalows more than two decades ago; these ubiquitous Arts and Crafts-period houses were often the only affordable housing available. True to form for the generation that had backed the Victorian Revival, they wanted to furnish their homes in style. Of course, not everyone could find or afford Batchelder hearth tiles or Roycroft antiques. The demand has grown quickly for Arts and Crafts pieces at affordable prices. A reproduction market was thus created, as

Rabbits, oak and ginkgo leaves, even dandelions decorate tiles hand-made by Carreaux du Nord. The glazes—sage and olive green, ginger-brown and a rich blue—are what make them so special.

artisans began turning out everything a home restorer could ever need: furniture, pottery and tile, light fixtures, textiles, and hardware.

Technology, too—or rather a backlash against it—may be behind the popularity of the Arts and Crafts Revival. Just as Morris reacted against the evils of the Industrial Revolution, a similar reaction against technology rings true for many people

State University and a long-time Arts and Crafts enthusiast. Says she: “Learning about the Movement only adds to its charm. Isn’t it refreshing that one’s attraction to one’s furnishings can actually increase over time, rather than decrease the moment the Visa bill is paid off?! I will probably go to my grave clutching a pillow covered in a Morris chintz, fascinated by its Usefulness and Beauty!”



“We’re not just buying trendy pieces,” one woman remarked recently, as she eyed an oak footstool at an Arts and Crafts conference. “We’re buying good design that has a historical context.”

today. “We’re bombarded by technology all day,” insists Kristin Zanetti of Ephraim Faience Pottery. “People want a refuge from it at home.” We seek an antidote, some kind of emotional balance to the impersonal nature of the machines.

Intellectual attraction is another part of the equation. The Arts and Crafts movement has a clearly stated, ideological foundation which is appealing to many. Dr. Beverly K. Brandt is a professor of design at Arizona

Far from fizzling, the Arts and Crafts Revival seems to be growing still. Penelope Cloutier, organizer of several popular Arts and Crafts conferences in California, sees an increasingly wider range of people attending her shows, from college students to retirees. “Everyone seems to be seeking the warmth and workmanship of Arts and Crafts,” Penelope states. “I see more and more Arts and Crafts shows each year, all over the country.” ✦



OPPOSITE: (left to right) A six-foot-tall grandfather's clock, made by Warren Hile and metal craftsman V. Michael Ashford, is featured in the hotel's Great Hall. A hand-carved scene illustrates a bench in the Storyteller's Café. Impressive stained-glass doors at the main entry show a sequoia, the logo of the Hotel. Bears cavort in a ceramic-tile frieze.

ABOVE: Handcrafted details abound at the Grand Californian, where the Great Hall soars six storeys tall.



Not So Fussy kitchens

Kitchens with acreage have more to do with the trophy-house fad than they do with real old houses. Here are three practical, attractive kitchens that make the most of reasonable space. **BY PATRICIA POORE**



Like the Old Days

PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

ORIGINAL VICTORIAN-ERA kitchens are long gone, but so much in this New York kitchen is... old-fashioned. Brownstone dwellers will recognize that it has not been booted upstairs near the parlor, but remains where the old kitchen always was: in the rear of the garden level. The window is where it's always been, so's the wood floor,

and the not-quite-antique stove is, predictably, tucked into the original hearth opening. Combined with vintage kitchen wares, this laissez-faire approach to remodeling resulted in a kitchen that looks like it survived from an auntie's remodeling at some indeterminate time before the middle of the 20th century. The truth is, recent owners added the sink and

stove, had built-in cabinets made to match their unique antique hutch, and decorated with their collections. No huge new kitchen, however well detailed, could look so at home. ✦

ABOVE: This brownstone kitchen remains in its original location: garden level, rear. An evolved, unstudied feeling comes from the use of vintage appliances, furniture, and cooking equipment.



A 20th-century kitchen in a vernacular house, this one is a period piece. Cabinets, sink, fixtures, built-in ironing board (below), and the colorful linoleum floor are all items to be appreciated anew.



One That Works

PHOTOGRAPHS BY BRUCE MARTIN

SOMEHOW, THIS PERIOD KITCHEN escaped later remodeling—until it was old enough to come back in style! Blending seamlessly with the rest of the vernacular house, it is hard-working and cozy. Oddly enough, the owner is a professional kitchen designer who can call forth efficient design and all the latest bells and whistles—yet she chose to simply maintain the existing kitchen in her own old house.

Her husband, a cabinetmaker, added a cabinet and countertop in the same wood and style (on the opposite wall, not shown). The built-in ironing board is a practical feature right out of the past. The generous wall-hung sink, colorful linoleum, wood cabinets, and ca. 1940 light fixtures all date to an exemplary pre-War kitchen that matches details from the dining room (right). No need to fix a room that works. ♦

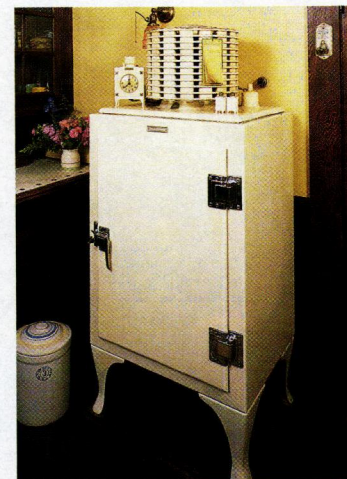




Homey Craftsman

PHOTOGRAPHS BY LINDA SVENDSEN

WITH A BIT OF A western feel, this kitchen could be a survivor from any modest late-Victorian or bungalow-era house. Its design strikes a balance between the functionality of actual period kitchens and the lavish Arts and Crafts kitchens of today's Revival. It is a new kitchen, but the owner's design decisions make it hard to date: Walls and ceiling are exceedingly plain (and easy to maintain); old furniture is unfussy; lights are pull-chain; glass-fronted cabinets have a muntin pattern the same as that of the house's original windows. This is a room you can take for granted—in a good way. ✦



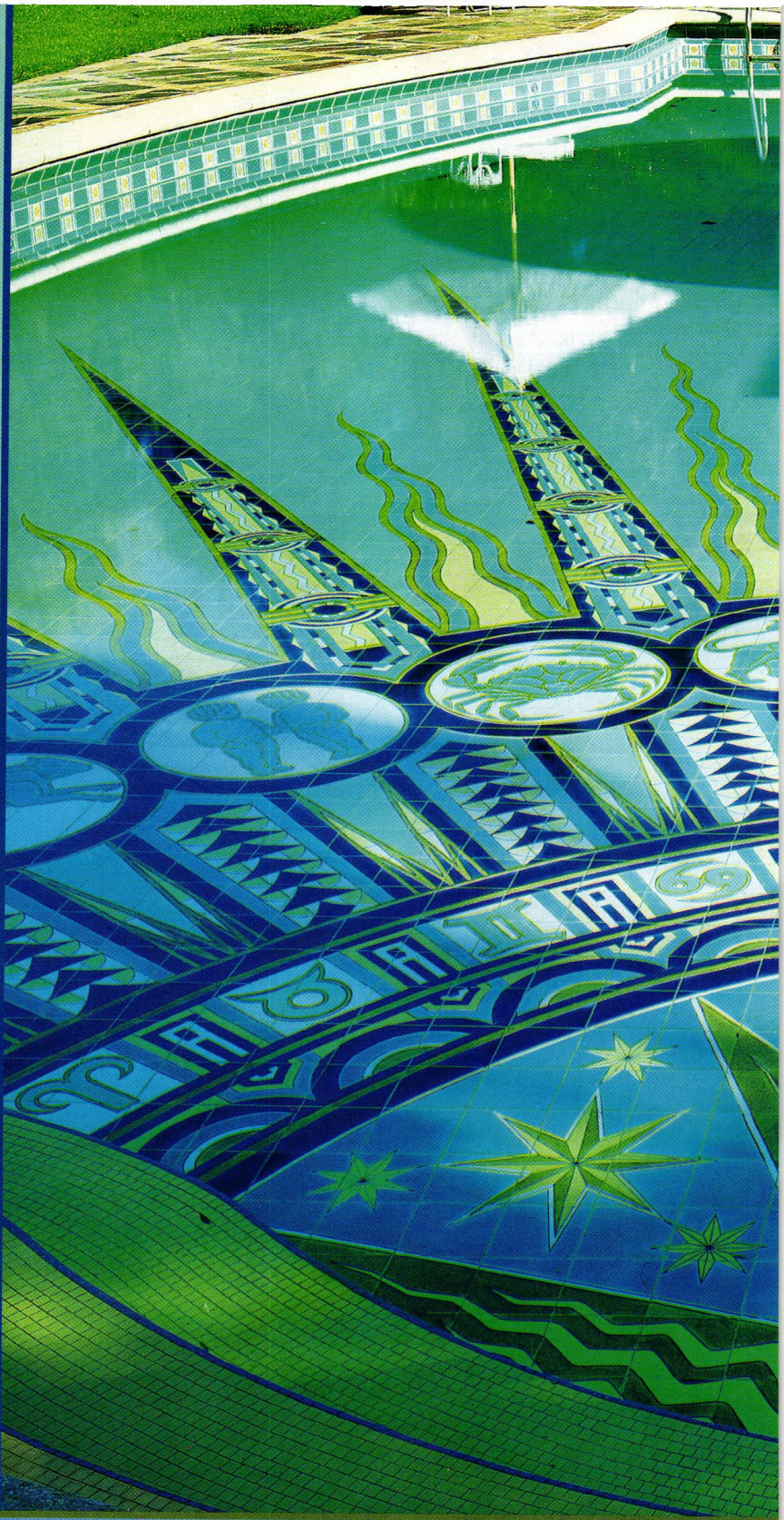
Unpainted beadboard and decorative but practical tile countertops are set off with period-inspired joinery on cabinet face frames and trim. The room is otherwise quite plain. **RIGHT:** Vintage appliances including a monitor-top fridge complete the picture.



HISTORY GARDENS

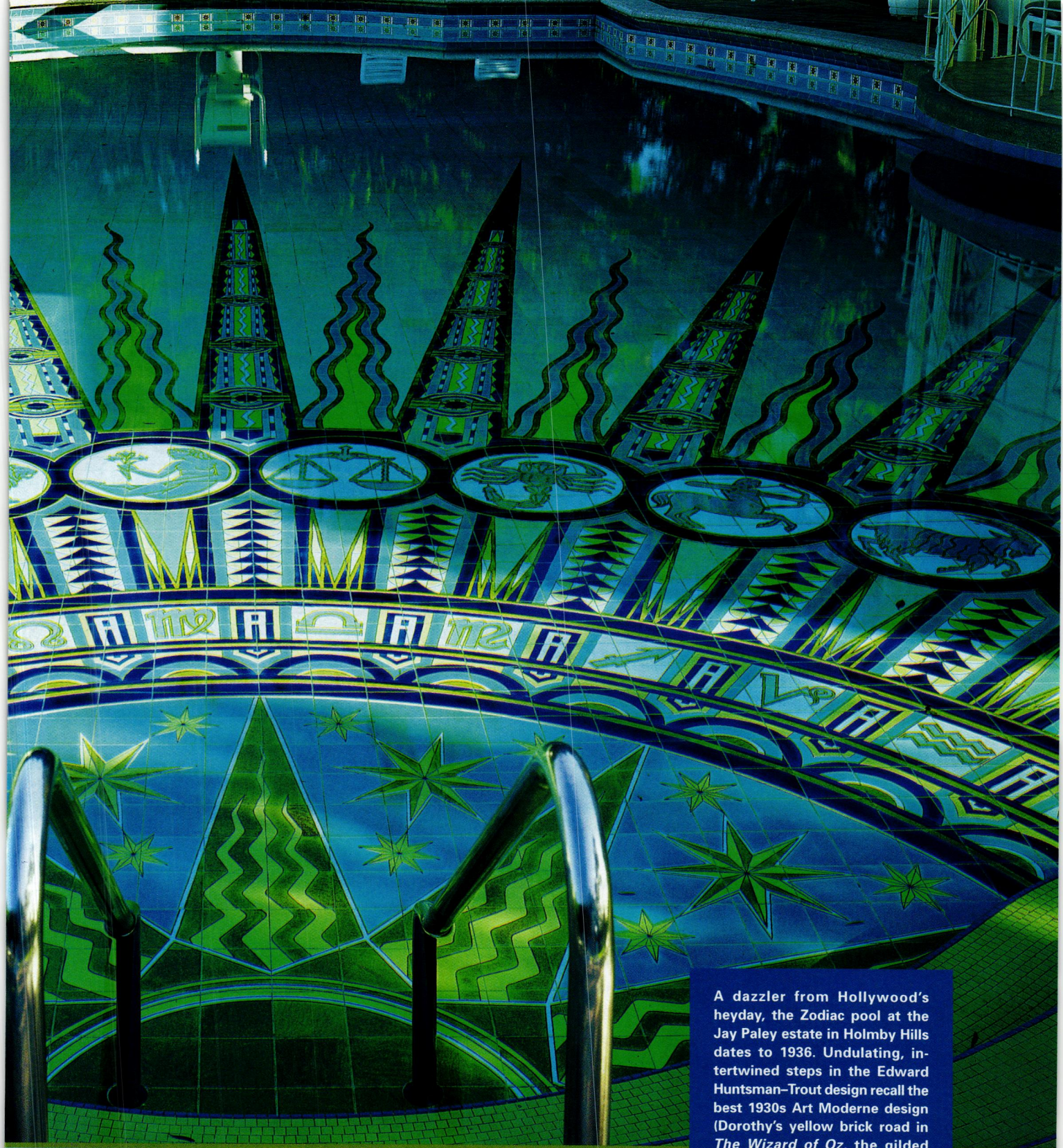
SHIMMERING under benevolent California skies, aquamarine water laps at the edge of a pool brimming with running tiles in gold and ultramarine blue, or pours over a Moorish Revival fountain tiled in celluloid colors. The modern swimming pool may have made its American debut in a suburb of Boston in 1887, but the pool as we know it clearly came of age in California in the 1920s and '30s. In this paradise of orange groves and perfect weather, the pool quickly progressed from movie-star status symbol to must-have backyard amenity.

Drawing inspiration from the ageless, tile-rimmed pools of the Middle East, northern Africa, Portugal, and Spain, these early California pools caught the flavor of an oasis in the desert. The colorful floral and geometric art [continued on page 78]



the hollywood pool

TILE FROM CALIFORNIA'S GOLDEN AGE



A dazzler from Hollywood's heyday, the Zodiac pool at the Jay Paley estate in Holmby Hills dates to 1936. Undulating, intertwined steps in the Edward Huntsman-Trout design recall the best 1930s Art Moderne design (Dorothy's yellow brick road in *The Wizard of Oz*, the gilded proscenium at Radio City Music Hall). The overall effect is one of a star-studded sunburst.

a slice of blue paradise

ADDS LUX TO ANY POOL. **BY MARY ELLEN POLSON**

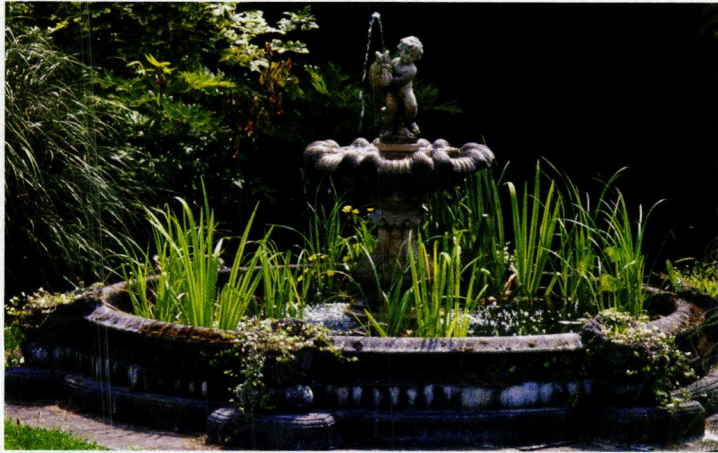
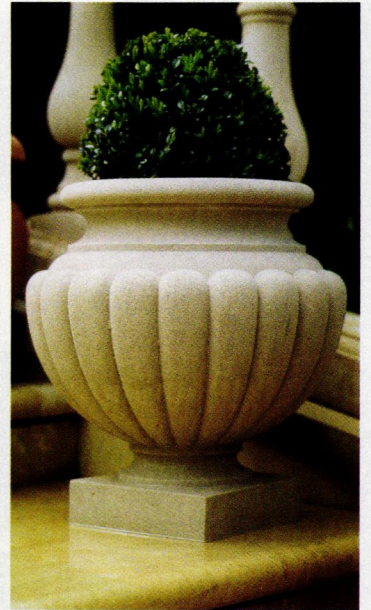
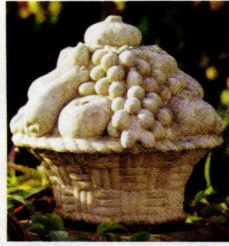
TILING *Period Pools*

Tiles for pools can be ceramic or glass, manufactured or handmade. That said, it's also true that not every type of tile is suitable for the pool area. For example, some ceramic glazes are pH-sensitive, says Suzie Tatum, marketing coordinator for Ann Sacks Tile and Stone. For this reason, they're not recommended for kitchen countertops (where they're likely to come in contact with fruit and vegetable acids) or pools (where they'll meet chlorine). Certain glazes that contain copper (notably green glazes in handmade tile) tend to interact with chlorine, warns Red Montgomery, director of Malibu Ceramic Works and Left Bank Studios. Since a number of factors can influence whether or not a given tile is suitable for a pool, it's best to check with the manufacturer before you buy.



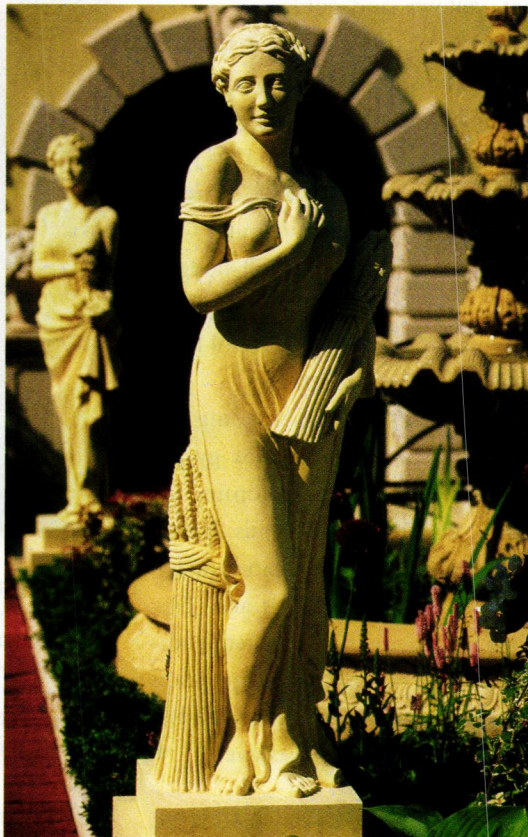
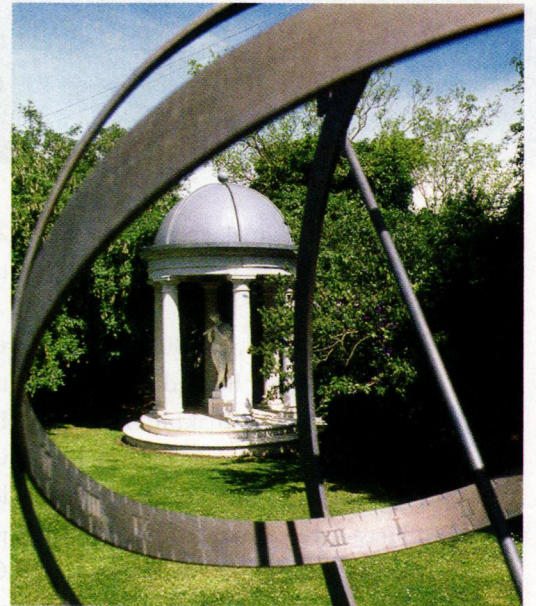
Pools are integral elements of Richard Neutra designs. **TOP:** An early (1927) pool at what is now the Virginia Robinson Gardens in Beverly Hills features a classical, garden-like axis and terra-cotta tiles.

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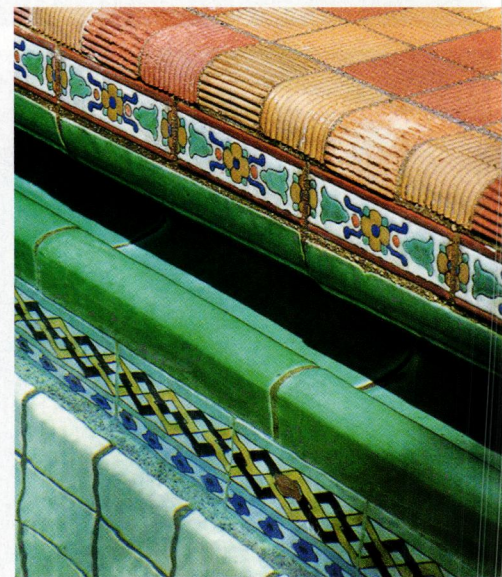
tiles from local makers seemed almost to twine at pool's edge, like flowering vines.

In the 1920s and '30s, California was as much a hotbed of art tile creativity as movie making. Dozens of tile manufacturers—most famously Malibu Potteries and Catalina Clay Products—were producing stunning, brilliantly colored tile in the exotic Moorish and Persian styles. Edging the perimeter of a pool or as accents in surrounding patios, tile also made dramatic appearances in fountains enclosing a full side of a pool, or in vivid underwater designs. A spectacular example of the latter is the 1936 Zodiac pool at the Los Angeles home of CBS President Jay Paley. Designed by Edward Huntsman-Trout, the entire bottom of the pool is an intricate mosaic, the 12 signs of the

Zodiac detailed in light-saturated blues, yellows, and golds.

One of the most over-the-top vintage pools is the Neptune pool at the Hearst castle at San Simeon. Designed by Julia Morgan, the pool is approached by a grand staircase leading down from the house. Opposite the staircase is a full-fledged Greco-Roman temple. The god Neptune surveys his namesake pool from the apex of the pediment.

By 1940, art tile was going out of fashion just when the new gunite swimming pools were becoming affordable to ordinary mortals. Esther Williams, star of more than a dozen splashy films in the 1940s and '50s, helped popularize these concrete beauties. Not surprisingly, vintage pools from this era are often called “Esther Williams pools” by their owners. ✦

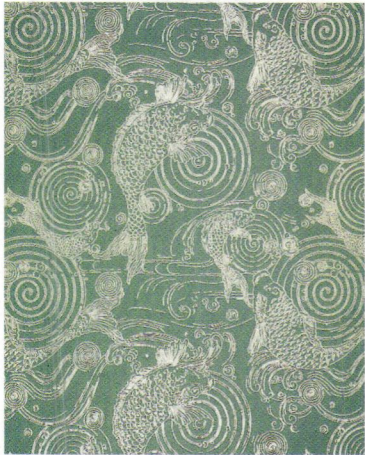


TOP: This 1990 re-creation perfectly captures the spirit of a Twenties pool and fountain in the style of Malibu Potteries tile. **ABOVE:** The edges of the pool offer ample opportunity for tile embellishment, from the coping to the underwater border.

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Handmade specialty windows are still available from skilled shop craftsmen, but made-to-order window manufacturers are offering an increasingly broad selection of specialty shapes.



A cameo window from Andersen Windows with keystone moulding accents and leaded glass.

That Special Window BY MARY ELLEN POLSON

Ovals and eyebrows, cameos and oriels, lancets and fanlights: Charm in an older house often comes in unusual shaped packages. Called specialty windows in the trade, these architecturally intriguing lights are often critical to the definition of the style of a house. What would a Boston bowfront be, for instance, without its defining bow windows with bent glass? Eyebrow dormers can be tiny, but they are identifying markers for Shingle Style houses, engaging the rhythm of the roofline as well as offering a seductive shape.

If you need to replace or add one of these prized architectural accents, you're in luck. Specialty windows make up a growing percentage of manufacturers' offerings, and many

smaller shops specialize in them. Typical offerings are called radius (think fanlights), round and circle-top (think arched windows), and the all-encompassing "geometric." Since proportions tend to be scaled to today's builders' markets, some specialty windows may need additional tweaking to make them look correct in an old-house context. You shouldn't have to worry about finding the right size, though. While larger manufacturers tend to build windows in incremental sizes, many have the capacity to customize to exact specifications. Caradco, for example, can build windows with heights and widths from 12" to 10', and fixed radius windows from 18" to 8'.

At Marvin Windows & Doors, truly custom work makes up only

a small percentage of the company's business. "A lot of what we do to our custom end is add options," says Kevin Thompson, manager of Marvin's architectural department. Those options might include deeper moulding or muntin profiles, custom casings, specialty glass, and machine- or hand-bent radius curves to the customer's specifications. Customization will cost you, though. "Percentage wise, some of the lower end options probably add 30 to 40 percent to the cost of a window," Thompson says. "It can go up substantially from there."

If you can find a shop that custom-builds windows by hand, the cost for a specialty window may not be significantly different from that of a more standard [continued on page 84]



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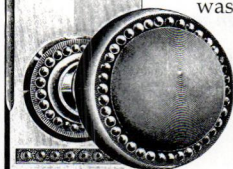
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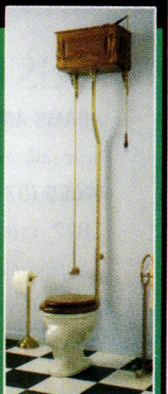
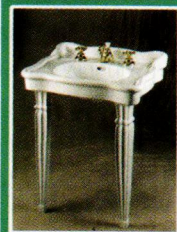


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Glazing GLOSSARY

BAY WINDOW Composed of three or more individual windows, generally with the side windows at a 45 degree or 30 degree angle to the wall.

BENT GLASS Glass that is curved, bent at an angle, or in spherical or segmented portions.

BOW WINDOW Composed of three or more individual windows in a rounded contour.

BULL'S EYE Small pieces of mouth-blown glass, cut near the point of separation.

CAMEO WINDOW A fixed oval window.

EYEBROW DORMER A low, curve-headed dormer window without sidewalls, set into the slope of a roof.

FANLIGHT An elongated, round-topped window over a door or window radiating in an open-fan pattern.

LIGHT A pane of glass or compartment of a window.

MUNTIN Thin strips that separate individual panes of glass.

ORIEL WINDOW A window projecting from a wall, usually supported by corbels, brackets, or a cantilever.

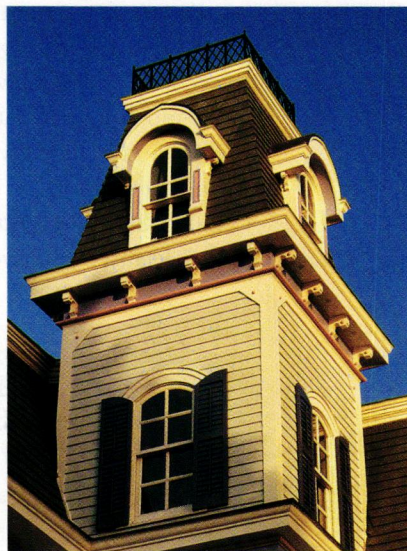
PALLADIAN A tripartite window featuring a central main window with an arched head, flanked by narrower windows with square heads.

SIMULATED DIVIDED LIGHT A window sash composed of one single or double pane of glass, with a grid of superficial muntins on the interior and exterior.

TRUE DIVIDED LIGHT A window sash composed of individual panes of glass held in place by wood muntins.

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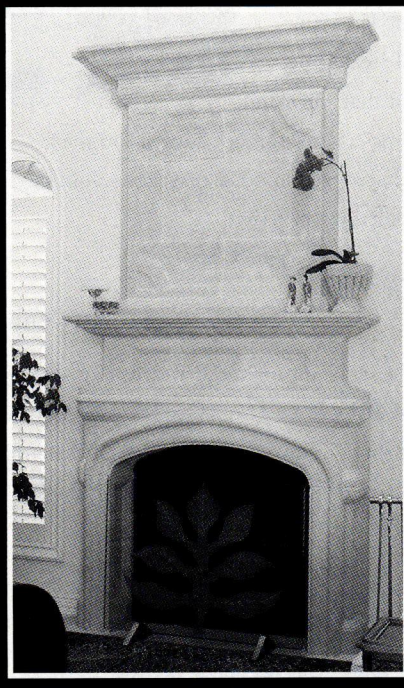
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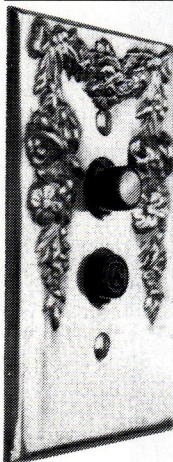
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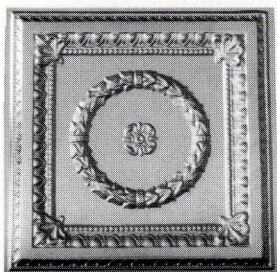
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shape. "It's really not more expensive to build a specialty window," says Patricia Adams, owner of Adams Architectural Wood Products in Eldridge, Iowa. "The cost really depends on the man hours," she says.

If you decide to order a specialty window, the process usually begins with a drawing from either the homeowner or the architect. The sketch need not be elaborate, but it should give the shop an accurate picture of what you want in terms of size, shape, scale, and proportion (including the proportions and placement of muntins). Marvin has had success working with homeowners on individual specialty windows, even without formal drawings. "Customers will send in templates of the opening," Thompson says. In other cases, the owner removes the old window and sends it in to be replicated. "We actually lay them out on a table and that's how we set up our hand mold."

Sometimes customers who expect to pay for fully custom windows are pleasantly surprised to find that a manufacturer can customize one or more aspects of a standard window unit, Thompson says. It's much more cost-effective to create a fanlight using simulated divided-light bars on a single light, for example, than building the unit with real muntins and individual panes of glass. While purists may object to the use of these exterior-mounted shadow bars, the appearance of simulated divided lights made by quality manufacturers continues to show improvement.

For other folks, though, nothing but an architecturally correct replication will do. "They know they're getting exactly what they want," Adams says, "Because of the way we make things, they keep coming back." ♦

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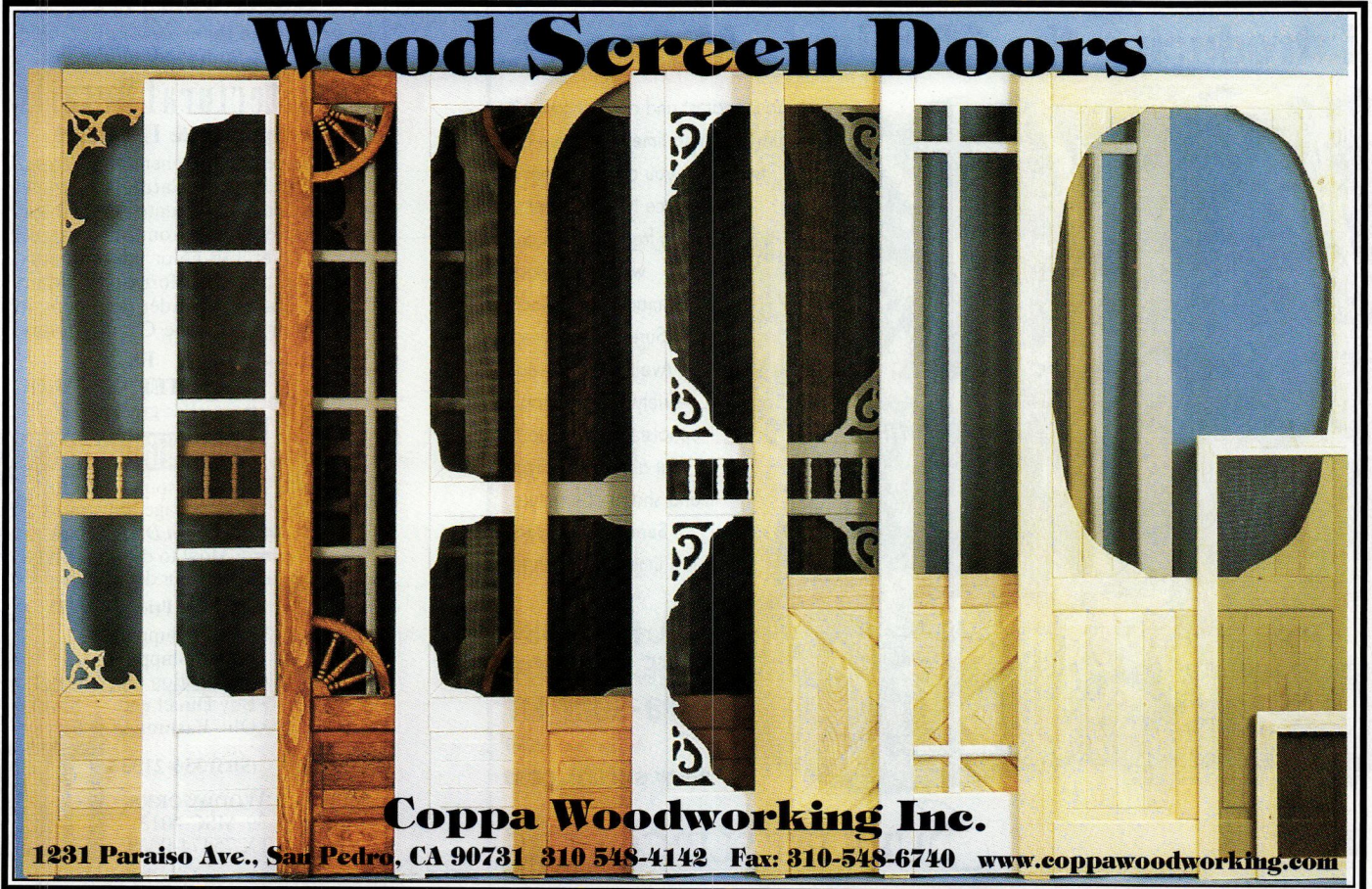
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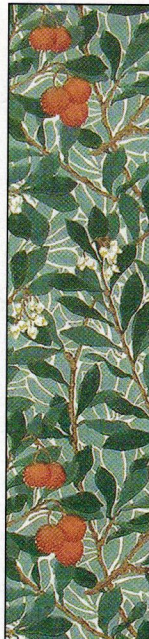
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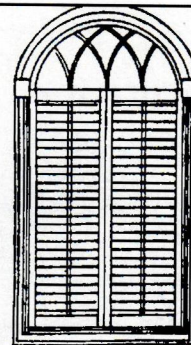
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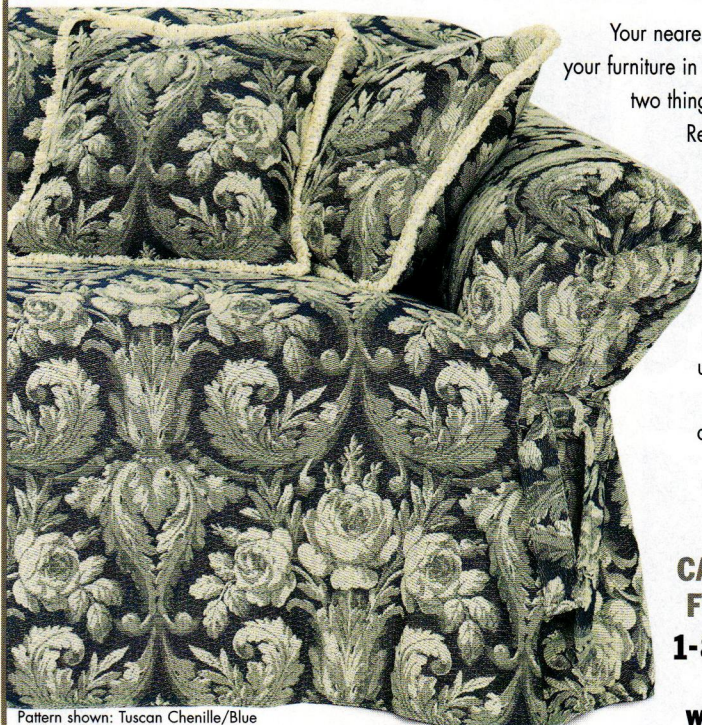
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Even without a decorator, you can define your style and personalize your home using collections.

Collector's Eye

YOU SHOULD RUN more stories about collecting, say some friendly critics of this magazine; but the editor tends to shy away from the suggestion. The period-inspired interior is a big idea, at its best bold and comfortable; collections are fussy and small—aren't they? A schism divides the collector from the decorator. Collecting is about objects, about elevating the specific. Interior design is, instead, about context. "Decorators tend to see objects in the context of a room, while the eyes of a collector always fall on a

A vignette composed of British and American Arts and Crafts objects ca. 1880–1920 includes Morris wallpaper, wicker, and a Tiffany pinecone-pattern desk set.

RIGHT: Modern geometric prints are juxtaposed with a traditional wing chair covered in crewel. **BELOW:** Ironstone is set in a scallop-shell corner cupboard that dates the ca.1820 house.

single object,” wrote Thatcher Freund in an essay that appeared in the May 2000 issue of *Old-House Interiors*. “Encountering a tasteless room full of beautiful objects—no less than encountering the tasteful room full of ordinary things—helps one appreciate people who care about both,” suggests Freund.

It is possible to care about both; people who do make up the majority of our readers. A collection can define a style even as it surrounds you with the object or material you most enjoy. Collections can be organized in quite different ways for maximum impact—even bold impact.

If collecting antiques can lead to museumlike rooms, collecting so-called vintage wares is liberating.



Organize your collection for maximum impact. Consider color, texture, size, and feeling . . . transferware plates, for example, may work better hung in a toile bedroom than stacked in the kitchen.



Plainer, more utilitarian, or more recent collections are less expensive and seem to encourage personal style. It's easier to mix and match, or juxtapose apparently diverse elements, when you're dealing with less precious collections. You may even *use* the objects, rather than simply displaying them.

This topic of decorating with vintage collections is taken up in a recent book by a stylist and her photographer husband. Writer Christine Churchill is also an interior design editor. She's married to the well-known photographer of interiors and still-lives, Keith Scott Morton. Together they've produced a simple, cheerful book that offers new perspective

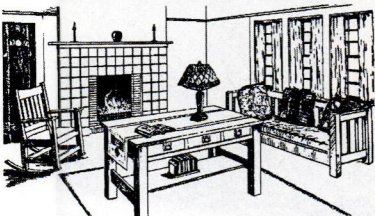
on collecting and decorating.

Decorating with collections does not have to be all of a piece. It can be a “collection” by virtue of color, texture, material, size, or provenance. Then again, a collection becomes not just more substantial but also meaningful by *context*. A group of vases is beautiful. But, arranged on a desk of similar age near curtains of the same period, the vases become something greater than objects—a contextual approach especially appreciated by those of us with period houses.

The book *The Collector's Eye* is an easy read, neither curatorial nor overly artsy. It's pretty, and it's about a way of seeing rooms. Three themes emerge: [continued on page 90]

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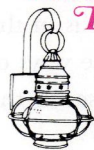
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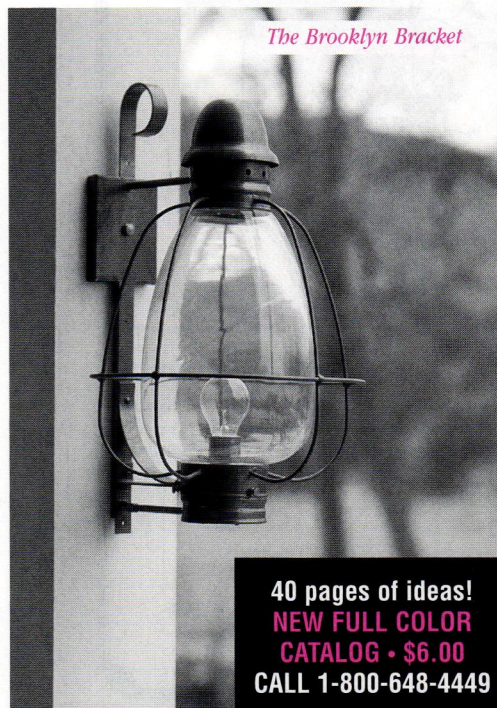
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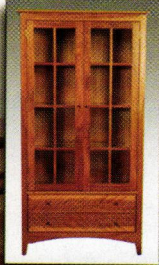
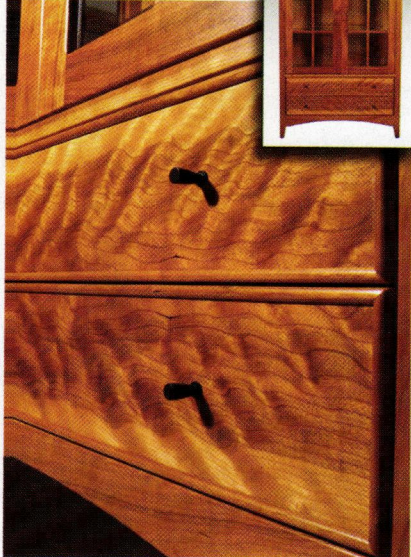
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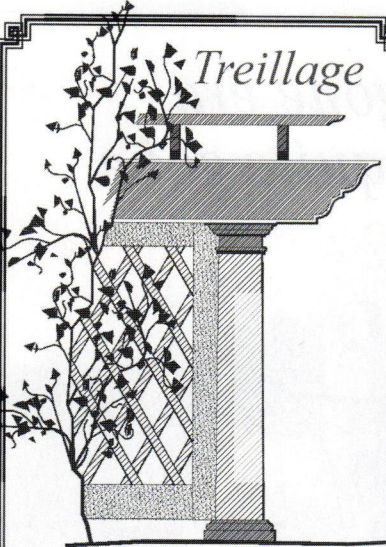


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American Arts and Crafts-period pieces are displayed on an English faux-bamboo desk of the 1880s.

"Each thing is given substantial breathing room. You can almost see the objects that were placed and then removed, leaving only the best examples behind."

Collections (whether overflowing in numbers, or just three of something; priceless, cheap, or mixed) will personalize your home. Collections must be organized, albeit in varied ways, for maximum impact. And you can define an interior style with the objects you enjoy.

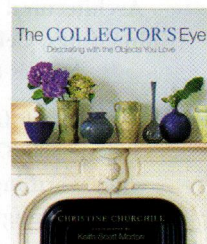
The forty collectible types in the book—ironstone, mercury glass, Nelson clocks for Howard Miller, hotel silver—have until recently been flea-market finds, and are still affordable in online auctions. Author Christine Churchill considers them design classics; no argument here. Interiors shown tend to fall into these broad categories: updated country, Arts and Crafts, and mid-century Modern.

The fun of the book is in the photos, which show unique ways of displaying objects. Because of the

uniqueness of the collections, kooky but cool ideas abound: walls of peeled birch-bark gridded with birch logs in a Connecticut house; an in-use collection attractively massed on pantry shelves; successful juxtapositions of traditional with modern. Informative sidebars in each chapter give information on newly collectible things: Clewell Pottery of Canton, Ohio; Blenko glass; Higgins rondeles; Nekrasoff pewter; Burley Winter pottery; 1700s creamware; utility glass; architectural finials; 20th-century studio pottery; wireware; iron fragments. ✦

REVIEWED BY PATRICIA POORE

The Collector's Eye
by Christine Churchill;
HarperCollins, 2002.
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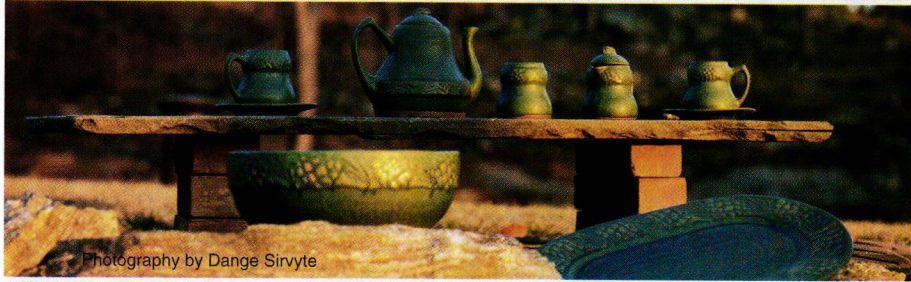


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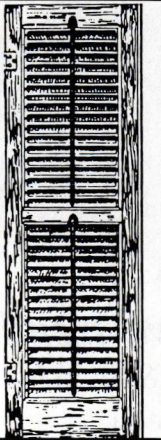
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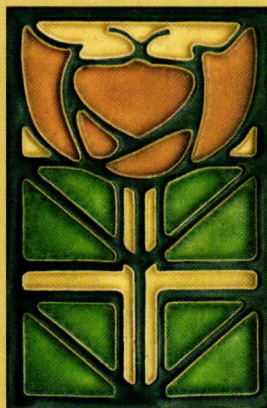
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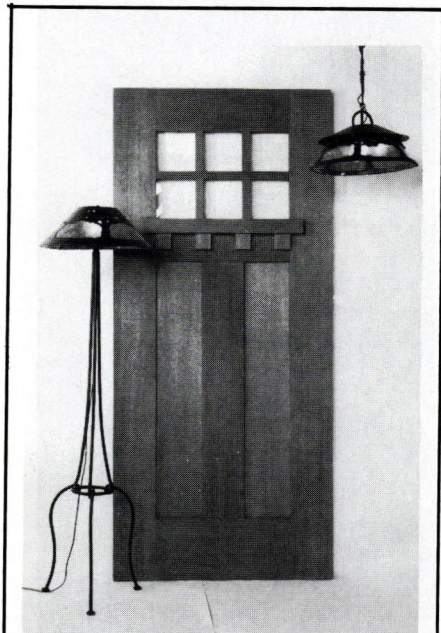
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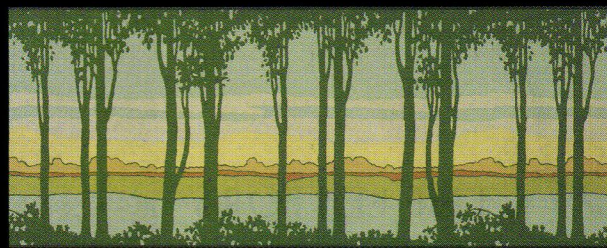
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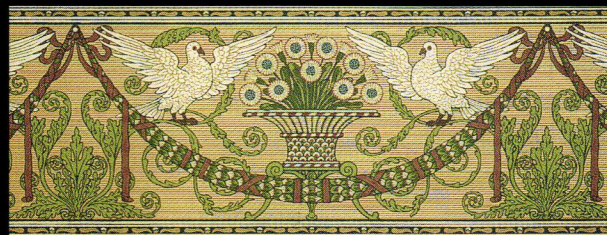
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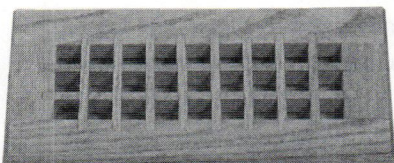
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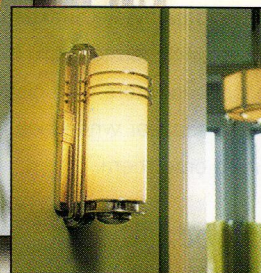
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ask THE EDITORS

Spare the Rod?

In catalogs and stores, I see a lot of very ornamental curtain rods—and finials! Then again, many pictures in your magazine seem to have no hardware at all showing. Guidelines?

—LOUISE FOLEY
ST. PAUL, MINNESOTA

We had a conversation about just this subject with contributing writer and designer Dan Cooper. His guideline: "Fittings should either disappear, or have the most made of them."

If you're going to let hardware or fittings show, don't skimp. Make them part of the overall decorative treatment. Gutsy is good. Tall windows clothed in heavy fabric deserve large-scale wooden rods and rings. A tapestry may warrant a bronze or iron rod with big, decorative, hand-forged finials.

Remember, on the other hand, that too much attention to the details often results in visual clutter. The window already has muntins, fabric(s), and wood trim. Invisible hardware, inexpensive and effective, includes tension rods from the discount store, and clear plastic rods that disappear when lace panels are shirred onto them.

Chrome Edged Fifties

My Fifties kitchen is badly in need of new countertops. Laminate is easy enough to find, but I haven't been



Traditional, short valances cover the rods on window treatments at Waverly, near Columbus, Mississippi (1858). INSET: Boldly proportioned brass rod, finials, and rings allow panels to be easily drawn at The Hermitage in Nashville.

able to locate a source for the chrome edging, especially for the curved breakfast bar. Does anybody still make this stuff, and how is it installed?

—GLENN GARRITY
SACRAMENTO, CALIFORNIA

Outwater Plastics offers a stainless steel snap-on moulding for straight-edge countertops that any cabinetmaker should be able to install. (For a free, 2" thick catalog chock full of this and other builder's items, contact 800-631-8375, outwaterplastics.com.) The trim moulding is available in 12' lengths in bright or satin finishes.

Installing metal moulding on a curved (radius) countertop is a bit trickier, but once again Outwater carries a product that fits the bill, says

Old-House Interiors contributor Sandy McLendon. Sometimes referred to as bender board, this 3/4"-thick particle board is grooved nearly all the way through. "It comes in flat sheets, but the grooves allow it to be bent to nearly any radius," McLendon says. "When applied to a curved substructure, it forms the backing needed for radiused laminate work."

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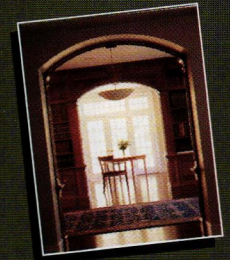
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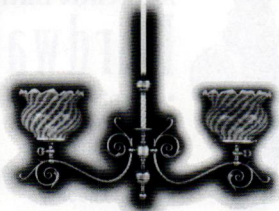
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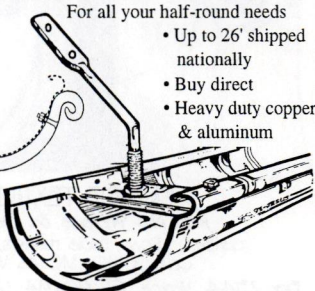
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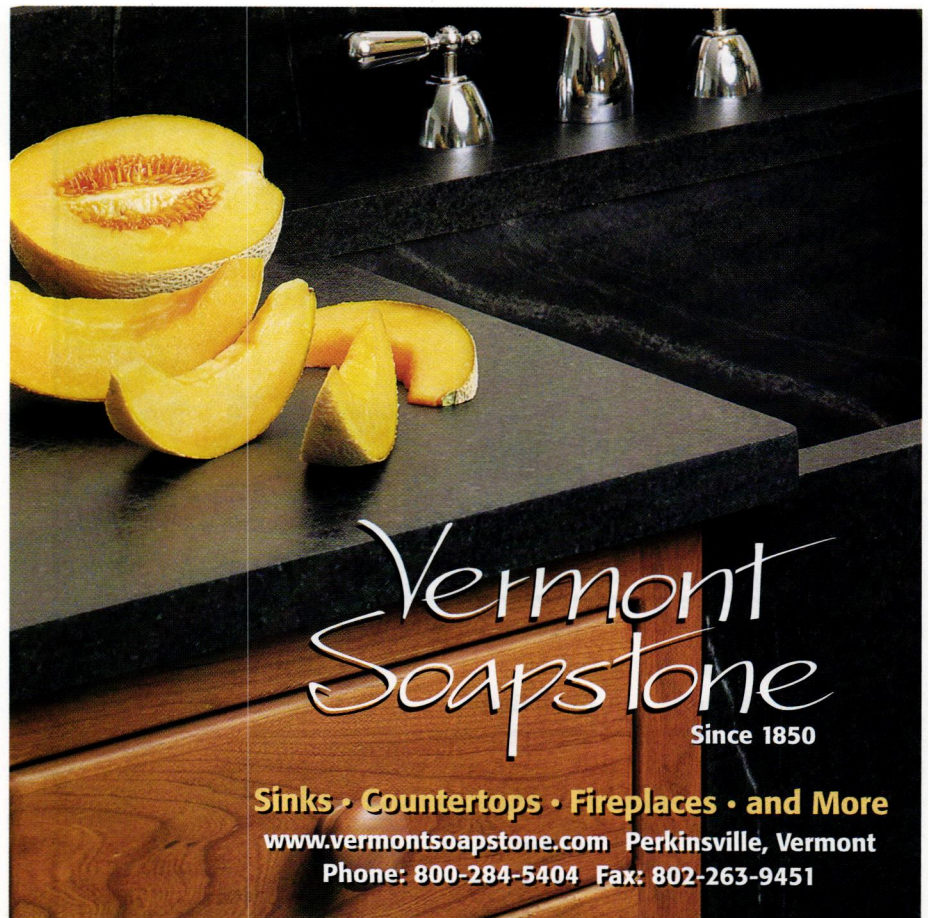
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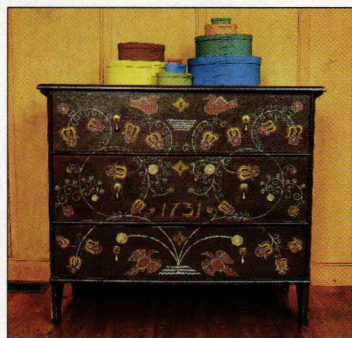
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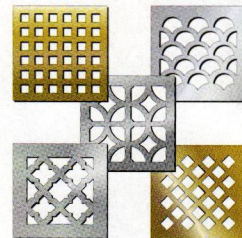


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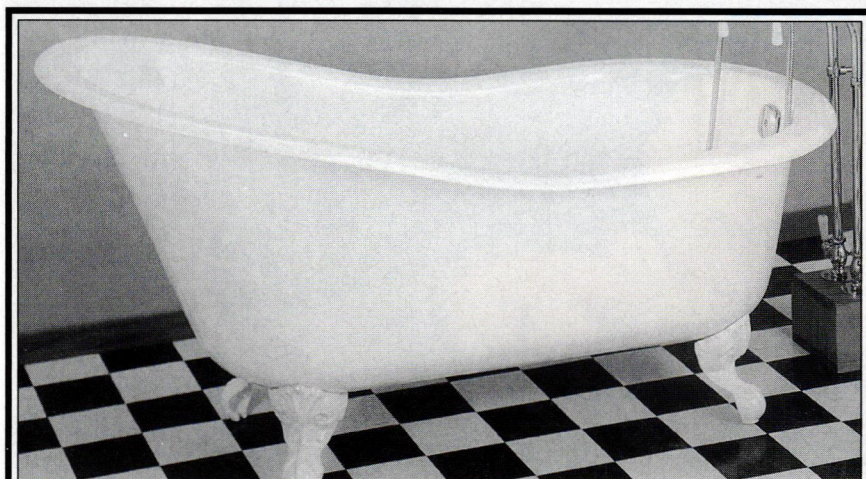
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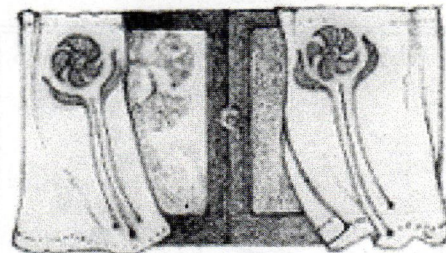


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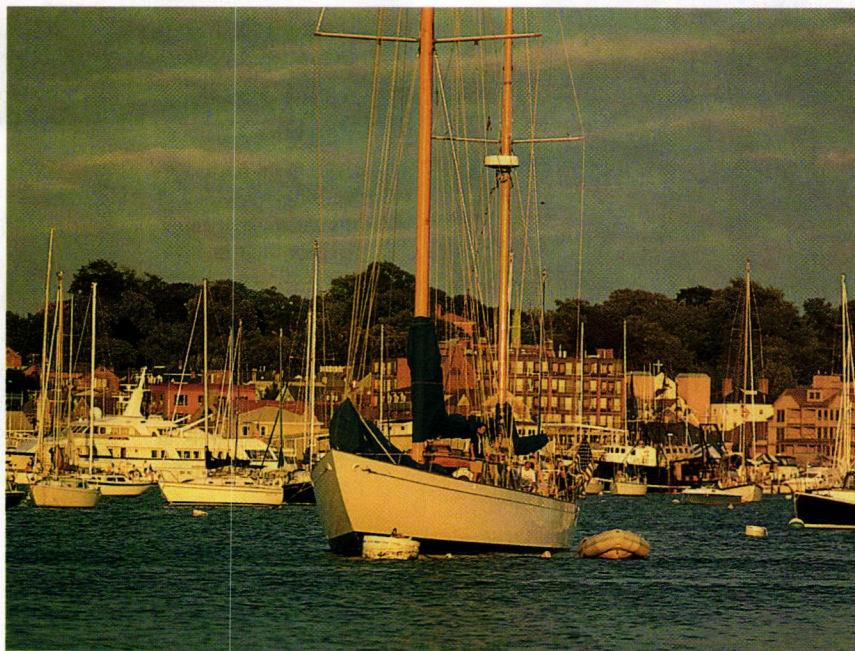
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Newport Riche

BY BRIAN COLEMAN



CLOCKWISE: (from top left) The heart-shaped staircase at Rosecliff (1897–1902, McKim, Mead & White). Newport Harbor. William Watts Sherman house (1874, H. H. Richardson). The Breakers (1895, Richard Morris Hunt).

LESS THAN TWO HOURS south of Boston, Newport, Rhode Island, is a treasure trove of American history—and a breathtakingly beautiful city surrounded by water and bridges. One of the earliest cities in the original thirteen Colonies, Newport was settled in 1639 as a religious and political refuge. Quaker and Jewish settlers helped build a prosperous seaport as important as Boston, Philadelphia, and Charleston. Newport remained a sleepy

seaport until the middle of the 19th century, when wealthy socialites rediscovered its charms and began building opulent “summer cottages.” The city remains a charming mix of narrow, cobblestoned streets lined with simple, 18th- and early-19th-century homes, along with broad, tree-lined avenues behind which loom the grand palaces of the Vanderbilts and Astors.

For a taste of what that posh life was like, go to **BELLEVUE AVENUE**. Nearly a dozen mansions are now



The city remains a charming mix of narrow, cobblestoned streets . . . along with broad, tree-lined avenues behind which loom the grand palaces of the Vanderbilts and Astors.



LEFT: Twin parlors at Gothic Kingscote, one of the oldest mansions, largely built in 1840. **RIGHT:** Kingscote was designed by Richard Upjohn; the 1881 addition is by Stanford White. **TOP:** The Chinese Teahouse overlooks the Cliff Walk at Marble House.



TO START

With so much to see and do in Newport, it's hard to know where to begin. We recommend a visit to the websites listed below for an overview of the many historic sites and their schedules. Purchasing a Newport Mansions pass, available online through the Preservation Society of Newport, lets you visit several mansions at a reduced rate. You might want to plan your visit in spring or fall to avoid summertime crowds. Be sure to wear comfortable shoes—you'll do a lot of walking. ■ Think about attending the **VICTORIAN SOCIETY'S SUMMER SCHOOL** [www.info@victoriansociety.org] for an in-depth, week-long look at Newport architecture and culture.

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open for public tours, most within strolling distance of one another. A good place to begin is with the **NEWPORT CASINO**. Designed in 1880 as a tennis and social club, the National Historic Landmark now houses the world's largest **TENNIS MUSEUM**.

Walk two blocks south along Bellevue to see the 1881 **ISAAC BELL HOUSE**, a shingled and turreted delight, one of the earliest and most important Shingle-style homes in the country. A block further south, don't miss Gothic Revival **KINGSCOTE**. The extraordinary 1881 dining-room addition, designed by Stanford White, boasts a cork ceiling and glass walls by Tiffany. A few blocks down the same side of the street, **THE ELMS** is the magnificent 1901 estate of a Philadelphia coal magnate, modeled after an 18th-century French chateau, with formal sunken gardens.

Cross Bellevue Avenue for a stop at the turreted Victorian pile **CHATEAU-SUR-MER** (1852). The man-

sion's polychromed tower was added in 1872, along with lavish Eastlake interiors by Richard Morris Hunt.

Walk a few blocks east and you will come across **SALVE REGINA UNIVERSITY**, several of whose buildings were originally private mansions. Peek inside **OCHRE COURT**, Richard Morris Hunt's 1892 palace, which is now the administration building (and open to the public). Salve Regina borders the **CLIFF WALK**, a picturesque trail overlooking the Atlantic Ocean and adjoining many of the mansions. Cornelius Vanderbilt's **THE BREAKERS** (1895) is Newport's most over-the-top summer mansion. Overlooking the Atlantic, the 70-room "cottage" is a masterful display of alabaster, marble, and mosaics in the Italian Renaissance style. Further along Cliff Walk is **MARBLE HOUSE**, built in 1892 for another of the Vanderbilts in the Louis XIV style.

Want to visit some of Newport's earlier, [continued on page 100]



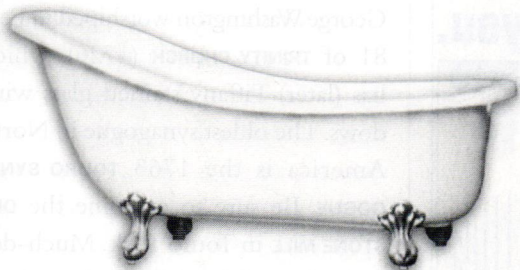
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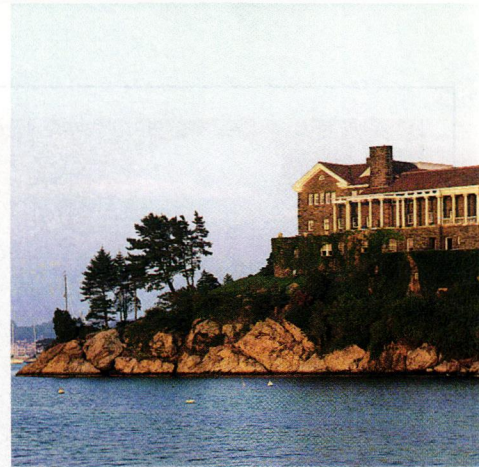
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The temple-like house **Beacon Rock** was designed by **McKim, Mead & White**; it is privately owned.

Federal-period homes? One of the most beautiful is the **SAMUEL WHITE-HORNE HOUSE** at 416 Thames Street. Built in 1801, the house displays handsome examples of famous Townsend and Goddard furniture. The **OLD COLONY HOUSE** (1739) on Washington Square is steeped in history.

Religious or not, don't miss several of Newport's churches. **NEWPORT CONGREGATIONAL CHURCH** (1860) is my favorite, with interior decorations and windows by John LaFarge. George Washington worshiped in Pew 81 of **TRINITY CHURCH** (1726), which has (later) Tiffany stained-glass windows. The oldest synagogue in North America is the 1763 **TOURO SYNAGOGUE**. Be sure to examine the **OLD STONE MILL** in Touro Park. Much-debated legend has it that the ruined mill was built by Norsemen before Columbus' discovery of America.

You won't be able to see everything in one visit to Newport, but here are a few more top spots: the 1748-50 **REDWOOD LIBRARY AND ATHENAEUM** at 50 Bellevue Ave. is the oldest library in America. The **NEWPORT ART MUSEUM**, 76 Bellevue Ave., is housed in the Griswold Mansion, a wonderful Stick-style house of 1864 designed by Hunt. Several miles out of town, **GREEN ANIMALS TOPIARY GARDEN** is a clipped "zoo" set on the shores of Narragansett Bay. ♦

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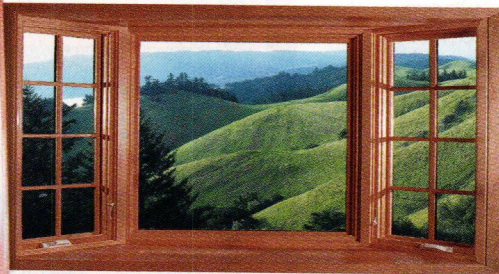
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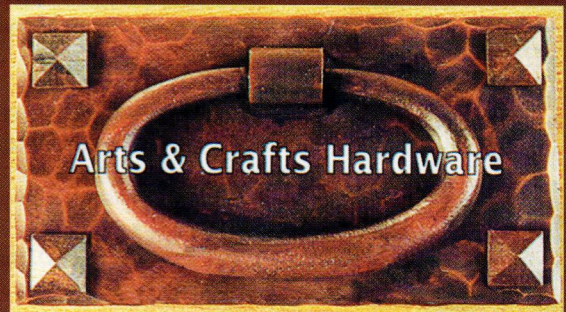
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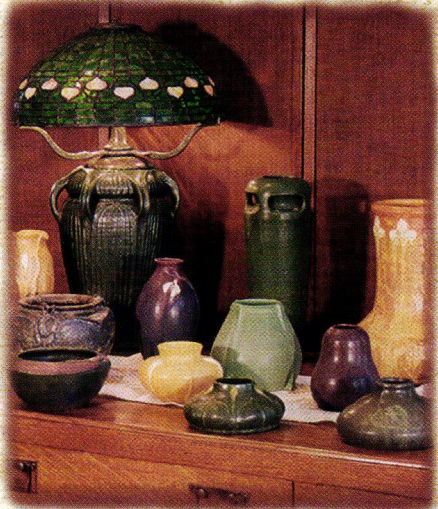
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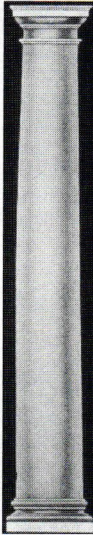
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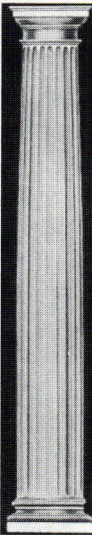
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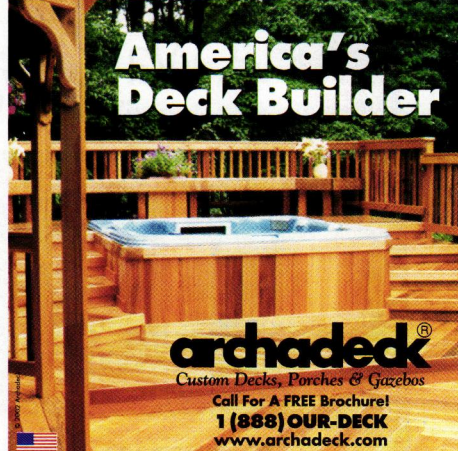
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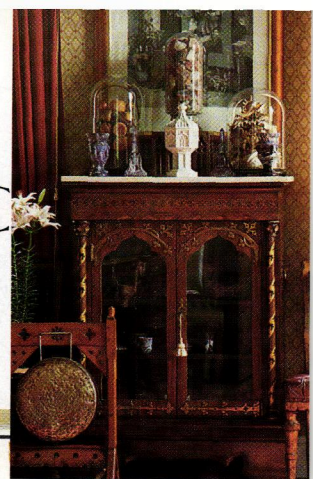


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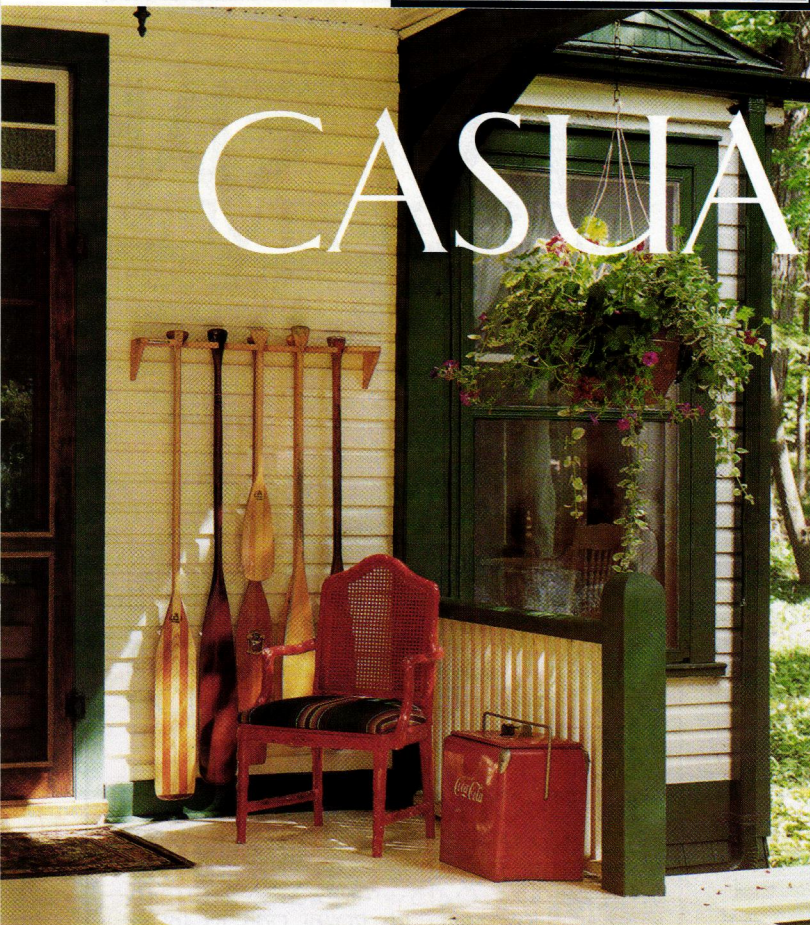
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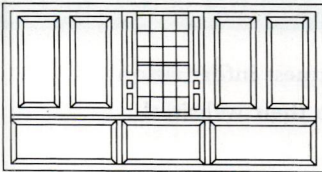
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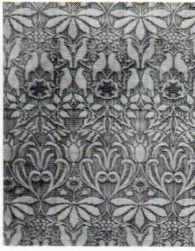
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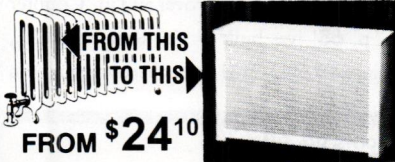
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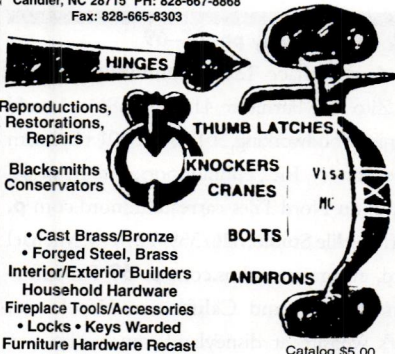
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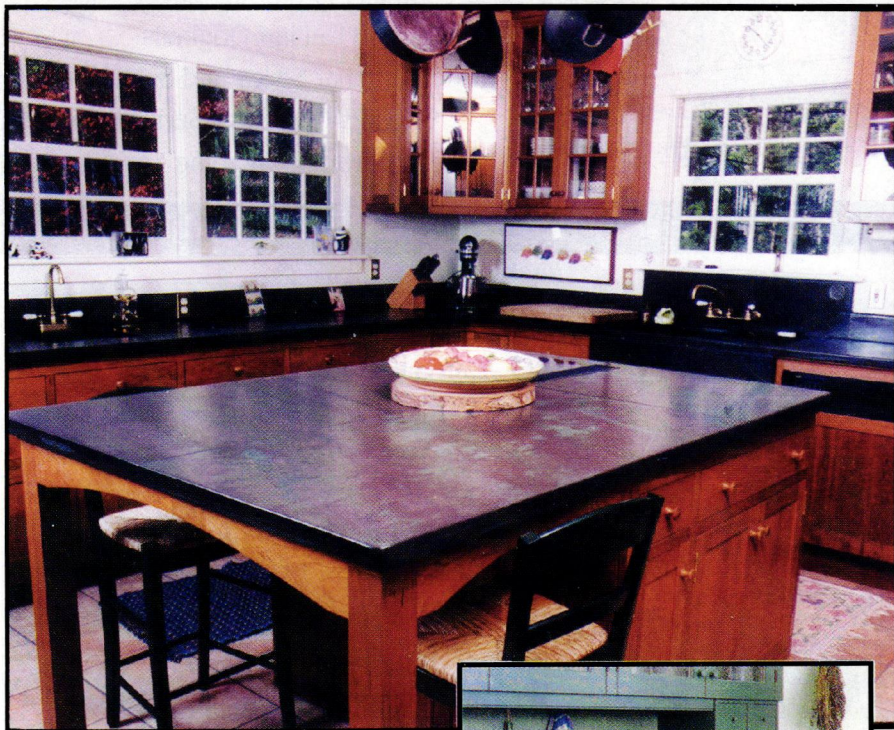


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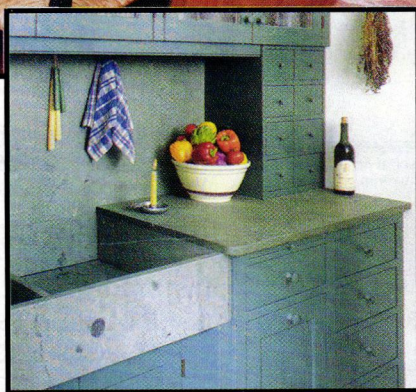
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Living a Good Life pp. 46-53

The Miller family's new business is Wiscasset Cottage Antiques on Middle Street, specializing in antiques for the garden and cottage-style furnishings: 207/882-8188 • Their kitchen, shown in the May 2001 issue [front cover and in "Counter Weight," p. 68] was built by the Kennebec Co., Bath, Maine: 207/443-2131, kennebeccompany.com

Kids Rooms pp. 60-63

Paint-decorator Susan Amons of Fancy Painters, Biddeford, Maine, does fine-art painting, trompe l'oeil, ceilings, murals, and decorated furniture: 207/283-6558. • Several of the photos in the article also appeared in the book *Kids' Rooms: A Hands-On Decorating Guide* by Anna Kasabian; Rockport Publishers, 2001. \$25 hardcover, through your bookstore.

Arts & Crafts Today pp. 64-69

p. 66 Ann Wallace Textiles annwallace.com • Debey Zito Fine Furniture, 415/648-6861 • Arnold d'Epagnier Woodworking, 301/384-3201 • Ephraim Faience Pottery, Inc., ephrainpottery.com p. 67 Carreaux du Nord Tiles carreauxdunord.com p. 68 Warren Hile Studio, 626/359-7210 • V. Michael Ashford, evergreenstudios.com p. 69 For information about Grand Californian Hotel, visit Disney's website at disneyland.com • Also see: The Roycroft Shops, 716/655-0571 • Fine Letterpress Publications, artsandcraftspress.com • Penelope Cloutier Arts and Crafts Shows, 949/494-9499

Not So Fussy Kitchens p. 70-73

p. 72 J.S. Hurd Kitchen & Bath Design, Gloucester, MA: 978/283-5105

Motifs p. 114

Voysey chair by David Berman of Trustworth Studios: 508/746-1847. • Draped over it is Bird and Poppy, a cotton-linen union fabric from J.R. Burrows & Co.: 800/347-1795; burrows.com

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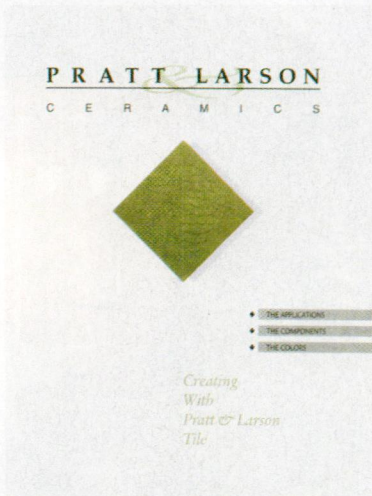
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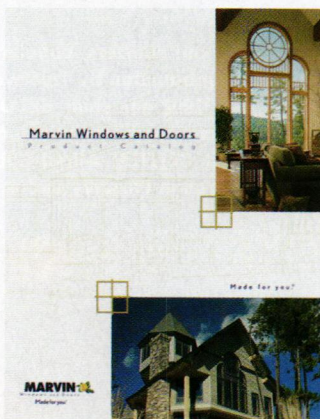
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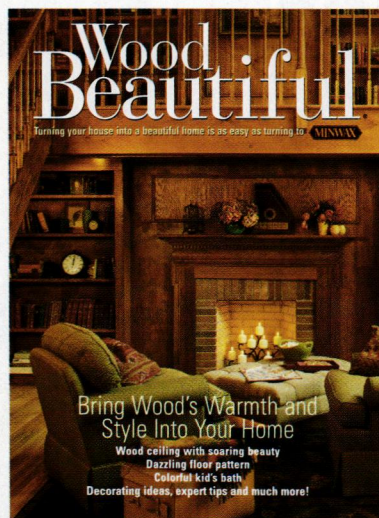
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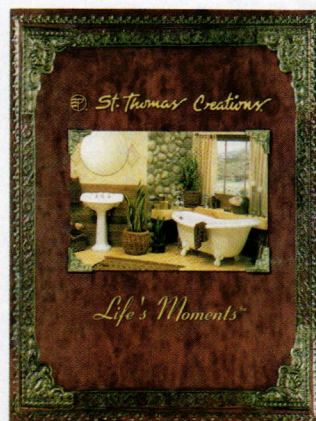
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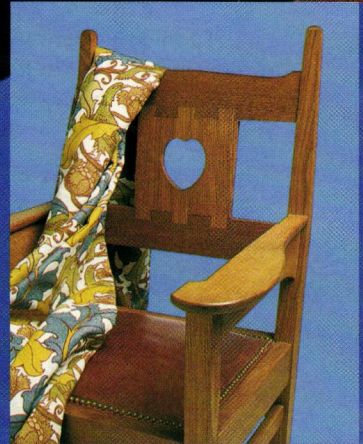
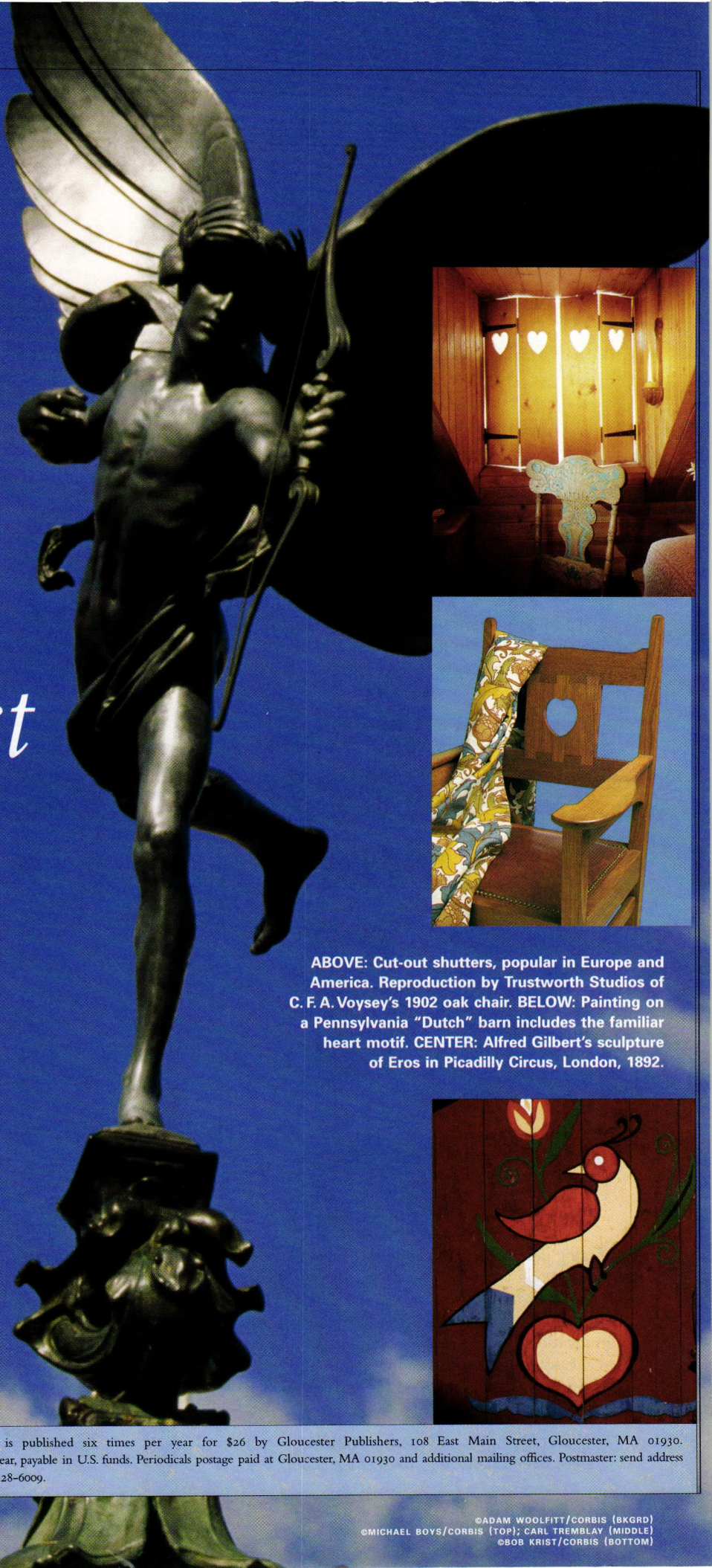
NOT SURPRISINGLY, the heart as symbol and motif has currency in most cultures, and with various shades of meaning. Greek legend has it that Eros, the god of love, fired his arrows at hapless hearts; a pierced heart shows that the lovers were united in bliss. (Eros was renamed Cupid in Roman times.) One of the Eight Precious Organs of Buddha, the heart represents purity and indestructibility in the Far East. Celtic art celebrates the heart as a symbol of generosity and

The heart

compassion, not to mention good defense against the evil eye.

For Christians, hearts denote love and understanding. The flaming heart indicates religious fervor and devotion; a heart in the hand shows religious piety; the heart pierced by arrows is an emblem of St. Augustine and repentance. A heart crowned with thorns is the sign of St. Ignatius Loyola.

Overused in Victorian times, the heart became a cliché for maudlin sentimentality, especially when combined with a violin. Still, the heart—reminiscent of hearth and home—came back as a motif much used by Arts and Crafts designers from Voysey to Stickley. —BRIAN D. COLEMAN



ABOVE: Cut-out shutters, popular in Europe and America. Reproduction by Trustworth Studios of C. F. A. Voysey's 1902 oak chair. BELOW: Painting on a Pennsylvania "Dutch" barn includes the familiar heart motif. CENTER: Alfred Gilbert's sculpture of Eros in Picadilly Circus, London, 1892.



OLD-HOUSE INTERIORS (ISSN 1079-3941) VOL. VIII, NUMBER 4 is published six times per year for \$26 by Gloucester Publishers, 108 East Main Street, Gloucester, MA 01930. Telephone (978) 283-3200. Subscriptions in Canada are \$29 per year, payable in U.S. funds. Periodicals postage paid at Gloucester, MA 01930 and additional mailing offices. Postmaster: send address changes to Old-House Interiors, P.O. Box 56009, Boulder, CO 80328-6009.

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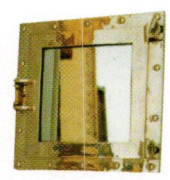
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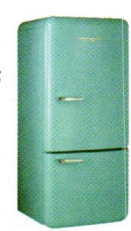
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