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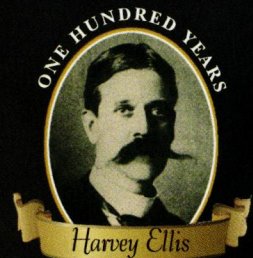
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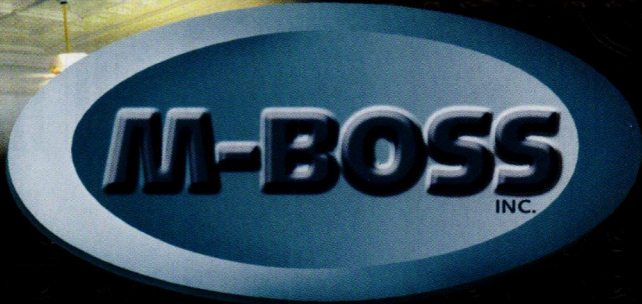
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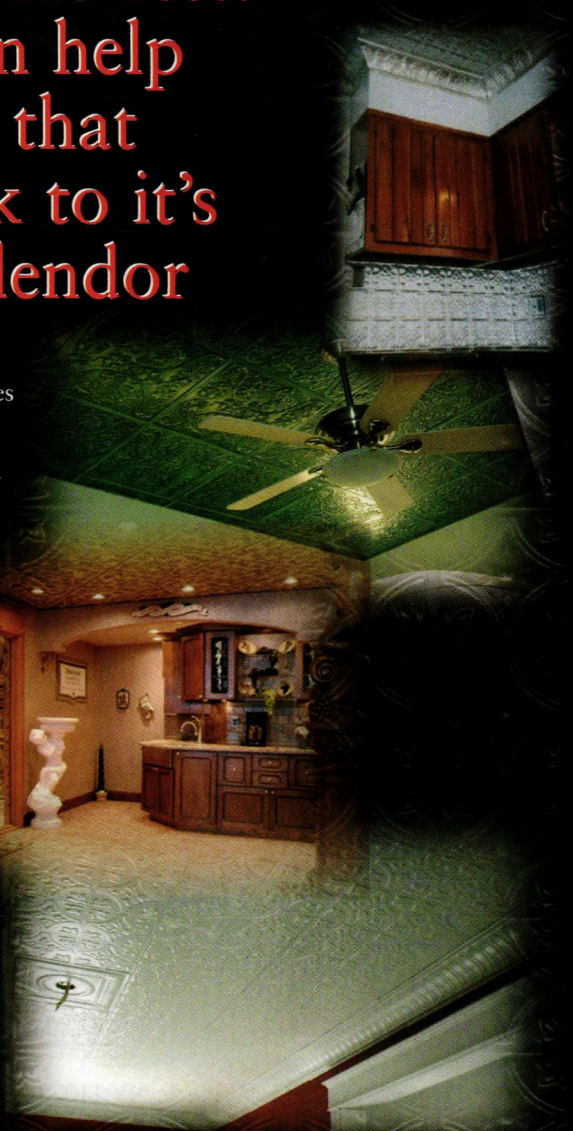
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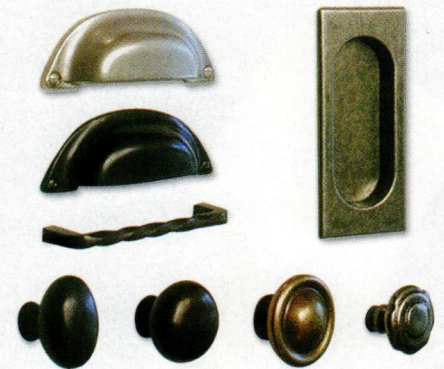
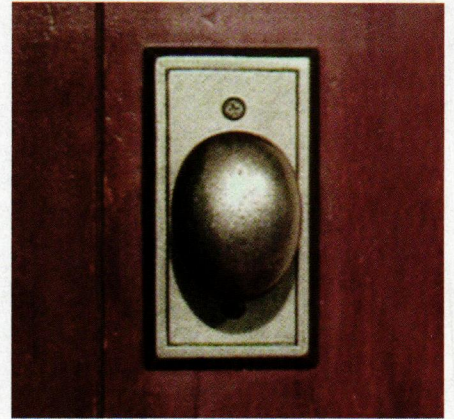
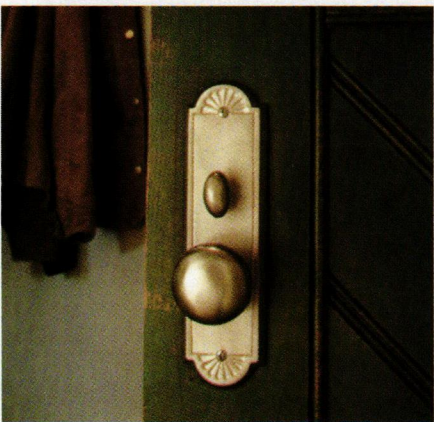
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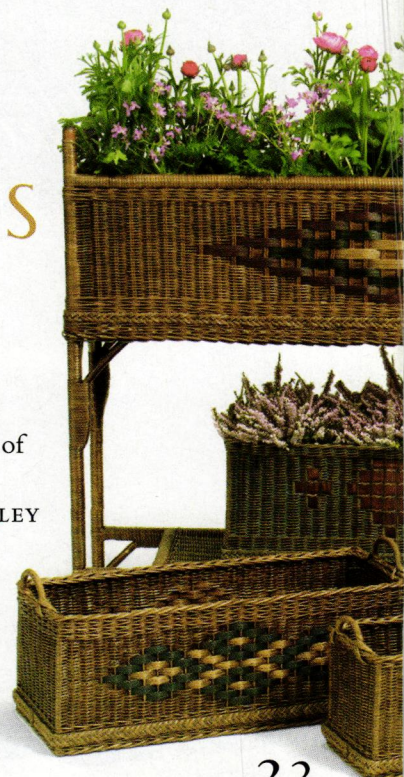
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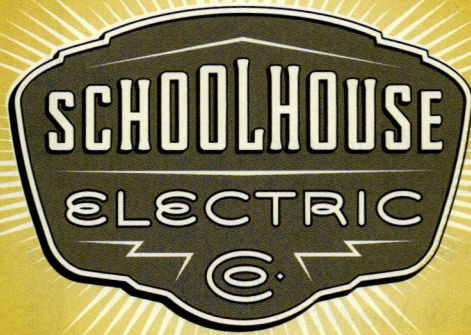
**ON THE COVER:** Porches and pergolas—transition spaces—are part of the charm of old-house living. Cover photograph by Eric Roth and interior design by Susan Sargent.



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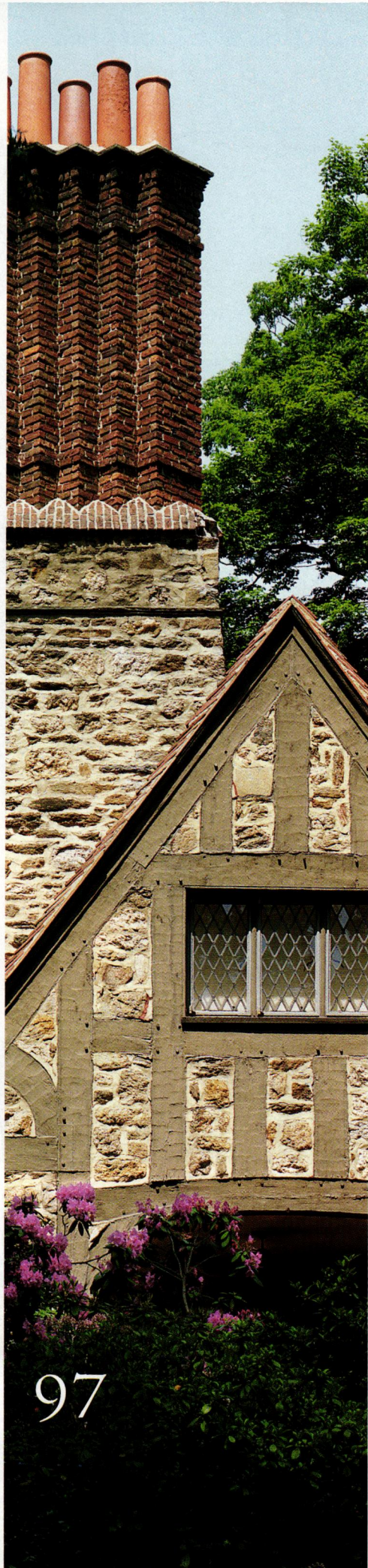
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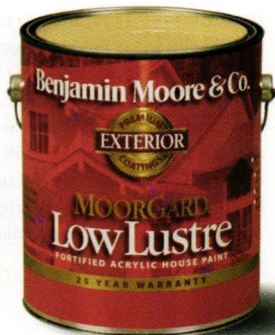
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VOLUME IX, NUMBER 5

# Cold hard beauty

**H**ERE'S SOMETHING: I'm not really sure how I feel about stone houses. I just finished reading Lee Goff's book *Stone Houses*, which is reviewed on page 97. The book is full of beautiful buildings made of beautiful materials. They have a comforting sense of permanence. They are interesting, because most reflect the natural history of their locale and a vernacular building tradition. ■ When I was a teenager bicycling around the rocky shores of Cape Ann, I thought I'd like to live here someday, and I'd like to own a granite outcrop of my own. In my late 30s it came true. My 1904 house,

wood-framed and shingled, was built hard against a storey-high granite ledge that comes right into the porch. We named our youngest son Peter after a family friend, but also for the rock. ■ I've always reacted strongly to stone houses, enjoying them in the abstract but never wanting to live in one. I appreciate the unretouched, nature-given colors—the purity of white limestone, the craggy warmth of Cape Ann granite with its ferrous orange cast. An acquaintance once told me that he thought his wife's illnesses, to which she succumbed in her 50s, were due to their penchant for living in stone houses. "They're drafty and damp," he said. "Cold in a funny way, with mildew. I don't think it's healthy." ■ The rock is laid

down over millennia, the strata a metaphor for humans' sense of history. In the ground it is primordial. Mined, dressed, and used to build a house, it becomes heavy and unyielding. But stone is in our psyches: "Get a piece of the rock." "Chip away." "Rock solid." The altar stone is the gateway to God; the stone before the tomb must be rolled away. ■ Along the walk I often take in East Gloucester, there is a quiet byway called Rocky Pasture. It passes an old graveyard. "That's the rocky pasture, get it?" my husband said once. The "rocks" in the "pasture" are the headstones. Of course. ■ I love the rock. I'm just not sure how I feel about stone houses. (Except for Lyndhurst, which remains my Gothic dream house.)



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SUBSCRIPTIONS: (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. POSTMASTER: Send address changes to *Old-House Interiors*, PO Box 56009, Boulder, CO 80328-6009. ©Copyright 2003 by Gloucester Publishers. All rights reserved. Printed at The Lane Press, South Burlington, Vermont.

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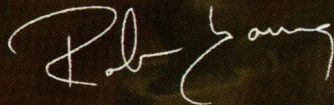
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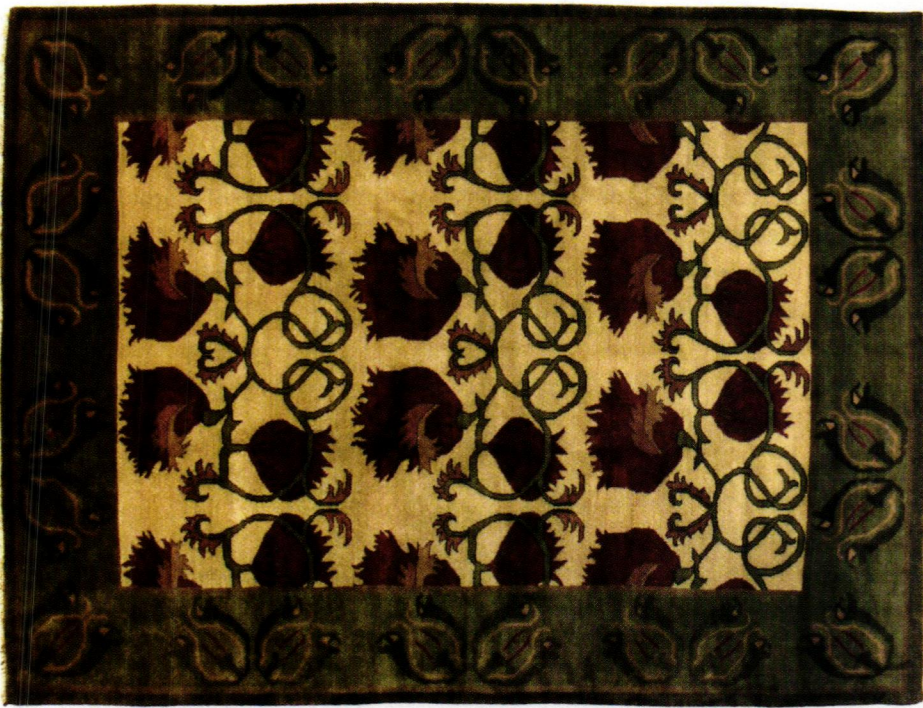
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## YES MORE YES

I AM THRILLED that you will be doing more on houses of the 1920s, '30s, and '40s! ["The Next Wave," p. 56, July 2003.] I have a Dutch Colonial now, having realized that the revival housing stock is in better shape, more abundant, and more affordable than the Victorians. Does this mean you'll treat Elsie de Wolfe and even Sybil Colefax as "period interiors" soon? Yes, yes, do more!

—PAM WEISSMAN  
Westchester Cty., N.Y.

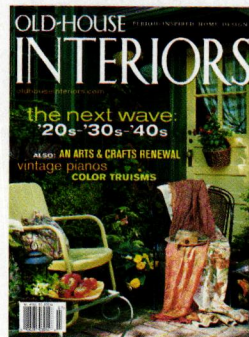
## A WISE GUY?

REGARDING the delightful article "You've Got Mailbox" in the July '03 issue

and especially the black avian, slotted letter box (*what a hoot!*): The photo caption recommended that mail inside this example "needed to be protected from the elements." Surely you meant to say it needed protection from the *owlements*? (Sorry, couldn't refrain.)

I've been reading *OHJ*, then *OHI*, since the late '70s . . . a dedicated fan! *Hoo-boy!*

—KEVIN V. BUNKER  
Sales, Rejuvenation Lighting  
& House Parts  
Portland, Ore.



## TIFFANY CHANDELIER

IN YOUR JULY 2003 issue on page 61, there is a photo of a beautiful room with a "contemporary chandelier bought from Tiffany." Could you please provide [more information]?

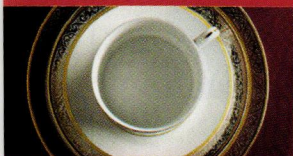
—LARRY & MARILYN  
BLAUSTEIN  
via email

It's from Dale Tiffany, Inc., of La Mirada, Calif. The design is "Golden Lily Fravrile" from their Museum Collection, model number 1704-376. Call them at (714) 690-8427 for a dealer near you. By the way,



## The difference between glass and lead crystal

Lead crystal contains lead oxide which creates sharp, precise cuts. When thumped lightly on the rim, it resounds with a bell-like tone.



## The difference between porcelain and bone china

Unlike ordinary porcelain, bone china has bone ash added to the clay to make it stronger, whiter and more beautifully translucent.



## The difference between silver plate and sterling silver

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*the inn's owner told me she chose the fixture because it reminded her of fireworks!*

—LORI VIATOR

#### ANTIQUE MUSIC

"DAN COOPER is, in fact, a guitarist." And perhaps not much of an early-music fan, for how else could he claim that a mid-19th century piano is "not popular with the more serious musician?" Perhaps Dan would enjoy doing a pictorial spread on the piano collection of Jos van Immerseel [the fortepianist who established the period-instrument ensemble Anima Eterna], a serious musician indeed.

Just as tubular chrome chairs would look jarring in your 1903 bun-

galow, 18th- and early-19th-century music simply doesn't sound right on modern instruments. Trust me, you haven't really heard what Mozart or Beethoven conceived until you've heard their work performed on period-appropriate instruments.

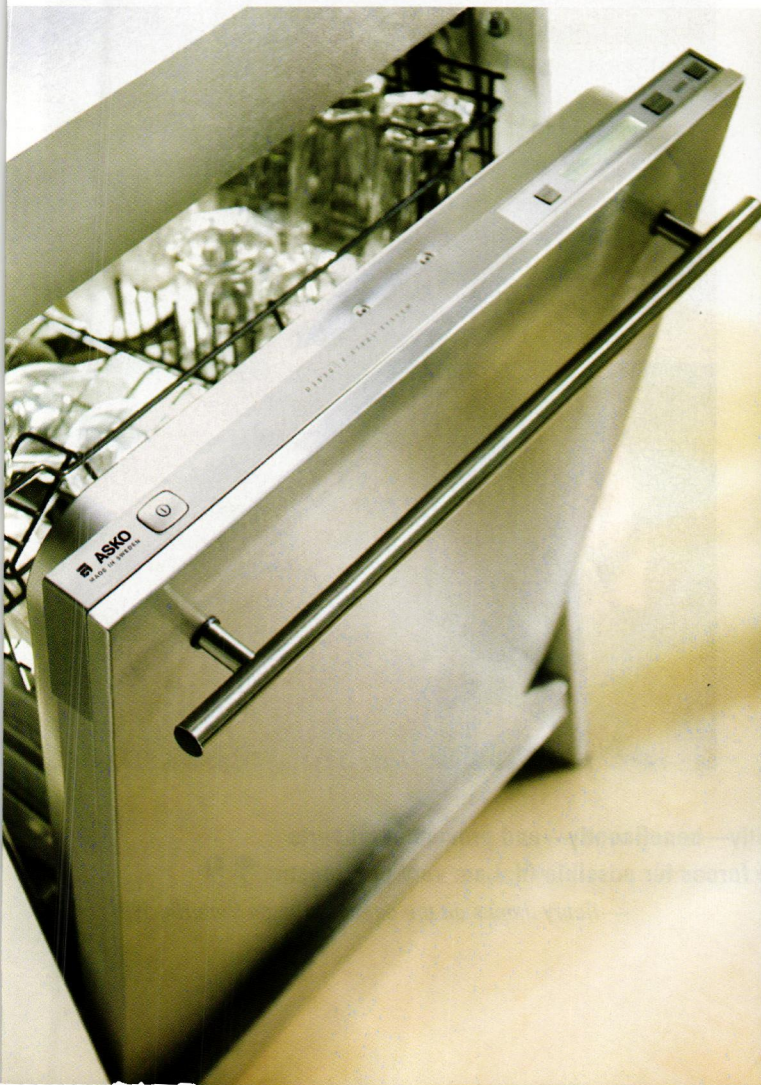
—RICHARD BERLIN  
*Campbell, Calif.*

#### SALVAGED DREAM

AFTER 27 YEARS in the military, my husband and I will break ground on our "dream house" here in the Chesapeake area. Yes, it will be a new house, but filled with many architectural antiques I've been collecting over the years. Presently, in the garage I have

a set of old pocket doors, two sets of French doors, an antique fireplace mantel, window trim for our future family room and dining room, two newel posts for the staircase, two sets of columns, fantastic floor-to-ceiling fretwork . . . and more. [I'm restoring] about 30 antique light fixtures. I have plenty of antique furniture to fill up the house. I have been a faithful subscriber for years, even though I knew I'd never be in an old house. I believe you have many subscribers who see [you] as a great source for ways of providing the charm of old-house interiors in their newer homes.

—MARY LESNIAK  
*Aberdeen Proving Ground, Md.*



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# news & VIEWS

## In Town Revival

Infill residential development always has been a fact of life in historic neighborhoods, even if what was built didn't quite jibe with the existing architecture. In cities as diverse as Atlanta and Trenton, however, small, committed development firms are working to change that. The In-Town Development Group, founded by Will Colley and Winston Smith in Atlanta in 1998, has made a success of designing and building new Foursquares, Bungalows, and English Cottages on vacant lots in historic Atlanta neighborhoods such as Inman Park and Garden Hills. These homes incorporate the architectural language and materials of the past, from shingle siding to box-beam ceilings. Even the landscaping looks appropriate, from the use of traditional stonework for retaining walls to garages in turn-of-the-20th-century styles. These new old houses don't come cheap, however: three

homes to be built were recently on the market for \$799,000 to \$899,000 (770/518-2484, [buyintown.com](http://buyintown.com)).

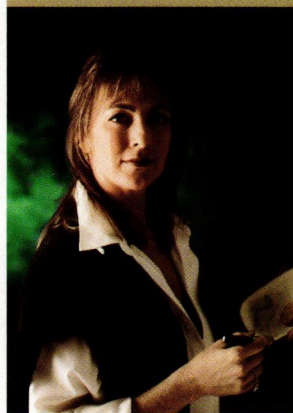
At the other end of the spectrum is Trenton's historic but tiny Mill Hill neighborhood. Since 1995, when Mill Hill residents and architects John Hatch and David Henderson formed Atlantis Historic Properties with neighbors Deborah and Michael Raab, almost every row house in the four-block area has been restored. The group's most recent plans call for filling in two "missing teeth" on a vacant lot. Working with old photographs, the new construction will more than complement the neighborhood's historic fabric. "The two new houses," Hatch says, "are going to essentially match what was there."

## DoCoMoMo.WeWa

While you're in Seattle for the Historic Seattle Bungalow & Craftsman Home Fair Sept. 27-28, check out the [continued on page 18]



AMY A. MILLER knew surprisingly little about the Arts and Crafts Movement until seven years ago, when she was asked to decorate a restaurant in a 1917 building. That's when the antiques dealer and stenciler made the Arts and Crafts/stenciling connection. A chance meeting with Paul Duchscherer, author of *The Bungalow* series, encouraged her to start Trimbell River Studio and Design. Just weeks before her first major exhibit in 1997, Craftsman Weekend in Pasadena, a house fire destroyed half of her stencils. "I thought my booth looked horrendous," she recalls. "Then I noticed a man looking at all my stuff with this big smile on his face. It was Bruce Bradbury." Within a year, the company was off and running. Trimbell River stencils are oil-based, which make it possible to create varied shadings and colorings within the simple designs. Trimbell River Studio and Design, (866) 273-8773, [trimbelleriver.com](http://trimbelleriver.com)



“The Queen's duration held things together magnificently—beneficently—and prevented all sorts of accidents. Her death, in short, will let loose incalculable forces for possible ill. I am very pessimistic.”

—Henry James on the death of Queen Victoria, 1901



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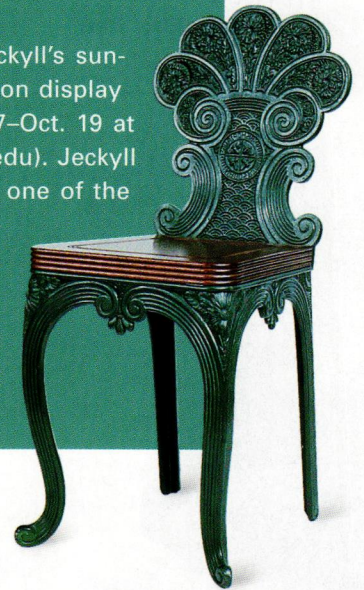
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# Jeckyll at the Bard

Any Aesthetic Movement fanatic will have heard of Thomas Jeckyll's sunflower andirons. These icons of the Aesthetic Movement will be on display as part of the first major exhibition of the Jeckyll's work July 17–Oct. 19 at The Bard Graduate Center in New York (212/501-3000, [bgc.bard.edu](http://bgc.bard.edu)). Jeckyll (1827–1881), whose career was cut short by mental illness, was one of the first British architects and designers to experiment with Old English and Anglo-Japanese design, combining such details as half-timbering, patterned leaded windows, and decorative, terra-cotta plaques on more traditional buildings. Jeckyll's most famous Aesthetic interior, the "Peacock Room"—its Dutch leather walls and pendant ceiling overpainted by Whistler in a striking blue and green with gold peacocks—will be represented with a digital display.



organization's Modernist arm: DoCoMoMo.WeWa. (Short for Documentation and Conservation of the Modern Movement, Western Washington.) DoCoMoMo has just completed restoration work on the 1957 Egan House, whose unique design features a soaring triangle resting on a horizontal base. Surrounded by woodlands and measuring a little over 1,100 square feet, the

house will be rented to a lucky tenant. For more information, contact Historic Seattle, (206) 622-6952, [historicseattle.org](http://historicseattle.org)

## Rah! Rah! Colonial!

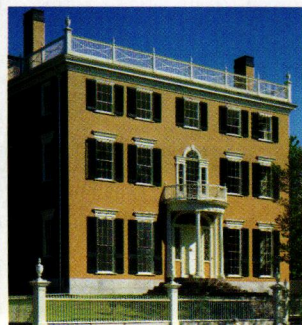
The next wave of the ever-evolving Colonial Revival movement is about to get under way with exhibits, symposia and a street fair or two this summer and fall. Kicking things off is "Wallace Nutting and the Invention of Old America" at the Wadsworth Atheneum

Museum of Art in Hartford, Connecticut, through Oct. 16 (860/278-2670, [wadsworthatheneum.org](http://wadsworthatheneum.org)). Nutting, you'll remember, all but single-handedly brought about the early-20th-century Colonial Revival with his masterful re-creations of colonial-style furniture and explorations into early American decorative arts. Then it's on to a real colonial village in New Paltz, New York, when the Colonial Street Festival (845/255-1660, [hhs-newpaltz.org](http://hhs-newpaltz.org))

comes to Huguenot Street, home to seven 17th-century stone houses, on Aug. 9. Activities include such standard colonial fare as slackrope walking. Finally, Richard Guy Wilson and Judith B. Tankard will speak at a symposium, "Re-creating the Past: The Colonial Revival in America," Sept. 27–29 at Salve Regina University in Newport, Rhode Island (401/341-2372).

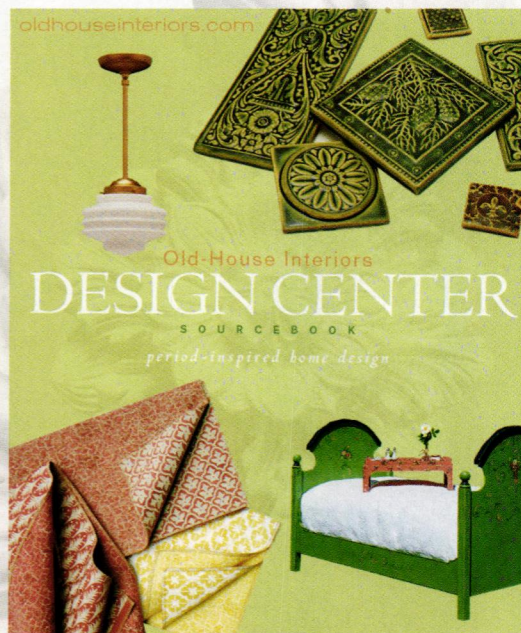
**OPEN HOUSE** The Portland Museum of Art's **McLellan House** has returned to its Federal-era roots. The three-storey brick mansion was built in 1801 by master housewright John Kimball Sr. for wealthy importer Major Hugh McLellan at a cost of \$20,000. A long overdue interior restoration incorporates early American block-printed papers from Adelphi Paper Hangings and period reproduction Brussels and Wilton carpets from the English firm Woodward Grosvenor and Co., founded in 1790. In a contemporary twist, the museum commissioned Maine furniture builder Lee Schutte to design a Hepplewhite-inspired dining room suite in mahogany. Vibrant and dramatic, the restoration is a vivid re-creation of

what life might have been like in a prosperous seafaring port in the first decade of the 19th century. McLellan House, Portland Museum of Art, 7 Congress Square, Portland, Me., (207) 775-6148, [portlandmuseum.org](http://portlandmuseum.org)



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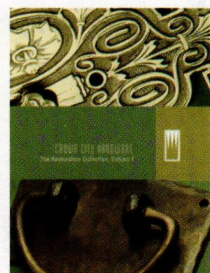
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# FURNISHINGS

by Mary Ellen Polson

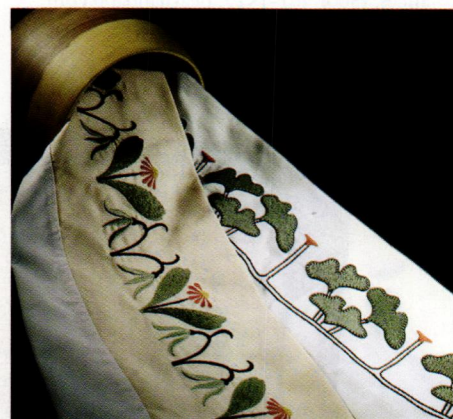


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Peeta Tinay hand-builds wicker planters and baskets patterned after vintage originals. The 48" long planter, built on a hardwood frame, is \$1,300 including a galvanized liner. Baskets are \$350 to \$400. Call Tinay Studio, (253) 468-2498, tinaystudio.com

## The Sheet Set

Dress the bed in new Arts-and-Crafts-themed sheets from Sarah White Bedclothes. A queen-size flat sheet in 300-thread-count cotton sateen is \$205 for Ginkgo, and \$260 for Voysey Snowdrop. Standard pillowcases are \$55 and \$60, respectively. Contact (203) 869-4898, ucrafts.com



## Twig Mountain

Patrick Buhrke builds his twig furniture from materials indigenous to the North Carolina highlands—mountain laurel, rhododendron, and wormy beech. The pegged bench is \$895, while the matching table is \$575. Call (828) 696-2978.



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Victorian in feel and antique bronze in finish, the Madison IV wide-spread faucet features a long horizontal spout, flirty levers, and a solid brass side spray.

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The 48" Classic Cooking Center wraps up a state-of-the-art cooktop, full-size convection oven, vent hood, and warming drawer in a nickel-plated package. Prices begin at \$5,755 from Heartland Appliances, (800) 361-1517, heartlandapp.com

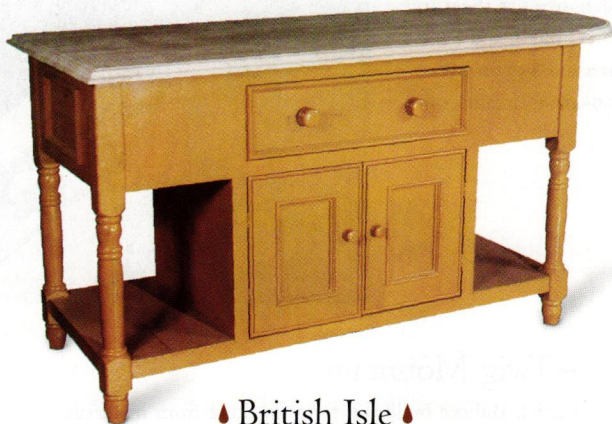


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Whether freestanding or built in, the pine cupboard in Plain & Fancy's Alfresco line would look right at home in a traditional interior. For a dealer or custom quote, contact (800) 447-9006, plainfancy.com

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The Weathered Heirloom Collection bears a remarkable resemblance to old wide-board floors, complete with saw marks, knots, and nail holes—all in an easy-care laminate finish. Suggested retail (before installation) is \$3.50 to \$3.85 per square foot. Contact Formica, (800) 367-6422, formica.com



### British Isle

Here's an island that looks like it came straight from the old country, worm holes and all. Measuring 60" x 30", suggested retail for the Hampshire is about \$1,000 to \$1,320 depending on finish (worming is \$99 extra). To the trade only; for a distributor, contact British Traditions, (888) 332-7484, britishtraditions.com



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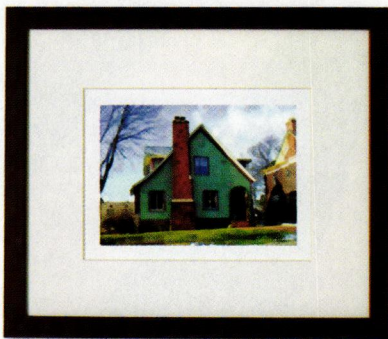
▸ Lace in Red and Gold

Renaissance is a Madras-quality lace that comes in two colorways: red and metallic gold on ecru, or pale green on snowy white. A 72" wide panel retails for \$250 from J.R. Burrows, (800) 347-1795, burrows.com

▸ Watercolor of Home

Create an architectural watercolor of your home from photographs. Using a digital process, Maple Street Studio prints the image on acid-free paper, then mounts and frames the portrait.

Measuring about 13" x 15", each finished piece costs \$149. Contact (419) 243-5094, maplestreetstudio.com



▸ Architectural Accent

Lytra Designs can replicate architectural details and accent pieces in any style you specify. The medicine chest shown, in solid cherry with beveled glass mirror and adjustable glass shelves, is about \$500. Contact (800) 690-5458, lytradesigns.com

▸ Treasure Chest

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The Mercury chandelier's six arms flow gracefully from a midnight-blue cone, mounted on a hand-turned, silverleafed hardwood orb. As shown, it's \$1,200 from Hudson River Designs, (518) 392-9218, hudsonriverdesign.com



### Bronze on the House

The Hamilton Decorative Collection offers solid bronze registers and grilles in sizes from 2" x 10" to 6" x 14". The 3" x 10" size retails for about \$55; cabinet hardware and accessories are available, too. Contact (212) 760-3377, hamiltondeco.com

### Bunny By the Inch

Measure your child's growth against the hand-carved Bunny Stick. The mahogany bunny is 6½' high and 10" wide. A lot more portable than a door, it's \$675 from Debey Zito Fine Furnituremaking, (415) 648-6861, artisticlicense.org

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Contact (800) 264-2210, cabin26.com



### Victorian Classic

The beaded Victorian gas sconce in polished lacquered brass measures 11" high with a 12½" projection.

It retails for \$202, including the floral glass shade.

From Roy Electric, (800) 366-3347, royelectric.com



# FURNISHINGS



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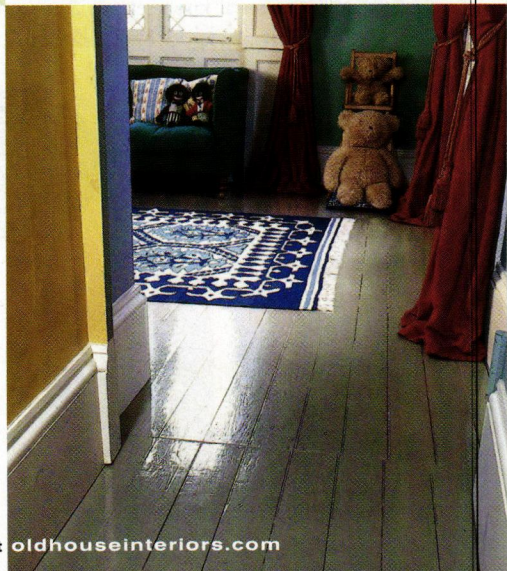
Before varnish and polyurethane, there was shellac. This organic, renewable finish is a natural for any wood surface that isn't likely to come into contact with water. Suggested retail is \$18.99 per gallon. Contact Zinsser, (732) 469-8100, zinsser.com

## Color on Deck

Specifically formulated for floors, this traditional floor paint comes in more than 100 colors. The eggshell finish covers in one coat, is washable, and impervious to scuffs from furniture. It's \$75 per gallon from Farrow & Ball, (888) 511-1121, farrow-ball.com



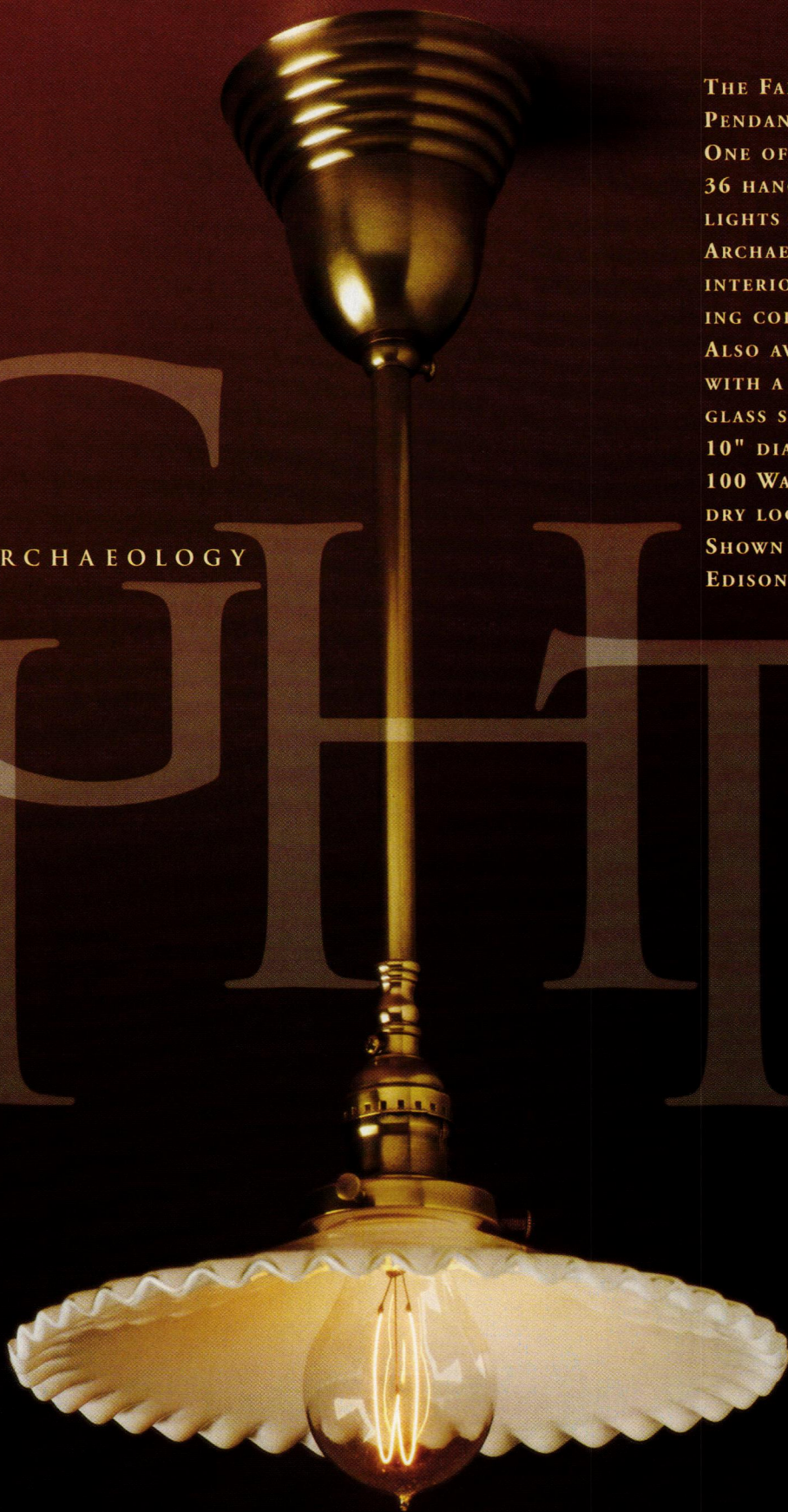
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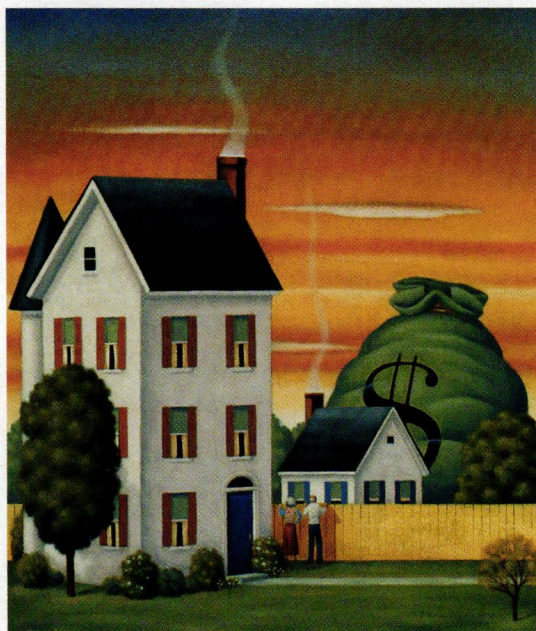
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## Money Well Spent

BY NANCY HILLER

*A*n acquaintance proudly reports that he and his wife had their Arts and Crafts-style house built for \$100 a square foot, instead of the \$200 more typical of their locale, by buying as many fixtures and fittings as possible at discount chain stores. ■ A customer of mine, seeing a pair of lovely beds being custom made for two young boys, asks disapprovingly why children need such fancy furniture. ■ A colleague says that when she tells friends her charming studio cost some \$43,000 to build, they are “outraged” at the expense.

REMARKS SUCH AS THESE can be heard every day. Most of us don't even notice them, let alone question why they are made. After all, why wouldn't someone be glad to have saved thousands of dollars building his home? Why shouldn't I disapprove on learning that a backyard studio cost almost as much as a small house? And what kind of values are parents teaching their children by buying them beds that are custom made?

On the face of it, these remarks are understandable. They reflect admirable values such as modesty and thrift: It's good to save for the future, bad to spoil children. To pay more for something than necessary is not just profligate but downright foolish.

Yet a closer look at the realities behind these comments and the circumstances that prompted them re-

veals some flaws in the ways that many of us think about spending money—flaws that I believe have serious social and economic consequences.

TAKE THE BACKYARD STUDIO. Here are some of the assumptions that might have led to the onlookers' initial disgust: (1) The builder is greedy. (2) The owner is extravagant in her spending. (3) If you are wealthy enough to pay \$43,000 for a studio in the back yard, you should be donating that money to charities instead of spending it on yourself. (How selfish!) But the facts make matters more complex.

The builder, who is known to me, is far from greedy. In fact, he makes a modest living. He pays his employees a decent wage. Most of them have been with him for years, and their relationship is as familial as it is businesslike. Their loyalty to their employer stems from their appreciation of his character and from the satisfactions they gain from their work. The builder complies with codes and uses quality subcontractors. He pays the taxes and insurance required of an employer. This builder charges what he does in part because he works to high standards. The work he does is labor intensive, and the materials he uses are of high, long-lasting quality. All of these factors contribute to the fair cost of his work.

The builder in question de- [continued on page 34]



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votes a laudable amount of his spare time to civic activities. An active, informed member of two bodies devoted to historic preservation, he also participates regularly in city and county affairs.

Although the building under discussion is a painting studio, it was purposely built as if it were a tiny house: At 400 square feet and with heat, running water, and a half bath, it could easily be adapted for future use as an apartment for a guest or relative. Knowing all of this helps explain the building's price.

My artist colleague certainly could have built a less expensive studio. She could, theoretically, have had an aluminum-clad mini-barn constructed in the backyard of her late-19th-century home. But her property is located in a historic neighborhood, which means she can't build just anything. For that, she's grateful. Her new studio's appearance is so well suited to the surrounding architecture that it enhances the neighborhood as a whole, its proportions, roofline, colors, and salvaged Victorian porch brackets providing a beautiful view to others as well as to her.

This colleague of mine is far from wealthy. A professional artist and teacher, she lives simply. Having a studio built at her home has freed her from a significant car commute. It has added to the value of her house while increasing the desirability of neighboring properties. She didn't have the \$43,000 that it took to build the studio; she borrowed much of it. By having the studio constructed, she put thousands of dollars owned by local investors back into the local economy, creating work for builders and suppliers in addition to enhancing her neighborhood's appearance and property values. Had she invested what funds she possessed in the stock of some distant corporation, she would have removed those funds from local circulation. (My take on that kind of investment is that it may help increase the clientele at a community's homeless shelter.)

So much for the backyard studio. What about the values that my bed-commissioning clients are teaching to their children? This would be my list: (1) It's good to support local businesses. (2) Women can be capable cabinetmakers and business people. (3) Beautiful surround-



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ings are worth cultivating. (4) It's wasteful to spend hard-earned money on shoddy goods. These beds are made to be handed down to the boys' own children and grandchildren. (5) It's educational and soul-feeding, sometimes, to deal directly with producers of things, to see the human

*Buy in the cheapest market?—yes; but what made your market cheap? Charcoal may be cheap among your roof timbers after a fire, and bricks may be cheap in your streets after an earthquake . . . Sell in the dearest [market]?—yes, truly; but what made your market dear? You sold your bread well to-day: was it to a dying man who gave his last coin for it, and will never need bread more; or to a rich man who to-morrow will buy your farm over your head . . . ?*

—JOHN RUSKIN IN *THE VEINS OF WEALTH*  
[excerpted from *Unto This Last and Other Writings, Penguin Classics*]

faces behind the objects that we normally take for granted.

And an Arts and Crafts house built entirely with discount-store products? Besides the contradiction in terms, it may be a foolish investment, long-term, depending on the suitability of design, the longevity of materials used, and the building's fit in the neighborhood.

WHEN MOST OF US think about investment, we think in terms of stocks and bonds, money-market accounts, and the daily performance of the Dow. A rental property may come to mind, or perhaps a timeshare in the mountains. The truth is, we're making investments every day, even

in apparently inconsequential transactions. Few of us think about the etymology of that word, investment. To invest is to clothe. What we invest in clothes our values, makes them visible, gives them form. We all recognize that

investing our time in something shows we value it. But the way we invest (or "save") money too often expresses an unexamined belief in money itself—and money has no inherent value (utility).

By having her studio built, my artist colleague gave her values form: Her values are expressed in the beau-



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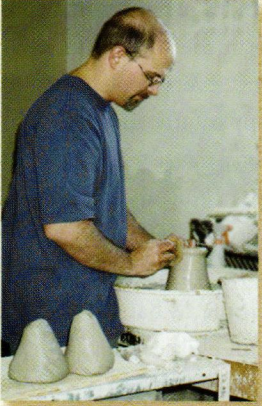
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tiful building that now graces her neighborhood, in her art and availability at home, as well as in the continued flourishing of her builder's business. The boys whose parents commissioned custom-made beds may well have felt special, but that need not translate to being spoiled, or to feeling socially superior to the tradesperson who made their furniture. They are learning important lessons about how the things they use every day are made. They're being taught to think of themselves not just as consumers, but as partners in a web of social and economic relationships that each one of us has some power to affect.

We all have limited time and income. But most of us can at least give some thought to the production of things, instead of seeing ourselves solely as consumers whose own interests are all that matter. It costs nothing to resist commercial pressure to "think cheap." To brag about paying less than full price, if that's what we can afford, adds insult to injury.

Thrift and modesty are excellent values. I don't believe they are the values being expressed when we buy products that are genuinely wasteful, that weaken the fabric of the local economy, that uglify our surroundings. Instead of engaging in the sloppy thinking that prompted the comments at the start of this essay, I try to consider carefully which values I'm really expressing when I spend my money. ✦

NANCY HILLER is a cabinetmaker with a master's degree in religious ethics from Indiana University: NR Hiller Design, Bloomington, Ind.: (812) 337-1903; nrhillerdesign.com Her builder friend is CHRIS STURBAUM, Golden Hands Construction, Bloomington.



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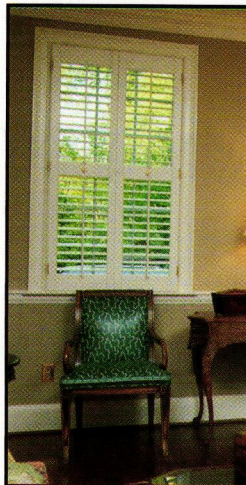
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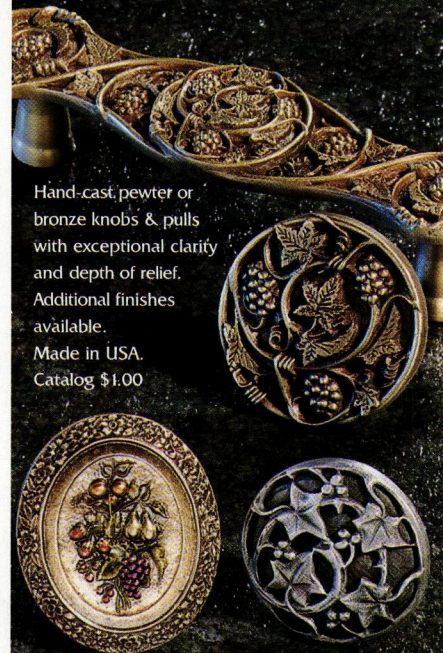
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**ABOVE:** An offshoot of the angular Renaissance Revival style was Egyptian Revival, as shown in this table leg detail in the Renaissance Revival Parlor at the Metropolitan Museum of Art. **TOP RIGHT:** A Renaissance Revival cabinet in rosewood, also at the Met.

*Once you've delved into the nuances of the Renaissance Revival style, you discover intricacies and subtleties far more diverse than those of its French-influenced cousin, the Rococo Revival.*



## Renaissance Revived

BY DAN COOPER

**I**N THE ANNALS of Victorian furniture, Rococo Revival pieces get all the glory. Collectors are always singing the praises of Belterthis and Meeks—that while fawning over the delicate, feminine curves of furniture dripping with carved grapes and roses. But there, lurking somewhat ponderously in the corner, is the Renaissance Revival, whose star shone just as brightly during the third quarter of the 19th century.

Both styles flourished between roughly 1850 to 1880, with Renaissance Revival the first to fade. France (think Second Empire buildings) was the inspiration for Rococo Revival furniture. At the same time, a fascination with Italy and the Renaissance gave us Italianate architecture and its interior complement, Renaissance Revival furniture.

To the uninitiated, Renaissance Revival furnishings are indistinguishable from those of the Rococo Revival. Both styles feature high-

backed beds, towering case pieces, and fanciful seating. The level of ornamentation and scale are similar; there's just something a bit heavier and more masculine about Renaissance objects. The vast majority of Rococo and Renaissance Revival furniture was executed in black walnut, although top-of-the-line pieces were frequently offered in rosewood. Occasionally, you'll also find examples in mahogany or white oak, but this is less common.

There are several ways of discerning the style of a suspect piece. Typically, Rococo furnishings have an S-shaped cabriole leg, while Renaissance pieces usually have a turned, "trumpet" leg that flares at the top. Rococo case pieces are constructed with rounded corners, while those of Renaissance have angular, chamfered corners. Although the pediments and crests of both styles are very ornate, Rococo usually has fruit or flowers [continued on page 42]



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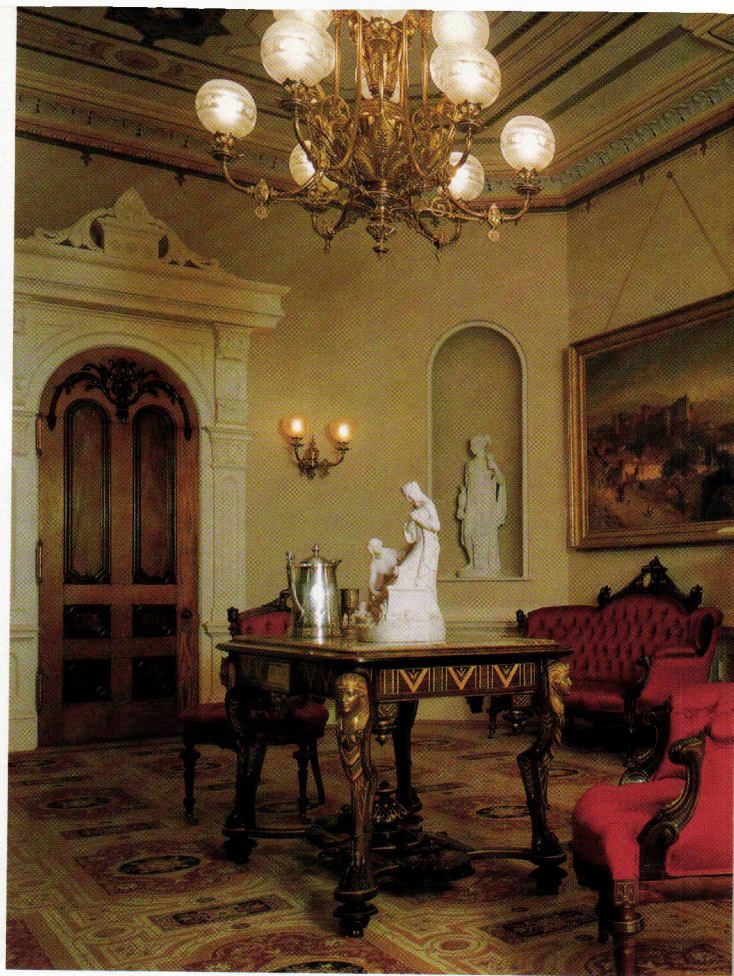
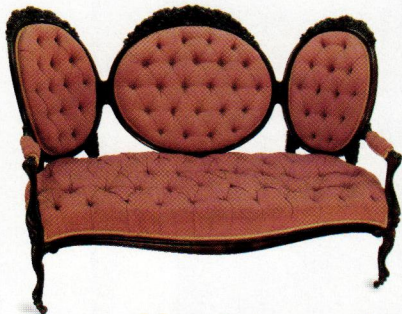
# MILESTONE

## COMPARE & Contrast



**RENAISSANCE REVIVAL:** (above) Seatbacks are square or shield-shaped, while the ornate pediments and crests are more architectural and geometric than Rococo.

**ROCOCO:** (below) Seatbacks on Rococo furniture are oval or balloon-shaped. Crests and pediments are lushly carved with fruit, flowers, or other sinuous shapes.



*Manufacturers whom we now think of as masters of other styles also created Renaissance Revival furniture, including Kimbel and Cabus, known for their ebonized Modern Gothic pieces, and the Herter Brothers, legendary for their Aesthetic Movement furnishings.*



**RENAISSANCE REVIVAL:** (above) Renaissance tops are rectangular or elongated “cut-cornered” octagons. **ROCOCO:** (below) Known in the antiques business as “turtle-tops,” Rococo tabletops are usually oval with four small projections that cap the legs.



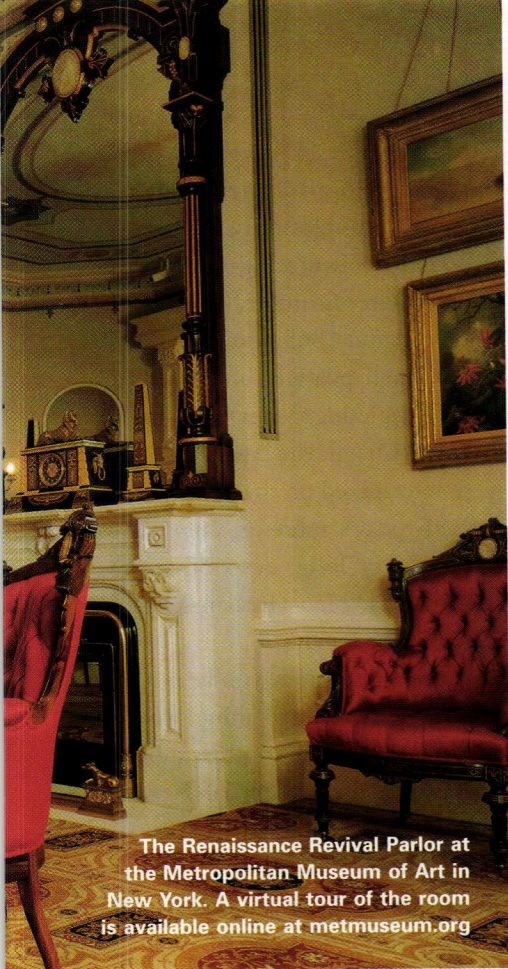
while Renaissance is more architectural and geometric.

Rococo tabletops are usually oval, or formed in what is known in the antiques trade as a “turtle-top,” an oval with four small projections that cap the legs. Renaissance tops are rectangular or elongated “cut-cornered” octagons. The seat-backs on Rococo chairs are ovoid or balloon-shaped, while those of the Renaissance are square or shield-shaped (perhaps with a slightly rounded top), but always far less fluid than those of the Rococo style.

Other ornamental subtleties are hallmarks of Renaissance influence. A dead giveaway is the use of burl

walnut veneer on panels and drawer faces. Burls are growths that form on trees, and when thinly sliced, they yield a highly ornamented, swirling, dappled veneer that was a favorite of Renaissance Revival furniture manufacturers. Renaissance pieces may also have incised gilt lines and ebonized accents, something that is rarely, if ever, found on Rococo furniture. (That being said, occasionally one finds suites of ebonized Rococo furniture with gilt-bronze mounts.) Instead of burl veneer, Rococo drawers are often ornamented with “racetrack” mouldings, a circuitous applied trim that forms a straight-sided loop with semi-circular ends.

FURNITURE SHOWN in these examples courtesy of Southampton Antiques (413/527-1022, [southamptonantiques.com](http://southamptonantiques.com))



The Renaissance Revival Parlor at the Metropolitan Museum of Art in New York. A virtual tour of the room is available online at [metmuseum.org](http://metmuseum.org)

Original hardware can also offer clues to the fashion of a piece. The typical Rococo drawer-pull was a carved, wooden cluster of fruit, composed of pears or figs, while the pull of choice for Renaissance furniture was the teardrop: a black, turned knob affixed by a swivel on the drawer front by a small, ornate brass cone.

The original upholstery on Renaissance Revival furniture was often quite fanciful—it's a departure from the use of a single material found on Rococo Revival. Velvets and damasks were used on the same piece, and there were embroidered stripes down the middle of seat-backs, framed with heavy gimp and cording. The deep tufting favored throughout the last half of the 19th century was further embellished with tassels. Even if coverings are somewhat worn, a piece with the original upholstery intact is highly prized.

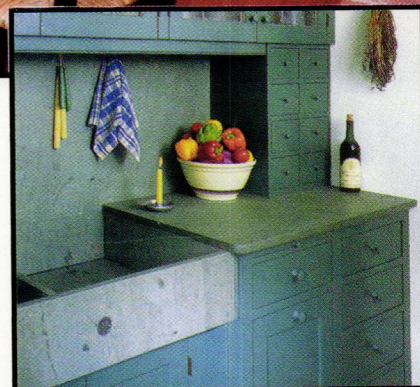
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The amount and quality of ornamentation on Renaissance furniture varies greatly. Middle-class production items were embellished with simple incised lines that merely suggest the heavy relief carvings found on such sought-after manufacturers as Pottier and Stymus and John Jelliff. (The latter's trademark is the three-dimensional carved figural heads supporting the arms of his seating furniture.) Also highly collectible is the work of Hunzinger, whose mass-produced yet distinctive chairs and sofas featured whimsical carved hooves and ornate turnings. Since the Renaissance Revival was so popular in its time, contemporary manufacturers whom we now think of as masters of other styles also created it. Kimbel and Cabus, known for their ebonized Mod-

Revival of the 1870s placed quasi-Egyptian design elements such as caryatids, lotus blossoms, and winged disks on Renaissance furniture forms. On Neo-Grec furniture, which began to appear after 1865, you'll see Greek keys, turned pilasters, and porcelain plaques depicting scenes from ancient Greece. Often the two substyles were intermixed on the same object, forcing today's museum curators to employ very long, descriptive prefixes such as "Neo-Grecian-Egypto-Renaissance Revival."

And just when you've got the whole Egypto-Greco thing worked out in your mind, another substyle pops up: the Turkish/Persian Revival. Towards the end of the 1870s, the Aesthetic Movement (which drew influences from the Far and Middle

*Other ornamental subtleties are hallmarks of Renaissance Revival influence. A dead giveaway is the use of burl walnut veneer on panels and drawer faces.*

ern Gothic pieces, made high-end Renaissance work, as did the renowned Herter Brothers, legendary for their Aesthetic Movement furnishings.

Bear in mind that walnut styles of this period were not always pure examples and that manufacturers often mixed and morphed from one fashion to another. This was especially true in the late 1870s, when the Renaissance Revival was making its evolution to the more angular Eastlake period.

To further complicate matters, Renaissance Revival produced at least two offshoots, including the Egyptian and Neo-Grecian Revivals. While the massing of furniture in this period was similar, subtle details emerge that pigeonhole an object to a specific sub-style. The Egyptian

East) inspired the profusely tufted, fringed, and tasseled sofas that were adapted to Renaissance seating frames. These are distinguishable from the standard upholstery by the general lack of exposed wood (with the exception of legs) and a more angular, pointed shape on the sides and crest of the seat-back.

While Rococo Revival pieces appear in furniture catalogs well into the 1880s, Renaissance Revival was quicker to fade into obscurity. Finally, however, the Renaissance Revival has shed its quirky image and assumed its rightful place as an object of desire among the now-fanatical collectors of Victoriana. ✦

DAN COOPER's home is skillfully furnished in Army/Navy Surplus Revival.

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## Exciting Changes in Wallpaper

BY BRIAN D. COLEMAN

**T**HE ART of wallpaper design and printing is changing—rapidly. Pattern and scale can be manipulated on the computer; complex color effects can be digitally separated; patterns can be rescaled and resized for digital printing. How *does* an idea plus technology become wallpaper these days?

For artist, designer, and wallpaper entrepreneur Carol Mead, it all started in the eighth grade. “Drawing was a way to pay for a horse,” she laughs. She found that her drawings of landscapes and animals for 4-H

were popular at local arts-and-crafts fairs. Carol kept at her drawing (and horses); after high school, her first job was for a screen-maker as a color separator for historical reproductions and new patterns of wallpaper. Later she moved to a gravure company, learning to make color separations for gravure, surface, and rotary printing processes. There she learned tolerances to the thousandths of an inch; gravure was the highest quality printing at the time. Her artistic talents were finely tuned as she learned how to draw and reproduce wallpaper pat-

**Surrounded by her own work, Carol Mead scans watercolors into her computer, manipulating pattern and color.**

terns with a high degree of accuracy. As a gravure separator working for the largest wallpaper companies in the country, she was asked to put into a repeating pattern almost anything—from a scrap of old textile to some scribbled ideas on paper (some from big-name designers). And Carol had an uncanny knack, she discovered, for picking out and reproducing complicated, repeating patterns that, to a layperson’s eye, [continued on page 48]

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A close-up photograph of a large, ornate bronze door handle. The handle has a curved, sculptural design and is mounted on a rectangular plate. The background is a dark, moody scene of water flowing over rocks, creating a sense of natural beauty and craftsmanship.

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Carol uses watercolor paints to finish an Arts and Crafts rose design. **RIGHT:** The border paper shown here was duplicated from a black-and-white photo of a Louis Sullivan-designed Celtic frieze in a Chicago building, since demolished.



would be very difficult to decipher.

In 1991, Carol Mead went out on her own, opening her business in Art Wallpaper—papers designed with a high degree of style and sensibility. [Note: Many of her original screenprints from that period are still available, made using the table process for the traditional effect of woodblock printing.] Since 1994, though, Carol has been working with the computer, and with the latest technologies for digital reproduction of repeating patterns. She attended Silicon Valley College in Walnut Creek for classes in software programs. She had by then relocated to Benicia, America's art-wallpaper enclave in California. (Her studio is just a block away from Bradbury and Bradbury; Burt Wallpapers is also in Benicia.)

Carol began to use a combination of meticulous hand-drawing with

the latest in sophisticated computer graphics to create truly unique wallpapers. More detailed than hand-screened papers, digitally designed papers have a higher tonal range of colors. The digital process is also environmentally cleaner than silk-screening; darkroom chemicals are necessary to ready the separation to expose a screen, and screenmaking chemicals themselves are eliminated with the digital process. Digital papers can be custom colored and custom sized.

CAROL PICKS UP Zeek the cat, who is usually asleep on top of her drawings. "The first step in making wallpaper," she explains, "is to pick a pattern. I look for intricate, repeating pattern that challenges me to use 'magic'. I have often started with just a little tiny visual image that entices me to proceed, something that

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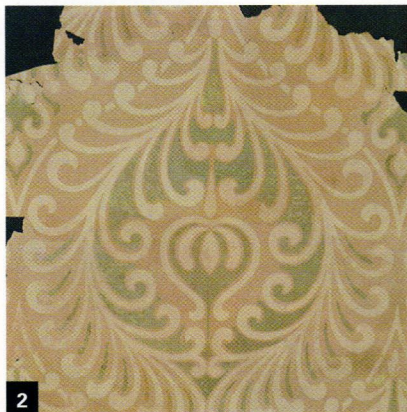
## DOCUMENT *work*

Document wallpaper reproduction is another part of Carol's business. She has again used her computer skills to create a unique process not found at other wallpaper studios. After scanning fragments of the existing wallpaper into her computer, Carol pieces them together on the screen to make a repeat, adding any missing elements digitally. She then creates and prints films that can be used to produce papers by more traditional silk screening. This process is especially applicable for papers with metallic inks, as computer printers do not have metallics available.

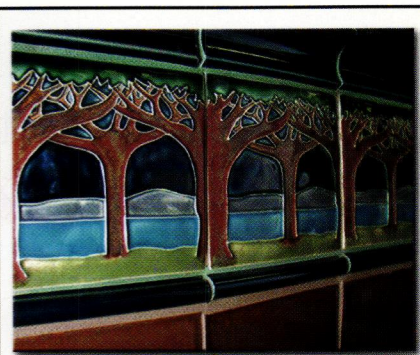
gracefully transfers to a repeat, something found in nature such as the emerging fiddlehead [fern] or the pattern on seashells."

Carol gets much of her design inspiration from historic sources. "My palette is inspired by Arts and Crafts ideals—the colors of the seaside or the colors of the forest. I want to provide that level of comfort."

Carol Mead can reproduce a pattern from just a few fragments of wallpaper or even from an old photograph. Her most popular paper, for example, is the Riverside Tree Frieze, inspired by a 1912 photograph of an Arts and Crafts paper she discovered at the Cooper Hewitt. Inspired by the regal peacocks of Fontainebleau on a trip to France, Carol used a black-and-white stencil of peacocks from a 1903 *Studio* magazine to design her own colorful Peacock Frieze.



Carol often reproduces papers from fragments (1). She scans the fragment into her computer, digitally re-creating missing elements (2). Finally she prints individual separations for each color (3), used to output the printed paper (4).



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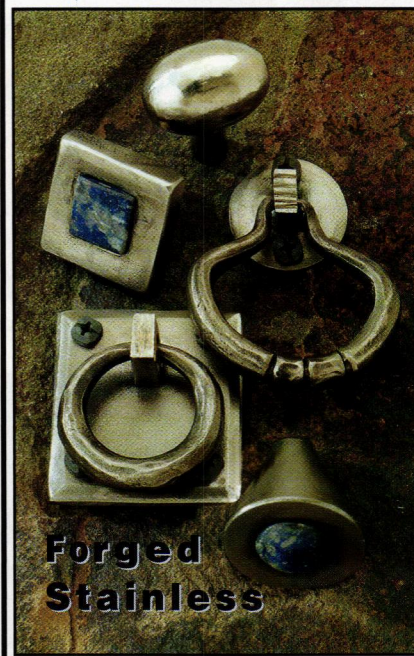
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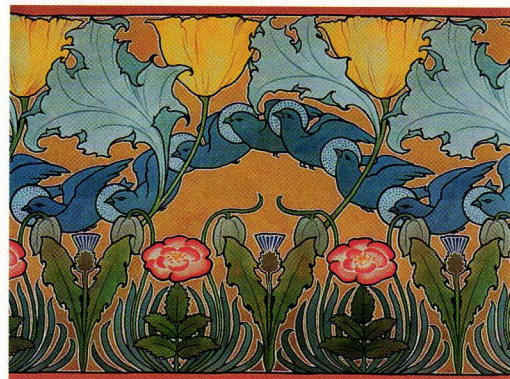


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Carol's bright swallows and poppies frieze is based on Voysey's 1893 "Isis" design.

If she will be doing digital output for a pattern, she can use watercolors for a range and depth that's new to wallpapers. First she'll produce a working sketch, then apply up to 30 layers of thin washes to obtain a soft depth of tone. (It took 28 layers of delicate drawings, for example, to achieve the rich-hued tones of her peacock, which took over 300 hours of detailed hand drawing.) Then she scans her work into a photo-editing program to manipulate it to its final form. She outputs onto a wallpaper substrate specially designed for wet strength.

Priced per square foot, a digitally printed custom border for a room might cost in the hundreds of dollars. A full custom-reproduction pattern from a document or idea, screen-printed, would start in the low thousands. Price is affected by complexity.

If you discover a fragment in your home, Carol says—or if you dream something up—getting it (re) produced is more feasible now than ever. Small runs were prohibitively expensive with screen printing and all its setup. Not so with digital. ✦

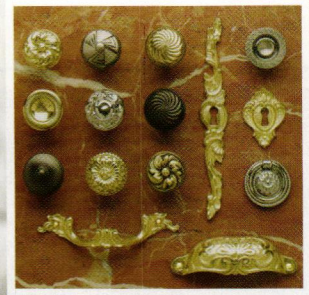
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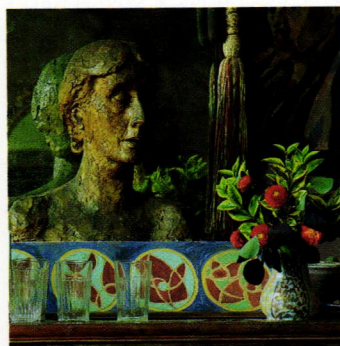
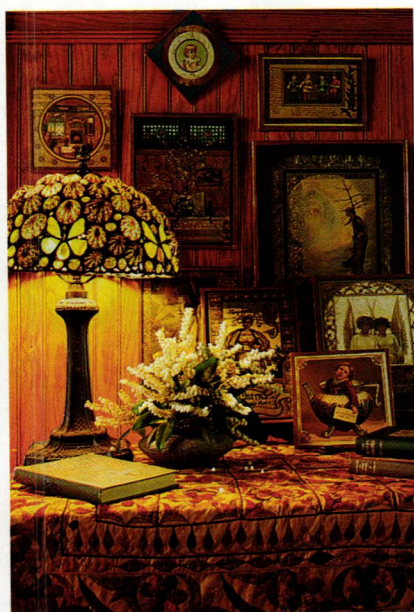
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**GREEN ROOMS**

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**A MOUNTAIN COTTAGE**

In an 1890s art colony with the evocative name Onteora, a rustic Catskills cottage with ties to designer Candace Wheeler has become one family's retreat. (page 54) ♡

**IMAGINATION & LIFE**

... meet in an extraordinary house called Charleston, decorated in post-Impressionist style by member of England's Bloomsbury Group. (page 66) ♡

**SAVING OLD TREES**

Mature trees are a gift from a previous generation, well worth attention and care. (page 80) ♣



*A family retreats to this rustic mountain cottage  
in an 1890s Catskills art colony called . . .*

# Onteora

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

BACK IN 1987, Jane Curley had never heard of the American designer Candace Wheeler. (Nor, for that matter, had many other people.) All she knew was, it was love at first sight when she saw the old cottage. It was perched on a slope in a wooded enclave of rustic Victorian houses high in the Catskills. (Actually, the cottage was slowly sliding down the mountain.) A massive stone fireplace,

golden birch-bark railings, window seats and plate rails in most of the rooms . . . how could she resist?!

“No problem,” she told her architect husband, though the entire house, under-built as a simple summer retreat, needed to be jacked up and a new foundation poured to keep it from slipping further. No problem that the kitchen floor had to be taken up and the giant boulder pushing up through its center removed. Water coursing under the house could be easily rerouted, and 1950s Williamsburg blue could be made sympathetic with a fresh coat of paint. To her spouse, Jane extolled the house’s charms. With a view across the moun-



**ABOVE:** The house was built in 1893 by Miss Adelaide Hazelhurst and is similar to several other Onteora cottages designed by Dunham Wheeler.  
**RIGHT:** The generous front porch offers views over the Catskills.







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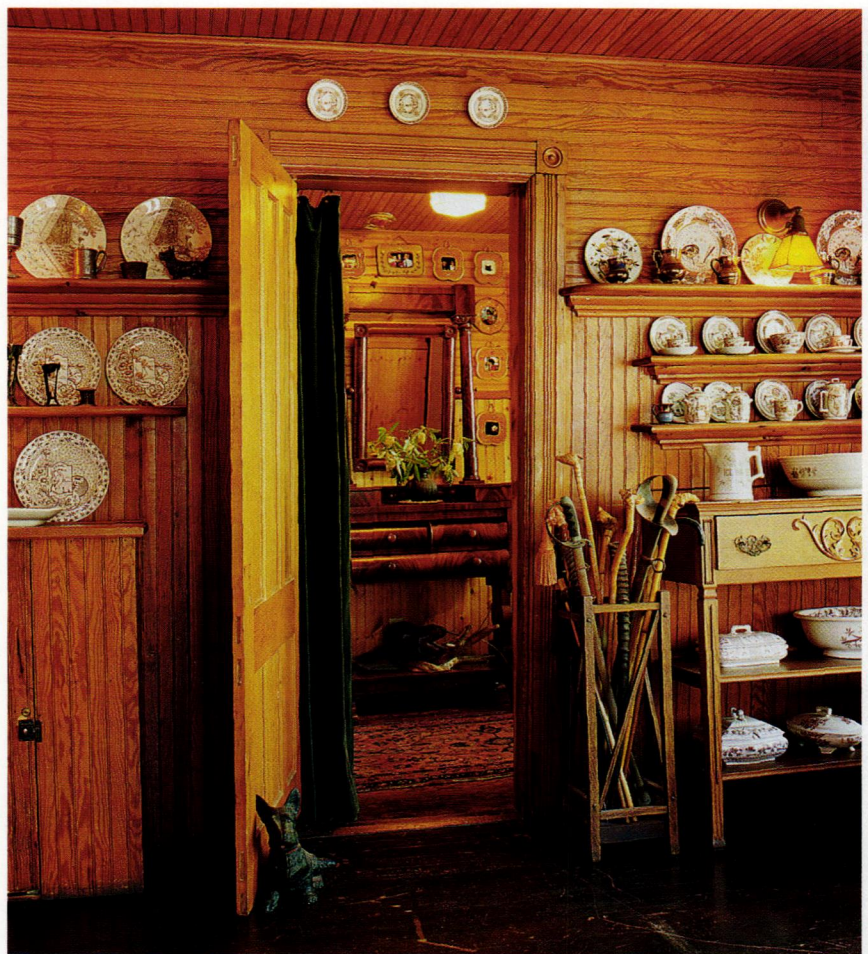


**FAR LEFT:** Focused on the stone fireplace, the two-storey great room is the center, its rustic charm enhanced by beams and aged fir wainscoting. Furnishings are family hand-me-downs and original pieces left with the house. **BELOW:** The dining room's stone mantel holds a century-old collection of decorated tree fungi. **LEFT:** In a corner reside a raucous crow and vintage children's golf clubs. Art pottery lines the plate rail.





WOOD AND STONE AND FOREST MAKE THE HOUSE  
A RETREAT, AND THE COLONY A TRANQUIL ENCLAVE.



The dining room has its original dining table and chairs. The patina of old fir bead-board gives the room an inviting glow. **ABOVE:** Jane has filled the dining room with brown-and-white Victorian transferware. Through the doorway is the front entry hall.

tains from bedrooms upstairs, it would be like waking up in a tree house. Best of all, the house was being sold with contents intact. An Aesthetic dining table and chairs remained; charmingly mismatched Arts and Crafts tables and chairs were scattered about beneath dust clothes. All they really needed, Jane argued convincingly, were their toothbrushes!

So the family moved in. They painted the exterior a chocolate brown accented with red sashes. They found more period furniture in the attic. A

pyrographic trunk was returned to the great room, a pair of Victorian chairs stripped of green paint and reupholstered with vintage oriental rugs. Jane brought family pieces, such as her husband's great-grandmother's cabinet of souvenir spoons. Whimsical touches include a pair of stuffed squirrels.

IT WASN'T LONG before Jane, who was a PhD in art history, became curious about the house's past. She learned that "some woman partner of Louis Comfort Tiffany named

A NICHE UNDER THE STAIRS BECAME A LIBRARY OF COLLECTED BOOKS FROM THE GOLDEN AGE OF CHILDREN'S BOOK ILLUSTRATION.



**ABOVE:** The main staircase is made of golden birch logs. Jane found the perfect spot for her vintage library of illustrated children's books underneath. The pair of Victorian chairs was found in the attic. Arts and Crafts pottery sits atop the shelves.

Candace Wheeler" was a founding member of the colony. Created in 1888 by a wealthy real-estate developer, the colony was called Onteora (a local Indian name). Candace Wheeler's son Dunham was architect for many of the early cottages. After Wheeler built her home Pennyroyal and began summering in Onteora, it became well known as an artists' retreat. Samuel Clemens was a frequent visitor, as was Mary

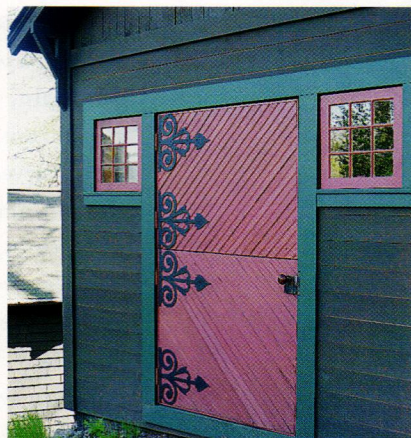
Mapes Dodge, editor of *St. Nicholas Magazine*, along with Elizabeth Custer, General Custer's widow, and Maude Adams, J.M. Barrie's friend and the first Peter Pan. Over the next twenty years, about 120 homes were built over the forested, 1600-acre mountaintop site, all in a rustic vernacular style. Surprisingly little has changed. Used only as summer cottages, some dwellings fell or burned over the years, but many survived.



Jane became increasingly knowledgeable about Candace Wheeler, since organizing an exhibition on her work with Tiffany's Associated Artists and also for the Society of Decorative Arts, which Wheeler founded in 1878 to give women training in applied arts. At Onteora, Jane has helped organize the Colony's library and art collection, and mounted periodic exhibits on the history of the camp and its famous residents. ✦



**ABOVE:** Clean and simple iron bedsteads are original to the house. **FAR RIGHT:** An old desk rests in the corner of the unpretentious bedroom. Ceiling and frieze are clad with fir beadboard. **RIGHT:** The garage boasts extravagant strapwork hinges.



A white bathroom boasts naïve Victorian artwork and frames, and silverplate shaving mugs. **BELOW:** A table in the upper hall displays a (small) portion of Jane's collection of Prang Christmas cards.





# sinks &

BY MARY ELLEN POLSON

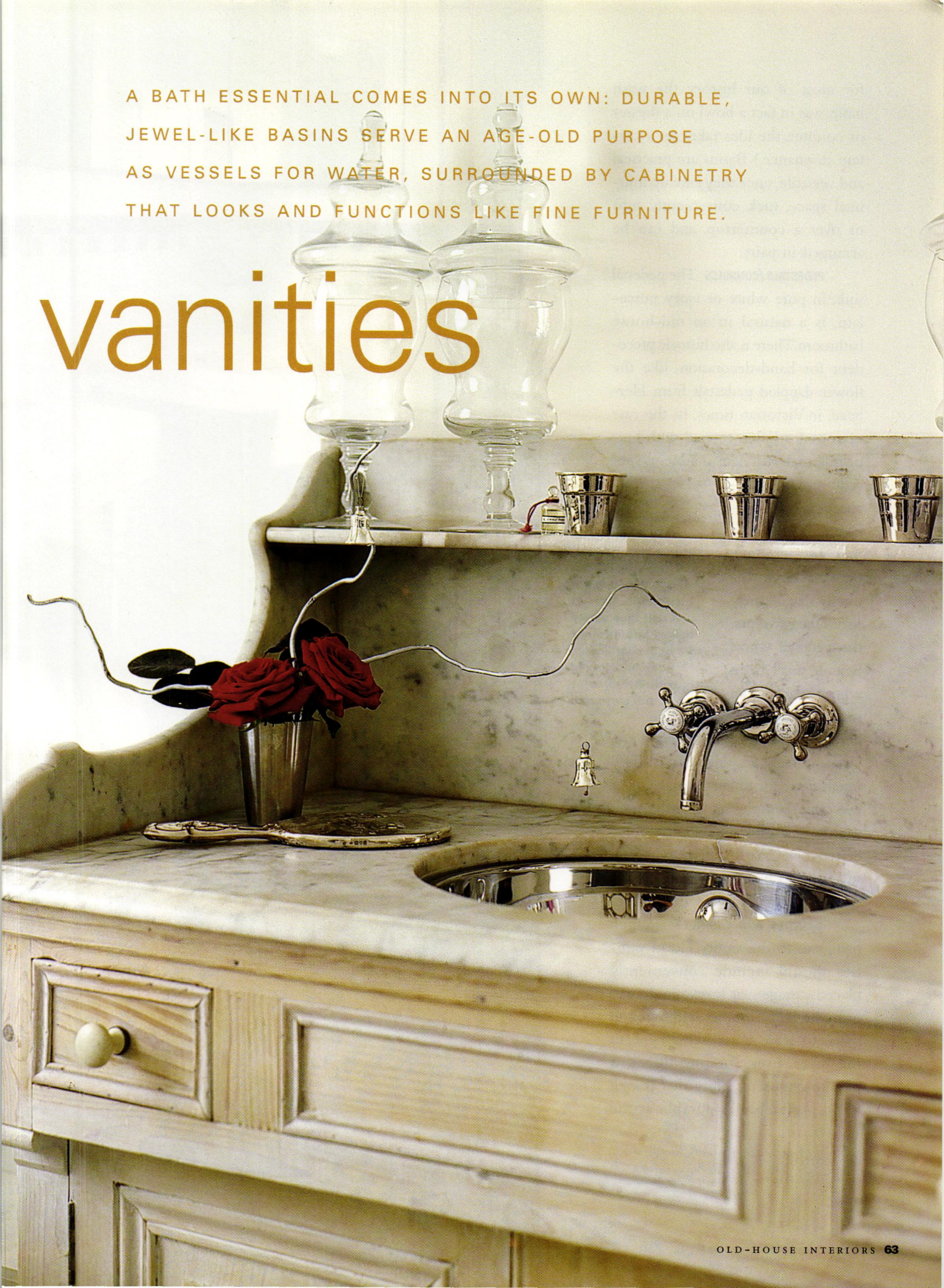
**T**HE VANITY IS the one fixture in the bathroom that can be unapologetically beautiful. The basin alone, for instance, is a shape with several millennia of tactile history going for it. The cabinetry that supports the bowl often has the feel of furniture: as elaborate and elegant as a Louis XIV commode, or as practical and spare as a Shaker washstand.

Choosing a vanity isn't simply a matter of picking out a pretty sink and cabinet, however. You need to consider how the vanity will fit into the amount of space you have, and how you and other family members will use it. A pedestal sink may be historically accurate for an early-20th-century home, for example, but is it the right choice in a family with two contact-lens wearers and a teenager experimenting with Goth makeup? You decide.

**BOWLS AND BASINS** The lavatory basin has become a work of art, available in hand-painted porcelain, hand-hammered copper, opaque, translucent, and tinted glass, colorful mosaics, hand-carved stone, ceramics in every hue under the sun, and solid-surfacing materials in a host of textures, colors, and patterns. The basin can be over- or undermounted, integrate fully with the counter (in stone as well as solid-surface materials), or sit on top of the vanity like a hand-thrown bowl. (When you consider that

A BATH ESSENTIAL COMES INTO ITS OWN: DURABLE,  
JEWEL-LIKE BASINS SERVE AN AGE-OLD PURPOSE  
AS VESSELS FOR WATER, SURROUNDED BY CABINETRY  
THAT LOOKS AND FUNCTIONS LIKE FINE FURNITURE.

# vanities



for most of our history the wash basin was in fact a bowl on a dresser or counter, the idea takes on a certain resonance.) Basins are practical and versatile, since they take up minimal space, tuck conveniently into or over a countertop, and can be arranged in pairs.

**PEDESTALS/CONSOLES** The pedestal sink, in pure white or ivory porcelain, is a natural in an old-house bathroom. There is also historic precedent for hand-decoration, like the flower-dappled pedestals from Herbeau, in Victorian times. In the case of consoles (often topped with luxurious materials like marble, a specialty of Urban Archaeology), the supporting legs may be porcelain, chrome, or other architecturally shaped metals. Of the two types, the pedestal works best in small baths where space is an issue, or in his-and-her pairs. While pedestal sinks are clean and classic, they don't afford much space for toiletries, makeup, or eye care. Consoles are slightly more roomy and often include an integrated towel bar. In either case, you'll still want to have some sort of storage nearby for everyday items.

**VANITIES AND CABINETS** Which brings us to the vanity. Good vanities should include conveniently placed storage—at least one drawer or niche, and a cabinet with enough space to store taller items beneath the pipes. Even for tiny spaces, it pays to choose a vanity that is well built, preferably as durable as the

**RIGHT: (top)** A pair of deep-rimmed pedestal sinks mounted on chrome legs accentuates this crisply tiled burgundy-on-white bathroom. **(below)** A soft blue vanity tucked into a corner of a bath coordinates architecturally with the adjacent tub surround.



PHOTOS THIS PAGE: RED COVER/GREY CRAWFORD (TOP); RED COVER/NICK CARTER (BOTTOM); OPPOSITE PAGE: JESSIE WALKER (TOP LEFT & BOTTOM) RED COVER/ANDREAS VON EINSIEDEL (TOP RIGHT)





cabinets in your kitchen. A number of companies have begun to specialize in bath cabinetry, among them DelMondo and Owen Woods. They and other fine cabinetmakers incorporate details found on period furniture, from freestanding, turned legs to mouldings, appliques, and cast-bronze hardware. At the other

spectrum, Del Mondo recently introduced clean-lined teak cabinetry that includes ventilated, lattice-pattern doors reminiscent of ocean-going cruise ships of the 1920s. While you can still retrofit an old piece of furniture into a vanity, a custom-built piece allows you to get the storage you want right where you need it—and you can have that pretty basin, too. ♦

**LEFT: (top)** Adapted from a vintage cupboard, this vanity has it all: charm, handy drawer space, and a work surface beside the sink. Even the mirrors conceal more storage. **(below)** A console sink stands up nicely in a larger bath. **ABOVE:** An elegant console on turned legs.

*The resources mentioned here (along with other favorites) are online at the Design Center: [oldhouseinteriors.com](http://oldhouseinteriors.com)*



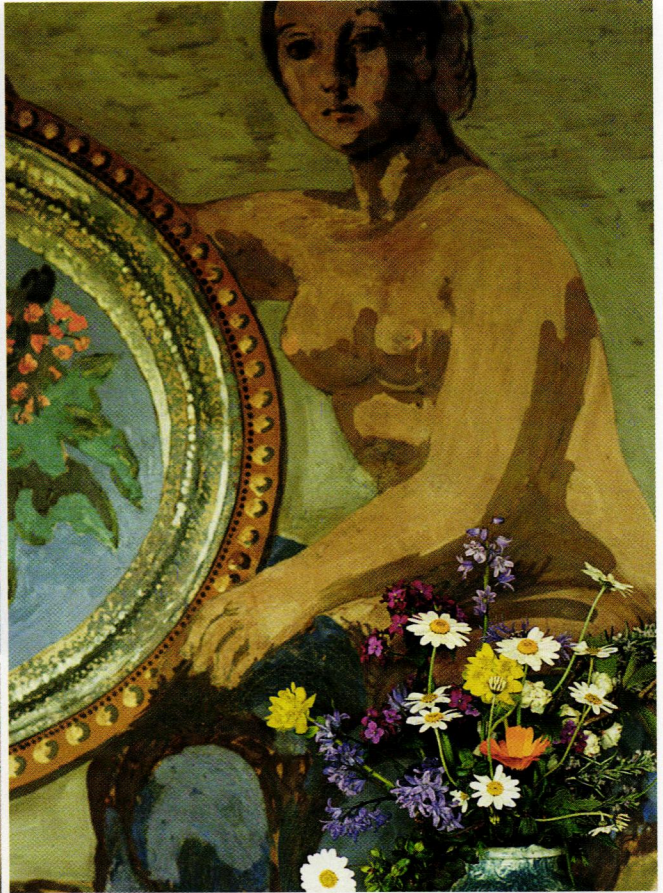
Overgrown boxwood gives form to a part of the garden at the rear of the house.

# imagination & life

meet in an extraordinary house

*The very English demeanor presented by the exterior of the pared 16th-century house belies anti-establishment rooms inside. Now dampness and mildew have been checked at Charleston, the house “absurdly decorated” in bold, Post-Impressionist style by members of the Bloomsbury Group. | by Brian D. Coleman*

**CLOCKWISE:**  
 (from top left) A  
 farmhouse door,  
 painted blue-grey.  
 Duncan Grant painted  
 the figures above the  
 Garden Room fireplace  
 in 1928. Son Quentin  
 Bell cast the pair of  
 concrete urns in 1952.  
 The tiled table was  
 designed by Duncan  
 Grant in 1930.



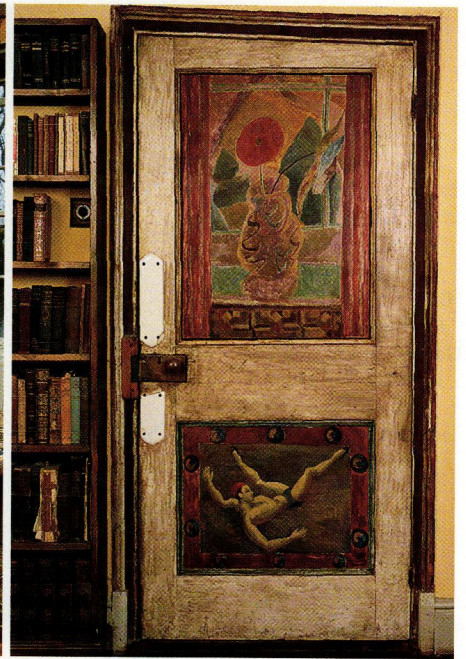
CHARLESTON is not fine or fancy, but it is magical. After visiting, I can think of no other way to describe it. Home to a loosely related, every-changing group of artists and writers during the early decades of the 20th century, it is an extraordinary product of their imaginations.

The Bloomsbury Group were authors, critics, artists, and intellectuals who began meeting in 1904 in the Bloomsbury section of London.

They were for many years considered a collection of “odd and preposterous people” by their peers. Anti-establishment free thinkers, they included famous writers and artists such as Virginia Woolf and Roger Fry.

In 1916, two of the Group’s founders, the painters Vanessa Bell and her openly gay soul mate Duncan Grant, found a modest, sixteenth-century farmhouse with an overgrown garden in the countryside of

East Sussex and decided to move there, along with Vanessa’s two boys (with Clive Bell) and Duncan’s friend David Garnett. Immediately they began decorating its rooms, and continued for the next sixty years, filling it with junk-market finds that they hand-painted in bold, Post-Impressionist colors and patterns. Wallpaper was painted out with striking, freehand-drawn designs; doors and even fireplaces were covered with



stencils and pictures; hand-made light fixtures and curtains were added. The furniture was painted, too. Described as “absurdly overdecorated” by conventional friends, the house called Charleston soon became an artistic haven for period’s avant-garde. Despite its discomforts—there was no hot water or central heat for many years—intellectuals and artists came to stay. Maynard Keynes wrote his famous *The Economic Consequences of*

**CLOCKWISE:** (from top left) Vanessa painted the window embrasure in 1916. This door’s upper panel retains painting done by Duncan Grant in 1917; he painted the lower panel’s acrobat 50 years later. The old kitchen is warmed by an Aga cooker. Garden Room walls were stenciled by Vanessa with freehand flowers. Her self-portrait, painted in 1958 at age 79, hangs left of the fireplace.

*Peace* in an upstairs bedroom. Virginia Woolf, who was Vanessa Bell’s sister, was part of the group; T.S. Eliot and E.M. Forster were frequent guests.

Freewheeling art and conversation flourished, as did unconventional relationships: Vanessa Bell’s daughter Angelica by Duncan Grant eventually married Grant’s lover, David Garnett, in 1942. Vanessa Bell died at Charleston in 1961 at the age of 81; Duncan Grant died in 1978 at the age of 93.

BY THEN THE HOUSE was in terrible repair, saturated with damp and mildew, overrun with pests. The fragile paint-



The Dining Room is centered on a large, circular dining table decorated by Vanessa in 1952. Guests around the table over the years included Virginia and Leonard Woolf, E.M. Forster, Maynard Keynes, and T. S. Eliot. Plates were designed by Duncan Grant for Clarice Cliff in 1934.

ing and artwork, most of it never intended to be permanent, was falling apart. During their lifetimes, the artists had never worried about upkeep or maintenance, since the house itself was leased. If something wore out they simply painted over it or re-decorated again on top.

Following Duncan Grant's death, a Trust established in 1980 was able to purchase Charleston and begin restoration. The house had to be

stripped to the lath, the roof replaced, mildew arrested, and insects eliminated. The most difficult task was the conservation of surfaces and objects in the house, with the goal of returning them to their "lived-in" appearance, not restored to brand-new. Family members took part in the restoration, Angelica Grant painting walls and Quentin Bell, Vanessa's son, replicating tiles and pottery. The garden was restored and the pond cleared.

Finally Charleston was opened to the public in 1986, and visiting it is a moving experience.

THE PLAIN, GREY WALLS of the entry and passageways are in surprising contrast to the rich colors in the main rooms. Rooms reflect the different personalities—those of their inhabitants and of the artists who decorated them. The art critic Clive Bell, who married Vanessa Stephen in 1907,



Clive Bell's bedroom features his antique French bed, which Vanessa decorated in 1950. The yellow and green walls date to 1917, when Vanessa used this room as a studio.

maintained a study and suite of rooms at Charleston after 1939, though he and Vanessa lived apart for most of their marriage. Clive Bell's study, the first room off the entrance hall, is warmly colored with distempered green walls; Vanessa and friends were inspired by Italian fresco painting, among other things. This room was one of the first decorated. Bold designs such as Vanessa's graphic, abstract circles around the fireplace

survive. Her simple flower paintings at the window were done in 1916. The door's upper panel retains painting done by Duncan Grant in 1917; the lower panel, smashed by Vanessa's sons, was finally painted with the acrobat 50 years later by Grant. Paint-decorating here is especially light-hearted. Furniture includes a pair of comfortable armchairs upholstered in fabrics designed by Duncan and Vanessa.

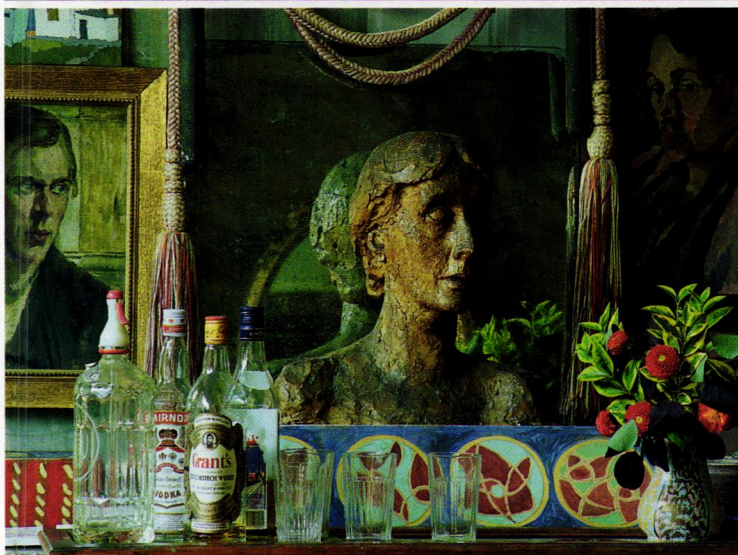
Across from Clive's study, the

dining room is striking, with grey and yellow abstract designs stenciled on black walls, all of it painted over existing wallpaper. A large round table, its top painted by Vanessa, is the center of the room; meals were served off dishes designed by Grant for famed ceramic artist Clarice Cliff. A ceramic lampshade made by Quentin Bell hangs over the table.

The Library, also part of Clive Bell's suite, was painted in contrasting



Everyday objects were decorated in the freewheeling Bloomsbury style; this linen chest was painted by Duncan Grant in 1917.



distemper colors. Duncan Grant's bold cockerel and dog surround the window. The Venetian chairs are upholstered in Grant-designed fabric. (The house's decorative arts include textiles and ceramics as well as painting.)

Vanessa's bedroom, further along the main hall, was remodeled in 1939 with French windows opening onto the garden. Portraits of Vanessa's friends and family cover the walls, while furniture is a mix of family antiques and

**CLOCKWISE:** (from top left) The Library is also part of Clive Bell's suite; Duncan Grant painted the cockerel and dog at the window, and the Venetian chairs are upholstered in his fabric "Grapes" (1932). Duncan's studio retains his painted screen of the 1920s; the walnut cabinet holds ceramics decorated by Charleston artists. The plaster bust of Virginia Woolf, 1931, is by Stephen Tomlin.

pieces embellished with the Bloomsbury group's bold colors and designs, such as a marvelous screen of abstract figures painted by Duncan in 1913.

The second floor holds bedrooms, a library, and a green bathroom stark except for the arresting female nude around the tub.

Charleston echoes with the imagination and talents of the iconoclastic band, the now-celebrated Bloomsbury Group, who made it their home for over sixty years. ✦

FOR MORE on *Bloomsbury and the restoration*, go to [charleston.org.uk](http://charleston.org.uk)



A deep pergola, covered in trumpet vine and perfectly in sync with the mellow style of the house, makes lounging outside an invitation for a safe nap.





**I**MAGINE passing from the cool darkness of the house into dappled sunlight filtering through the vine-shaded pergola overhead. With hardly any effort at all, you're resting in an amply cushioned chair. Stretch your feet out on the waiting foot rest. This is what green rooms are all about.

A green room—a protected space that extends the living area to the outside—is one of the most desirable features you can add to your house. Creating one often poses a challenge in older dwellings, since kitchens, baths, and utility rooms are often at the back of the house, blocking the natural flow between living areas and the great outdoors (see “A Kitchen Transition,” p. 63). Even if you don't have the budget for an extensive remodel, there are several ways of adding a special outdoor space.

Creating a green room can be as simple as setting a pair of comfortable patio chairs outside in the back yard, or as elaborate as building an enclosed sun porch. There are rules, though: Any outdoor space should be easy to reach from the more public areas of the house. A roof deck sounds like a wonderful addition to a city apartment, but you won't use it much if you have to climb two

# green rooms

PERFECT FOR RELAXING, ENTERTAINING, OR JUST HANGING OUT,  
A GREEN ROOM IS A NATURAL EXTENSION OF THE HOUSE.  
DONE RIGHT, IT'S JUST AS COMFORTABLE. | BY MARY ELLEN POLSON



**Green rooms can be just as furnished as rooms indoors. In this porch room, a wicker sofa is covered in brilliant pillows; a rug adds comfort under foot.**

flights of stairs to reach it.

A good solution, if your existing layout allows it, is to add a pair of French or patio doors that open onto a porch, patio, or deck. Sun too hot in the back yard? Add a pergola, planted with climbing vines like clematis or honeysuckle, or an awning in a striped color combination that complements the exterior of the house. Or invest in a freestanding or table-mounted shade umbrella in the most pleasant part of the yard. Underneath, there should be enough

room to set up an entire dining area.

Obviously, you'll want to create your green room in a place that has a pleasing orientation to whatever views your home affords, whether it's water, flowering plants in your garden, or the water tank across the street from your city building. Consider, too, whether the light is harsh or pleasant at the time of day you're most likely to use the space. South-facing orientations are ideal in the afternoon or evening; eastern views work best in the morning.

A green room needs a floor. This can be as simple as close-cropped grass or a few flagstones, or as elaborate as a marble floor inside a con-

servatory. Consider, too, whether you should add a lattice or screen as a wind break, especially in windy climates like the Midwest. You can also orient the space to take advantage of a protective wall.

Finally, furnish your green room as lavishly or as little as you like. All-weather wicker and quick-dry fabrics like Sunbrella mean you can leave cushioned furniture (even pillows!) outdoors for three seasons or more. Think of nature as the ultimate furnishing—trees and vines provide shade; flowering species afford color and scent. The idea is to make yourself as much at home outside as you are indoors—maybe even a little bit more. ♦

## SHELTER *As You Like It*

Your green room has a good chance of becoming your favorite room—in or out of the house—if it's suited to your climate and the solar orientation of the space. Enclosing a porch with double- or triple-glazed windows extends the green season in colder locales, especially if the porch faces south. Completely al fresco settings work well in temperate, insect-free climates like southern California, provided strong sunlight from a western exposure isn't an issue. In North Carolina's piney woods or along the lakes of upstate New York and Maine, nothing beats the bugs like a screened-in porch.



**ABOVE:** Floor-to-ceiling French doors bathe this sun porch in light, making it a cheery place to spend a bright winter day. **LEFT:** Furnish your outdoor seating area with comfortable English garden or Adirondack chairs and a pillow or two, and your guests will never want to leave. **BELOW:** A pair of French doors opening on to a screen porch extends the summer living room.





## *A Kitchen Transition*

*Flowing effortlessly from Prairie to paradise, John and Debbie Stall's carefully renovated kitchen is a marriage of early-20th-century ambiance and 21st-century convenience.*

*by Tom Shess | photographs by Tim Street-Porter*

WHEN DEBBIE AND JOHN Stall first looked at their 1915 Prairie-style home as newlyweds six years ago, Debbie's response was unequivocal.

"No way!" she recalls telling John. "All I could see was the deferred maintenance everywhere. Besides, I had never lived in an old house before."

John is from the Midwest, where the Prairie Style was born, so he insisted his new bride give the "old girl" another chance. "After

all, the bones of the house were great," says Debbie. At 3200 square feet, the house was perfect for beginning a new family. Built by Joel E. Brown, a prominent area master builder, it had a large family room, a near-original floor plan, intact woodwork, and a prime location in Mission Hills, a bungalow neighborhood just five minutes from downtown San Diego.

The kitchen, unfortunately, was the usual old-house disaster. Water





## All the **PIECES**

**DESIGNER:** William F. Jones, San Diego (619) 692-3375 ■ **CONTRACTOR:** Tom Lewis Construction, Alpine, CA (619) 920-1999

■ **CABINETS/BUTCHERBLOCK:** Bob Stewart, San Diego (619) 441-8015 ■ **COLOR CONSULTANT:** Suzanne Fitzpatrick, New Visions, San Diego (619) 692-0588

■ **PAINTS:** Dunn Edwards, (888) DE PAINT, dunnedwards.com; Marsh Maverick (green) for cabinets; Champagne (ceiling). ICI Paints, icipaints.com, County Cork (orange trim), ICI 85 ■ **FLOORS:** Wood Floor Wholesalers, San Diego (858) 467-9663 ■ **MAGIC CHEF SIX-BURNER:** Pacific Stove Works, Santa Barbara CA (805) 962-0967 ■ **REFRIGERATOR, DISHWASHER:** Viking Range (888) VIKINGI, vikingrange.com ■ **FAUCETS:** Chicago Faucets, The Faucet Depot, Van Nuys, CA (888) 328-2389, faucetdepot.com

■ **KITCHEN LIGHTING:** Rejuvenation, Portland OR (888) 401-1900, rejuvenation.com

■ **TERRACE LIGHTING:** Brass Light Gallery, Milwaukee WI (800) 243-9595, brasslight.com ■ **COUNTERTOPS:** "Tropical Green" granite, House of Tile and Marble, San Diego (858) 457-1352 ■ **FIREPLACE TILE:** Alchemie Ceramic Studios, Leucadia, CA (760) 730-9141, alchemiestudio.com

■ **BACKSPASH TILE:** Fifth Avenue "Bright White," U.S. Ceramics, Laufen Int'l (800) 758-TILE, laufenusa.com

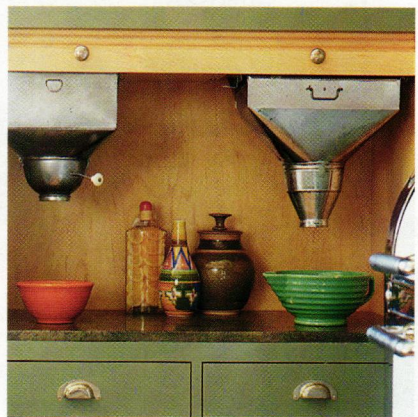
■ **WINDOWS/DOORS:** Woodmaster Windows, Santee, CA (619) 562-3973 ■ **WINDOW GLASS:** "Colonial" reproduction glass, Alpine Stained Glass, San Diego (888) 452-7701, alpineglass.com

■ **ROLLER SCREENS:** Roll-Away Window Screens, (888) 526-4111, rollaway.com

**LEFT:** Finished in soft green and cork orange, the Stall kitchen flows naturally into a porch-like breakfast room and open-air terrace. **OPPOSITE:** Arts and Crafts sconces, Bachelder-style art tile, and a live cactus wreath bring the Prairie-inspired fireplace into focus.



**ABOVE:** Mission-style lighting brightens the butcherblock island. **RIGHT:** (top to bottom) Custom plate rails and shelves; the Magic Chef with its rare left-sided oven stack; sugar and flour bins on the Bill Jones-designed Hoosier. **OPPOSITE:** The terrace's concrete pillars and low walls mimic those elsewhere on the house.



damage lurked behind dropped ceilings, layers of peeling vinyl covered the floors, and worn-out '60s-era cabinets lined the walls. What was worse, poorly conceived additions blocked access to the back yard.

"We love to spend time outdoors entertaining," says Debbie. "Because this is California—warm year-round and insect-free—we wanted to create a Prairie-style terrace that was an extension of the kitchen and formal areas of the house."

The Stalls collaborated with kitchen designer William F. Jones to

create a kitchen with all the modern conveniences, rendered in a style that plays up built-ins and gadgetry that could easily have been original to the house. Best of all, the kitchen flows naturally into a pergola-shaded outdoor space that reflects both the house's Arts-and-Crafts detailing and the Stall's party-loving lifestyle.

In the working part of the kitchen, a single bank of original cabinets provided a guide for cabinet-maker Bob Stewart to design and custom-built new recessed-panel cabinets and maple plate racks. Jones

added a Hoosier-like built-in cabinet, complete with a tambour door and operational sugar and flour bins. Another nifty bungalow-era item is the California cooler, an ingenious device that uses ventilation to keep stored items temperate. (John and Debbie use it mostly to store wine.)

The couple found the 1935 Magic Chef range through a Santa Barbara company who located and restored it. The range is tucked into a white subway tile niche topped with a coved hood vent, inspired, in part, by the stove surround at the



Gamble House in Pasadena. The original floors were beyond repair, so the Stalls had new oak flooring milled to match the floors in the rest of the house.

Several elements help smooth the transition to the outside without losing the period feel. A spindle-and-slat overhead divider between the kitchen and breakfast area picks up the pattern of the stair baluster in the front hall—a detail also repeated on the kitchen island. To give the breakfast room the feeling of a porch, the Stalls chose bead-

board, the same ceiling material used to repair the house's deep eaves.

Family members and guests move easily through the "porch" onto the terrace through a bank of French doors and windows. The space is shaded by the Jones-designed pergola, which mimics the heavy corbelled "outlookers" that support the eaves of the house on both levels. At the heart of the terrace is a full-size Prairie-style fireplace, ideal for ambiance, or to take the chill off cool winter evenings.

Redesigning the kitchen gave

the Stalls an opportunity to rework adjacent spaces to make them more functional. Slightly enlarging a maid's room provided an additional bedroom downstairs; extending the walls of the utility porch a few feet bought enough space for a new laundry room.

Now that the year-long renovation is over, the kitchen and terrace are truly the main gathering spaces in the house. Debbie had to be persuaded to buy what to her was an "old" house six years ago. Now that she's got the California kitchen of her dreams, there's no way she'll ever leave. ✦

# Caring for Old TREES

FLOWER GARDENS RARELY OUTLIVE THEIR CREATORS,  
BUT SHE WHO PLANTS A TREE OFFERS A GIFT GENERATIONS.

BY VICKI JOHNSON | PHOTOGRAPHS BY KEN DRUSE

HEIRLOOMS COME IN all shapes and sizes: grand-dad's gold watch, Aunt Lily's cherry dining table. Seen and appreciated daily, such tangible links to the past have the power to summon vivid recollections, poignant and humorous, embarrassing and reassuring—the legends and follies that comprise a family's history.

In the garden, too, we speak of “heirloom roses” and other cherished species carefully preserved. But the plants we grow today are often many generations descended from the actual plants our ancestors grew. Our own grandparents' garden itself, if it survives at all, has undoubtedly evolved under succeeding generations.

When a gardener lays down his trowel once and for all, his handiwork may quickly disappear. Except if he, or she, has planted a tree. Plant a tree and you offer a gift to people you may never know. The trees we inherit are often the only indication that, once upon a time, a gardener lived here. [text cont. on page 84]





Rich in trees, Barbara and Robert Lussier take their arboreal legacy seriously, and have planted a young red-leaved copper beech (right) on the property to succeed its geriatric progenitor (inset).



## The FUTURE

The Lussiers are honored to steward the trees they inherited, and they want to make sure future generations, too, will enjoy a copper beech. Barbara watches over a now-30-year-old “baby that grew from a seedling,” and three years ago planted one of her own from a seedling. ■ Arborist and curator Wayne Morris of the Brooklyn Botanic Garden tells us to “plant small.” A big tree will “just sit there” for three or four years as the roots recover from the shock of transplanting. A smaller, 1–2” caliper tree recovers more quickly and price-wise seems like a bargain. It will catch up very quickly.

**LEFT:** A copper beech towers over the house, as do estate trees across the U.S.; young replacements are rare. **BELOW:** The deciduous conifer Dawn Redwood grows fast to heirloom status. Once known only from fossil records and thought to be extinct, live trees discovered in China yielded seeds to avid collectors.

## Over the LIFE SPAN

Old trees are treasures. Protect bark from damage by weed cutters and lawn mowers. Don't drive heavy trucks or equipment over their roots. ■ Ed Roy, a licensed arborist with Bartlett Tree Experts, advises professional evaluation under the following instances: there is an unusual amount of dead wood in the canopy; large cavities develop; limbs are hazardously close to utility lines/poles or buildings; damage to tree roots is suspected after construction projects, septic system work, etc. ■ What about those odd growths that sometimes protrude from a tree? Wayne Morris explains: “Those fungi are the fruiting bodies of an organism growing inside the tree. While they are definitely a sign that something is wrong, it does not always mean the tree is dying.” The bad news is, there is no way to eradicate the fungus. “It begins in the root system, undetectable, and by the time the fruiting body appears on the outside, the disease is very advanced.” ■ It can be a difficult emotional loss when a beloved old tree dies, but Morris offers the larger picture: “All living things have a life span . . . when an old specimen begins to show signs [of decline], plant a new tree nearby, one that can grow into the next grand old tree.”



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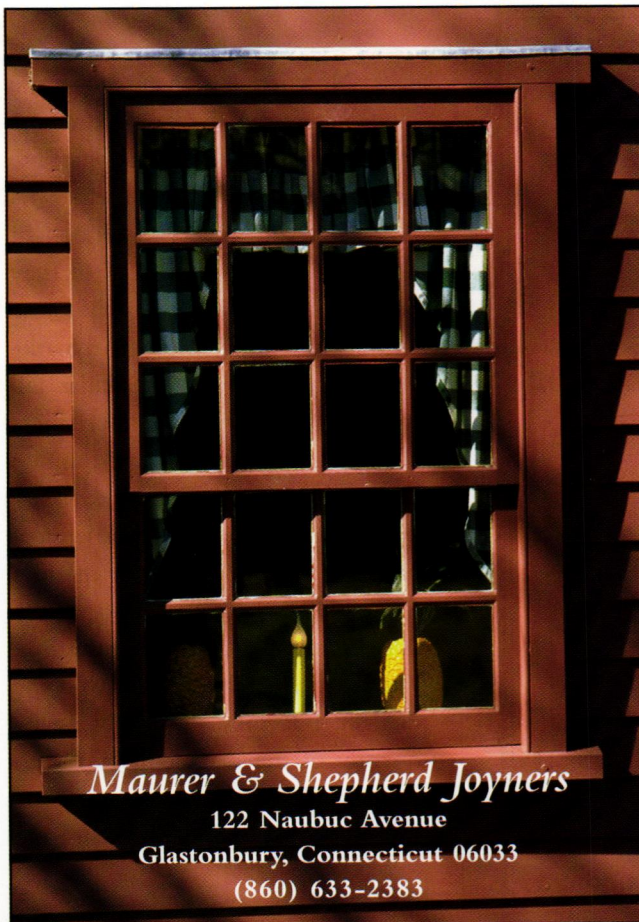
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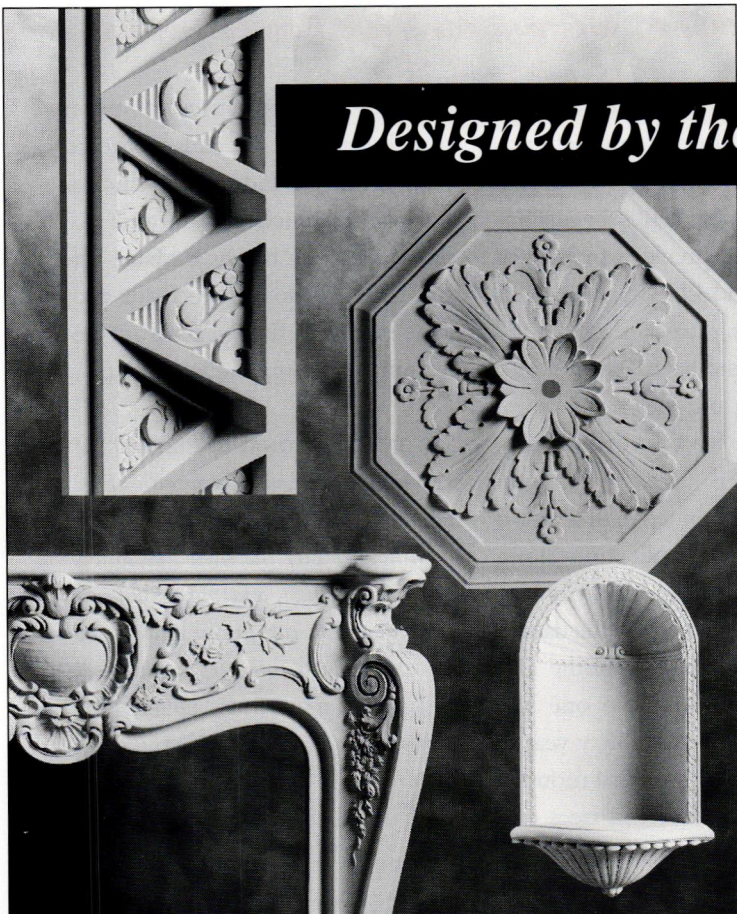
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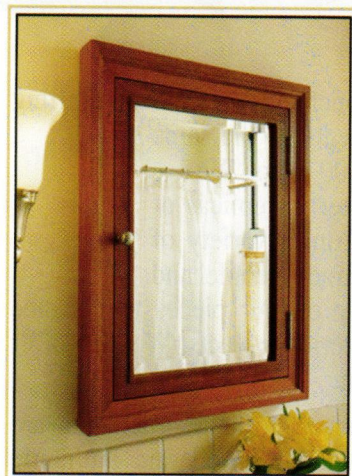
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Nowhere is such a legacy more evident than on the grounds of the Peckham-Danielson home in Putnam, Connecticut. When current owners Barbara and Robert Lussier bought the neglected property in 1995, they were thrilled to acquire a special house and grounds that included remarkable trees. Barbara, in particular, fell in love with their grand inheritance: a magnificent copper beech, stunning 'Sunburst' honey locust, extraordinary cryptomeria, and a metasequoia or 'Dawn Redwood'. While the former gardens had been completely buried beneath weeds and overgrowth, the trees not only had survived the neglect, but they even spoke eloquently of the plant collector who once inhabited the home.

THE DAUGHTER of Rosa Peckham and

a rare and exciting discovery: the actual outline of what must certainly have been Rosamund's garden beds.

When the garden photographer and author Ken Druse was invited to meet the Lussiers, he was amazed. "I'd never seen a Sunburst honey locust that large," he says. "I didn't even know there were any that old. And while cryptomeria is a common timber tree in its native Japan, we rarely see large ones here, and almost never grown as an exquisite specimen."

Destiny seems to have led Barbara, a landscape painter, to the home where Rosamund gardened and her mother Rosa had a portrait studio. (Rosa's portrait of Louisa May Alcott hangs next door, in the Alcott-Harris house.) Barbara is proud to care for Rosamund's trees even as she es-


*A century later, saplings planted by the botanist owner are now towering giants. The Lussiers reversed three decades of neglect, clearing out 250 weed trees and shrubs from the property.*

George Danielson (whose ancestors founded Danielson, Connecticut), Rosamund Danielson was a botanist who in the early 1900s began acquiring rare and precious trees from around the world. One hundred years later, the young trees she planted around her home have matured into majestic, living antiques.

"It was a lot of work, uncovering the garden," says Ms. Lussier. Buoyed by the knowledge that they'd inherited a special collection along with a historically significant house, Barbara and Robert tackled the daunting task of restoring the home and rescuing the grounds. "No one had done anything here for thirty years," recalls Barbara. "In those first months, we cleaned out 250 weed trees and shrubs." Underneath it all they found

establishes her own legacy for the future. Every year she adds to the collection of trees and shrubs which she has planted since they moved in. "I just can't stop," laughs Barbara. Then she adds, "Whoever gets our property, even just fifty years from now, is going to be one lucky person." ✦

THE INTERNATIONAL SOCIETY of Arboriculture provides a wealth of information on their website, everything from how to buy the right tree to planting, pruning, and proper mulching techniques. You can find a local certified arborist through this site: [isa-arbor.com/consumer](http://isa-arbor.com/consumer). ■ BARTLETT TREE EXPERTS is headquartered in Stamford, Conn., with offices in Eastern and Central U.S., Texas, Arizona, Calif., Canada, Ireland, and Great Britain: [bartlett.com](http://bartlett.com)



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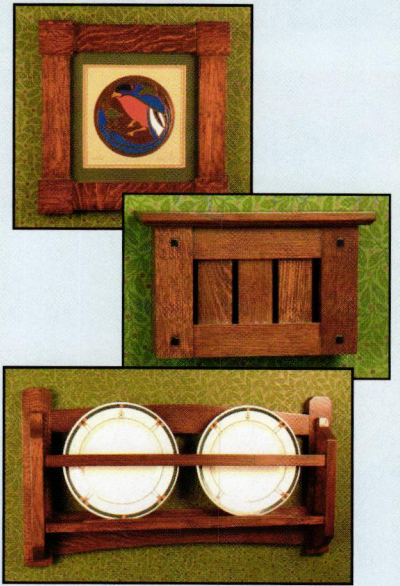
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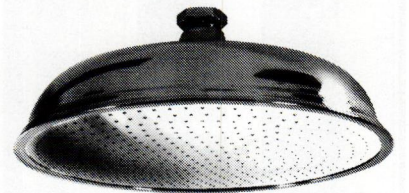
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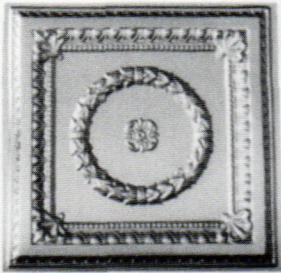


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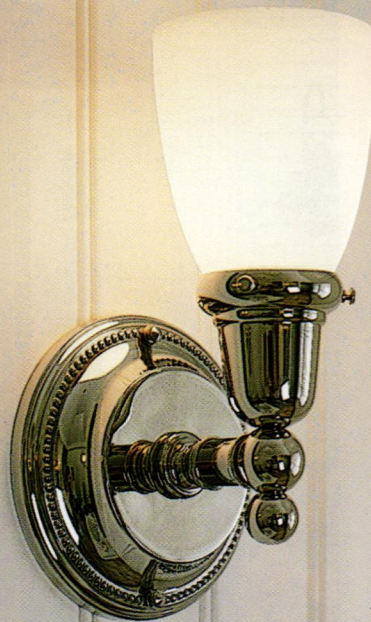
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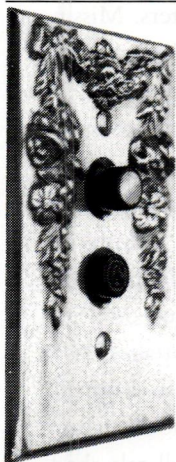
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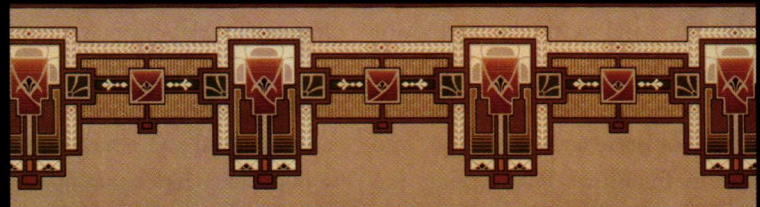
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*A period home seems to come into crisp relief when its doors and windows are framed with appropriate trim-work. Depending on the style and scale of the house, treatments can be simple or grand.*



## Door and Window Furniture

BY MARY ELLEN POLSON

**W**E'VE ALL SEEN old houses stripped of their original window and door casing, shutters, or sidelights. The result is a house that lacks window dressing, or more accurately, door and window furniture. Remediating the situation is a little like putting together an ensemble—you want something appropriate to the age and style of the individual in question.

Let's begin with **WINDOW CASING**. Even the plainest window needs some sort of frame to give it a finished look. Think of exterior window casing as trim moulding for the outside of the window, and you'll be on the right track. Depending on the style

**ABOVE:** Fluted pilasters crowned with Corinthian capitals make a pleasing frame for a door on a Colonial Revival house.


of your house, window casing can be as simple as an unadorned one-by-four, or as elaborate as a segmentally arched, hooded and bracketed Italianate window top. Most of the major architectural styles have signature elements on window casings—the key-stone lintels on Federal and Adam houses, for example, or the flat, vertical strips and bracketed cornices of Stick Style houses. Just as interior moulding profiles follow certain rules (flat and angular for Greek Revival, voluptuous for Neoclassical), casework should flatter the lines of your house. In recent years, the market for trimwork has grown so dramatically that choices range from traditional carpentry done in wood to custom-cut stone, as well as stock and custom “composition” casings in materials

from fiberglass to urethane.

Another essential form of window dressing for houses of certain styles and eras are shutters. Missing **SHUTTERS** leave many otherwise unadorned houses built before 1850 looking naked. Shutters are also highly appropriate on many of the Revival styles of the 1920s, including Colonial and Tudor Revival. Shutters—including Bermuda-style push-out shutters—are also common on beach houses and summer cottages. As a rule of thumb, if the house originally had shutters, it should have them now. (Look for evidence of tell-tale shadows from old trimwork, or hardware holes around window frames.) In recent years, a number of companies have begun offering both flat-panel and louver [text continued on page 92]



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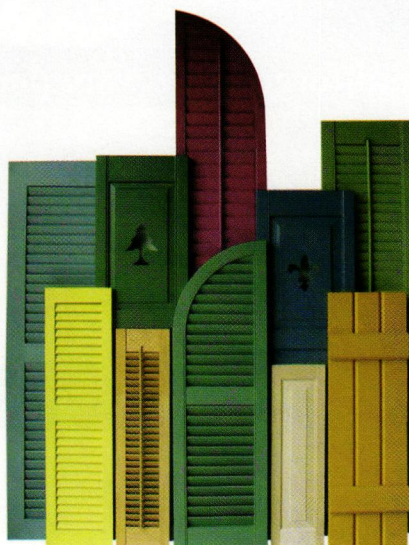
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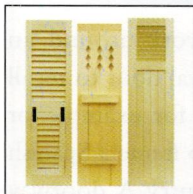
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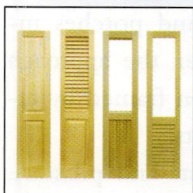
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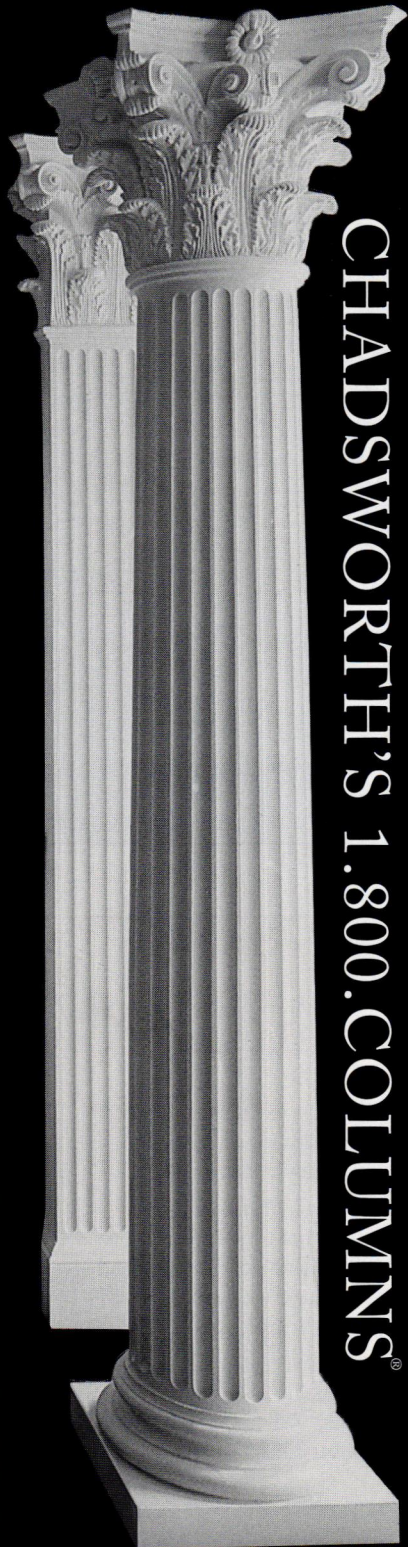
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In the 18th and early-19th centuries, **DOORWAYS** on high-style houses from Georgian to Gothic Revival were seen as opportunities to recreate the formality of a classical temple, with columnlike side treatments or supports, topped with a decorative entablature. In Georgian entries, for example, the door was invariably framed on either side by pilasters—shallow, almost flat piers that give the impression of a three-dimensional column when seen head-on. The entablature was often horizontal, in the form of a deep-relief cornice.

*Functional as well as beautiful, columns, piers, and posts support door-framing elements, from secondary gables on humble Bungalows to circular porticos on Federal-style mansions.*

Other Georgian variations include the raised pediment, which could be either triangular, arched, ogee, or broken (perhaps with an urn in the center of the two “halves”). In Georgian Revival and Colonial Revival houses, the pilasters often morph into columns (more about this below). In Greek Revival houses, the pilasters are replaced by half or full sidelights and a plainer top treatment (lean horizontal cornice or lintel; simple triangular pediment, never broken). Surprisingly, Queen Anne doorway surrounds are relatively simple—possibly because there is usually so much ornament elsewhere on the façade.

In the Romantic Revival styles of the early-20th century, door framing usually picks up one or two key elements from the earlier style

inspiration: stonework around an arched Tudor Revival door to recall Elizabethan castles, for example, or Moorish-style tile to frame a Spanish Colonial Revival entry. A doorway in a more elaborate style like Neoclassical might combine elements from several styles. In keeping with the less-is-more aesthetic of the Arts and Crafts Movement, Bungalow doors are usually plainly trimmed. Since Bungalows and porches invariably go together, the approach to the entry is often framed by tapering piers or posts.

Columns, posts and pilasters, incidentally, are a recurring theme throughout architectural history. Round or square, three-dimensional or flat, fluted or plain, they add grace and proportion to any building. Any of

the three are particularly effective in the area around the door, where they smooth the way, so to speak, between outside and in. Functional as well as beautiful, columns, piers, and posts support door-framing elements, from secondary gables on humble Bungalows to circular porticos on Federal-style mansions. Classically proportioned columns are increasingly available for both exterior and interior applications in materials that range from paint and stain-grade wood to cast composition.

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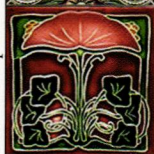
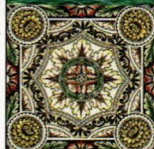
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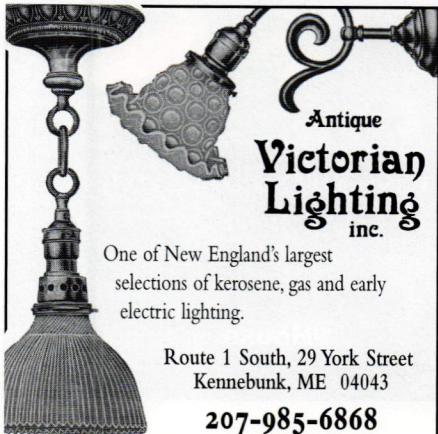
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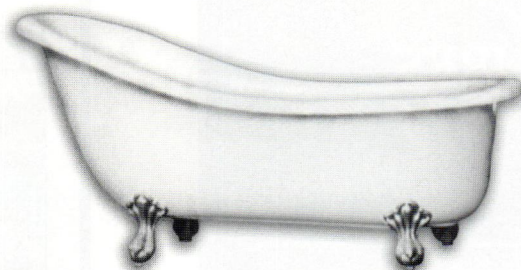
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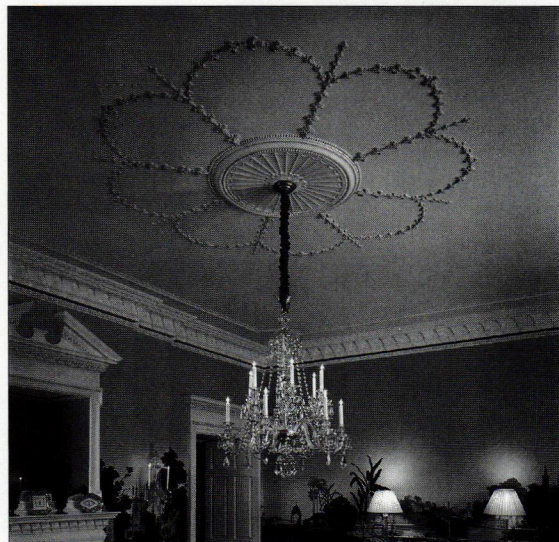
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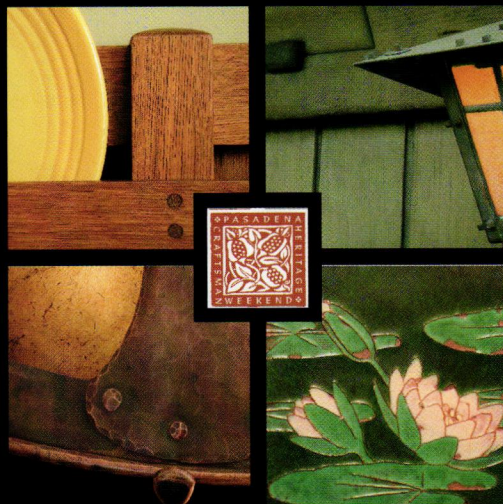
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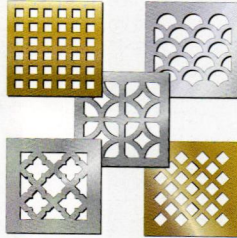
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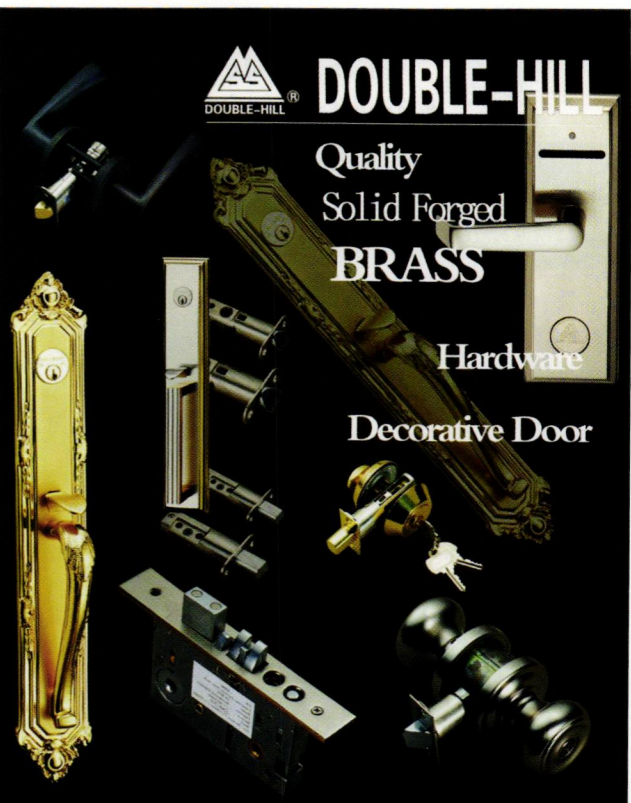


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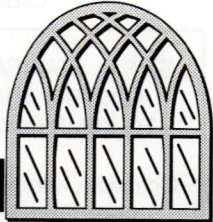
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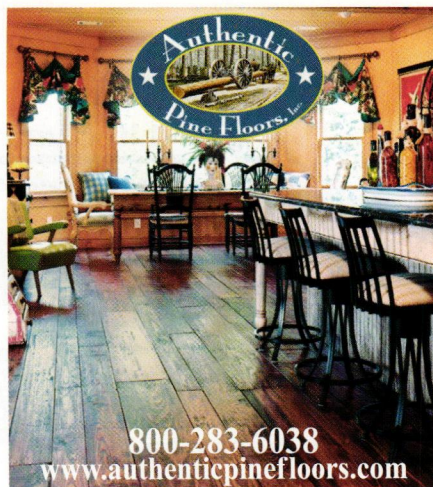


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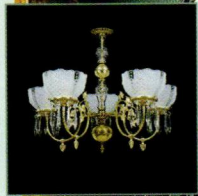


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*North America is the land of timber construction—but the tradition of building in stone goes back to the beginning.*

## Dwellings of Substance

REVIEWED BY PATRICIA POORE

**D**O YOU REMEMBER sets and sub-sets and Venn diagrams in school? That's the one where two circles intersect, the overlapping area representing the commonality between the two. Consider that "houses of stone" is one set, and "Tudor Revival houses" the other. The Stone circle would include folksy cobblestone dwellings and limestone mansions; the Tudor circle might have English houses in brick. In the significant overlap of circles, too, you'd find some great architecture.

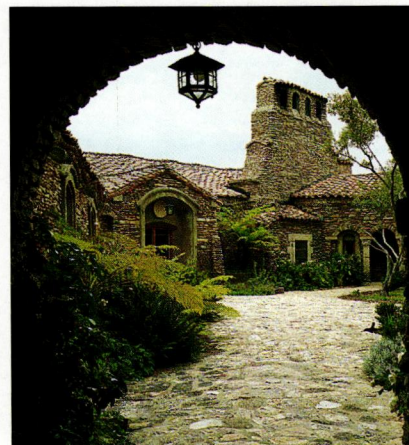
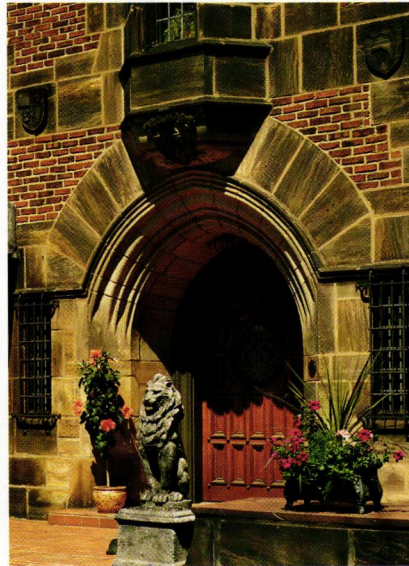
Preservation writer Lee Goff and photographer Paul Rocheleau have traveled across the U.S. documenting residential architecture for two new books, both of which are first-of-a-kind: *Tudor Style* (Universe/Rizzoli) and *Stone Houses* (Abrams). The Stone book contains



**One of eight houses designed by Lewis Bowman for a Bronxville, N.Y., subdivision built during the 1920s, this one has an irregular plan and the half-timbering and prominent chimney that define Tudor.**

To see Frank Lloyd Wright's abstract Nathan Moore house, built and rebuilt between 1895 and 1923, in the context of a historical style—Tudor—helps make sense of the architectural continuum.

**RIGHT:** (top) Especially fine stonework in a 1923 residence in Shaker Heights, Ohio, by Bloodgood Tuttle. (bottom) Entrance courtyard of the breathtaking, cliff-hugging house Seaward by Charles Greene, built 1918–23 at Carmel, Calif. **BELOW:** A Tudor Revival house in California: brick, with diamond-paned windows, stone mullion, and a fabulous architrave.



rich diversity, from European-derived vernacular dwellings of the Colonies, to Victorian mansions, to modernist expressions. You'll find famous houses—Cliveden, Lyndhurst, Biltmore, the Gamble house, and Vizcaya—alongside Pennsylvania's Wissahickon schist houses and Lummis's crazy Al Alisal.

The Tudor book introduces a style that has been revived again and again. (Goff's presentation of Tudor Gothic, Shaw's more Elizabethan Old English style, the Queen Anne Revival, and on through the Stockbroker Tudor of the 20th century is clar-

ifying.) American examples come from such New York City suburbs as Tuxedo Park and Teaneck, the outskirts of Philadelphia, the Midwest (including a chapter on Stan Hywet Hall), and Greene and Greene in California. There are stone houses, naturally, in the Tudor book, and Tudor houses in the stone book. The two make quite a nice pair—beautiful, photo-rich, and instructive.

"STONE HAS always represented status because of the expense involved in quarrying and the skill required in lay-

ing. A serious stone house continues to be a means of celebrating success," writes Goff. The Tudor house, as well, has long been associated with wealth and tradition. Most often built of stone or brick, often with a slate roof, it was a solid house that almost immediately seemed to acquire the patina of age. Still, it is a style that was suited to more progressive building; think of the use of Tudor forms in Arts and Crafts and Prairie-School houses.

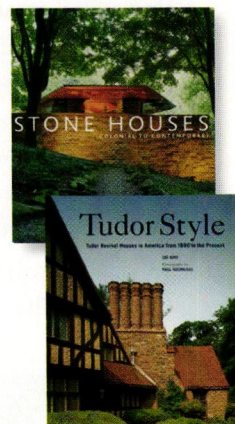
Although there have been brief, isolated revivals since the 1970s, it's only now that the medieval forms—steep roofs, massive chimneys, half-timbering—are getting another look, part of a historical revival that has given rise to recent Shingle-style and cottage architecture. A spectacular new Tudor manor, 22,000 square feet yet with an intimate "Cotswold scale," is included in the Tudor book. Four contemporary examples are showcased in the last chapter of *Stone Houses*. "Architects love stone," writes Lee Goff. "It connects building and place, man and nature. It's timeless, primal." She points to architects' use of vernacular references, interpreted anew. ✦

## Stone Houses

**Colonial to Contemporary;** by Lee Goff, photographs by Paul Rocheleau; Harry N. Abrams, Inc., 2002. Hardcover, 232 pages, \$60. Through your bookstore.

## Tudor Style

**Tudor Revival Houses in America from 1890 to the Present;** by Lee Goff, photographs by Paul Rocheleau; Universe Publishing, 2002. Hardcover, 208 pages, \$45. Through your bookstore.





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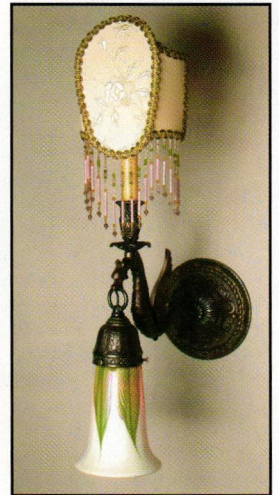
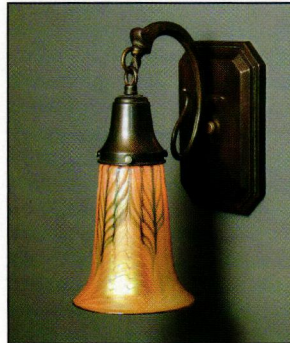
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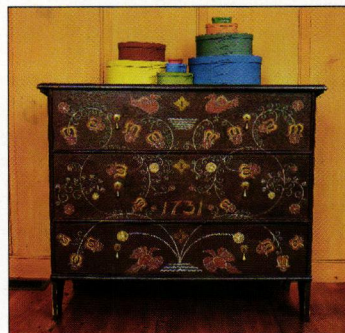
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## On Lake Huron, ca. 1916 BY CATHERINE SEIBERLING POND

**L**IKE MANY prosperous Midwesterners, the F.A. Seiberling family of Akron, Ohio, found their way in 1899 to the dense group of islands, Les Cheneaux, in Michigan's Upper Peninsula. Mackinac Island, featured on p. 105, is a 12-mile hop to the southwest. (Co-founder of Goodyear Tire and Rubber Co., F.A. and his wife Gertrude Penfield would later build the Tudor manse Stan Hywet [OHI, Nov. 2002].)

After a few summers of tent-camping with extended family, and with a growing family of their own, the Seiberlings decided to buy all of Long Island's sixty acres, where they built a more comfortable "camp" called Cedar Lodge. The island was purchased for \$10 an acre, a considerable bargain even in that period; half of it was soon sold to one of F.A.'s sisters, and her family established their own camp. Buildings at Cedar

**TOP:** This old photo captures the spontaneous clamor of dockside arrivals and departures. At house parties, guests of family members spent extended periods in residence under the watchful eyes of chaperones. Despite a slower pace, all were expected to dress for whatever occasion presented itself, hence the profusion of cases and trunks. **RIGHT:** F.A. Seiberling, at the Main Cottage, off for a game of tennis.



*“Healthy, happy, wholesome playtime / Testing strength, and wit, and skill; Bringing back the youth still in us /*



**ABOVE:** The large boat house (left) has bedrooms and a birch-lined ballroom; the little boat house has the kitchen. **RIGHT:** F.A. wrote prophetically of the main fireplace: “Smooth boulders in the wide face . . . were bits of glacial drift but there were other rugged surfaces so that it was a lesson in geology by day, and at night a testament in stone. For years thereafter it quietly mocked my wish to be clustered in its warmth with my wife and children and their children on into a timeless future.”



**LEFT:** A winsome group of young women congregates amidst rustic posts, animals and pine, and Indian goods in the Main Cottage.



*Which, please God, we'll never kill.* —1916 HOUSE-PARTY POEM

Lodge were designed in the Adirondack tradition and constructed of cedar and other local materials. The Main Cottage, erected in 1901, was the first structure.

Son Willard Penfield Seiberling likely took many of these photographs, which date from the early 1900s. In the mid-1960s, he bought the camp back from another owner who'd held the place for a decade—"lock, stock and barrel," including its local Indian artistry and artifacts. Cedar Lodge

remains in the family 102 years—and five generations—later. Now Willard's descendants spend their summers at the family compound, keeping the fires of history and tradition kindled in a new century. ✦

CATHERINE SEIBERLING POND is a great-granddaughter of F.A. and Gertrude Seiberling. She has visited Cedar Lodge twice with her father since the 1960s, and has always relished his nostalgic recollections of long-ago summers.

**LEFT:** Platform tents provided additional housing and more rustic living. **BELOW:** Family and guests gather for a meal at the large round table in the Little Boat House. F.A. Seiberling is seated at front center in the photo, while his wife Gertrude presides over what looks like a tea tray.



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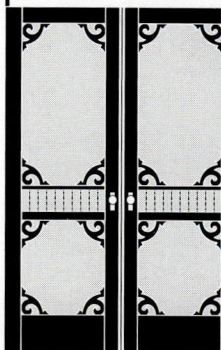
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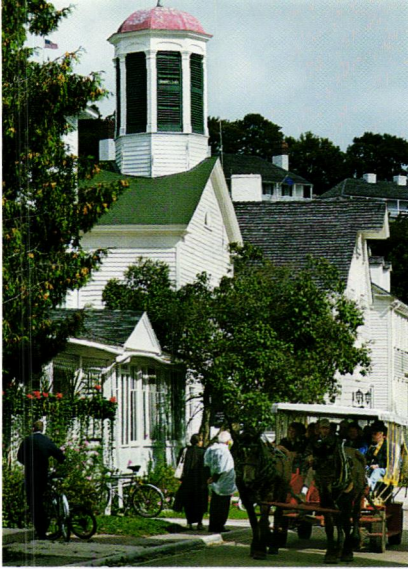
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# Mackinac Island

BY CATHERINE S. POND

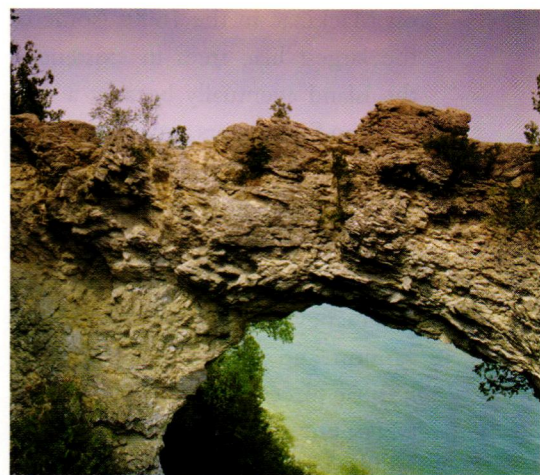


**CLOCKWISE:** (from top left) Market Street in downtown Mackinac; white houses and hotels face Mackinac Island and Lake Huron; unforgettable Arch Rock in Mackinac Island State Park; flags unfurling from the colonnade of the Grand Hotel's portico.

SINCE THE MID-1800s, Mackinac Island (pronounced “Mackinaw”—see p. 106) has delighted tourists and summer people with its approachable yet undeniably historic charm. Located at the northerly tip of Michigan on Lake Huron and accessible by a short ferry ride, the island is a popular and manageable destination for day-trippers. Tourism remains the island’s only industry and reflects Mackinac’s emphasis on architectural preservation and the his-

tory of Indian, French, English, and American settlement. Eighty-percent of the island’s 2,200 acres is owned and maintained by **MACKINAC STATE HISTORIC PARKS**.

There has never been the clamor of motorized vehicles on the island—at least not since the first, and presumably last, automobile scared the horses in 1898. Imagine hearing the gentle clop-clop of horse’s hooves as they pull carriages and drays (the island’s form of truck transport). Horse-



*The island in Lake Huron is a jewel in the crown of Michigan’s North Country, not only for its natural beauty but also because its Victorian atmosphere is preserved: there are no cars.*



## Spell It, SAY IT

Once “Michilimackinac” (meaning “Great Turtle”) to the Ojibwa and Chippewa natives, Mackinac was pronounced “Mackinaw” in the French style after they settled the island from the north in the 1700s. Thus, every place in Michigan’s northern peninsula which ends in “ac” is pronounced “aw.” Mackinaw City in the south, settled by the British, was and is spelled the way it’s pronounced.

**RESOURCES** **MACKINAC ISLAND TOURISM BUREAU**, Mackinac Island, MI: (800) 4-LILACS [800/454-5227]; mackinacisland.org; mackinac.com ■ **MACKINAC STATE HISTORIC PARKS**, Mackinaw City, MI: (231) 436-4100; MackinacParks.com ■ **GRAND HOTEL**: (800) 33-GRAND [800/334-7263]; grandhotel.com ■ **THE INN AT STONECLIFFE**: (906) 847-3355; theinnatstonecliffe.com ■ **THE ISLAND HOUSE**: (800) 399-0403; theislandhouse.com ■ Several **FERRY SERVICES** operate out of St. Ignace and Mackinaw City May–October, or later as weather allows. Mackinac Island also maintains a small airport, year-round. ■ **SEE ALSO**: mackinawcity.com; stignace.com



**TOP LEFT: Huron Street in downtown Mackinac.**  
**BELOW LEFT: Sunset over Fort Mackinac,**  
**built by Major Patrick Sinclair 1780–81.**

drawn **CARRIAGE TOURS**, available from the island’s Main Street within reach of the ferry docks, bring visitors past most historic and scenic focal points.

Since French missionaries settled and planted the first lilac bushes on Mackinac in the 1600s (some of the largest lilac trees in existence), the island eventually became a destination for trappers and an extended British military outpost. Finally seized in 1796, **FORT MACKINAC**—with a commanding presence over the harbor—is interpreted in its American military occupancy, complete with regular cannon and musket firings. Other historic places of interest include the **INDIAN DORMITORY**, a Georgian-style building with Federal embellishment (and at one time the town school for the island’s 600 year-round residents), and the **STUART HOUSE MUSEUM**, built in 1817 in a similar style and ex-

hibiting relics of Mackinac’s historic fur-trade era. The Victorian cottages along **EAST AND WEST BLUFF** were built by lumber barons and other wealthy Midwesterners at the turn of the last century. They range from small and efficient to extensive estates.

The season features a **LILAC FESTIVAL** in mid-June and is capped by the famous Labor Day stroll across the **MACKINAC BRIDGE**, spanning five miles, which first linked Michigan’s

upper and lower peninsulas in 1957. Winter offerings are certainly fewer, but if Lake Huron is cold enough to form an ice bridge, adventurous snowmobilers will find a path marked with Christmas trees across the straits of Mackinac. Cross-country skiing is a tranquil way to explore in winter.

Visitors can stay in places as elegant as the **GRAND HOTEL**, a distinctively Victorian resort built in 1887 and the [continued on page 108]

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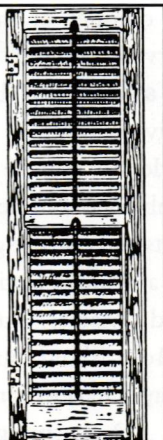
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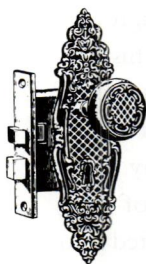
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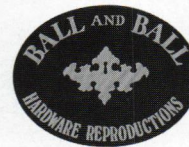
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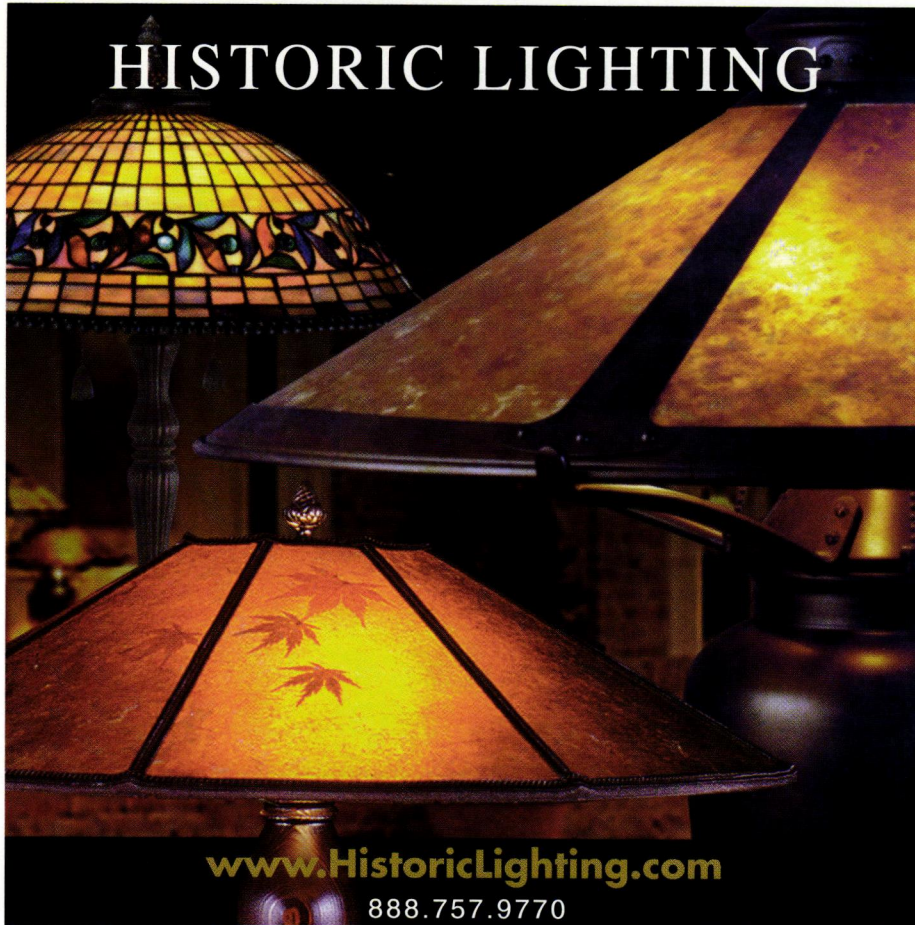
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world's largest summer hotel, or the **ISLAND HOUSE**, Mackinac's first hotel, built in 1852 and recently renovated. A great way to experience the Grand Hotel without staying there is to purchase a day ticket for a nominal fee (refundable if you partake of their sumptuous "Grand Luncheon Buffet"). Put your feet up on the 660-foot porch and watch a round of croquet or savor afternoon tea, served daily in the parlor. **THE INN AT STONECLIFFE**, built in 1904 as a private home in a German baronial style, has a more intimate European ambiance. Numerous bed & breakfasts and cottage guest houses, as well as a wide selection of hotels, inns, and eateries, cater to all budgets. (Most island businesses are open May–October only.)

A charming **MAIN STREET** frames the small harbor and is easily accessible to the ferry docks. Built largely during the Victorian period, the village commercial district includes restaurants, inns, gift shops, galleries, and of course shops selling the ubiquitous and "world famous" Mackinac Island fudge, distinguished by its pouring and cooling onto Italian marble slabs. (**MURDICK'S FUDGE**, founded in 1887, is the likely grandfather of all fudge shops.) No visit to Mackinac Island or northern Michigan is complete without a dinner of planked whitefish, the catch of the Great Lakes.

Mackinac Island makes a wonderful, offbeat and surprisingly accessible destination for the historic traveler. The clear blue waters, breezy forests, and pure air of this idyllic island "up north" will stay with you—the lingering smell of pine and lake having, perhaps, wafted into your luggage. Your cache of fudge, however, probably won't last the ferry ride to the mainland. ♦

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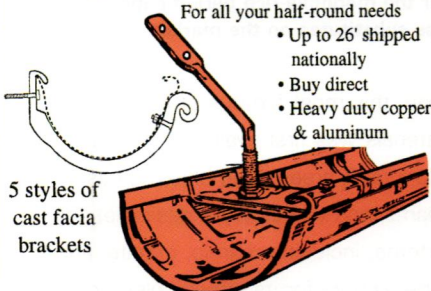
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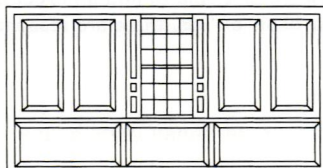
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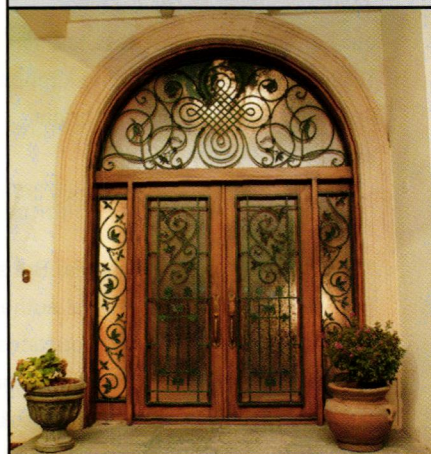
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# ask THE EDITORS

## Pre-War Papers

I am in the final stages of restoring a vintage 1930s Dutch Colonial, but I am at a complete loss to find 1930s or '40s wallpapers. My kitchen definitely wants something bright and cheery. Can you help?

—ERIK PYONTEK  
TRENTON, NJ

Charles Rupert, in Victoria, British Columbia, offers several authentic '30s and '40s reproductions online (250/592-4916, charlesrupert.com), including Rosebank, a lush, rose-packed paper that gives the magnolia paper shown here a run for its money. Thirties kitchens suggest brightly colored clusters of fruit, however, and for that, you need to turn to one of the big marketers. Imperial Home Décor Group has an online browser (ihdg.com) that allows you to search for papers by room, theme, color, collection, key word, and other options. Selecting "fruits, vegetables, and ivy" as a style and "kitchen and bath" as a theme produced at least two dozen possibilities that would work in a vintage kitchen. We were even able to come up with a reasonable match for the period magnolia-on-dove-grey dressing room paper (above). We chose floral, selected any color, and typed in "magnolia" as a key word. The results included two reasonably close matches, including a Katzenbach & Warren paper from the Blossom collection, as well as an unnamed white floral-on-grey paper from the Traditional Living Resource Book.



**While we weren't able to find an exact match for the magnolia-rich period paper from the 1920s or '30s, there are reasonably close substitutes on the market.**

## Floored

We own a grand Queen Anne house built in 1892 and extensively remodeled in 1911. There are oak floors throughout the house, and hex tiles in the bathrooms. What material would be appropriate for the kitchen floor?

—PEGGY DINGES  
WOODBURN, ORE.

Had your kitchen gotten a makeover in 1911, the year you mentioned, the owners might well have installed linoleum. Invented in 1864 in England, this composite of ground cork and linseed oil got a marketing boost in the early Teens from an aggressive ad campaign by Armstrong, which had been producing linoleum in the U.S. since 1908. Durable, water-resistant, and easy to

clean, this most famous of resilient materials was first available in solid colors (soft greens and blues, greys, creams, and whites were desirable) and patterns, including marble, granite, and jaspé, known for its streaky blend of vibrant colors. Not to be confused with inexpensive vinyl flooring, linoleum is still available today from Armstrong (800/233-3823, armstrongfloors.com); Forbo, whose Marmoleum line recalls some of the jazzier linoleum patterns from the early 20th century (866/627-6653, themarmoleumstore.com); and Linoleum City (323/469-0063, linoleumcity.com). Other period-appropriate options include rubber tile and cork. (Try the Design Center at [oldhouseinteriors.com](http://oldhouseinteriors.com) for more sources.)

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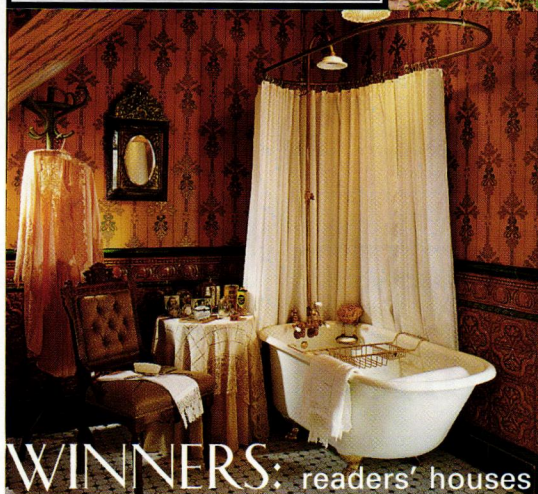
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**WOOD ESSENTIALS** pg. 84 29

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**VINTAGE DOORS & MILLWORK** pg. 93 73

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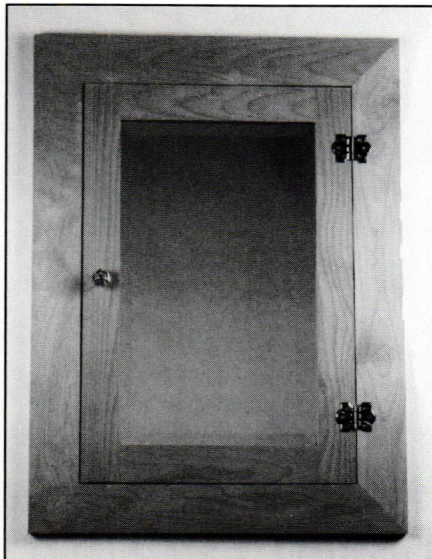
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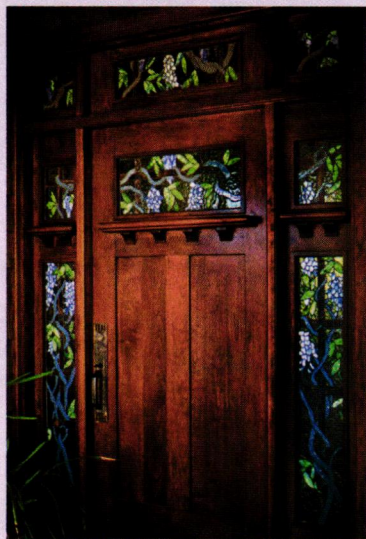
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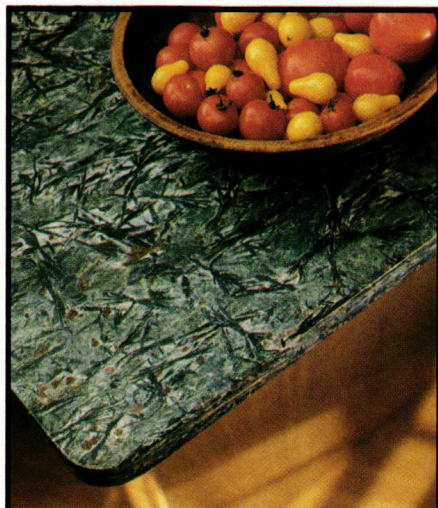
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## Find it here

The editors have compiled this section to give you more information about products and services in this issue. Objects not listed are generally available, or are family pieces or antiques.

### Renaissance Revival, pp. 40-44

**Reproduction** sources for Rococo and Renaissance Revival furniture: Heirloom Reproductions, Montgomery, AL: 800/288-1513, heirloomreproductions.com • Magnolia Hall, Roswell, GA: 866/410-2755, magnoliahall.com • Martha M. House, Montgomery, AL: 800/255-4195, marthahouse.com **Antique** sources: Antique Room, Brooklyn, NY: 718/875-7084, antiqueroom.com • Joan Bogart Antiques, Rockville Ctr., NY: 516/764-5712, joanbogart.com • Southampton Antiques, New England: 413/527-1022, southamptonantiques.com

### Decorator's Know How, pp. 46-50

Wallpaper manufacturers mentioned: Bradbury and Bradbury, Benicia, CA: 707/746-1900; bradbury.com • Burt Wallpapers, Benicia, CA: 707/745-4207, burtwallpapers.com • Also specializing in historical reproduction: Carter & Co./Mt. Diablo Handprints, Vallejo, CA: 707/554-2682; carterandco.com

### Cottage at Oteora, pp 54-61

We recommend the excellent book *Candace Wheeler: The Art and Enterprise of American Design, 1875-1900*, The Metropolitan Museum of Art, 2001.

### Sinks & Vanities, pp. 62-65

Urban Archaeology custom-builds console-style wash stands with Carrara marble tops and tailored legs in finishes from polished chrome to architectural bronze (212/431-4646, urbanarchaeology.com). For hand-decorated vanities, see the Charleston and Royale collections at Herbeau Creations, herbeau.com, 941/417-5368, or three collections of hand-painted sinks from the LeBijou Collection, 305/593-6143, lebijoucollection.net. Good sources for hammered copper sinks include Bates and Bates, 562/808-2290, batesandbates.com, and Linkasink, which also offers mosaic-encrusted copper sinks (800/211-6444, linkasink.com). For consoles similar to the one shown on page 65, try Clawfoot Supply (877/682-4192, clawfootsupply.com) or Mac the Antique Plumber (800/916-2284, antiqueplumber.com). Del Mondo offers traditional vanities as well as teak (978/449-0091, delmondop.com). Owen Woods specializes in Mission-style bath furnishings 800/735-6936.

### Green Rooms pp. 72-75

Recently published: *The American Porch*, by Michael Dolan (Lyons Press, 2002). Social and architectural history with some archival and contemporary photos.

### Motifs p. 122

"Wabash" frieze is computer scaled and printed, thus variable from 9 to 20+ in. deep. Silk-screened version, 13 inches, is called "Birchwood." From Bradbury and Bradbury Art Wallpapers, 707/746-1900; bradbury.com

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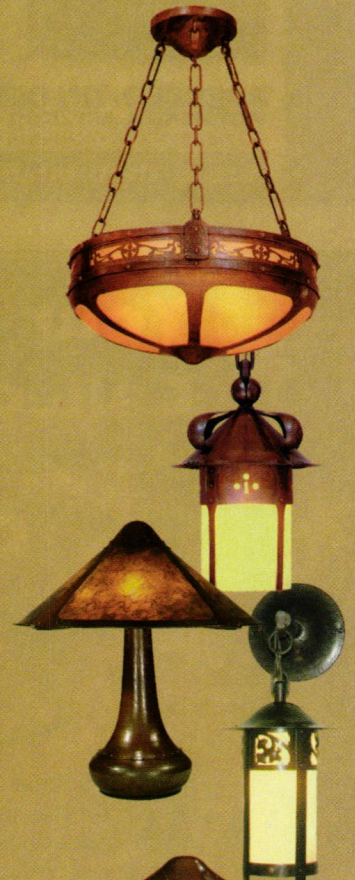
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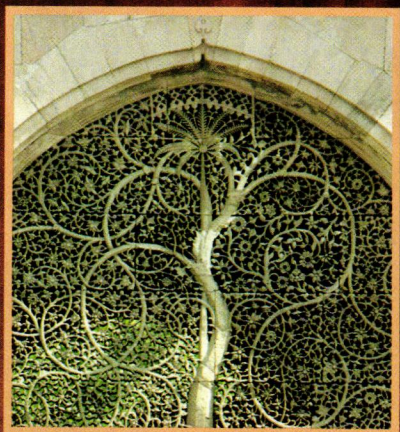
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# MOTIFS



**T**HE TREE MOTIF goes back to the Garden of Eden, where the Tree of Knowledge bore forbidden fruit.

The Tree of Life represents regeneration and immortality; in both Judaic and Christian beliefs, the tree stood at the center of paradise, a sign of Eden's perfection. During the American Revolution, poplars planted by colonists were called Trees of Liberty—a tradition that continues in our present Arbor Day. † The ancient Druids worshiped the mighty oak, representing strength and masculinity. Oak

leaves, appearing in wreaths and military badges, became a victory symbol. An evergreen used by early Scandinavians to celebrate late December's

winter solstice eventually became the Christmas tree, a Christian symbol of festivity and rebirth. Bold gingko leaves were a favorite motif for Arts and Crafts embroidery and wallpaper. —BRIAN D. COLEMAN

## Trees



Upright trees are the motif in these elaborate Islamic tiles.

**FAR LEFT:** (top) An arabesque tree is carved into a stone window at a 16th-century mosque in India. (bottom) A Tree of Life motif on an English Arts and Crafts fireplace box in copper. **LEFT:** Variable-depth "Wabash" frieze, ca. 1910, from Bradbury and Bradbury.

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