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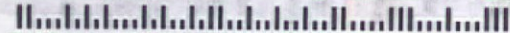
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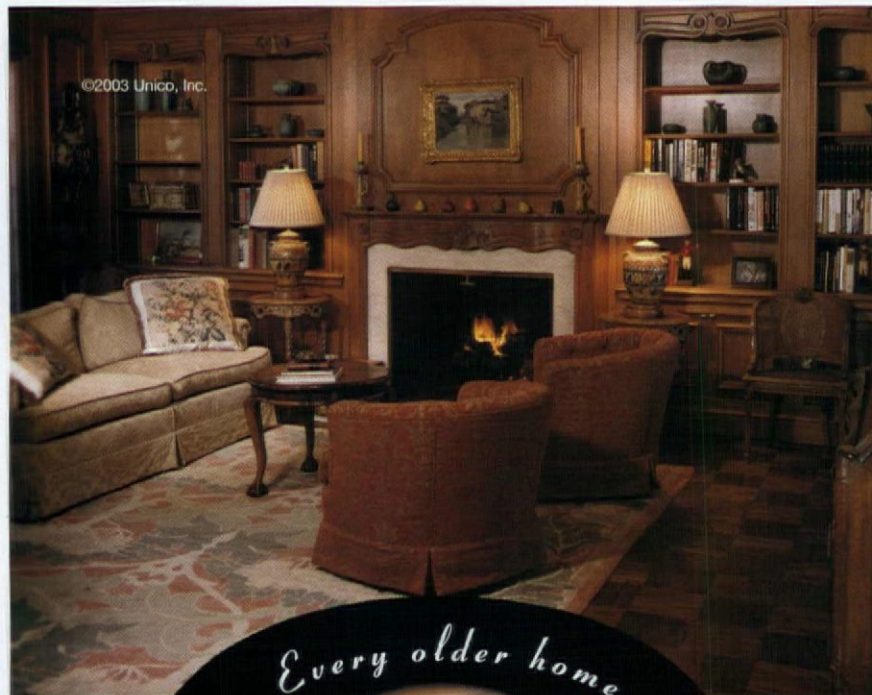


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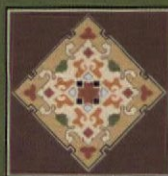
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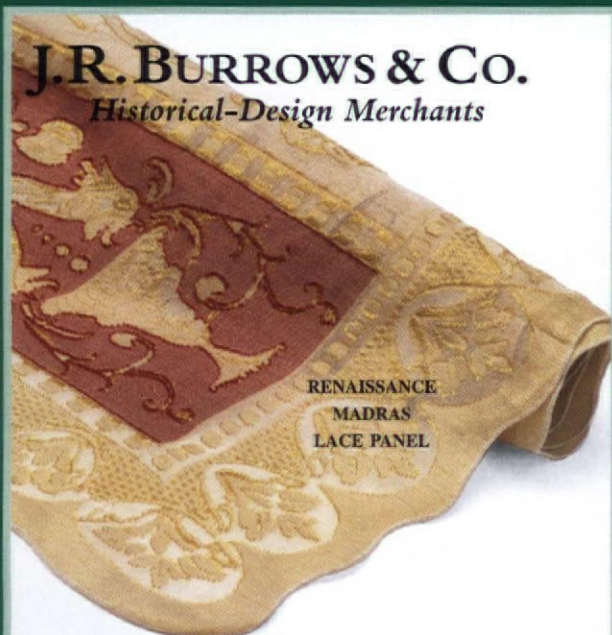
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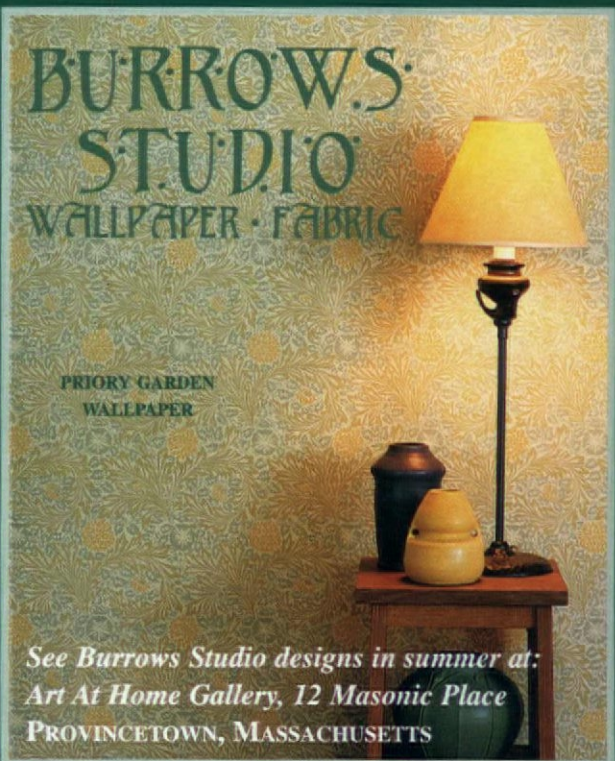
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table of CONTENTS

VOLUME X, NUMBER I

VISITS

- 52 **Back Bay Brahmin**
A great house gets owners with the right aesthetic.
BY DAN COOPER

- 62 **A Bungalow on a Budget**
A first-time restorer proves that you can fix up a
period home on a budget, if you keep it simple.
BY CHRIS WILSON

DESIGN WINNER

- 67 **Station Stop: Home Office**
Successfully combining practicality and bold style.
BY PATRICIA POORE

HISTORY GARDENS

- 70 **Why Not a Fountain?**
Not since Victorian times has the garden fountain been
so popular—a beautiful way to add life and antiquity.
BY BRIAN D. COLEMAN

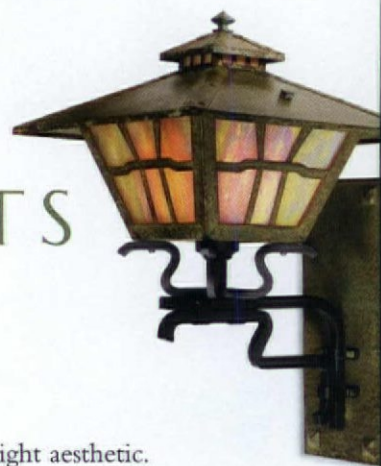
HISTORIC HOUSE TOUR

- 76 **Turkish Delights**
Women had their cozy corners, men their smoking rooms.
BY BRIAN D. COLEMAN

PERIOD ACCENTS

- 80 **Tile in Fine Relief**
How to use tile for architectural punch.
BY MARY ELLEN POLSON

ON THE COVER: *Victorian luxury in one of the cozier rooms at the vast Biltmore mansion, Asheville, N.C. Cover photograph by Steve Gross and Susan Daley.*



62



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- 10 Editor's Welcome
A picture of green glass.
- 12 Letters
- 14 News & Views
Morris immersion; candy-colored appliances; Mount Vernon colors.
- 19 Furnishings
- 26 Other Voices
A century of "to the trade."
- 32 Furniture Focus
Arts and Crafts furniture is both diverse and contradictory.
BY KEVIN P. RODEL AND JONATHAN BINZEN
- 41 Historic Houses: Color
Look to the Georgian period for a bright, classical palette.
- 44 Decorator's Know-How
It's often worth converting an old gas lighting fixture to electric.
BY REGINA COLE
- 88 Designer Specs
The current boom in neo-traditional building is good news if you're in the market for a door.
- 96 Ask the Editors
Design guidance for adding an inglenook; buying a tablecloth.
- 99 History Travel
Asheville, N.C.: Biltmore, Grove Park Inn—and a mild climate.
- 106 Resources
Find it here—or send away.
- 114 Motifs
It's special, it's celestial, it's ancient: the starburst.



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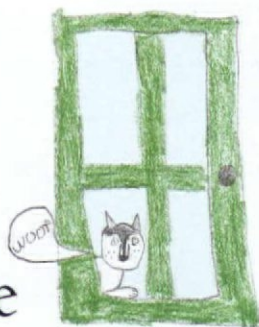
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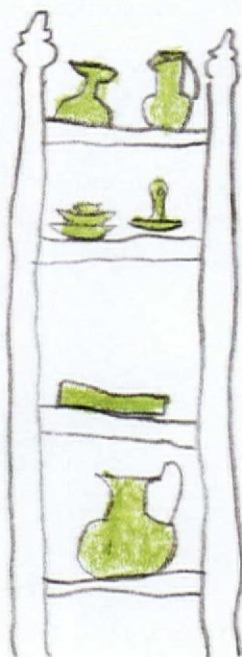
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Draw what you see

CAPE ANN IS GLORIOUS in summer, so we have rarely left for vacation. Then, yikes!, we have a teenager and it's now or never. So last summer we went to California, and visited my old friend Bruce, who is something of a luminary in this little restoration universe. The kids loved the Napa ranch, where they found four dogs, three cats and a cow, plus innumerable lizards. We adults ate and drank and read novels. Bruce and I wondered about our misspent lives. I recall one fragment of conversation that concerned our mutual incomprehension of the collector mentality, which both of us appreciate but are apparently too simple or impatient to understand. (He wants only to make beautiful *en suite* rooms, I want to make magazines on deadline. We are Type A nerds.) Embarrassed, we told each other tales of being guided through a client's extraordinary collection—of furniture, ceramics, textiles, or liqueurs—only to smile witlessly in the hopes of hiding ignorance and an impertinent boredom. ■ Nevertheless, I myself do have one small, poor collection of Depression glass. The rhyme and reason behind it is thus: (a) I had to have found it locally, by accident; (b) it had to be fairly cheap, because my boys still throw footballs indoors and I want to love them more than I do old glass; (c) it had to be colored that extraordinary yellow-green, like August's peridot, because the color makes me ridiculously happy. ■ I regard my little collection of green glass about the same way I do my collection of

lipsticks: cheap, vain, rather shallow, and too little too late. So imagine my delighted surprise when this drawing by my eight-year-old son accompanied a homework assignment. "Look around the room you are in. What do you see that you like? Draw it and describe it." ■ Peter also drew a picture of Lizzie, our Siberian Husky, staring through the screen door. An old dog who'll never be forgotten—and glass that will break or disappear in years to come. How charming to find that, like his mom, he likes the color and appreciates familiarity. My green glass will always be in his memory kitchen, with the dogs and the meatloaf.



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NOT VOYSEY, BAILLIE SCOTT!

THE STAINED GLASS and andirons attributed to C.F.A.Voysey are actually by Baillie Scott. [HISTORY TRAVEL, "Arts and Crafts in England," p. 101, Nov. 2003.] Sigh. I suppose old Voysey should be glad he was mentioned somewhere, even if in error.

—LAURA EULER
via e-mail

The text says the house Blackwell is by Baillie Scott, so I don't know why objects within got attributed to Voysey in the captions. Thanks for the correction. Just so you know, we have helped lead the Voysey revival, showcasing the architect himself and such modern interpreters as David Berman of Trustworth Studios. Voysey is not forgotten! —P. POORE

MORE BLUE

IN "ASK THE EDITORS" in the November issue, you pictured a blue cupboard and suggested ways to match the color. The shade in the photograph looks like "Genuine Cobalt Blue," a color available from the Historic Blends line from my company, D.O.Siever Products (800/339-9748, realmilkpaint.com). Just thought you'd want to add this as a resource for your readers.

—DWAYNE SIEVER
Quakertown, Penn.

SULLIVAN PAPER

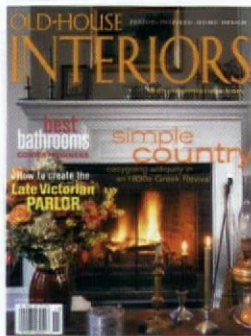
I AM HAPPY to inform Carol Mead that the exuberant Louis Sullivan design that she reproduced as a wall-paper border (p. 48, Aug./Sept. issue) comes not [only] from a demolished

building but [is also] from the greatest Adler & Sullivan structure of them all, the amazing Auditorium Building of 1889.

I should know. I was the Archivist of the Auditorium Theatre for more than a decade, and I passed the design in question every time I climbed the main stairs. Today the building is the home of Roosevelt University,

which is gradually returning the public spaces to their original appearance. It should be seen by every Chicago visitor interested in the history of the decorative arts.

—BART SWINDALL
Chicago



Carol Mead reports that her design, not a documentary reproduction, was inspired by a photo. She's happy the original paper is available to be seen. —ED.

SPANISH, PLEASE

WOULD YOU PLEASE do some articles on the interiors of Spanish Revival houses? I love your magazine. I also bought the book *Red Tile Style* that you featured [May 2003]. A year ago, I moved into a 1926 Spanish-Moorish-style house that needs a lot of work. I would like guidance on the interiors, bathroom, kitchen, dining room, living room, furniture, etc.

—N. CHAU
via e-mail

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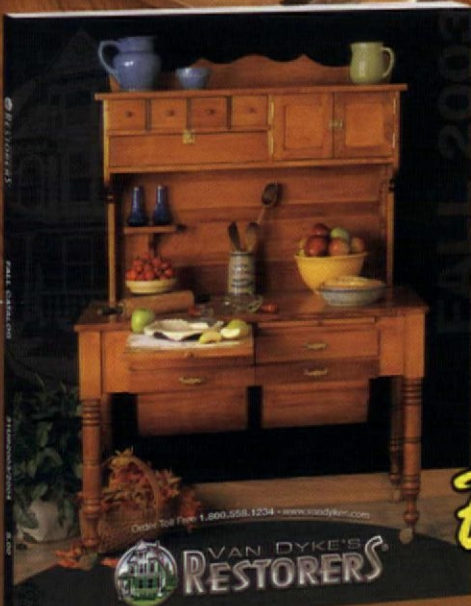
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news & VIEWS

Immersed in Morris

The largest collection of William Morris artifacts in the U.S. is at the Huntington Library in San Marino, California. That makes the Beaux Arts-style mansion the perfect setting for a new exhibition: "The Beauty of Life," featuring 200 works by Morris. As you examine original Morris sketches, wallpaper prototypes, rare books from the Kelmscott Press, and textile drawings, expect to be overwhelmed by a Morris-designed leaded glass window towering 18 feet high in the gallery. The show at the Huntington runs through April 4; next October, it travels to the Yale Center for British Art in New Haven, Connecticut. A related conference, "William Morris and His Legacy: Art, Design, and Politics," will be held at the Library Dec. 5-6 (registration is \$25; contact cpowell@huntington.org or 626/405-2194). And don't

miss a free lecture by architectural historian Richard Guy Wilson on Dec. 4. The Huntington Library, Art Collections, and Botanical Gardens, (626) 405-2100, huntington.org

Lottaliving.com

Need to find a contractor who can restore a ceiling beam in a 1950s post-and-beam house? Want to be the first to know about real estate sales of 1950s Ranch and Modern houses in your locale? Ever wonder what the term "googie" means? Head on over to lottaliving.com, a groovin' site for folks interested in residential architecture of the Fifties and Sixties—especially those who live in it. Lotta Livin' is the brainchild of native Californians and Modern enthusiasts Mary-Margaret and Cary Stratton, who call their San Fernando Valley home [continued on page 16]



Savon Appliances sells reconditioned stoves like this restored 39-inch 1950s Wedgwood for \$1,200 to \$4,500—and they don't depreciate.

After 30 years in the appliance business, EMMETT JULIAN found his true niche: refurbishing vintage stoves and refrigerators in candy colors like cobalt blue and mint green. "The stoves from the '50s were the best stoves ever made," says Julian. "They're almost indestructible, and they look so good." They also bake perfectly, because they're able to hold constant at moderate temperatures (modern stoves tend to "flutter" at 350 degrees). Reconditioning a vintage stove (gaskets, electrical parts, rechroming, and reporcelainizing) costs between \$1,200 and \$2,000. Refrigerators, which can be painted, usually cost between \$500 and \$800 for a retrofit. Julian, who calls himself retired, just sold the retail half of the business, SAVON APPLIANCES in Burbank, Calif. (818/843-4840), to his sister, Marsha Stonecipher. General Appliance Refinishing, Northridge, California, (818) 882-3334, generalappliance-refinishing.com



“A house should grow in the same way that an artist's painting grows; a few dabs today, a few more tomorrow, and the rest when the spirit moves you. . . . A house should be like the scrapbook of your life.”

—Interior designer Mario Buatta, quoted in the *Holland Sentinel* [Holland, Mich.], 2001



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George's True Colors

When my dad took us kids to see Mount Vernon back in the Sixties, George Washington's house was staidly painted in off-whites and dusty "colonial" colors. When I revisited in the early Eighties, decorative-arts historian Matt Mosca was painstakingly uncovering and analyzing original (and up to 26 subsequent) paint layers. The result was a more authentic—some said shocking—re-decoration of the house. This fall, the 150-year-old Mount Vernon Ladies' Association granted exclusive rights to manufacture Mount Vernon's historic colors to Duron Paints and Wallcoverings (duron.com/mountvernon). The Estate of Colours™ palette includes 30 colors exactly as they appear in the mansion, plus 90 more inspired by the plantation's location and period artifacts. They'll first be available in the mid-Atlantic, then nationally by the end of 2004. —P. POORE



Futura House, after their prized his-and-hers Ford Falcon Futura convertibles. The Strattons started the site about a year and a half ago. "We've got 466 registered members, which is a pretty good number for a start-up message board," Mary-Margaret says. Part advocacy (threats to residential and commercial mid-century architecture are very real in pricey southern California), part information

swap, Lotta Livin' is the place to go when you've got a question most shelter magazines just can't answer. Looking for the right orange paint for the front door of your MCM (short for Mid-century Modern)? Fellow Modernists will steer you toward interesting choices (Volcanic Blast from Behr Paints; Dunn-Edwards' Paprika, taken from a vintage Dunn-Edwards paint chip brochure, circa 1960).

And you can learn something you never realized you didn't know: The term "googie" comes from coffee-shop modern décor—you know, space-age graphics, wide-angled lines, Jetson motifs. You can look it up. —MARY ELLEN POLSON

Holiday in the Park

Unlike most historic neighborhoods, French Park, in Santa Ana, California, does not hold an annual house

tour. "When we *do* do one, we give it everything we've got," aver tour co-chairs Jon and Janice Gothold. This year's tour features 10 houses in styles from Eastlake Victorian and Arts and Crafts to Foursquare and Spanish Mission Revival. Construction dates span nearly 40 years, from 1888 to 1926. The Historic French Park Holiday Home Tour will be held Dec. 13 and 14; visit frenchpark.org



OPEN HOUSE Although they were close friends and neighbors, Henry Hobson Richardson and Frederick Law Olmsted collaborated on only one house that's now a museum: **Stonehurst**, Robert Treat Paine's summer estate in Waltham, Massachusetts. Paine, an early housing reformer, had asked Richardson to design a house for "ten servants, his wife, and himself." The result was a design with sweeping, open living spaces that prefigure the Modern era. The stone and shingled house, built 1883–1886, is unfurnished, "but there are so many built-in features that it's gorgeous empty," says Ann Clifford, curator for the house, which is owned by the City of Waltham. The vast Great Hall, for example, features carved paneling, stenciled Japanese designs, and a grand staircase. Set on 143 acres of park and conservation land, Stonehurst is open Thursday and Friday afternoons, one Sunday each month, and by appointment. Contact (781) 314-3290, stonehurstwaltham.org

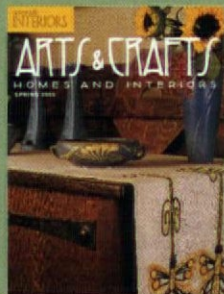
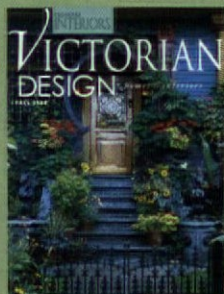
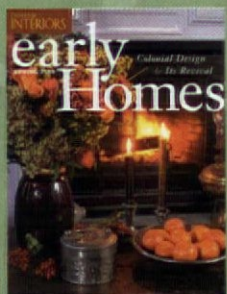


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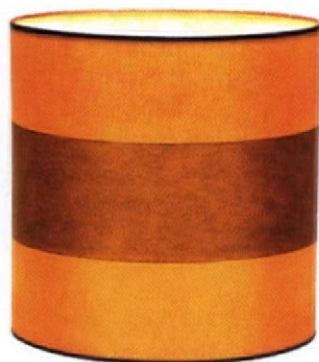
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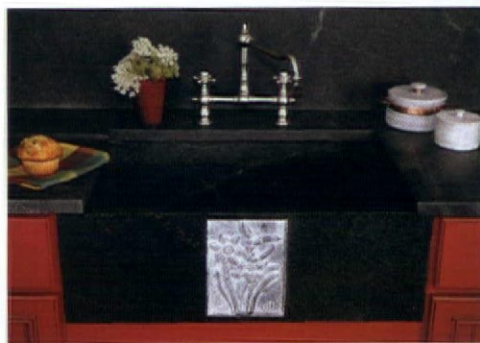


▲ Lamp Couture ▲

Silk pongee or shantung, linen or oiled paper; rolled, smoked, or shirred, Blanche P. Field can make any lampshade you envision, trimmings and all. Prices for these handmade creations begin at \$100 for small chandelier shades, and \$125 to \$600 for sewn shades. Contact (212) 355-6616, blanchefield.com

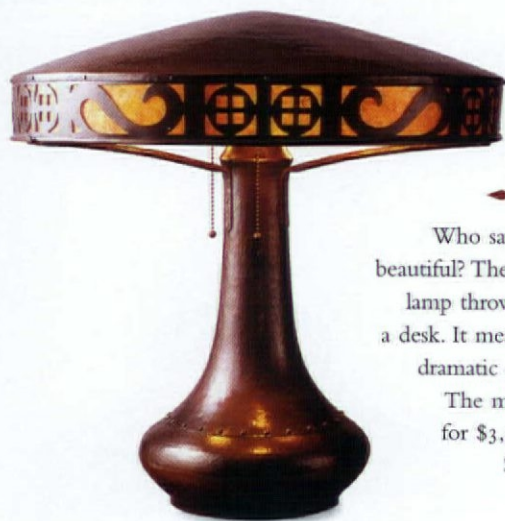
Carved Soapstone ▶

Vermont artist Kerry O. Fulani will custom-carve a floral or shell design into the apron of your soapstone sink from Green Mountain Soapstone, creating an instant heirloom. Customized single or double sinks cost about \$1,000 to \$1,500. Contact (802) 468-5636, greenmountainsoapstone.com.



◀ Cabaret Revival

The Cabaret Dessert Set is based on the informal pattern by the same name that Frank Lloyd Wright created for the Imperial Hotel in Tokyo. A set of four 12-ounce mugs is \$48. The 8" dessert plates are also four for \$48. Sales benefit the Frank Lloyd Wright Preservation Trust, (877) 848-3559, wrightcatalog.org



◀ Circle of Light

Who says task lighting can't be beautiful? The Van Erp Flat Top table lamp throws plenty of light across a desk. It measures 20" high and the dramatic copper top is 20" wide.

The made-to-order lamp sells for \$3,350. Contact Evergreen Studios, (360) 352-0694, evergreenstudios.com



Sprucing up the Office

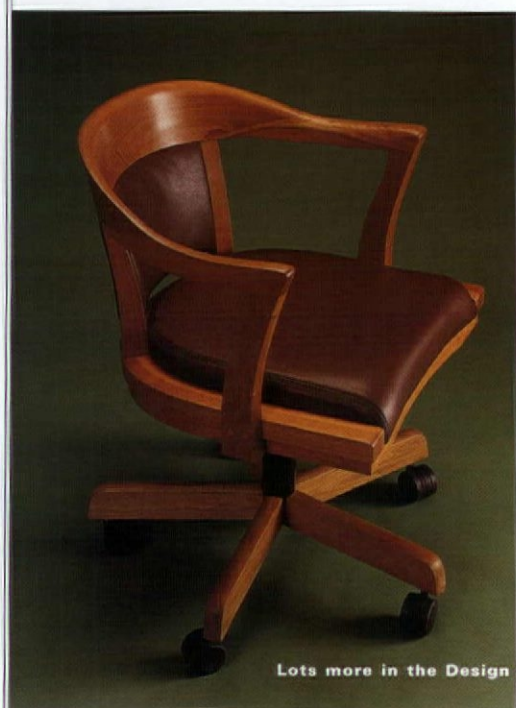
The Oval Office ▶

The oval kneehole desk features intricate carving details, seven drawers, and a bookcase back. In mahogany with a three-section, gold-tooled leather top, it retails for \$3,500. From Sligh Furniture Co., (616) 392-7101, sligh.com



▶ Quilting Bee

The colorful rugs in the Gee's Bend Quilt Collection are faithful adaptations of quilt designs by African-American women in rural Alabama. Roman Stripes, hand-tufted of New Zealand wool, is \$4,399 from Classic Rug Collection, (888) 334-0063, classicrug.com



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Copper Craft ▼

John Welch makes only a few pieces of a given design, then moves on to explore other ideas in hand-hammered copper. To inquire about custom work, lighting, or the tea screen, footed box, or tape dispenser shown, call (360) 321-2293.

▶ Pull Up A Chair

The Regent Swivel Chair is a streamlined take on an English banker's chair. Trimmed in buttery-soft leather and with a cherry finish, the chair retails for \$1,175 from Thos. Moser, (800) 708-9045, thosmoser.com





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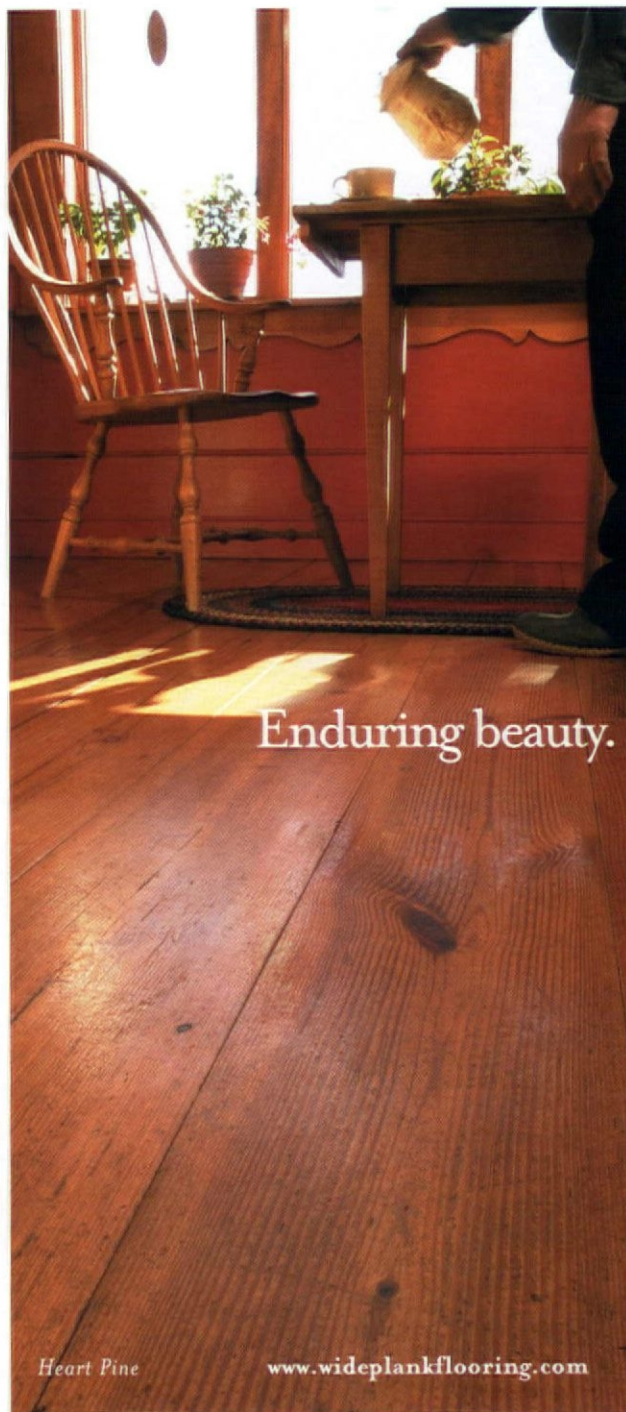
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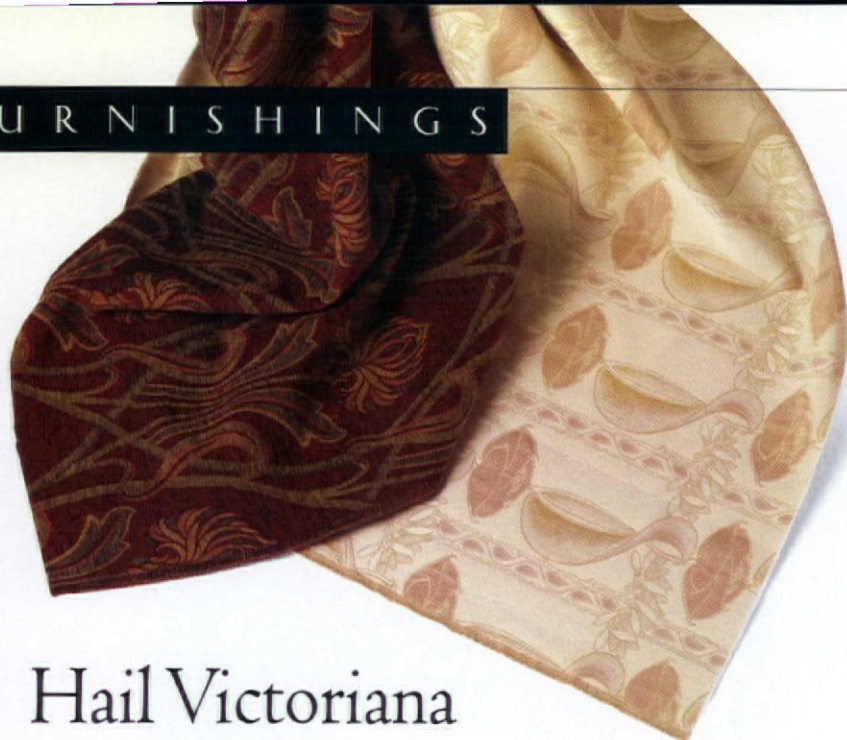
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Hail Victoriana

Nouveau Victorian ♦

Like Art Nouveau itself, the designs for Grand Nouveau Thistle and Art Nouveau Tulip originated in England late in the Victorian era. Thistle, a chenille, is about \$122 per yard. Tulip, a cotton blend, is about \$96 per yard. Both from Charles Rupert Designs, (250) 592-4916, charlesrupert.com

House Topper ♥

Functional as well as beautiful, a chimney pot enhances the period look of your house while it improves the draft of your fireplace. The Chimney Pot Shoppe has literally hundreds of reproduction and antique pots to choose from. Prices begin at about \$300. Contact (724) 345-3601, chimneypot.net



♦ So Rococo ♦

Part of a suite of furniture that matches a documented historic collection at Natchez, the J&JW Meeks laminated rosewood armchair in the Stanton Hall pattern is freshly upholstered in a luxurious French tapestry fabric. The price for the circa 1865 chair is \$16,000. Contact (718) 875-7084, antiqueroom.com



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♦ Bathed in Light

A reproduction of a late-Victorian lighting fixture, the versatile Lair Hill works especially well in a hallway, bath, or other small space. Measuring 10" wide by 13" high, it takes a 60-watt bulb. The price is \$125 as shown. Contact Rejuvenation, (888) 401-1900, rejuvenation.com

♥ American Japanesque

Avery House authentically reproduces an American Japanesque design dating to 1880-1900. Available in four colorways, a 5-yard roll (including the 9" border) is \$71.95. The eggshell and gold ceiling paper is \$50.95 per roll. Contact Victorian Collectibles, (800) 783-3829, Victorianwallpaper.com



Beautiful Dreamer ♥

Mark Derby re-created the Cameo Tile after a period original. Measuring 14 1/2" high x 11 3/4" wide, this Victorian beauty is available in several colors, including bone, cream, blues, greens, and amber (shown). It's \$250 from Derby Pottery & Tile, (504) 586-9003, derbypottery.com

Regal Soaker ♥

The Cheshire roll-top tub is made from Englishcast, a mineral crystal composite that's durable, scratch-resistant, and far lighter than cast iron. Nearly 20" deep and more than 6 1/2' long, the tub retails for \$1,600. Contact Victoria & Albert, (866) 850-0433, englishtubs.com



♥ Make It Paisley

With its carved, curling S-shaped legs and paisley upholstery, the Balfour is a contemporary interpretation of a Victorian ottoman. As shown, it retails for \$850. For a dealer, contact Taylor King, (828) 632-7731, taylorking.com



♥ Hooked ♥

Hang your artwork like a Victorian—from reproduction picture hooks and tasseled medallions on picture moulding. The hooks shown retail for \$4 to \$8 each, while the medallion is \$26. The composition picture moulding is \$25 per foot. All from Swan Company, (530) 865-4109, swanpicturehangers.com





◀ Indian Indigo

In gold, madder red, and indigo, these hand-blocked, single color cotton prints are made the same way as 18th-century Indian imports. Les Indiennes is available as bed and table linens, and as fabric (the 60" width is \$46 per meter). From Mary Mulcahy Design, (520) 881-8122, lesindiennes.com

For Your Ultimate Bungalow ▶

Crafted in the style of Greene & Greene, the iron bracket wall-mount fixture from the 120 Westmoreland series features gold iridescent glass and a bronze patina finish. It's 12" wide x 17" high. The price is \$475 from Old California Lantern, (800) 577-6679, oldcalifornia.com



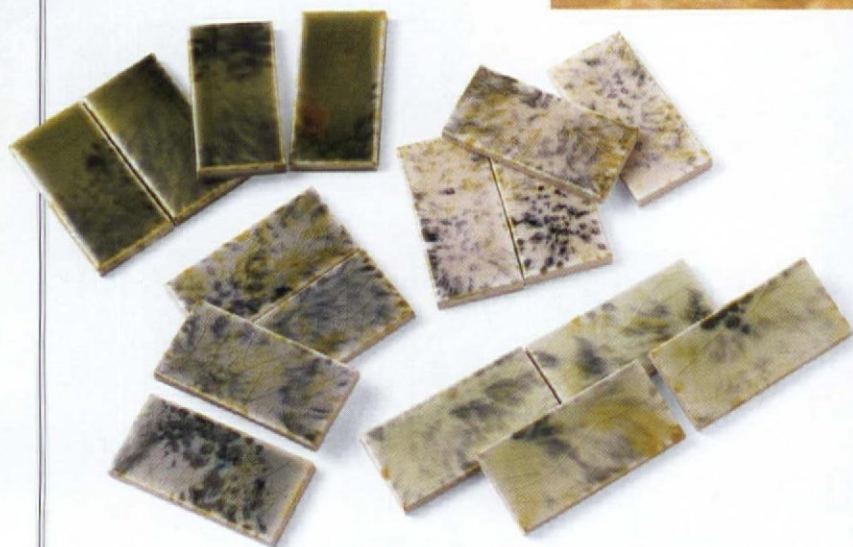
Circa 1930 ▶

Equally at home in a Tudor Revival or Spanish Colonial Revival residence, the Spanish style ring with filigree backplate measures 3 3/8" in diameter. In a choice of finishes, the set is \$142.50 from Liz's Antique Hardware, (323) 939-4403, lahardware.com



▶ Little AGA

Intended as a companion to the classic AGA, the AGA Companion packs enough cooking power into 24" to stand alone. With four gas burners and two electric ovens (one conventional, the other convection), it retails for \$3,690. Contact AGA Ranges, (800) 633-9200, aga-ranges.com



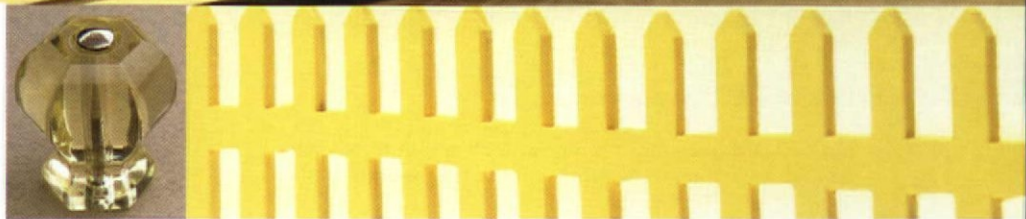
▶ Domino Effect ▶

Trim out a Victorian fireplace surround with these 2" x 4" tiles in subtle gradations of color. The price for the Victorian Glaze line is about \$30 to \$35 per square foot. For a dealer, contact Pratt & Larson, (503) 231-9464, prattandlarson.com



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A Century of "To the Trade"

BY BRIAN D. COLEMAN

THE SELLING OF GOODS "to the decorating trade," rather than retail to the consumer, is an entrenched concept that has become a hot potato. Customers made knowledgeable by TV shows and design magazines, and with greater access to products through the Internet, become indignant when told they must pay a markup to a decorator to purchase something they have already found themselves. For their part, designers (architects, interior designers, and decorators) depend on markups for a good portion of their livelihoods. Still, they hesitate to defend the practice too strongly for fear of alienating potential clients. Many customers find the exclusive sales atmosphere elitist in a way that's no longer

homeowners, designers, and suppliers across the country about the merits of—and problems with—this system.

From Soho to Seattle, nearly all design professionals say the same thing: Namely, the "to the trade" system of wholesaling merchandise through designers, which has been in place for the past century, contributes a good part of their income. They do not want to give this up—and why, they ask, should they? Almost all other industries in the country use a similar, two-tier system of distribution to "middlemen" who then retail the products at a profit. Everything, from apples to automobiles, is sold this way. The merits of a system that insulate the manufacturer from the individual consumer are obvious. Yet

most designers reluctantly also will admit that more and more people are questioning their practices. Why does the design industry's system rub so many people the wrong way?

Look what's happened in the past 50 years—and especially since cable and the Internet came on the scene. We are bombarded with home design for do-it-yourselfers.

The demand for good design has never been greater. But to-the-trade products—and they are some of the very best—remain out of reach of the average consumer. This frustrates many people. Why don't the trade houses just open up? Talk to the manufacturers and suppliers, and you find it comes down to the bottom line.

Retail consumers, explains Bob Bitter, President of Scalamanré, are difficult customers to provide for profitably. High-end goods, custom work, and special orders simply don't go with mass marketing—which, even if it made any sense for specialty design products, would detract from their uniqueness. End- [continued on page 28]

TRADE COMPANIES AREN'T SET UP WITH THE STAFFING AND RESOURCES NEEDED TO DEAL WITH THE PUBLIC. BUT DOES THAT EXPLAIN WHY THE SYSTEM INTIMIDATES CUSTOMERS—STOPPING THEM WITH A GUARD AT THE SHOWROOM DOOR?



An old postcard celebrates Chicago's Merchandise Mart, one of the first decorating-trade centers in the U.S., built in 1930.

tolerated. Even some trade-only design centers have recently felt the pressure to allow the public more direct access to products. Is this an archaic system on its way out—or a good practice necessary for quality control and even the survival of the interior design profession?

Such questions have come up again and again as I've worked on an upcoming book about one of the giants in the to-the-trade decorating business: *Scalamandré*, to be released in August by Gibbs Smith Publishing. *Scalamandré*, of course, sells only to the trade. I've spoken with



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consumers are not experienced in making design decisions; they require more hand-holding and have a steeper learning curve than seasoned trade professionals. It translates into more time and money needed to give service to them, which eats into the company's margins. Scalamandré much prefers to deal directly with tradespeople who are experienced, and know what they want and how to order it. Also, designers usually buy more than a retail consumer does, and they are repeat customers.

Quality control, too, is part of the equation—keeping special products used in ways that are appropriate and well done. Finally, Scalamandré does not want to lose their core customer base of designers, around which they have built their business for the past 75 years. The company avoids undercutting those customers by continuing to sell only to the trade.

IT'S EACH COMPANY'S philosophy, explains Mary Roberts, CEO of Rejuvenation, which really determines what type of market it pursues and how. Rejuvenation, which sells restoration lighting and hardware directly to the pub-

lic, caters to "regular people on a budget." The company encourages customers to contact them directly, and takes pride in helping homeowners with the selection process. The company's philosophy is, in fact, that it should educate homeowners to enable them (or us) to make good decisions themselves. This entails a significant commitment, of course: Rejuvenation has a larger sales staff, prints more catalogs, and commits to such consumer-oriented expenses as staying open late. Rejuvenation therefore cannot afford to differentiate between designers and the public, and gives just a 10% discount to the trade (vs. the standard 40%). They offer the same 10% discount to homeowners with purchases of \$2,000 or more. The mission dictates the organization of the company.

Organization is the determining factor for to-the-trade sales: whether or not a company is set up with enough staff and resources to deal directly with the public. Understandable enough. Still, does it explain why the system virtually intimidates consumers against shopping on their own, stopping them with guards at showroom doors across the country?



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"It certainly goes beyond protecting decorator commissions," opines Patricia Poore, the editor of this magazine. "I was scouting in Boston's Design Center, wearing my visitor's badge, and I was treated rudely in several stores. One woman spoke to me in a voice I hadn't heard since third grade—something along the lines of 'are you girls *supposed* to be here?', as though I'd been caught loitering outside the lavatory."

Architectural historian John Burrows founded J.R. Burrows & Co., referring to the company as "design merchants in the English tradition." His are indisputably "designer products," from hand-knotted Scottish lace to wool carpets ca. 1850—but he sells to whomever finds him and his specialty, whether that's a homeowner who needs one custom-sized rug or a designer doing a whole house. (The company provides a good deal of education, inexpensively, on their website.) It's probable that his egalitarian sales philosophy stems from an experience he had with a major New York design house, back when he worked

for the state historic preservation office in South Dakota. Seeking information for the redecoration and furnishing of a house museum—just the sort of project this vendor is known for—he found his calls not returned. "The attitude was, who are you and why are you bothering us?" he remembers with an incredulous grin.

THE SYSTEM may have to change, says Terris Draheim, owner of Terris Draheim Showroom and a board member of the Seattle Design Center. Many people feel that the old system of selling only to the trade is going by

CLIENTS ARE MORE RESISTANT TO PAYING THE 40%
MARKUP ON A PRODUCT THEY FOUND THEMSELVES.

the wayside, and necessarily so. Intimidating and elitist because they could long afford to be so, showrooms are now "shooting themselves in the foot," Terris admits. He has seen decreasing sales of late, due to competition on the Internet and even direct sales from manufacturers. "Showrooms can no longer afford to bury their heads



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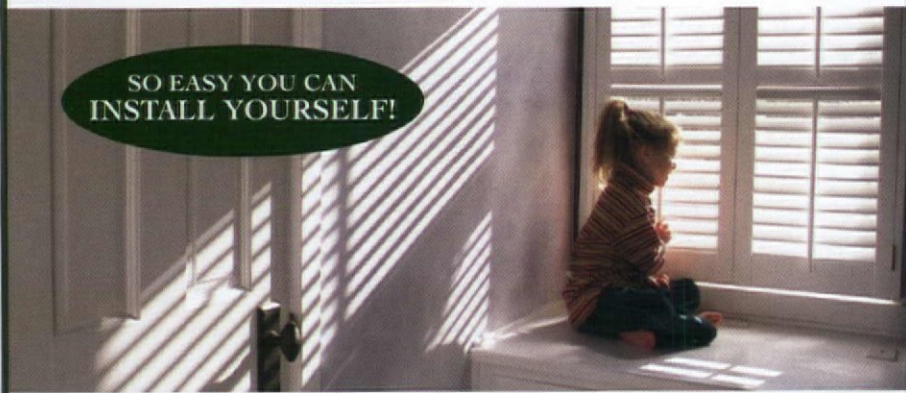
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in the sand," and will have to change practices to stay in business. "The design industry," Terris says, "made a reputation for itself in excessive markups [which took] advantage of uneducated consumers."

"Customers are savvy these days," points out Dan Cooper of J.R. Burrows. "Most of our clients have researched their needs, even looked up a product, on the Internet; they're less likely to pay a designer to order it for them. Showrooms need to be more accessible.

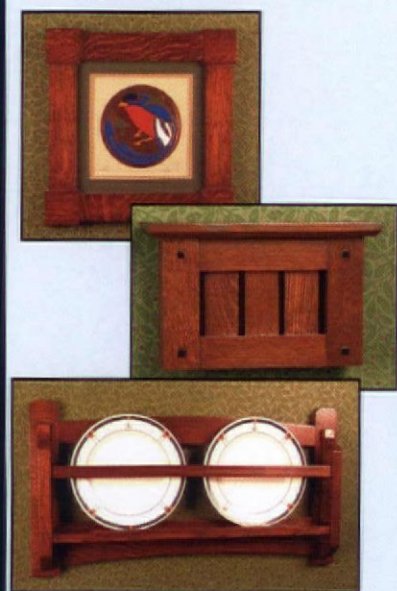
"No one these days is automatically willing to pay the 40% markup [by ordering through a designer]. The public needs to be educated about interior designers, their exclusivity done away with and people made to feel comfortable consulting one or browsing at a showroom. In Seattle, for example, the Seattle Design Center has chosen a compromise: The public may now shop at the trade-only showrooms, placing orders through a for-hire designer whom the Design Center has on call for just that purpose."

Are interior designers feeling threatened by the pressure to reform their practices? Most designers answer with a resounding No. Even while the do-it-yourself market continues to boom, choices on the Internet seem endless, and home-decorating television shows and magazines proliferate, the need for professional advice, direction, and creativity has not gone away.

Still, many manufacturers are feeling the pressure to change their distribution systems, even given the expense of doing so. The market does indeed appear to be changing, and the uneasy consensus is that the design profession will need to change along with it. ✦

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The A&C movement refuses to be boiled down to a few signature pieces. Furniture produced in Vienna, Glasgow, and Pasadena was as different as strudel, haggis, and tacos.



Arts & Crafts Surprises



CHIPPENDALE. Shaker. Danish Modern. Many of the great furniture styles of the past have visual signatures, making them easy to identify. Not true of Arts and Crafts. The many designers aligned with the movement, whether they worked in London or Vienna, Glasgow or Brisbane, Stockholm or Syracuse, Chicago or San Francisco, shared design principles and philosophical approach, but they created furniture that was extremely diverse in style.

Considering the geographic

reach, it's not surprising that a monolithic "Arts and Crafts style" doesn't exist. A revolution in politics and design, the movement took root in response to English industrialization—and quickly spread to Europe and the United States. Designers, architects, and critics were united in their protest against the effects of mechanization on quality of life and on the quality of mass-produced goods. From its beginnings, the movement attempted to reinvigorate craft traditions and to marry the [continued on page 34]

TOP LEFT: Philip Webb's hall settle is simple in its design yet elaborately decorated. **ABOVE:** Gustav Stickley's sideboard, in contrast, defines American A&C style at its most rigid. **LEFT:** Stickley's Craftsman style is already evident in this desk of 1902.



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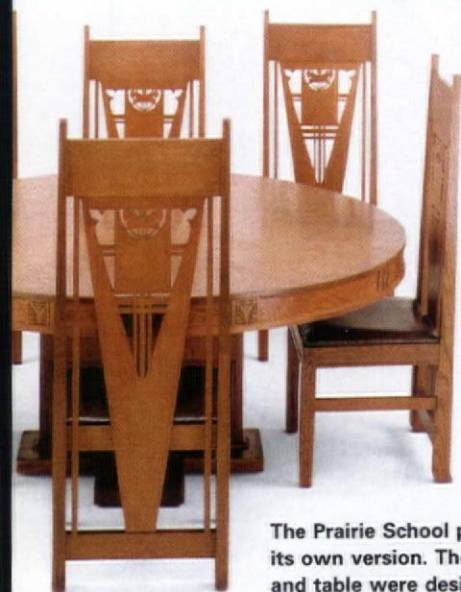
LEFT: Furniture often incorporated other crafts: this 1901 walnut screen by Glasgow's Wylie and Lochhead has silver, turquoise, and mother-of-pearl inlays, and a pen-and-ink center panel. **RIGHT:** Unlike most A&C designers, Mackintosh used opaque finishes; by veiling the wood grain, he emphasized form and decoration. **BELOW:** Liberty & Co. developed an oak line based on rural English forms.



Chairs could be sculptural and proto-Modern. **FAR LEFT:** A Vienna Secession armchair by Joseph Maria Olbrich (1900) resembles work by Baillie Scott and Voysey in England. **RIGHT:** California, 1907: the Blacker House entry settle by Greene and Greene.



The furniture is diverse—and contradictory. Best known for pieces that emphasize solidity and straight lines, the movement also produced works of refined proportions and complex ornamentation.



The Prairie School produced its own version. These chairs and table were designed by Purcell and Elmslie in 1910.

decorative arts to the fine arts. A look at the furniture illustrates the movement's originality.

Taken as a whole, the furniture is not only diverse but also contradictory. Best known for pieces that emphasize simplicity, solidity, and straight lines, the movement also produced works of refined proportions, sinuous lines, and complex ornamentation.

This duality was integral to Morris's philosophy of furniture design, which divided furniture between everyday pieces, which he advised should be of the simplest possible detailing, and what he called "state

furniture," which should be richly embellished. A&C designers eschewed the popular historic-revival styles in favor of forms that spoke of function (with a certain sternness). Linear motifs and flat planes dominated the vocabulary of many designers right from the beginning, with Ford Madox Brown's chunky furniture for Morris & Co. Yet George Washington Jack's furniture for Morris was highly refined. And William Price's Rose Valley [Penn.] furniture was derived directly from the Gothic, with extensive carvings.

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ABOVE: Voysey's 1897 sideboard is essentially a block, but its rounded post legs and signature flat-topped finials lend refinement. **BELOW:** This table by Baillie Scott for German Grand Duke Ernst Ludwig (1898) fairly dances.



crafted dovetails were his attempt to keep craft traditions alive. Gustav Stickley, however, mindful of the bottom line, manufactured his through mortise-and-tenon joints by machine. Exposed joinery was common in America. But across the Atlantic, Voysey, Mackintosh, Hoffmann, and Morris & Co. most often made furniture with hidden mortise-and-tenon construction—keeping with the centuries-old tradition of concealing obvious signs of workmanship.

The movement embraced the use of domestic timber. Humble species such as oak and ash were favored;



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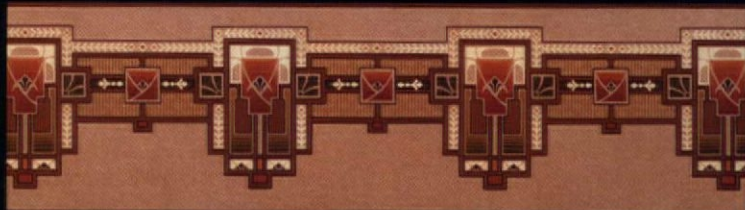


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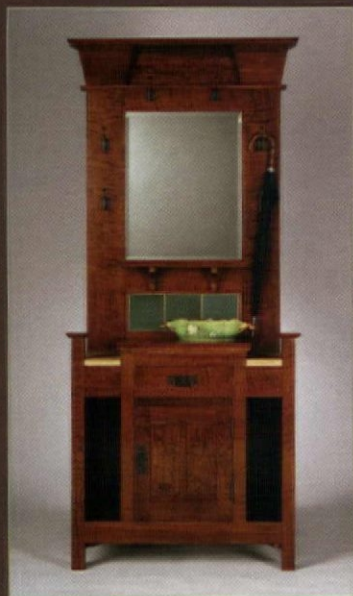
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A REVIVAL of note

With the rise of the Bauhaus-bred International Style, the Arts and Crafts movement was made to seem utterly irrelevant. For many years, it was. Today, however, the Arts and Crafts Revival that got its start ca. 1972 shows no sign of abating. Each year new makers appear in furniture, metalwork, ceramics, textiles, and the decorative arts. Their offerings range from documentary reproductions to interpretive new work that alludes to an Arts and Crafts vocabulary. Shown above is a sideboard designed and built in 1995 by Kevin Rodel of Mack & Rodel [207/688-4483; neaguild.com/macrodell], which interprets a washstand by Mackintosh (1904). Rodel began by making Shaker furniture for Thos. Moser in the late Seventies; his pieces now reference Arts and Crafts influences that include the Glasgow Style, the Prairie School, and Stickley designer Harvey Ellis. It is possible today to buy excellent new pieces reminiscent of the designs of Voysey or Baillie Scott, Frank Lloyd Wright, Greene and Greene, Limbert, Dard Hunter, and others. The L. and J.G. Stickley Co. [315/682-5500; stickley.com], of course, continues to reissue pieces—but they, too, offer an evolved interpretation of the style in their 21st Century Collection. GO TO ARTS AND CRAFTS UNDER FURNITURE AT oldhouseinteriors.com



Despite wide exposure, Arts and Crafts furniture remains largely misunderstood in the United States. For many, Stickley's reductionist furniture stands for the whole, broad movement.

Americans showed a particular propensity for quartersawn oak with its prominent flecked figure. The exceptions were significant: Morris & Co. employed veneers. Ernest Gimson made cabinets with elaborate marquetry in ebony and other rare woods.

Designers who relished the undisguised use of wood made clear finishes the obvious choice. Some did apply stains; a light green wash became popular. Fuming with ammonia, which darkens wood, was common practice among large American makers. But color treatments were

generally followed with a transparent oil or varnish. Only a few makers—most importantly Mackintosh and Hoffmann—used opaque finishes, producing pieces in pure black and others in white. Chosen to increase the graphic impact of a piece, opaque finishes marked a radical departure from the “natural” aesthetic. †

THIS ARTICLE was adapted from the newly published book *Arts & Crafts Furniture* by Kevin P. Rodel and Jonathan Binzen [Taunton Press, Dec. 2003; cloth, 240 pages, \$45].

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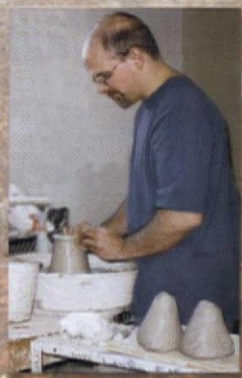


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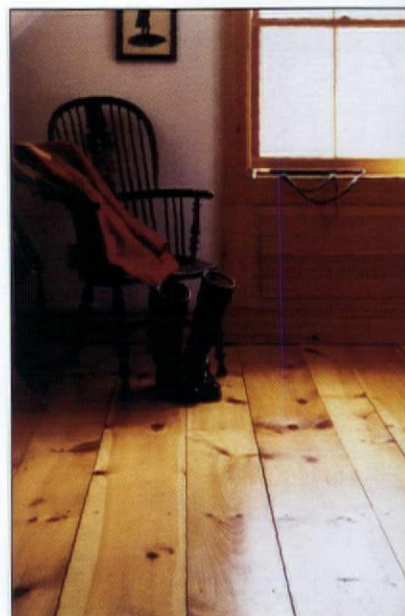
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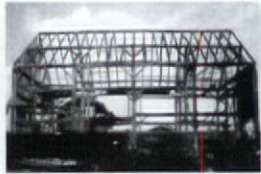
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For clear, strong paint colors, refer to those used in the best American houses of the Georgian period. This palette is dramatic and classical.

A Georgian Palette BY PATRICIA POORE

HIGH-STYLE Georgian houses present the apex of Colonial design, their cool classicism revered still. Academic examples are rare. The surviving dwellings of the urban elite, today interpreted with better scholarship, appeal to post-modern eyes. Inside them, fewer, finer things populate stunning rooms outfitted with classical woodwork and colored strong and clear. There is a rare palette that has little in common with either saturated Victorian colors or the yellowed tertiaries of Arts and Crafts interiors. In fact, the palette once referred to as “colo-

nial”—dusky, greyed colors now associated with country decorating—is nowhere in evidence.

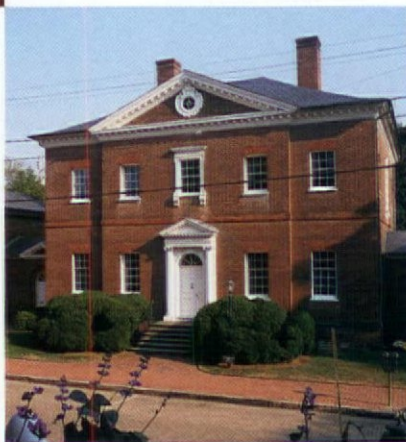
Shown here are two important Maryland houses of the Georgian period. First is the Hammond-Harwood House, an Anglo-Palladian Georgian villa begun in 1774 for a young tobacco planter. Its architect was the renowned William Buckland, an Englishman who settled in the Virginia colony. Operated as a museum since 1938, the house boasts carved woodwork and plaster cornices of the period; probably 90% of the building fabric is original. Its fur-

The mantel is of carved wood in the large parlor of the Hammond-Harwood House (begun 1774), where the palette includes this clear, classic yellow.

The photo below, at center, shows the main block of the late Georgian Hammond-Harwood House, a five-part Palladian building with symmetrical wings connected by hypophens. **BELOW:** The period's paint colors—even one as tertiary as this teal in the dining room—have a clarity that's almost translucent. The house's collections include paintings by Charles Willson Peale. (These depict members of the architect's family.)



nishings date from 1750 to 1805. Most pieces are American and about half are associated with residents of the house or Maryland manufacture. The dramatic color scheme, too, is very much in keeping: colors chosen would have been available in the Chesapeake region during the 1770s. (Paint analysis in 1989, however, revealed an anomaly: the first layer was virtually all lead-white, perhaps because the building was occupied by renters rather than the owner in its early years.) More so than after the museum's first interpretation—when every room was painted a minty “Harwood House Green”—today's lively scheme captures the sophisticated Georgian taste.



COLORS AT the William Paca House date to a restoration begun in the 1970s, with paint analysis by Frank S. Welsh. Built in 1763–65 for a signer of the Declaration of Independence who would become governor of the new state of Maryland, the Paca House

is a brick dwelling with a five-part Palladian plan. Its interior palette tends toward blues and greys with ivory and black—all the baseboards, for example, are painted black. (The house likely had wallpaper, none of which survives.)

Furnishings date to before 1780 and include English and local pieces, the mix typical of the period. The house also retains ceramics and silver that belonged to the original owner. The house's extensive gardens were laid out between 1765 and 1772. The original two acres, or two house lots, have been restored and include a Chinese Chippendale bridge, a domed pavilion, a fish-shaped pond, formal parterres, and a wilderness garden. ✦

Whether your house is neo-Grec or a Bungalow, knowing what colors and palette are associated with its period allows you to enhance the architecture—using plain paint!

Another Georgian house with a fine interior is the Paca House (below), built 1763-65 for the future governor of Maryland. **LEFT:** Red drapery and Russian blue walls define a color scheme not uncommon for the period. White-enameled woodwork was popularized during the Colonial Revival after 1893.



PAY A VISIT Both of these important 18th-century houses are in Annapolis, Maryland, and are open to the public.

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have to be wired for electricity. So you stand there undecided. How big a deal is it to rewire and restore the fixture? Can a layperson do it, or is this a job for professionals? Will conversion adversely alter the design? How much will it cost? Then again, if you find an old fixture that has already been wired, how do you know if it was done properly?

All good and valid questions, say Loukas and Jane Deimezis, owners of Appleton Antique Lighting in Chestnut Hill, a suburb of Boston. The pair sell lighting fixtures of all

vintages, and restoration is a necessary part of their business. "We specialize in anything from the early 19th century to 1950," they report. "So we run into this all the time. A number of fixtures from the mid- to late-19th century represent a high point in American craftsmanship, so they are well worth converting."

Working on a ca. 1860 Archer, Warner, Miskey and Company three-arm chandelier, [continued on page 46]

Loukas and Jane Deimezis of Appleton Antique Lighting, experts in the restoration and sale of old fixtures.

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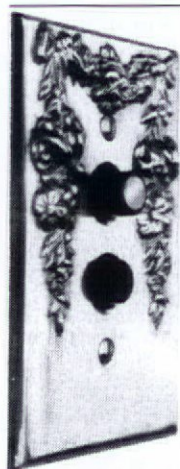


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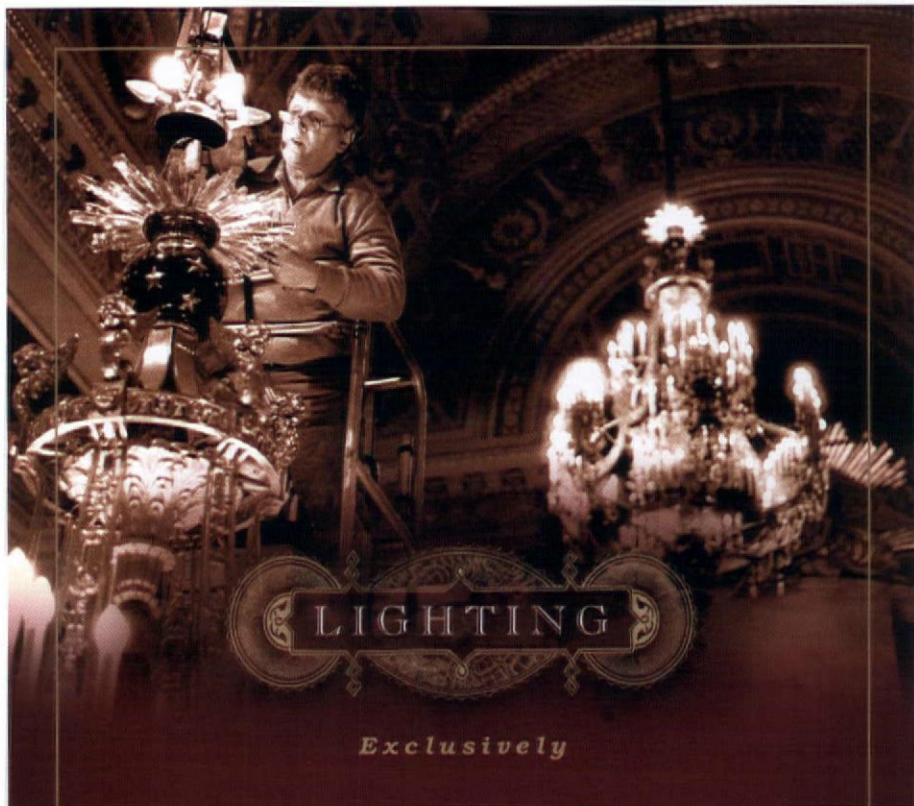
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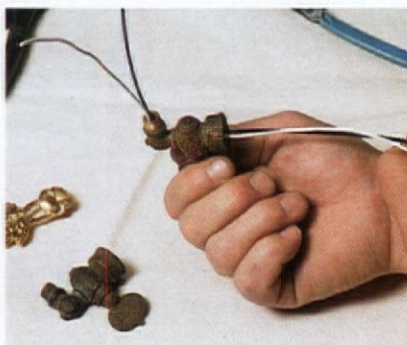
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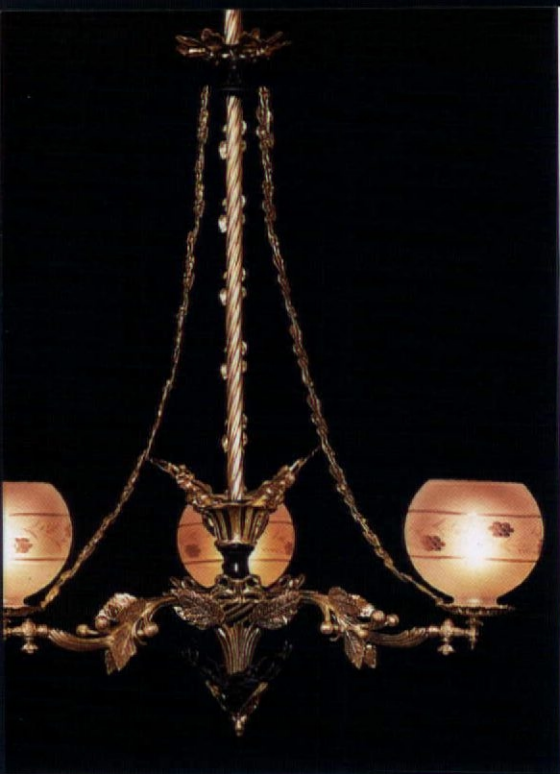
TOP: Drilling a bigger hole into the gas cock, here held fast in a vise. **MIDDLE:** The gas shade holder before and after cleaning. **BOTTOM:** Threading wires through the newly expanded gas cock.

Loukas Deimezis talks us through the steps: First he takes the lighting fixture apart, spreading all the pieces out and assessing their condition. If it's an ornate chandelier with multiple arms, it will likely need new glass globes, and chains and other delicate parts will probably be bent, broken, or have missing elements. In a few fortunate instances, skilled hands can restore original shapes, but more likely, pieces will have to be replaced. If the fixture is grand enough to justify the expense, new castings are made.

Next, he removes encrusted grime with cleaning agents and steel wool. (If new pieces were cast, they are wire-brushed to remove burrs.) Then he removes the gas cock and drills into the pinhole (through which gas flowed), enlarging it for insertion of electrical wires. The turn valve is also drilled to make room for the wires. Then, he solders the gas cock so it can't turn and thus cut the wires.

A multi-armed chandelier would have a center cluster from which gas flowed into the arms. Drilling, too, enlarges the holes here.

Now he'll thread wires through



Before it's a finished fixture like this one, restored and rewired for electricity, the typical antique was probably in many pieces (above)—each of which needed cleaning, polishing or replating, and perhaps new castings made.

the arms, then screw the arms into the center with the ends of the wires hanging out. Once the arms are attached and the wires are running freely, he attaches electrical sockets to the ends of the arms. He connects the wires in the cluster, then runs the wires up the fixture's main stem.

At the ceiling, the fixture is hung from the bar that's part of the electrical box. The wiring should never be what supports the weight of your fixture! The box is covered with a canopy.

Loukas Deimezis demonstrates the process in a workshop below the showroom, where padded workbenches are covered with canvas "so that crystal pieces won't break if they're dropped." Rows of tall shelves hold countless bins full of lamp parts.

"I won't sell the old parts," Deimezis says. "Finding them is harder than finding the fixture itself. And then," he adds with a smile, "there's knowing how to use them."

He readily acknowledges that wiring lighting fixtures "is not rocket science. But it requires proper techniques, so you should have it done

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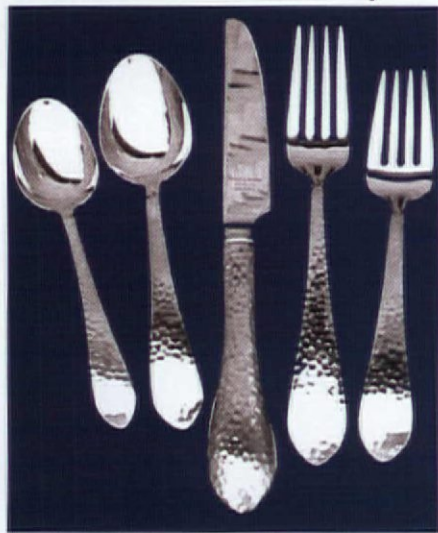
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UP AGAINST THE WALL

A gas wall bracket, often called a sconce, presents a unique design problem in the process of being converted to electric. The gas fixture's backplate is often too small to cover an electrical box. That's because the same thing that makes it necessary to enlarge the gas cocks—the fact that gas can flow through very narrow openings—makes for a tidy little hole in the wall where the fixture once met a gas pipe. Brackets were designed with backplates just big enough to cover the hole. The old backplate is probably nowhere near big enough to cover an electrical box. When you wire a gas sconce, you need a much larger, code-approved backplate. ■ The photo shows a 19th-century gas wall bracket and a variety of original gas backplates. The four largest backplates (Italian-made reproductions) are big enough to cover a wall-mounted electrical box. You (or the restorer) must be sensitive to design and proportion to make this kind of conversion work.

When you see an unwired or unrestored Victorian three-arm chandelier being offered for \$1,900, assume that you'll spend another \$1,000 to make it safely functional.

by a UL-approved shop or by an electrician. Improper electrical wiring, remember, is one of the primary causes of house fires."

Common sense dictates that work be careful, by a knowledgeable craftsman; the Underwriters' Laboratory spells out code requirements in three parts. (1) It must be mounted to a code-approved electrical box at the wall or ceiling; the box must be covered with a proper backplate or canopy. (2) The wiring must travel freely, without any exposed connections. Wires mustn't be in danger of being stripped because they chafe against sharp edges. (3) Electrical wires themselves must be UL-approved.

It almost goes without saying that the lamp or fixture must be grounded. Two 18-gauge wires, black

and white (positive and negative), must properly snake through each arm of the fixture, then marry their counterparts in a UL-approved electrical box.

Restoring and wiring a simple ceiling piece costs between \$900 and \$1,200; a large, complex chandelier can easily cost twice as much or more. When you see an unwired or unrestored Victorian three-arm chandelier being offered for \$1,900, assume that you'll spend another \$1,000 to make it safely functional. Wiring a simple wall bracket or sconce will cost between \$150 and \$450. Note that you will face a design challenge unique to gaslight sconces (see above).

"It's about safety!" Loukas says. "My advice: never be comfortable with wiring done by an amateur." ✦

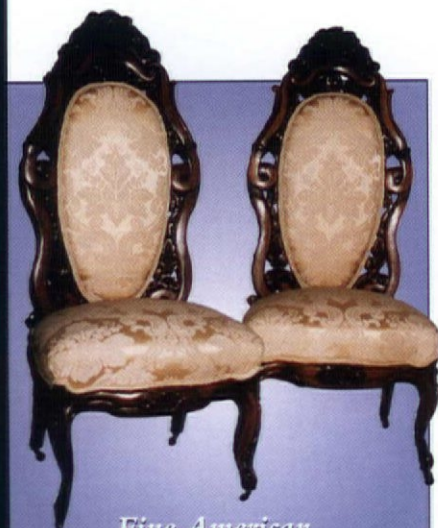
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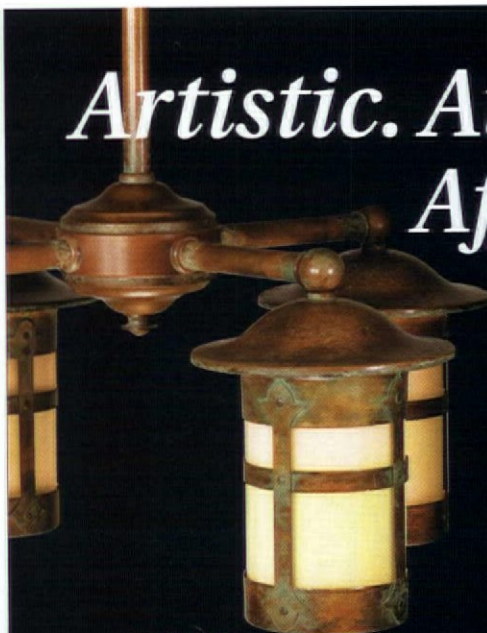
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OLD-HOUSE INTERIORS

JANUARY 2004

BACK BAY BRAHMIN

Could it be the perfect restoration of the perfect old house? It's got pedigree, location, and knowledgeable owners. (page 52) ▶



BUNGALOW ON A BUDGET

Relying on a good eye, elbow grease, and friends and family, a young restorer rescues a decent, but not fine, 1909 bungalow and gets a great place to call home. (page 62) ♣



TURKISH DELIGHTS

Fascinated by the risqué pleasures of the exotic East, straitlaced Victorians embraced a fad for cozy nooks and smoking rooms. (page 76) ♣



WINNING HOME OFFICE

Clutter won't detract from the strong architecture, mellow wood, and antique lighting that create an old-fashioned air in a home office built into the eaves of a new carriage house. (page 67) ♣

WHY NOT A FOUNTAIN?

Not since the 19th century have they been so popular. Garden fountains bring life and an aura of antiquity. (page 70) ♣





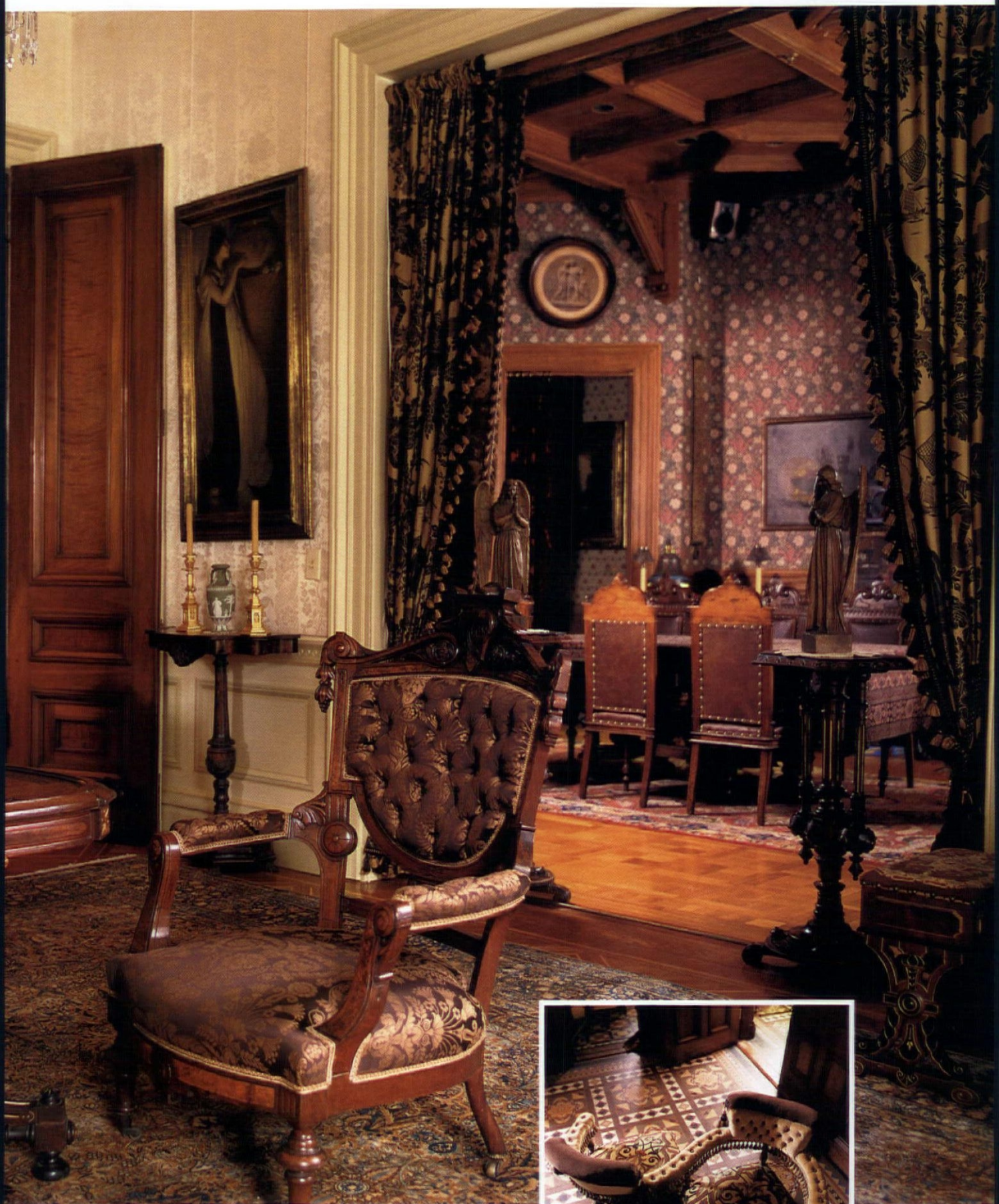
Back Bay Brahmin

Built by a prominent Boston family in 1871, it's got pedigree. Snuggled into a Victorian row in Boston's Back Bay, it's got location. Retaining original features, it's got great bones. And now it has, too, an interior restoration that's comfortable and period-perfect.

by Dan Cooper | photographs by Eric Roth

ABOVE: The Turkish sofa and Chinese wallhanging reflect the owners' diversity of tastes. **RIGHT:** The parlor is resplendent with Renaissance Revival furniture. **INSET:** The newly reupholstered tête-a-tête artfully combines fabrics and trimmings.







One of the greatest challenges facing the owners was how to create a livable home in what had been the formal, public areas of the mansion.

HOW MANY TIMES have you or I stumbled upon a spectacular old house, only to realize it inhabits a dying mill-town or a remote hamlet accessible solely by dogsled for ten months of the year? Then again, how many times have we come across a *grande dame* on choice real estate, to

find it stripped of detail and decorated in a manner charitably referred to as uninspired?

Too rarely—but sometimes, sometimes—it's all there: location, architecture, and design. Such is the case with the Victorian house of our hosts, both refugees from the New

York financial scene: he, a lifelong Red Sox fan and book collector who fell for this prestigious Back Bay property by way of its walnut-paneled library; and she, who was enchanted with the peacock tiles designed by J. P. Seddon in the dining room's fireplace surround.



ABOVE: The grand front entry hall and stairwell is laid with encaustic tiles and outfitted with high-style Eastlake walnut wainscoting and balusters. **RIGHT:** Faux-encaustic tiles were painted over white marble to coordinate with the real encaustic tiles of the entry hall.



ABOVE: In a seamless transition, a new, historically inspired kitchen blends with the original Modern Gothic dining room. All of the woodwork was stripped of white paint, from wainscot to ceiling beams. **RIGHT:** The kitchen counter is supported by a Modern Gothic bracket that mirrors those of the ceiling.





Rooms dating from 1871 to 1900 had been done in different late-Victorian styles: the dining room in English Arts and Crafts, the library in American Baronial, the music room in Renaissance Revival.

This grandly proportioned row house, built in 1871 for a renowned Boston banking family, had been divided into five condominiums in 1984. Our hosts purchased the first-floor apartment in 1995, and five years later acquired the ground floor. (Most Back Bay houses have first-floor entries a half-flight above street level; the ground floor underneath is indeed set partially below grade.) They combined the two units for a home that totals 5,000 square feet—expansive, to say the least, for an antique urban dwelling.

One of the greatest challenges facing the owners was how to create a livable home in what had been the formal, public areas of the mansion. “We wanted to integrate a comfortable, eat-in kitchen into a discreet corner of what was the dining room,” explains the female half of the couple. “With our architect, we designed

a two-level island with wainscoting exactly replicating the pre-existing dining-room paneling, along with support brackets carved to match the detail of our ceiling brackets.” Truly, upon entering this beautiful room, the observer may not even notice the kitchen at the far end, a testimonial to the care put into the transition between the two areas.

First came the daunting task of restoring architectural elements. (The dining room’s woodwork, for example, including the beamed ceiling, had been painted white and had to be stripped and refinished.) Next, these homeowners were faced with furnishing many rooms, each constructed in a different late-Victorian vocabulary. One partner recalls: “The dining and billiards rooms were pure English Arts and Crafts; the library had been redone in 1895 in what we call American Baronial; and the

RIGHT: The paneled library was added some two decades after the house was built. These owners added the painted detail to the ceiling. The Tiffany lamp is not a reproduction. **ABOVE:** A finely carved detail on the library mantel.





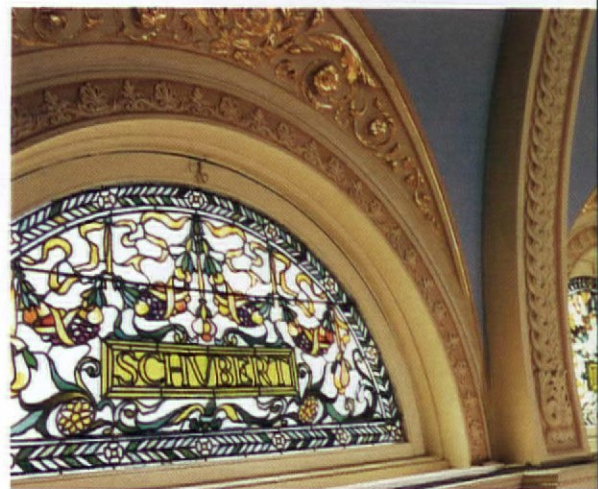


When the couple saw the stained-glass windows that accompany the music room (with its vaulted ceiling), they knew their fantasy of the perfect old house had just become real.



ABOVE: The sprawling Renaissance Revival parlor is in its full glory when awash in sunlight. Moorish Revival pelmets enhance the stained-glass windows and transoms throughout the parlor.

LEFT: A cunning little pillow accentuates a Renaissance Revival chair. **RIGHT:** Schubert is immortalized in the stained glass. **OPPOSITE:** Newly painted, the mural of Apollo and his horse-drawn chariot in the music room celebrates the completion of the couple's restoration.





LEFT (and top): The owners created a master bath in the English Gothic style replete with a tile mural rendition of William Hole's famous 1607 frontispiece map of Britain. **ABOVE:** Ebonized Aesthetic Movement stained-glass doors purchased from a Canadian estate resonate harmoniously with the lines of the armoire in the ground-floor dressing room. **TOP RIGHT:** The guest room's twin Eastlake beds are accented with gingko wallpaper, designed in 1883.

SEE RESOURCES, PAGE 110.



By acquiring, too, the first-floor unit of the house, the owners were able to move the master bedroom to the old billiards room and create an Aesthetic fantasy of a dressing room.

music room was designed by Peabody and Stearns in high-style Renaissance Revival in 1900—while at the same time the living room was redone in a more subdued Renaissance Revival . . . once we relaxed and began to *enjoy* the diversity, we had a lot more fun.”

In the course of construction, the owners became obsessive buyers of American and English antiques from the third quarter of the 19th century, scouring auctions, antique shows, and shops to rapidly build an impressive and coherent collection.

AS IF THE MUSIC ROOM weren't grand enough, the couple commissioned a spectacular painted mural for its arched frieze: Apollo Bringing in the Dawn. The project celebrated the end of restoration. “It began as a bit of a joke,” says our hostess, “—you know, ‘when everything else is done we could put a mural up there.’” At the time they'd been “sleeping on an air mattress in the midst of construction for six months and it seemed painfully obvious that we would *never* be finished.”

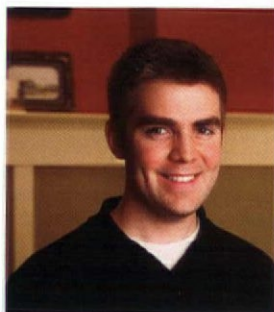
When asked how they approached an undertaking of this size, and one

so steeped in the history of Boston Society, she answers: “It was not so much a philosophical approach as a case of demonic possession. We felt enormous pressure not only to ‘do it right’ but also to do it the way the [original] family would have done it.

“But we look back at old photos of the house when they lived here . . . and to our astonishment it looks different now. Their house, but our own creation. Somewhere along the line (I can't really pinpoint when), ‘them’ became ‘us’. A bit of a Henry-Jamesian tale of haunting, perhaps.” †



A Bungalow



This 1909 cottage was covered in fake-brick siding when Chris Wilson (left) purchased it in 2001.

OPPOSITE: The dining room's Italian-villa red and avocado green were early colors found on the original plaster. Chris reinstalled a plate rail and wainscoting by following ghosted outlines on the wall; he also replaced columns.

IF YOU KEEP IT SIMPLE, YOU CAN RESTORE
A PERIOD HOME ON A MODEST BUDGET.
BY CHRIS WILSON | PHOTOGRAPHS BY WILLIAM WRIGHT

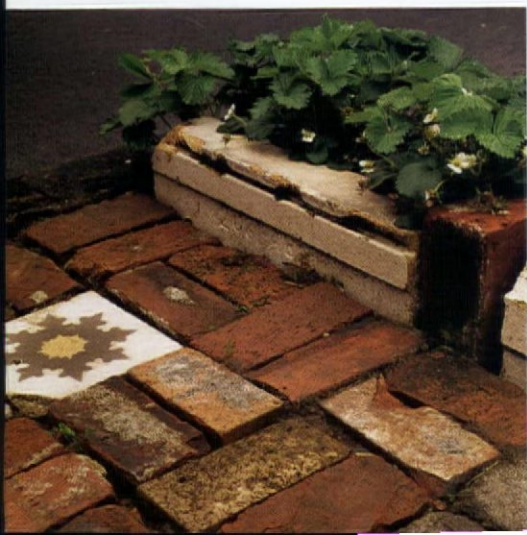
WHEN I FINISHED college, I found the house I was looking for here in southeast Portland, Oregon: a simple, Victorian-style cottage built in 1909. I'd saved just enough money for a small down payment and knew I couldn't afford to undo the remodeling indignities you see in so many houses

for sale. This one, however, owned by the same family since 1917, had escaped; its beautiful fir woodwork, original windows and hardware, and even some lighting fixtures were intact. I was so anxious that I get the house, I even asked friends to write letters to the elderly man who was selling it, telling him how much I loved restoration and how I would do a good job with his family home. [The author, now 26 years old, works in direct sales at Rejuvenation, the well known lighting and house-parts company.] Several bids were in, but

on a budget



The existing kitchen stove, ca. 1920, was restored, and the 1940s kitchen table left in place. Kitchen-cabinet doors were stripped and waxed. **CENTER:** Strong period colors of royal purple and mossy green enliven the small guest bedroom. **BELOW:** Recycled brick and architectural fragments embellish the parking strip.





BELOW: Photos of Chris's great-grandparents hang in the dining room; mementoes include vintage ice skates and his grandfather's mining spike. **BOTTOM:** The living room is now a cheerful, historic yellow.



"THIS 1909 COTTAGE HAD ESCAPED REMODELING THAT WOULD BE EXPENSIVE TO UNDO; THE FIRM WOODWORK, EVEN SOME LIGHTING, WERE ORIGINAL."



it was my offer that got accepted. I rolled up my sleeves.

I decided to keep restoration simple—largely by respecting the character of the house and resisting impulses to “update” it. Basically, it had been built from salvaged materials and was never particularly fine. The coat hooks that still hung on the back of closet doors, for example, were plain wire; I cleaned them up and reinstalled them, rather than spend money on reproduction brass hooks. I polished and replaced the doors’ slide bolts, and even kept the skeleton keys. I kept the aging but obviously original (or near-original) fixtures such as the stove, bathroom sink, and tub. Sometimes it

was hard to resist temptation. Working at Portland’s premier restoration supplier, I was surrounded by elegant products. But I picked my indulgences carefully.

Rather than upgrade, I restored what woodwork I could and matched its simplicity where I had to add it. Part of letting the house speak for itself meant using the original red and green paints I found behind mouldings. With a lot of elbow grease—from me and friends and family—I can report that my restoration cost only about \$5,000.

STARTING ON the exterior, I removed the imitation brick siding (1958), then primed and painted the clapboards underneath in a schoolhouse green, which was evident behind a cornerboard. I picked a trim paint in a butter-yellow that had been



"SOMETIMES IT WAS HARD TO RESIST TEMPTATION. WORKING AT PORTLAND'S PREMIER RESTORATION SUPPLIER, I WAS SURROUNDED BY ELEGANT PRODUCTS. I PICKED MY INDULGENCES CAREFULLY."

used on the house in the 1920s. I replaced the front steps, stripped the front and back doors, and added appropriately modest period hardware where it was missing.

Inside, I found traces of a plate rail and vertical wainscoting under later wallpaper in the dining room. So, with the help of friends, I put them back. I kept the room simple, stripping floors and painting them a mocha color which looked to be the original finish. It was tedious but cheap to remove layers of wallpaper

ABOVE: (from left) Evidence of Chris Wilson's restoration passion: a collection of old doorknobs displayed in a cabinet by the front door. A shower fixture that came with the house. The japanned hooks from the turn of the 20th century are from Chris's collection.

and calcimine paint, after which I painted walls in a warm palette: Italian-villa red, a pleasing green, and a vibrant mango yellow-orange, all colors taken from chips of the original painted plaster. My dad and I did add a swinging door to the kitchen, but merely cleaned up existing hardware and stripped the floor registers.

Fortunately, the chandeliers in the parlor and dining room were still there and just needed a thorough cleaning. In the kitchen, I took up the vinyl floor and just waxed the wood underneath with carnauba. Believe it or not, I did almost nothing to the kitchen cabinets—didn't even sand them, just stripped the doors and rubbed them with carnauba wax. I discovered an old stove and refrig-

erator in the basement, which I re-finished and installed. The 1940s-vintage table was sitting in the middle of the kitchen, where it had been for sixty years, so I left it there. I replumbed the only bathroom, and restored the sink and tub.

My furniture, too, is simple. The owner had left 1940s drapery and I bought some of his furniture from him, including four dining-room chairs. My relatives pitched in with furniture and mementos for the house. I like the results. Best of all, so does Joe, the man who sold me his house. He stops by to check on my progress (and his kiwi vines). I think that sensitivity combined with elbow grease can go a long way. ✦

STORY PRODUCED BY BRIAN COLEMAN

OFFICE PARAPHERNALIA
DOESN'T DETRACT
FROM THE STRONG
BONES AND MELLOW
WOOD THAT LEND AN
OLD-FASHIONED AIR TO
THIS SPACIOUS HOME
OFFICE—OUR DESIGN
CONTEST WINNER.

STATION STOP: Home Office

BY PATRICIA POORE | PHOTOGRAPHS BY ERIC ROTH

A PERIOD-INSPIRED HOME OFFICE is, in some ways, an oxymoron. So many of today's office necessities obliterate the *ambiance*. In an attempt to avoid anachronism, therefore, some readers have outfitted frankly modern, modular, laminate-filled home offices. Others have resorted to using the computer in the basement and hiding the copy machine in a linen closet, so as to keep the furnished "home office" room entirely in old-house garb. ■ Our winning office, though, successfully combines practicality (computers not hidden away), lots of storage, room for a partner, and bold architecture. [See the previous issue, Nov. 2003, for the three winning bathroom designs.]

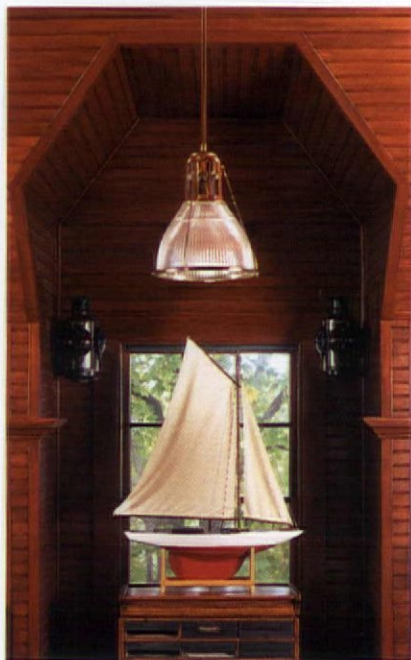


The seaside house dates to 1888 and had a Colonial Revival update in the early Twenties. Matching its proportions, materials, and trim, the new carriage house contains a billiards parlor and home office above garage space.





OPPOSITE: This view captures half of the double-wide office space located at the far end of the top floor. Trusses are remilled timbers from a cotton warehouse. **ABOVE:** The owner was delighted to find an entire suite ca. 1900: matching pool and billiards tables, benches, and tall spectator chairs, plus the robust lamps. **BELOW:** Period detail is beautifully realized.



THE OWNER, who set up his extensive collection of model trains in the basement of the new garage, says the top floor's similarity to a Victorian train station is no accident. He envisioned the hefty roof trusses and "train siding" (beaded board), strong details that easily contain the busyness of office space. Although the room was finished in 2001, it has the air of a true 19th-century office, complete with very period-inspired clutter. (The owner graciously allowed us to tidy up for the camera, which tends to exaggerate clutter into chaos.) The mellow color of the wood, antique lighting scheme, and personal ephemera conspire to cre-

ate a lively, reassuring atmosphere.

Despite the extraordinary scope of the project, this home office has one thing in common with so many others: hand-me-down furniture. "When I retired I just brought my office things home," says the ebullient resident, who founded a real-estate company. The atmosphere may be antique, but metal office files and computers keep this much-used space from feeling like a period stage set.

Details to note: custom-tinted varnish on wood; the mix of antique and reproduction lighting; customized electrical work to integrate lighting with beams; workaday office furniture; plain green window shades. ✦



Why not a **FOUNTAIN?**

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TO YOUR YARD OR URBAN GARDEN. BY BRIAN D. COLEMAN



A fountain is the finishing touch for any garden: a visual surprise and soothing accent. **OPPOSITE:** This cast concrete model from Lucca's Statuary was created from molds of antique Italian fountains. **LEFT:** A classical Italian-style fountain from Lucca's. **FROM TOP:** Roman lions spew water. Wall fountains are an appropriate water feature for a small courtyard or deck; themes include mythological figures.





RIGHT: (top) Two estate urns flank a Florentine fountain, which screens a neighboring house. (bottom) A Fiske fountain, ca. 1875, in the author's yard. **ABOVE:** Victorian children sheltered from the spray in another vintage fountain. **BELOW:** A youth holds a seashell for a 19th-century fountain from Alice's Antiques. **OPPOSITE:** A stylized crane is the centerpiece for a Victorian fountain.





PREPARING TO SHOW off my garden for the annual garden tour, I found myself looking at it critically. For hours every evening I'd weeded and deadheaded, pruned, watered, and staked, removing slugs and aphids. Even as my efforts paid off and the foliage grew lush, I felt that the garden lacked something—a focal point? A visit to a friend's garden gave me the answer. I needed a fountain!

Fountains literally add life to a landscape, explains garden designer Robyn Cannon. The water attracts wildlife, from hummingbirds and sparrows to the neighborhood cat (who learned to perch on the side and sip from the basin). A fountain brings sound to attract attention, transforming an ordinary yard into something special and entertaining. Along with renewed interest in gardening, fountains have recently gotten popular. Designer/contractor Jean Zaputil says

fountains peaked during the Italian Renaissance, with its grand villas and elaborate landscapes. Fountains have never really gone out of style, and today still suggest the Old World.

THE BASIC consideration is location: do you want to see the fountain from inside your house? One client of Robyn's positioned her fountain so that it was the most prominent feature in the yard when she looked out of her living-room window. Others prefer more secluded locations, such as a shady corner in the back. Fountains are wonderful accents for "lost spaces" in a yard, such as a narrow passage between houses, and can turn an otherwise awkward area into an elegant and inviting allee.

Positioning a fountain under a tree is in general a bad idea, as leaves and debris will quickly clog the pump. (Lawn clippings from the mower are

Simple plantings around the fountain integrate it into the yard. If the fountain's base has ornamentation, don't let plants obscure it. Lighting is also important



that traffic- and cell phone-weary people seek refuge in the garden—and nothing creates the sense of oasis like a gurgling fountain. Fountains add instant age to your garden, echoes Claudia Daigle of Maverick Fountains. They lend refinement and tranquility; what could be more timeless, romantic, and peaceful than watching a bird light on the edge to drink?

Drawings on Egyptian tombs show early courtyard fountains. It was the Persians who popularized fountains and pools as architectural elements, while the Moors brought them one step further at Alhambra. Medieval abbeys also used fountains as soothing accents in cloistered gardens meant for meditation. The use of

also a quick way to soil the water.) Remember that water is reflective, so don't place a fountain next to an ugly fence! You will need electricity (as well as water) for a fountain, so put it where a power source can be available. Consider the "splash factor"—fountains do spray, usually in a circumference of about two feet, so avoid placement too close to a deck or other areas that cannot withstand frequent moisture.

Robyn, in fact, prefers to lay gravel around the base of her fountains. A time-honored tradition in Europe, a two-foot circle of gravel around the bowl not only keeps the splashing water out of harm's way, but also lets visitors walk around to

Antique stone and cast-iron fountains are available, but can be very costly. Most garden designers recommend reproductions, which are more reasonably priced and easier to maintain.

admire the display from all angles.

One of the most common mistakes is poor positioning, so the fountain looks like an awkward afterthought. Surround yours with plantings so that it seems nestled into the yard; evergreens provide a good backdrop year-round. Try a curtain of yews or a ring of boxwood. Robyn often uses a combination of hardy *Acanthus mollis* with its bold, spiky leaves and *Agapanthus*, either the 'Peter Pan' dwarf variety for lower fountains, or the variegated 'Summer Gold.' Clematis, espalied ivy, and grasses such as *Liriope muscari* (Lily Turf)

or black Mundo grass (my favorite) can be combined with hot-pink annuals such as petunias or impatiens to create a beautiful splash of color.

Lighting a fountain is also important. New low-voltage, underwater lights are easy to install in the fountain's basin.

WITH SO MANY types on the market, how do you choose a fountain? First close your eyes and listen. Do you want a quiet basin for contemplation, or a noisier splash to drown out the neighbor's kids?

Antique stone and cast-iron fountains are available, but they can be very costly—\$5,000 and up for a medium-size model. Most garden de-

signers recommend reproduction fountains, which are priced more reasonably (beginning at \$500) and present fewer maintenance issues.

Maintenance is, of course, what turns many people off. While it is true that any fountain needs routine cleaning, it needn't be harder than remembering to change the oil in the car. Additives now on the market, nontoxic to pets and children, help keep algae growth down, prevent lime deposits, and keep the water clear. (I add a weighted barley ball to the water to keep algae in check.) Check the

water level regularly, for a pump will burn out if it runs dry.

If you have a Victorian or a Colonial Revival, then a classically styled, stone or cast-concrete fountain would coordinate well. A tiled water feature would be the perfect accent for a Craftsman bungalow. Most cast-concrete fountains now come in a range of shades from a dark-brown "Rustico" to stone grey, charmingly implying age. Cast-iron models, often made from original molds, have detailing and special patinas that make it hard to distinguish them from antiques. Play with the scale. A large fountain looks beautiful as the focus in a small yard if the setting is staged well with plantings. ♦



ABOVE: The Chelsea Pond fountain anchors the front yard Robyn Cannon. **LEFT:** Batchelder style tiles highlight a wall fountain from Maverick Fountains. **RIGHT:** A copper bowl with a spigot makes an unusual, elegant fountain from Oregon Copper Bowl Company. **FAR RIGHT:** A merman rests at the bottom of an indoor waterfall fountain in a lush conservatory.



Recommended . . .

- **READ** *Water Garden Encyclopedia* by Philip Swindells; Firefly Books, \$29.95
- **VISIT** Longwood Gardens, Pierre Du Pont's estate in Pennsylvania's Brandywine Valley, to see some of the most elaborate and beautiful fountains in the country: longwoodgardens.com
- **MAINTAIN** your fountain with products from barley balls to mosquito rings [search 'maintenance' under 'water gardens'] from landscapethis.com
- **RESTORE** your cast-iron fountain with help from robinson-iron.com
- **SEEK ADVICE** from European-inspired designer Robyn Cannon: (206) 285-7732; or **CONSULT** Jean Zaputil, a designer and contractor specializing in fountains: (206) 706-7330

FOUNTAINS:

- akexteriors.com good selection
- **Alice's Antiques**, 72 Greene St., New York, NY 10012, (212) 966-6867: antique fountains and aquariums
- bi-gardenantiques.com antique garden ornaments, fountains from Barbara Israel
- enchantedforestimports.com cast iron
- fountains-for-your-garden.com watering-can and copper-pail fountains
- garden-fountains.com wall fountains with the proper Feng Shui; unique
- haddonstone.com stone fountains
- luccastatuary.com everything from birdbaths to grand courtyard fountains; small fountains start at \$350
- maverickfountains.com Batchelder-tile fountains beginning at \$9,600
- oasefountain.com underwater lights
- oregoncopperbowl.com handcrafted copper bowl fountains
- robinson-iron.com high-quality repro. fountains and ornament in cast iron, etc.
- smithandhawken.com solar-powered
- stoneforest.com stone fountains
- victorianmarketplace.com Victorian-style fountains



Turkish Delights

*The women had their cozy corners, the men their smoking rooms
—all done up in the exotic styles of the East.*

by Brian D. Coleman | photographs by Jessie Walker

STRAITLACED VICTORIANS were fascinated by the exotic mysteries of the East, its risqué pleasures appealing to the sensual aspects of the collective psyche to which so much was forbidden. In early-19th-century paintings, Americans had been exposed to languid *odalisques* reclining on divans; by the 1870s, the well-heeled were visiting the Middle East in increasing numbers. Stories were told of harems, or the women's quarters in Turkish households, where men not permitted entry might

find exotic and dangerous pleasures.

Americans did not hesitate to incorporate these foreign and naughty delights into their décor. Turkish “cozy corners” could be found in the hallway alcoves of New York City apartments, in nooks tucked into the turrets of San Francisco. Meant for lounging (con-

ABOVE: An archival photo provides a glimpse of that Victorian fad, the Turkish room, this one at Milwaukee's largest mansion, built in 1887 (razed 1927). **RIGHT:** In an Italianate house, a prominent nook became a Turkish corner in a 1901 remodeling.







HIXON HOUSE *LaCrosse, Wisc.*

Built in 1860 by Gideon Hixon, the Italianate mansion was remodeled by his widow in 1901. She added a Turkish nook in the bay between the sitting and dining rooms. Its walls were finished in burnished Anaglypta and the woodwork lacquered in copper and gold. Mrs. Hixon draped the walls with the spoils of her forays into the markets of Istanbul: a small arsenal of shields and swords. Miraculously, the house and its contents were never significantly altered; family gave it, nook and all, to the La Crosse Historical Society in 1962.

ABOVE: A portière can be drawn to make the nook even more cozy. **BELOW:** Harem windows were often brought back by tourists and converted into screens.



juring up the popular view of harems), Turkish corners centered on a divan piled high with cushions. Tabourets—those small, pierced and carved tables—joined daggers and shields for an air of Eastern intrigue. Although Turkish nooks were meant primarily for the “fainter sex,” men were not about to be left out. After dinner, men donned their smoking jackets to slip into their Turkish smoking rooms, there to inhale the rose water and tobacco of a water pipe or hookah.

All it takes to make your own Turkish nook is a small corner, coun-

sels decorating historian Gail Winkler. Strew oriental carpets across the floor; use kilims to upholster a chair or couch; add portières for a secret hideaway. Color it as a winter space, with 19th-century golds and olives, terra cotta and brown. Add a brass table or two and a hookah pipe (readily available at Eastern importers).

Turkish corners remained popular well into the 1930s but most were cleared out along with Victorian clutter. It's rare to find an original—thus our delight at finding two surviving ones on a visit to Wisconsin! ✦



WISCONSIN CLUB

Milwaukee

Found in the Mitchell Mansion, which has been home to the Wisconsin Club since 1895, this Persian smoking room dates back to a major remodel by original owner Alexander Mitchell in 1871. Rows of *muqarnas*, three-sided spindles popular in Islamic palaces and temples, were carved for the ceiling, from which was hung jeweled brass lamps shaped like Arabian saddlebags. The room was once furnished with circular divans, potted palms, and cushions strewn on the floor. Scimitars were hung on the walls and honey incense filled the air. The elite and powerful men of Milwaukee were entertained here, where they lounged and perhaps daydreamed of locales far removed from the plains. One of Milwaukee's premier private clubs for over a century, the Wisconsin Club has carefully maintained their rare survivor, and it continues to be used by its members—men and women—today.

ABOVE: In the Wisconsin Club's Persian smoking room, walls are covered in embossed leather panels, polychromed in red, blue, and gold arabesques.

RIGHT: Colored and jeweled glass doors in mosaic patterns are found at each end of the room.

TOP RIGHT: Wing chairs have replaced circular divans, but the room is largely intact.



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OPPOSITE: An unusual relief tile topped with dome moulding adds splash to luminous field tile from Oceanside Glasstile. **THIS PAGE:** (top) A beaded accent strip from Meredith Tile enlivens a wall of white subway tile. (bottom) Pratt & Larson's Classic Cream subway tile gains dimension and interest from relief at baseboard and chair rail height.

WE USED TO THINK of tile as a clean, durable way to decorate our walls, or to add a splash of color to the bath or kitchen. In recent years, there's been an explosion in artisanal tilemaking unparalleled in our history. These new art tiles aren't merely reproductions from the past: today's tilemakers are creating whole suites of tiles in extraordinary color palettes, glazes, textures, and shapes. This is tile that cries out to be used architecturally—not merely as flat decoration, but as a means of giving walls relief, dimension, even a sense of movement as well as color.

"This is not so much an emerging trend as it is something that's coming back," says Kristin Powers, co-owner of Trikeen Tileworks in Keene, New Hampshire. "In Europe, tile has always been used that way."

In a classic example of a floor-to-ceiling [text continued on page 84]



TILE

in fine relief

BY MARY ELLEN POLSON



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Tile TIPS

- For wall fills and wainscots use interesting shapes to create texture and subtle pattern. You can do the fill in a single color, two contrasting colors, or multiple colors in a complementary palette.
- To turn a corner or finish edges, choose the right tile, says Amy Denny, product design manager for Oceanside Glasstile. For counter edges, choose bullnose or V-cap. Use quarter-round or radius bullnose tiles to turn corners.
- Use 2" x 4" or 3" x 6" rectangular tiles in rows to create a uniform, period-inspired look. Rectangles also lend themselves to other traditional patterns, from herringbone to basketweave.
- Prefer texture and pattern to color? You can create a beautiful effect with all-white tile if you play with tile of different shapes, patterns, and sizes.
- On a budget? Cut a row of accent tile in a complementary color into sheet tile, or select one or two expensive accents to brighten up or give relief to basic field tile.



TOP LEFT: Bold bands of triangular tiles from California Pottery & Tile Works accentuate arches and edges, while floral tiles intertwine to create a mural. **ABOVE:** Small relief decos add punch to a counter.



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You can also choose tiles of an unusual shape, like tessellating teardrops or chevrons, or tiles with details that merge to form a pattern when they interlock.

treatment, all of the elements that mimic a wainscoted or papered wall—baseboard, bottom fill, chair rail, top fill, and crown—can be re-created in tile, say, in a bathroom. To successfully achieve an integrated look, Powers explains, you must use the tile rhythmically, alternating more intense sections with “calm” sections. “There are three places you can catch those intensities,” Powers says. “One is at the baseboard or at the top of the baseboard. The second place is at the chair rail, and the third is at the top.”

While there are tiles specifically designed to serve as shoe moulding or baseboard, you can also build up your own using tiles intended for other purposes. A 1" x 6" chair rail tile turned upside down becomes a

cove tile. Add a row of square 3" x 3" or rectangular 4" x 6" tiles, trim it with 1" moulding, and you've got a baseboard. The trim could have a pattern, or it could be a straight extruded piece, like a half dome, Powers says. “People might use a pencil liner or a very small crown, but a dome is very common.”

Next, create a wainscot “fill.” You can use plain 4" x 4"s or 3" x 6"s; or you can choose tiles of unusual shape, like tessellating teardrops or chevrons, or tiles with details that merge to form a pattern when they interlock. An example of the latter might be Sonoma Tilemaker's Athena 4" x 4"s, which create a four-petal flower in relief where the tiles merge. Another [text continued on page 86]

Alternating square tile in contrasting colors creates a sense of rhythm in this bungalow fireplace surround.

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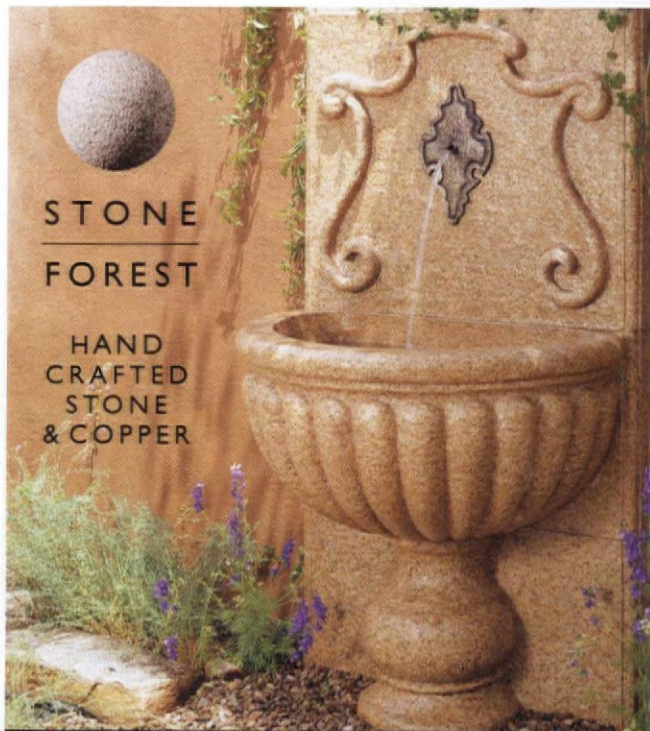
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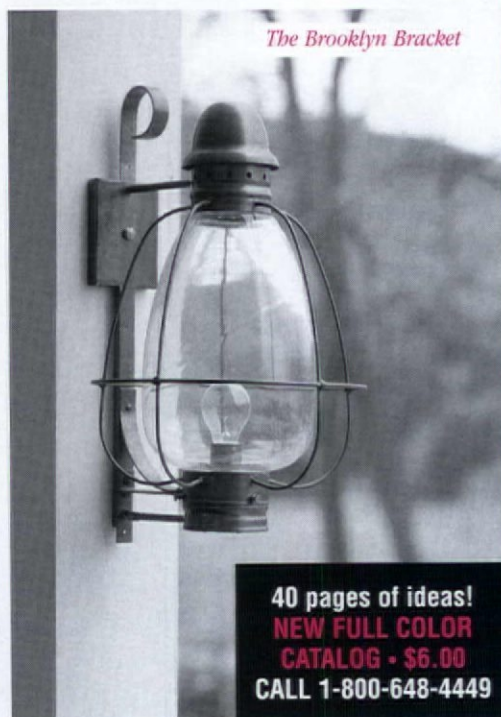
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example is Pratt & Larson's 6" x 6" wall relief tile; put together, they form a sophisticated tile version of the down-home beadboard wainscot.

At the chair rail, you can simply add a cap, or you can intensify the look by building a decorative band at least 6" wide using three or more tiles. Begin with a row of larger decorative tile, such as 3" or 4" solid-color tiles or 6" interlocking scenics. Trim the band top and bottom with narrower flat or relief accent tiles, such as rope tile or extruded tile.

The upper part of the wall should contrast slightly in pattern or rhythm with the wainscot. "If you stayed with something fairly calm on the bottom, you could go with a pincushion or offset pattern that incorporates a

*To successfully achieve
an integrated look, you must
use the tile rhythmically,
alternating more intense
sections with "calm" sections.*

couple of colors," Powers says. Top it off with a crown, or for a more elaborate treatment, a frieze. If you used a relief diamond pattern as the decorative band at the chair rail, play off it at the top with flat diamond-shaped tiles. Trim the band with narrow extruded tile, and top the entire composition off with relief tile as a cornice, perhaps underscored by a secondary trim band.

If planning a tile installation with relief still seems a little overwhelming to you, spend a couple of hours at a tile showroom with knowledgeable staff before you embark on your next project. No matter what type of tile installation you have in mind, "they're going to know about the details," Powers says. ✦

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The current boom in neo-traditional building is good news for old-house owners who need to replace or add interior doors and entries—with a few caveats.



Doors for Every Style and Taste BY MARY ELLEN POLSON

IT'S A RARE OLD HOUSE that isn't missing a door or two. Over the years, remodelings and reshufflings can result in a sort of door smorgasbord that may not be fully in keeping with the style and age of your home. Whether your goal is the re-creation of a period-style entry with leaded glass sidelights and fanlights, or you simply want to replace that hollow-core door in the bedroom, manufacturers large and small have the goods to accommodate you.

The new period-look doors make easy work of choosing a door for an addition, or to replace a standard-size door that's simply wrong for the house. You get all the benefits of precision manufacturing in a dimensionally stable, solid-wood door in a standard size, in virtually any style you need to match, or can envision.

If your house was built after 1880 or so, you should be able to find semi-custom or even stock sizes to replace a door of typical height and width for the period—provided that the door opening was standard at the time. Standard door sizes offered in the *Mulliner Catalog* of 1893, for example, include 6' 6" (78"), the more unusual 6' 10" (82"), and 7' (84"), with sizes up to 8 1/2'. That's reasonably comparable to today's offerings, which usually start at 6' 6" (78"), or 6' 8" (80"), with jumps to 7' and 8'. Door widths have stayed pretty constant, with doors available in 2" increments between 30" and 36".

Stylistically speaking, choices are especially appealing for homes in 20th-century styles from Arts and Crafts to Tudor and Spanish Colonial Revival. Kolbe of Oregon, for

example, offers more than a dozen profiles of Arts and Crafts entry doors in Douglas fir or knotty pine or alder. International Door and Latch's Cottage line includes several styles of arched, plank-paneled doors suitable for homes in Romantic Revival styles. Name a style, and Pinecrest has it in interior and exterior pre-hung configurations, from raised-panel to the latest knotty, distressed, and carved styles. For doors in the Spanish, Mission, or Mediterranean Revival idioms, it's hard to beat the offerings of specialists like Ponderosa Door Company or Southwest Door. All of these makers offer optional enhancements, [text continued on page 92]

Details make the door in this reproduction Arts and Crafts entry, from the period-perfect rail-and-stile configuration and trim details to the leaded-glass sidelights.



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Screen doors like this one from Touchstone Woodworks can also coordinate with period style.

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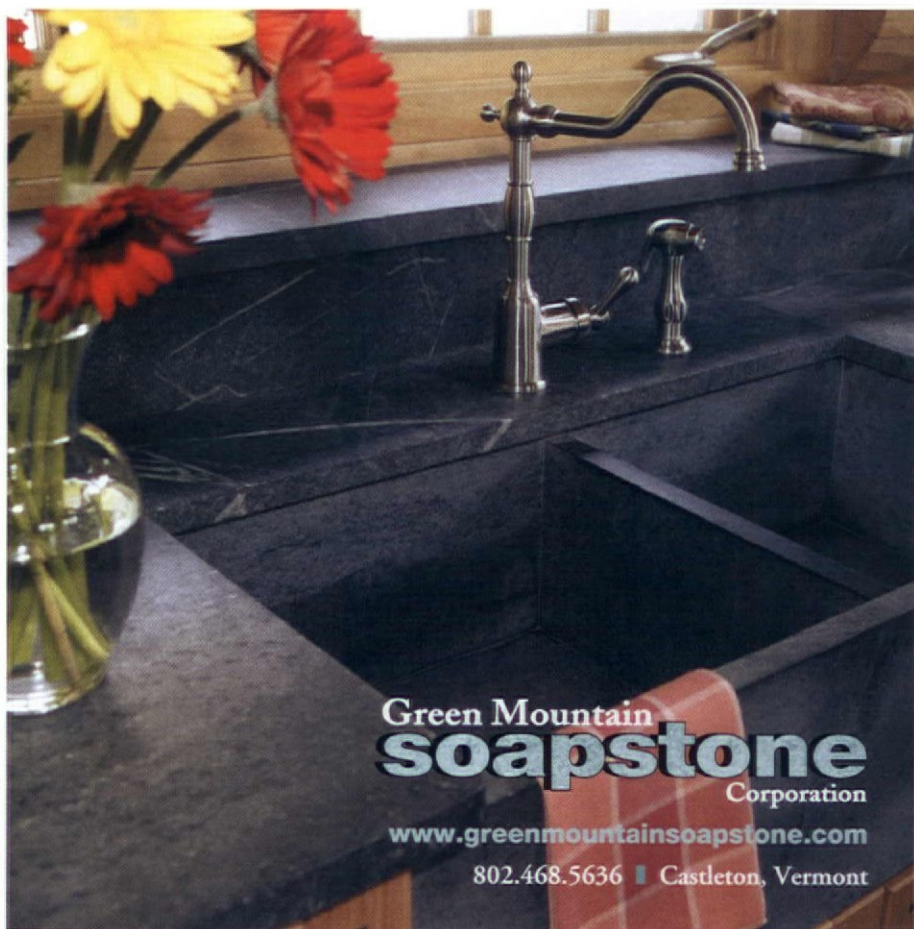
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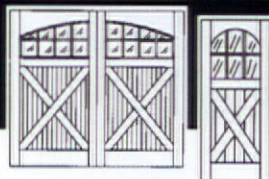
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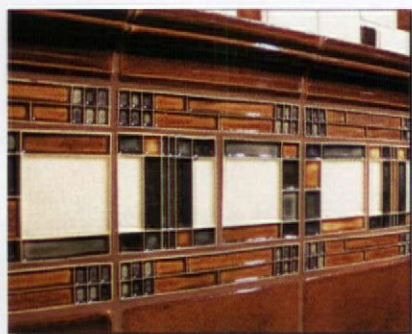
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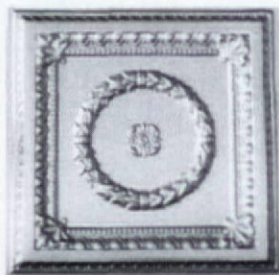
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In earlier houses, replacement of an undesirable or missing door can be problematic. In my house, built in 1850, doors and door openings range from 6' 3" (75") to 6' 6" (78") high. Widths vary between 29" and 36". While you're not likely to find a stock size for a 75" x 36" opening, you might be surprised to know that some of the largest door manufacturers in the country are willing to build a fully custom door for you. Marvin, for example, offers doors in an astounding 11,000 sizes and will re-create doors to period specifications.

On the other hand, you may prefer to work with a smaller restoration specialist. Hendricks Woodworking, for example, makes paneled doors sized to order in patterns and moulding profiles taken from HABS (Historical American Building Survey) drawings and early millwork catalogs. (Since the thickness and "cut" of the panel usually telegraphs the style and period of the door, this is a good method of getting a historically accurate replacement.) A specialist may offer unusual custom touches a manufacturer can't offer: Architectural Components finishes its 18th-Century six-panel interior doors with a hand plane.

If only an old door will do, try an architectural salvage dealer, preferably one in your locale. (Restoration Resources, in my old Boston neighborhood, arranges its doors by height and width.) While you'll give up the ease of pre-hung installation, you may end up with a door that came from a house like yours, built when your house was built, along with that irresistible intangible—the character that only age can give. ✦

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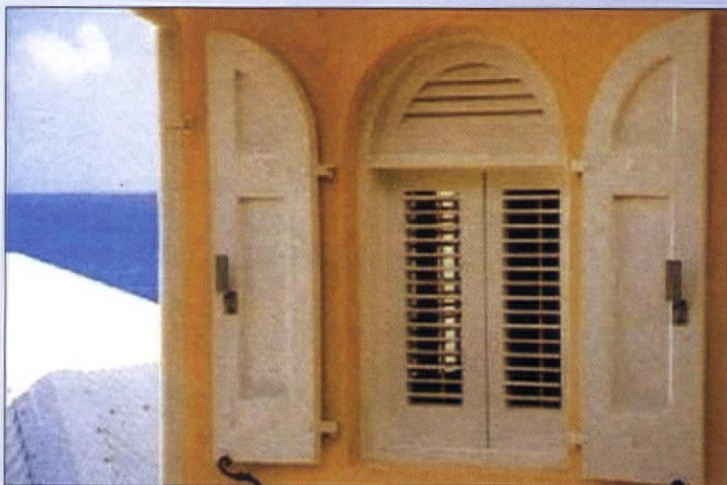
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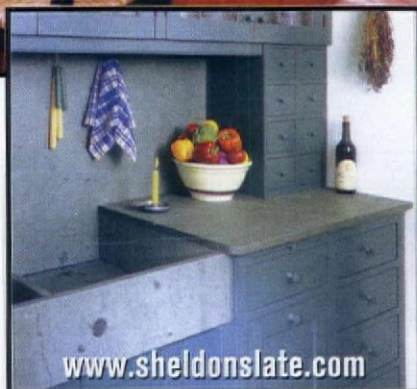
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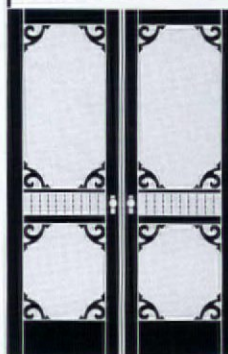
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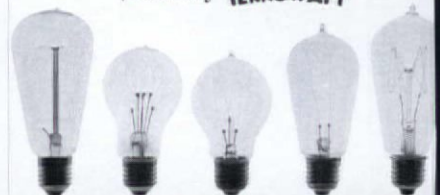
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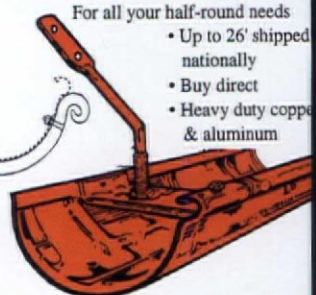
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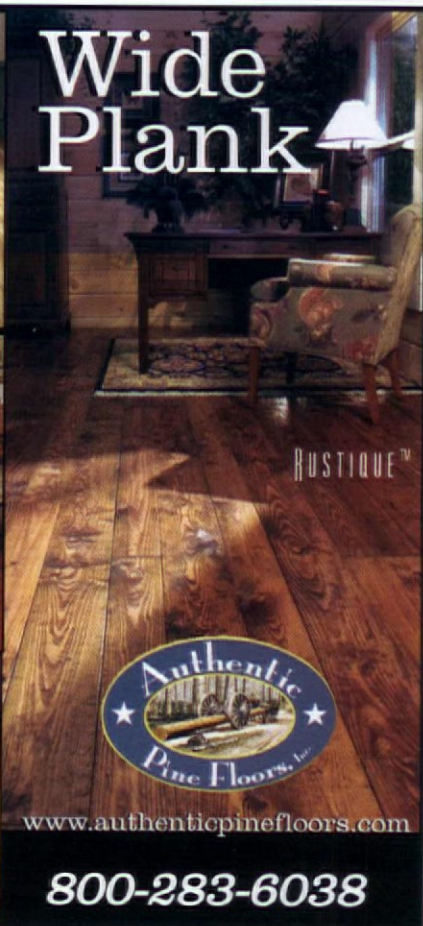
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ask THE EDITORS

Adding a Nook

My husband and I are adding an 18'x30' dining room to our Shingle Style home on Cape Cod. We would like some design inspiration for building an inglenook to surround the fireplace. Any books you could recommend?

GEORGETTE SWAN
—VIA E-MAIL

An inglenook, in its simplest form, is a sitting area around a fireplace. Although inglenooks have been around for centuries ("ingle" is a Scottish word for "fireplace"), the concept was introduced in late-19th-century American architecture by H. H. Richardson, who added Queen Anne-style inglenooks to many of his residential designs. Inglenooks can be as small as a tiny shelf tucked between hearth and wall, or as elaborate as an entire room furnished with bench seating. In *The Craftsman* magazine, Gustav Stickley published designs that turned the inglenook into a full-blown, integrated built-in, where benches, bookshelves, and even window casings are an extension of the fireplace surround. Greene & Greene incorporated inglenooks into several of their "ultimate Bungalows." You should be able to find dozens of books on design and architecture pertinent to your search. Look for *Inside the Bungalow: America's Arts and Crafts Interior*, by Paul Duchscherer and Douglas Keister (Penguin, 1997); *American Bungalow Style*, by Robert Winter and Alexander Vertikoff (Simon & Schuster, 1996). See also *Shingle*



Henry Hobson Richardson introduced a romantic version of the medieval inglenook to America in the 19th century. This one is at Stonehurst in Waltham, Massachusetts.

Styles by Leland Roth (Abrams, 1999), as well as books on Richardson's and other houses of the 1880s.

Tablecloth Search

Can you refer me to a linens source for an antique, oval dining-room tablecloth? At best I've found Williams-Sonoma's selection of plain pastels . . . nothing seems to have the right weight or character.

—CAMILLE LEE
MILL VALLEY, CALIFORNIA

An antique oval table in the Northeast would probably mean Sheraton or Hepplewhite, which would call for plain white linen or white damask. But in California you might be working in a Spanish or Craftsman style, and you may prefer imported or embroidered cloth. We have found white-on-white damask cloths at high-end department stores, especially before the holidays. For Arts and

Crafts linens, there are several companies listed in "Curtains to Carpets" on our Design Center website: oldhouse-interiors.com Charles Rupert Designs in Victoria, B.C., Canada, is importing affordable tablecloths in William Morris patterns from England (see charlesrupert.com). Consider not only your house style, but also the occasion. "For a formal dinner," suggests our textile expert Brian Coleman, "white damask or linen is best. Colored cloths are acceptable for luncheons or informal occasions. Be adventuresome! I use an old Paisley shawl with a lace cloth draped over it."

For classical white (and pastel) linens and damasks, toile, hand-embroidered cloths, and sheers, try graciousstyle.com (Italian linen hemstitched cloths run \$145-\$270). For a cotton-poly damask in 15 colors, look under "Kensington" (\$30-\$117) at wholesale-table-linens.com.

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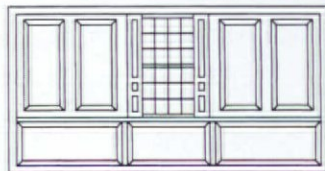


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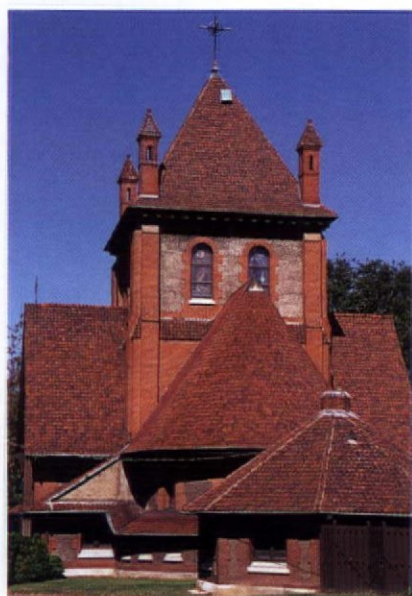
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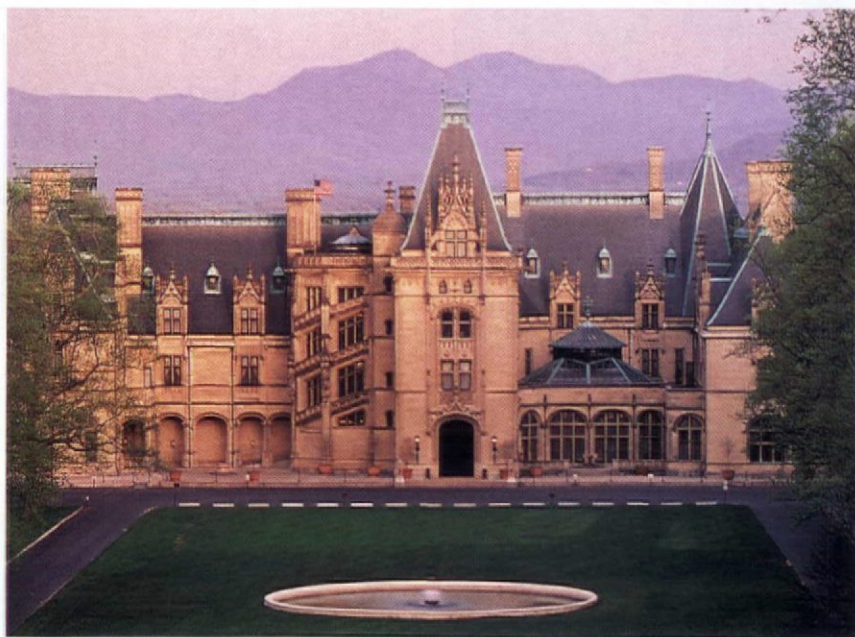
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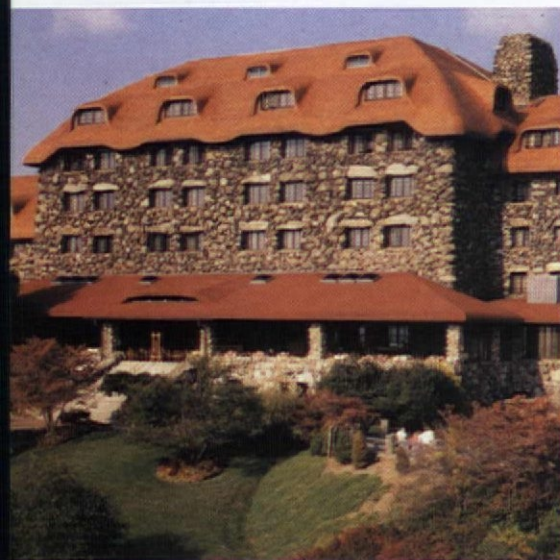
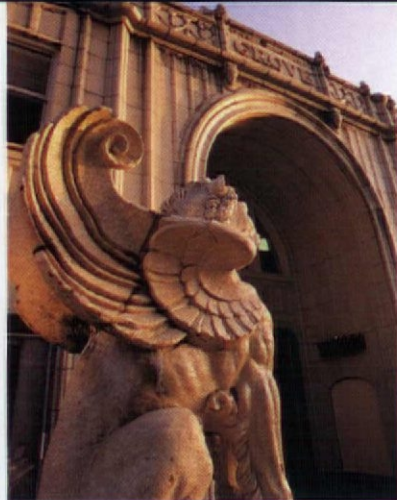
CLOCKWISE: (from above) Visitors are welcome to Biltmore Estate, George Vanderbilt's 250-room French chateau; guest room is an intimate space amidst jaw-dropping grandeur. The S&W Cafeteria has Art Deco zip. The Cathedral of All Souls is by Richard Morris Hunt (1895).

SOME OF US discovered Asheville by way of the Arts and Crafts Conference that's held annually at the incomparable Grove Park Inn. (The conference is the brain-child of Asheville resident and A&C expert Bruce Johnson; see p. 100.) But the town has been a popular destination since the mid-19th century, when Southerners visited for its summertime mountain breezes, and Northerners were lured by its mild winters. Nestled on a plateau in the cen-

ter of the Blue Ridge Mountains, Asheville was established in the late 1700s. It wasn't until the 1880s, though, that the town really began to expand, as rail service connected it to the major urban centers of the area, from Mobile to Atlanta. The "ozoniferous" climate was thought to be therapeutic to treat consumption; period advertisements proclaimed Asheville the "Switzerland of the North." After George Vanderbilt visited Asheville with his mother in 1880—and de-



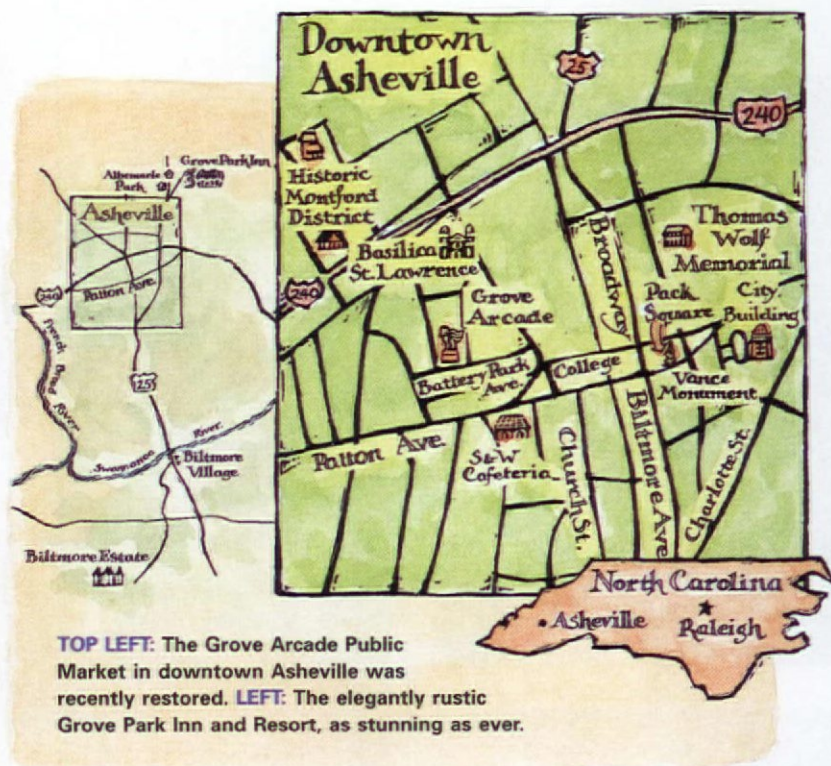
Famous for Biltmore Estate and the Grove Park Inn, this city in the Blue Ridge Mountains counts a mild climate and wild architecture among its considerable charms.



decided to build his country retreat, the famous Biltmore, on a vista overlooking the city—development boomed. Vanderbilt's architect, Richard Morris Hunt, and Hunt's supervising architect, English-born Richard Sharp Smith, became major influences on Asheville's architecture: Smith stayed and opened his own practice, designing buildings based on English, French, and other romantic architectural styles. Pebbledash, which is rough stones embedded in plaster,

RESOURCES

Here are two good websites for more information about Asheville: asheville.com; gotoasheville.com; ■ The best guidebook to Asheville is Lee James Panta's *The Ultimate Guide to Asheville and Hendersonville* (2002, Anderson Books, \$14.95) ■ The Grove Park Inn Arts and Crafts Conference is one of the best in the country: the 17th annual conference is February 20–24, 2004. Early reservations are recommended as the Grove Park Inn sells out quickly: arts-craftsconference.com ■ For information on Biltmore (you can even stay at the Inn on the estate), go to: biltmore.com



TOP LEFT: The Grove Arcade Public Market in downtown Asheville was recently restored. **LEFT:** The elegantly rustic Grove Park Inn and Resort, as stunning as ever.

was one of Smith's favorite motifs, seen on buildings throughout the city.

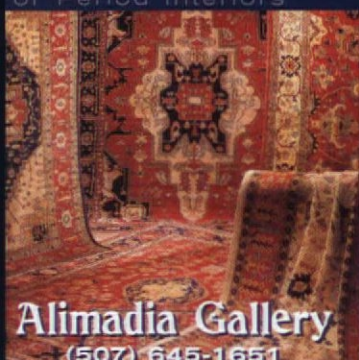
Another wealthy visitor, Edwin Wiley Grove, the maker of Bromo-Quinine, visited Asheville in 1897 and stayed on as well, promptly effecting a major rebuilding of the city which was to last until the Depression. It was Grove who in 1913 built the massive, Arts and Crafts-style **GROVE PARK INN** on a mountain slope overlooking the city. An elegantly rustic building of native stone and timber, the Inn is centered on a cavernous lobby with two-storey stone fireplaces, and was furnished by the Roycroft workshops. (Since enlarged, it retains its rustic charm and its place in the mountain ambience. Its views

over the city from the Sunset Terrace are still the best.)

Stylish developments soon sprang up around Asheville's downtown core. Grove began laying out picturesque suburbs around the city, filled with Craftsman-, Shingle-, and Rustic-style homes as well as castellated and half-timbered Tudor cottages and hotels.

A good way to experience Asheville is simply to drive through its neighborhoods. A charming one is **ALBEMARLE PARK**, located off Charlotte Street just below the Grove Park Inn, on Sunset Mountain. Centered on The Manor, a rambling English-style country inn (now apartments), Albemarle's narrow, curving streets wind up the steep slopes of Sunset Mountain past Shingle-style homes with alluring names such as Dogwood Cottage, Fox Den, and Rose Bank. Another favorite neighborhood is **MONTFORD**, just north of downtown. Developed as an upper-class suburb in the 1890s, it's a delightful mix of Victorian and Craftsman-style homes. [continued on page 102]

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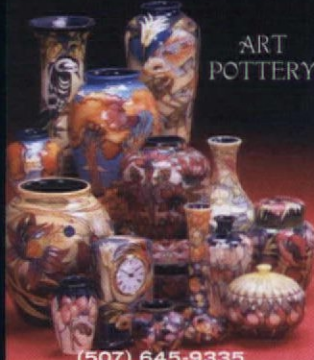


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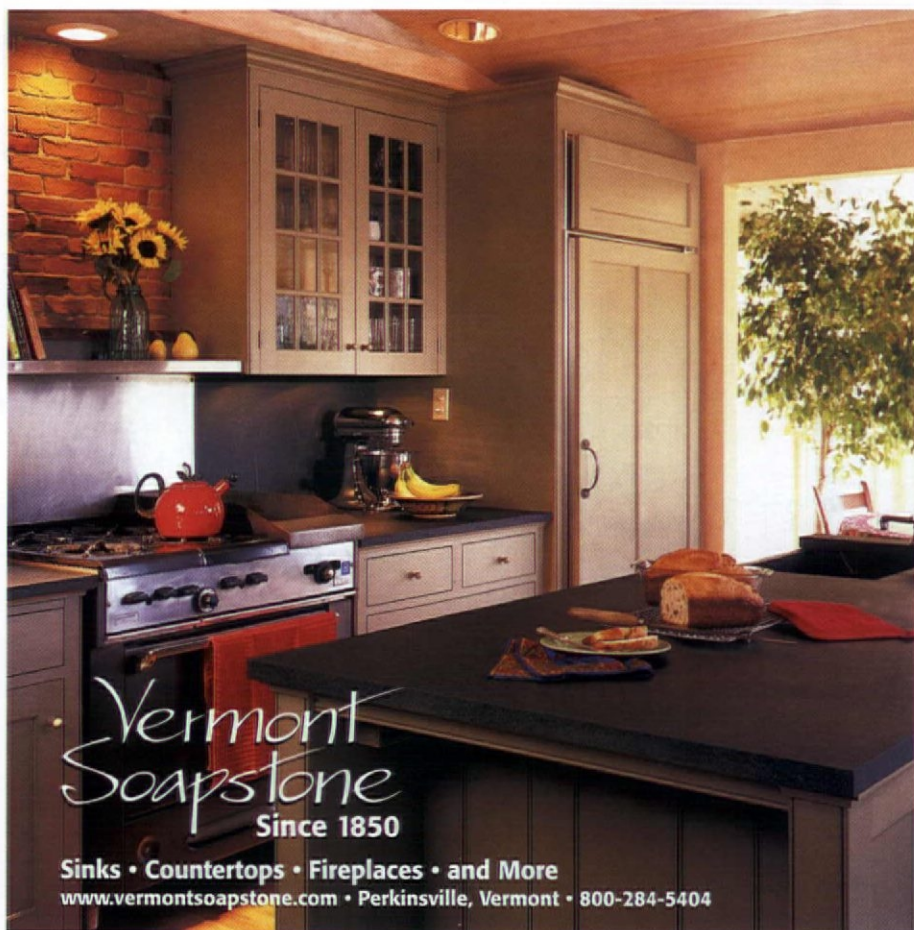


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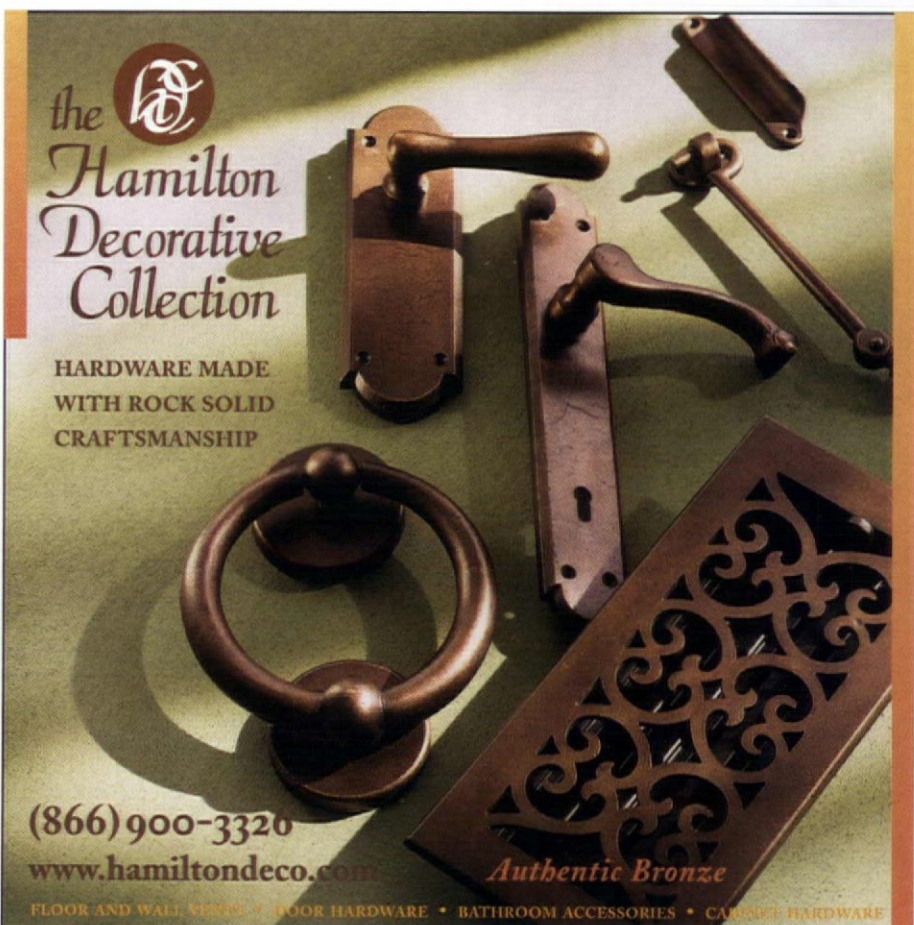
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City Building [above] is one of the Art Deco treasures in a city with buildings in Victorian Romanesque, English, Shingle, and Arts and Crafts styles.

OF COURSE, you can't go to Asheville without touring **BILTMORE**, George Vanderbilt's 1887 French chateau-style mansion, which, with its 250 rooms and over 8,000 acres, is the largest private home in the United States. (It remains in family hands.) Plan on spending a good half day, as there is much to see. Try the Stable Café for lunch, located in the old stables. As you leave, stop at **BILTMORE VILLAGE**, a picturesque, manorial village built for estate workers. Laid out by Olmsted, who designed Biltmore's gardens, it now houses shops and galleries. At its center is the **CATHEDRAL OF ALL SOULS**, designed by Hunt in 1895 in a muscular Romanesque Revival style.

Feverish land speculation in the early 1920s fueled development of Asheville's downtown. Edwin Wiley Grove built the **BATTERY PARK HOTEL** in 1926 as well as the **GROVE ARCADE**, an indoor shopping area just recently restored. North Carolina's first skyscraper, the 13-story **JACKSON BUILDING** at Pack Square, was raised at the center of downtown, and a classical county courthouse erected near the **ZEBULON VANCE MONUMENT**, an obelisk built in 1896 to honor the Civil War

governor and U.S. senator. Art Deco buildings include the 1926 **CITY BUILDING**, which is topped by an octagonal red and green tile roof. The 1929 **S&W CAFETERIA** (56 Patton Avenue) is still zippy with its polychromed terra cotta in stylized Art Deco bands with Indian and classical motifs. Near the Grove Arcade is the 1905 **BASILICA OF ST. LAWRENCE**, a Spanish Baroque Revival church by architect Rafael Guastavino, noted for its massive, self-supporting tile dome. Who didn't read Thomas Wolfe's *Look Homeward Angel* in high school? It all took place at the Victorian boarding house run by Wolfe's mother in Asheville, now the **THOMAS WOLFE MEMORIAL**, located south of Pack Square.

When the stock market crashed in 1929, everything ground to a halt. The president of the local bank was sentenced to prison, the mayor committed suicide, and tourism all but stopped. Little changed for many years; the civic debt was not repaid until 1978. Over the past 25 years, however, the city has regained its momentum, thanks to a rich architectural heritage and motivated citizens working to preserve it. ✦

—BRIAN COLEMAN

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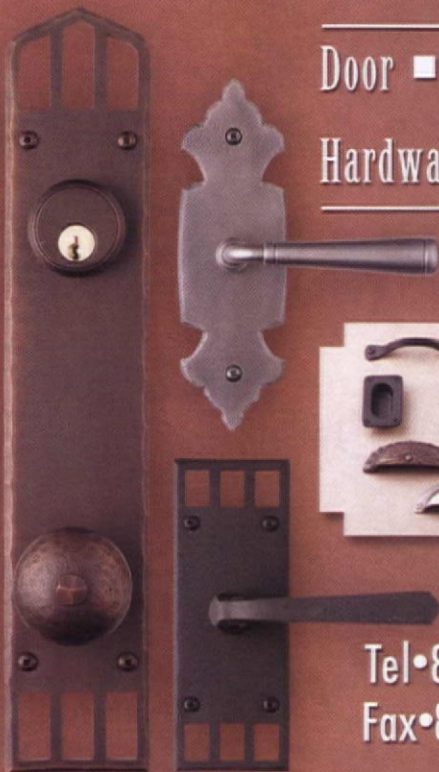
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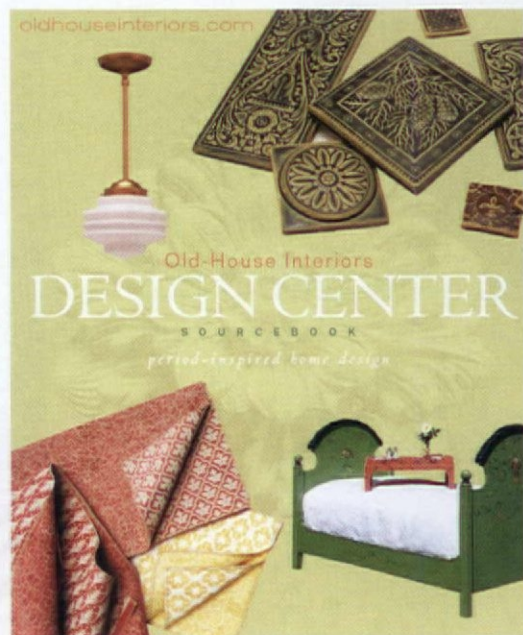
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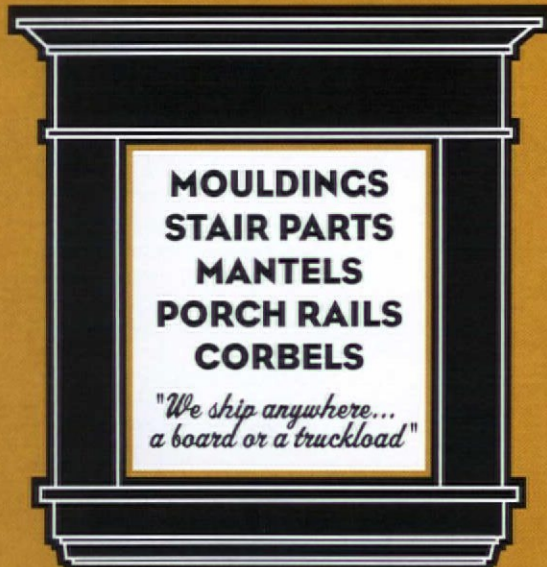
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The editors have compiled this section to give you more information about products and services in this issue.

Objects not listed are generally available, or are family pieces or antiques.

Back Bay Brahmin pp. 52-61

Architect for kitchen redesign, master suite, etc. is Jeanne Vanecko, Vanecko, Ltd., Charlestown, MA: 617/242-8893 • Woodworking and general contracting by Pomeroy & Co., Inc., Charlestown, MA: 617/242-8565, pomeroyco.com • Decorative painting incl. faux tile, gilding, and mural by Robert Grady and Gedas Paskauskas of Bopas Dec. Arts, Fenway Studios, Boston; also carving by David Lowrey, Fenway Studios, Boston: 617/536-3756 **p. 52** Wall hanging, portieres, carpet antique. **p. 53** Tete-a-tete fabric from Scalandre: 800/932-4361, scalandre.com **p. 54** Wallpaper is Wm. Morris "Compton" by Schumacher (to the trade). • Table carpet is antique. **p. 57** Hunzinger chair, table, and carpet all antique. • 19th-c. chande-

lier from City Lights, Cambridge, MA: 617/547-1490, citylights.nu **p. 59** Window treatments, upholstery by Michael Chellel, The Studio, Providence, RI: 401/831-2361 • Jelliff sofa and chairs from Farm River Antiques, North Haven, CT: 203/239-2434, farmriver.com **p. 60** Frieze is "Kingfisher" from Carter & Co./Mt. Diablo Handprints, Benicia, CA: 707/554-2682, carterandco.com • Fill paper from Osborne & Little: 212/751-3333, osborneandlittle.com • Armoire is English antique. • Tile mural by Christopher Russell, NY: russellproject.com • Ruby luster tiles in shower are reproduction William DeMorgan designs by Kenneth Clark Ceramics, East Essex, UK: 01144-127-347-6761, kennethclarkceramics.co.uk • Wainscot tiles by L'Esperance Tile, Rock City Falls, NY: 518/884-2814 • Floor and countertop in Lincoln and French limestone from Paris Ceramics, CT: 203/862-9538, parisceramics.com • Fittings by Waterworks: 800/998-BATH, waterworks.com **p. 61** Antique stained-glass doors (from a spice magnate's home in London, Ontario) from Fontaine's Auction Gallery, Pittsfield, MA: 413/448-8922, fontaineauction.com • Portiere and 19th-c. beaded tablecloth from Skinner in Boston: 617/350-5400, skinnerinc.com • Beds

from Fontaines Auction Gallery (above). • "Ginkgo" wallpaper from J.R. Burrows, Rockland, MA: 800/347-1795, burrows.com • Antique linens from London Lace, Boston: 800/926-LACE, londonlace.com

Home Office pp. 67-69

Architect is Jim Velleco, Grazado Velleco, Marblehead, MA: 781/631-4949 • Contractor is Bruce Paradise, Paradise Construction, Swampscott, MA: 781/599-1360 • Carpentry and woodworking by R. M. Cloutman, Essex, MA: 978/768-3588

Turkish Delights pp. 76-79

Hixon House, La Crosse, WI: 608/782-1980. Link at attractions.com/attractions/att/16819.asp • The Wisconsin Club, Milwaukee, WI: 414/271-7510. A private club, the interior is avail. to be toured by appointment. • Captain Frederick Pabst Mansion, Milwaukee: 414/931-0808, pabstmansion.com

Motifs: Starbursts p. 114

Bkgd. wallpaper is "Circle and Star" by Wolff House Art Papers: 740/392-4947, wolffhouse-artpapers.com

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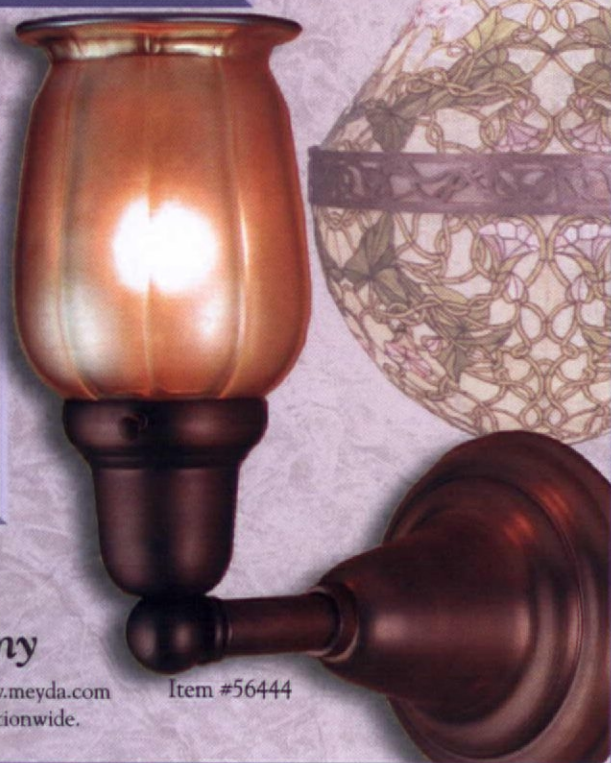
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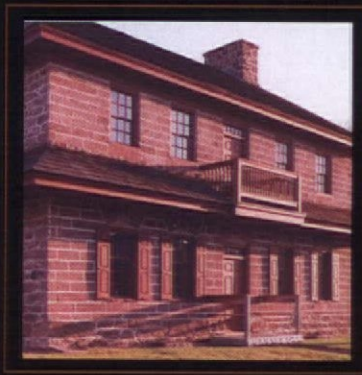
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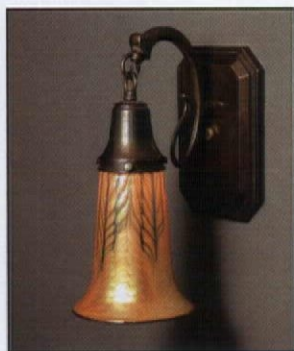
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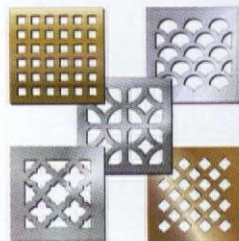
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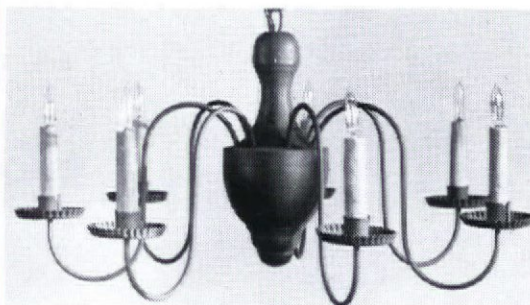
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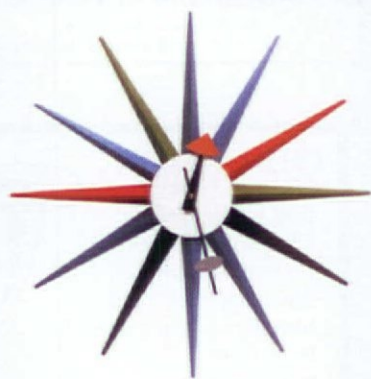
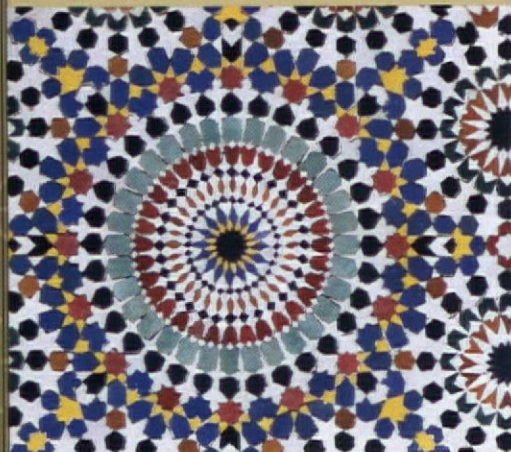
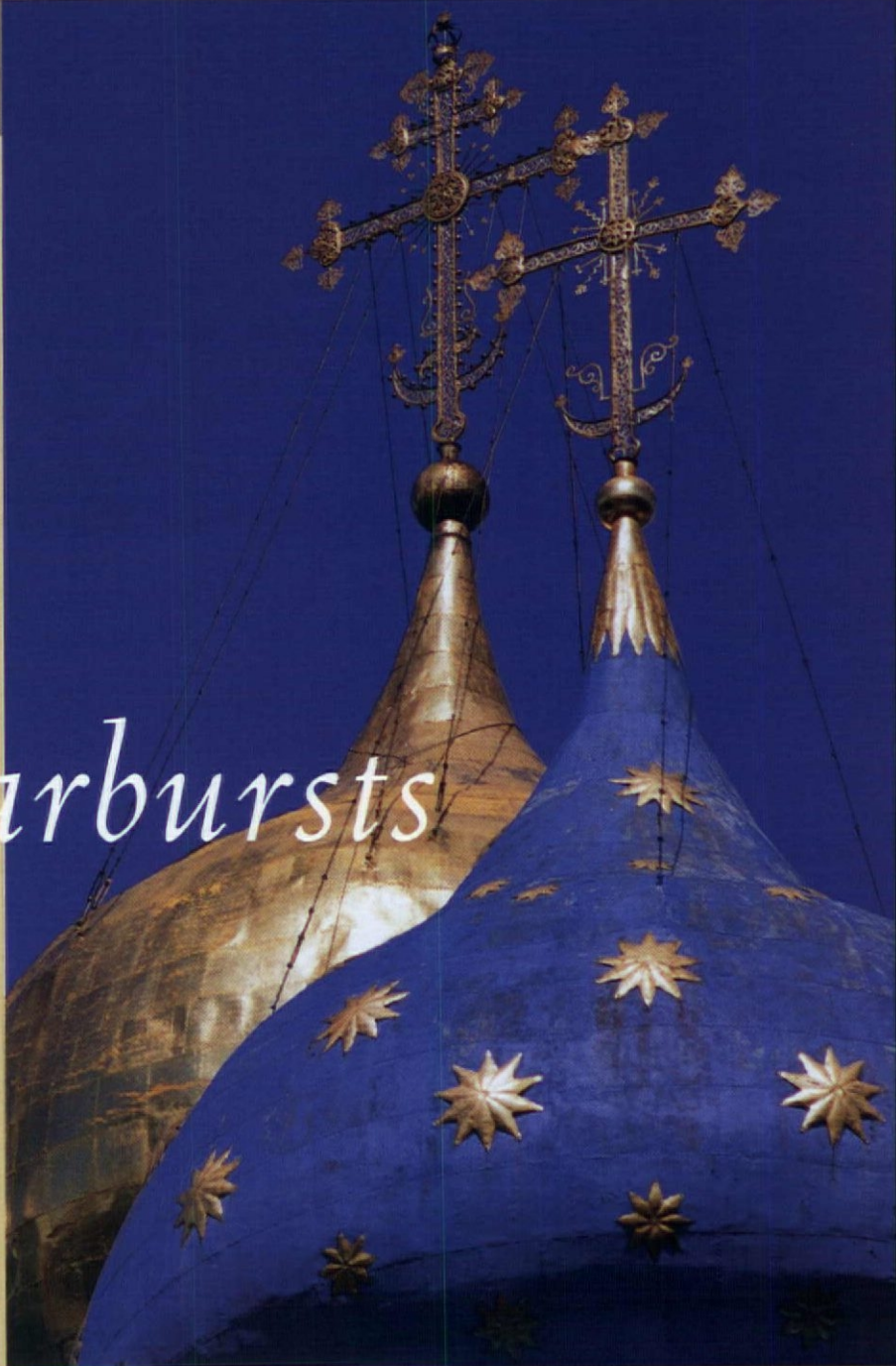
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MOTIFS

STARS MEAN special. We got little gold stars pasted on our homework when we did well. And didn't each one of us once want to *be* a star? It's no wonder we put them all over our houses. ✦ Stars and starbursts, as stencil or wallpaper, appear on many a Victorian ceiling. Stars are a favorite subject for pieced quilts, fabrics, and, strangely enough, the carpets underfoot. There are star-embellished doorknobs and Neoclassical furniture mounts. In the modernist 1950s and '60s, the starburst evoked space travel and new horizons. The sunburst clock conjured up Sputnik, the Jetsons, and 2001 with each sweep of its gold-tone second hand. Let's not forget the 1876 and 1976 centennials, where the flag's five-pointed star was applied to everything from house corbels to motorcycle gas-tanks. ✦ The motif might be a symmetrical star of four or more points; sometimes it's a random burst with rays of varying lengths. Stars may be featured as a singular repeating motif, a scattered handful, or a carefully ordered galaxy. —DAN COOPER

Starbursts



ABOVE: Ancient star motif on the onion domes of Trinity Sergius Monastery in Russia, founded in 1345. LEFT: Stylized stars and starbursts in geometrical mosaicwork in Marrakech. George Nelson's famous Sunburst Clock models were designed between 1948 and 1960. BKGRD: The green wallpaper is Circle and Star, from Wolff House Art Papers.

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