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OLD-HOUSE established 1995 INTERIORS

VOLUME XV, NUMBER 3

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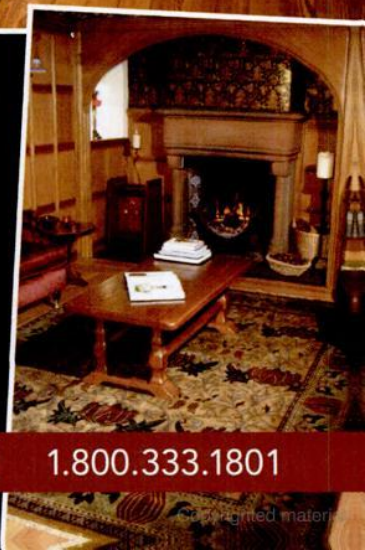
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It's a Wonderful House

YOU CAN GAUGE the aw-shucks value of a house style by whether it is represented in a ceramic Christmas village. Over the years I've been given a Farmhouse, a Country Store, an English Cottage, and a Carpenter Gothic Church. Now my desultory Internet search for Dutch Colonial buzz has turned up a ceramic house in that style. This little model is all over eBay, even though it was retired. It has the suburban Dutch Colonial's cozy gambrel roof, homey shutters, barn-red color scheme—even a sun porch with its upper deck.



Snow Village #54856, "Dutch Colonial."

You know how some things are indelibly connected with child-memory, that dim and not always accurate file in your brain? The smell of Crayola crayons has you suddenly your kindergarten self; the word Adirondack tastes like marshmallows. For me, Dutch Colonial will always mean the same as Old House: Barbara's house in New Milford, three doors away, built by Huguenots in 1693. (The first drawing on page 55 is that house!) An antique drawing in the hall depicted the house on a dirt path—River Road before pavement. The wood stairs were almost black with age, treads worn shiny smooth and concave at the center. My mother said the roof had a Dutch kick.

When it was time to move away from our own two-family, we looked at a few new houses in '60s developments. A real-estate agent would walk us through unfinished rooms with strip flooring and vacant windows, and say "this one is a Dutch Colonial." Even I knew they were referring to the broken, pitched roof, but these houses were not like Barbara's. Neither, of course, are the Dutch Colonials of the 1920s, which are pleasingly old-fashioned yet comfortable, and, like the Tudors and Foursquares and Bungalows of the time, great fun to restore.



Patricia Poore
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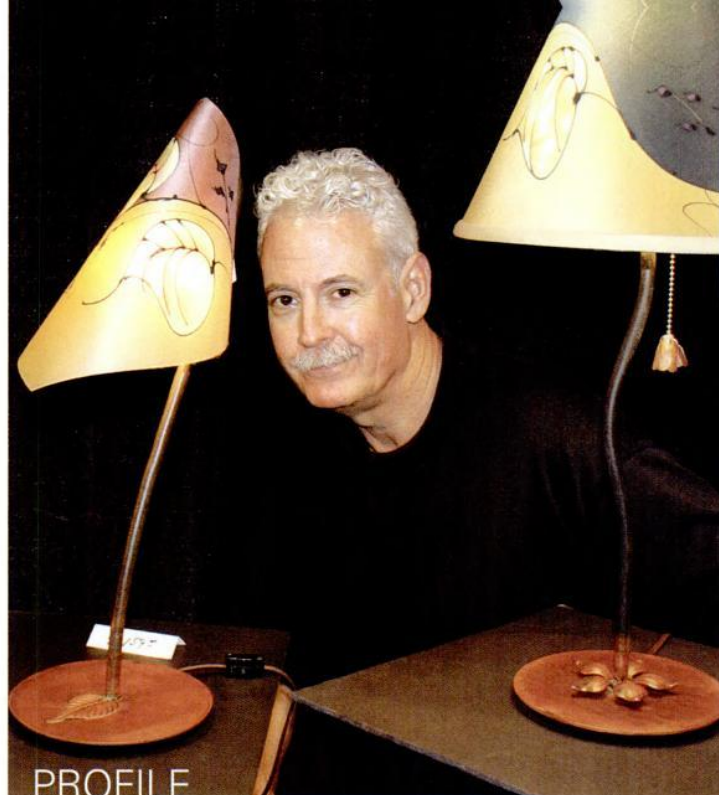
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Pre-Raphaelite London

If paintings of lush English pre-Raphaelite beauties are your idea of the ultimate in art, don't miss "J.W. Waterhouse: The Modern Pre-Raphaelite," on exhibit through Sept. 13 at the Royal Academy of Arts in London. The exhibition features more than 40 works by John William Waterhouse (1849–1917), whose most famous painting, "The Lady of Shalott," features a maiden who dies of grief when Lancelot spurns her. The exhibition is also the impetus for a seven-day tour led by Peter Trippi, a co-curator of the Waterhouse show. "Pre-Raphaelite London" features intimate, behind-the-scenes visits to sites associated with Waterhouse and the pre-Raphaelite movement,

including the Athenaeum Club, Art Workers Guild, Arts Club, Guildhall Art Gallery, Leighton House, and several private homes. Excursions include day trips to the Cotswolds (including a tour of Buscot, home of a private pre-Raphaelite collection) and Cambridge. Offered by Arts and Crafts Tours, the trip will be held the week the Waterhouse exhibition closes, Sept. 6-13. The cost of the tour, exclusive of international airfare, is \$4,420 per person. Royal Academy of Arts, royalacademy.org.uk; Arts and Crafts Tours, (212) 362-0761, artsandcraftstours.com

BELOW: J.W. Waterhouse first painted "The Lady of Shalott," immortalized in a Tennyson poem, in 1888.



PROFILE

STUART LOTEN is one of the few artists who makes art lamps from top to bottom. The hand-painted silk shades are especially unique, because they are painted in one sitting, like a watercolor. That's because the wet dyes Loten paints on with calligraphy brushes "travel" across the silk; if the artist lifts the brush long enough for the fluid to dry, it will show. • Loten, who lives in Lincoln, Maine, designed lamps for commercial lamp manufacturers for years before launching

TOP: Stuart Loten with two of his handmade lamps at Fine Furnishings Providence last year. BELOW: One of his designs, "Mr. Right."



Loten Art Lighting about seven years ago. Early in his career, he opened a pottery, then moved on to clay lamps. "It's a very lively object to make, lighting," says Loten, who has an MFA in design. "That's where I got hooked." • To make the bases, he cold-bends straight stock steel around a form to create the shapes he wants. Everything in the base is welded together, so the design doesn't rely on nuts and lock washers, which loosen over time. • Prices for table lamps range from \$250 to \$800. Chandeliers are custom priced. The handmade lamps are

sold through craft galleries throughout the U.S. Loten Art Lighting, (207) 763-2999, lotenartlighting.com

—MEP

“...A house in the country is not the same as a country house...”

— GERTRUDE STEIN, 1933



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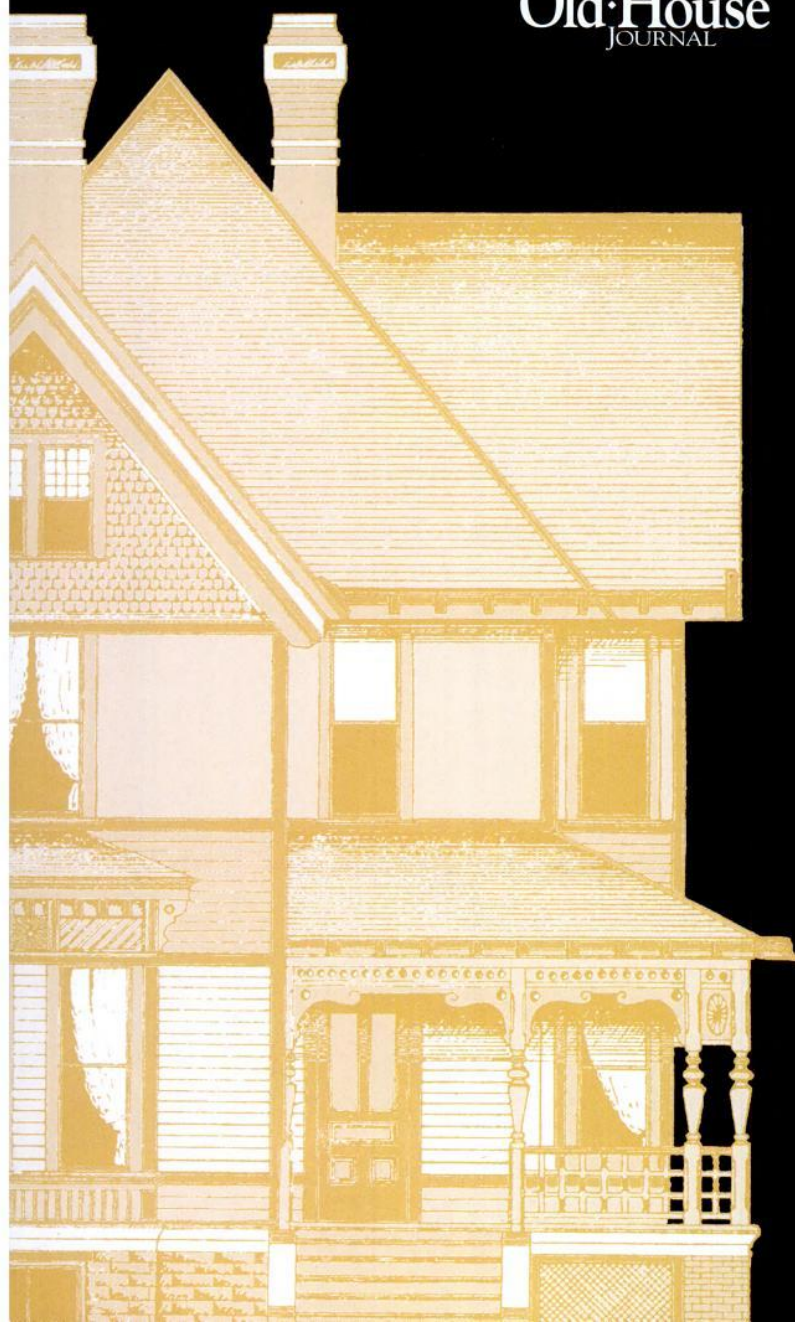
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Kathleen West-Hennahane and Jim Hennahane

Tribute: Jim Hennahane

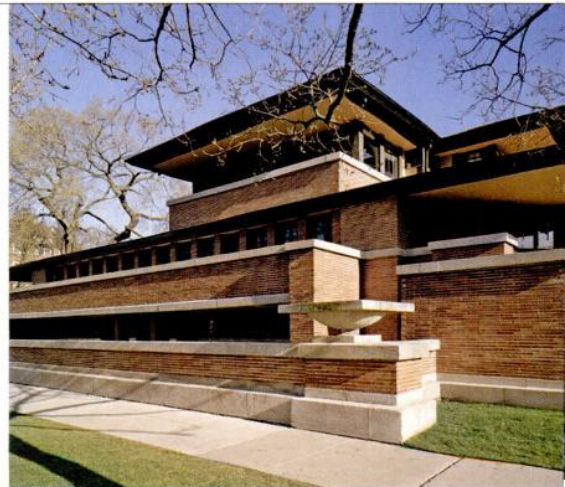
Jim Hennahane, who married Roycroft Master Artisan Kathleen West in 2005 and managed her fine art print business, Kestrel Studios, died of

a heart attack May 25. He was 71. A retired business executive, Jim took care of all aspects of the business, cultivating relationships with gallery owners and custom-

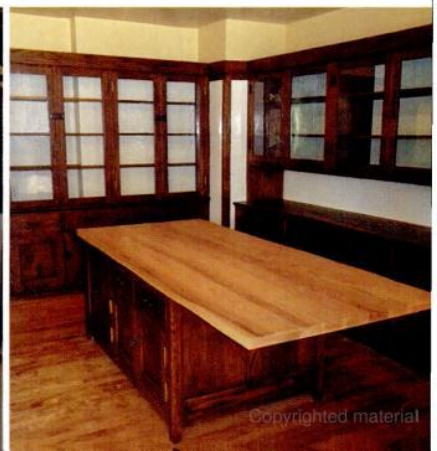
ers, freeing Kathleen to concentrate on her work: the design, spoon-printing, and hand-coloring of Arts & Crafts prints. "He endeared himself to so many people in the Arts & Crafts world," she says.

An avid golfer, Jim was also a tireless volunteer in the fight against cancer, particularly on behalf of the Children's Miracle Network. Both Jim and Kathleen had previously had happy marriages and lost their respective partners, so when they married, they lived life to the fullest. "Treat every day like it's your last day together, because it could be," says Kathleen. "Life was a joy with him." —MEP

When it was completed in 1910, the **Robie House** set off a revolution in residential architecture. Now the home of the Frank Lloyd Wright Preservation Trust, the quintessential Prairie Style house began offering expanded tours to visitors in July. The Private Spaces In-Depth tour allows guests to see the entire house, including the kitchen, servants' wing, and the third floor, where interior work is nearing completion as part of a 10-year, \$10 million restoration of the property. Visitors will also be able to take pictures—another new program is Picturing Architecture, a photography tour led by a professional photographer. A third offering, Engage with Artifacts, allows participants to examine original artifacts under the direction of Trust curators. The new programs were made possible by a \$250,000 MacArthur Foundation grant. It's all part of the lead-up to the Robie House centennial anniversary celebration in 2010. Tours are offered Thursday–Monday through December. **Robie House**, 5757 S. Woodlawn Ave., Chicago, IL, (800) 514-3849, gowright.org

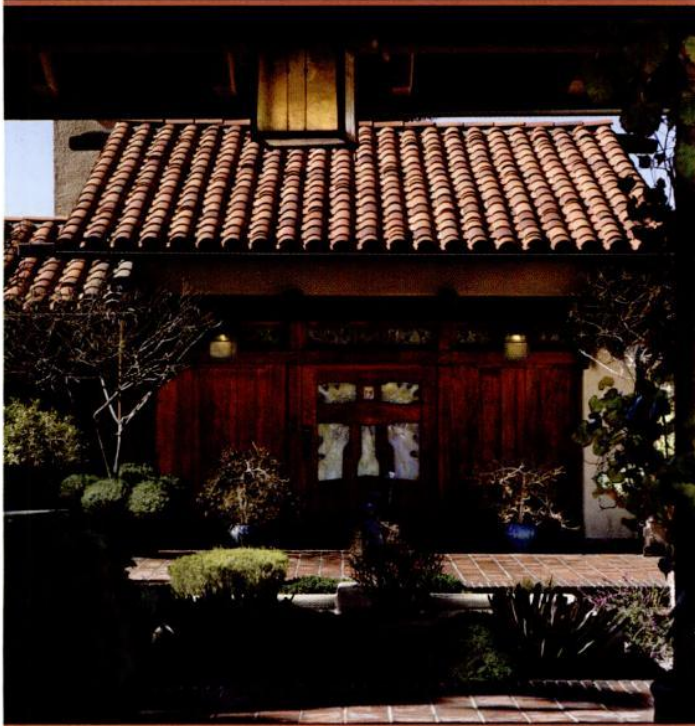


TOP: The Robie House is offering expanded tours as it approaches its centennial in 2010. **BOTTOM:** (left) Original art glass windows and built-ins in the dining room. (right) The refurbished kitchen. PHOTOS TIM LONG



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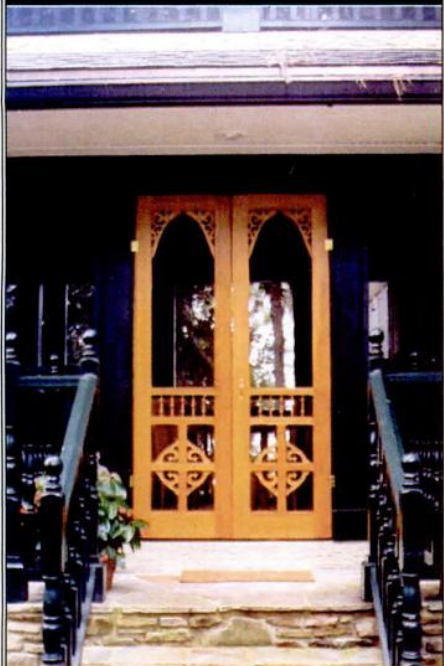
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~ Bruce Johnson

*The Glasgow Style: Artists in the Decorative
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• HANDMADE TILE ASSOCIATION

TILE FESTIVAL, Sept. 19, Swedish Institute, Minneapolis, MN (612) 781-6409, handmadetileassociation.org

• CHARLESTON FALL TOURS OF

HOMES AND GARDENS, week-ends, Sept. 24–Oct. 25, Charleston, SC Self-paced walking tours on the historic Charleston peninsula. Preservation Society of Charleston, (843) 722-4630, preservationssociety.org

• TWIN CITIES ARTS & CRAFTS/20TH

CENTURY MODERN SHOW, Sept. 26–27, Minnesota State Fairgrounds, St. Paul, MN New this year: Mid-century Modern. (651) 695-1902, eastwoodgallery.com

• **SEATTLE BUNGALOW FAIR**, Sept. 26–27, Town Hall, Seattle, WA Events associated with the exhibition, "The Arts & Crafts Movement in the Pacific Northwest," will be a highlight of this annual event. (206) 622-6952, historicseattle.org

• FINE FURNISHINGS MILWAUKEE,

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ABOVE: (left) See work by artists like Laurie Spugnardi at Fine Furnishings this fall. **(right)** One of Charleston's many historic interiors.



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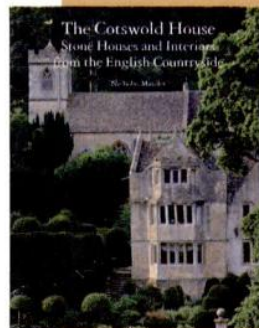
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Truly Cotswolds

Architectural tourists never miss this unspoiled region in England. Morris, Webb, and Voysey looked to the Cotswolds for inspiration, and planbook publishers of the early 20th century used the evocative name for little stucco bungalows. But what are the houses, the great exemplars

and motifs, of the Cotswolds, really?

This book presents them all, from castles and very grand stone houses to Classical country homes and revivals: Kelmscott Manor, famous examples



from the Arts & Crafts period, even some new houses. Photographs in b&w, color, and from the archives.

The Cotswold House: Stone Houses and Interiors from the English Countryside by Nicholas Mander. Rizzoli, 2009. 208 pp., \$50



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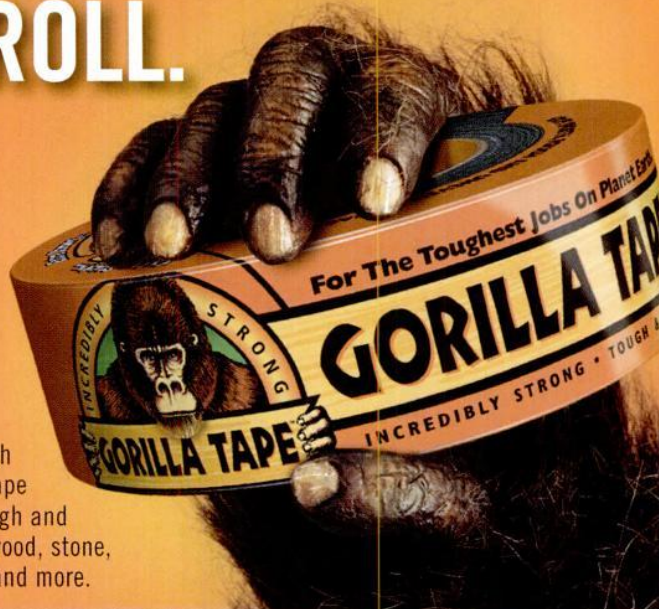
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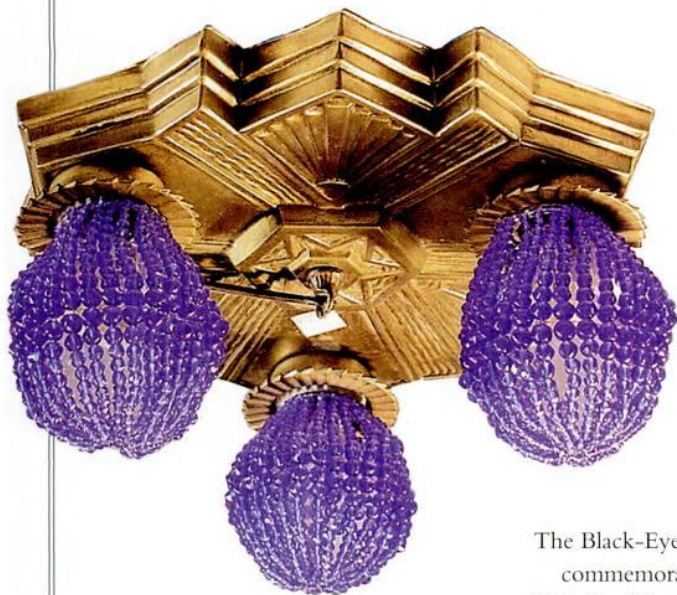
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by Mary Ellen Polson



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◆ Ode to the Farm ◆

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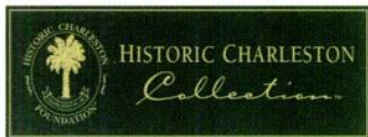
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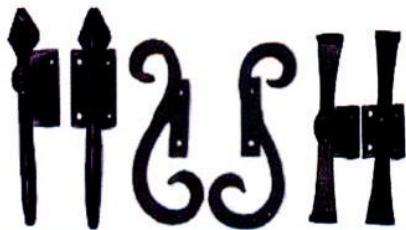
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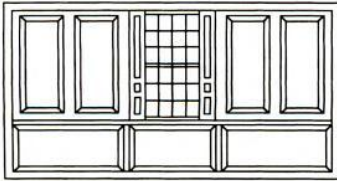


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The wood-burning Artisan boasts two ovens (one for roasting, one for baking) and does triple duty as a heater and hot water boiler, so it's perfect for a remote cottage. In cream or black, the 36" range retails for \$6,310. From Heartland Appliances, (877) 650-5775, heartlandapp.com

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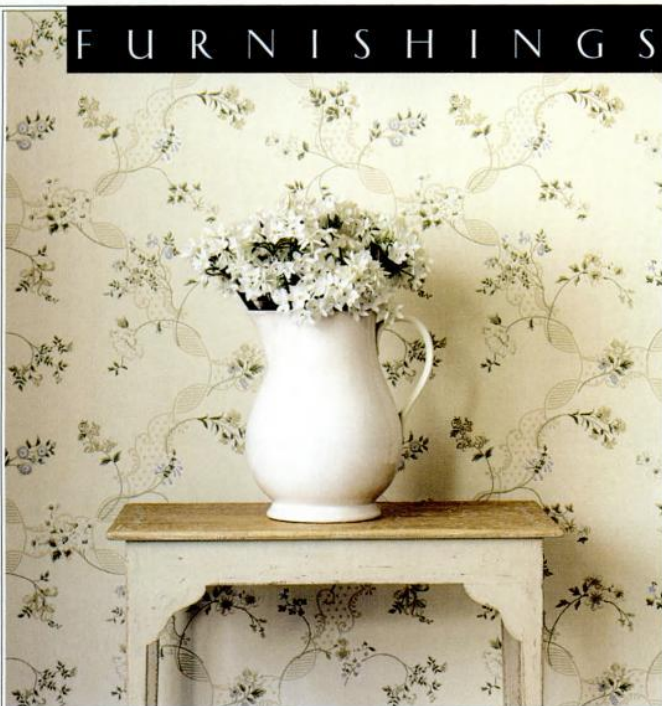
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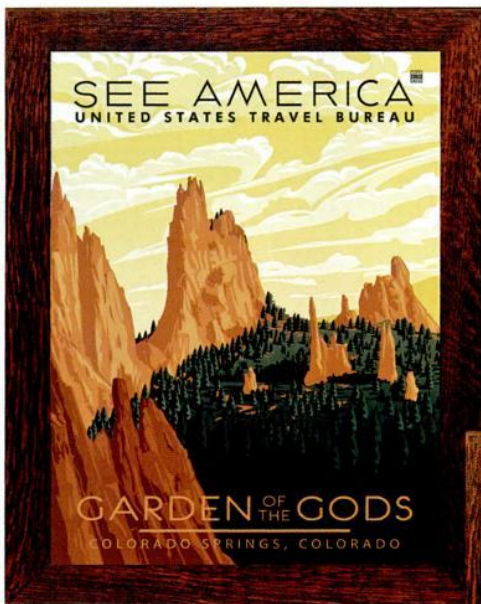
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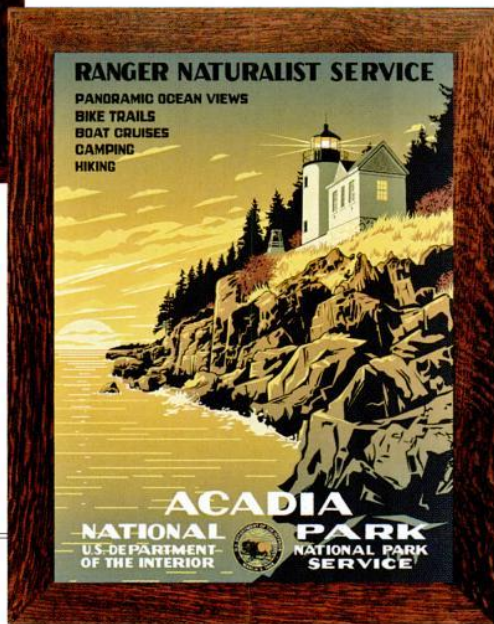
Flowers for Your Room

The Anna Maria paper is part of the Honfleur collection, printed on surface-print machines that produce comfortably scaled patterns intended for use on all four walls. Suitable for Colonial Revival homes, the papers are sold to the trade from Sanderson, (800) 894-6185, sanderson-uk.com



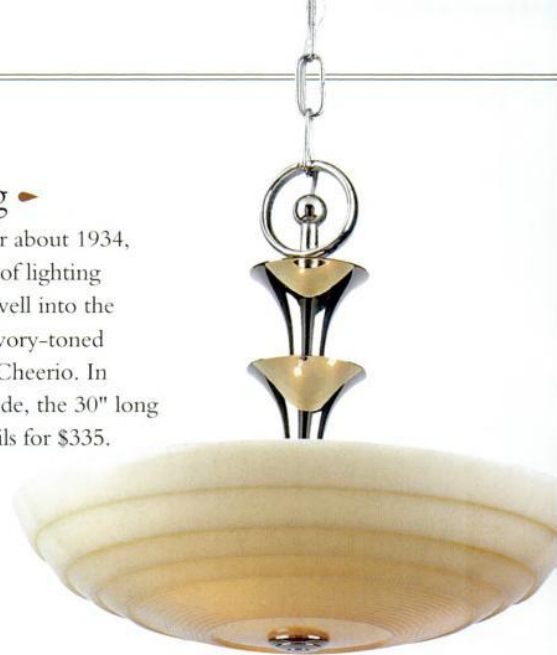
See Vintage America

Products of the WPA in the 1930s, National Park posters no doubt hung on walls well into the next decade. Two new high quality reproductions are \$35 each (\$125 with a Dard Hunter Studio quartersawn oak frame). From Ford Craftsman Studios, (877) 204-9961, fordcraftsmanstudios.com



Cheery Lighting

Introduced by Lightolier about 1934, the Blairmont is typical of lighting designs that carried on well into the 1940s. The distinctive ivory-toned custard glass was called Cheerio. In polished nickel with shade, the 30" long Streamline pendant retails for \$335. From Rejuvenation, (888) 401-1900, rejuvenation.com



Back to the Forties



Engineered Comfort

With its wide-body styling and slightly flared rolled arms, the Chesapeake has 1940s comfort written all over it. The chair measures 42" wide x 37" deep x 38" high. Price will vary, depending on your choice of more than 1,200 fabrics and leathers. From Stickley, (315) 682-5500, stickley.com

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Streamline Fridge

The compact version of the Northstar Fridge holds 11 cubic feet of groceries. It measures 24" wide x 62" high x 32½" deep. In red, black, white, and a slew of pastels, prices begin at \$1,995. From Elmira Stove Works, elmirastoveworks.com

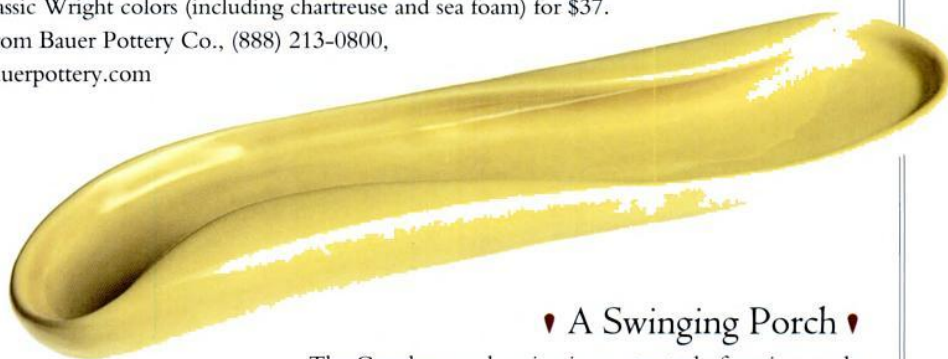
Post War Color

From the late 1940s, Teapot and Scallop Trim are two of several hand-printed papers from the Post War Era collection. Teapot is sold in a 30-square-foot roll (\$92). Scallop Trim is \$30 per yard. Both from Bradbury & Bradbury, (707) 746-1900, bradbury.com



Modern Rebirth

The celery tray is one of 14 newly issued originals from Russel Wright's iconic American Modern line of the 1930s and '40s. The distinctive endless-edge tray comes in classic Wright colors (including chartreuse and sea foam) for \$37. From Bauer Pottery Co., (888) 213-0800, bauerpottery.com




A Swinging Porch

The Camden porch swing is constructed of marine-grade Sunbrella fabric with solid brass clews and grommets. With a 4" thick foam cushion, the 30" x 74" size is large enough for porch sleeping. In stripes or solids, it's \$675. From Penobscot Bay Porch Swings, (207) 729-1616, penobscotbayporchswings.com




Swinging Spout

This lever-handle wall-mount kitchen faucet with removable soap tray is a 20th-century kitchen classic. In chrome, it comes with fixed 8" centers, or adjustable centers (6½" to 9¾"). The faucet sells for about \$54. From Signature Hardware, (866) 855-2284, signaturehardware.com



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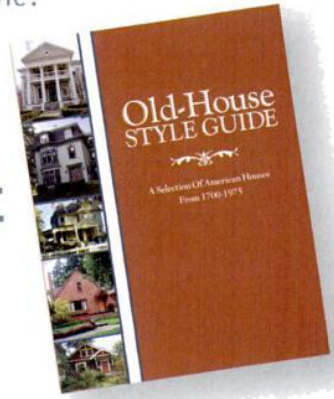


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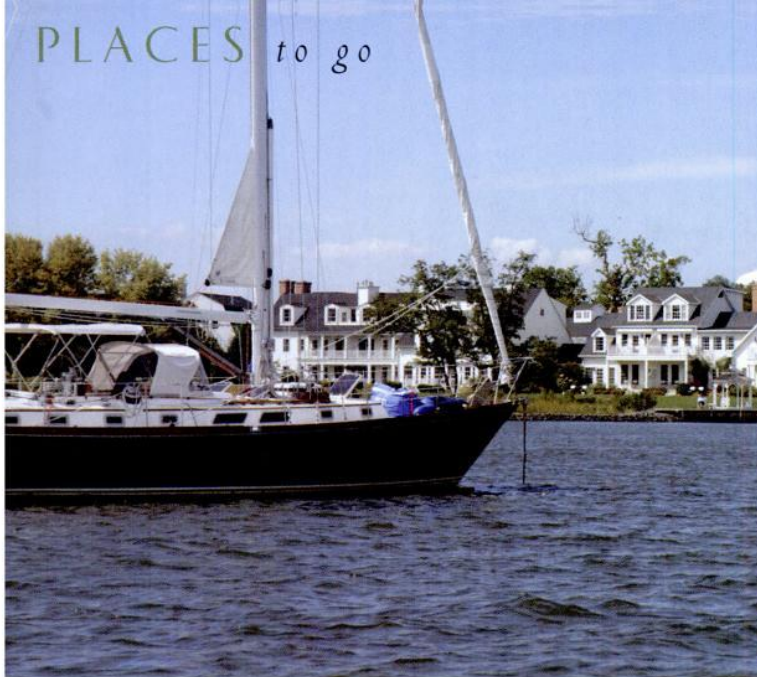
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A Southern Town, Northern Style

WRITTEN & PHOTOGRAPHED BY ESTHER & FRANKLIN SCHMIDT

Mid-coast or in D.C., but need a New England fix? The tiny village of St. Michaels, Maryland, with its winding streets lined with Saltboxes and Capes, its blocks of quaint shops, pubs, and restaurants, and its thriving shipbuilding yard, is the perfect destination.

Just like much of New England, this is quintessential old Americana. The land in and around St. Michaels was settled in the mid-

1600s through a series of land grants and, 100 years later, was divided into 58 lots on just 20 acres. The little community on the water grew and thrived as land was cleared and trees went to build ships, attracting shipbuilders from New England. St. Michaels grew up to look a lot like the coastal towns where those shipbuilders themselves had grown up.

The ambiance of the town and its environs has changed little over the centuries. There are still fewer than 1,500 year-round citizens. With a picture-postcard site on the Miles River, a Chesapeake Bay tributary where sailing and crabbing are the highlights of a stay, the town retains the slow pace of a crab, even though it is just a little over an hour from Washington, D.C. At the height of the warm-weather season, the town fills with thousands of visitors who come for the high-end antiques, gift and home-decor “shoppes,” and galleries housed in 18th- and 19th-century structures. Still, even with



TOP LEFT: Elegant, historic, and waterfront, The Inn at Perry Cabin, once owned by Sir Bernard Ashley, is now an Orient Express property and a four-star destination for celebrating special times. **TOP RIGHT:** At the Crab Claw Restaurant, locals can eat crabs and imbibe beer while looking over the waterway. **ABOVE:** Catch of the day: Maryland blue crabs!



ABOVE: Every house on this winding street in historic St. Michaels is original or sensitively remodeled on the same footprint as the watermen’s cottages of past centuries.

AREA CONTACTS

- **THE CRAB CLAW RESTAURANT:**
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- **THE INN AT PERRY CABIN:**
(866) 278-9601, perrycabin.com
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a swollen population, you'll feel no sense of crowding or riverfront bustle.

What you won't find is a traffic light or fast-food franchise. Bicycles trump SUVs. The marinas, with sailboats at every slip, are a main attraction: If we can't have one, we can fantasize. There's an excellent Maritime Museum on the water.

For lovers of historic architecture, this is nirvana. With few exceptions, all buildings are historic or in period style. In the historic end of town, ardent preservationists enforce stringent building codes that allow no footprints of historic properties to be altered. Even practicality dictates that the town maintain its architectural profile. There is an ongoing fishing and boating industry, but tourism is the golden calf, given the town's get-away-from-it-all atmosphere.

Long, idyllic days (some call



TOP: Little has changed here for decades: no parking problems, just glide down the main street. **ABOVE:** Now on stilts, this beauty is being readied for the sailing season at dry dock.

them romantic) may be spent strolling or biking down the streets, feasting on Colonial, Federal, and Victorian architecture, dining on mid- to upscale foodie fare, and

spending quiet nights in quaint inns and hotels. The ultimate lodging is the four-star Inn at Perry Cabin; the resort was built as a residence for a 19th-century ship's captain.

The town offers no honky-tonk entertainment; there is no boardwalk or public beach. The local nod to dining debauchery, and one of St. Michaels major draws, is the harvesting of plentiful Maryland blue crabs, for many a *raison d'être* unto itself. Despite the community's other attractions and preservation efforts, the lovely town is for some a mere backdrop for the consumption of the ugly little crustacean. ✦

RIGHT: Wickersham House was painstakingly moved, sometimes brick by brick, from another town by its owner to this site backing up to the Miles River.



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Lights, Camera, Narrative

BY CHARITY VOGEL

What I learned when my house was on TV.

I OWN A THREE-STORY, shingled 1898 Queen Anne Folk Victorian with a pretty cool past. So I applied to the popular HGTV show “If Walls Could Talk” in response to a local casting call. With zillions of great old houses out there, I didn’t think mine would stand a chance.

Here’s the funny thing: My old house got picked. In fact, within 20 minutes of e-mailing them the exhaustive application, the phone rang, and producers of the show were asking if they could book us. They wanted to come—are you ready for this?—in two weeks’ time.

Yes, *two weeks*. So instead of high-fiving my husband, T.J., and yelling “Woo-hoo, HGTV! Where’s the Champagne?” I yelled, “Where’s the steam cleaner?! Is it too late to wallpaper the hallway?”

What follows is a brief memoir of my HGTV experience. How do they actually make these shows happen?

Read on to find out, and then apply. I dare you.

Producers for HGTV need to know a lot about your house before they can schedule you. When my aunt, Kath-

leen Mathews, heard about the casting call through her historical society job, she urged us to apply: “You know the whole story of your house.”

True—we are such geeky owners, we spent five years learning about our old house. For example, we’d read all the editions of the *Angola Record* newspaper published in our town between 1897 and 1905, and scoured the local history museum. We knew the house was built by Frank F. Watt, a talented young conductor on the Lake Shore & Michigan Southern Railroad (the first man to conduct the Twentieth Century between Buffalo and Toledo). Sadly, Watt was ill and died at 48. Towards the end of his life, he sold our house, which became a music school and then, during World War II, a rural maternity hospital.

Knowing the full narrative, as it were, gave us a distinct advantage. We’d gotten our hands on a copy of the six-page questionnaire that High Noon Entertainment, the Colorado-based company that makes “Walls,” asks potential participants to fill out. *Architectural details? Reno-*



vation history? Previous owners? Easy enough. I sat down in the library with my laptop and got started. When I was done, I e-mailed it over, and figured I'd heard the last of it. But we were on!

The people who make "Walls" later told us they look for homeowners. And "we look for them to be energetic and outgoing," said Jenna Friederich, who handles research and casting.

No need to do anything special to the house, Friederich told us. All we were to do was wear clothes that would look good on TV (no busy patterns that clash with the wallpaper). We'd have to wear microphones the whole day, clipped to our shirts. So we picked plain shirts and tried to wait patiently. But really . . . what would you do if you knew HGTV cameras were coming? Exactly. I cleaned like a woman possessed. I practically vacuumed the air. The night before the shoot, I did a final walk-through and tried to add a little Victorian glam. On the church pew in the hallway, I spread a throw and placed



TOP: The Victorian house today, beloved by its current owners and ready for its close-up. **ABOVE:** Historical perspective: the house before 1920.

RIGHT: Glass bottles were found in the basement coal bin of the old house. **FAR RIGHT:** The couple also recovered this jade-color pitcher, intact, from the basement coal bin.



vintage schoolbooks next to a glass apple. In the library, I put my silver tea service and a bud vase next to a wing chair. I hung a fresh autumn wreath, bought in a panic for \$35 at the craft store, on the oak front door. I reluctantly gave up on re-wallpapering the hall. We were as ready as we could be.

The crew arrived on the taping day at 8 a.m. sharp: Lori Allred, the producer and a Colorado resident, and Jim O'Halloran, the cameraman from Boston. The two often work together, so there was a friendly vibe right from the start. I laid out muffins, danish, and big vats of coffee, which didn't hurt.

The day began with Jim shooting scene-setting footage of the house and grounds. He spent an hour outside, then another hour inside, taping everything from attic to bathrooms. "Are you going to use all this?" I asked, wor-

ried that all of America was going to see my shower. Jim said maybe not, but they liked to be thorough.

Then Lori and Jim photographed T.J. and me on our front lawn, while interviewing us about how we came to buy the house. Squinting in the bright sunlight, we stuttered to give answers that would sound semi-intelligent. Meanwhile, neighbors drove down the street, honking and waving. "I guess it's kind of a small town," I apologized. Jim and Lori grinned, waited for the ruckus to end, then started the tape over again.

The show "If Walls Could Talk" is about houses with unique histories. So Lori and Jim focused a lot of time on the various artifacts we had found while doing renovation work. They taped us re-enacting these "finds": a sea-foam green 1920s pottery teapot uncovered in the coal bin, an antique perfume box that was behind a bedroom wall, railroad insulators and equipment from earlier years. Because every shot had to be redone multiple times from different angles, it was draining. But we laughed a lot between takes.

Amazingly, while the cameras were rolling, we even uncovered another little bit of the past! Lori asked me to crawl under our staircase. Underneath the central rise, there's a small closet-like storage space with some crude wooden shelving. We had always wondered when it had been added; the wood seemed cheap, unlike the oak of the staircase, yet the "secret" shelves were unquestionably practical. We postulated that maybe the shelves had



LEFT: Homeowner Charity Vogel and Lori Allred, the HGTV producer, share a moment on the front stairway.

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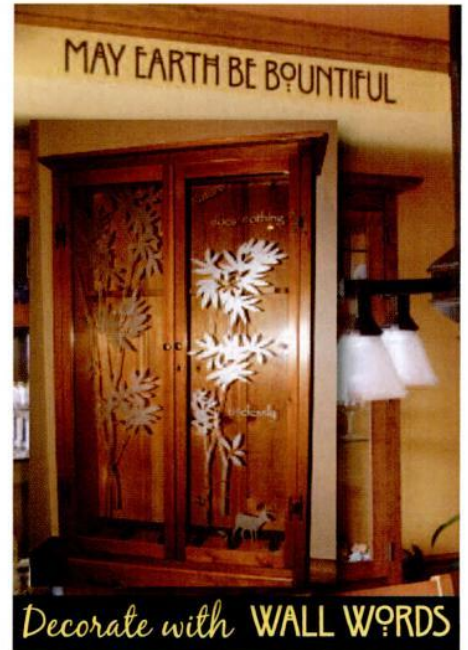


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- KNOW THE SHOWS.** A network that focuses on houses and gardens needs a steady stream of homeowner contributors to fill dozens of shows. That's the good news! Find out all about each show to position your property best. Start on the web—hgtv.com is a great resource—then watch episodes to get a feel for style and content. "If Walls Could Talk" is quite different from "House Hunters"; "Design on a Dime" is worlds away from "My House is Worth What?" Narrow your search to programs that seem like a fit. To get specific rules governing the programs, click on the "Be On HGTV" tab at the top of the home page.

- KNOW YOUR HOME'S VITAL STATS BEFORE YOU CONTACT ANYBODY.** On the first phone call, the HGTV people asked us about square footage, year of construction, architect and builder, and more. Luckily we knew the facts, so we could answer quickly and with confidence.

- MAKE A TIMELINE.** Before this experience, I had collected bits of the history of our 1898 house like a patchwork quilt. In advance of the taping, we typed out a timeline of previous

[CONT'D]

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ABOVE: Producer Lori Allred and HGTV photographer Jim O'Halloran flank married homeowners T. J. Pignataro and Charity Vogel (center).

owners and high points of the house's history, as well as a parallel timeline alluding to important world and domestic events. (The year our house was built saw the explosion of the U.S.S. Maine—"Remember the Maine!"—and the start of the Spanish-American War, the death of Bismarck, the resignation of King Edward, and the Klondike Gold Rush.) That handy four-page outline kept us organized throughout during interviews; we even passed out copies on taping day.

- COLLECT ARTIFACTS.** You may be asked to show off things you've found in your house. And you may be asked to provide pictures showing your home before and during any renovations, so take lots of photos of your projects, and keep them sorted and labeled.

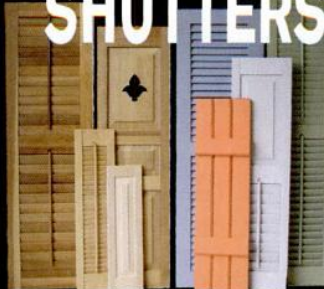
- FIND A NARRATIVE.** A compelling narrative will set your house apart from the pack. It might be a personal story that shows your emotional connection to the house. Or it might concern the house itself. If your house was once the site of something important, play up that angle in your pitch. Likewise, if you have an intriguing personal tie to the property—maybe you're living in a family home handed down for generations, for instance—emphasize that aspect. What people like best is a good story. ✦

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Primed and Lined

BY DAN COOPER

Standard patching and spackling techniques seldom provide satisfactory results. It's tempting to skim a rough or damaged surface with a thick layer of joint compound, but that usually lasts somewhere between five minutes and a year. The professional method of correcting substantial surface defects, or preparing an intact wall for papering, is to use a wall liner.

DRAWING A BLANK Two basic kinds of lining paper are used in preparation for wallpapering—blankstock and bridging liner—and their functions are often confused. Bill Archibald, a member of the National Guild of Professional Paperhangers, explains: “It is often erroneously said that a liner will smooth out rough walls, bridge the grooves of wood paneling, or hide textured surfaces—and a heavy-duty

non-woven **bridging liner** may help alleviate such situations. **Blankstock liner** is a blank, unprinted, pulp paper stock. It is suitable for smoothing out the pitted appearance of some plaster walls and will soften the hard edges of chipped paint when they were not feather-sanded. However, no liner will smooth out bumps, grit, nubbins, and other protrusions.”

So why line a wall with blankstock? Paperhanger Jim Yates, who has worked in some of the most prominent houses and museums in the country, has an opinion based on many years and diverse projects. He says: “My experience through my career has been that you don't need a liner as long as the wall is well-prepared and sanded smooth. If you're butting the wallpaper seams, however—as opposed to the histori-



TOP: Wallpaper is part of the architecture here. When multiple papers are used and hanging is labor-intensive, a suitable under-lining is a good investment. **ABOVE:** Wall preparation for a mural should include a liner for a flawless surface and to mitigate wall cracks later.



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IN THE MIDST of gut-wrenching renovation, I planned my someday kitchen, imagined the period-style bathroom I would add, the leather chairs and wicker porch swing and Morris fabrics I would buy. Period design became my passion, which I share with you in the pages of **OLD-HOUSE INTERIORS**. There's nothing stuffy about decorating history, nothing to limit you. On the contrary, it's artful, quirky, bursting with ideas I couldn't dream up on my most creative day. Armed with knowledge about the period and style of your house, you'll create a personal interior that will stand the test of time . . . an approach far superior to the fad-conscious advice given in other magazines. Join me. I promise you something different!



Patricia Poore

PATRICIA POORE, EDITOR-IN-CHIEF

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cally accurate method of overlapped seams, which was standard before the 1950s—a liner will give you quicker absorption and a seam that doesn't shrink slightly and pull back when it dries. This is what results in that hair-line crack in the seams: as the paper dries, it shrinks and a small white gap appears. Since I do historical installations, I always overlap paper at the seams, and liner isn't necessary."

Still, sometimes a liner is mandatory. "I always use a lining paper when I'm working with a very expensive French or Chinese scenic paper," Yates continues. "I cover the walls first with muslin and then with an acid-free lining paper. This also makes the paper removable. If you're spending \$35,000 on 32 strips of paper, you want it to last!"



An excellent decorating job starts with smooth, clean walls, which are then primed (top left), lined (bottom left), and finally papered (right).

RESOURCES

- BILL ARCHIBALD, Norfolk, MA: (508) 520-4041, billarchibald.com
- ROBERT KELLY, Lee, MA: (413) 243-3489, paper-hangings.com
- ANTHONY P. RUSSO, C.P., Stratford, CT: (203) 375-3091
- JIM YATES AT HISTORIC WALLPAPER SPECIALTIES, TN: (423) 929-8552, historicwallpapering.com
- NATIONAL GUILD OF PROFESSIONAL PAPER-HANGERS: (800) 254-6477, ngpp.org

WALKING THE PLANK A popular project is papering over contemporary plywood paneling. In this case, a bridging liner is necessary, and it can't hurt to fill grooves or seams with some sort of putty or filler beforehand. Some old walls were originally papered over ship-lapped boards or planks used in lieu of plaster. This type of construction requires a lining of **paperhanger's canvas**, which Robert Kelly, another renowned paperhanger, still offers for sale. "Despite the name,"

Kelly says, "this is not a canvas and is not cheesecloth, but the real thing—it's a traditional 'paperhanger's canvas' for shiplap and wood plank walls. There are many cotton products out there, but if you're doing any traditional canvassing, this is the one to use." Paperhanger's canvas is typically affixed with tacks.

STONEWALLING And then there are masonry walls, bricks, or cinderblocks that may have been parged with plaster. Masonry walls can be problematic, as moisture leaches through the exterior and appears on the brick or block inside the house through a process called efflorescence, which forces mineral deposits onto the surface and may cause spalling or crumbling. Walls in extra-rough condition can be lined with what is essentially a fiberglass "bandage" of mesh-like material that is then skimmed with a hardening resin.

Regardless of what liner, if any, is chosen, it is still critical that you sand the surface as smooth as possible. Bear in mind the paperhanger's axiom for wall preparation: A surface should be as smooth for paper as if you were going to paint it. Wallpaper doesn't conceal flaws, it amplifies them. ✦

Specialty Linings, DAMP-PROOF & Prep Products

Go to these websites for excellent specialty products and more information on use.

- **ABATRON** abatron.com
- **CAVALIER WALL LINER** wallliner.com
- **DONALD DURHAM CO.** waterputty.com
- **LARSEN PRODUCTS** larsenproducts.com
- **ROOS INTERNATIONAL LTD.** roosintl.com
- **SPECIFICATION CHEMICALS** spec-chem.com
- **TKO WATERPROOF COATINGS** tkcoatings.com
- **WARNER WALLCOVERINGS** thewarnerco.com



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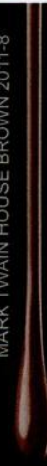
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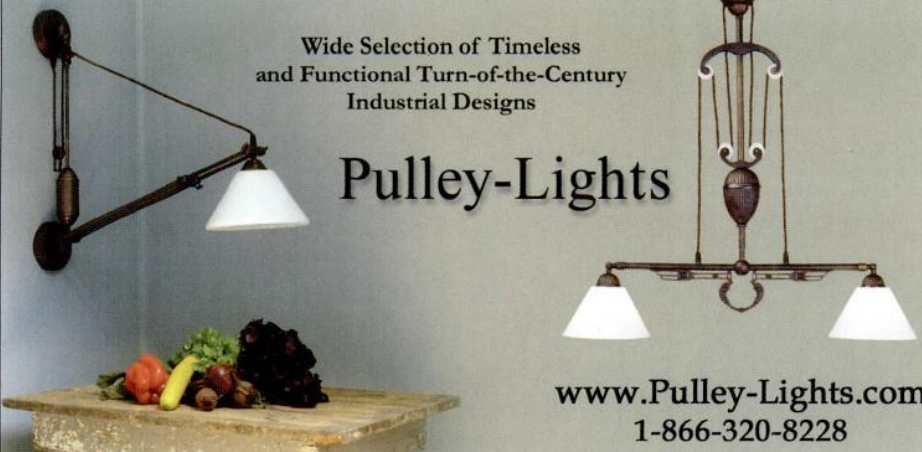
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OLD-HOUSE INTERIORS

SEPTEMBER 2009



POSTWAR AMERICA

The owner calls it her “return to a happy home,” a 1947 cottage with an eye-opening period interior. (page 46) ♣

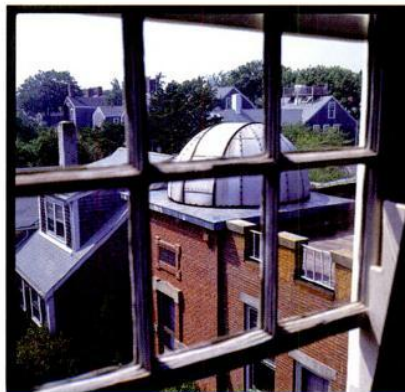
SUBURBAN DUTCH

Perennially popular, the Dutch Colonials of the early 20th century were really a new style. (page 54) ♣



COMFORTABLE CLASS

A collector and restoration expert gets it right in his own country house—at first take traditional, yet filled with personality. (page 38) ♣



NANTUCKET QUAKER

Astronomer Maria Mitchell lived in this old island house, a time capsule now. (page 56) ♣

SHUTTER ACCENT

Window shutters of the past add the perfect period note to the exterior. (page 62)





OPPOSITE: The entry hall beckons visitors inside the gracious home with a Victorian cast-iron hall tree and a late-17th-century carved oak English chest.

BELOW: The study is lined with bookcases designed by Miller; window treatments were kept simple to emphasize their handsome trim moldings.

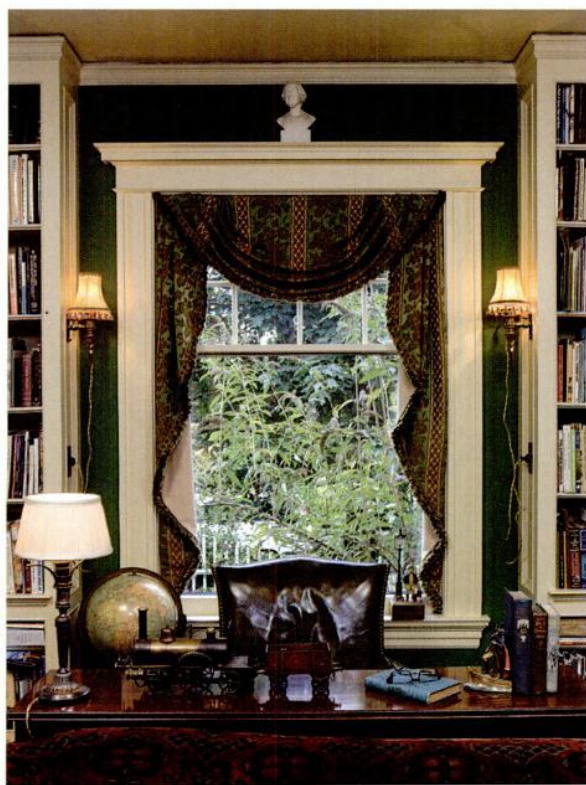
RIGHT: Early 20th-century models of the Statue of Liberty form a patriotic collection in the library.



Comfortable CLASS

An “incurable collector” and noted restoration expert, Clint Miller has had thirty-three years to create the country-house ambiance in his own home.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT



WITH HIS WIFE Elizabeth, Clint Miller searched for a house back in 1976—one that was historic, with period appeal, in an orderly neighborhood of early 20th-century houses, not far from downtown Seattle. They found it in this Dutch Colonial-type house, built in 1914 for well-to-do businessman Archibald Clark. The house is in true Colonial Revival spirit, with gracious rooms of generous proportions. Showcasing the classical moldings used throughout the house, a wide staircase leads to four bedrooms. A suite designed for Mr. Clark’s mother-in-law is set discreetly behind the mirrored and trellised doorway off the living room.



LEFT: The dining room boasts a pair of built-in corner cabinets and is furnished with English and French antiques; the chandelier, ca. 1915, is from Pepperdine University. **ABOVE:** Colorful majolica lines an English Welsh cupboard in the dining room. **OPPOSITE:** In the library, a late-19th-century chair retains its original mohair upholstery.

The traditional Colonial Revival interior is layered with rich color and collecting whimsy.

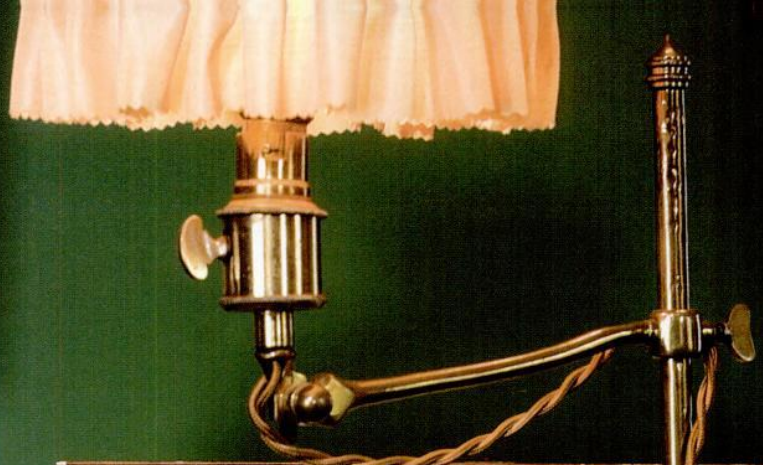
Clint and Elizabeth wanted to restore the house, so they were delighted to find the original blueprints still in residence. And one day, Clint was rummaging around in a local antiques store when he came upon glass-plate negatives of his house's interiors: The photographs had run in a 1915 magazine article about the elegant "country house."

The original family had lived here for forty years, but subsequent owners left some marks: a corrugated-plastic awning cover at the front door, a back stairway sealed and used as a closet, frosted glass and imitation wood in the kitchen. The living and dining rooms had 1960s wall treatments and too much French blue paint.

Clint and Elizabeth began with the kitchen, the heart of their home. They enclosed its small utility porch to make a breakfast room and added French doors so that now light streams in even on cloudy Seattle days. Ve-

neered paneling was peeled away and replaced with 4x4 tiles on walls and countertops. Remembering how his restoration dates to the 1970s, when appropriate products and resources were few, Clint says he found the black border tile that edges the counters at a tile company that supplied hospitals. Flush-mounted, white-painted fir cabinets approximate the probable originals. To replace the frosted glass over the sink, they found a stained-glass panel at an estate sale.

The kitchen has the charm of the best prewar kitchens. Elizabeth, who is a talented cook, chose a commercial South Bend six-burner, double-oven gas stove. Clint had promised he'd keep his collecting out of her kitchen, but eventually Lionel trains and mid-century model airplanes made it onto shelves and the tops of cabinets. Red-and-white Art Deco place settings began to appear on the table.





RIGHT: A child's Hoo-sier cabinet holds red and white tableware and dishes; the red teapot clock is ca. 1940. **BELOW:** Printed aprons from the '30s and '40s hang on a rack near the stove.



RIGHT: Centered on a commercial range used every day, the kitchen has a lively prewar sensibility. **OPPOSITE TOP:** A red-and-white enameled kitchen table is set with dishware from ca. 1940–50. **OPPOSITE BOTTOM:** The breakfast nook was created from a former utility porch.



Clint Miller has in fact been an incurable collector since childhood, when he would sort through boxes in his grandmother's attic. Expansive walls and shelving in this house are perfect for display of his collections—19th-century ship models, Sputnik-era robots, early electric lighting, English and American 19th-century landscapes and portraits, and brass candlesticks, to name a few.

Clint wanted a library. So he converted the mother-in-law suite downstairs into an intimate study, with floor-to-ceiling bookcases. He

copied moldings from the front hall and staircase to integrate the built-in work, and used the same picture rail found in the rest of the downstairs rooms. Lower-cabinet doors with vintage glass knobs (like those in the bedrooms) hide modern electronics and a TV set. Of course, books have had to make room for artifacts and collectibles in this room, too: swords, helmets and military paraphernalia, paintings, early 20th-century miniatures of the Statue of Liberty, and oil portraits found at flea markets in England.

The kitchen was the first project, and it's a light-filled hub, jazzy with prewar elements.



The mantel in the parlor had been removed in the 1960s, when rough stair treads took the place of an entablature. Clint was able to replicate the original mantel with reference to a 1915 glass-plate image and a mantel remaining on the second floor. The original pilasters, it turned out, were in the basement. Stripping the walls revealed evidence of six original wall sconces. So Clint found a Colonial Revival replacement for them in brass. The room's furniture is consistent with a now-traditional Colonial style of the 'teens, and includes a classic rolled-arm sofa, a wingback chair, a 19th-century drawing-room table in black walnut, and freestanding cabinets (soon crammed with architectural scale models, early lighting, and brass locomotives).



Designed by the Seattle architect Joseph Cote, the 1914 house is a Dutch Colonial with gambrel roof. **RIGHT:** Shasta daisies poke through the pales of the picket fence; grapes on a trellis add romance.



A dedicated gardener, Elizabeth took advantage of Seattle's temperate climate to create a classic English garden of clipped box and topiaries, with those structures softened by overflowing mounds of Shasta daisies, spring-blooming and sweetly fragrant lavender, and old-fashioned perennials such as St. John's wort. Clint designed

a wooden picket (or pale) fence to encircle and define the front yard, its posts punctuated with wooden urns based on the designs of early Salem, Massachusetts, architect and carver Samuel McIntire. Also recalling colonial New England is the widow's walk Clint added, which affords views of blue-green Puget Sound.



Living in an old house has a way of shaping one's life. It was the restoration of this early Dutch Colonial Revival house that prompted Clint Miller to launch his successful career as an architectural designer, specializing, naturally, in houses of the first quarter of the 20th century. ✦



NOW & THEN

The unending influence of the **COLONIAL REVIVAL**: It all started with the Centennial Exhibition of 1876, when Americans were awakened to the heritage of their colonial past. Minister and antiquarian-turned-promoter **WALLACE NUTTING** led the nostalgia

for the homes of our Revolutionary heroes with the aid of colored "historical" photographs. By the beginning of the 20th century, fashionable parlors across the country were outfitted with spinning wheels and "Colonial" furnishings like rush-seated, ladder-back chairs.

When Clint found a 1915 photograph of his own Colonial Revival parlor, he was pleased to see little had changed: woodwork is still painted a "pleasing white," a simple carpet covers the floor, and furnishings remain a mix of traditional and antique.





Postwar America:
Return to a **Happy Home**

A restoration-savvy woman finds herself with a modest 1947 house,
and goes all out—on a budget—to create a period interior every visitor loves.

BY DONNA PIZZI | PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON



ABOVE: With a 1947 magazine photo as a reference, Cindy Young sought the “right” green for the living room, where cheerful period paper lines two walls. The period-defining floral painting is dated 1948. **TOP RIGHT:** The cottage is in a working-class neighborhood of Portland, Oregon.



WHEN PORTLAND, OREGON, hosted its Architectural Heritage Kitchen Revival Tour in 2008, Cindy

Young opened her 1947 house with its postwar cottage kitchen. More than 200 people attended. Many of them were middle-aged people starting over or downsizing, hoping they could find an affordable house to fix up for a reasonable price. Cindy’s restoration odyssey brought them hope.

“They were deeply moved,” recalls Cindy, “to see what I had done in three short years with only \$12,000—and that includes furnishings! They walked away knowing they, too, could redo a postwar home and still have style in their lives.”

That option was not so clear to Cindy, who is a buyer for New Seasons Markets. She came to this out-of-the-way former farming community at age 48—starting over on a restricted budget, and uncertain of what she’d find.

The two men who were selling this house had bought it from its original owner. “When I walked in,” says Cindy, “they told me they were about to gut the kitchen, which, frankly—besides the original Venetian blinds—was the most redeeming part of the house.”

Vintage figurines are some of Cindy's favorite finds. "They make me feel good—especially the Siamese cat with glitter eyes; it's so corny, so charming!"



LEFT: Cindy bought the blue armchair for just \$29; a 1950s floor lamp is a crossover item. **ABOVE:** "Most people don't want a '47 stove or a '50s refrigerator," says Cindy, "but I like to be authentic. With all the talk of going green, I worried older appliances might suck more energy, but they're smaller, they still work, and they're not taking up room in a landfill."

Cindy negotiated an agreement. They would leave the kitchen as it was, and with the savings give her credit toward the Marmoleum floor she wanted to install. She also got a new heating system and a fence in the deal. And the guys agreed to pull out the filthy shag carpeting and fake paneling.

HAVING ALREADY restored two previous homes—an 1870 Victorian and a 1960 Atomic Ranch—Cindy was undaunted by the tasks to come. Then she realized how little information there was available on working-class home décor from that era.

"No one had done much on the period," explains Cindy—no books, no lavish magazine layouts, little attention. "Not even colors!"

Her best sources for research were dusty, postwar magazines she found at local estate sales, and a single book on the subject entitled *Popular Home Decoration*, by M.G. Gillies. Although written slightly earlier, in 1940, the book proved invaluable: ". . . everything from how to make a bed, to which color combinations to use in decorating," says Cindy, "including before-and-after pictures that always went from drab

to bright and colorful."

A member of a Portland old-house group, Cindy relished reading aloud from the Gillies book to the other homeowners, most of whom have Victorians.

Counseled the 1940 author: "If you have anything left over from the Victorian era: picture moldings, friezes, or dadoes, they should all be torn out. All Victorian furniture should be painted white."

Cindy thanks Steve Austin, a dedicated restorer of Victorians, for dissuading her from following the book's advice in her previous home.



Cindy restored the near-original kitchen using Marmoleum flooring and countertops installed by Lansing Linoleum, a Portland company founded in 1948. Rounded shelves are studded with colorful 1940s dishware. Cafe curtains mimic a style seen in a 1940s magazine.



A pair of vintage shell-art peacocks draws the eye toward period wallpaper in the dining room, and through to the strawberry paper in the kitchen. The 1940s reproduction Victorian dining-room set is draped with a vintage lace tablecloth.

“And don’t paint the knotty-pine fireplace white,” cautioned Steve (who writes for *Old-House Interiors*).

Like an actor preparing for a role, Cindy boned up on the history of the period so she could appreciate the flow of the times. She culled decorating tips from advertisements in the vintage home-décor magazines. “That’s where the idea to use Marmoleum on countertops came from—instead of ca. 1960 blue-boomerang atomic vinyl,” Cindy explains.

A thorough search of neighbor-

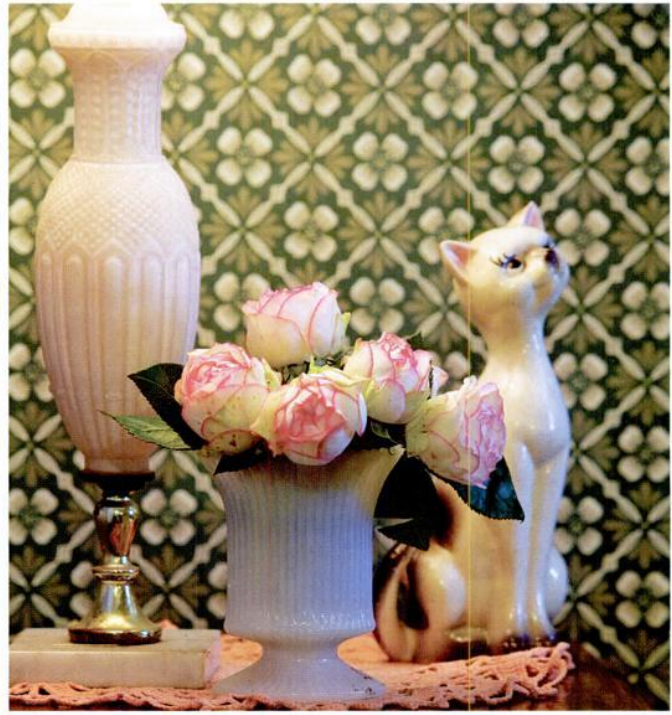
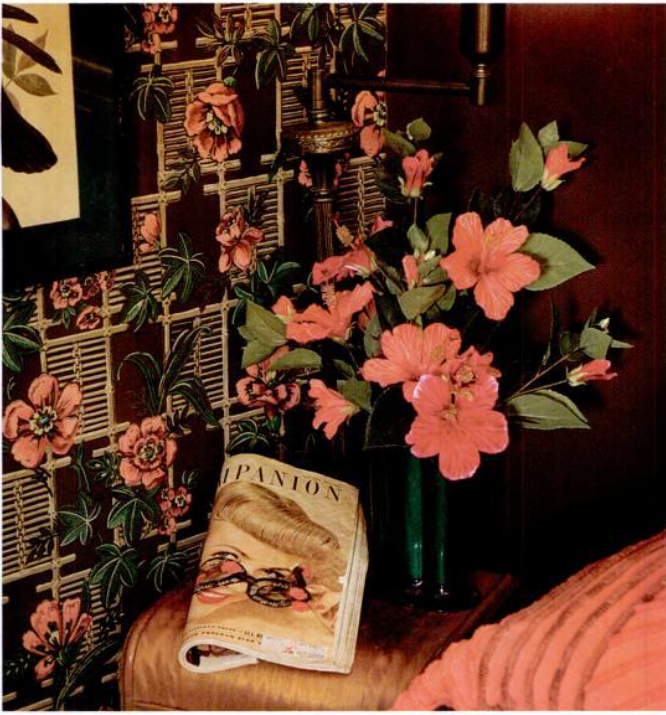
hood garage and estate sales turned up vintage accessories, including the peacock that sits atop her vintage dresser. “I spotted it the minute I walked in,” recalls Cindy: “‘I’ll take the peacock!’ I said to the late woman’s son. ‘You’re kidding me,’ he gasped.”

Cindy wasn’t kidding. She brought the kitschy plastic bird with a moveable head home, and patiently cleaned its dirty plumage with Q-tips and rubbing alcohol until it shone.

Cindy says the restoration is not complete, of course. She’d like to

have professionally designed window valances made for the house someday, but so far it’s not in her budget. Wish list in hand, Cindy thoroughly enjoys the house as it is.

“This house, of all of them, has been the most charming to live in. After being surrounded by computers and gadgets all day long, it’s nice to come home to a different era, where it’s quiet and sweet.” Maybe most telling, she says this “is like the house I grew up in, a really happy home.”



WALLPAPER

A wonderful layer of authenticity comes from Cindy's stumbling across a vintage wallpaper site online: hannahstreasures.com. Artist Marilyn Krehbiel, who owns Hannah's Treasures, was inspired by the story of Hannah Davis (1787–1863) of East Jaffrey, New Hampshire, who created bandboxes—bentwood boxes covered in colorful wallpaper remnants and lined with newspaper—for women mill workers to carry their clothes in. When she began collecting vintage paper for her own bandbox business, Ms. Krehbiel didn't realize that the wallpapers themselves would become so popular.

"The papers are beautiful," says Cindy. "They have to be trimmed on both sides and hung using wheat paste, but they're all dated on the back and they feel like delicate rice paper." She admits there are some drawbacks to relying on vintage, out-of-production papers. The strawberry wallpaper in the kitchen, for example, cannot be washed or the ink will run. "And if you fall in love with something but it doesn't cover your needs," Cindy warns, "you'll have to choose another pattern, one with more rolls on hand."



The rare bedroom set came from a Craigslist post; it belonged to somebody's grandmother.



Brown was fashionable in the '40s, says Cindy, often linked with yellow, but from the moment she saw the floral brown wallpaper—"so Hollywood"—she knew she had to paint the other walls in her bedroom brown. **BELOW:** A kitschy garage-sale find, the cleaned-up peacock is perfect here. **LEFT:** Bark-cloth curtains and floral artwork give the guest room a tropical air.

How To Furnish a 1940s HOUSE

For her 1947 cottage, Cindy Young did a lot of sleuthing to track down authentic 1940s furnishings that also suited her budget. Here she shares five secrets.

- (1) **LOCATION, LOCATION:** Seek out well-established postwar neighborhoods in your city or surrounding areas, where many of the inhabitants have spent their whole lives in single-family homes. Watch for estate and yard sales in those places, where you'll undoubtedly reap authentic period furnishings at very modest prices.
- (2) **CRAIGSLIST:** Get ready to muscle your way through Craigslist, driving to out-of-the-way places and hauling back your finds. Cindy found a rare matching 1940s bedroom set, her stove and refrigerator, and the 1940s replica of a Victorian dining table all on Craigslist.
- (3) **OLD BOOKSTORES:** At antiquarian booksellers and junk shops, flip through old magazines and books to find visual references that will guide you regarding the color combinations and styles of the day.
- (4) **SCHMOOZING:** Chat up your friends, family, and neighbors to discover vintage pieces in decent condition. One of the first pieces Cindy bought was the sectional sofa that belonged to a friend's grandmother.
- (5) **RIT DYE:** Keep boxes of Rit Dye on hand to give those faded textile treasures the fresh, buoyant look they held in the 1940s. By combining colors, Cindy has discovered just the right recipe for boosting the color on her chenille bedspreads and vintage curtains countless times. ✦



THE DEFINITIVE BOOK on the “modern” Dutch Colonial house was written by Aymar Embery II in 1913. In it, he also explored old Dutch-built houses, primarily in New Jersey and Long Island, and thus described two very different house types.

The Dutch Colonial house that peaked in popularity during the 1920s is recognized by its gambrel roof, but it incorporates English and neoclassical features. You’ll find round columns and a piazza or pergola. Houses were clad in stucco, hand-split shingles, clapboard, and brick—as were the vernacular originals.

Dark paint in the 1880s—shingles stained walnut brown or dark red—gave way to light and white exteriors in the 1920s. For the body color, drab yellow, greys and greens, and Delft

Embery’s advice from 1913 is as easy to follow now: “. . . appropriate treatment for the interiors of houses of Dutch design is very much like that of any other country house of reasonable size and design: They must be simple, the various rooms must harmonize with each other, and they must be of a character which is distinctly not what the decorators call ‘Period’ work” [i.e., chiefly French].

“Furniture that is not too extraordinary, with a dark high wainscot or a light low wainscot, or none, papers, or sand-finished walls . . . Do not have all rooms designed in different ways.” Houses in Holland typically have rough plaster and dark woodwork, while American “Dutch” houses are often distinctly Colonial Revival with creamy white paint on the woodwork.

Suburban DUTCH COLONIALS

blue were popular, and by the '20s, trim was lighter than the body, often painted in a warm white or creamy yellow. A punch of color was reserved for the shutters or blinds; that dull blue-green used for a hundred years approximated early green pigments after they had aged. Dutch Colonial houses also are associated with cut-out cottage shutters.

Inside, these houses were similar to other Colonial Revival houses, and may even have had details or conventions carried over from the popular Craftsman style. Interiors were simplified by 1920, with a diminishing use of wainscots and moldings. The Colonial Revival mantel and corner cupboard are ubiquitous.



BY PATRICIA POORE

Embery suggested “fixing” your scheme in the hall and carrying it throughout.

Period photos show the use of Turkish carpets, plaster and beam ceilings, and plain brick or Dutch-tiled fireplaces. A mix of Empire, Queen Anne, and Craftsman furniture is typical; consider colonial antiques, Flemish furniture, Colonial Revival rockers,

and reproduction William and Mary, Hepplewhite, Sheraton, Chippendale, Georgian, and Adam pieces. Painted furniture had motifs of flowers and medallions. Homeowners mixed in upholstered and leather chairs, even willow. But Victorian furniture was never more out of style than in these houses. ✦

ABOVE: Look to Dutch originals for inspiration: This *groote kamer* (great room) is in a 1713 house on the Hudson. **OPPOSITE:** A charming gambrelled house, ca. 1900. **FOR A LIST OF HELPFUL BOOKS,** see p. 79.

DUTCH COLONIAL

predated other, more formal Colonial Revival styles, becoming evident in the 1880s. Popular for decades, the style is instantly recognizable by its distinctive gambrel roof, a flexible feature that could be used on tiny cottages as well as large, two-story suburban houses. Perhaps the Dutch Colonial style reminded people of early farmhouses, informal and intimate.



Key Words: **INTERIORS**

dining-room mural **CHINTZ**
sand finish spinning wheel creamy
woodwork rag rugs and orientals
gateleg tables **WILLIAM AND MARY**
 mid-range wall colors **SYMMETRY**
ladderback chairs **drapery panels**
caned beds *fireplace valance*
 colonial revival sconces



FLEMISH GAMBREL
 CA. 1690–1720

With its flared eaves, the Jacobus Demarest house in Bergen County, New Jersey, is a model for what came to be known as Dutch Colonial houses. The prominent Demarest family were Dutch Huguenots.



DUTCH COLONIAL
 CA. 1915

This became a new suburban style of the early 20th century, often seen in symmetrical, three- or five-bay houses. A pergola or sun porch was often appended to one end.



SUBURBAN DUTCH COLONIAL
 CA. 1923

Narrow lots often called for the gambrel end to face the street. In the example above, the side wall is continuously framed; the top section is not a true dormer, and the "gambrel" is a decorative effect.



SHINGLE STYLE

A gambrel section shows up as part of the often-complex rooflines in some Shingle houses of ca. 1880–1910—a picturesque allusion to the Old Colonies.



THE SKIES. THEY ARE CONSTANT
MAY ALWAYS READ A NEW





A QUAKER HOUSE ON *Nantucket*

Scientist Maria Mitchell lived in this old island cottage, a rare survivor that still serves as an astronomy center.

BY REGINA COLE | PHOTOGRAPHS BY
STEVE GROSS AND SUSAN DALEY

WHEN SHE WAS 12 years old, Maria Mitchell and her father figured out the longitude of their Nantucket house by observing a solar eclipse. At age 14, Maria computed navigational headings for the ocean voyages of Nantucket whalers; at 16, she became a teacher. But Maria Mitchell became a star when she discovered a comet in 1847, receiving a medal from the King of Denmark and international celebrity.

ABOVE: The Nantucket cottage dates to 1790. **OPPOSITE:** The wallpaper frieze is called "Peek at the Moon." It recalls a 19th-century hoax that claimed an astronomer had discovered life on the moon.



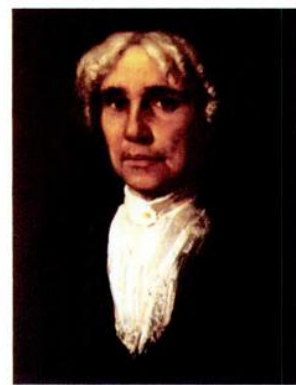
LEFT: The kitchen was added in 1825, and has never been wired or plumbed. **BELOW, LEFT:** By the standards of the day, Maria's parents indulged their children, as evidenced by this attic playroom. **INSET:** Maria Mitchell in a portrait. **OPPOSITE:** Since these photos were taken, conservation work has removed over-layers of varnish, revealing a pinkish cast in the faux cedar.

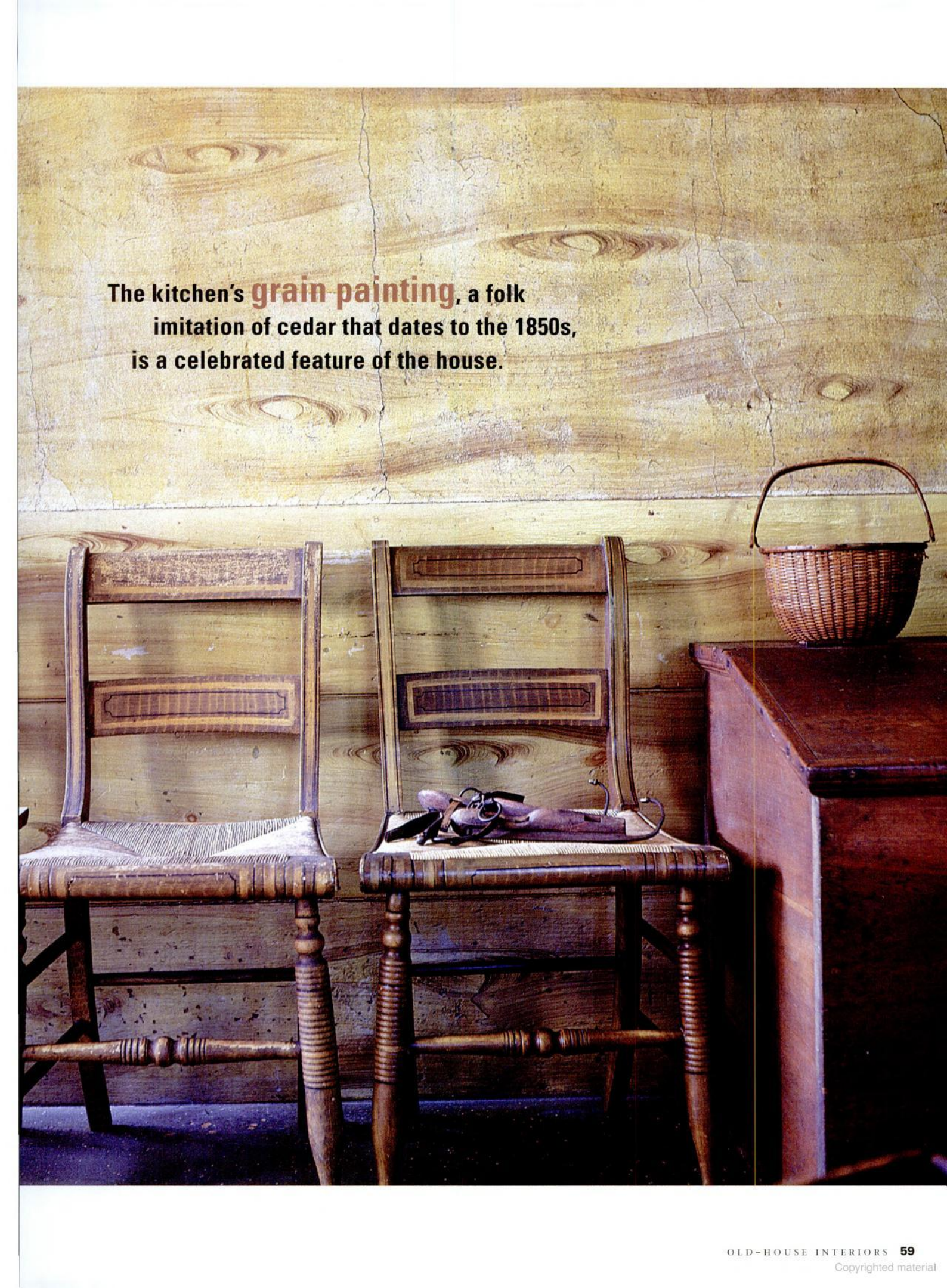


The 1790 house in Nantucket Town, Massachusetts, where Maria, her parents, and her nine siblings lived from 1818, when she was born, until 1836, still serves as a center for astronomic observation and research. It is also a museum house, a rare pure example of early 19th-century Quaker architecture on the island.

The shingled house's functional style includes 12-over-12 windows on the front façade, 9-over-9 windows on the sides and back, a central chimney, interior transoms, and three fireplaces on each level. Furnishings are mostly those used by the Mitchell family, including Maria Mitchell's Dolland telescope. In 1825, Maria's father added a kitchen. Its celebrated grain painting, an imitation of cedar, was likely applied in the 1850s by an unknown itinerant.

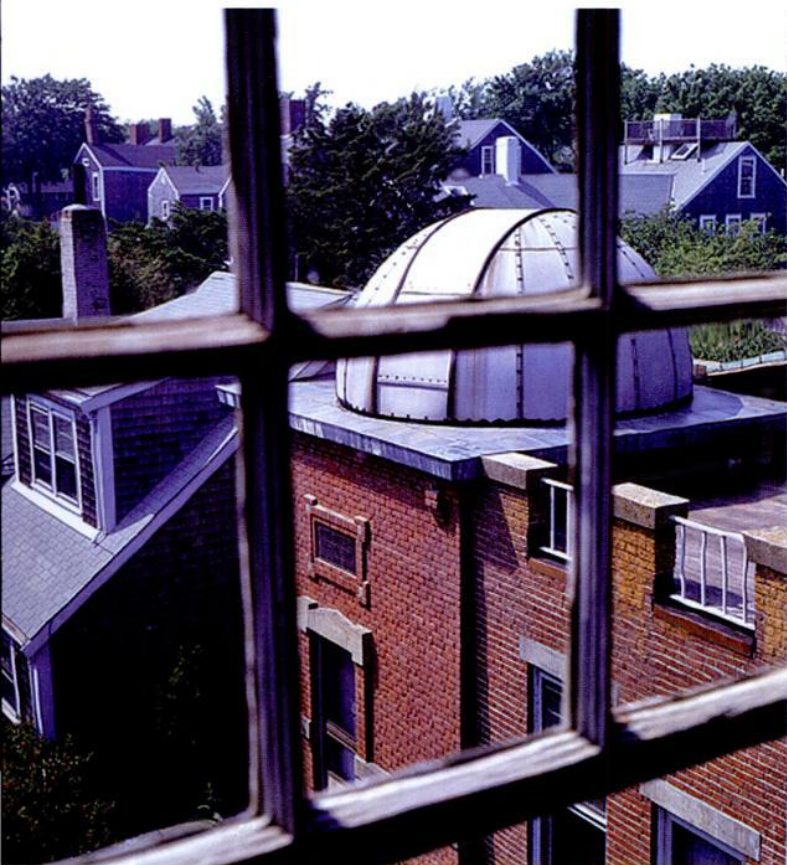
Unimproved with wiring or plumbing, the house is in such original condition because it stayed in family hands



A photograph of a kitchen interior. The wall is covered in grain painting, a folk art technique that imitates the natural grain of cedar wood. The painting is done in shades of yellow and brown, with visible wood grain patterns and knots. In the foreground, two wooden chairs with woven seats are positioned. The chair on the right has a pair of purple shoes and a black bag resting on its seat. To the right of the chairs is a dark wooden table with a woven basket on top. The overall scene is rustic and historical.

The kitchen's **grain painting**, a folk imitation of cedar that dates to the 1850s, is a celebrated feature of the house.





until it became a museum in 1903. An observatory featuring a 17-inch research telescope was added in 1908; a brick addition housing an astronomical library came in 1920. The small, shingled building that had served as a school for Maria's father during his teaching days was moved to the property at that time. Also dating to the 1920s is a delightfully wacky wallpaper frieze applied to the top of the hallway walls. Called "Peek at the Moon," it commemorates an early 19th-century hoax claiming that astronomer William Herschel had discovered life on the moon. A quotation from Henry David Thoreau augments the downstairs part of the frieze.

Quakers preached plainness, as demonstrated by the unadorned exterior. The interior tells a different story with its decorative grain painting, floral wallpaper, family portraits set in gilded frames, children's toys, and several pieces of fine Sheraton furniture. Maria's intelligent, self-educated parents strayed from the strict child-rearing practices of their day by indulging their children, encouraging them to play and eschewing corporal punishment. They followed Quaker tenets, however, by providing their daughters with an education equal to that given their sons. The greatest beneficiary of their progressive ideals was daughter Maria, who was elected to the faculty of Vassar College in 1865—the first hired professor at the newly founded school.

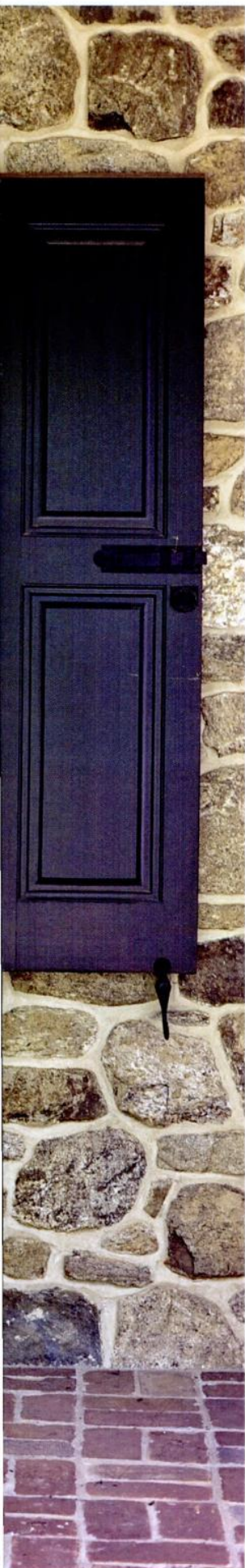
Although Maria Mitchell was named Professor of Astronomy and was famous for her astronomical research, she found that label too limiting. She considered herself a natural scientist. ✦

ABOVE, LEFT: The astronomy observatory was added after Maria Mitchell's time at the house, in 1908. **ABOVE, RIGHT:** This small, shingled building served as a school when Maria's father was a teacher, and it was moved to the property in the 1920s. **OPPOSITE:** Formal, street-facing rooms, including the parlor chamber, have 12-over-12 window sash.



ABOVE: Louvered shutters from Atlantic Premium Shutter are angled so they will shed water when closed. **RIGHT:** Deeply beveled panels, rabbeted channels, and properly hung, functional hardware are all hallmarks of period-specific shutters, like these from Vixen Hill. **BELOW:** Board-and-batten shutters (these are from Designer Doors) give a house a picturesque look.





FORGET ABOUT FAKE aluminum shutters fixed to the house with lag bolts. A vintage house deserves shutters with real raised panels, louvers, or some combination of the two. Whether your home is a true colonial, Colonial Revival, Storybook, or another Romantic Revival variation, shutters add relief and a solid dose of contrast or color to the exterior, bringing its details into focus.

While the most common type of exterior shutter is the fixed louver, other forms include movable louver, paneled, combination, board-and-batten, and Bermuda. Louvered shutters are composed of horizontal slats held in place by stiles and rails. Movable versions are equipped with a narrow post that allows for the adjustment of the slats to permit more or less light, privacy, and ventilation. Paneled shutters have solid beveled (“raised”) or flat planks. These can be embellished with decorative cut-outs in simple, classic designs like stars, hearts, acorns, or four-leaf clovers.

Since individual shutters usually feature two (or even three) panels or sections of louvers, it’s easy to create shutters that combine both styles. A typical combination might be raised panel below, louver above, or vice versa. For additional decorative impact, add a decorative cut-out to the flat face of the panel.

Board-and-batten shutters are composed of long vertical strips secured with cross members. A variation is tongue-and-groove, which have interlocking planks, similar to beadboard. Another configuration is the Bermuda, a single, full-width louvered panel that is hinged

from the top and swings out at the bottom, like older wooden storm windows. Bermuda shutters are making a comeback in beach communities and tropical locales, where they can come in handy during hurricane season.

While shutters can be specified in woods like Western red cedar and Honduras mahogany, many operable period-look shutters are made of composite materials that are moisture-, rot-, and termite-resistant. Others may incorporate weather-impervious, marine-grade fiberglass.

In order to look right and operate properly, shutters should be the same shape as the window sash for which they are intended. A pair (or single shutter, in the case of Bermuda styles) should cover the window completely when closed. Hang the shutters on the *inside* of the window casing, next to the sash. When you measure, take care to determine whether the opening is actually square (it probably isn’t); the depth of the reveal, which is the thickness of the channel allotted for the shutter; and the appropriate amount of clearance needed to permit opening and closing. Check with your manufacturer for more help on measuring before you order.

Last but not least: If you’ve chosen shutters with louvers, make sure the louvers face down and toward the house when they’re in the open position. That way, should you ever need to close them, the louvers will shunt rainwater away from the window, rather than against it—a real consideration if anyone in your household tends to leave windows open during a thunderstorm!

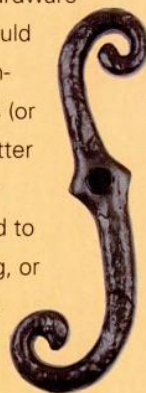
shutters *make the house*

Period reproduction shutters not only come with authentic architectural detailing and sympathetic hardware, but they’re operable, too. **BY MARY ELLEN POLSON**



BATTEN THE HATCHES

Hinges, pintles, and shutter dogs: The hardware that fixes your new shutters in place should be just as authentic as the shutters themselves. Strong hinges and flexible pintles (or hinge pins) look right and permit the shutter to operate in a functional and historically correct manner. Hinges should be affixed to the correct side of the shutter and casing, or they will break the glass when you close them. They are designed to allow you to lift the shutter off the pintle without the use of tools.



Shutter dogs may appear decorative at first glance, but without them, the shutter will bang against the house. Another method of holding the shutters in place is a sill-hook, often used in buildings with masonry façades. These attach to the window sill and are concealed behind the shutter.



Shutter SOURCES

Most of these companies also offer period-look, coordinating hardware; some sell interior shutters, too.

- **AMERICANA** (800) 269-5697, shutterblinds.com *Hinged, fully operable raised-panel and lower interior shutters; Bermuda-style lowers*
- **ATLANTIC PREMIUM SHUTTERS** (866) 288-2726, atlanticpremiumshutters.com *Operable raised panel, lowered, combination, "Bahama" shutters in wood and composite*
- **BEECH RIVER MILL SHUTTER CO.** (603) 539-2636, beechrivermill.com *Custom exterior and interior shutters since 1851*
- **COPPER MOON WOODWORKS** (610) 434-8740, coppermoonwoodworks.com *Custom, solid mahogany exterior shutters with unique cut-outs and other designs*
- **CUSTOM SHUTTER COMPANY** (800) 470-0685, customshuttercompany.com *Lower, panel, V-groove, batten exterior shutters in wood, PVC*
- **DESIGNER DOORS** (800) 241-0525, designerdoors.com *True working period-look shutters in mahogany and cedar*
- **HEADHOUSE SQUARE CUSTOM SHUTTERS** (888) 631-8191, headhousesquare.com *Handmade, historically accurate wood shutters (panel, lower, batten, Bermuda)*
- **KESTREL SHUTTERS** (800) 494-4321, diyshutters.com *Raised panel, lower, European, and board-and-batten styles in cedar*
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TOP LEFT: Single-panel Bermuda-style shutters (Custom Shutter Company's "Bahama" line) provide shade and wind protection. **ABOVE:** Shutters should look as though they can cover the window opening completely, as these sets from Kingsland Architectural Millwork demonstrate.

- MILLWORK** (860) 542-6981, kingslandcomp.any.us *Lowered, paneled, custom in mahogany*
- **MAURER & SHEPHERD JOYNER'S** (860) 633-2383, msjoyner's.com *Exterior and interior 18th-century wood shutters custom-made to your specifications*
- **SHUTTER DEPOT** (706) 672-1214, shutterdepot.com *Lower and raised panel, with or without cut-outs*
- **SHUTTERCRAFT** (203) 245-2608, shuttercraft.com *Lower, raised panel, combination, and board-and-batten, with or without cut-outs*
- **SHUTTERSTILE** (804) 493-1111, shutterstile.com *Traditionally crafted, with decorative tile inserts*
- **TIMBERLANE WOODCRAFTERS** (800) 250-2221, timberlaneshutters.com *Panel, lower, batten, Bermuda, and combination in wood or hand-carved Endurian*
- **VIXEN HILL** (800) 423-2766, vixenhill.com *Panel, lower, board-and-batten, and combination shutters with multiple cut-out options*
- **WITHERS INDUSTRIES** (800) 285-1612, withersind.com *Custom all-wood plantation shutters*

Shutter Hardware

- ACORN MFG. CO.** (800) 835-0121, acornmfg.com
- BALL AND BALL** (800) 257-3711, ballandball.com
- BRANDYWINE VALLEY FORGE** (610) 948-5116, bvforge.com
- CHARLESTON HARDWARE** (866) 958-8626, charlestonhardwareco.com
- CROWN CITY HARDWARE** (800) 950-1047, restoration.com
- KAYNE & SON CUSTOM HARDWARE** (828) 667-8868
- VAN DYKE'S RESTORERS** (800) 558-1234, vandykes.com

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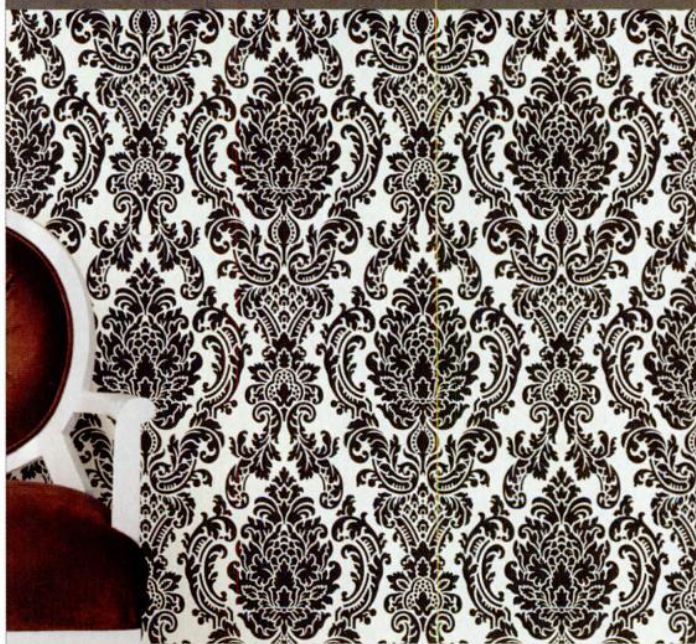


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ABOVE: The custom copper-and-art-glass ceiling lantern completes an enveloping entry to a new house in Durango, Colorado. TOP RIGHT: Scofield's French Station Lantern has wide appeal for colonial and historical revival homes. RIGHT: Iron and mica lamps make the transition from rustic camp to Shingle Style, Tudor to Spanish, as on this porch in the late-Victorian artists' colony at Oteora, New York. OPPOSITE: Brass Light Gallery's column-mount European Country Lantern also crosses styles.



Adjusting the

Light

BY PATRICIA POORE

Along the walkway, on a post, and especially at the front door, lighting adds a style note to your Tudor house or bungalow.

Growing up, I knew what a porch light looked like: It was 8" square, had frosted glass set into a black metal frame, and was mounted flush to the ceiling in front of the door. Okay, I lived on a 1950s cul-de-sac, but I seem to remember that the older houses in town had similar front-door lights.

We have many more style choices now. Even mass-produced lighting manufacturers offer fixtures that look like old lanterns or Arts & Crafts wall mounts. If you look into specialized reproduction lighting, your options grow in number and authenticity.

Outdoor lighting is a practical matter, but picking a complementary fixture is an affordable way to punch up the style

of your house. Today you can be quite specific, finding a ceiling light or lantern that says Colonial Revival, Tudor, Spanish, California bungalow, or seashore cottage—and that list covers just the years from 1900 to 1940.

Don't discount searching for a true period fixture; a restored antique will be unique. If antiques aren't your thing or you need multiple fixtures that are similar, reproduction lighting fits the bill. And you'll know that the new fixture is up to current code and made for damp or wet conditions.

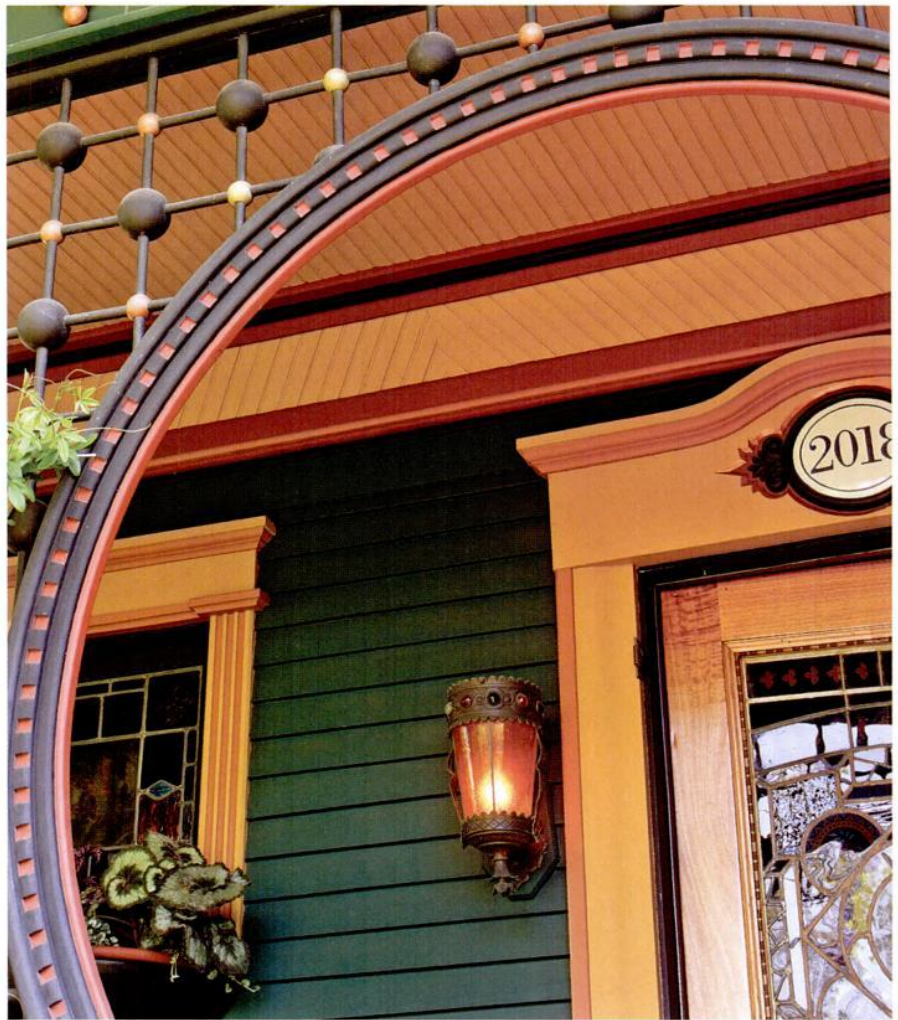
Most of the reproduction lighting makers offer different metals, finishes, and patinas—including those that simulate age. So you can successfully mix antique and reproduction fixtures. In fact, if fix-

tures don't exactly match, they will look more authentic on the house, as if they were added over time.

Many companies offer similar fixtures in different sizes so you can choose the right scale for your house. Standard-height doors (i.e., 6'8") generally look best with lamps 5" to 9" wide. Taller (8') doorways should have lights 10" to 12" wide. Try to avoid over-illumination, which is often encouraged by today's electricians. A house normally would have had only one ceiling light on the porch—not one every six feet—and perhaps a small wall-mounted lamp at entry doors.

Arts & Crafts-era lighting often has a medieval look, and such fixtures can work for Tudor, Spanish, Rustic, and A&C-type bungalows. Look for iron and bronze as well as copper. The 1920s saw an explosion of Hollywood-inspired design, including lighting fixtures. Special finishes are associated with the period. Forged iron, blackened by flame, becomes a blue-black with color streaks and a crusty, peeling finish. The Storybook style is a whimsical variation on the Period Revivals of the suburbs—Cotswold Cottages and Norman Revival houses with round turrets. Mica Lamps' Storybook lighting has a baked-on powdercoat finish simulating rust. (For more on the period's iron lighting, see micalamps.com.)

Berkeley and Pasadena styles were synonymous with A&C Revival lighting for more than a decade. More obviously Old English and Gothic designs, East Coast motifs, and robust Spanish fixtures have joined the mix. For Colonial Revival houses, keep these words in mind: box lanterns, onion lamps, globe lamps; tin, terne, iron; coppersmithing.



ABOVE: An antique fixture fits with the unique and whimsical elements of this decorated Victorian porch. **FAR LEFT:** A Carriage lamp, this one from Cape Cod Lanterns, is timeless and practical. **LEFT:** Josiah R. Copersmythe's verdigris copper lantern is perfect for Colonial Revival houses.

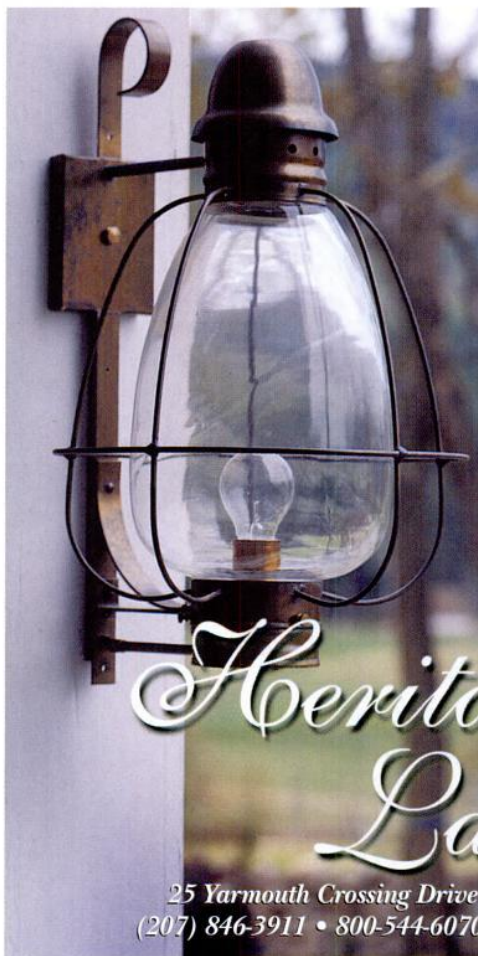
In Arts & Crafts Revival lighting, California styles have been joined by Old English and Gothic designs, East Coast motifs, and robust Spanish fixtures.

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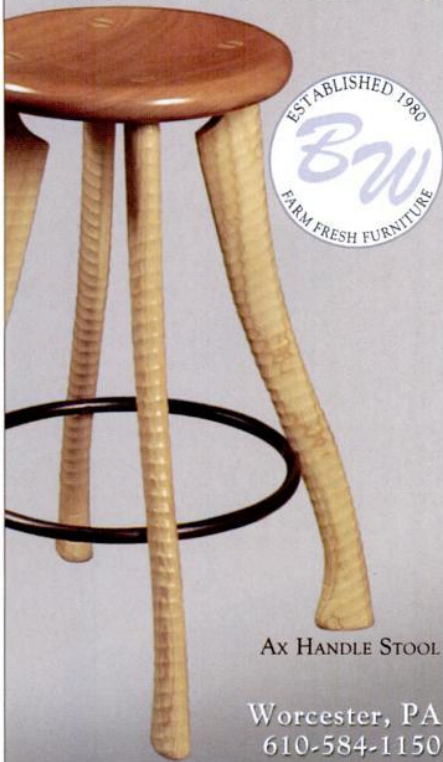


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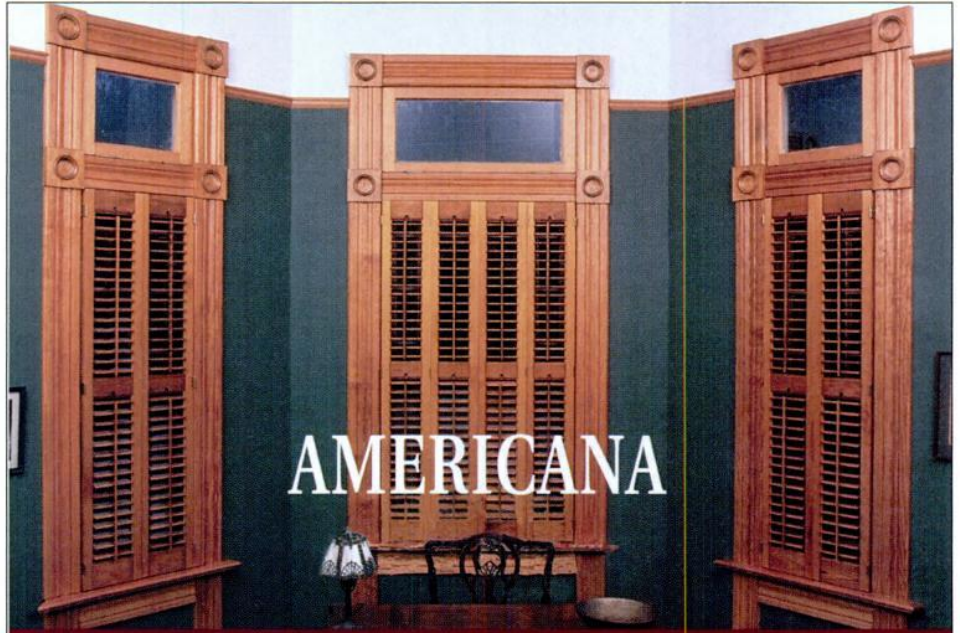
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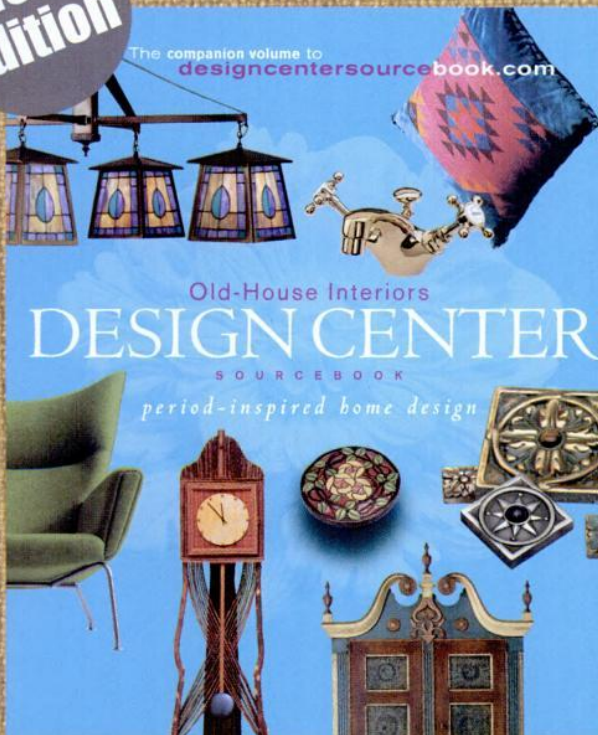
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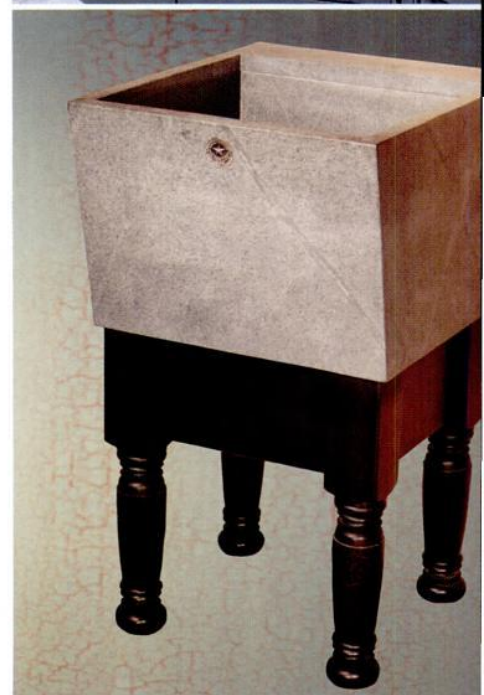
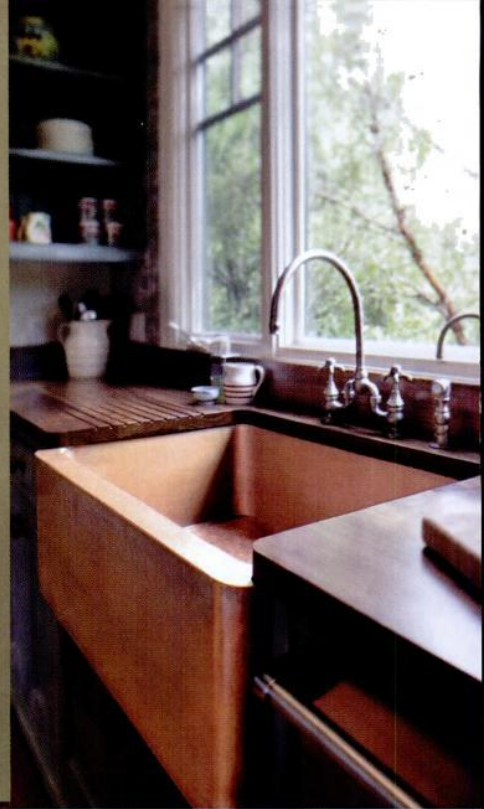


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First there was the dry sink. Then the wet sink. Then drop-in bowls and self-rimming ones. The forms may be similar, but the materials and variety are limitless. BY MARY ELLEN POLSON

The Kitchen Sink

AKITCHEN WITHOUT a sink is almost unthinkable today, but consider this: Most homes built before 1850 didn't have one. What they did have was a "dry" sink, a flat trough of soapstone, slate, or wood lined with zinc or lead mounted on a low wooden cabinet. The woman of the house placed bowls and buckets of water in the sink to prepare food or wash dishes, because she didn't have indoor plumbing.

Most kitchen sinks today are lineal descendants of the dry sink.

Ironically, the sink that most resembles the dry sink is the luxurious FARMHOUSE style. In materials like fireclay, hammered copper, or laser-cut soapstone, these large, deep, rectangular basins have exposed (or apron) fronts with rounded corners.

Running water became an integral part of the kitchen sink in the last half of the 19th century. One of the earliest plumbed sink styles was the WASHSTAND, a rectangular basin mounted on metal legs, usually with an integrated backsplash.

TOP: This new freestanding cast-iron sink from Signature Hardware is modeled on early 20th-century "sanitary" sinks. **FROM TOP RIGHT:** Unlike early dry sinks, farmhouse styles like this apron-front model from Copperworks Direct are especially deep; Woodstock Soapstone's custom-fabricated soapstone sink from has a flat bottom and front, like an early dry sink; washstands, like this reproduction from Bucks County Soapstone, are one of the earliest sink forms.

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LEFT: Soapstone has been used for sinks for centuries. This one is from M. Texeira. **RIGHT:** Slate, too, is a familiar material. This one is from Sheldon Slate Products.

Fancy porcelain cast-iron versions on shaped, tapering legs appeared in cities in the 1880s, while less sophisticated homes were still making do with hand-pumps or cold-water spigots over what had previously been a dry sink, perhaps with an integrated wood drainboard. Washstand styles remained popular well into the 20th century as secondary sinks, particularly in laundry areas. While no one would consider a \$1,500 sink utilitarian, they're available in revival styles in materials like soapstone and a variety of metals.

The kitchen sink began to come into its own between roughly 1890 and 1930, with the push for labor-saving devices and an emphasis on clean, sanitary materials like porcelain-coated cast iron and tile. The classic sink from this period is the **FREESTANDING** sink. Early versions were cast iron coated with enamel (a melted glass glaze); most of the original and reproduction freestanding sinks now are cast iron coated with the more durable porcelain (vitreous cast clay). In part because of concerns about sanitation, the divided double basin sink became common in the early 20th century. While reproductions usually come

with shaped legs in a matching material, those ordering from early 20th-century Sears Roebuck catalogs had the option of choosing either legs or large, cast-iron brackets.

The brackets were the leading edge of a new style: the **WALL HUNG** sink. Mounting the sink on the wall eliminated the need for legs (which had to be kept clean) and freed up space below for storage. Both freestanding and wall-mounted sinks were common in houses well into the mid-20th century. Like their predecessors, wall-mounted sinks came with bells and whistles in the form of integral backsplashes and sloping drainboards, although simpler ones might have a grooved wood drainboard. Some, with a work space on one side and a drainboard on the other, prefigure the continuous countertop that debuted after World War II. More uniform and less fussy than Victorian-era styles, early 20th-century sinks offered cleaner, more refined lines in sync with the goals of the Sanitary Movement: The simpler the design, the fewer places for dirt and germs to cling. Rounded corners and rolled rims remained standard for decades.

The **BASIN** sink—usually round or oval with a rounded bottom—

began appearing in pantries in the late 19th century. Usually mounted under a counter of metal, wood, or marble, early versions were made of utilitarian grades of copper or zinc. Fancier homes might have sinks with an S-shaped divider in “German” silver, an alloy of nickel, copper, and zinc. Depending on the application, basin sinks in copper, stainless steel, and other materials are excellent choices for period-look pantries and bars.

The first **DROP-IN** sinks appeared in the 1930s, although the practice of placing a sink into a countertop of another material didn't become widespread until after World War II. These sinks can be self-rimming, although a style ubiquitous during the 1950s was a sink trimmed with a “Hudee” ring—usually in combination with Formica countertops. Sinks in homes of the 1940s and '50s were almost always porcelain, all-china, or stainless steel. Only recently have period-style revivals become available in soapstone, slate, and copper. Coming full circle are newly available freestanding porcelain-coated sinks, some a full 60" wide. They're the perfect complement for a kitchen furnished with vintage or reproduction appliances. ✦



Kohler's divided cast-iron sink with retro "Hudee" ring for the Fifties kitchen.

PERIOD-FRIENDLY *Faucets*

These makers offer faucets derived from period fixtures in hand-pump, gooseneck, bridge, and wall-mount styles.

- **BARBER WILSONS & CO.** (800) 727-6317, barwil.co.uk ■ **CHICAGO FAUCETS** (847) 803-5000, chicagofaucets.com ■ **GROHE AMERICA** (630) 582-7711, groheamerica.com ■ **HARRINGTON BRASS WORKS** (201) 818-1300, harringtonbrassworks.com ■ **DISHMASTER FAUCET/SILVERSTREAM** (800) 521-9234, dishmaster-faucet.com



A pump-style faucet from Elkay.

STAINLESS STEEL, COPPER, ETC.

These makers offer sinks in metals like stainless steel or copper, but may also fabricate countertops or offer sinks in other materials.

- **ARCHIVE DESIGNS** (541) 607-6581, archivedesigns.com ■ **ARTISAN MANUFACTURING CORP.** (973) 286-0080, artisansinks.com ■ **BATES AND BATES** (800) 726-7680, batesandbates.com ■ **BLANCO AMERICA** (800) 451-5782, blancoamerica.com ■ **COPPER SINKS DIRECT** (866) 789-7465, coppersinksdirect.com ■ **THE COPPERWORKS** (888) 530-7630, thecopperworks.com ■ **ELKAY** (630) 572-3192, elkayusa.com ■ **FIXTURE UNIVERSE** (800) 462-8166, fixtureuniverse.com ■ **FRIGO DESIGN** (800) 836-8746, frigodesign.com ■ **HANDCRAFTED METAL** (800) 755-0310, handcraftedmetal.com ■ **LINKASINK** (866) 395-8377, linkasink.com ■ **NATIVE TRAILS** (800) 786-0862, nativetrails.net ■ **THE RENOVATOR'S SUPPLY** (800) 659-2211, rensup.com ■ **ROCKY MOUNTAIN HARDWARE** (888) 788-2013, rockymountainhardware.com ■ **SPECIALTY STAINLESS** (800) 836-8015, specialtystainless.com ■ **VAN DYKE'S RESTORERS** (800) 558-1234, vandykes.com

CERAMIC, *Porcelain/Cast Iron*, FIRECLAY

These ceramic specialists may also offer stainless steel, copper, and/or stone sinks; some sell vintage sinks.

- **AFFORDABLE ANTIQUE BATH & MORE** (888) 445-2284, bathandmore.com ■ **AMERICAN STANDARD** (800) 442-1900, americanstandard-us.com ■ **BATHROOM MACHINERIES** (800) 255-4426, deabath.com ■ **HARDWARE BATH & MORE** (800) 760-3278, h-b-m.com ■ **HERBEAU** (800) 547-1608, herbeau.com ■ **HISTORIC HOUSEPARTS** (888) 558-2329, historichouseparts.com ■ **KOHLER** (800) 456-4537, kohler.com ■ **LE BIJOU COLLECTION** (305) 593-6143, lebijoucollection.net ■ **MAC THE ANTIQUE PLUMBER** (800) 916-2284, antiqueplumber.com ■ **SIGNATURE HARDWARE** (866) 855-2284, signaturehardware.com ■ **VINTAGE PLUMBING** (818) 772-1721, vintageplumbing.com

STONE & CONCRETE

Usually the name is a giveaway to the material these companies fabricate and/or sell.

- **ALBERENE SOAPSTONE** (866) 831-5100, alberenesoapstone.com ■ **BUCKS COUNTY SOAPSTONE** (215) 249-8181, buckscountysoapstone.com ■ **GREEN MOUNTAIN SOAPSTONE** (800) 585-5636, greenmountainsoapstone.com ■ **M. TEIXEIRA SOAPSTONE** (877) 478-8170, soapstones.com ■ **RMG STONE** (800) 585-5636, rmgstone.com ■ **SHELDON SLATE PRODUCTS** (207) 997-3615, sheldonslate.com ■ **SONOMA CAST STONE** (877) 939-9929, sonomastone.com ■ **STONE FOREST** (888) 682-2987, stoneforest.com ■ **VERMONT SOAPSTONE** (802) 263-5404, vermontsoapstone.com ■ **WOODSTOCK SOAPSTONE** (800) 866-4344, woodstove.com

back&forth

DEPRESSION SPARKLE

CAN YOU TELL ME anything about the green bottle that's prominent in the photo on page 47 of the article "A Church-mouse Victorian"? [OHI July 2009] I have an identical bottle and know nothing about it. Thanks.

—KATHY ELLIS
via e-mail

Green "Depression glass" of the 1930s and 1940s is still collectible, as so much of it was made. Like most of the glass in that window, the particular pitcher or decanter is in the pattern "Cameo," also known as "Ballerina" or "Dancing Girl," which was made by the Hocking Glass Company between 1930 and 1934. You'd have fun looking things up in these Schiffer books: *A Pocket Guide to Green Depression Era Glass* by Monica Clements, and *Collector's Encyclopedia of Depression Glass* by Gene Florence.

—PATRICIA POORE



OHI FOR A PRAIRIE RANCH?

I HAVE BEEN ADMIRING *Arts & Crafts Homes* magazine for some time. I saved all my magazines from the premier issue to the current one; they are a great help in designing a prairie homestead on our ranch in Montana.

Reading your ads, I finally see that there is an *Old-House Interiors* magazine and a *Design Center Sourcebook*. My architect is finished with my floor plans and exterior elevations. They are just what I requested—a combination of the house on "Bonanza" and a homestead next to a barn with a grain tower and loft apartment. It is very low-key and not at all like the ostentatious log and fieldstone homes millionaires build in the Rocky Mountains. I have quite a few Arts & Crafts-period antiques, and I am going to order the 1890s Elmira range and refrigerator. My ideas come from *Arts & Crafts Homes*, *Western Interiors*, *Mountain Living*, and *Timber Home Living* magazines.

Do you think back issues of *Old-House Interiors* would help me finish the inside of my home? I don't want to order a bunch of them and discover that they are of a . . . style like Victorian.

—RERRIE STOLLER
via e-mail

You can search contents of back issues by looking at their *Tables of Contents*, or by using the keyword search box at oldhouseinteriors.com. Back issues are available on the website for \$6.95 each postpaid. If you have a specific request, we may be able to recollect an article and answer more precisely—just send your request to lviator@oldhouseinteriors.com.

The magazine has covered houses from 1700 to 1960, with an emphasis on the years 1870 to 1930. Many, many articles are pertinent to the first quarter of the 20th century.

—LORI VIATOR

RENT-A-HOUSE

I AM A LOYAL subscriber. In a past issue there was a well-written article about renting old houses (significant ones) when you travel. Sources were given—one was vrbo.com, which I've already used, but there were more. Would you look them up for me? I am trying to rent out our 1894 seaside cottage in Rhode Island this summer.

One other question: Did Patricia Poore at one time work for a magazine called *Garbage*? I love reading her thoughtful opening notes in *Old-House Interiors*.

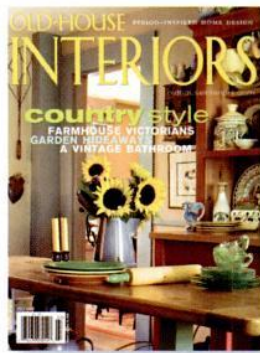
—ALICE SIEBECKER
via email

The website and company you're looking for is HomeAway.com. It's a great way reach lots of potential renters on your terms, because they allow you to present the property comprehensively and with high-quality photos. (The annual fee used to be about \$300.) They own at least two sister search sites and offer package deals. You can access the homeowner page at: homeaway.com/travel/site/ha/owner-main

—MARY ELLEN POLSON

Wow, somebody remembers *Garbage*! Yes, I was the founder, owner, editor, and publisher. The independent environmental magazine lasted five years and got me some awards—but I almost went broke. It was offbeat, wasn't it? And maybe a few years ahead of its time. But old houses are prettier.

—PATRICIA POORE





STONE MANOR

ABOUT FIVE YEARS AGO we stepped into what would become a love affair with a hidden stone manor-house just outside of Asheville, North Carolina. As we pulled up the narrow driveway, barely making it through the intrusion of trees and shrubs, we saw glimpses of what once had been a lush estate. Purple lilacs tried to break through the vines of wisteria that had taken over, peonies were overcome by English ivy, and stunning trees that had been planted with a purpose were now reaching full maturity. The house, all in stone, had great bones; but, being empty for more than 20 years, it needed a ton of work. Bathtubs were full of mud, beautiful redwood walls were covered in soot, the floor plan was dysfunctional, but the place had character.

We knew it had a story . . . the large upstairs “saloon” had a bell that rang to the downstairs kitchen, which led to a secret game room. The attic was full of boxes of newspaper clippings, old photos, and architectural drawings.

Fast forward . . . for a couple of years we’ve worked on the pipes, electrical, and foundation; added a kitchen to the main floor; redone the bathrooms, basement, and old kitchen; sanded and refinished the redwood walls, wood floors, and original mantels. We’ve poured our hearts and wallets into what is now our home.

My husband is a builder with unlimited creativity. We’ve hoped to see pictures of our house in a magazine. Would you like to see more details? Thanks for your thoughts.

—HEIDI AND RICHARD KING
Black Mountain, N. C.



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YesterYear's Vintage Doors & Millwork pg. 14
(800) 787-2001 vintagedoors.com

find it here

Most of the articles in this issue have sources and websites listed within their pages. These additional resources have been compiled by the editors. Items not listed are widely available, out of production, family pieces, or antiques.

A Happy Home pp. 52-57

Resilient flooring (linoleum) is Forbo Marmoleum: themarmoleumstore.com • Vintage wallpapers from Hannah's Treasures, Harlan, IA: 866/755-3173, hannahstreasures.com • Dye colors by Rit Dye: widely available. Informational website with color charts, how-to, crafts, and FAQs: ritdye.com

Suburban Dutch Colonial pp. 58-59

Editor's recommended books:

Dutch Colonial Homes in America by Roderic Blackburn, photography by Geoffrey Gross and Susan Piatt: Rizzoli, 2002. *A beautiful book and the only serious recent study of 17th- and 18th-century Dutch colonial houses in New York and New Jersey. Excellent photos (they may remind you of Vermeer) document 28 houses and their interiors; the expert text touches on architecture, religion, and the meaning of home. An extensive listing of Dutch house museums appears in an appendix.* • **The Colonial Revival House** by Richard Guy Wilson, photography by Noah Sheldon: Abrams, 2004. *Professor Wilson does a superb job of explaining the massive appeal of the Colonial Revival, not only in architecture and interiors but also in art, literature, and the decorative arts. Houses showcased range from those by McKim, Mead & White and Robert A.M. Stern to suburban Capes.* • **The Dutch Colonial House** by Aymar Embury II: McBride, Nast & Co., 1913. *Out of print; rare. Can be read or downloaded free of cost at books.google.com*

Adjusting the Light pp. 68-70

Specialists in style-conscious exterior lighting of the period 1900-1940 are listed within the article. • A full listing of companies that make light fixtures, from early American through mid-century modern, can be found at designcentersourcebook.com/lighting



Practical **countertops**; where to **put the TV**; an easy primer on **gutters**; a **shingled** camp; Arts & Crafts **pillows** now; bathroom **window glass**.

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INSPIRED BY

The author, a professional designer and cabinetmaker, fashioned these cypress built-ins for a house built around 1915.



THE INSPIRATION:

(above) Inspiration came from this 1923 *Ladies' Home Journal* advertisement for Sellers cabinets.

I FIRST SAW THIS AD as a child, in a book called *This Fabulous Century: 1920–1930*. The hand-painted illustration, and the floor-to-ceiling bank of cabinets so unlike the '60s kitchens of my childhood, made a memorable impression. That old ad came to mind when my sister and her husband bought a 1910s house in DeLand, Florida, and asked me to design and build their kitchen cabinets.

The original kitchen probably did not have such cabinets. Considering its dimensions and other subtle clues, we figured it had been fitted with a single wall of built-ins that housed, among other things, the cast-iron double-drainboard sink that came with the property. A stove had been located on the adjacent wall. It's quite possible that original kitchen furnishings had included a Hoosier cabinet.

When Magda and Chip bought the house, original casework had been replaced by a set of blue-green cabinets in the '40s or '50s. Much as

they liked the campy character, they wanted cabinets more in keeping with the early 20th-century architecture of Florida. Scaling off the Sellers ad from 1923, I determined that that happy couple's kitchen had a ceiling nine feet high, which made the casework proportions suitable to the job at hand.

The Sellers cabinets were painted the era's "sanitary" white, but we chose cypress, a locally grown lumber used throughout the house for original built-ins, floors, and window trim. The original sink (not visible here) is back in use under the kitchen window.

Shortly after completing this job, I discovered the original *Ladies'*

Home Journal advertisement at the Indiana State Library while doing research for my book on Hoosiers. Now I'm struck by how much other period information the ad included, from the ostentatious medallion in the linoleum to the gendered significance of the spouses' demeanor and attire!

—NANCY HILLER

Nancy R. Hiller operates NR Hiller Design, Inc. (nrhillerdesign.com), and is the author of the recent book *The Hoosier Cabinet in Kitchen History* [Indiana University Press, 2009]—a fascinating history of domestic science and American women through the prism of that ubiquitous fixture, the Hoosier cabinet.



HOOSIER-ERA BUILT-INS

OLD-HOUSE INTERIORS (USPS 013-584) [ISSN 1079-3941] is published bi-monthly by Home Buyer Publications and Active Interest Media Inc. The known office of publication is located at 475 Sansome Street, Suite 850, San Francisco, CA 94111. The editorial office is located at 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151; 703-222-9411; 800-826-3893; fax: 703-222-3209. Periodicals postage paid at San Francisco, CA, and additional offices. Volume XV, Number 3. Postmaster: Send address changes to Old-House Interiors, P.O. Box 420235, Palm Coast, FL 32142-0235. For subscription questions or address changes, call 800-462-0211 (US only). Subscription rates: US \$29.95 per year; Canada \$37.95 per year; other countries \$43.95 per year. © Copyright 2009 by Home Buyer Publications, Chantilly, VA. This publication may not be reproduced, either in whole or part, in any form without written permission from the publisher. Printing by RR Donnelley, Strasburg, VA, USA.

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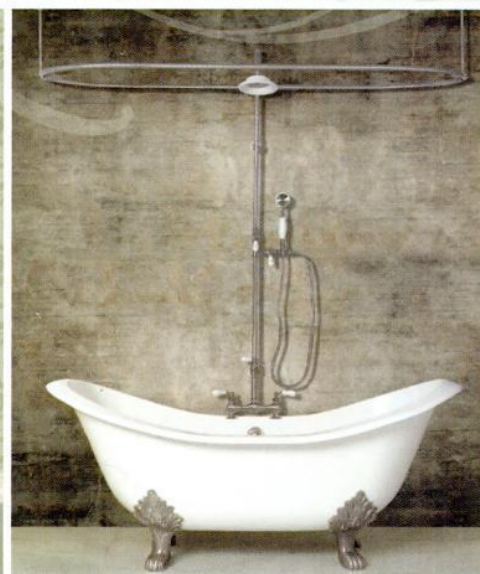
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