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VOLUME XVI, NUMBER I

VISITS

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Modern Motifs

Untouched, a mid-century house in Oregon reveals the design sources for a generation of dwellings.

BY DONNA PIZZI

PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON

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An Interior Unfolds

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BY BRIAN D. COLEMAN / PHOTOGRAPHS BY ERIK KVALSVIK

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The impassioned allure of 19th-century home libraries for the modern mind, with words and pictures to inspire you.

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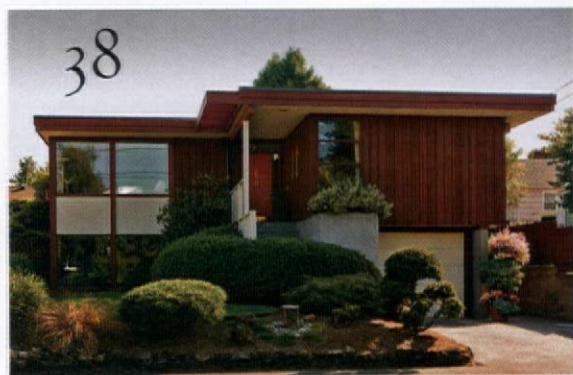
It's a good time of year to plan a backyard fountain.

BY CATHERINE B. HARPER



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ON THE COVER: *Classical decoration is enhanced, not overpowered, by Farrow & Ball's damask paper and paint (page 32). Cover photograph by Edward Addeo.*



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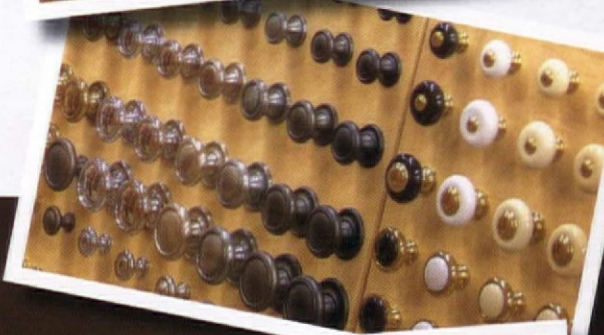
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Ups & Downs of Popularity

IN A RECENT LETTER, a reader commented that restoration has become more inclusive, and also that most “new old” work is better designed than used to be the case. (That brought flashbacks of ca. 1980 vinyl-coated neo-Victorians with horizontal massing and spindly porches!) Our reader cited some old-fashioned, wainscoted bathrooms published in a recent issue—which were all in new houses. The lines have blurred between preservation and revival.

I remember the days, 25 or 30 years ago, when people lay down in front of bulldozers to save the most pedestrian old building, simply because they knew that whatever replaced it would be worse. In the decades after Urban Renewal, preservation was a mission, and preservationists (being in the minority) were, if not zealots, then evangelists. I distinctly remember talking about the hopeful idea that historic preservation should, and eventually would, inform new design.

What do you know, that did come to pass. With the rising popularity of preservation and restoration came a renewed appreciation of historical styles, architectural detail, and history. Today you can see that reflected in new design. On the other hand, popularity attracts money. What might once have been preserved by benign neglect is now enlarged and gussied-up beyond recognition. The neo-Craftsman McMansion most certainly has arrived. And despite the best efforts of certain magazine editors, not to mention historic district commissions, good taste still cannot be assumed, or legislated.

Meanwhile, to the good, the ripples of preservation thinking have become a wider circle. More buildings are deemed worthy: not just the First Period Saltbox or the turreted Queen Anne, but also the bungalow and the mid-century ranch are likely to be restored rather than remodeled or torn down. And lots more people know their Arts & Crafts from their elbow.



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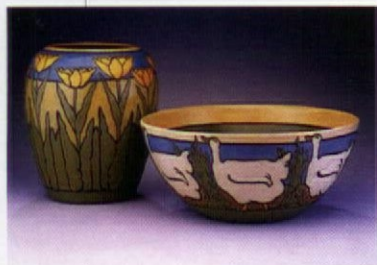
Winter Antiques

Cold, blustery New York is the place to be in January if you love antiques. The Winter Antiques Show runs from Jan. 22–31 at the Park Avenue Armory. A highlight of the event is the exhibit “Colonial to Modern: A Century of Collecting at Historic New England,” from Historic New England’s impressive archives. Among the items to be shown are the Quincy family’s Japanned high chest (1735-1745), Revere Pottery made by the Saturday Evening Girls, and a Modern tea set designed by Walter



A polychrome carved mirror from Frank & Barbara Pollack American Antiques & Art at the Winter Antiques Show.

Gropius with modeler Katherine De Sousa. The associated lecture series includes such topics as an overview of Historic New England’s collections, the future of house museums, HNE’s jewelry collections, furniture forensics, and historic kitchens. You can shop for antiques, too: More than 70 exhibitors offering English, European, and Asian antiques and fine and decorative arts will be on hand for the week-long show. An opening night party (Jan. 21) benefits the East Side House Settlement. (718) 292-7392, winterantiquesshow.com



Pieces by Sarah Galner and Lily Shapiro, two of the Saturday Evening Girls, from the collection of Historic New England.

“I’ve been feeling . . . that mid-century Modern is on the decline. We’ve all been searching for the new thing, and whether you’re inspired by the Victorian era or taxidermy, I think we’re looking for things that have more age.”

—LOREN SOSNA, OWNER OF ENVIRONMENT337, BROOKLYN, N.Y., QUOTED IN THE NEW YORK TIMES, OCT. 8, 2009.

PROFILE

Not only does **BO SULLIVAN** feel he has his dream job, but he also recently launched his own dream business. The long-time historian in charge of market research and product development for Rejuvenation in Portland, Oregon, Sullivan is also the proprietor of Arcalus, a period design and consulting business. Named for a distant ancestor (Arcalous Wyckoff, a mid-19th-century inventor), Arcalus draws on Sullivan’s extensive expertise and access to an enviable archive of more than 2,000 trade journals and catalogs relating to period building materials, decorating, and furnishings.




The son of a university professor who ran a local hardware store and an antiques dealer and active preservationist, Sullivan was raised in a 200-year-old house in a 300-year-old town (Beaufort, North Carolina). After studying architecture in college and working as a carpenter specializing in period home restoration, he moved to the Pacific Northwest and began working for Rejuvenation in 1993.

Through Arcalus, Sullivan’s mission is to work with homeowners, designers, and architects who are restoring homes built between 1870 and 1970. Services include comprehensive home assessments that document house style, history, original features, missing elements, and later replacements. Recently, he helped an anxious homeowner identify and find a source for appropriate moldings for her 1898 Victorian—before the contractor made a selection himself. Now that’s peace of mind. Arcalus, (503) 467-4135, arcalus.com

—BRIAN COLEMAN



TOP: Bo Sullivan at Arcalus, housed on the second floor of the Rejuvenation building. **CENTER:** Collections of old hardware are displayed in a vintage frame. **BOTTOM:** A 1950s Briggs decorating catalog amid period sample chips.



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Navajo Weaving

Navajo textiles expert Mary Walker will speak on "Trends in Contemporary Navajo Weaving" at the Colorado Arts & Crafts Society's Winter Symposium Jan. 23 at the Boettcher Mansion in Golden, Colorado. Walker, a weaver and textile conservator, will focus on historic artisans and textiles, as well as new work by contemporary Navajo artists. Tickets for the evening event, which includes a

catered reception and dinner, are \$50, with discounts for members. Walker also will lead a Navajo weaving workshop from 10 a.m.–4 p.m. the same day. Participants will receive a specially built hand loom and the necessary yarn to produce a finished piece. The workshop costs \$160 and includes admission to the evening Symposium. (720) 497-7632, coloarts-crafts.com

OPEN HOUSE Oil baron Henry M. Flagler built **Whitehall** in Palm Beach, Florida, as a wedding present for his third wife, Mary Lily Kenan. Completed in 1902, the 55-room Beaux Arts mansion designed by Carrère and Hastings instantly established Palm Beach as the winter resort of choice for wealthy Gilded Age Americans. Intended to inspire and educate, Whitehall is loaded with symbols: The massive entrance columns at the entrance suggest a temple to Apollo; a painting of the Oracle of Delphi appears on the domed ceiling in the 4,400-square-foot Grand Hall. The house, which has been restored to its period splendor, holds more intimate spaces, too: The drawing room where Mary Lily entertained guests is decorated with silks and light woods in the Louis XVI style. In addition to the master suite (the Flaglers actually shared the same bedroom!), there are at least 10 guest rooms on the second floor.



LEFT: When it was completed in 1902, the *New York Herald* lauded Whitehall as "more wonderful than any palace in Europe." **BELOW:** A conservator restores a period headboard.

Many are named for colors or flowers (blue, rose, gold, heliotrope, etc.); all have been restored to their early 20th-century appearance. After 35 years as a hotel, the house opened as a museum in 1960, where it holds a place alongside other Gilded Age beauties as The Breakers, Biltmore, and San Simeon. **Henry Morrison Flagler Museum**, 1 Whitehall Way, Palm Beach, FL (561) 655 2833, flaglermuseum.us —MEP



LEFT: One of many classical-themed ceilings, intended to enlighten. **FAR LEFT:** Mary Lily Kenan Flagler's drawing room features cameos of Marie Antoinette over the doors and windows.

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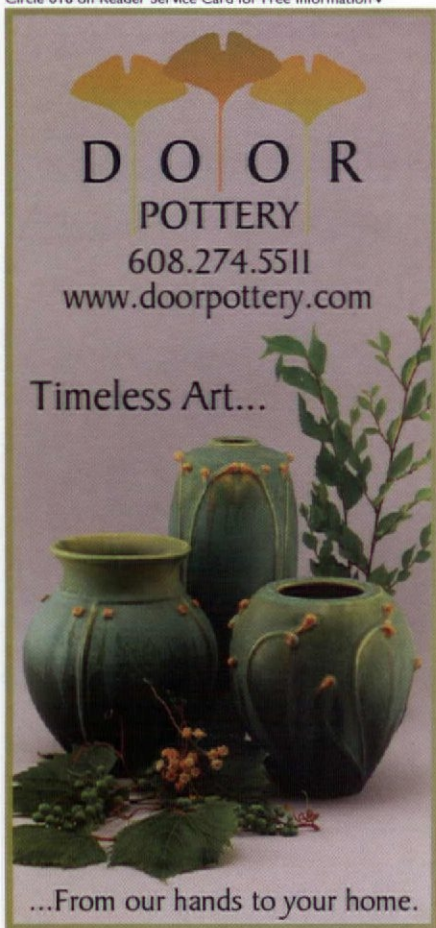
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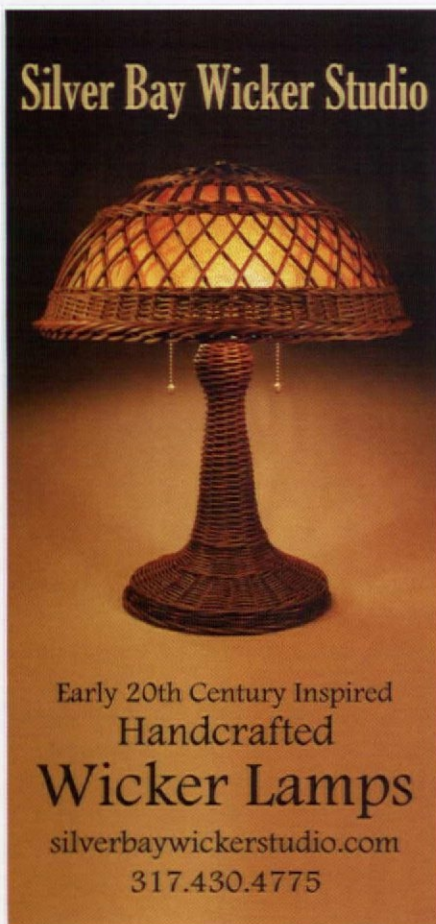
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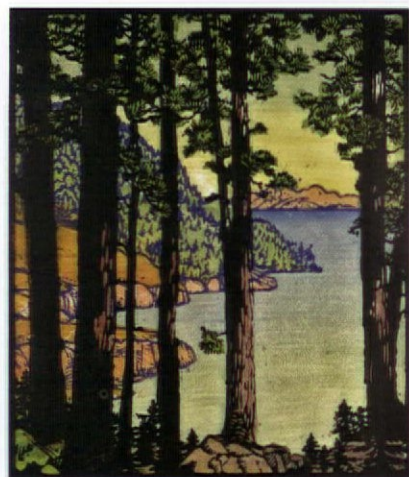


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California Colors

Color block prints of natural landscapes were embraced by devotees of the Arts & Crafts movement, especially in California, where California Impressionism continues to flourish. A new exhibition celebrates one of the West's printmaking pioneers, Frances Gearhart (1869–1958), whose career peaked in the 1920s and '30s. "Behold the Day: The Color Block Prints of Frances Gearhart" presents more than 60 of Gearhart's block prints and 10 watercolors, including some never before shown in public. Gearhart, a watercolorist who celebrated the state's mountains, trees, lakes, and coastlines in her found medium, had exhibitions at the Smithsonian, but "Behold the Day" is the first retrospective of this collectible artist's work. The show runs through Jan. 31 at the Pasadena Museum of California Art, (626) 568-3665, pmcaonline.org.



ABOVE: "Untroubled Waters," a 1931 color block print by Frances Gearhart.

Don't miss.

- **ANTIQUES AT THE ARMORY**, Jan. 22–24, 69th Regiment Armory, New York, NY. Runs concurrently with the Winter Antiques Show (free shuttle between venues). (973) 808-5015, stellashows.com

- **"ROSES AND THE ARTS & CRAFTS MOVEMENT,"** Jan. 23, Art Center College of Design, Pasadena, CA. Rose expert Tom Carruth will explore the rose as an Arts & Crafts symbol in furnishings and textiles. Part of the Sidney D. Gamble House lecture series. (626) 793-3334, gamblehouse.org

- **GREATER PHILADELPHIA HISTORIC HOME SHOW/DESIGNER CRAFTSMEN SHOW**, Jan 29-31, Valley Forge Convention Center, King of Prussia, PA. Sponsored by *Old-House Interiors* and *Early Homes*. (717) 796-2380, historichomeshow.com

- **ARTS & CRAFTS CONFERENCE & ANTIQUES SHOW**, Feb. 19–21, Grove Park Inn, Asheville, NC. Stickley Museum historian Mike Danial speaks on "In Defense of Leopold Stickley";

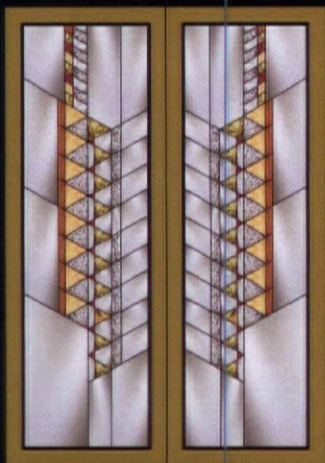


ABOVE: A hand-carved and -painted ram from Designer Craftsman Show exhibitors Page and Larry Koosed.

author Jane Powell and the Arts & Crafts Players present "The Arts & Crafts Home." (828) 628-1915, arts-craftsconference.com

- **"WRIGHT MEETS DECO,"** Feb. 19–23, Miami and Lakeland, FL. Wright Way Tour that explores Wright and Art Deco architecture in Florida, including Vizcaya, Bok Tower, and the Flagler Museum. Call for tour pricing and availability. Frank Lloyd Wright Preservation Trust, (708) 725-3830, gowright.org

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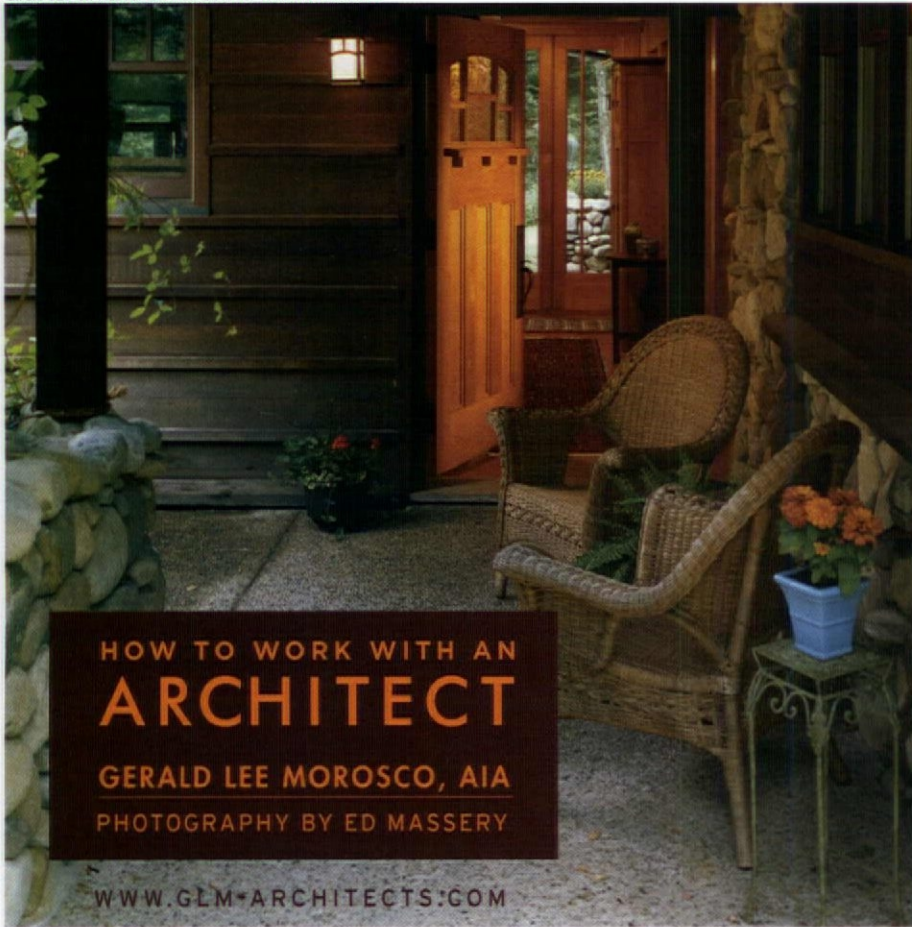
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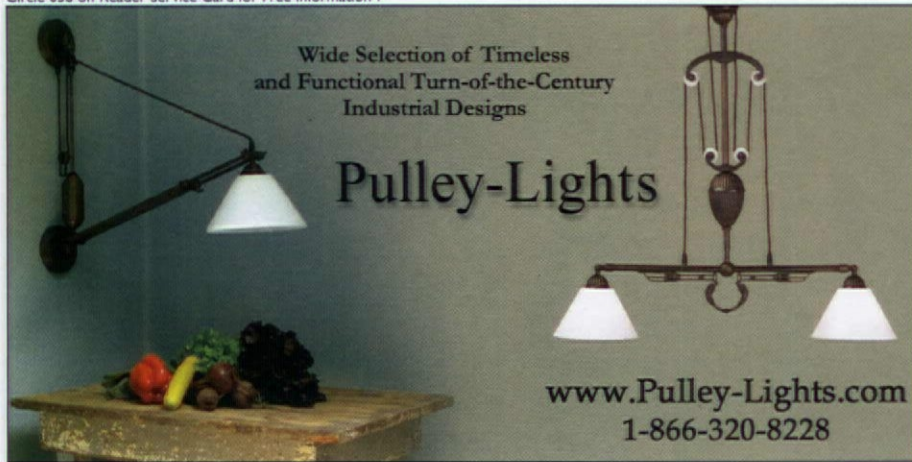
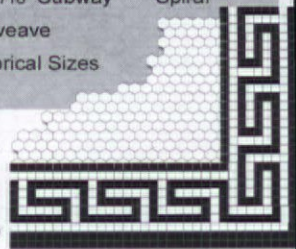
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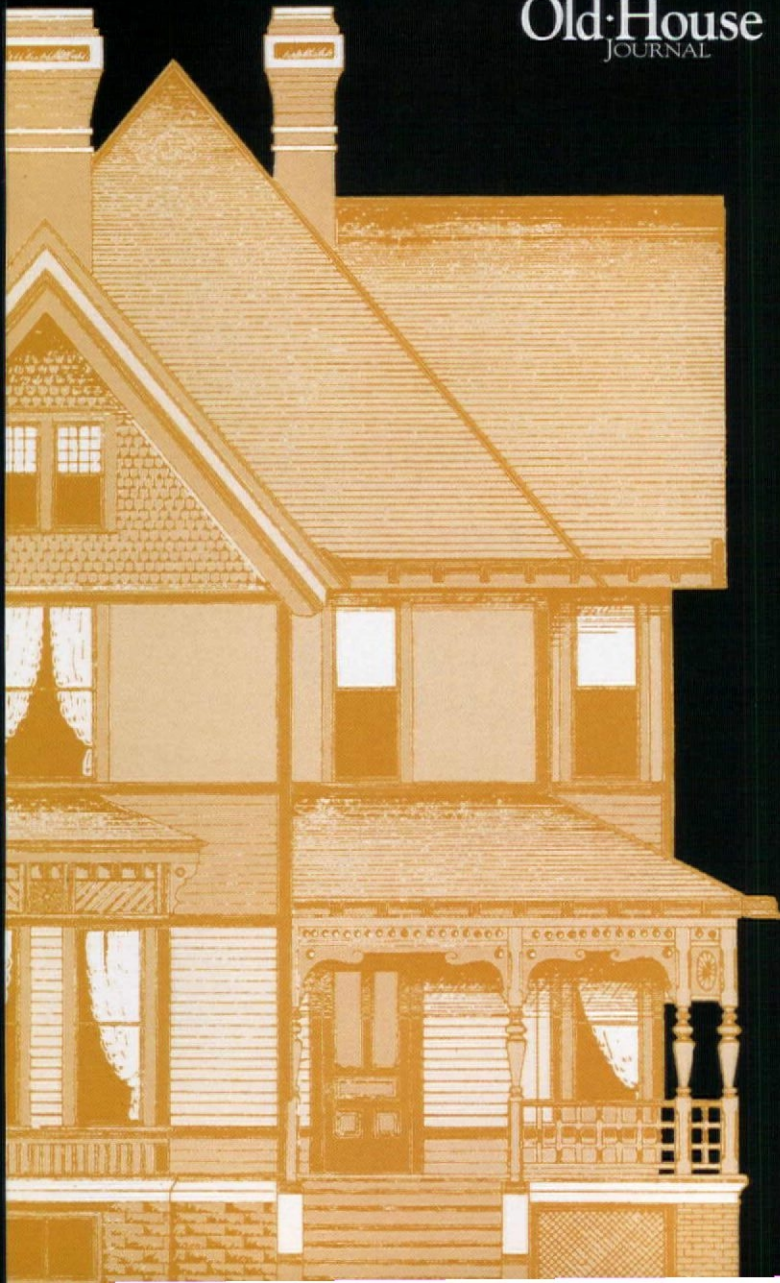
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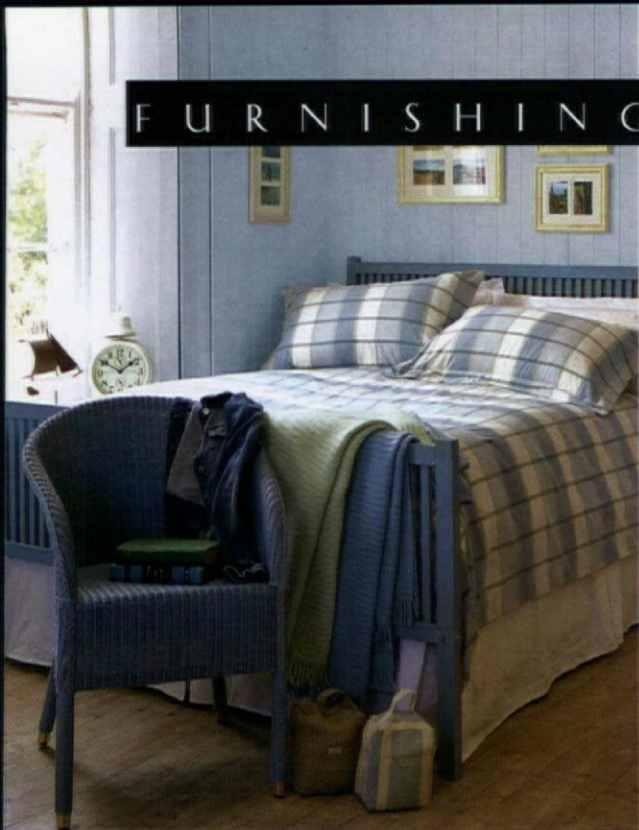
◀ Modern Simplicity

Drawing on Danish Modern and Shaker designs for inspiration, Meridian is the first series designed in ash from Thos. Moser. The dining table is \$3,600 in either cherry (shown) or ash. The chairs are \$1,500 each. Contact (800) 862-1973, thosmoser.com



▶ Easy Loader

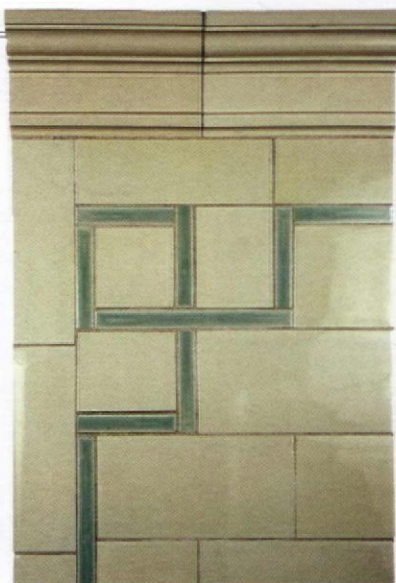
The Arbor by Avalon not only loads from the top, but also holds 65 pounds of wood and can heat a medium-sized house. The clean-burning stove offers burn times of 12 to 18 hours. It retails for \$2,017, not including installation. From Travis Industries, (425) 609-2500, avalonfirestyles.com



Patina of Age

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Traditional braided rugs are made to order in custom color combinations, sizes, and patterns that can include early American optic effects, like this oval rug with multiple circles. Custom rugs cost \$54 per square foot. From Country Braid House, (603) 286-4511, countrybraidhouse.com



Land and Sea ◆

An extra deep 23", the new Lands End frieze brings both the forest and the sea indoors. The machine-printed frieze has a 27" repeat, and the borders can be trimmed for a 20" depth. The frieze costs \$34 per yard. From Bradbury & Bradbury, (707) 746-1900, bradbury.com





Mystery of the Butterfly Frieze

BY WAYNE MASON

I TOOK ONE LOOK AT THE FRIEZE from the patent-office collection, and I just knew I had seen it someplace before. That “someplace” was a late-19th-century Liverpool interior published in *Nineteenth-Century Decoration: The Art of the Interior* by Charlotte Gere. The room was not identified and is unlikely to have survived; it exists only as a photograph in the collection of the National Museums Liverpool.

The room in the photograph is a superb example of an Aesthetic Movement interior. It contains many of the iconic elements that characterized the decorating style: tasteful wallpaper, abundant displays of china and simplified furniture forms, with a sprinkling of the Orient throughout the room—all assembled and arranged to signal that the occupants had an artistic flair and were current in their taste.

But what of the wallpapers used in the room? Closer examination of the photograph shows the wall fill to be ‘Jasmine,’ a design that William Morris registered in 1872. Although the Liverpool frieze is an excellent complement to the Morris wallpaper, the frieze is not a Morris design. The patent office records the frieze as “English Style,” registered in June of 1870 by Gillow of Lancaster & London, a specialist furnisher catering to the upper classes. While the designer is not credited on the patent, it is stylistically

similar to known wallpaper patterns by Bruce J. Talbert printed by Jeffrey and Co. Talbert created furniture for Gillow; could Gillow have contracted Talbert to design this frieze? An intriguing association, but not enough to definitively credit Talbert with the design of this beautiful frieze of flowing leaves, flowers, and butterflies. For now, the designer would remain anonymous.

(Bruce Talbert was a supernova who briefly shone over British design. Born in 1838 and dead by age 43, he left behind an impressive body of work. Best remembered



Two from the archives: the mystery frieze found in a patent book (above), and (top) in an unidentified Liverpool interior, ca. 1880.

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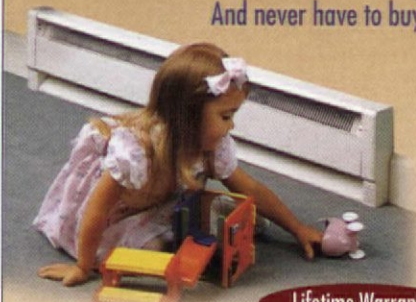
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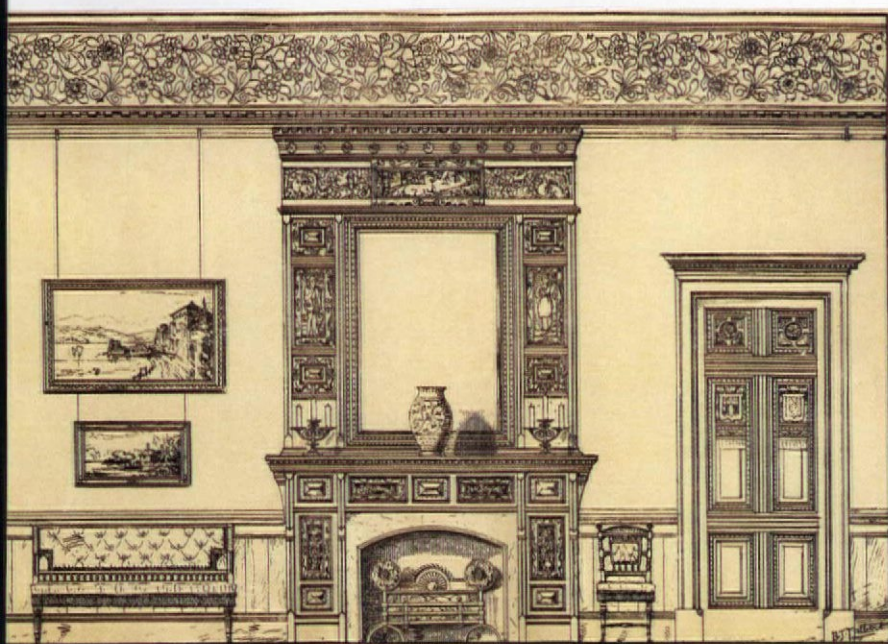
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LEFT: Aha! The same frieze in a room design by Bruce Talbert, 1881.

BELOW: The frieze installed as part of a full room-set of papers, in a recently decorated bedroom in Elyria, Ohio; the Butterfly Frieze as re-issued today.

Room illustrates a complete scheme of decoration after the favourite manner of this architect . . . The introduction of birds and squirrels in the scroll of the mantel frieze is very pleasing, as also the butterflies amongst the flowers which form the frieze of the wall decoration."

So I am now confident that Talbert is the author of the Liverpool frieze. Detective work, some help from friends, and my love of old design books solved the puzzle. ✦

ED NOTE: Wayne Mason has reproduced the exquisite frieze and offers it as part of the Aesthetic Movement Collection through Mason & Wolf Wallpapers: (732) 866-0451, mason-wolf.com.

as a furniture designer, his studio also produced copious designs for wallpaper, textiles, and metalwork for several British manufacturers. Talbert's influence was also felt in the United States through his design books and exhibition pieces. Talbert designed complete interiors and was a master at synthesizing Gothic and Japanese elements into a new style that would become a hallmark of the Aesthetic Movement.)

The frieze complemented Morris's 'Jasmine,' but was recorded only as "English Style" in the 1870 patent book.

Happenstance soon found me thumbing through a bound set of the "The Cabinet Maker and Art Furnisher" journal in a small shop. This London trade journal began publication in 1880. Profusely illustrated, it was one of the periodicals that commemorated Talbert after his death by printing a series of his designs. I flipped through, not looking for anything in particular, just absorbing the design panorama and thoroughly enjoying the confluence of art and commerce in these yellowed pages. Talbert was well-represented. On cursory examination of one page, I was caught by something—eureka! Here was an 1881 sketch for a room design by Bruce Talbert, with the patent office/Liverpool frieze running prominently across the top of the wall: "The Design For Side of Drawing-



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A New Kitchen for a VICTORIAN HOUSE

BY PATRICIA POORE

PORT TOWNSEND, WASHINGTON

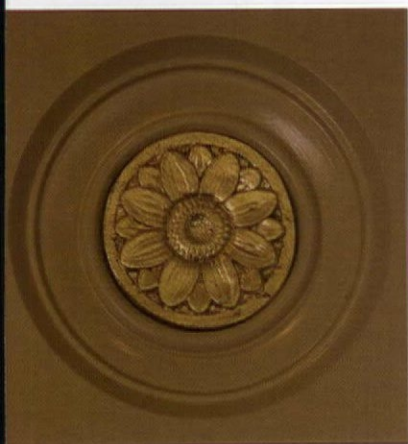
RESTORATION was in store for most of this 1890 Victorian house. The current owners did not, however, appreciate the late-1970s kitchen, nor its entry through a cramped back hall broken by too many doors. After years spent searching for an architect who was “patient” and who would understand the needs of the house, they found Tom Nychay of the Seattle firm Sortun-Vos. Decision: renovate the sunny south side of the house to accommodate a family-friendly kitchen.

Retaining an existing closet and turning an awkward bathroom into the butler’s pantry, Nychay reconfigured the space to include a mudroom, smaller powder room, food pantry, and dining area. A bump-out addition provided extra room for the functional part of the kitchen. The architect responded to the owner’s request to respect her belief in the principles of feng shui. Thus, for example, all cabinet and countertop corners are softly rounded, and the powder room has a pocket door that can be kept

closed, because it is so near the back door.

The kitchen side of the house has become the everyday entry from the patio. A mudroom (with a practical slate floor, built-in bench, and coat hooks) allows a transition to the kitchen. Hidden (and very practical) details include a cat door and roll-out tray for kitty litter.

The bright new kitchen feels open and modern, while





the ARCHITECT

Tom Nychay is a principal in the Seattle firm Sortun-Vos Architects, founded in 1976. This company of six design professionals undertakes restorations and renovations, as well as period-inspired new work that runs from Craftsman to Cotswold, with a flash of Modern. ■ **ARCHITECT TOM NYCHAY**, Sortun-Vos Architects, Seattle, WA: (206) 545-9100, sortun-vos.com



FAR LEFT: Corner blocks for window and door trim were reproduced by Rain Shadow Woodworks in Port Townsend. **CENTER:** The mudroom functions as multi-purpose, easy-to-clean transition into the kitchen. Rather than cork—as in the kitchen—this floor is slate, and a big concrete sink invites everything from wash-ups to flower arranging. **ABOVE:** The kitchen bump-out and patio are well-integrated and unobtrusive on the Victorian house.



SOURCES

- **CONTRACTOR** Pete Raab, Dream City Homes, Quilcene, WA: (360) 774-1219
- **WINDOWS** Marvin: marvin.com
- **MILLWORK** Steven Habersetzer
Fine Woodwork, Port Townsend, WA: (360) 385-2135
- **CORK FLOOR** Vida cork tile in 'Lisbon' with 3x3 'Lisbon Chocolate Drops' accents
- **COUNTERTOPS** Caesarstone in 'Lagos Blue': caesarstoneus.com
- **BACKPLASH** Sandhill glass tiles, 3x6 #4080 matte: sandhillind.com
- **MUDROOM SINK** Cast concrete by Concreate: thisisconcrete.com
- **STAINED GLASS** Rachel Gaspers, Port Townsend, WA: rachelgaspers.com
- **LIGHTING** San Marco pendants from Oggetti Luce: oggetti.com
- **PAINT COLORS** Benjamin Moore Historic Color Collection: kitchen cabinets HC 31; mudroom walls HC-25; cabinets, sash & doors HC-32; ceiling HC-142

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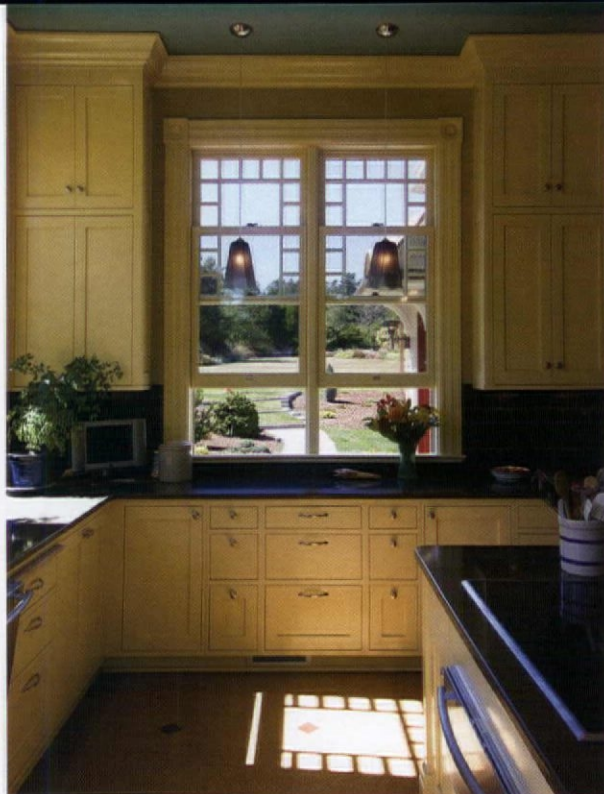
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CLOCKWISE FROM TOP:
Period-inspired windows bring
sunlight into the south-side
kitchen. New leaded glass
blends with pieces already in
the house. In the main kitchen,
cork tiles provide quiet and re-
siliant flooring, diamond insets
recall period tilework.

picking up elements from the rest of the house. Hand-
some moldings and sash, window trim with corner blocks,
and period doors reproduce originals. Colors were chosen
to reflect the sky, the grass, and the Madrona trees just
outside. A new stained and leaded glass panel in an interior
door, stunningly lit from behind, was designed by artist
Rachel Gaspers to blend with stained glass in the house. It
suggests a curtain bound in the center.

The owner says she loves the new layout, not to
mention the safe induction cooktop and the comfortable
cork flooring. "There were no weak links in this project,"
she says; "everyone was skilled and ethical, with integrity
and a determination to do great work." ✦

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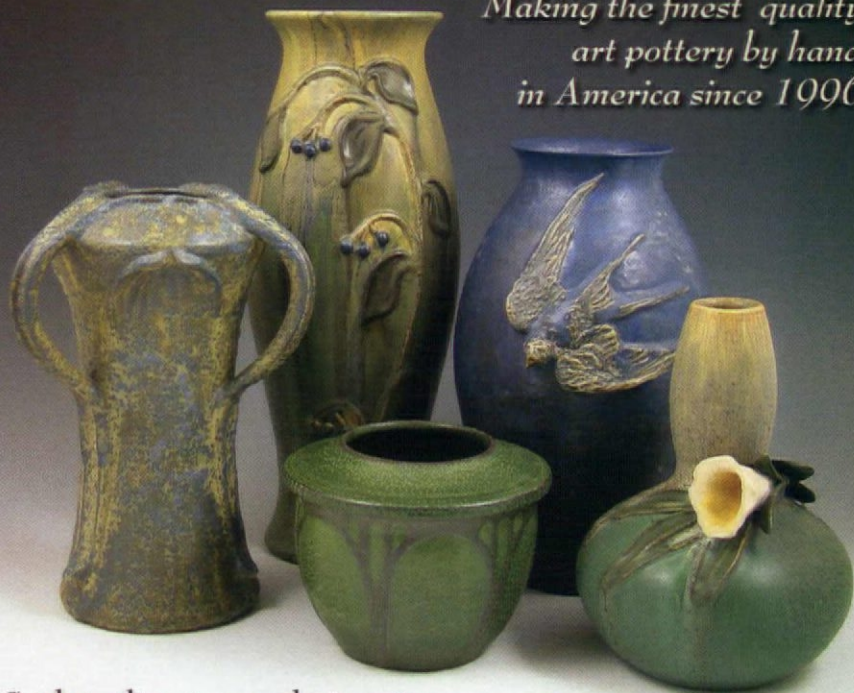
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TAKING OUR CUE from a reader question about how to choose trim color that “goes with” the wallpaper, we spoke to wallpaper experts, colorists, and designers. I’ve been surprised at how much interest there is in the topic, and how much effusive advice was offered.

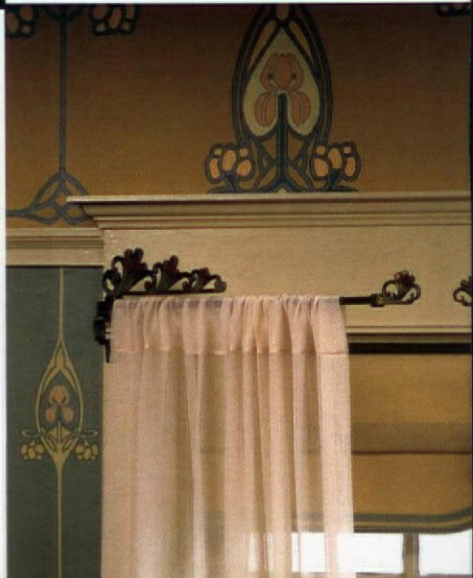
It’s not a new dilemma. William Morris (who liked to give advice on this and many other topics) was a strong advocate for woodwork that does not match the wallpaper. (He often suggested that trim be painted “a quiet green.”) He felt contrast was critical: “Rooms with woodwork and walls of equal tone are sometimes very tame, and even dull.” More recently, artist and muralist C.J. Hurley echoed Morris’s sentiments, explaining that the best interiors do not have wallpapers and woodwork too “safely” coordinated. Think of your room

LEFT: Color genius: Note how the many colors in ‘Fairyland’ (Trustworth Studios) blend to become an analogous and near-neutral background for warm oak tones and the brilliant green of the lantern. “White” woodwork, actually a coffee-and-cream color, is a brightening frame.
BELOW: C.J. Hurley created a contrasting scheme with a Swedish blue-green paper accented with pink irises and yellow cartouches against a handpainted frieze above. The neutral ivory trim creates harmony. Note the subtle coordination of the window shade with the color scheme.

Wallpaper and Paint *how the twain shall meet*

Experts lend advice on getting patterned wallpapers and trim colors to coexist for maximum effect.

BY BRIAN D. COLEMAN



TRICK of the trade

John Burrows suggests using lining paper on walls, then painting trim before hanging the wallpaper. Allow the paint to overlap slightly onto the liner so that minor gaps in the wallpaper will not be evident. Hang wallpaper last. This sequence also avoids paint splatters on the paper.

as a musical composition, C.J. suggests—one that has a careful combination of notes arranged harmonically, but with enough dissonance to make it compelling.

Here's an example. If you have a tripartite wall with wallpaper in the frieze (top), don't necessarily use paint in similar colors for the fill (center) and dado (bottom). Be adventuresome! If the frieze is predominantly green, how about the wall fill in an earthy yellow and the dado below in a richer yellow-brown that leans toward red? Create interest and a sense of movement, not flatness. A simpler bipartite Arts & Crafts scheme might have a frieze in naturalistic blue tones, with a russet orange-brown or silver-tone gray below, varied in tone (light or dark) between frieze and wall for visual relief and balance.

COLOR AND PATTERN in the Victorian era were layered together for a textured palette that nonetheless was balanced to the eye, says 19th-century wallpaper guru John Burrows. Tastemakers didn't shy away from strong and contrasting color schemes, "scientifically" basing their choices on the color wheel. Analogous colors (say, amethyst purple and sapphire blue) or contrasting ones (hunter green and madder red) could be "pleasingly combined." Tertiary colors produced softer, more subtle tones and were popular, such as an olive-green paper accented with burgundy and gold; perhaps a dash of peacock blue would highlight the terra cotta on woodwork and trim. For a more sophisticated approach, Burrows advises using a paper's neutral ground—such as "drab" (a warm gray), tan, or putty—as the base of the painted walls or woodwork, then adding one or two tertiary accents as narrow bands or stripes.

Maryellen Mantyla of California Paints reminds us that neutrals carry undertones of yellow, blue, green, or red, something to consider when deciding on complementary or harmonious colors.

Christopher Dresser's 1859 botany textbook was titled *Unity in Variety*, which suggests a design concept as applicable to interiors today. Wayne Mason of Mason & Wolf Wallpapers (specialists in artistic period papers of



Inspired by Lutjens's Castle Drogo in England, designer Barry Dixon limed and waxed the quarter-sawn oak banquette to create a quiet frame for the richly colored Morris wallpaper.

the late 19th century and Arts & Crafts era) likes to keep Dresser's philosophy in mind when combining wallpaper and paints, interpreting their unity in terms of music. That is, if the same red is repeated throughout the room, it's like hitting the same key on the piano over and over. Variation produced by combining brick red with burgundy and soft rose creates the equivalent of a musical chord. Mason often uses stenciling and painted bands of color to unify and define busy paper patterns on both walls and ceilings. For example, the transition between a ceiling painted a light sky blue and the wallpaper border surrounding it may be highlighted with a band of gold stenciling, carrying the pattern onto the painted portion of the ceiling as well as softening the hard edges of the wallpaper border. Architectural elements are unified with paint and pattern as well. Mason painted the plaster corbel of an archway in his own bedroom with soft yellow, red, green, and pink, the palette drawn from the Morris 'Fruit' paper applied to the



LEFT: The 'Silvergate' damask paper from Farrow & Ball repeats swirls of classical decoration in the mantel; the look is serene rather than busy because of the neutral colors and similar tones. **BOTTOM:** Farrow & Ball's 'Rectory Red' is echoed in the firm's 'St. Antoine Damask' wallpaper.



walls of the room. Darker shades of these colors were then repeated on the picture molding to better define the woodwork and make it appear more substantial. Finally, a band of salmon paint was used to separate the ceiling paper from the wallpaper and provide a visual break between the busy patterns.

As for painting plaster ceiling medallions, Heather Cole of Bradbury & Bradbury Wallpapers says to avoid the "paint-by-number look" by using only one color, perhaps with tonal variation or gilded highlights. She suggests glazing to add softness and glow.

"I BELIEVE IN plenty of optimism and white paint," said famed decorator Elsie de Wolfe as the Colonial Revival took hold.

Despite her famously successful use of white paint, it takes skill to use white, warns David Berman of Trustworth Studios. Berman specializes in design (including wallpapers) based on the work of English Arts & Crafts designer CFA Voysey, who favored light-toned, airy interiors with woodwork either left natural or painted white. But "white" is relative. Berman favors Benjamin Moore's 'White Coffee' as a trim color, which is closer to a beige and has the tonality to complement tertiary colors. He claims that a common mistake is trying to "brighten" a room with white paint, which flattens the room and overwhelms its other elements. Berman advises that color be chosen, too, according to the light in the room, and particularly whether the room is to be used primarily in daylight or under artificial illumination. The light source dramatically alters how paint and wallpaper colors are perceived.

Woodwork in a room acts as the frame for its walls, says nationally recognized designer Barry Dixon. He used Morris's 'Apple' wallpaper from Sanderson in a custom colorway for his own kitchen and adjoining breakfast



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nook, creating an autumn palette. Benjamin Moore's 'Startling Orange' joins three colors by Farrow & Ball: 'Cream,' the warm-brown 'Wainscot,' and 'India Yellow' (a color that in the 18th century was made from the bright-yellow urine of cows fed mango leaves). Inspired by Lutyens's Castle Drogo in England, Dixon limed and waxed the quarter-sawn oak banquette to create a quiet frame for the richly colored Morris wallpaper.

Finally, it's important to consider how different rooms relate, says designer Leta Austin Foster, who works with her daughter, Sallie Giordano. Known for their comfortable interiors for historic homes, they like to create an enfilade of rooms, with enticement room to room, and often combining wallpaper with painted woodwork in complementary tones. Farrow & Ball's pale, sky-blue 'Borrowed Light' works well with period papers in creams, whites, and chocolates. Another suggestion from the pair: paint baseboards black or marbleize them (an English approach) to hide scuff marks and dirt. ✦



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DESIGNERS/DECORATORS

- **BARRY DIXON** barrydixon.com *Designer* ■ **LETA AUSTIN FOSTER & SALLIE GIORDANO** letaaustinfoster.com *Designers* ■ **JOHN CROSBY FREEMAN** thecolordoctor@att.net *Color consultant* ■ **C.J. HURLEY** cjhurley.com *Artist, muralist, color consultant* ■ **BARBARA JACOBS COLOR AND DESIGN** integralcolor.com *Color consultant*



ABOVE: In an authentic period decorating scheme, note how the trim paint brings out the 'Arbella' wallpaper (J.R. Burrows) without exactly matching any of its colors. **TOP:** Striping pulls colors together and offers relief in this installation of Bradbury wall and ceiling papers.

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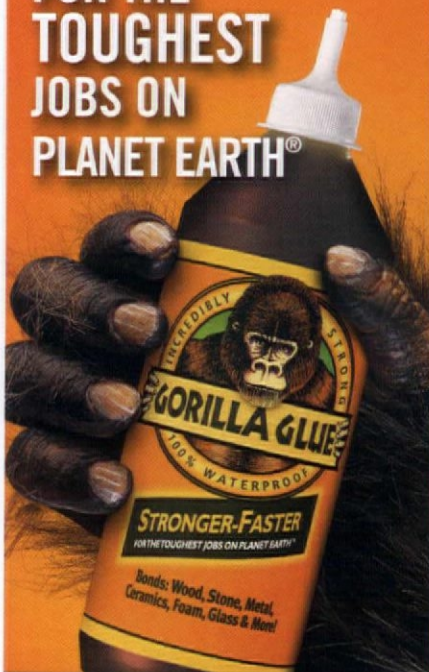
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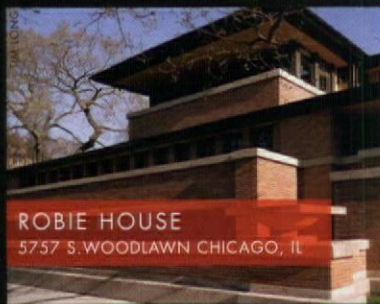
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OLD-HOUSE INTERIORS

FEBRUARY 2010



MODERN DESIGN MOTIFS

A Usonian-type house by architect Stephen Mayer, as built in 1955, defines an era. (page 38) ♣

AN INTERIOR UNFOLDS

Trained at Taliesin, Jerry Morosco explores classical Modernism in a Pittsburgh row house. (page 46) ♣



A PEACEFUL SPLASH

Winter is the time for garden reverie: Think about adding a restored or reproduction fountain to the yard for instant history and a splash of tranquility. (page 58) ♣



ALL BOOKED

For 19th-century houses, a home library references the past—and invites all sorts of charming clutter. (page 54) ♣

HEATING IN BRAVE NEW PLACES

Wall, ceiling, roof, or driveway, if it's a surface, you can put heating in it or under it. (page 62)





MODERN DESIGN

BY DONNA PIZZI / PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON

at the



MOTIFS
source

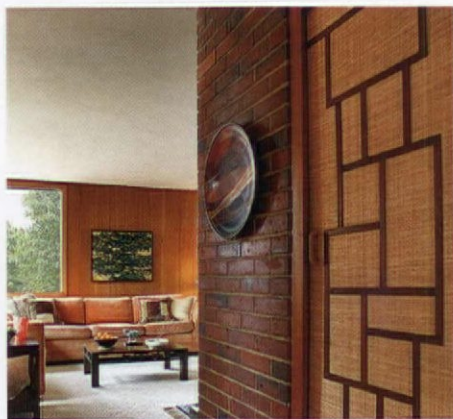
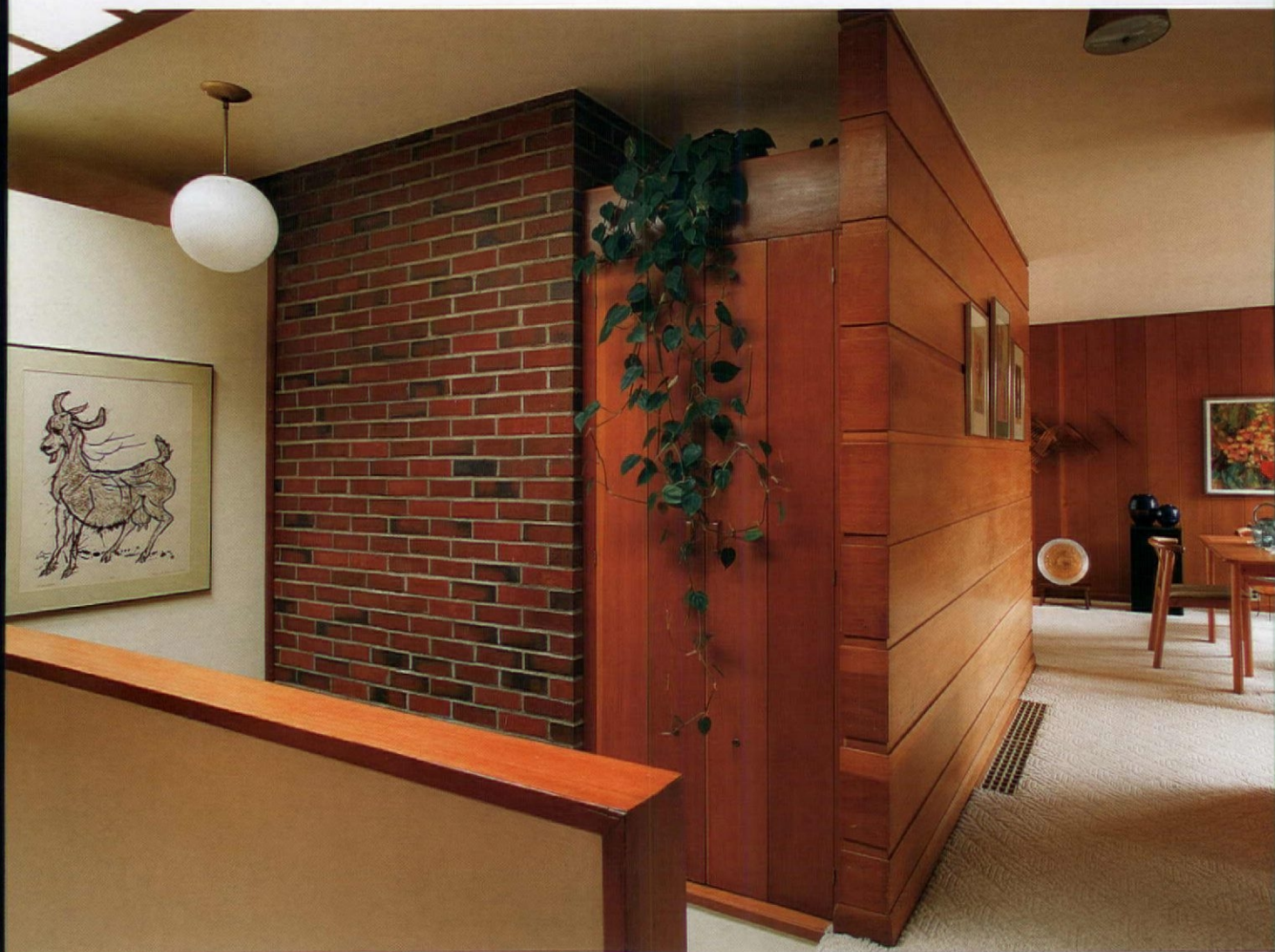
W

RIGHT BUILT HIS FIRST Usonian dwelling in 1936. Purportedly derived from the initials for United States Of North America, Usonian meant a small yet spacious, light-filled house targeted specifically for the middle class. The type was to offer a sense of freedom concurrent with modern American life, and featured open floor plans, affordable materials, simple construction, and fewer personal belongings (i.e., clutter).

The idea was not quick to catch on. When Frank Lloyd Wright himself was asked to design seven small homes for a 1939 co-op housing project, proposed by professors at what is now Michigan State University in Lansing, the FHA denied the group a bank loan. The reason cited: Wright's

LEFT: Original birch floating cabinets with a pull-out breakfast table have proven their durability and style. The "wall of glass" provides outdoor living indoors as it segues from dining area into the patio and garden. (Soup tureen by Wally Schwab; teapot and cups by Andrea Joseph.) **BELOW:** The 1955 Usonian-type house has typical cedar board-and-batten walls. Overhanging eaves reiterate the shadow-box formation of the stacked bedroom windows and hall skylight.





"I believe a house is more a home by being a work of art."

—FRANK LLOYD WRIGHT
IN *THE NATURAL HOUSE*, 1954

Materials and textures meet in the central core, where an original gun closet turned storage unit adds vertical interest to the horizontal curtain wall leading to the dining room. ("The Goat," by Manuel Izquierdo, heads the open stairway to the lower level.)

"unusual design."

A similar criticism was communicated to Lillian and Bill Durig in the mid-1950s, when they began to build a 1,960-square-foot, Usonian-type house on a lot in Portland, Oregon. The lot was surrounded by orchards and

afforded views of Mt. Hood and Mt. St. Helens.

"We were living in a tiny apartment and I was pregnant, so we went looking for a house," recalls Lillian, who grew up steeped in art and architecture. She often found herself discussing Wright's ideas with her brother, architect Stephen Mayer. When she and Bill couldn't find a house they liked, they asked Mayer to design a Usonian home for them, similar to the one Mayer had built for himself in Eugene. During construction, neighbors com-



plained about the flat roof.

Forward 50 years: last spring, Lillian played host to more than 200 visitors from the Architectural Heritage Center's annual old-house kitchen tour, many of whom were young—and enthralled by the enduring quality of the Usonian design. The birch kitchen still functions, complete with floating cabinets and a pull-out breakfast bar; its original lighting still looks up to date. They voted the house "Best Design" in an informal survey. "The young people were particularly intrigued by the construction of the cantilevered hearth," says Lillian, who notes that the concrete has darkened over the years. She sealed the patina with vinyl-floor wax.

Visitors also remarked about the beautiful, vertical-grain fir paneling, which Lillian and her husband were able to handpick from a local lumberyard. "Bill was an engineer," says Lillian, "and he was very particular about the quality of materials we used."



TOP: A masonry core anchors the center of the house. Portland's Robert Kasal's original work hangs over the fireplace. (At left of the cantilevered hearth is a Texas limestone sculpture by Laura Bogdan; Andrea Joseph pottery at right.)
ABOVE: Board walls lend color and texture without ornament.



PERIOD INTERIORS

Frank Lloyd Wright conceived of the Usonian house ca. 1900, but it was not until the Depression curtailed the number of commissions for his large Prairie houses that he constructed his first one. It was a 1,500-square ft. home for the Jacobs family in Madison, Wisconsin, built in 1936 for \$5,500. Usonians were constructed simply, but they had a strong aesthetic. The trend lasted through the 1960s, and you'll recognize many of Wright's motifs in the ranches and contemporaries built in the 1960s and 1970s.

Elements of USONIAN:

SITE To avoid box-like structures, Wright anchored Usonian homes horizontally to the earth.

FLAT ROOFS Horizontal cantilevered roofs extend out over eaves to create larger visual impact.

MASONRY CORE A central fireplace is at the core of the open living plan.

CONCRETE SLAB FLOORS They were often colored in Wright's favorite "Cherokee red," and featured gravity heat.

TIDEWATER CYPRESS EXTERIOR WALLS Board-and-batten construction marks the exterior, with sunken "battens" indoors.

WINGS Bedrooms, studies, and baths were housed in the privacy of a wing.

BUILT-INS Neat space-savers also avoid clutter.

GRIDS, FLAT PLANES Geometrical patterns appear throughout.

WINDOWS, GLASS DOORS Windows open up walls to provide light and continuity with the outdoors.

CLOCKWISE FROM TOP LEFT: Iconic features (which would become motifs in 1960s houses) include the partial curtain wall; corner windows; geometric grids; space-saving sliders; a galley kitchen; and a plain, raised hearth.



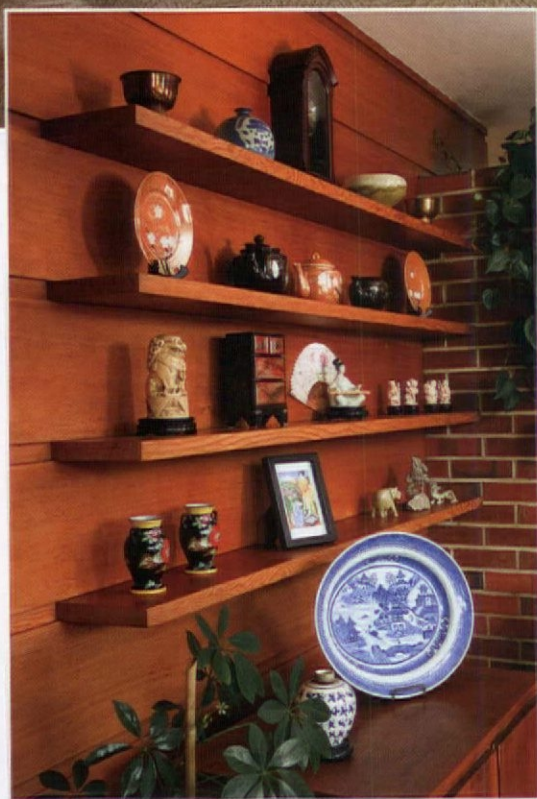
ABOVE: Lillian Durig takes her coffee beneath the Japanese maple tree she trained to shade her special seating area. "Every year, I think about what I want to do out here in the garden."

The kitchen was chosen for the old-house tour for its authenticity. Only the flooring, appliances, and Formica countertops have been replaced since 1955. Birch cabinets designed for the open

plan allow the cook to be part of activities in the dining room and on the patio.

THE HOUSE IS CONSTRUCTED around a central masonry core, which is broken up by the use of flat planes, grids, and a curtain wall that acts as a "pause" between the living area and the kitchen. These houses make a strong statement, although they were designed as simple and affordable single-family residences.

Bathed in light from an innovative skylight, the central hallway provides easy access to the kitchen, bedrooms, den, and lower level. Lillian reminds us that, at the time the house was built, "skylights were unknown and basements hidden behind closed doors."



ABOVE: Furnishings include comfortable Modern pieces and several with Asian influence, as with the coffee table. Lillian recalls that her husband Bill hated moving the heavy piece out of the way of the Murphy bed in their first apartment, and vowed to build a house around it—which they did. (Artwork by Harold Thomas-Sims.)

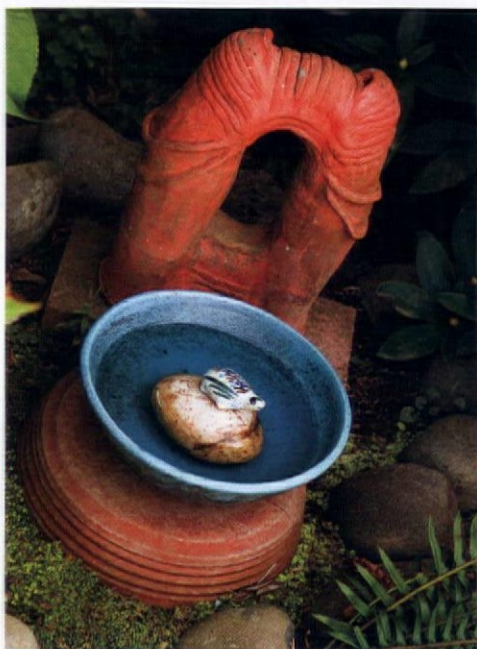
LEFT: The horizontal, inverted board-and-batten paneling and cantilevered shelves are classic Usonian elements, as is the display of Asian pieces.



ABOVE: Little juniper shrubs grew slowly into majestic trees that Lillian has trimmed in pom-pom style. **RIGHT:** Colorful Asian-inspired pottery adds life to Lillian's garden.

Mayer's design supplied every detail, including the codes. "It was an economical house to build," says Lillian. "We cashed in our War Bonds to buy a wonderful saw. The bank loaned us \$9,000, but would only give us \$3,000 at a time. They came out to inspect our work each time before giving us another \$3,000."

Bill Durig did all the electrical, plumbing, and cabinetwork himself, with his father's help. The only work they contracted out was masonry and drywall. "We installed the paneling, the curtain wall, closets, and windows," recalls Lillian. "I did all the painting. When you're young, you feel like you can accomplish anything, especially after you've come through two wars!" ♦



an interior UNFOLDS

INSPIRED BY HIS TIME AT WRIGHT'S TALIESIN, ARCHITECT GERALD LEE MOROSCO CREATES A WARM AND QUITE CLASSICAL MODERN ENVIRONMENT IN HIS OWN PITTSBURGH ROW HOUSE.

DREAMING NOT of model trains and cowboys, but rather of room dividers and recessed lighting, a boy attracted to his grandparents' 1959 Modern home, Jerry Morosco grew up to be a Taliesin apprentice, absorbing the tenets of 20th-century design genius Frank Lloyd Wright.

Afterwards he returned to his native Pittsburgh and settled in the South Side, once a thriving neighborhood of small businesses and tidy

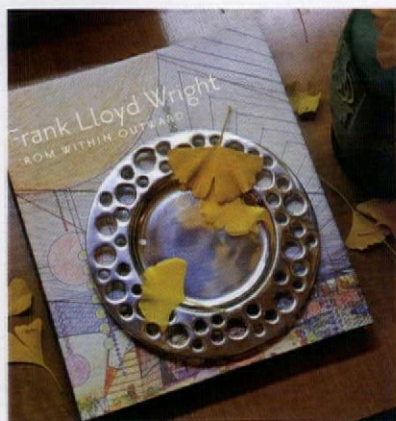
brick row houses built for Victorian steel workers and their families. After the '60s the old neighborhood declined, its storefronts boarded up as families relocated to the suburbs. But Jerry was aware of urban renewal and

the Back to the City movement, and opened his own architecture practice in the heart of Pittsburgh, in a



historic former glassworks. Soon he noticed the abandoned frame house for sale across the street. Vacant for several years, it was uninhabitable, filled with debris, windows broken, plaster walls and ceilings collapsing, its floors riddled with gaping holes. But the price was right (\$5,000) and the location perfect. Jerry's research revealed that the house was built as a four-room farmhouse in the 1840s, then floated by barge down the Monongahela River to its present site

ABOVE: The arrangement of objects is essential to the Wrightian expression of space. Here, the Robsjohn-Gibbings buffet that inspired much of the house is complemented by an African drum holding sumac branches, along with a sculptural painting by Val M. Cox; color in the rug is echoed in a vintage Blenko aqua glass vase and a vase by Pittsburgh artist Drew Hine. **LEFT:** Sources of inspiration: Mexican pewter, ginkgo leaves, and the catalog from the Guggenheim exhibit.



BY BRIAN D. COLEMAN | PHOTOGRAPHS BY ERIK KVALSVIK



An open floor plan makes the small house seem larger. Adjoining areas are unified by white-oak woodwork and hand-stained ochre plaster. An important Klismos dining-room ensemble is a centerpiece; the needlepoint rug is by the painter Tim Van Campen, for Michaelian & Kohlberg.



in 1875, after a fire had opened up a lot in this block of narrow brick townhouses.

Just 16' wide and 32' deep (with a rear "tail" that includes a 14' kitchen, added in 1875), the house proved to be a challenge. Trained in preservation and restoration, Jerry intended to salvage as much of the original as possible. But structural analysis revealed serious rot conditions and insect infestations throughout, involving even the 1840s

timber framing and sills. He experimented with cables and pulleys in an attempt to stabilize the rotting framework, but realized the structure needed replacement. A torrential rain during reframing washed out a large part of the rubble-stone basement walls, nearly collapsing both this house and the neighbor's, just 36" away. Beyond the footprint, the turned wooden spindle separating the two windows on the front façade was the

Accented against the chenille of a 1940s chair, the support bracket for the bow-front sill extension of the front windows was interpreted from the Robsjohn-Gibbings buffet. BELOW: Homeowner Jerry Morosco on the stoop of his home with his Border collie mix, Saverio.

Meet the ARCHITECT

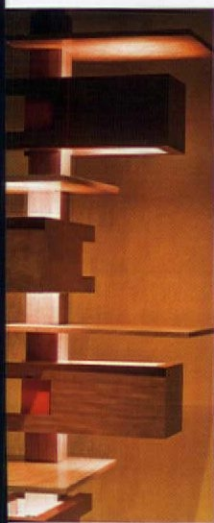
Some people (like Jerry Morosco) know what they want to do from an early age. The Pittsburgh-based architect, who specializes in restoration, had no doubt that he'd be an architect. His grandparents' 1959 house was the best of the period: open floor plan, blond oak woodwork, shuffleboard linoleum in the rec room. He loved it.

With a bachelor's degree under his belt, Jerry entered an apprenticeship at Taliesin, spending the next five years absorbing the genius of 20th-century architect Frank Lloyd Wright. Then Jerry went back to Pittsburgh to live and work.

"My appreciation for the value of a beautiful environment came to me by way of direct personal experience at Taliesin," Morosco says. "I lived for five years in an incredibly rich [design] environment, and I learned my profession within the intentional community that is the Taliesin fellowship. It is sustained upon the idea that we should always strive to create beauty if we were to remain true to our profession as architects."

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ABOVE: A standing floor light in cherry (a censured reproduction of a 1925 design by Frank Lloyd Wright) illuminates a corner of the dining room.

MIDDLE: A Danish woodstove heats the first floor; it's surrounded by flame-finished Kirkstone. Eclectic furnishings include a vintage Eames thermoplastic chair and an African ceremonial drum.

FAR RIGHT: The Fab '50s preside over this corner, with its bleached mid-century side table, a 1955 ceramic "Oriental" lamp, a vintage Princess phone, and a ca. 1960 vase from West Germany.



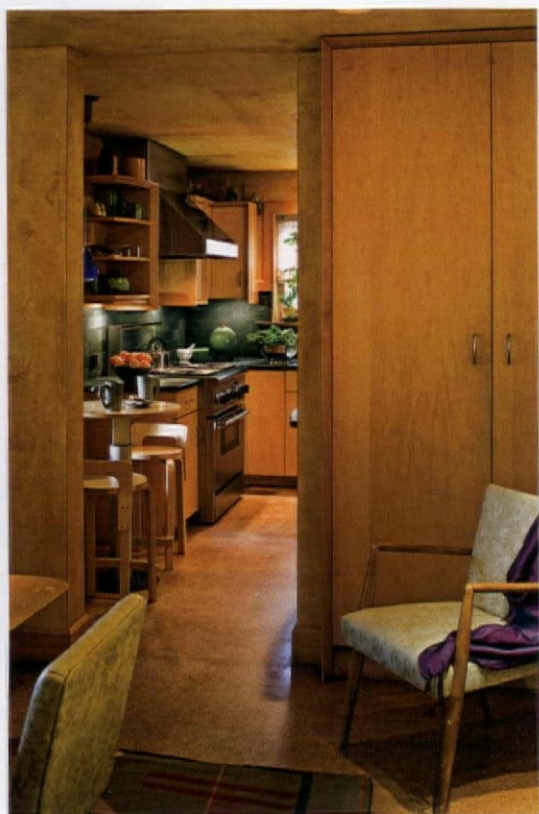
single salvageable piece.

The main design challenge—one common to narrow row houses—was how to locate the stairs and bathrooms within the constraints of a very small floor plan. (Understand that the “bathroom” was originally a backyard privy.) Jerry took advantage of every square inch of space, creating a chase that runs perpendicular to the stairs from basement to attic, to allow code-compliant space for plumbing pipes, venting, and air-conditioning ducts. It made a compact “Ozzie and Harriet” second-floor bathroom possible, in a room just 6' 8" square.

HAVING ABSORBED F.L. WRIGHT'S teaching that the architect is responsible for the entire environment—architecture, landscape, and furnishings—Jerry rethought the interior of his home. Mid-century Modern furniture by the famous decorator T. H. Robsjohn-Gibbins inspired the design and detailing of woodwork and built-in casework. The graceful Grecian arc of the legs of a Klismos dining table and chairs inspired Jerry to use their curvilinear vocabulary as a guide for the profile of the baseboard and window and door casings. The edges of the slab legs of a Robsjohn-Gibbins cocktail table provided the profile



Spaces flow from dining room to rear patio. A Roseville Rosecraft Panel Vase holding a branch of autumnal ginkgo leaves rests upon a Klismos side table by Robsjohn-Gibbins.



ABOVE: Fitted with a combination of open shelving and wall cabinets, the kitchen runs across the 1875 rear extension. Cork flooring and white-oak woodwork continue from the front of the house to unify the space. **RIGHT:** A ca. 1960 George Nelson wall clock keeps time above the breakfast table, lit by a prototype "Ben" series Resolute Lighting pendant designed by Douglas Varey. The custom table is set with a pair of two K65 stools by Alvar Aalto. **BELOW:** On the patio, home for a modern bird.



for the nosing of the pocket doors upstairs, while the mitered top of a sideboard, whose edges extend over the top and down the sides, was used as the profile for the vertical edges of the kitchen cabinets, making them appear to be suspended in air.

Jerry carefully drew out furniture placement for each room, incorporating both inherited pieces, such as a ca. 1940 sofa and chair set upholstered in a nubby chenille from his great-grandmother, and a

leather chair from his great-grandfather's barber shop, along with mid-century Modern masterpieces that include a ca. 1952 drop-front secretary by Suzanne Guiguichon, an important T.H. Robsjohn-Gibbings buffet, and a Klismos dining table and chairs that are the centerpiece of the open dining room. Following Wright's philosophy of celebrating the honesty of materials, floors are made of natural cork, finished simply with carnauba wax (they've held up



LEFT: Inspired by the Robsjohn-Gibbings buffet in the dining room, the side panel of the kitchen wall cabinets flows beyond the bottom cabinet, a profile repeated along the windowsill. A vintage Frankoma green vase and a bowling trophy (it conceals a liquor dispenser with shot glasses) rest on the counter. **BELOW:** The small rear patio extends the living space outdoors, a Wrightian design that magnifies the space.

well for more than a decade); the custom millwork, trim, and casework are white maple finished with Danish oil and carnauba wax. Walls and ceilings are finished in a steel-troweled veneer plaster. Jerry decided to stain the plaster with an early recipe Wright used for projects such as

his Unity Temple: equal portions of oil, beeswax, turpentine, and pigment. Morosco chose an ochre yellow inspired by ginkgo trees in the yard. He used honed slabs of Kirkstone, quarried in the Lake District in Cumbria, England, for kitchen and bath countertops and backsplashes; the matte gray-





OPPOSITE: Built-ins point to economy of space in the master bedroom. The headboard's bookcase has dividers inspired by the dining room's vintage buffet. **LEFT:** A vertical tapering shaft marks the space between the stair and the second floor landing, concealing the flues for the boiler, water heater, and wood stove. **BELOW:** The use of natural materials shows an Arts & Crafts sensibility in stairs inset with cork treads and edged by white-oak nosings.



green finish complements the sunny ochre walls and golden-brown cork floors.

An essential quality of Wright's work was his ability to manipulate space, realizing that it is greater than just the walls and roof. The idea became Jerry's mantra as well: By using continuous and homogeneous planes and natural materials, he made the narrow house appear much larger,

each area opening into the next as if one were unfolding a careful piece of origami. Choice and placement of art and objects were also considered, as if that were the home's final "seasoning."

Jerry Morosco strives to remain true to his Taliesin training. He shares his home with appreciative partner Paul Ford and their Border collie-mix, Saverio. ✦

With their beautiful bindings, old books are themselves *objets d'art*. Two 19th-century volumes hold a ca. 1880 Linthorpe teacup on a button-tufted Aesthetic chaise.



All Booked

The special place of home libraries in the old-house lifestyle.

BY DAN COOPER

WITH A CAMBRIDGE ACCENT, please: “Won’t you join me in the library?” As old-house dwellers, we dream of that line; that one’s home should offer a chamber devoted to the pursuit of knowledge and intellectual delight sounds so nice, much better than “Let’s go in the den where I have paperbacks stuffed into some IKEA bookcases” (or “Let’s go in the den and watch ‘Survivor’”). Bookshelves a library do not make. A home library references the past as much as it does literature.

Functionally, the existence of a library is often rationalized as a home office. But today an office requires nothing more than a laptop, a cell phone, and a file cabinet. A library is more than this! Technology has reduced the basic requirements of an office, but a library begs for space: for books, for furniture, for globes and maps and collections and decoration. A library expresses our love of history.





LEFT: Inspired by the Modern Gothic furniture of Kimball & Cabus, this bookcase was built into a miniscule New York City apartment to create an English Aesthetic library. It's made of oak and outfitted with all of the Gothic bells and whistles: a shingled roof (which lifts up for much-appreciated storage), ornate nickel-plated strapwork, and Pugin tiles set into the cabinet doors. **BELOW:** A bookstand is the *sine qua non* for a library, as with this elaborate bejeweled and gilded metal stand ca. 1880, which displays an equally ornate volume on the mysteries of Egypt, and sits appropriately in an early 20th-century Turkish room.



Within the gossamer haze of nostalgia, the library has become a repository for our collections of arcane clutter. In fact, nowhere in our homes is such an expanse of clutter (or collections, the more positive euphemism) accepted; it is here that we proudly site our prized, ebonized Eastlake easels holding gilt-framed chromolithographs. (If said *objet* were plunked down in the great room or foyer, the pitter-patter of little hooves would be a harbinger of glass and gesso crashing to the floor.) Here we have found a shelter for our knick-knacks and accoutrements that perhaps would be out of place elsewhere in the house: the globes (even the new ones out of date), the cigar-holders (so politically incorrect), the stereoscope



ABOVE: In a turn-of-the-century Shingle/ Colonial Revival house, the master's library has an Old English feel and is crammed with paintings, collections, maritime memorabilia, a rifle—and books. **LEFT:** Books reside in bookcases (with Gothic cornice ornament) and in display cases in this home library in Great Britain.

and its attendant cards (yes, children, our lives are dull). Add such things as bookstands, bookends, and rolling ladders, to say nothing of the exquisitely bound books themselves, and we can transport ourselves to an Edwardian fantasy removed from the rush of the present.

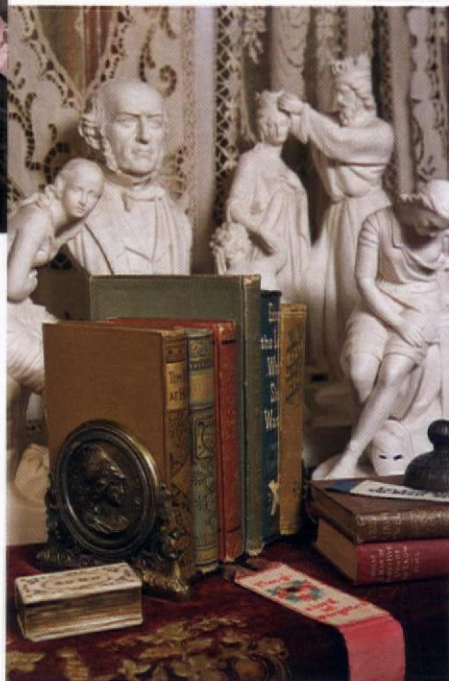
This is truly the allure of a library. It graciously accepts our quirks and passions and allows them to reside in peace—away from the plasma-screen television with surround-sound and the faux restaurant range. One would think that the digital age has made



as the gents slink into the library now seems laughable.

The residential library may be an anachronism, but we folks see it as a purposeful acknowledgement of the social mores and functions of an era long since past. More than any other room, it is a time machine: our dining rooms and parlors can be furnished entirely with antiques, but it is only in the hushed reverence of the library that the ghosts of the past reside. We build our altars to the past, sometimes with a nod, other times with a full-on embrace, but never so much as in the library. ✦

THANKS TO *Brian Coleman* for sharing his collections and his New York apartment library.



LEFT: A rolltop desk cozies up to built-in shelves, turning library into office in a San Francisco Victorian. **ABOVE:** Parian ware was considered quite appropriate for the Victorian library, suitable as art to study and to be inspired by. Note the expandable bronze bookrack adorned with the head of a pensive Minerva, a popular 19th-century classical motif.

the library obsolete, and perhaps it has from a technological point of view. But that's my point: This room stands as a defiant symbol against technology and progress. It's a place for quiet reflection and the appreciation of refinement.

LONG THE REFUGE OF THE MALE, the library still smacks of masculinity, not so much in the gender of its occupants or their then-forbidden predilection for tobacco and liquor, but in the dark robustness of its furnishings. The heavier furniture associated with the room's purpose contributes to this; bookcases must be substantial to support

the weight of their volumes, and thus, stylistically, the desks, chairs, and tables follow suit. In free association, one seldom pairs the words "library" with "delicate" or "frilly"; here, even ornamental excess tends towards the talon, the column, and taxidermy. Indeed, that other iconic masculine furnishing, the billiard table, more often than not is found amongst the stacks, for few of us are fortunate enough to have two discrete rooms devoted to such pursuits. The days of "no girls allowed" have long since passed, and all are welcome. Any suggestion that the ladies traipse off to the music room

A PEACEFUL SPLASH *in the garden*

WHETHER IN THEIR VICTORIAN HEYDAY OR IN MODERN, LANDSCAPED BACK YARDS, FOUNTAINS SOMEHOW REFRESH THE HUMAN SPIRIT.

BY CATHERINE B. HARPER

IT'S HARD TO EXPLAIN the mystical appeal of a fountain—the allure that entices a passerby to slow down and linger, that beckons wildlife. But it's quite possible to document that fountains have held a special attraction throughout history. An ancient stone fountain from 2,000 BC is one of the earliest artifacts to demonstrate success in controlling water for more than practical purposes. Advancements in hydraulics enabled Renaissance artists to “sculpt” water itself, and it surged from the grand fountains that dominated European plazas and palace gardens. But it was the Victorians of the 19th century who extolled their outright health benefits and also downsized fountains for more intimate pleasures—some small enough to fit even into parlors.

“It was all about health in the 19th century,” notes Sara Cedar Miller, historian and photographer for the New York Central Park Conservancy.

In fact, she says “the first fountain in City Hall Park celebrated the Croton Water System that made New York City healthy.” Through massive reservoirs and aqueduct systems constructed in the 1800s, growing populations in urban centers throughout the United States began to thrive from the benefits of clean water. Perhaps the most iconic fountain dedicated to water as a heal-

ing agent is in N.Y.C.’s Central Park. American sculptor Emma Stebbins unveiled her bronze Bethesda Fountain, towering over the park terrace, in 1873, equating its arrival of “pure wholesome water” to an angel’s visit. The

Angel of the Waters, as the fountain is more familiarly known, is a monumental figure whose feet seem barely to touch the rocks from which water springs, and whose right hand reaches out to bless with good health those standing below. (No coincidence that Race for the Cure, a nationally sponsored event for breast-cancer awareness,



INSET: Wall fountains often portray mythological figures. **CENTER:** The Chelsea Pond Fountain sits in the front yard of garden designer Robyn Cannon. **RIGHT:** A restoration story: An antique Fiske fountain awaiting restoration in the basement, an original illustration of the same Victorian-era fountain, found in an old ironworks catalog, and the restored iron fountain, settled in a Long Island side yard.

found and **RESTORED**

The owners of a Queen Anne house on Long Island found an antique fountain that was both damaged and neglected. They had it repaired, repatinated, refitted with plumbing hardware, and restored to its completion with a separate antique basin.



Now installed in their side yard, the fountain transformed the small area, imparting the grandeur of a villa. The husband says the fountain is a time portal that allows his eyes and ears to experience the sensory details the Victorians enjoyed. For the wife, the fountain's rescue returned the favor by restoring her spirits with its serenity.

As they researched their find, the couple identified the fountain as "Dolphin and Figure No. 5," manufactured by J.W. Fiske Iron Works. Further investigation yielded a fascinating history—and yet another reason why an antique offers more than a reproduction or new fabrication.

"Beauty, quality, investment, our heritage," that's what antiques are all about, says Joan Bogart of Joan Bogart Antiques, who specializes in fine garden and interior antiques. Bogart, too, has done research and relishes telling the stories of the prior "lives" of some of the pieces she offers for sale. For example, standing at 5' tall, a signed "Boy and Boot Fountain" (also a Fiske with its original frog and turtle basin) came from the center of a village owned entirely by a single gentleman. Her documented fountains speak in flowing tones to knowledgeable collectors, some of whom rely on her referral for landscaper to assist in installation. Other clients take the DIY approach.





passes this fountain annually.)

Today, tap water is commonly pure and hardly warrants ironworks fanfare beyond a faucet. Yet fountains retain their association with good health for reasons that resonate from the past. As the waters trickle, dance, splash, and defy gravity in plumes that fall into cascades, peacefulness washes away anxieties, engaging the beholder in primal delight. Depending on the volume of its rush, a landscape of water can almost literally drown out unpleasant ambient sounds. As irresistible as flowers are to butterflies, a fountain invites passing songbirds to perch nearby and harmonize with the music of falling water. In today's noisy and distracted world, a fountain can be a prescription for healing the stressed psyche. ✦

FOR RESOURCES, PLEASE SEE PAGE 71.



Care and Planting

Once a fountain is fitted with a pump (available from garden centers selling pond supplies) and connected to a power source, it's time to dress the surrounding garden bed with an ensemble of plants. Take care to choose plants unpalatable to local herbivores like deer and rabbits, among them the traditional veronica, lavender, asters, meadow rue, nepeta (catmint), and Russian sage.

Shirley Hibberd, who was the leading gardening author of his day, gave his 19th-century readers practical advice that still applies: Place the fountain where trees are not apt to shed their leaves into the basin, where there is (or can be planted) "the grace of accompanying vegetation," and where viewing the fountain can be appreciated.

In the water basin, mosquito breeding can be prevented by adding a small organic ring called a mosquito control ring. Water clarity can be improved with a barley or biodegradable float (try Gardener's Supply). Even with such support, a monthly maintenance schedule for replacing the water will keep it fresh and sparkling.

"Nothing in the world is as soft and yielding as the water from a fountain. Yet for dissolving the hard and inflexible, nothing can surpass the fountain."

—LAO-TZE, CHINESE PHILOSOPHER



TOP LEFT: Another restored Fiske fountain (ca. 1875) in the yard of contributing editor Brian Coleman. **TOP RIGHT:** The catalog company Gardener's Supply offers a budget-friendly, solar-powered cast fiberglass fountain.

ABOVE: Robinson Iron specializes in restoring and reproducing fountain castings, as with this fountain with two tiers over the basin.

LEFT: Roman lions are a recurring motif.



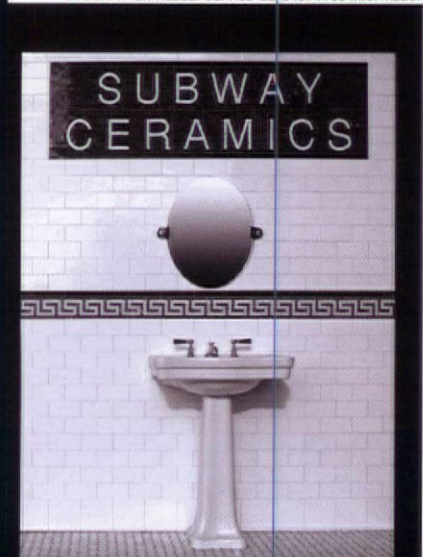


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If it's a surface—walls, roof, ceilings—you can put heat on it or under it. You can even heat thin air.



Heating in Brave New Places

BY MARY ELLEN POLSON

THE RECESSION and the energy crunch are bringing about innovations in the way Americans heat their homes. Thanks to technical advances that make them easier to install, radiant heating systems are an increasingly popular choice for retrofits in existing—that is, old—houses. Solar is also making a comeback (not surprising, since the heat source is free!) despite the aesthetic problem of what to do about those intrusive, high-tech panels. And several companies are introducing new ways to exploit heat sources already in the home.

Radiant heat isn't really a new technology: old-fashioned steam or hot-water radiators fueled by boilers produce radiant heat. It's how the heat is delivered that's different: under-the-floor hot-water tubing systems produce even heat that rises

through and warms the air without the intrusion of radiators. There are better, less bulky radiators, too: While you can still get traditional-looking units (some with less pronounced profiles for a sleeker look) there are also low-profile, flat-panel radiator fins that install almost anywhere, in curved spaces, along a stair railing, even under a kitchen island. If you're looking for an energy boost for an existing steam or radiant system, you may be able to give it a "solar assist" by tying the boiler into energy produced by solar panels on the roof.

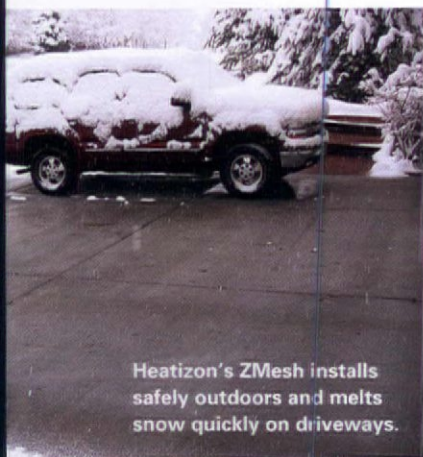
Masonry fireplaces and wood stoves, clad in soapstone or another conductive material, are another form of radiant heat. These behemoths not only take center stage in your home, but can even heat the entire house. Because they are so

massive (M. Teixeira's wood stoves contain 1,700 pounds of soapstone), they store heat and release it slowly over a period of up to 24 hours, making them highly fuel-efficient. (The stone helps regulate temperatures in summer, too.)

Another potential energy source that can help heat your house is an on-demand (tankless) water heater. Rinnai has just introduced a system that marries the tankless heater with a hydronic air handler to gently heat the air in a home. The air handler does not require venting, and the company claims the system is less dry than forced-air systems.

Electric radiant systems have been tweaked so much that they can go almost anywhere. Made of easy-to-lay mesh embedded with a heating element in the form of a thin wire, these systems fit under almost

LEFT TO RIGHT: Flat-panel radiators like these from Runtal North America tuck almost out of sight under a shelf along a wall. Developed by Drexel Metals for its standing-seam roofs, solar film is far less obtrusive than typical solar panels. Masonry heaters, like this one from M. Teixeira Soapstone, store and release energy slowly for even, radiant heat.



Heatizon's ZMesh installs safely outdoors and melts snow quickly on driveways.



Depending on the orientation and angle of your roof, you may be able to hide solar panels in plain sight.

any kind of floor. A mere $\frac{1}{16}$ " thick, Heatizon's ZMesh goes indoors and out, installing under driveways to speed snow melt, or under the roof to prevent icicle build up and ice dams. The system adjusts with the touch of a thermostat.

Solar-panel technology has improved, too. While solar panels do have to be placed so they're in sunlight for several hours a day, it's not always necessary to put them on the house—they can be located on a garage or another building, or mounted on the ground. Depending on the angle of your roof (or if you are fortunate enough to have shed roofs with the proper solar orientation), you may be able to install the panels less obtrusively. The owner of the historic Spring Lake Inn in Spring Lake, New Jersey, hid solar panels in plain sight by installing them on the sloping roof of a wrap-around veranda. There's also hope on the aesthetics front: Drexel Metals has come up with a solar laminate in the form of a thin film that coats a portion of its standing-seam roofing. The peel-and-stick adhesive can withstand wind loads up to 160 miles per hour. Using one of oldest roofing materials available, the look is no more intrusive than an ice dam barrier. Now that's progress. +

BRAVE NEW HEAT SOURCES

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- **DREXEL METALS SOLAR SYSTEMS** (888) 321-9630, mysolarroof.com *Standing-seam metal roofing with solar photovoltaic panels.*
- **HEATIZON SYSTEMS** (888) 239-1232, heatizon.com *Radiant systems for interior heating, and exterior snow and ice melting*
- **I.A.P. SALES/BATHROOM HEAT** (800) 416-1298, bathheat.com *Wall and ceiling heaters, baseboard, towel heaters*
- **MY-SON** (800) 698-9690, mysoninc.com *Towel warmers, traditional and flat radiators*
- **RADIANT FLOOR CO.** (866) 927-6863, radiantcompany.com *Radiant and solar-assisted water heating*
- **RADIANTEC** (800) 451-7593, radiantec.com *Radiant, solar, solar-assist, and other alternative heating systems*
- **RUNTAL NORTH AMERICA** (800) 526-2621, runtalnorthamerica.com *Versatile baseboard, panel, column, curved, and towel radiators for tight and unusual places*
- **STEAM RADIATORS** (800) 966-0587, steamradiators.com *Streamlined steam radiators for one- and two-pipe systems*
- **WEIL-MCLAIN** (219) 879-6561, weil-mclain.com *Gas and oil-fired boilers and other HVAC products*
- **WINDY RIDGE CORP./VEHA** (800) 639-2021, veha.com *Hot-water radiators and towel warmers*

Stoves, Masonry Heaters, Inserts

- **GOOD TIME STOVE CO.** (413) 268-3677, goodtimestove.com *Restored antique heating stoves*
- **LEHMAN'S** (888) 438-5346, lehman.com *Wood stoves and inserts*
- **MILES INDUSTRIES/VALOR GAS FIREPLACES** (800) 468-2567, valorfireplaces.com *Fireplace inserts and stoves*
- **M. TEIXEIRA SOAPSTONE** (877) 478-8170, soapstones.com *Soapstone stoves and masonry heaters*
- **NAPOLEON FIREPLACES** (800) 461-5581, napoleonfireplaces.com *Fireplace inserts*
- **RINNAI** (866) RINNAI1, rinnai.us *Direct-vent wall furnaces, gas fireplaces, and new hydronic air handlers*
- **TRAVIS INDUSTRIES/AVALON** (425) 609-2500, avalonfirestyles.com *Wood, gas, and pellet stoves and inserts*
- **VERMONT CASTINGS/MAJESTIC PRODUCTS** (800) 227-8683, majesticproducts.com *Cast-iron stoves and fireplace inserts*
- **WOODSTOCK SOAPSTONE** (800) 866-4344, woodstove.com *Wood and gas-fired soapstone stoves*

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Coordinating matching accessories with the “water delivery” components of the bath has never been easier, or more fun.

Creating Your Own Bath Suite BY MARY ELLEN POLSON

TOWEL BARS, soap dishes, shelves, robe hooks, and other bath accessories used to be sold separately from “en suite” fittings like showerheads and cross handles. The best you could do was to try to follow the style and approximate the finish, whether brass, chrome, or polished nickel. Thanks to the influence of high-end designer collections that begin with faucets and tub fillers and extend to accessories like hotel-style towel racks and lighting, the concept of the fully coordinated bath—in your choice of half a dozen finishes—is now mainstream.

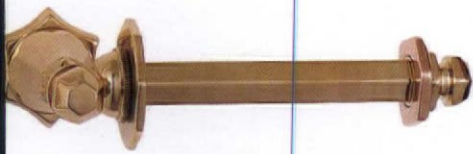
Companies that started out offering only accessories, like Ginger, now make bath fittings worthy of their exquisite period-look towel rings, lighting, and soap trays. As part of its newly introduced Period Home Collection, House of Antique Hardware offers 15 period-inspired hardware suites that coordinate everything from entry sets to chandeliers to toilet paper holders. (For those looking for accessories to go with existing 120-year-old bath fittings, the New York line includes an unlacquered brass combination soap dish/cup holder.) Even hardware companies known for their entry and passage sets, like Rocky Mountain Hardware, have expanded lines that

include sinks, faucets, even cast-bronze shower rods and paper holders.

Brands like Kohler and American Standard make it easy to mix and match fittings and accessories across collections; Kohler’s Iron Works Historic line, for example, includes fixtures, fittings, and accessories, but it’s definitely period with a twist. For the full effect of a well-designed suite, take a look at Michael S. Smith’s Inigo line for Kalista (a Kohler brand). Described as Mediterranean in inspiration, the suite has a period feel that’s somewhere between Edwardian and Art Deco. Like good architectural millwork, each piece, from basin set to robe hook, sports detailing that accents and reinforces a three-dimensional sense. Another high-end brand, Jaclo, offers a Roaring Twenties Collection that includes everything from a wall-mount shower to your choice of cross or lever lavatory handles. Sunrise Specialty offers interchangeable handles (cross or lever, with or without porcelain trim) for its faucets, making all their options “en suite.”



TOP: The Circe line from Ginger begins with taps for bath, shower, and lav, and extends to hotel shelves, double towel bars, and mirrors. **RIGHT:** A basin mixer from Herbeau’s French Art Deco-inspired Monarque line coordinates with matching towel bars, light sconces, and other accessories. **LEFT:** A soap dish/cup holder in unlacquered brass from House of Antique Hardware’s new Period Home Collection.



Coordinating accessories in Herbeau's Monarque line come in seven finishes.

FULL ENSEMBLE

These companies offer not only matched fittings and accessories, but also coordinating tubs, lavs, sinks, and toilets.

- **AFFORDABLE ANTIQUE BATH & MORE** (888) 445-2284, bathandmore.com *Mix and match fixtures, fittings, and accessories; tub packages*
- **AMERICAN STANDARD** (800) 442-1902, americanstandard-us.com *Period-style fixtures and fittings with coordinating accessories*
- **FIXTURE UNIVERSE** (800) 462-8166, fixtureuniverse.com *Brand name bath suites, plus period-look accessories*
- **HARDWARE BATH & MORE** (800) 760-3278, bathlightingandhardware.com *Brand name suites with matching accessories*
- **HERBEAU CREATIONS** (800) 547-1608, herbeau.com *Hand-painted lavs and sinks with matching fixtures and accessories*
- **HISTORIC HOUSEPARTS** (888) 558-2329, historichouseparts.com *Period-look and vintage fixtures, fittings, and accessories*
- **KOHLER** (800) 456-4537, kohler.com *Complementary fixtures, fittings, and accessories, including the Iron Works Historic suite*
- **ROHL** (800) 777-9762, rohlhome.com *En suite collections, including lavs and sinks*
- **SIGNATURE HARDWARE** (866) 855-2284, signaturehardware.com *Many period-inspired fixtures and fittings, with coordinating accessories*
- **SUNRISE SPECIALTY CO.** (800) 444-4280, sunrise-specialty.com *Reproduction cast iron and porcelain fixtures with period-inspired fittings with interchangeable handles; coordinating rods, shelves, baskets*
- **VAN DYKE'S RESTORERS** (800) 558-1234, vandykes.com *Period-inspired suites, with matching or coordinating accessories*

MATCHED FITTINGS & ACCESSORIES

Look for coordinating fittings and accessories from these purveyors.

- **ALTMANS** (800) 678-NINE, altmansproducts.com *Period-look collections that include accessories*
- **BARBER WILSONS & CO.** (800) 727-6317, barwil.co.uk *Bath fittings and functional accessories*
- **COPPER SINKS DIRECT** (866) 789-7465, coppersinksdirect.com *Custom copper fixtures, fittings, and accessories*
- **GINGER** (949) 417-5207, gingerco.com *Period-look fittings and accessory collections*
- **GROHE AMERICA** (877) 882-8607, groheamerica.com *Suites of fittings; matching accessories sold through online shop*
- **HANSGRÖHE** (800) 334-0455, hansgrohe-usa.com *Fittings and matching towel bars*
- **HARRINGTON BRASS WORKS** (201) 818-1300, harringtonbrassworks.com *Bath suites with coordinating accessories*
- **JACLO** (800) 852-3906, jaclo.com *Collections with fittings, trim kits, many accessories*
- **MOEN** (800) 289-6636, moen.com *Fittings collections with coordinating accessories*

One way to shop designer and major brands online is to use a site that offers options from a dozen or more companies, like Van Dyke's Restorers or Fixture Universe. You can sort by brand, collection, finish, and price, making it easy to zero in on top choices. Once you've identified a collection and finish you like, go to the brand web site for detailed specifications and dealer locations, assuming you want to see the suite in person before you buy.

Buying accessory items as part of a collection tends to be more expensive than buying them separately; sure, that

\$400 towel rod completes the look perfectly, but aren't there less expensive alternatives?

Yes, there are. Signature Hardware, for instance, offers a full line of mix-and-match fittings and accessories through Nottingham Brass, a line of bath and kitchen products exclusive to the company. The web site includes a list of matching or related products when you start with a large item, like a clawfoot tub. Creating a matching suite from more than 800 possible components can be a bit of a challenge, but isn't that half the fun of shopping online? ✦

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Antique and reproduction accessories and/or fittings & fixtures, some in luxury materials like cast bronze.

- **BATHROOM MACHINERIES** (800) 255-4426, deabath.com *Restored and reproduction fittings; antique and period-look ceramic accessories*
- **EUGENIA'S ANTIQUE HARDWARE** (800) 337-1677, eugeniaantiquehardware.com *Authentic accessories to complement existing fittings*
- **HOUSE OF ANTIQUE HARDWARE** (888) 223-2545, hoah.biz *Period-style accessories to complement original fittings*
- **NATIVE TRAILS** (800) 786-0862, nativetrails.net *Custom copper sinks and tubs with mirrors, bath furniture*
- **REJUVENATION** (888) 401-1900, rejuvenation.com *Period-inspired accessory suites, plus bathtubs and medicine chests*
- **ROCKY MOUNTAIN HARDWARE** (888) 788-2013, rockymountainhardware.com *Cast bronze bath accessories, sinks, faucets, lighting*
- **URBAN ARCHAEOLOGY** (212) 431-4646, urbanarchaeology.com *Period reproduction accessory suites; vintage-look washstands and tubs*
- **VINTAGE PLUMBING BATHROOM ANTIQUES** (818) 772-1721, vintageplumbing.com *Vintage fixtures and nickel-plated accessories*

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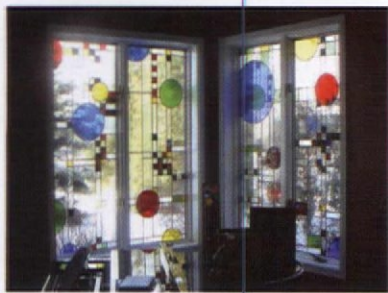
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AUCTION SAVVY

AUTHOR CHARITY VOGEL let us know about the article in your December 2009 issue, which features auctions and uses information from the National Auctioneers Association. We're honored that Ms. Vogel and *Old-House Interiors* [are teaching readers] about auctions and all the fun you can have finding the next treasure.

—CHRIS LONGLY

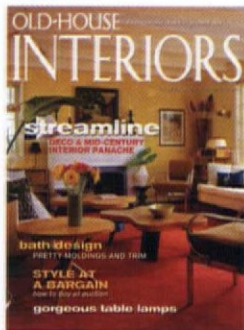
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Overland Park, Kansas

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HOUSES NEW & OLD

HI—I GO BACK TO THE EARLY DAYS of *Old-House Journal* and *Old-House Interiors*, when your articles showed old



houses (and neo-Victorians usually looked “wrong”). I was struck by how the lines have blurred, reading the “Bath Enclosures” article and then “Streamline” [OHI

Dec. 2009]. The old-fashioned bathrooms turn out to be in beautifully designed new houses. And the “old house” featured is from the mid-20th century.

I think this is all good. Restoration is more inclusive than ever, and even new houses are better designed because of the value placed on history. Wasn't that what we hoped for?

—JAN PETERSEN

Washington, D.C.



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find it here

Resource boxes are included in many articles. This additional information has been compiled by the editors. Items not listed are either widely available, out of production, family pieces, or antiques.

Modern Design Motifs pp. 38-45

The owners recommend the book *Wright-Sized Houses* by Diane Maddex (Harry N. Abrams, 2003).

An Interior Unfolds pp. 46-55

Licensed FLW reproductions are sold through Taliesin and the Frank Lloyd Wright Foundation. Go to franklloydwright.org or call (480) 860-2700 ext. 410 for more info, or visit franklloydwright.com for select purchases.

A Peaceful Splash pp. 58-60

• For technical help, read *Complete Guide to Water Gardens, Ponds & Fountains* by Kathleen Fisher: creativhomeowner.com

Mosquito rings, etc. landscapethis.com [search 'maintenance' under 'water gardens']

Antiques and restoration Barbara Israel: (212) 744-6281, bi-gardenantiques.com • Joan Bogart Antiques: (516) 764-5712, americanclassical.net • Robinson Iron: (800) 824-2157, robinsoniron.com

Fountains on the web akexteriors.com a good selection of fountains • gardeners.com solar-powered fountains • maverickfountains.com Batchelder-tile fountains • luccastatuary.com birdbaths to grand courtyard fountains • oregoncopperbowl.com handcrafted copper bowl fountains • robinsoniron.com wide range of high-quality reproduction fountains and garden ornament in cast iron

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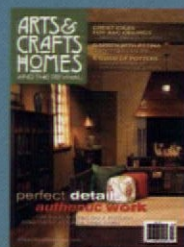
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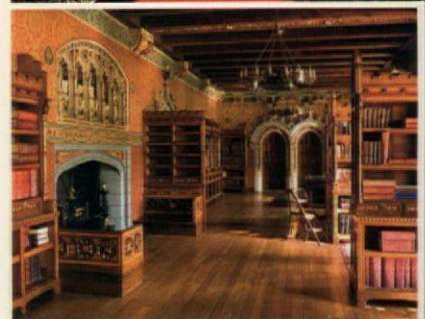
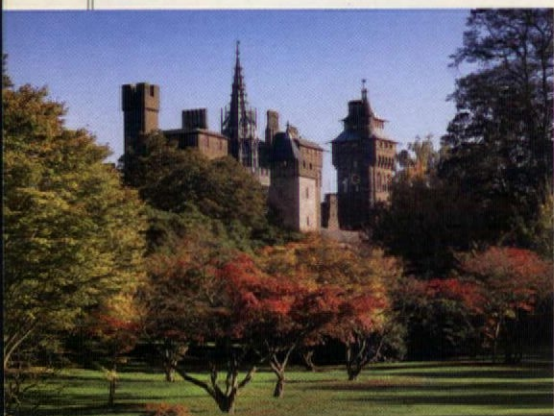
Cardiff Castle's Croc

QUO AMPLIUS EO AMPLIUS—that's Latin for "The More The Better," my design philosophy! An ongoing inspiration has been a decidedly eccentric, 19th-century Scottish castle in Wales. Cardiff Castle, the family home of the wealthy third Marquess of Bute, was built on the site of a Roman fortress dating back 2,000 years. The marquess in 1865 engaged the unconventional Victorian architect William Burges to redesign the castle, using historical motifs along with exotic designs of the Far and Middle

East. He insisted that all additions to the castle be incorporated in towers; over several decades, a series arose, including the Clock Tower, the Herbert, Octagon, and Bute Towers. Each interior was elaborately outfitted, every surface covered in richly painted and carved designs and glowing stained-glass windows.

Carvings of animals enliven the décor. One of my favorites rests on a staircase in the Octagon Tower: a malevolent crocodile peers hungrily down from the top of a landing toward an anxious, plump baby on the railing below. That's the theme of my large Victorian window box. I commissioned a pair of crocodiles to be hand-carved across the front of the mahogany box, with a worried baby trying to climb out between them. The box gets a lot of comment, but, for me, that's what a home is all about—to make people stop, think, and even smile. ✦

—BRIAN COLEMAN



TOP LEFT/CENTER RIGHT: My Seattle window box, its crocodile carving (like much of my house) inspired by the decoration of Cardiff Castle. **TOP RIGHT:** The gilded croc on the staircase at Cardiff Castle. **ABOVE/LEFT:** Cardiff Castle was enlarged and redecorated by William Burges in the 1860s.

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