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VOLUME XVI, NUMBER II

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BY PATRICIA POORE | PHOTOGRAPHS
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BY DAN COOPER | PHOTOGRAPHS BY CAROLYN BATES

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BY PATRICIA POORE

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BY BRIAN D. COLEMAN | PHOTOGRAPHS BY HUNTLEY HEDWORTH

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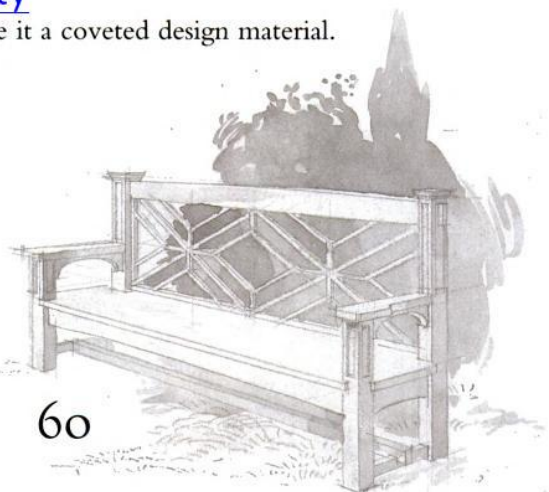
ON THE COVER:

A long blue worktable and simple white cabinets define the kitchen end of a new family-room addition to an 1850s house in Toronto, Canada. Cover photograph by Ed Addeo.

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editor's WELCOME

Wishing for wanderlust

SWITCHING CAREERS—and with a suddenly empty nest, having sent his son off to school—my brother in Massachusetts got on a bicycle and rode to California, alone. This was the top item on his heretofore vague “bucket list.” He gave himself 75 days, but it took him just 65.

After he flew back, I asked, Did you have an epiphany along the way? No, he said, adding that Americans, in general, are remarkably nice folks, and that riding across country all by yourself is boring and lonely. I’m sure there were many highlights on the trip, but my brother is a taciturn sort.

Apparently lots of people have a “before I die” list of things they want to do or places they want to go. Since the 2007 Jack Nicholson movie of the same name, “the bucket list” has become a common topic of conversation. It has slowly dawned on me that I don’t have a bucket list. Friends have said that means I’m content.

But I worry that it’s premonitory—or that it means I’m very, very dull.

Then one afternoon, tuned to NPR while driving carpool, I heard that the last of the Irish Clancy Brothers had died; the station was playing their songs in tribute. I belted out the words along with the radio (I had all their records at one time), in a brogue, much to my teenage son’s dismay. “I want to go to Ireland, don’t you?!” I cried. He of the red hair and freckles said, Sure.

And then I realized that my wanderlust had naturally dimmed during the mommy years, but it didn’t die. I have only to think of the houses we’ve shown in the magazines but that I haven’t yet visited. Number one: Lilla Hyttmä, or Larsson-gården, home of artists Carl and Karin Larsson. So I guess Sweden is on the list.



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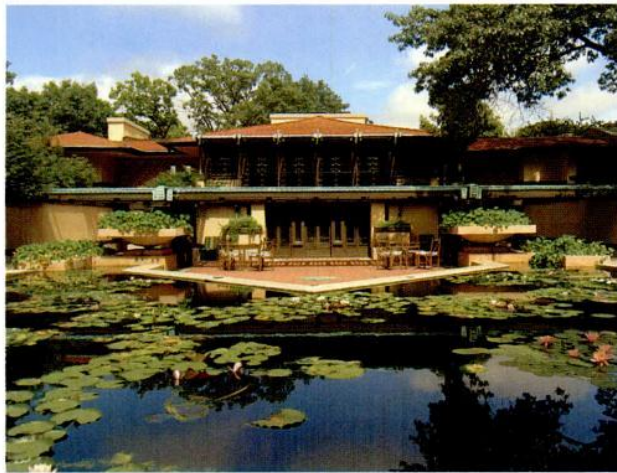
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Wright Ahead

Frank Lloyd Wright produced an astounding range of buildings and residences in the Oak Park area alone. For that reason, the annual WrightPlus HouseWalk on May 15 is not to be missed. It's also a chance for a rare glimpse into some of the finest interiors created by Wright and friends. New this year are the Solomon Thatcher Jr. house (1874) and the David A. Thatcher house (1880); the Frank W. Thomas House (1901) will be open to the public for the first time in 21 years. Tickets are \$80 for Frank Lloyd Wright Preservation

The Avery Coonley house in its water setting, on a special "Prairie Home and Gardens" tour at Wright-Plus 2010.

Trust members and \$95 for others.

If you want to make a weekend of it, the Ultimate Plus Weekend obliges a reception and twilight tour, an all-day excursion to sites that include the Avery Coonley house (1907), plus "Exclusively Wright" dinners cooked by name chefs in private homes of the Wright pedigree. Frank Lloyd Wright Preservation Trust, (708) 848-1976, gowright.org

“At Red House, Morris painted a design of bushy trees and parrots interspersed with a heraldic pattern of small pennons bearing his motto, 'If I can.' Rosetti . . . found the spaces not yet filled in by Morris irresistible. He added his own version of the motto: 'If I can't.'”

—FIONA MacCARTHY IN WILLIAM MORRIS, A LIFE FOR OUR TIME, 1995.

PROFILE

IRWIN TERRY AND BILL CAMPBELL met at

Minneapolis College of Art and Design in 1979 and began re-creating Tiffany shades and table lamps on evenings and weekends. Soon they were selling their

lamps, not only through local studios but also as far away as the Morse Gallery (a Tiffany Museum) in Winter Park, Florida. Their Century Studios, now in St. Paul, opened in 1986. Irwin and Bill have been producing exceptionally fine Tiffany reproduction lighting ever since. Shade designs range from the classic, luminescent Dragonfly to intricate florals such as Dogwood, Apple Blossom, and Black-eyed Susan. ■ The enduring appeal of Tiffany designs is quite logical, Irwin explains: they “look right,”



as the patterns are botanically correct and the flowers are almost always rendered life size (the Magnolia pattern, for example, is reserved for only very large shades). A single shade can take from 25 to 300 hours to complete. Century Studios uses only the finest American-made, hand-rolled opalescent glass, the same glass that Tiffany himself used. Color is crucial; when colors in glass are not well-matched, the effect

becomes flat and cartoonish. ■ Over the past 23 years, Irwin and Bill have created more than 700 signed and numbered Tiffany reproduction shades, in addition to windows, mosaics, and other works of art. Century Studios, (651) 699-4838, centurystudios.com

— BRIAN COLEMAN

TOP: Bill Campbell (foreground) and Irwin Terry and have been making stained-glass lamps in the Tiffany style almost since they met 30 years ago. **MIDDLE:** Century Studios offers more than 130 Tiffany shade designs in its St. Paul, Minnesota, studio.

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ABOVE: The William Hallett Sr. Chair, designed by Walpole with Richard Bentley about 1755.

Walpole and Strawberry Hill

The influential historian and writer Horace Walpole (1717–1797) is considered the most important English collector of the 18th century. A major new exhibition, “Horace Walpole and Strawberry Hill,” has opened at the Victoria & Albert Museum in London after debuting at the Yale Museum of British Art last fall. Curated by Michael Snodin of the V&A and Cynthia Roman of Yale’s Lewis Walpole Library, the show was planned to coordinate with the re-opening of Walpole’s “little Gothic castle” later this year (see Open House, below). ■ On view are more than 250 works owned by Walpole, the son and heir of England’s first Prime Minister; most have not been seen



together since they were auctioned in 1842. The collections include exquisite portrait miniatures, paintings and drawings by Van Dyke, Reynolds, and Holbein; furniture in the neo-Gothic style; and Walpole’s large and varied collections of Elizabethan glass and Renaissance majolica. ■ The exhibition explores several rooms from the house in detail, including a bedchamber designed by Walpole to evoke the court of Henry VIII, and “The Armoury,” a Gothic interior filled with weaponry and armor that greeted visitors to the house, including the spectacular golden parade armor that Walpole believed had been made for King Francis I of France. Through July 4, Victoria & Albert Museum, +44 (0) 20 7942 2000, vam.ac.uk



ABOVE: Walpole designed this cabinet, inspired by his European “Grand Tour,” with William Kent. CENTER: “Portrait of Horace Walpole” by Joshua Reynolds, ca. 1756-7

OPEN HOUSE

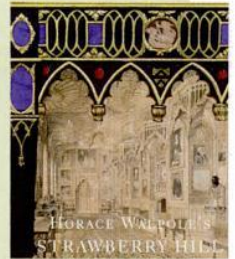
In 1747, Horace Walpole bought **Strawberry Hill**, a small villa in the London suburb of Twickenham, and spent the rest of his life transforming it into a neo-Gothic showplace. From the start, he relied on a coterie of designers and friends. Over the next 50 years, Walpole added towers and bays, crenellated battlements, quatrefoil windows, and ogee arches, doubling the size of the house. A prolific writer with some 3,000 letters to his credit, Walpole used Strawberry Hill as the setting for his book, *The Castle of Otranto*, the first English Gothic novel.



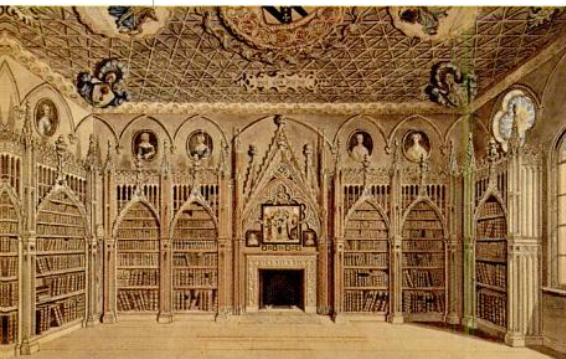
He also considered his home a house museum: By the 1770s, Strawberry Hill was a popular tourist destination. ■ Walpole died in 1797. Emptied of most of its treasures in the 1840s, Strawberry Hill passed through various hands. In 2004, it was named to the World Monuments Fund’s “watch” list of most endangered buildings. Since then, the Strawberry Hill Trust, supported by Friends of Strawberry Hill, has acquired a 120-year lease on the property and embarked on an £8.9 million project to restore the villa and gardens. The renovated house is expected to open to the public in September; advance bookings are being accepted. **Strawberry Hill**, 268 Waldegrave Road, Twickenham, U.K., friendsofstrawberryhill.org

A Man and his Works

Socially and politically connected, Horace Walpole was a brilliant 18th-century writer and collector who made the construction and decoration of his summer home at Twickenham, Strawberry Hill, his life’s work. The companion volume to a major exhibition, *Horace Walpole’s Strawberry Hill* [Yale University Press, 2009, \$85] records the history of Walpole’s collection as it evolved. The book is edited by the V&A’s Michael Snodin (also the president of the Friends of Strawberry Hill), and Yale University’s Cynthia Roman, the minds behind the exhibition.



CENTER: Walpole envisioned Strawberry Hill as a cross between a medieval castle and an abbey. LEFT: The library as it appeared about 1781, as drawn by Edward Edwards. BELOW: Strawberry Hill, as sketched by William Marlow.



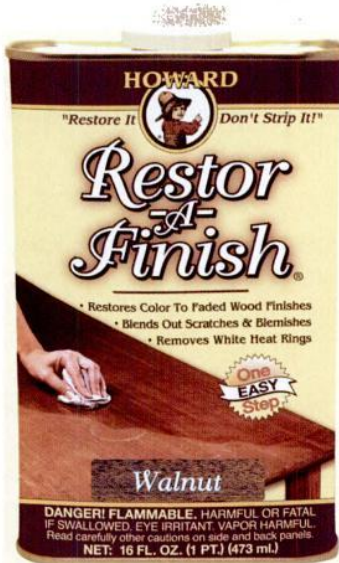
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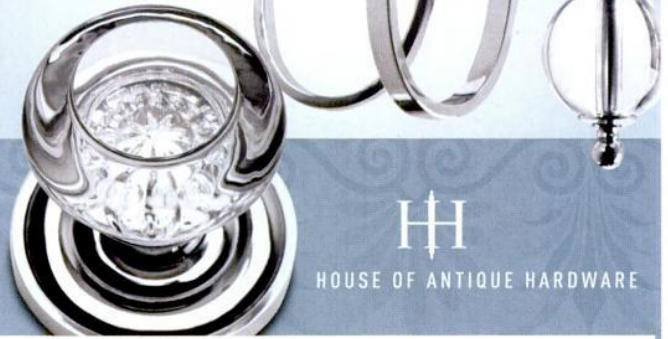


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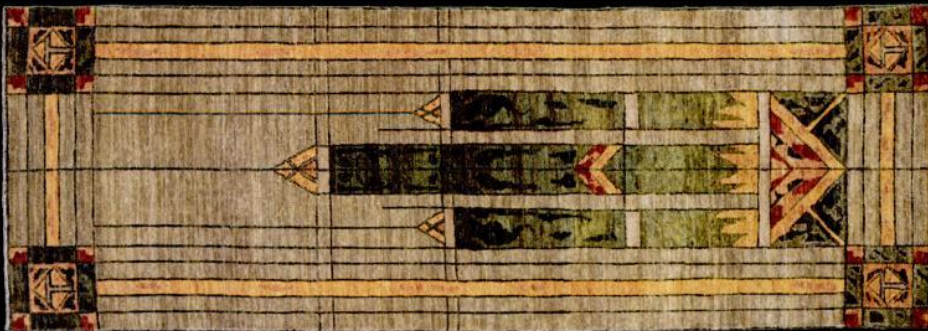
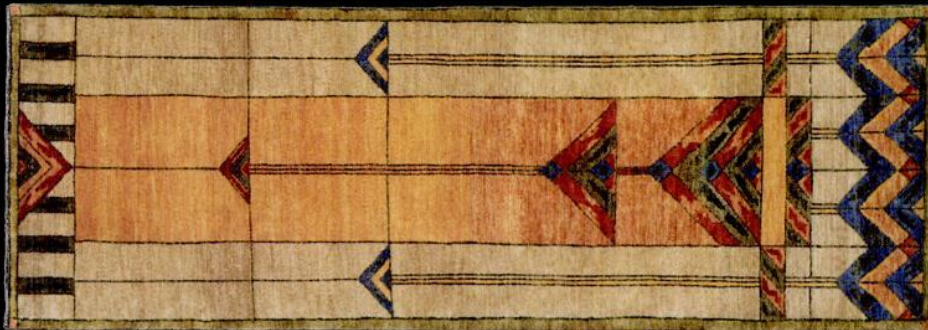
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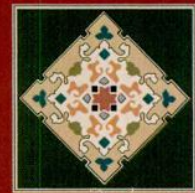


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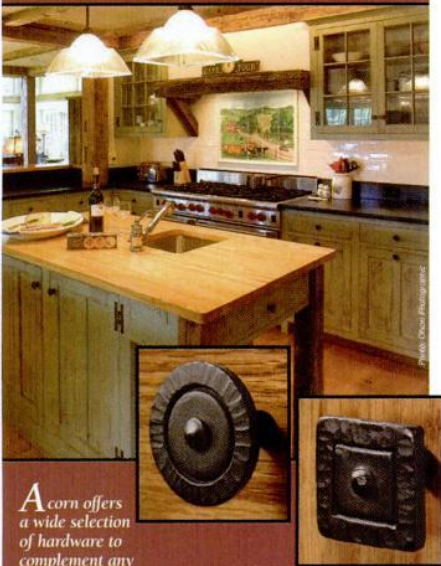
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▪ **FESTIVAL OF HOUSES AND GARDENS**, March 18–April 17, Charleston, SC. Choose from a dozen different historic neighborhood tours, plus garden tours and historic walks. Special event: Oyster roast and picnic, Drayton Hall, April 2. Historic Charleston Foundation, (843) 723-1623, historiccharleston.org

▪ **"LOST GARDENS OF THE BRANDY-WINE,"** March 27–July 26, Winterthur DE. An exhibition explores the hidden and lost gardens of the Brandywine Valley through rare early color images of and garden relics from "one of the chief centers of horticulture in the



A cobalt blue fruit bowl designed by Michael Powolny, ca. 1924–1926, on view at the Cooper–Hewitt in April.


United States." Winterthur Museum, (800) 448-3883, winterthur.org

▪ **"LOUIS C. TIFFANY: MASTER OF GLASS,"** through May 2, Montreal Museum of Fine Arts, Montreal, QC. A Canadian first, this exhibition focuses on Tiffany's remarkable contribution to design and the technology of glass. (800) 899-MUSE, mbam.qc.ca/en/

▪ **KITCHEN REVIVAL TOUR**, April 10, Portland, OR. Tours of eight authentic kitchens from the first half of the 20th century, both original and restored. Architectural Heritage Center, (503) 231-7264, visitahc.org

▪ **"TED MUEHLING SELECTS: LOBMEYR GLASS 1835–2008,"** April 22–Dec. 31, Cooper–Hewitt National Design Museum, New York, NY. A renowned designer curates works drawn from 160 rare examples of glass from J. & L. Lobmeyr of Vienna, Austria. cooper-hewitt.org

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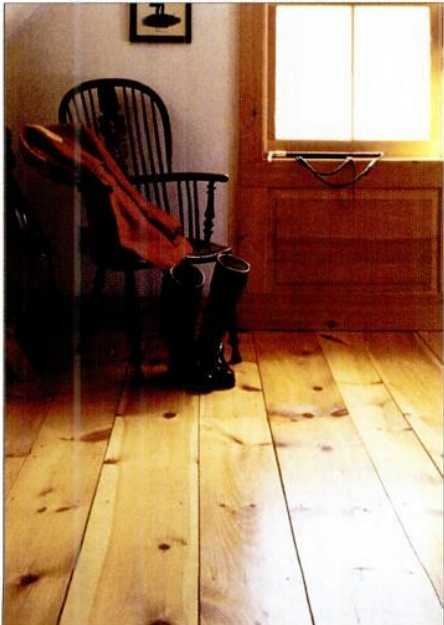
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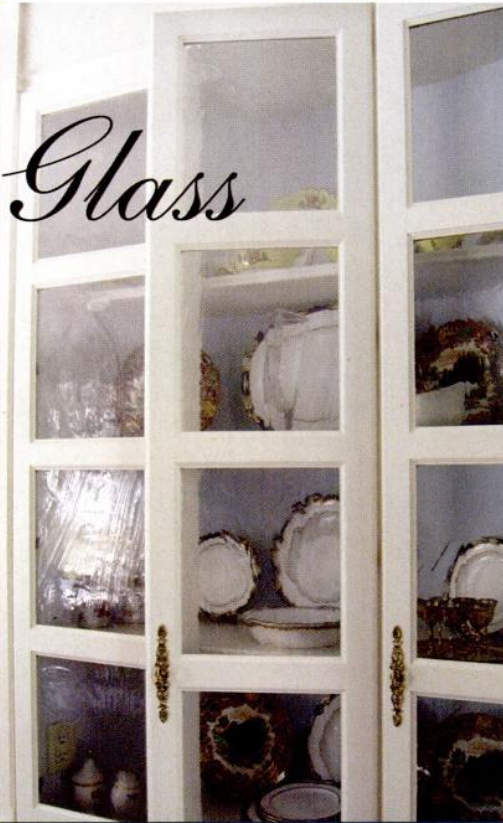
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Part of the new Robert A.M. Stern Collection for Bendheim, Merletto comes in three standard glass thicknesses: $\frac{1}{4}$ ", $\frac{3}{8}$ ", and $\frac{1}{2}$ ". It's also available in custom colors and sizes. The patterned glass retails for \$35 to \$45 per square foot, depending on options. Contact (800) 606-7621, bendheim.com



Suite the Entire House ►

The pierced newel-post lamp is one of more than 40 coordinating lighting and hardware items in the Victoria series, one of 15 new Period Home Collections from House of Antique Hardware. In unlacquered brass, the lamp is \$742.90; add two wheel-cut glass shades for \$125.90. Contact (888) 223-2545, hoah.biz



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Maintain the tung-oil finish on floors or furniture with low-toxicity Botanical Wood Care products. Prices range from \$16.14 for a pint of Dust & Tacking Oil to \$39.33 for a quart of Botanical Wood Care or Millie's Penetrating Tung Oil with Beeswax. From Sutherland Welles, (800) 322-1245, tungoilfinish.com



Ease of Clean

The Ultimate Hardwood Floor Care System lets you dust, clean, and polish wood floors safely. The kit includes three different mop pads and a non-toxic floor cleaner for wood. The retail price is \$59.99. From Bona, (800) 574-4674, bona.com

Spring Touch Ups

Lustrous Finisher

Return luster to furniture without stripping away the original finish with Restor-A-Finish. The one-step refresher, available in eight wood colors, removes rings and water marks and minimizes scratches. A 16-ounce container sells for between \$6.65 and \$12.99. From Howard Products, (800) 266-9545, howardproducts.com



The Hard Whey

PolyWhey wood finishes create a hard, environmentally friendly, scratch-, chemical-, and water-resistant shield for floors and furniture. The low-VOC finishes dry quickly; about \$23 per quart. From Vermont Natural Coatings, (802) 472-8700, vermontnaturalcoatings.com

Locked In Oil

Waterlox Original Sealer and finish is a clear, tung oil-based penetrating sealer that yields a 50- to 55-percent gloss finish after a few months. The Original version sells for about \$64 per gallon. A VOC-compliant version is about \$96 per gallon. Contact (800) 321-0377, waterlox.com





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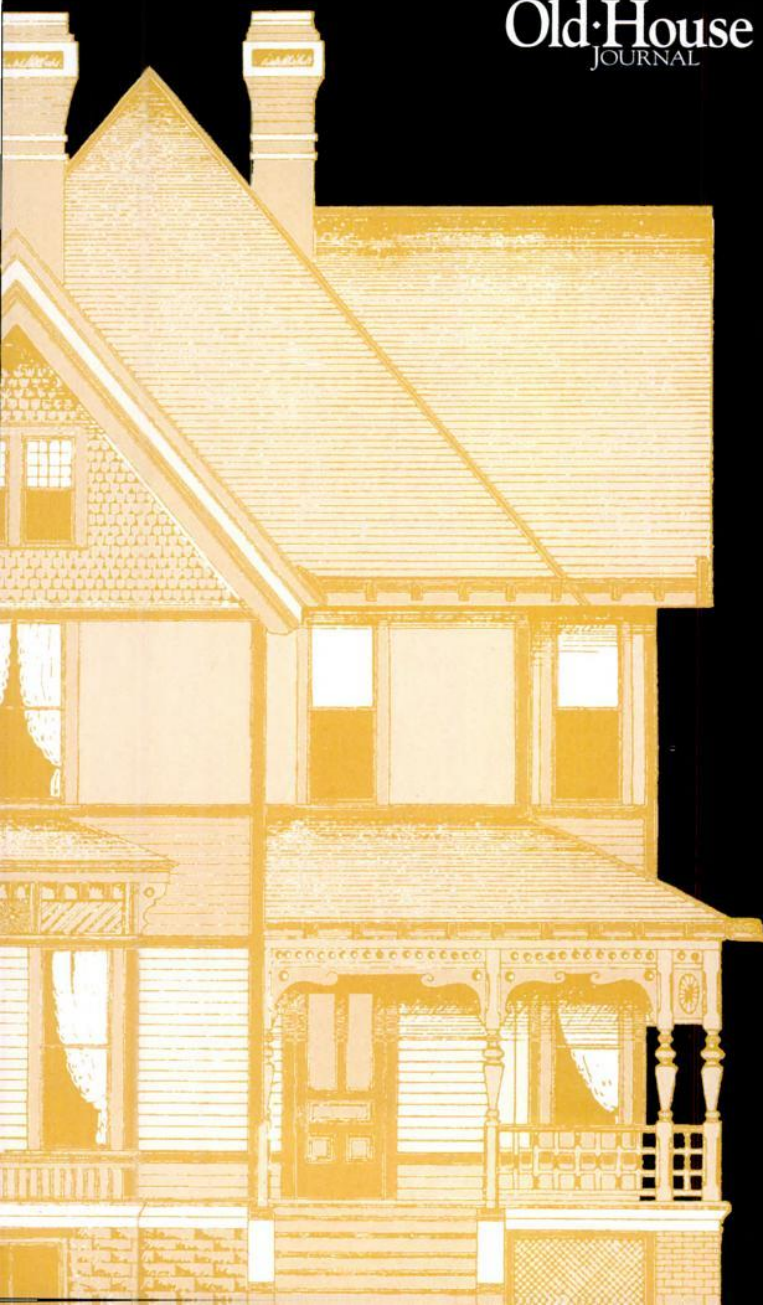
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Lebus Reborn ◀
 Inspired by a 1903 English original, Nancy Hiller constructed her own version of a Harris Lebus sideboard from red oak. A similar piece with art glass by Anne Ryan Miller and artisan-made brass and copper hardware would sell for about \$7,950. From NR Hiller Design, (812) 825-5872, nrhillerdesign.com



English in America

Recognized by Morris ▶
 In the 1890s, a seamstress named Mary Isobel embroidered panels for a tri-fold screen designed by J.H. Dearle. Now the Mary Isobel Collection includes fabrics including the namesake Mary Isobel (curtains) and Lily Leaf (chair). To the trade from Morris & Co. by Sanderson, (800) 894-6185, william-morris.co.uk



▶ **Watermeadow Snake** ▶
 Inspired by a watermeadow fritillary that grows near Oxford, Snakeshead Two is an 1887 William Morris design. Shown in one of two colorways, the newly available, all-linen fabric measures 56½" wide. It costs about \$118 per yard. From Historic Style, (250) 592-4916, historicstyle.com

◀ Medieval, and Evergreen

A custom fireplace installation in Lee Green is accented with Medieval Animal tiles, inspired by the floors of old English abbeys. The field tile is about \$110 per square foot. The 3" x 3" Medieval Animal tiles are \$14 each. The custom relief panel is \$900. All from Motawi, (734) 213-0017, motawi.com



◀ Bespoke Pendant

Crenshaw Lighting has been making custom light fixtures by hand for more than 50 years. The company's growing collection of Arts & Crafts fixtures includes this bronze, stained-glass pendant hand-built for a private residence. For a custom piece in a similar vein, contact (540) 745-3900, crenshawlighting.com



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Inspired by the English "House Beautiful" movement, Aesthetic papers like Eden and Persia embody the 19th-century ideal of art for art's sake. Eden (top) is \$60 per roll; Persia is \$57. Both papers are 27" wide. From Mason & Wolf Wallpaper, (732) 866-0451, mason-wolf.com

Voysey Lace ▶

David Berman of Trustworth Studios has transformed a CFA Voysey design of 1900 into Oak and Acorn. Newly available, the lace panel measures 33" wide and comes in lengths from 54" to 72" (custom shortening is also available). From Cooper's Cottage Lace, (866) 579-5223, cottagelace.com



◀ Medieval Rambler

The rose has been a favored English motif for centuries. In reds and greens on a sage ground, Craftsman Rambling Rose is hand-knotted in Nepal from hand-carded, -spun, and -dyed Himalayan wools. The 6' x 9' size retails for \$1,944. From Tiger Rug, (877) 828-9500, tigerrug.net



Dainties from the Garden ♣

Pulls and knobs from the English Garden collection include (from top) Dianthus, Mountain Ash, Poppy, and McKenna's Rose. All are available in two or more finishes and different color options. Prices range from \$19 to \$40 per piece. From Notting Hill Decorative Hardware, (262) 248-8890, nottinghill-usa.com

Lots more in the Design Center at designcentersourcebook.com



RIGHT: A kitchen addition in an 1850s stone farmhouse in Canada keeps close to its roots: It was inspired by an 18th-century kitchen in a National Trust house in Cornwall. The long table, painted in Farrow & Ball's 'Viola,' is particularly "English." **BELOW:** The tiles aren't the originals, and don't look for twin dishwashers . . . but how charming is the collection of colorful spun aluminum over the old stove?



Why outfit your vacation home (or bungalow) kitchen with granite and double ovens, when the object is charm, ease of use, and affordability?

charming kitchens for **GETAWAY** cottages

BY MARY ELLEN POLSON

LIKE THE REST of the house, the kitchen in a getaway should be a space that lets you relax and enjoy yourself. So what if the cabinets are old and the appliances aren't stainless steel? Hopefully you bought the place for its age and charm. Even worn-out kitchens can be transformed into appealing spaces that are more than functional for the days or months you will be in residence for far less than a typical kitchen renovation that costs tens of

thousands of dollars.

Let's begin with the obvious: Keep the charm that won you over in the first place. Beadboard walls, original wood floors, molded door and window casings, even grungy existing cabinets can be spruced up or repurposed in ways that make your getaway your own. Designer Jane Coslick is famous for turning derelict wood-frame cottages in Tybee Island, Georgia, into colorful beach getaways. In one example shown here (p. 24, left), Jane kept as many

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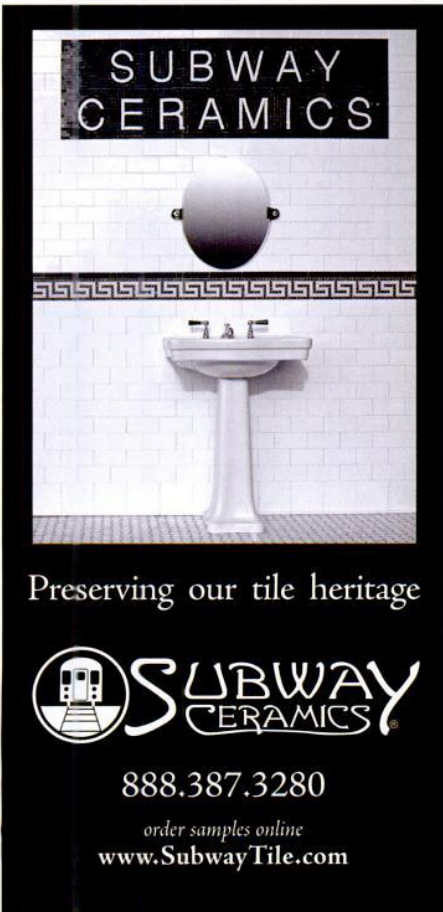
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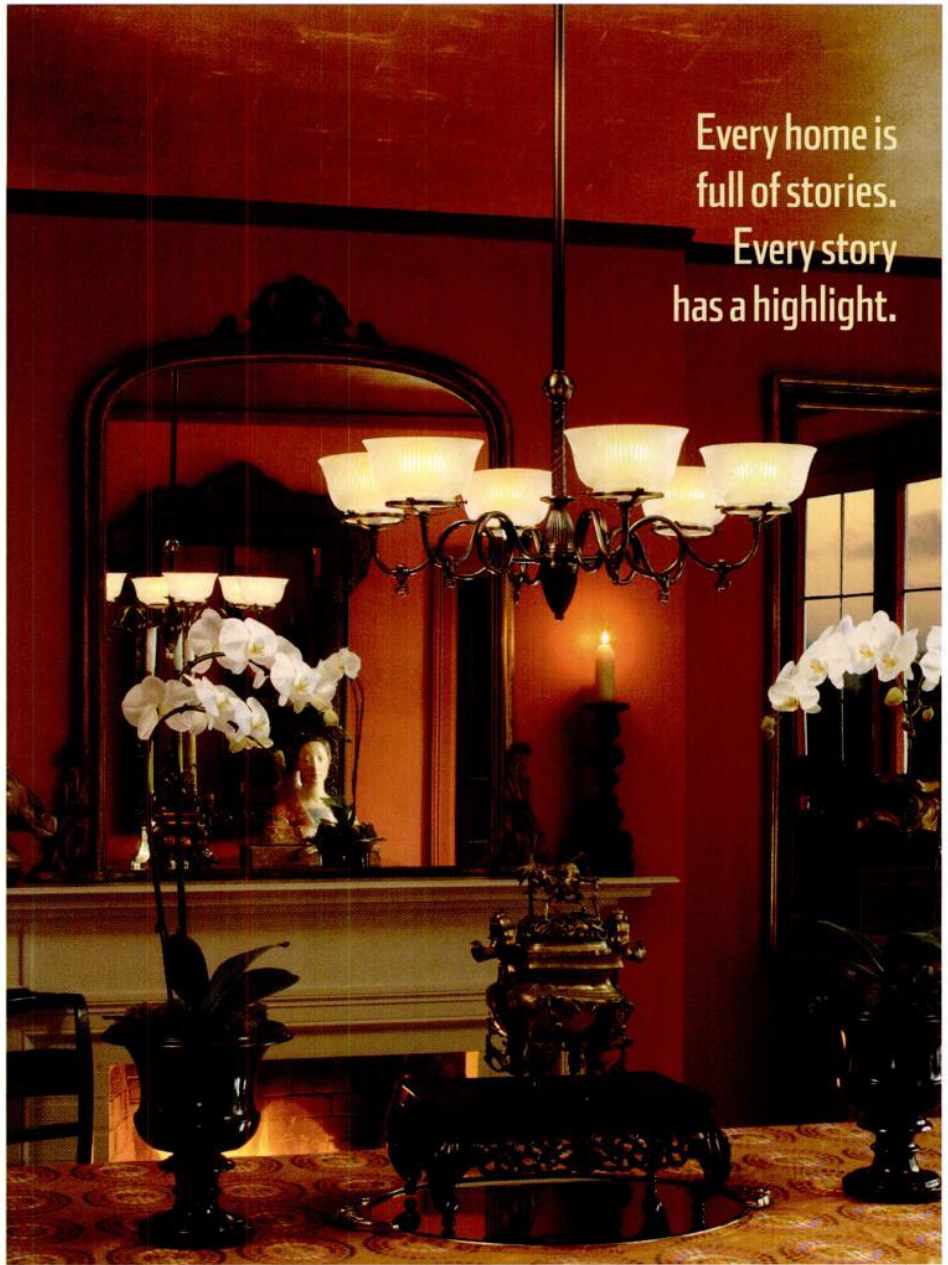


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RIGHT: New owners of a mid-18th-century cottage by the sea kept the cast-iron pedestal sink, added early in the 20th century. **BELOW:** Note industrial pendants; palm-themed slipcovers add a jolt of color. **OPPOSITE:** Bold color turns necessities into a lively display of collectibles.



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original elements as she could, from the heart-pine floor to the beadboard walls. When she needed more beadboard to complete the kitchen sitting room, she scavenged it from a similar building that was being torn down. She not only kept the feel of the original cottage, but also saved thousands of dollars.

In a cold-weather getaway, an AGA stove that's always on might be an investment to consider, as is orienting the kitchen to a source of heat, such as a fireplace or wood-burning stove. A summer house, on the oth-

er hand, might not even need true walls—the exposed beams and studs epitomize getaway rustic (and make it easier to run wiring).

AVOID OVER-FITTING the kitchen. Do you really need expansive banks of upper and lower cabinets? Fewer cabinets mean less stuff. And so much of the charm of a cottage comes from using freestanding cabinets and open shelving. There's no need for countertops measured in acres, either. Smaller surfaces allow you to adapt inexpensive scrap pieces of such

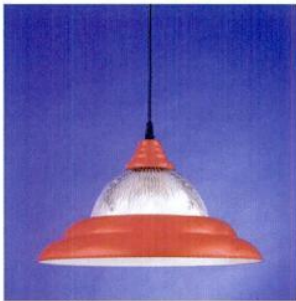
high-end materials as marble, granite, slate, or copper for work surfaces or breakfast bars. This isn't the place for a commercial stove and a Sub-Zero fridge. Put the money into an efficient gas grille if you'll be cooking outdoors. If you find the old appliances unattractive, choose a kitchen color scheme to help them blend in. White appliances all but disappear in a white kitchen. It's even possible to come up with a complementary color scheme for an avocado green stove. (Try white, with the green picked up in patterns on tea towels or slip-covers.



Bin pulls reproduced in historically correct (and colorful!) glass brighten aged cabinets.



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Bolder renovators might choose a color on the opposite side of the color wheel—in this case, orange!) For a simple dwelling, keep the palette clean. One of the signatures of Jane Coslick's Tybee Island cottages is her use of bright pops of color on a white palette. A getaway house kitchen can benefit from the use of bold, unusual, or whimsical colors, especially when there's only enough money in the



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budget to paint the cabinets, not replace them.

Speaking of money, put dollops of cash into accents like lighting and hardware. A fresh coat of paint and new, period-appropriate cabinet and bin pulls can transform cabinets. Choose reproduction pendants and sconces to illuminate work areas. Personalize the space as you outfit it with dishes, utensils, and pots and pans. A second home is the perfect place to trot out all those collectibles you found on eBay and have been storing since the late 1990s, or vintage pieces

found locally that tie your house to its history. Remember that less is more when it comes to pots and pans—and utensils, if drawer space is tight or nonexistent. Edit tools and equipment, keeping in mind must-haves, like lobster pots in coastal Maine, or marshmallow skewers for mountain retreats with fire pits.

If you are planning a major overhaul or addition, open the kitchen to the living space, indoors and out. Even small galley-sized kitchens live large when they open into a gathering room. ✦



LEFT: A tiny, plank-walled cottage kitchen makes the most of open shelving and an overhead rack for stemware. **TOP:** With the blue, white, and ivory paint, beadboard and country furniture, who cares that the floor tile is old and paint chipped? **ABOVE:** Got funky old cabinets? Paint them in sunny colors, or replace them with found built-ins, painted or striped.

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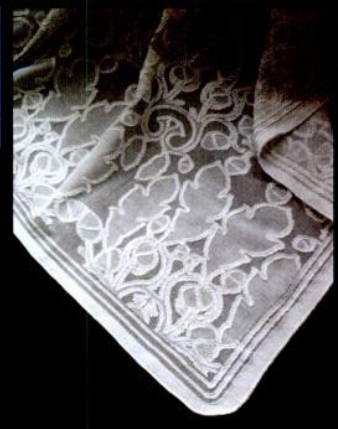
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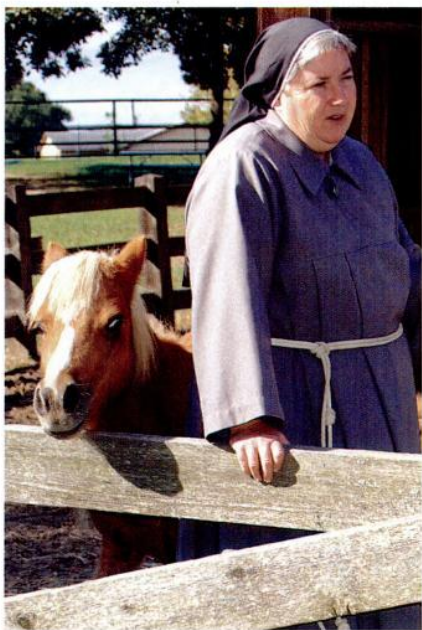


Texas Independence in Washington County

BY REGINA COLE



ABOVE: At the Antique Rose Emporium, display gardens are oriented around a restored late-19th-century farmhouse. **RIGHT:** The main house at the ca. 1845 Barrington Farm is a vernacular dog-trot structure, with a center breezeway that provides ventilation and shade. **BELOW:** Sister Angela Chandler at the Monastery of St. Clare Miniature Horse Farm.



THE ROLLING countryside of Washington County, Texas, is tranquil and pastoral. The county seat, Brenham, is the only population center; Burton, Chappell Hill, and Independence are tiny communities organized around rural crossroads. But this quiet part of the Lone Star State is also its most historic.

A single monumental event took place in 1836, when 59 men gathered at Washington-on-the-Brazos and, under the direction of Sam Houston, signed a Declaration of Independence that gave birth to the Republic of Texas. Until it became the 28th state of the Union in 1846, Texas spent ten years as an independent country, a fact that has never faded from proud local memory.

Today, Lone Star State lore lives in a reproduction of the original **Independence Hall**, where a copy of the

tattered and stained Declaration is on display. Nearby is the pioneer house of Anson Jones, who came to Texas from Massachusetts in 1833. As the Republic's last president, he retired upon annexation. Named after his home in the Berkshires, **Barrington Living History Farm** has a dog-trot house that's now part of the complex.

At the **Burton Cotton Gin and Museum**, the staff fires up the 100-year-old Bessemer engine that drives operations in the National Register-listed site. Another opportunity for a hands-on heritage experience is at **Texas Ranch Life**, where guests are welcome to participate in cattle roundups, cutting, roping, team penning, and other traditional cowboy activities.

The **Antique Rose Emporium** preserves a less vigorous but fragrant and authentic aspect of Texas history.



ABOVE: Brenham's Ant Street Inn was an 1899 mercantile building, now lavishly decorated. **BELOW:** A massive Bessemer engine occasionally fires up to process and bale cotton at the Cotton Gin Museum.

picturesque STAYS

Washington County is surely best appreciated from the vantage point of one of its many B&Bs, hotels, and ranches. Some historic buildings are integral parts of their towns, like the **Ant Street Inn** (antstreetinn.com) and the **Brenham House** (thebrenhamhouse.com) in Brenham, the **Stagecoach Inn** (thestagecoachinn.com) in the picturesque center of Chapel Hill, and the **Knittel Homestead Inn** (knittelhomestead.com), a short walk from the cotton gin in Burton. Others are at Texas-scaled distances from neighbors, such as **Lillian Farms Bed and Breakfast** (lillianfarms.com), a metal-roofed reproduction of a 19th-century frame farmhouse set amid Longhorn cattle. At **Texas Ranch Life** (texasranchlife.com), guests stay in historic cabins and pioneer houses.



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Owner G. Michael Shoup began to collect “old” roses in the late 1970s, after he found everblooming roses surviving without apparent care at abandoned farmsteads and gravesites. These sturdy, pest-resistant varieties form the backbone of the 8-acre display garden in Brenham and a nationwide mail-order business.

BELOW: The 1869 Giddings Mansion, Brenham.



Lavender is the traditional counterpoint to roses; at the **Chappell Hill Lavender Farm**, sweet and Provence lavender thrive on 23 rolling acres. In the rustic gift shop, browse among sachets and culinary lavender. **Ellison’s Greenhouses** raise vast numbers of poinsettias; their Christmas display draws visitors from far and wide.

Several local wineries provide tours and tastings: the **Windy Hill Winery** and the **Pleasant Hill Winery**, both in Brenham, grow and bottle increasingly respected vintages. A very different outdoor experience awaits at the **Monastery of Saint Clare Miniature Horse Farm**. A community of Poor Clare nuns, 1960s refugees from Cuba, raise and sell the diminutive horses to support their spiritual work.

No tour is complete without a delicious visit to **Blue Bell Creameries** where great ice cream has been made for 103 years. Sweet! ✦

Contact information and a list of nearby artisans is on p. 71.

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For a moisture-prone installation in a tiled bath, Unifix's PermaBase brand cement board provides a rigid substrate made of Portland cement, aggregate, and glass mesh.

day simulacrum of a mud job generically called cement backer board (e.g., Durock Brand Cement Board, HardieBacker, Unifix PermaBase, Wonderboard). These materials are cement mortar and aggregate formed with a fiberglass mesh (for structural integrity) into heavy, ½"- and ⅝"-thick sheets that vary in size from 32" x 48" up to a massive 4' x 8'.

Whether it's stone, glass, or ceramic, tile is a brittle material that requires setting on a rigid base to avoid cracking. The cement backer board needs to lie on a very stable substrate. In new construction, a heavy plywood subfloor typically does the job,

Underneath What's Underfoot

The finish flooring is only as good as its underlayment, especially when it comes to tile and resilient floors. BY GORDON BOCK

THE OLD SAW about how a good house starts with a good foundation applies to laying tile and resilient flooring. What may be a surprise, though, is that a tongue-and-groove subfloor, the typical base in old-house floors, and even common construction plywood or chipboard is neither smooth enough nor solid enough to be a good foundation on its own. What's typically needed is a subfloor combined with an intermediate material or underlayment that bridges gaps and joints while presenting a smooth, stable surface for the finishing flooring. In kitchens and bathrooms, where tile and resilient coverings appear most, the right underlayment is critical for the best looks and long life of the floor.

The catch is, not only do underlayments vary from material to material, but they also diverge from what you may remember using in the past.

CERAMIC AND STONE TILE Decades ago, the only way to lay tile—especially in wet areas like bathrooms—was on a flat, smooth, 2"-thick slab of troweled cement mortar, or the once-ubiquitous "mud job" of yore. Mud jobs are still the way to go for poured concrete floors and for high-end work, but for most bathroom and kitchen construction, a mud job's cost and weight are overkill (assuming you can even find someone with the skills to do it).

Instead, for the past 25 years or so, the standard method for setting tile floors has been over a modern-

but in older houses, the slight deflection and unevenness inherent in ¾" board subfloors may be on the hairy edge of acceptable, so some manufacturers advocate attaching a layer of ½" plywood to beef up the subfloor to 1¼" thickness. The plywood is spread with thin-set adhesive using a ¼"-tooth trowel. Next, the cement boards are pressed into place, usually smooth side down, and secured every 8" or so with appropriate screws or nails set just below the surface. Finally, the joints are taped using fiberglass tape and thin-set mortar (or whatever is recommended by the manufacturer).

RESILIENT FLOORING Like the princess by the pea, the various types of resilient flooring—from vinyl and linoleum to



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PATRICIA POORE, EDITOR-IN-CHIEF

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OLD-HOUSE
INTERIORS

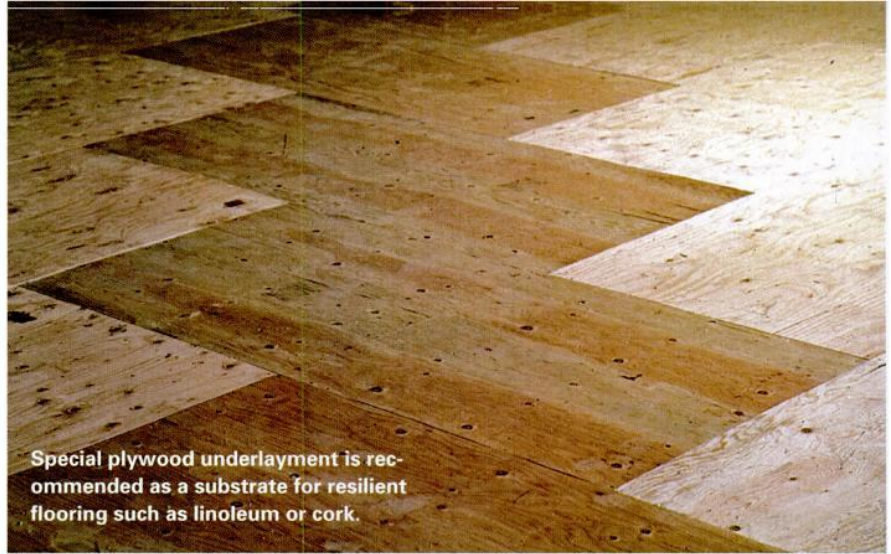
The Only Magazine Devoted to Period-Inspired Home Design.

DOING YOUR LEVEL BEST

When the subfloor has dips, holes, or uneven planes, the longstanding solution has been to trowel the surface back to true with a patch-and-level product. These are powder-and-water or premixed compounds that come in two general types: 1) calcium sulfate/plaster of Paris/gypsum-based; and 2) Portland cement-based, usually with a liquid latex binder. For resilient floor-covering installations, most manufacturers recommend Portland cement-based levelers because they have greater compressive strength and adhesion, and they do not promote mildew growth, which can be an issue with the gypsum types of levelers.

rubber—are quickly bruised by anything except a smooth, solid surface. The slightest dip or raised area underneath can eventually “telegraph” to the surface in the form of a conspicuous wear spot. This means that laying resilients directly on any kind of board subfloor is out—because even if the boards are tongue-and-groove and sanded smooth, they will move with moisture cycles, opening gaps that can show up in the flooring. The fix is to cover the subfloor with a wood underlayment.

Individual manufacturers vary on what can and cannot be used under specific products, but generally most recommend an APA (American Plywood Association)-rated, underlayment-grade plywood, a minimum of ¼" thick (½" thick if the boards are wider than 3" or not tongue-and-groove). Wood underlayment is high-quality plywood with a solid, smooth veneer surface and a specially constructed inner core that resists punctures and indentations. The multi-ply



core also makes underlayment more dimensionally stable than ordinary construction plywood, such as A-C exterior plywood. For installations where there might be high moisture levels, underlayment plywoods are made in exterior grades.

The superiority of underlayment plywood becomes clear when compared with what doesn't work. After dealing with the repercussions of moisture swelling or bumps around nails, flooring manufacturers have moved away from particleboard and chipboard. Lauan board and other common lumberyard sheet goods are nixed as well, because their cores may contain hidden voids, and the surfaces are patched with adhesives that can bleed stains or telegraph through the flooring.

Now, a nice, clean, tight subfloor is ideal, but in a kitchen or bathroom the chances are there's already some type of flooring in place, which raises the question: Do you take it off or go over it? Removing all old resilient flooring down to the subfloor involves labor and can raise the specter of asbestos removal. Some resilient flooring products from decades ago were made with asbestos fibers; more important, so were some flooring adhesives and liners. In short, these materials must be removed carefully, never by grinding or breaking them up, which can release fibers.

Going over the existing floor-

ing dodges the asbestos issue but adds to the floor thickness and is possible only if the old material is smooth, clean, in good condition, and one layer thick. Each resilient flooring manufacturer has its own conditions but, in general, covering over cushioned flooring, self-adhesive tile, flooring below grade, or old rubber tile is not recommended. The value of a high-quality underlayment is for naught, however, if you don't install it properly. Each flooring manufacturer has its own specs, but generally the idea is to attach the sheets to the floor, smooth face up, every 4" to 6", using staples, screws, or ring-shank nails that won't back their way out and dent the flooring. Construction adhesive is verboten because of the staining risk. †

GORDON BOCK *shares information and commentary about historic buildings, and lists his upcoming seminars and workshops, at bocktalk.com*

For Further REFERENCE:

- **"RECOMMENDED WORK PRACTICES FOR REMOVAL OF RESILIENT FLOOR COVERINGS"** (including asbestos advice) Order/download from Resilient Flooring Covering Institute: RFCI.com
- **"TCA HANDBOOK FOR CERAMIC TILE INSTALLATION"** \$12 from the Tile Council of America: tileusa.com

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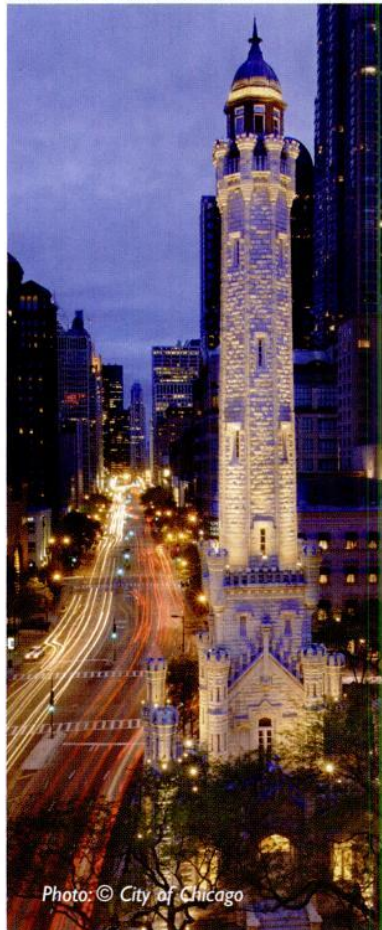


Photo: © City of Chicago

OLD-HOUSE INTERIORS

APRIL 2010



GREEK REVIVAL PRESERVED

Layers of history are present in an old house restored with a light touch and a bold historical palette.

(page 38) ♣

INSPIRED BY LATER MUSES

Inside a non-conformist Arts & Crafts house in San Francisco, inspirations from Mackintosh to Art Deco.

(page 46) ♣

BEAUTY UNDERFOOT

The floor is so important to a room's style and tone, as in these examples using wood, tile, and painted effects.

(page 50) ♣



A YANKEE IN ENGLAND

Great love for the house and the Cotswolds, along with determination and an artist's eye, brought back a stone manor built in 1550.

(page 53) ♣

CONCRETE CAPABILITY

Recent innovations and skilled practitioners make concrete a coveted material.





greek revival PRESERVED

BY PATRICIA POORE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

FOR THIS NEAT white-clapboard house with a blue door and irises abundant, little has changed since 1840. Its state of preservation seems remarkable—we are not all that far from New York City. But the farmhouse has never been modernized, and thus has not been subjected to the disruption that comes from adding bathrooms, a great room, or decorative excess. In fact, with the potbellied kitchen stove currently disconnected from its chimney, the house has no heat. Yet original plaster-on-lath is in excellent condition.

So are the lyrical staircase and all the doors and trim; the old pine floors are tight and smooth.

“For two years I read the *New York Times* country-property listings,” Jack McGroder recalls. “I just read them; I never made a call or went to see anything. Then one day I came across ‘1840 Greek Revival/mountain views’ and I thought, ‘This is ridiculous: I’m going to see it.’ Only house I looked at. It was love at first sight.”

Back in 1990, Jack recalls, the house was surrounded by waving

*A light touch and a way with color,
bits and pieces of classical ornament:
one vision of vernacular.*





Pilasters and frieze windows are defining elements of this country Greek Revival house in New York State.



*The owner looked for classical found objects.
“I kept my eye out for torches and flames,
laurel wreaths, fret designs.”*

fields of grain—rye grass, grown to three feet tall. “I didn’t mow it for a couple of years, it looked so good.” He planted the wisteria, which took five or six years to bloom and now worries him with its weighty presence. So far no damage is evident (“I think it’s just lying on the metal roof, not invading”) and after each spring display, he can’t bear to cut it.

Inside his summer-only house, “I wanted a classical look, but not all the way with formal Empire furniture,” Jack explains. “I find things that give an illusion—I don’t have a lot of cash.” His bits and pieces have come from flea markets, salvage yards, Dumpster dives, even an iron

shop in the French Quarter of New Orleans. And he went to an auction, once. “I wanted those torch sconces [now in the dining room]. Bidding started and my paddle went up. I had no willpower.”

The interior sparkles, regardless of budget. The kitchen has a salvaged wall cupboard, filled with Wedgwood china, perched on a chest. It and the little rush-seated country chairs got new life painted in the colors of Homer Laughlin’s ‘Riviera’ dishware, another collection displayed in the kitchen, which also inspired the painted floor. Curtains in the dining room, which is currently between paint colors, have

chenille embroidery in an anthemion pattern, very Greek. The curtains were a lucky find at the 26th Street flea market, “back when they had the parking lot.” The broken-pediment china cabinet in the dining room cost \$150 at an East Side thrift shop. Jack painted its interior Pompeii red.

Classical inspiration, too, led to the formal paint colors. The saturated blue in the parlor comes from the strong blues of Wedgwood china. Then Jack painted the entry hall and staircase wall aqua as a complementary lead-in: “I seem to recall that Benjamin Moore called it something like ‘Greek Temple’ in the ‘90s, and that clinched it,” he says.

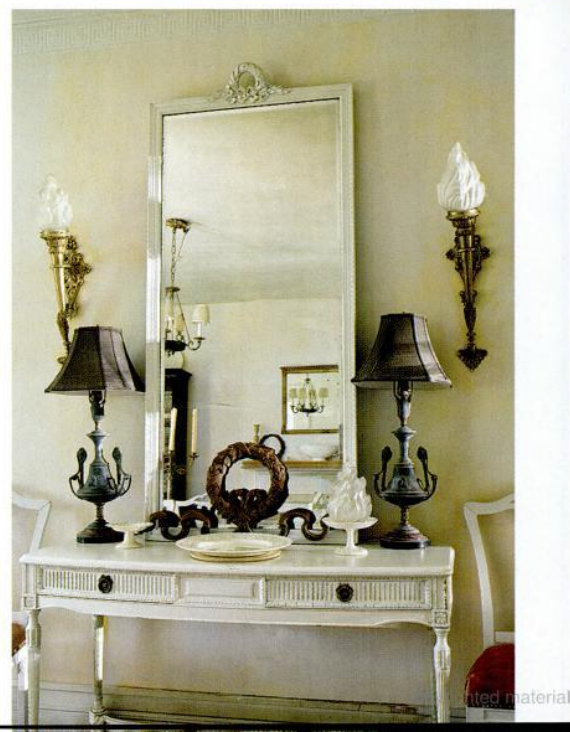


CLOCKWISE FROM ABOVE: An aqua stair hall complements the deep blue of the parlor, which was inspired by classical Wedgwood china. The previous owner found the salvaged Greek-key mantel near Albany. Found objects featuring flames, laurel wreaths, frets, and anthemias furnish the house. The scrolling staircase newel is a highlight of the interior.





CLOCKWISE FROM ABOVE: Once painted a Swedish yellow, the dining room is primed and awaits the next act. A full set of toile drapery, hung from the sloped ceiling upstairs, inspired the fuchsia-red paint. The brass bed is a very old family piece. In the dining room, more classical bits and pieces: the torch sconces were the owner's one and only purchase at a live auction. The owner's classic Wedgwood collection fills a 20th-century reproduction cabinet.





More daring is the chartreuse-y green chosen for a long room (probably built as three small support rooms) running the width of the house to the rear. Jack McGroder has always had a developed sense of color. He trained as a fine-art painter, later ending up in scenery and costume design, starting as a dresser for City Opera. He's been at Radio City Music Hall for many years, as a wardrobe supervisor now—specializing in shoes. “Think about it: hun-

dreds of people, each with seven or eight pairs,” he says—shoes custom-colored and hard-working. (He also personally sewed all the white collars for the Rockettes’ Santa outfits.) Indeed, his attention to detail comes through in the house.

THE MAHOGANY STAIR NEWEL, with a scroll or lyre design, is particularly fine for this vernacular house. Always on the lookout for another like it, Jack says he's seen only one that is

similar, in a South Carolina house restored by Dick Jenrette. [See *Adventures with Old Houses*, Wyrick & Co., 2000.] Perhaps the carpenter chose the design from a pattern book.

Upstairs, bedrooms are intimate, with sloping ceilings and small frieze windows set in the low walls. In one, the wisteria blocks the view: “Just like for Miss Havisham, the outside world doesn't exist,” says Jack. He bought the bedroom's impressive set of toile drapery panels



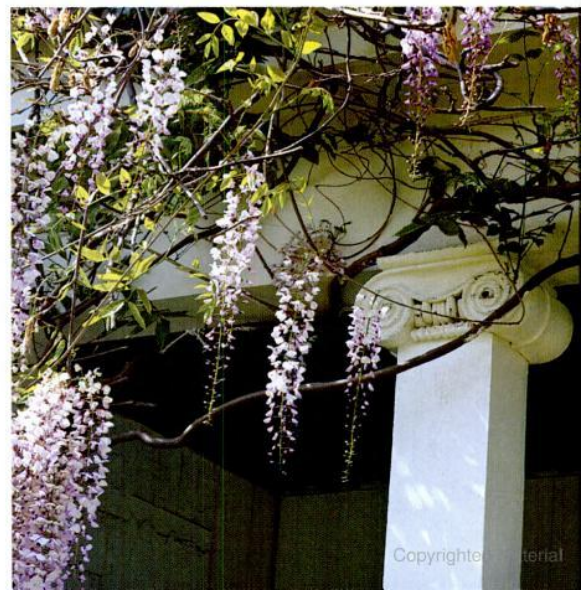


OPPOSITE: In the kitchen wing, a dropped ceiling and damaged wallboard have been removed; walls here had brick nogging. Paint colors are based on those of Homer Laughlin's 'Riviera' pottery of the 1940s. **ABOVE:** Embroidered Scandinavian shelf edging became a window valance; the skirt beneath the sink is a 1920s-revival tablecloth; the old fridge, painted by the owner, was so noisy it has since been replaced—with a quieter 1930s model. **BELOW:** Delightful Ionic capitals top the country-carpenter porch columns of the kitchen wing.

and valance years go, in a Columbus Avenue shop, for about \$30. Hung to graze the floor from the sloped ceiling, they create a nook within the room, and inspired the fuchsia color of the walls. French Victorian cut velvet—probably from a portière—covers a chaise. The substantial brass bed is one Jack slept in as a child, on the porch of his grandparents' summer place near Niagara Falls. It had

belonged to his great-great-uncle.

Preservation, rather than renovation or even restoration, is apparently in store for the future, too. Commenting on the mantel leaning against a wall, the missing wallboard in the kitchen, Jack McGroder says: "I do things to a certain point, then look at it as a set piece, I suppose. I squint, it looks good; I can't obsess about what's not done." ♦

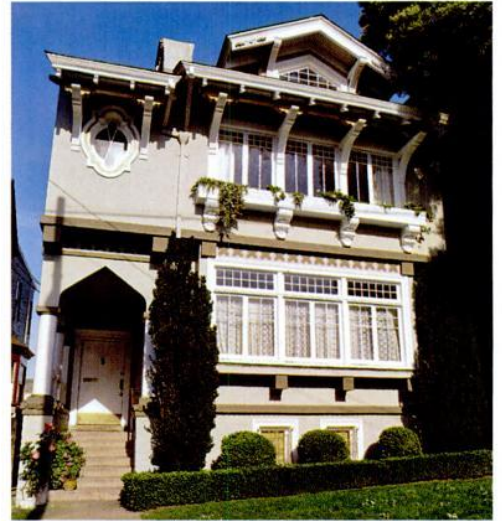




An Arts & Crafts aesthetic is strong in the dining room, with its original oak woodwork. The sturdy massing of high wainscot, beams, and corbelled mantelshelf are tempered by colorful Hill pottery, along with later art glass and Art Deco lighting—a rich interior free from rectilinear gloom. Unique, antique geometric tiles surround the gas fireplace.



LEFT: The clean, linear stairwell seamlessly connects the traditional first floor with a more contemporary look upstairs. Graphic and colorful accents are motifs throughout the house. **BELOW:** Eclectic, or fanciful, describes the façade, where bungalow meets Glasgow and the Moresque.



INSPIRED BY mackintosh & deco

Its eclectic facade inspired the owners of this San Francisco house; they honored original interior features but also included colorful flourishes from well into the 20th century. **BY DAN COOPER | PHOTOGRAPHS BY CAROLYN BATES**

FANCIFUL IS ONE WAY to describe this house, where Arts & Crafts-era features like oversize brackets and corbels, a chalet roof, and transomed Glasgow windows are joined by such Moresque details as the entry arch, framed window, and tile-work. Owners Cynthia and Allen Koster have preserved the historic fabric inside and out and have furnished the house tastefully with their collections from different periods.

Today the dining room has an American A&C aesthetic, while the entry, living room, and white stair hall allude to Charles Rennie Mackin-



LEFT: Though elements are similar to those in the dining room, the living room has a light touch: Its redwood trim was painted some time ago. Built-in bookcases around a substantial fireplace continue the A&C theme. The cornice molding extended onto the ceiling has been preserved. **BELOW:** The house's woodwork, Craftsman furnishings, and the Depression- and Deco-era pottery share a bold, simple presence.

The sturdy interior with A&C furniture is a neutral backdrop for the cheery leap into later decades, represented by collections of art and *objets*. It's eclectic, "but our preferences seem consistent," say the owners.



tosh, the proto-Modern Scots designer. The hall sets the theme of the Kosters' collecting: The couple created a three-dimensional frieze of Art Deco teapots and pitchers manufactured by the Hall Pottery Company of Ohio. It runs around the entry and dining room. "Collections can become a little obsessive," confesses Allen. "Especially the Hall china: 125 pieces!"

Furniture in the house is very much in keeping with a historical Arts & Crafts sensibility; the dining room table and chairs, for example, blend with the original clear-finished woodwork. But the Kosters have transcended period design-by-rote in a treatment that is subtle and transitional. The sturdy interior and simple furniture act as a springboard for a cheery leap into later decades, represented by the couple's collections of art and *objets*. "The front hall is an eclectic collection," Allen acknowledges, "but our preferences seem consistent and work well together."

Finding the appropriate lighting was a challenge. In the hall, a slipper-shade Art Deco hanging fixture is close enough to the ceiling to hide bulbs from someone on the





stairs. The Kosters have collected such fixtures from as far away as Australia, and had them rebuilt to accept U.S. sockets.

Color is carried upstairs, with muted hues on the walls and floors, sharply offset by bright splashes from framed prints. More of the pottery collection appears here as well. “The 1930s

ABOVE: The entry hall suggests London more than the Bay Area. Black Mackintosh-designed chairs are graphic statements against the long-ago-painted trim. Collected Hall pottery on the plate rail creates a frieze. Art Deco fixtures are used throughout.

pottery is bright, which meant the palette overall had to be paler,” says the owner-architect. The house does not seek to re-create a moment in history. The robust and historic first floor is coherent with the more contemporary second level. As Cynthia says, “This house has a great ‘feel’: history with a twist.” ✦

*The flooring you choose sets
the style, period, and tone for
the room. by Patricia Poore*

beauty UNDERFOOT

AS ALWAYS, MORE IDEAS come to us from history than from a showroom. Look at the flooring choices here—not only to see the variety of conventions, materials, and finishes available, but also to confirm the decorating importance of the floor. Some types, such as parquet borders and wide pine, are closely associated with an era. Others are more generic (hardwood tongue-and-groove), or easily adapted to an inspired new use.



ABOVE: Only a face-nailed, wide-plank pine floor, without gloss, looks right in a ca. 1690 bedroom. **RIGHT:** Hardwood parquet flooring is the standard for high-style and urban Victorian houses.



PAUL ROUELLAU (LEFT)
EDWARD ADDEO (CENTER)



the many looks of
CERAMIC TILE



**The peculiarity of an installation from
 Mercer's Moravian Tile Works**



**Iconic and practical: little ceramic
 hexagons in black and white**



**English encaustic tiles, here in a New
 York City brownstone vestibule**



Painted wood floors can be country-style or quite formal, as with this faux-marble treatment in the entry hall of the Rensselaer Nicoll House near Albany, New York.

Take, for example, English geometric and encaustic tiles. These unique, lovely, and practical tiles reappeared during the 1980s Victorian Revival. Encaustics are a medieval-period tile whose manufacture was rediscovered in England during the 19th-century art movements. Besides their use in restoration today—as for Victorian brownstone entries and old city-library floors—geometrics and encaustics can be used, in an endless number of patterns, for newer houses. They're especially handsome when paired with English Tudor or Arts & Crafts influences.

Painted floors have long been associated with early American and country houses. Their strong geometric and faux-marble effects, though, are sophisticated enough for, say, 20th-century Colonial Revival hallways. Floors painted with *trompe l'oeil* effects date to colonial days but have become popular in personalized new interiors.

Wood flooring by itself offers hundreds of options, given different species of wood, reclaimed and new stock, varying widths and jointing options, inlays and parquetry, and finish types. Though you won't find all such options at the Home Depot, suppliers are not hard to locate. If you are refinishing or installing a period floor, don't overlook the importance of final finish, whether it be penetrating oil or surface varnish, high gloss, low sheen, or flat.

FLOORING CONVEYS character. Wood floors are the standard for public rooms and more formal private ones, as wood suggests tradition, durability, and depth. Fancy-cut wood floors, like patterned parquet, evoke European elegance and a gilded age of decoration. Slate, stone, and tile are no-nonsense surfaces for foyer, sunroom, or bath. ✦

FOR RESOURCES, SEE P. 71

historic LINOLEUM etc.

True linoleum, a "green" material made from linseed oil and cork, dates to the 1860s and has been used for residential and commercial floors as well as counter-tops. Still sold in various

colors and patterns, linoleum might act as a practical if muted backdrop, or be the style-savvy underpinning for a pre-war kitchen. ■ Non-absorbent and long-wearing, resilient floorings (including lino, cork, rubber, and vinyl) are comfortable underfoot and bounce back from spills and abrasion. Rubber is modern but lends itself to inlaid

patterns. Cork can be laid in a convincing checkerboard and is perfect playing itself in a mid-century house. Vinyl flooring, ubiquitous since the 1950s, is versatile, made today to resemble everything from patterned linoleum to stone and ceramic tile. All are period-defining floorings for 20th-century homes.



LEFT: Striated, marbled, and Jaspé patterns appear in early linoleum, a material nearly 150 years old. RIGHT: In this kitchen for a 1926 Midwest Tudor, much of the period charm comes from Armstrong's vinyl composition tile in a checkerboard of greens with a black border.





the restoration of
newark park *by a*
Yankee abroad, and its continued stewardship

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY HUNTLEY HEDWORTH

WITH ITS ANCIENT AND picturesque architecture and civilized pace, England had always appealed to Bob Parsons, a Yankee who was stationed in London with the U.S. Army during World War II. When the war ended, he relocated there. A Harvard degree in architecture behind him, Bob set about buying and renovating houses in London and Suffolk. When friends told him about a very old, very dilapidated manor house in Gloucestershire, his curiosity was piqued: It needed a dedicated tenant to restore it.

Once a stone hunting lodge, built in 1550 by Sir Nicholas Poyntz, the manor is set on a ridge above the town of Wotton-under-Edge, in a 700-acre deer park with views across the rolling hills of the Cotswolds. Bob Parsons went straight ahead and signed a lease in 1971 with the National Trust to restore Newark Park, a project

ABOVE: The four-story stone hunting lodge was built in 1550 in a classically symmetrical Elizabethan manner. A walled garden added during the 1980s enhances the entrance.
RIGHT: Columns of soft-gray Cotswolds stone frame views of the deer park to the south.





The drawing room was painted in warm terracotta and furnished with comfortable seating and antiques of the period. Note the handsome door entablature. The back hall and kitchen are beyond.

that would occupy him for the remainder of his life.

The name “Newark” was originally derived from “new work,” as the castle was built partially of stones from medieval Kingswood Abbey nearby. The Elizabethan or English Renaissance-style building, still in evidence, is four stories tall, laid out in a classical, symmetrical orientation. A large arched and colonnaded reception hall greets visitors and leads to a magnificent two-story bank of mullioned, painted-glass windows on the broad stairway landing. The ground floor has two large reception rooms; guests would dine in a second-floor banquet hall, and the floor above contains the bedrooms. The roof is flat to provide access to panoramic views of the countryside.

The new owners of 1672 added a tower-like block to the west, and joined the two sections with a central passageway to create an H plan. Over time came other alterations and additions, including a full-length gallery on the fourth floor. In 1769, the Clutterbuck family purchased the

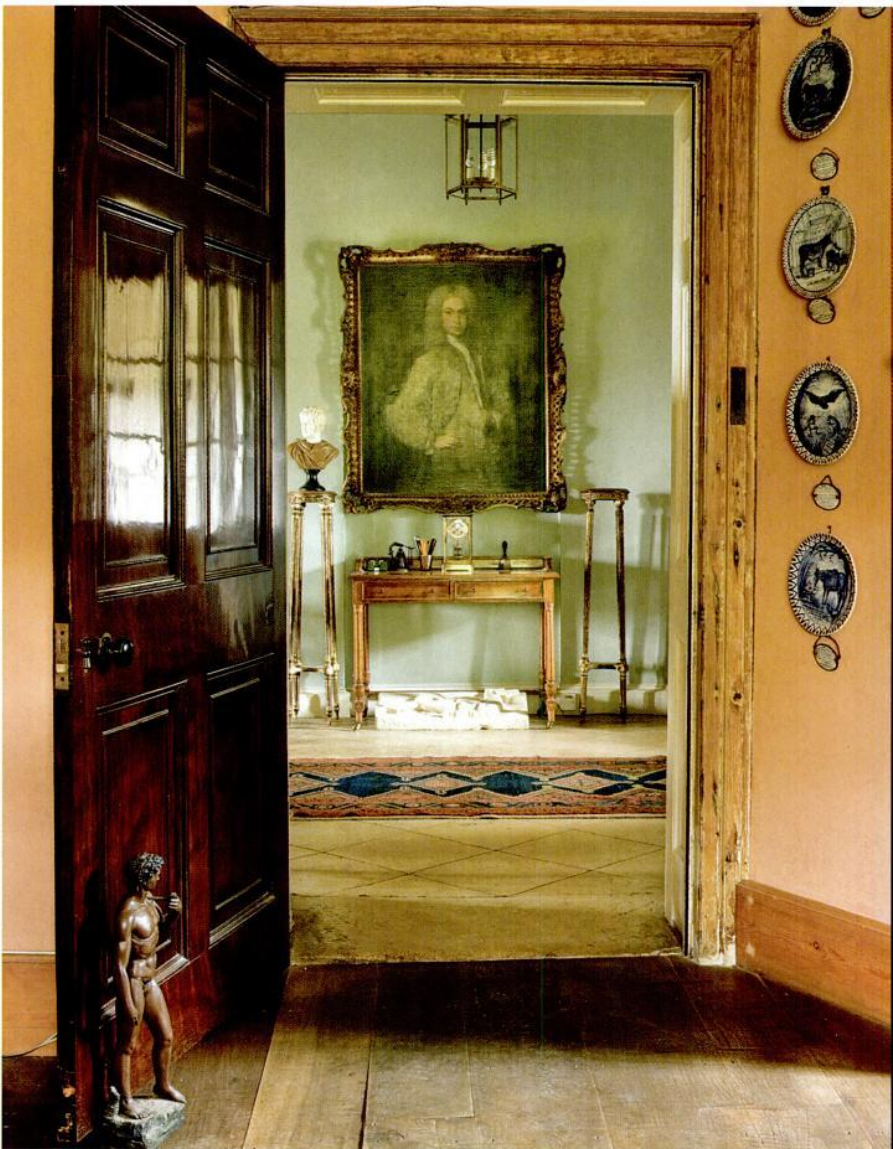
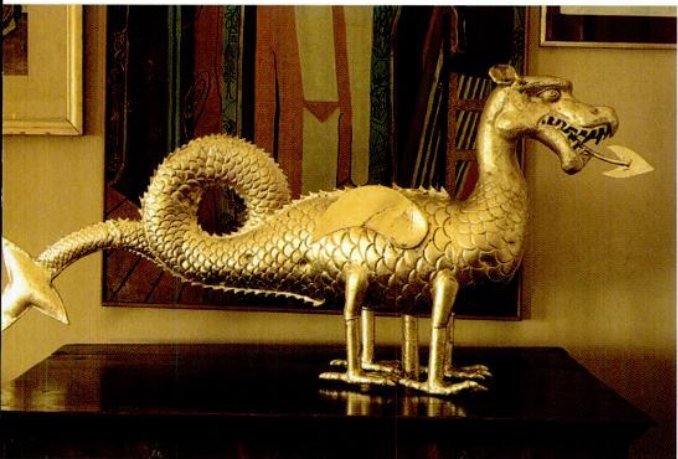
manor, and their descendants had the house for the next few centuries. In 1898 they leased it to prosperous tenants named King, who added a servants’ wing and modern amenities such as hot water and central heat. Fashionable William Morris-designed wallpapers were installed; most of these have been replaced since, but the dining room’s block-printed ceiling paper survives.

The remaining King descendant died in 1949, and Newark Park was given to the National Trust, who allowed a series of tenants to occupy the house. The last ran it as a nursing home. By the time Bob Parsons saw the property, it had been vacant for several years and allowed to deteriorate considerably. Grounds were wild and overgrown, the house was cold and dark and smelled of mold and mildew (the central heating was long gone), and water flowed through the basement.

A passionate preservationist, a hard worker and an artist, Bob Parsons didn’t hesitate.



CLOCKWISE FROM LEFT: The 17th-century walnut chest-on-stand is framed by period landscapes and portraits. Seen from the adjoining study, a portrait of Samuel Rock, an 18th-century London solicitor, greets visitors in the front entry; Victorian-era blue-and-white plates depict Aesop's fables. The dining room features a 19th-century kilim on the table, and the ceiling is still covered with an 1898 Morris paper; A portrait by Rob Collins of Bob Parsons with his Great Dane hangs over the mantel. The original 16th-century gilded dragon weather-vane is securely indoors now.



Join the Royal Oak

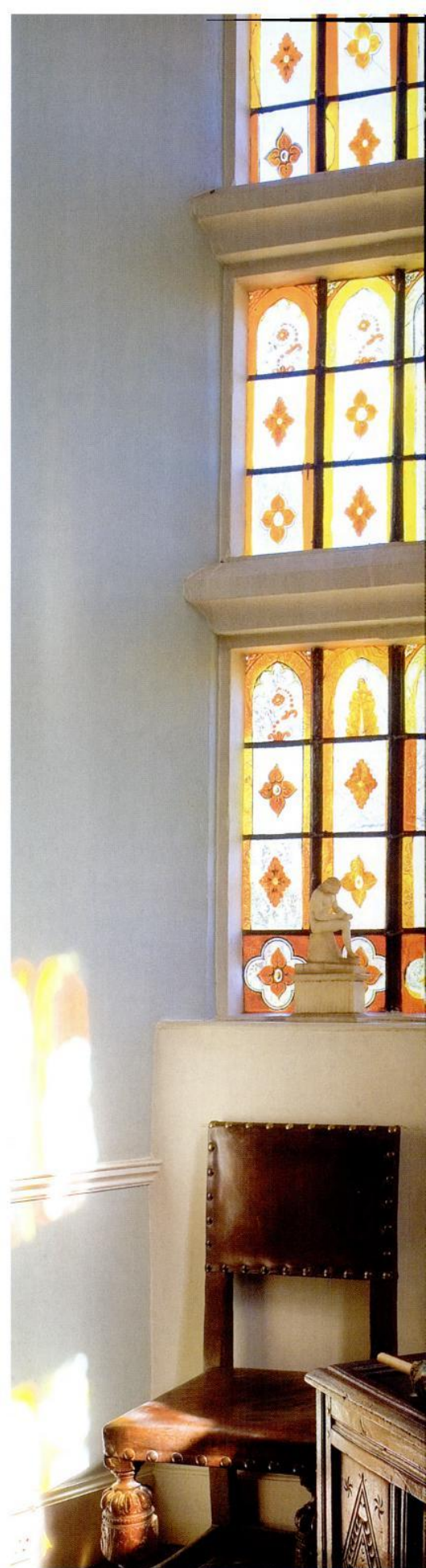
A great way to prepare for a trip to England is to join the Royal Oak Foundation (royal-oak.org). This is the American branch of Britain's National Trust. The Royal Oak sponsors lectures, tours, and special events in England and the U.S., focusing on historic art and architecture. The Royal Oak Foundation regularly brings speakers from England, and publishes a quarterly newsletter with the latest events. Their series of guide-books cover everything from Garden Tours of England to Special Places to Stay.

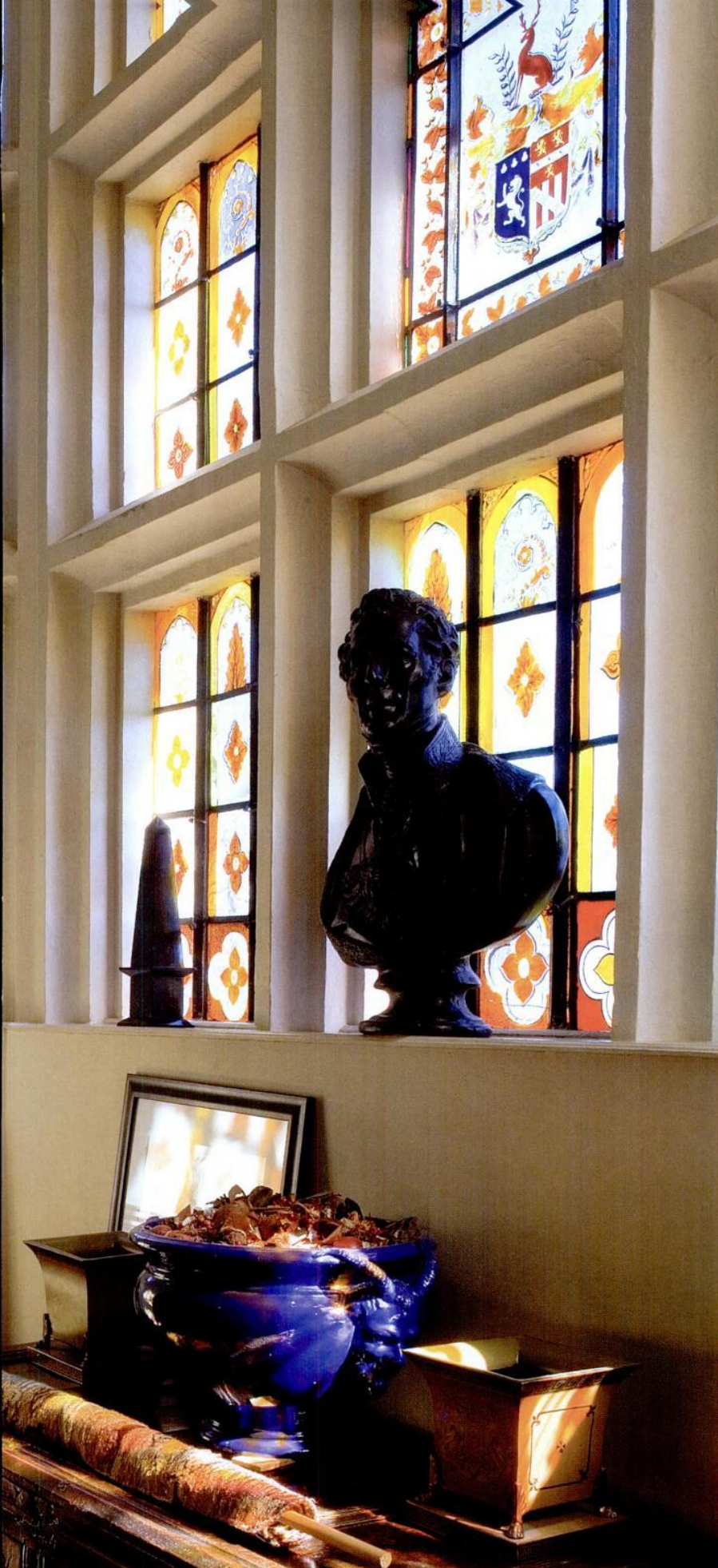
BELOW: The front entry was returned to its original classical grandeur with faux-painted columns and an unusual ox-head frieze. **RIGHT:** A carved oak chest rests beneath the east bay window; note the center pane painted with the armorial bearings of owner Reverend Lewis Clutterbuck, ca. 1790.



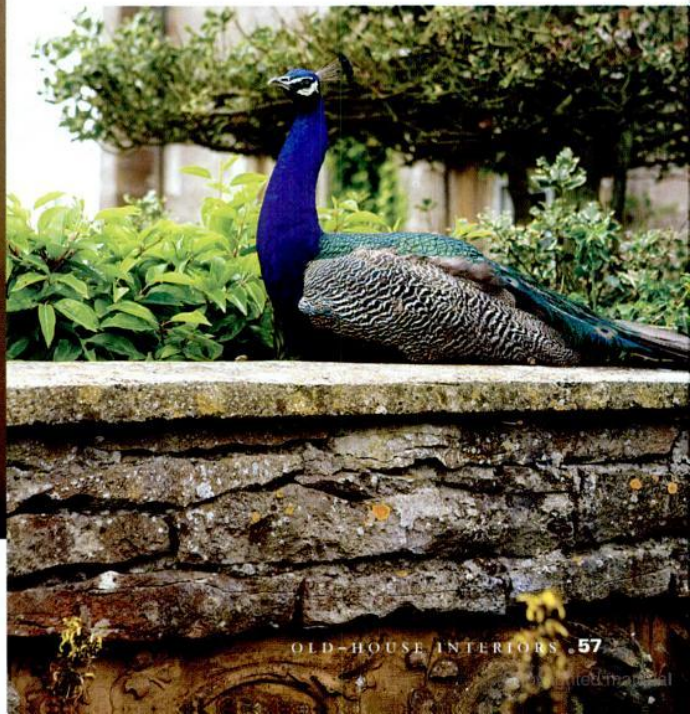
PARSONS MOVED FEARLESSLY into the nearly uninhabitable building, using the only heat available—from the fireplaces—to ward off the damp and cold. He removed remnants of the nursing home: fire escapes, awkward wall partitions, dreary linoleum. Essentials needed substantial work; floor joists had rotted and plumbing had to be replaced. It took Bob, who did much of the work himself, several years to install up-to-date baths and washrooms on all four floors. The exterior had had no attention for four decades.

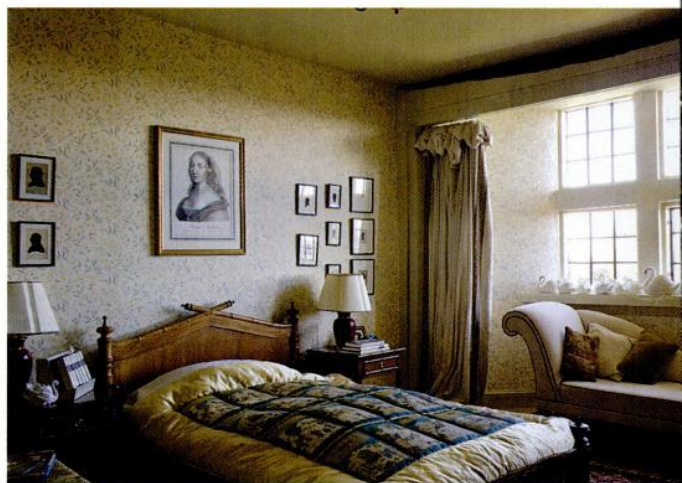
Rooms were restored as accurately as possible. In the grand entrance hall that opens to the staircase, walls were repainted sky-blue, based on paint scrapings of the 18th-century colors. The unusual frieze of bucrania (ox skulls) with garland and swags was cleaned and repaired. Tower-





ABOVE: Coats, umbrellas, and boots, essential gardening accoutrements, hang in the east entry hall opening to the walled garden. **BELOW:** Staffordshire figures on the mantel are reflected in the 18th-century gilded and carved overmantel mirror. Peacocks were introduced in the garden in the 1980s and quickly made it their own.





CLOCKWISE FROM ABOVE: Michael Claydon, Newark Park's current steward, looks out on the Cotswold hills over the south loggia. The Georgian Bedroom was enhanced with a faux-painted "tent" ceiling painted by Bob Parsons; curtain fabric is from Laura Ashley. A collection of swans in the window bay gives the Swan Bedroom its name; 18th-century silhouettes and an engraving of Madame de Sevigne hang above the faux-bamboo bed. The Tudor Bedroom features *trompe l'oeil* panels painted in 1984; the 16th-century fireplace is original, and carved chairs are 17th century.





The Green Bedroom is centered on a William IV canopied bed and furnished with needlework pillows and stools.

ing Doric plaster columns and pilasters were faux-marbled in limestone-yellow as they had been originally. One of the most striking features of Newark Park is the spectacular, two-story painted-glass window bay on the east staircase landing. Original stone mullions are from the 16th century, and they are inset with 18th-century glass. The center panel is painted with the armorial bearings of the Reverend Lewis Clutterbuck. The windows were in remarkably good condition and required little conservation. As sunlight filters through the ancient, wavy panes, they glow in a breathtakingly luminous display of ochre, red, and orange, warming the entire east wing and entry hall below.

BOB PARSONS was a talented artist with an eye for color. In the main parlor, he custom-mixed a warm terracotta for the walls, sewed the olive-green silk drapes, and furnished the room comfortably with a mixture of antiques—as if

the SIXTEENTH century

The 1500s brought discovery and great change for England and Europe, as they emerged from the Middle Ages. Here's what was happening around the time when Newark Park was built.

- 1503** Leonardo da Vinci begins painting the Mona Lisa
- 1515** Arabian coffee is imported to Europe
- 1519** Magellan sets sail around the world from Spain
- 1535** The first English Bible is printed
- 1556** Tobacco is first imported from America
- 1558** Elizabeth I becomes Queen of England
- 1590** Galileo experiments with falling objects

the Clutterbucks were still in residence. Rooms are filled with Roman busts and classical statues, a 17th-century walnut chest-on-stand and an upholstered 18th-century library chair, Staffordshire figures, portraits of 18th-century gentry, and paintings of local landmarks. (One is Alnwick Castle, recently famous as the “Hogwarts” school from the Harry Potter films.)

A private walled garden on the south terrace was built using architectural salvage such as iron gates and warm-gray Cotswold stones. Common boxwood outlines planting beds of perennials: towering, sunny yellow Giants daisies (*Inula magnifica*), Oriental poppies (*Papaver orientale*), Scotch thistle (*Onopordum acanthium*), spring-blooming tree peonies, and that Victorian favorite, the sunflower (*Helianthus annuus*). Peacocks were introduced in the 1980s and, strutting regally down the garden's lawn allee, quickly established their reign. Although they have their own peahouse, the noisy birds are often nestled contently atop the stone walls.

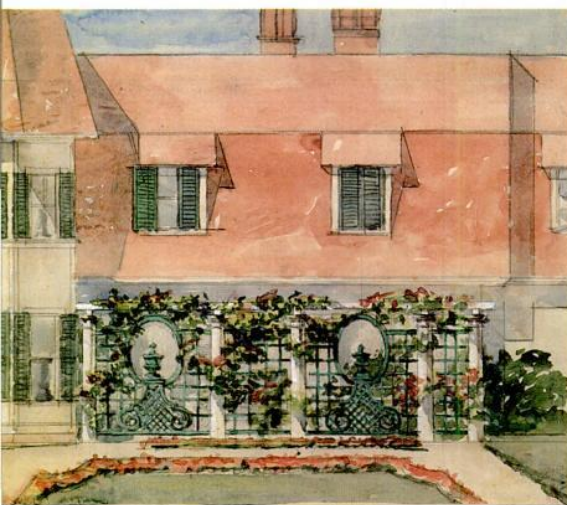
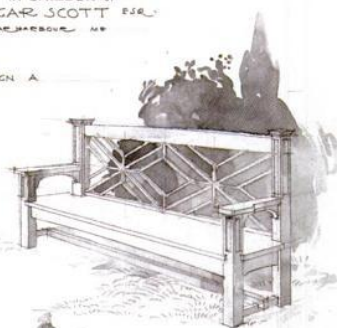
Bob's partner, Michael Claydon, moved to Newark Park in 1982 and became actively involved in the ongoing restoration. Following Bob's death 10 years ago, Michael became the steward, and is currently engaged in a conservation plan for the park, with the goal of returning it to its 18th-century picturesque landscape. The two men have rescued one of England's irreplaceable treasures, and Newark Park has become a popular National Trust destination for visitors touring the Cotswolds. ✦

FOR RESOURCES, PLEASE SEE PAGE 71.

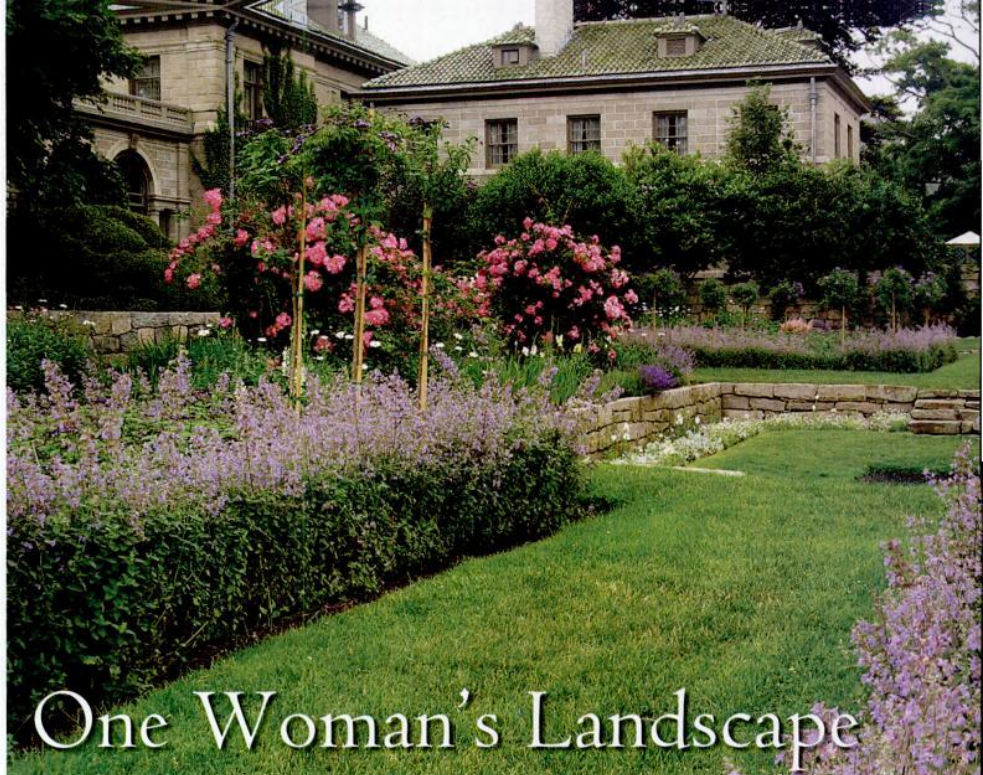


SKETCH FOR SEAT
IN GARDEN OF
EDGAR SCOTT FARRAND
BAR HARBOR, ME

DESIGN A



CLOCKWISE FROM ABOVE: Beatrix Jones around 1895. Nepeta and roses in the extant Farrand gardens at Eolia, the Harkness house in Waterford, Connecticut. Farrand's sketch for a garden seat for an informal garden in Bar Harbor, ca. 1900. Watercolor rendering for the rose trellis at Edith Wharton's Land's End in Newport.



One Woman's Landscape

HOW DOES a Victorian woman become a pre-eminent landscape designer and “handle big crews of men with great tact and dignity”? She must be smart and well traveled, unmarried (early in her career), daring, and very talented—and it doesn't hurt if she can draw clients from high society. Beatrix Farrand (Edith Wharton was her aunt) collaborated with Ogden Codman Jr. and designed for the likes of Cornelius Vanderbilt II and Percival Chubb. Her success was, however, hard earned.

The young Beatrix Jones, having decided to “go in for landscape gardening,” devised her own curriculum that included the study of botany and surveying, a five-month educational tour of Europe and its gardens, and private tutoring in civil engineering. She wore rubber boots and fishermen's gear for fieldwork and kept firm control of the earth movers and gardeners.

A new book by Judith Tankard explores the life history and motivations of this influential woman, as well as her designs and surviving gardens. Tankard traces Farrand's career from early commissions for summer gardens

in Bar Harbor, Maine, through estate and university work in Connecticut and on Long Island and later in California. The fascinating text is not only filled with information about the landscapes and clients, but is also a biography of the woman herself (Beatrix Jones married Yale historian Max Farrand in 1913, when she was 41).

Gardens are presented through archival photos and drawings, and surviving gardens are shown in lavish, contemporary color photographs. (They include the Abby Aldrich Rockefeller garden in Seal Harbor, Maine; Dumbarton Oaks in Washington, D.C.; and the gardens at Hill-Stead in Connecticut, among others.) Farrand is often called “the Gertrude Jekyll of America.”

This is a book of primary research, thoughtfully presented by a scholar who is both rigorous and intuitive. And it's beautiful. ✦

**Beatrix Farrand:
Private Gardens,
Public Landscapes**
by Judith B. Tankard.
The Monacelli Press,
2009. 240 pp., \$60





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CLOCKWISE FROM TOP LEFT: The concrete vessel sink and warmly colored countertop are by J. Aaron Cast Stone. For this project, artisans at Buddy Rhodes made concrete in custom colors of moss and slate-green, inset with veins of sand and coal, to complement earthy Motawi tiles. Horizontal expanses of concrete top a floating vanity in this Asian-inspired bathroom by FormFunction Concrete.

CONCRETE *Capability*

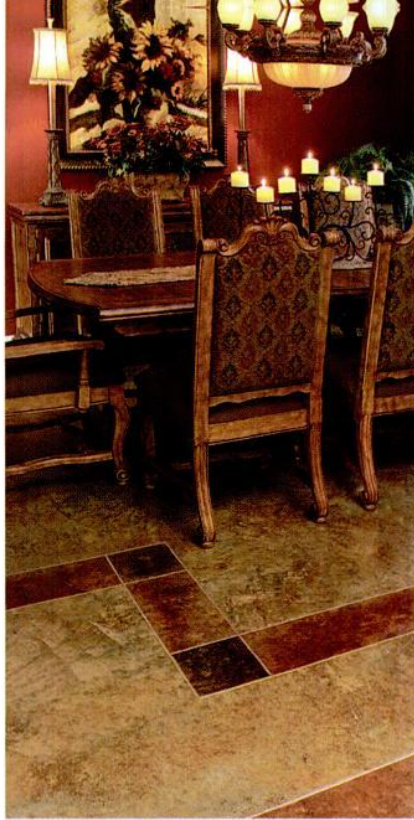
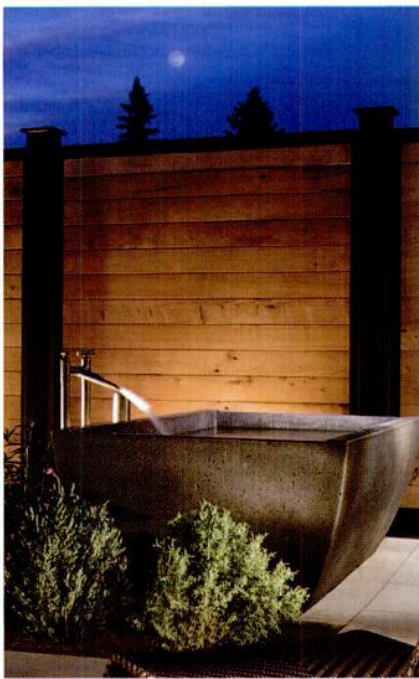
Recent innovations and a plethora of products and artisans have made concrete a coveted material. BY BRIAN D. COLEMAN

A MANMADE MATERIAL that resembles stone, concrete is made by mixing cement (a fine powder of clay and limestone) with aggregate and water, which sets and binds the materials together. Varying the aggregate determines the finish: coarse gravel is used for construction, while fine sand produces a smooth finish. Today concrete can be found in homes as period-appropriate complements from the foundation up, including countertops and floors in kitchens and baths, fireplace hearths and surrounds, benches, bathtubs and sinks, shower stalls, walls and windowsills.

A lot of the appeal of concrete is its chameleonlike quality, points out Susan Andrews of San Francisco's Buddy Rhodes Studio. Concrete can

be formed in nearly any finish and color, often inspired by an element in the room. Take, for example, a Berkeley homeowner who asked for kitchen counters to complement the earth tones of Motawi tiles inset in the backsplash (shown above).

THE PROCESS BEGINS with an exact template made on site. Then the artisans return to the studio, where custom molds are formed in melamine, and the concrete is poured. The finished countertop is installed, glued into place, grouted, and its final finish applied. A monthly waxing (Andrews likes a combination of olive oil and beeswax) keeps concrete looking good for years; remember to clean up spills as quickly as possible, because oils and acids can cause stains.



LEFT TO RIGHT: Concrete is as elegant as it is practical for an outdoor spa; this one is by Sonoma. Kemiko products were used to stain this custom interior floor. Colored and sealed concrete makes a luxury driveway (Kemiko). **BELOW:** The “wave sink” by Sonoma Cast Stone is an example of their metal-finished concrete.

Handmade by skilled craftspeople, custom-designed concrete requires time, skill, and expertise; it usually runs about \$100 per square foot, about the cost of high-grade marble or granite.

In decades past, concrete was used mostly for floors—and it doesn't

concrete underneath can be cleaned and restained for an updated and affordable flooring solution. Preparation includes thorough cleaning and neutralization; this and topcoat application are best left to trained applicators with special equipment. After a topcoat is applied, McCullough suggests a mop-on polish (such as Kemiko's “Easy Shine”) or a buff-on wax (like Kemiko's “Stone Tone Wax II”), which lasts for years with occasional buffing.

Concrete is being reinvented in new and exciting ways. Sonoma Cast Stone's “MetalCrete,” for example, “plates” metal (copper, brass, nickel, steel) onto concrete for the solid feel of stone with the sparkle of a metallic finish. How about furniture made of concrete? Portland, Oregon-based Cunin Design's undulating lounge is not only sexy, but ergonomic and comfortable, too. †

have to be hidden any longer, explains George McCullough of Quaker Chemical, which produces Kemiko products. Tired wood and linoleum floorings are being pulled up so the



SOURCES . . .

for materials & instruction

- **KEMIKO DECORATIVE & INDUSTRIAL COATINGS:** (800) 875-4596, kemiko.com
- **FABCRETE:** (888) 547-7950, fabcrete.com

for design & construction

- **BUDDY RHODES ARTISAN CONCRETE (CA):** (877) 706-5303, buddyrhodes.com
- **FORM FUNCTION CONCRETE (MA):** (978) 432-1093, formfunctionconcrete.com
- **J. AARON CAST STONE (GA):** (404) 298-4200, jaaroncaststone.com
- **STONE SOUP CONCRETE (MA):** (800) 819-3456, stonessoupconcrete.net
- **CUNIN DESIGN (OR):** (503) 715-0080, portlandconcretecountertops.com
- **SONOMA CAST STONE (CA):** (877) 939-9929, sonomastone.com

for inspiration & directories

- concreteexchange.com
- concretenetwork.com

for repair materials & sealants

- **ABATRON:** (800) 4455-1754, abatron.com [AboCoat is their epoxy coating for concrete surfaces]
- **BEAUMONT PRODUCTS:** (800) 451-7096, trewax.com
- **KEMIKO DECORATIVE & INDUSTRIAL COATINGS:** (800) 875-4596, kemiko.com



Times have changed since Edison perfected the incandescent bulb. These days, lighting a kitchen practically requires a degree in advanced physics—or at least a good lighting designer.

Lamping a Kitchen BY MARY ELLEN POLSON

PLANNING NEW lighting for an old kitchen? Picking out pretty fixtures is the least of it. Lamping—that is, choosing bulbs of the right type and wattage, and placing them properly—is a much greater challenge.

Let's acknowledge that the incandescent bulb has been superseded by the compact fluorescent (CFL). While many CFLs still screw in like incandescents, GU24s—the type of bulb mandated by the California legislature—have a double-pin base that, now that it's swept the country, eventually will make incandescent-based fixtures a thing of the past. (For those who dislike the look of most CFLs, there are enclosed bulbs that resemble standard incandescents.)

But the incandescent bulb is likely to survive as long as there are fixtures that require them. The new industrial lighting trend [see “Beauty from Industry,” December 2009] celebrates the Edison with fixtures designed to show

off tungsten-based bulbs with double and triple filaments or mercury glazing by exposing the tips in cages, or in shades of clear glass.

These fixtures mix well with the sophisticated under-cabinet, spot, dimmer, and accent lighting you will undoubtedly want in your kitchen. Simply choosing under-cabinet lighting presents a dozen questions, starting with the type of lamping: do you want fluorescent, halogen, xenon, or LED? All are energy efficient. Some, like fluorescents and some halogen bulbs, produce cooler, less natural lighting; others produce a warmer cast. Like incandescent bulbs, some are hot to the touch; others keep their cool. (See “Types of Lights,” p. 66.) It might surprise you to learn that both halogens and LEDs are incandescent. Whichever one you chose, look for lamping that offers the full spectrum of lighting for the warmest, most natural light.



You'll then need to decide whether you want flexible strips, peel-and-stick tape, rope lighting, or light bars. This is before you've even figured out the wattage! While you'll need a lighting expert to help you with that, keep in mind that LED bulbs, for example, are about three times as bright as incandescents.

The same goes for spotlights, whether they're recessed in the ceiling or surface-mounted inside or under a cabinet. Miniature recessed lights and “button” lights with wattages as low as a single watt provide just enough light for certain purposes with minimal heat. If you are working with “hot” lamping, such as halogen, be sure your contractor has planned for a heat sink to help disperse excess heat, especially with a dimmer system. And if you're installing halogen strip lighting under cabinets yourself, be sure to store the baker's chocolate on a higher shelf. ✦

LEFT: WAC Cabinet Lighting offers a dizzying array of unobtrusive lighting, from under-cabinet LEDs to miniature recessed lights for display.
RIGHT: As these tin Edison-style pendants from Richard Scofield Historic Lighting demonstrate, not all task lighting has to be high tech.

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TYPES OF LIGHTS

INCANDESCENT *Prized for their soft, natural light, these tungsten-filament bulbs have been the standard for more than 100 years. Incandescents are already being phased out in Europe; production may end in the U.S. as soon as 2012. Hot to the touch, incandescents produce far more heat than light and last only about 750 to 1,000 hours. Edison-style reproductions, which feature noticeable filaments, are even less energy efficient than standard bulbs.*

CFL *Compact fluorescent lamps are smaller versions of the fluorescent tubes that have been providing energy-efficient lighting for decades. Now capable of warmer, softer light than the old overhead tubes, CFLs use up to 75 percent less energy and last longer than standard incandescent bulbs. (They also produce far less heat.) They do contain mercury, but in very small amounts (about 5 milligrams). CFLs are available in standard socket and bayonet (double pin) mounts; wattages are much lower than incandescents.*

GU24 *These CFLs are similar in size to standard incandescent bulbs but have a bayonet or double-pin base instead of the standard screw-in. GU24s cost more (Rejuvenation's GU24s range from \$3.50 to \$8 each), but the bulbs are rated to last 10,000 hours. That's 10 times longer than a standard incandescent.*

HALOGEN *These bright, hot, powerful incandescent lights produce the full spectrum of light. Halogens have a bulb life of up to 4,000 hours. Like LEDs, they adapt readily as under-cabinet and display lighting. Halogens are notoriously touchy: the oil on a fingerprint can damage the quartz envelope, causing the bulb to burn out quickly (clean it with rubbing alcohol and hold the base with a paper towel or latex gloves).*

LED *Light-emitting diodes are powerful, ultra-compact lights that fit under cabinets and other tight spaces in the form of flexible and linkable strips and recessed or surface-mount spots. They are extremely long-lived, with lifespans of 50,000 hours or more. Fewer watts are needed to create desired light levels; for example, a 13-watt LED produces as much light as a 40-watt incandescent bulb.*

XENON *Xenon is a type of incandescent lighting that contains xenon gas. The gas produces a longer life (up to 10,000 hours, versus 4,000 for halogen lamps). Xenon bulbs operate at cooler temperatures than most incandescents and can be touched with bare hands. Like halogens, they can be operated with both low- and standard-voltage dimmers.*

DIMMERS *These switches allow for the adjustment of light levels by simply turning a knob or sliding a lever. Most dimmer mechanisms use a triode alternating current switch, or triac. Dimming systems include low voltage (12 or 24 volts) and standard voltage (120 volts). All the components must match for safety.*

LIGHT FIXTURES

for Kitchens

These companies offer historically inspired and reproduction light fixtures; many also sell Edison-style or other specialty bulbs and compact fluorescents (CFLs) to fit them.



- **ARROYO CRAFTSMAN LIGHTING** (800) 400-2776, arroyocraftsman.com
- **AUTHENTIC DESIGNS COLONIAL LIGHTING** (800) 844-9416, authenticdesigns.com
- **BALL AND BALL** (800) 257-3711, ballandball.com
- **BARN LIGHT ELECTRIC** (800) 407-8784, barnlightelectric.com
- **BEVOLO GAS & ELECTRIC LIGHTS** (504) 522-9485, bevolo.com
- **BRASS LIGHT GALLERY** (800) 243-9595, brasslight.com
- **CAPE COD LANTERNS** (877) 794-5337, capecodlanterns.com
- **CLASSIC ILLUMINATION** (510) 769-1264, classicillumination.com
- **CONANT METAL & LIGHT** (800) 832-4482, conantmetalandlight.com
- **THE COPPER HOUSE** (800) 281-9798, thecopperhouse.com
- **COUNTRY GEAR LTD** (631) 537-7069, countrygearltd.com
- **CRENSHAW LIGHTING** (540) 745-3900, crenshawlighting.com
- **HI-LITE MFG.** (800) 465-0211, hilitemfg.com
- **HISTORIC LIGHTING** (888) 757-9770, historiclighting.com
- **HUBBARDTON FORGE** (802) 468-3090, vtforge.com
- **MEYDA TIFFANY** (800) 222-4009, meyda.com
- **MICA LAMP COMPANY** (818) 241-7227, micalamps.com
- **OLD CALIFORNIA LANTERN** (800) 577-6679, oldcalifornia.com
- **PULLEY LIGHTS** (866) 320-8228, pulley-lights.com
- **PW VINTAGE LIGHTING** (866) 561-3158, pwvintage-lighting.com
- **REJUVENATION** (888) 401-1900, rejuvenation.com
- **RICHARD SCOFIELD HISTORIC LIGHTING** (860) 767-7032, scofieldhistoriclighting.com
- **ROY ELECTRIC LIGHTING CO.** (800) 366-3347, royelectric.com
- **SCHOOLHOUSE ELECTRIC** (800) 630-7113, schoolhouseelectric.com
- **SHIPLIGHTS** (781) 631-3864, shiplights.com
- **SIGNATURE HARDWARE** (866) 855-2284, signaturehardware.com
- **URBAN ARCHAEOLOGY** (212) 431-4646, urbanarchaeology.com
- **VAN DYKE'S RESTORERS** (800) 787-3355, vandykes.com
- **VINTAGE HARDWARE & LIGHTING** (360) 379-9030, vintagehardware.com
- **VINTAGE LIGHTS** (928) 277-1117, vintagelights.com
- **WILMETTE LIGHTING CO.** (847) 410-4400, wilmettelighting.com

SPECIALTY BULBS & LIGHTING

The makers below offer high-tech solutions for non-intrusive lamping in the kitchen.

- **AAMSCO** (800) 221-9092, aamsco.com "Railway" and other industrial and specialty bulbs
- **ARCHITECTURAL PRODUCTS BY OUTWATER** (800) 631-8375, outwater.com Under-cabinet and display lighting (LED, halogen, xenon, fluorescent, CFL, etc.)
- **BULBRITE** (800) 528-5555, bulbrite.com LED, CFL, fluorescents, halogen, xenon, Edison, specialty
- **THE BRIGHT SPOT** (800) 736-0126, thebrightspot.com Recessed lighting conversion kits; brand name reproduction lighting
- **HOUSE OF TROY** (800) 428-5367, houseoftroy.com Incandescent under-cabinet, display
- **LIGHTING UNIVERSE** (888) 404-2744, lightinguniverse.com LED, xenon, CFL, incandescent
- **ROCKLER** (800) 279-4441, rockler.com Under-cabinet, LED, CFL, xenon, "keypad," dimmers, etc.
- **WAC LIGHTING** (800) 526-2588, wac-lighting.com Under-cabinet, cabinet, niche, track, recessed, etc.

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TYPES OF LIGHTS

INCANDESCENT *Prized for their soft, natural light, these tungsten-filament bulbs have been the standard for more than 100 years. Incandescents are already being phased out in Europe; production may end in the U.S. as soon as 2012. Hot to the touch, incandescents produce far more heat than light and last only about 750 to 1,000 hours. Edison-style reproductions, which feature noticeable filaments, are even less energy efficient than standard bulbs.*

CFL *Compact fluorescent lamps are smaller versions of the fluorescent tubes that have been providing energy-efficient lighting for decades. Now capable of warmer, softer light than the old overhead tubes, CFLs use up to 75 percent less energy and last longer than standard incandescent bulbs. (They also produce far less heat.) They do contain mercury, but in very small amounts (about 5 milligrams). CFLs are available in standard socket and bayonet (double pin) mounts; wattages are much lower than incandescents.*

GU24 *These CFLs are similar in size to standard incandescent bulbs but have a bayonet or double-pin base instead of the standard screw-in. GU24s cost more (Rejuvenation's GU24s range from \$3.50 to \$8 each), but the bulbs are rated to last 10,000 hours. That's 10 times longer than a standard incandescent.*

HALOGEN *These bright, hot, powerful incandescent lights produce the full spectrum of light. Halogens have a bulb life of up to 4,000 hours. Like LEDs, they adapt readily as under-cabinet and display lighting. Halogens are notoriously touchy: the oil on a fingerprint can damage the quartz envelope, causing the bulb to burn out quickly (clean it with rubbing alcohol and hold the base with a paper towel or latex gloves).*

LED *Light-emitting diodes are powerful, ultra-compact lights that fit under cabinets and other tight spaces in the form of flexible and linkable strips and recessed or surface-mount spots. They are extremely long-lived, with lifespans of 50,000 hours or more. Fewer watts are needed to create desired light levels; for example, a 13-watt LED produces as much light as a 40-watt incandescent bulb.*

XENON *Xenon is a type of incandescent lighting that contains xenon gas. The gas produces a longer life (up to 10,000 hours, versus 4,000 for halogen lamps). Xenon bulbs operate at cooler temperatures than most incandescents and can be touched with bare hands. Like halogens, they can be operated with both low- and standard-voltage dimmers.*

DIMMERS *These switches allow for the adjustment of light levels by simply turning a knob or sliding a lever. Most dimmer mechanisms use a triode alternating current switch, or triac. Dimming systems include low voltage (12 or 24 volts) and standard voltage (120 volts). All the components must match for safety.*

LIGHT FIXTURES

for Kitchens

These companies offer historically inspired and reproduction light fixtures; many also sell Edison-style or other specialty bulbs and compact fluorescents (CFLs) to fit them.



- **ARROYO CRAFTSMAN LIGHTING** (800) 400-2776, arroyocraftsman.com
- **AUTHENTIC DESIGNS COLONIAL LIGHTING** (800) 844-9416, authenticdesigns.com
- **BALL AND BALL** (800) 257-3711, ballandball.com
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- **BEVOLO GAS & ELECTRIC LIGHTS** (504) 522-9485, bevolo.com
- **BRASS LIGHT GALLERY** (800) 243-9595, brasslight.com
- **CAPE COD LANTERNS** (877) 794-5337, capecodlanterns.com
- **CLASSIC ILLUMINATION** (510) 769-1264, classicillumination.com
- **CONANT METAL & LIGHT** (800) 832-4482, conantmetalandlight.com
- **THE COPPER HOUSE** (800) 281-9798, thecopperhouse.com
- **COUNTRY GEAR LTD** (631) 537-7069, countrygearltd.com
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- **HI-LITE MFG.** (800) 465-0211, hilitemfg.com
- **HISTORIC LIGHTING** (888) 757-9770, historiclighting.com
- **HUBBARDTON FORGE** (802) 468-3090, vtforge.com
- **MEYDA TIFFANY** (800) 222-4009, meyda.com
- **MICA LAMP COMPANY** (818) 241-7227, micalamps.com
- **OLD CALIFORNIA LANTERN** (800) 577-6679, oldcalifornia.com
- **PULLEY LIGHTS** (866) 320-8228, pulley-lights.com
- **PW VINTAGE LIGHTING** (866) 561-3158, pwwintagelighting.com
- **REJUVENATION** (888) 401-1900, rejuvenation.com
- **RICHARD SCOFIELD HISTORIC LIGHTING** (860) 767-7032, scofieldhistoriclighting.com
- **ROY ELECTRIC LIGHTING CO.** (800) 366-3347, royelectric.com
- **SCHOOLHOUSE ELECTRIC** (800) 630-7113, schoolhouseelectric.com
- **SHIPLIGHTS** (781) 631-3864, shiplights.com
- **SIGNATURE HARDWARE** (866) 855-2284, signaturehardware.com
- **URBAN ARCHAEOLOGY** (212) 431-4646, urbanarchaeology.com
- **VAN DYKE'S RESTORERS** (800) 787-3355, vandykes.com
- **VINTAGE HARDWARE & LIGHTING** (360) 379-9030, vintagehardware.com
- **VINTAGE LIGHTS** (928) 277-1117, vintagelights.com
- **WILMETTE LIGHTING CO.** (847) 410-4400, wilmettelighting.com

SPECIALTY BULBS & LIGHTING

The makers below offer high-tech solutions for non-intrusive lamping in the kitchen.

- **AAMSCO** (800) 221-9092, aamsco.com "Railway" and other industrial and specialty bulbs
- **ARCHITECTURAL PRODUCTS BY OUTWATER** (800) 631-8375, outwater.com Under-cabinet and display lighting (LED, halogen, xenon, fluorescent, CFL, etc.)
- **BULBRITE** (800) 528-5555, bulbrite.com LED, CFL, fluorescents, halogen, xenon, Edison, specialty
- **THE BRIGHT SPOT** (800) 736-0126, thebrightspot.com Recessed lighting conversion kits; brand name reproduction lighting
- **HOUSE OF TROY** (800) 428-5367, houseoftroy.com Incandescent under-cabinet, display
- **LIGHTING UNIVERSE** (888) 404-2744, lightinguniverse.com LED, xenon, CFL, incandescent
- **ROCKLER** (800) 279-4441, rockler.com Under-cabinet, LED, CFL, xenon, "keypad," dimmers, etc.
- **WAC LIGHTING** (800) 526-2588, wacighting.com Under-cabinet, cabinet, niche, track, recessed, etc.

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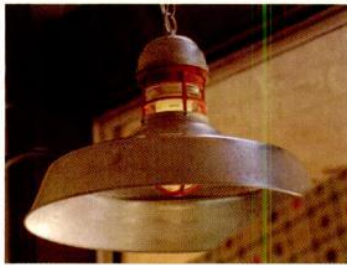
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Places to Go pp. 28-30

▪ Antique Rose Emporium: antiqueroseemporium.com ▪ Barrington Living History Farm and Washington-on-the-Brazos State Historic Site: birthplaceoftexas.com ▪ Blue Bell Creameries: bluebell.com ▪ Burton Cotton Gin: cottonginmuseum.org ▪ Chappell Hill Lavender Farm: chappellhilllavender.com ▪ Ellison's Greenhouses: ellisongreenhouses.com ▪ Monastery of Saint Clare Miniature Horse Farm: monasteryminiaturehorses.com ▪ Pleasant Hill Winery: pleasanthillwinery.com ▪ Windy Hill Winery: windyhillwinery.net
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Beauty Underfoot pp. 50-52

p. 50 For suppliers of reclaimed antique heart pine and other historic wood species, go to designcentersourcebook.com/woodflooring ▪ Sources for new, pre-arranged parquet finish flooring: see web site above, search "parquet" **p. 51** Marble mosaic tiles, including small hexes, from Walker Zanger: walkerzanger.com ▪ See also ceramic mosaic tiles at designcentersourcebook.com/wallflooring/tile ▪ Moravian Tile Works, PA: (215) 345-6722, tiles.org/pages/mptw/mercer.htm ▪ Encaustic tiles from four sources at designcentersourcebook.com/floortile (search "encaustic") **p. 52** True linoleum and Armstrong's commercial VCT tiles at designcentersourcebook.com/resilient (search "linoleum")



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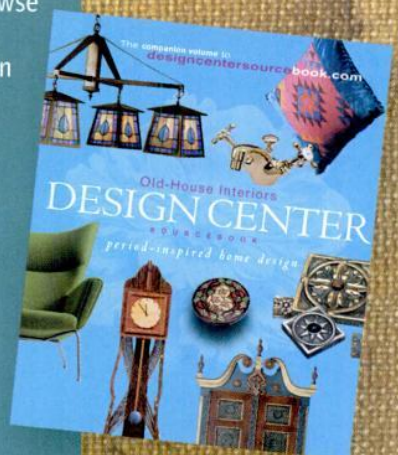
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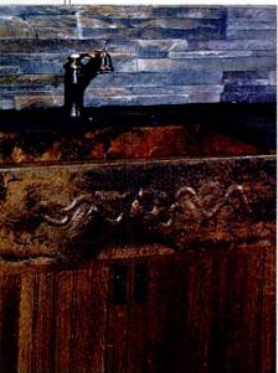
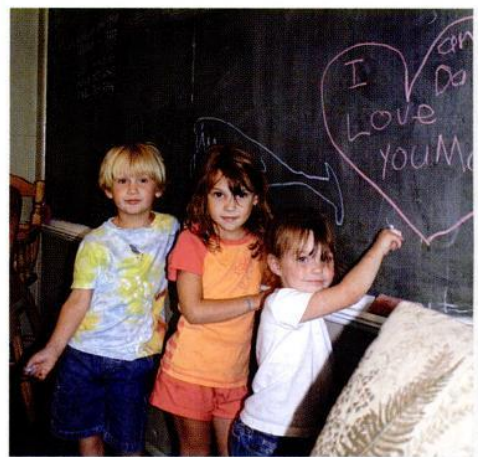
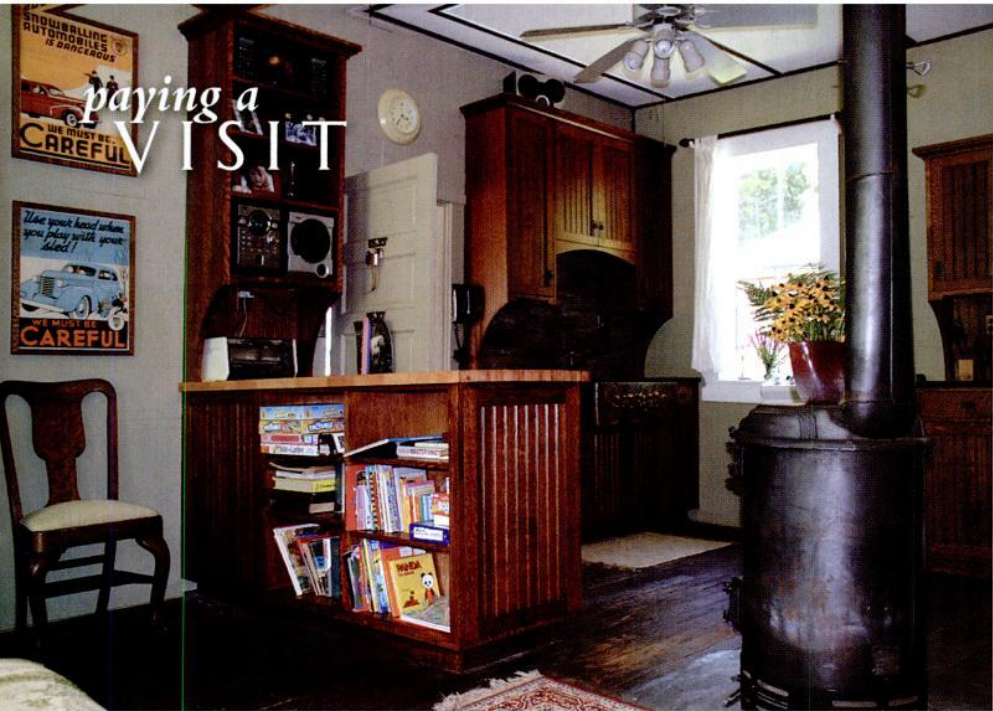
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SCHOOL'S OUT, permanently, for this ca. 1864 one-room schoolhouse in New York's Catskill Mountains. But it got a new life in 1970, when Robert and Frances Wolansky bought it. They installed a well for potable water, telephone service, and indoor plumbing.

The schoolhouse, which operated through the 1950s, is well preserved. The coatroom is the entry hall; windows, light fixtures, wood floor, and even the chalkboard are here. The potbellied stove is still the main source of heat. Two outbuildings remain virtually unchanged: the shed that housed the schoolteacher's horse and buggy, and the three-seater out back.

Our more recent renovation addressed the family's growing use of this "retreat." We selected materials and design elements to be compatible. The makeover was done by Full Scale Woodworking of Union, New Jersey. Cabinets are made of quarter-sawn white oak, fitted with soapstone countertops. The hammered copper farm sink has a backsplash of stacked stone, reminiscent of the old walls around the local countryside.

The framed "safety posters" that hang on walls are originals, found in the eaves of the schoolhouse. Featuring knicker-clad pupils and vintage autos, they were issued by the School Education Safety League during the '40s and '50s.

I am one of Bob and Fran's daughters. My sister's family and mine have spent many summers and weekends here, now with our own children, at the place we call Wolansky's Recess. ✦

—KRISTEN BRETZ, CRANFORD, N.J. AND WALTON, N.Y.

TOP: The interior still feels like a schoolroom; the third generation at the chalkboard. **CENTER:** The stove is old, cabinets relatively new. **RIGHT:** The schoolhouse dates to the 1860s. **LEFT:** Stacked stone makes up the backsplash.

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