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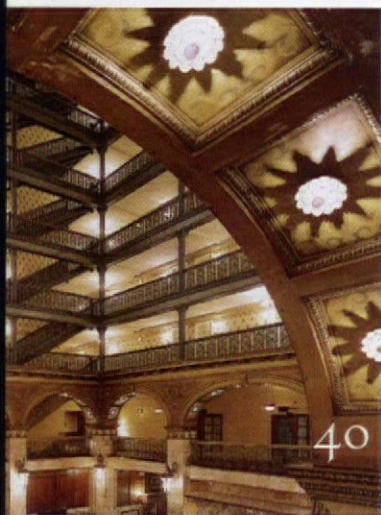
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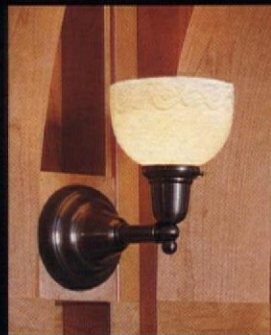
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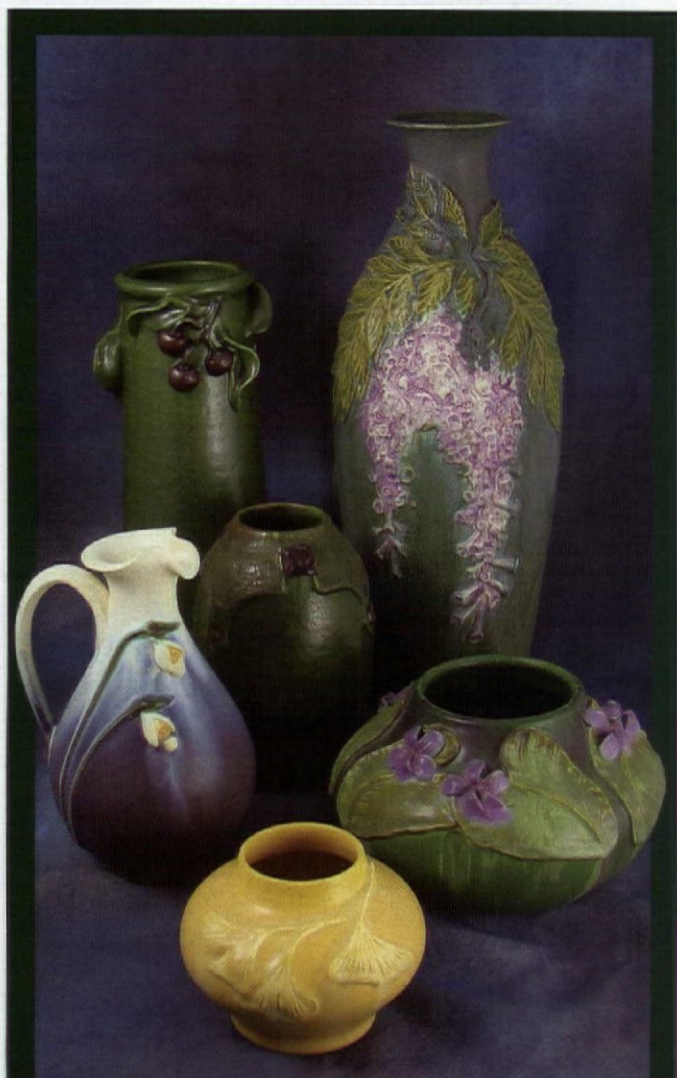
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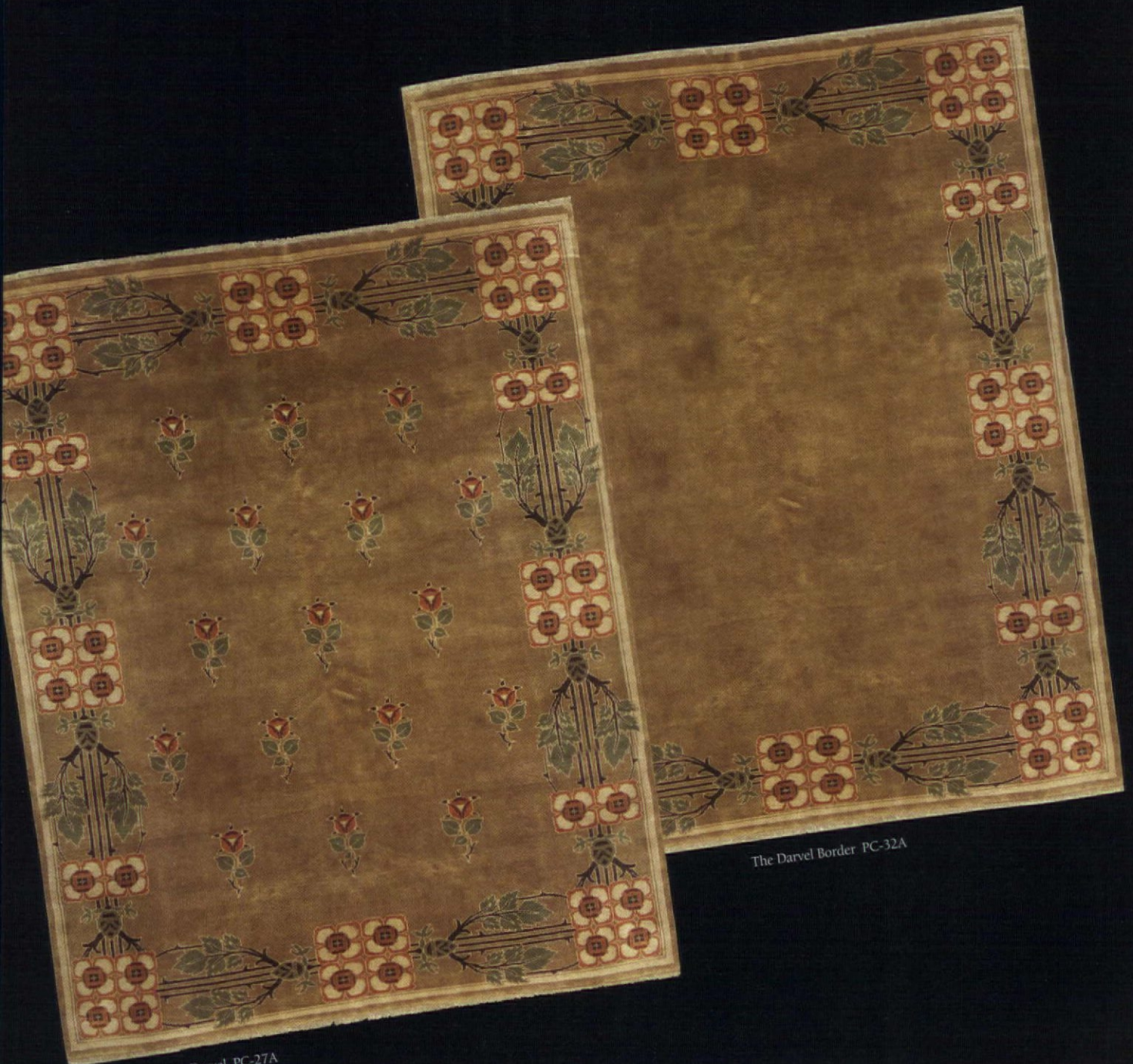


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## Old-house lessons

**M**Y 13-YEAR-OLD is a good writer and thinker. Expecting more poetry than I could conjure, I asked him: what did you learn about by living in an old house? ■ “To wear slippers. You can get really bad splinters.” ■ Fir floors are pretty, the same color as our golden retriever. Unlike the dog, however, our floors bite.

What an old house can do for you: ■ **Save you from thinking that perfection exists.** When you build new, you can plan every little thing. In renovation (or restoration), you adapt to the house; it was there before you. Doors aren't always where you would have put them, and the corner fireplace strains your ability to arrange furniture. ■ **Put you in touch with the seasons.** An old house may demand that storm and screen panels be changed seasonally, that the damper be opened and closed, that a glass porch be closed off for the winter, that a sweater (indoors) in winter and sleeveless shifts in summer are normal adaptations for the climate. ■ **Bring history alive.** You know when the house was built, and maybe who built it, and what houses on the street came later, and why. You find scrawled pencil notes in the attic, or a surprise under an old floor. By living in a house built by people now gone, you realize that you, too, are mortal. ■ **Teach your children about eccentricity.** Yours is no cookie-cutter house. The window glass has ripples, doorknobs are not shiny brass, walls are not white and the woodwork has patina. Some things have satisfying heft, but other things don't work anymore. Nobody else has a house just like yours. ■ **Introduce you to carpentry,** roof flashing, paint stripping, or steam heat. You may not do all the repairs yourself, but you're more aware of how things work than the average American.

What an old house can't do: ■ **Free up lots of time and money.** Perhaps too much cash and too many weekends go into an old house. But who knows how you would have spent it otherwise? ■ **Make you feel part of the mainstream,** fast-food and new-is-better culture. And that's a problem . . . how?



*Patricia*



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### A Lack of Money

Samuel L. Clemens famously overspent when he built and furnished his eclectic "painted" brick home in Hartford, Conn., in 1874. That and some bad business investments forced Clemens and his family to leave their beloved home for Europe in 1891, never to return.

Ironically, the entity that owns and manages the Mark Twain House & Museum may soon be experiencing the same fate. Faced with what Executive Director Jeffrey L. Nichols described as "systemic" shortfalls that will total \$370,000 in 2008, the museum decided to take its financial crisis public earlier this summer.

The red ink started flowing in 2003, when the museum built a new 33,000-square-foot multi-purpose facility on the grounds at a cost that ballooned to \$19 million. All but \$4.9 million of that debt has been retired, but the real kicker is the operating budget—\$2.9 million this year.

Utility costs alone have increased 200 percent in recent years, almost all of it due to the Museum Center.

"We realize we overbuilt and overspent," says Nichols. Since early June, some sizeable donations have rolled in: \$50,000 from Hartford-based United Technologies, and a similar amount from the state of Connecticut. "So we've been able to close that gap," Nichols says. "We're trending in the right direction."

Nichols acknowledged that the museum must increase donations and work on a long-range plan to beef up its endowment—now a puny \$1.3 million. "The best way individuals can help is to visit the museum." The Mark Twain House & Museum, 351 Farmington Avenue, Hartford, CT, (860) 247-0998, [marktwainhouse.org](http://marktwainhouse.org) —MEP



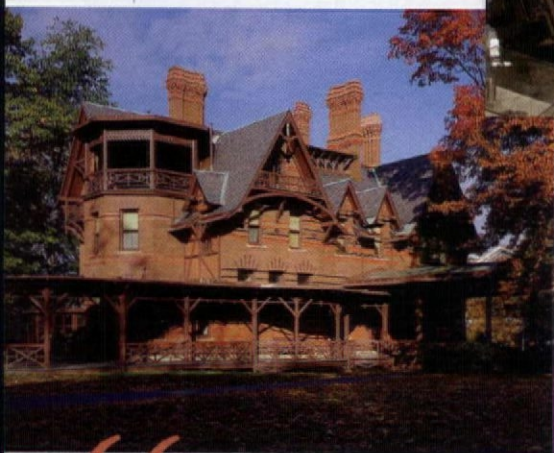
**BELOW:** Twain wrote six books at his Hartford home, including *The Adventures of Tom Sawyer* and *Huckleberry Finn*. One of Twain's most disastrous investments was an early type-setting machine.



### PROFILE

**Charles Prowell** is just at home writing about his travels in Pinochet's Chile as he is designing a new gate, painstakingly put together by trial and error. A long-time Bay area resident, Prowell hit on the idea of making gates and fence panels solely with tongue-and-groove joinery in the early 1990s. ■ Despite years of experience in architecture, construction, and fine furniture design, fine-tuning the gates took some time, since gates don't expand and contract like indoor furniture. In the early years, "we did a lot of replacement gates," he says. ■ Thanks to web-driven business (his web site has been up since 1996), the company has expanded to Chicago, Portland, Oregon, and Raleigh, N.C. Prowell's method for establishing these satellites is a little unorthodox: "I came up with the idea of finding high-end furniture makers that were starving." Once craftsmen discovered they could make far more money building gates than furniture, it was easy to bring them on board. Prowell still designs all the gates himself, but leaves the construction to his talented artisans. "The truth is, they're better craftsmen than I am," he says. ■ Prices for a basic cedar or cypress garden gate start at about \$1,400. Gate hardware and installation are up to the buyer; the company supplies a list of qualified installers and links to appropriate hardware makers. Charles Prowell Woodworks delivers to all 50 states; (800) 466-1850, [prowellwoodworks.com](http://prowellwoodworks.com) —MEP

Although the prototype for Gate 203 was built in mahogany, gates are offered in cedar or cypress. "There's no reason for anyone to do a mahogany gate," Prowell says. "There's nothing that you wouldn't get with cedar."



“The lack of money is the root of all evil.”  
—Mark Twain, quoted in *More Maxims of Mark*, 1927





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## News from The Mount

Since news broke this spring about the financial troubles facing The Mount, EdithWharton's Neoclassical Revival home in Lenox, Mass., nearly \$1 million has been raised from more than 1,600 contributors.

The "Save the Mount" campaign needs to raise \$3 million by Oct. 31 to prevent foreclosure on debts related to the restoration of the house and the purchase of Wharton's 2,600-volume library. To donate, visit [edithwharton.org](http://edithwharton.org)

## Of Modern Birth

Seattle may be a city of bungalows, but it has a strong mid-century Modern presence, too. Marking its



Historic Seattle's Egan House is 50 years old.

50th birthday this year is the Egan House near the city's historic Capitol Hill neighborhood. Designed by architect Robert Reichert for Admiral Willard Egan in 1958, the minimalist triangular house with a jutting deck is a well-known Seattle landmark.

The Egan house came into the hands of Historic Seattle about 10 years ago when it was threatened with demolition. Now

stabilized and with new systems, it's been home to a series of residential tenants. Work on the house continues with the plan to rebuild of its signature deck. Drop by the house between 1 and 5 p.m. Aug. 17 for a celebration. Who knows? There may even be cake. Egan House, 1500 Lakeview Blvd. E, Seattle, (206) 622-6952, [historicseattle.org](http://historicseattle.org)

**OPEN HOUSE** While Charleston is known for its many historic homes and gardens, most pre-date the Civil War. Thus it's a bit of a surprise to learn that one of the most spectacular residences here is actually a Victorian-era Italianate villa. Constructed in 1876 near the Charleston harbor, the 24,000-square-foot **Calhoun Mansion** was Charleston's most opulent home of the time and is still the largest private residence in the city. Designed for wealthy banker George W. Williams, it is named for William's son-in-law, Patrick Calhoun. The mansion was built in part to help stimulate Charleston's post-Civil War economy. With its wide piazzas, 14' ceilings, ornate plaster and wood moldings, elaborate chandeliers, and soaring entrance hall that reaches to a 75' foot domed ceiling, it remains one of the most remarkable houses in the South.

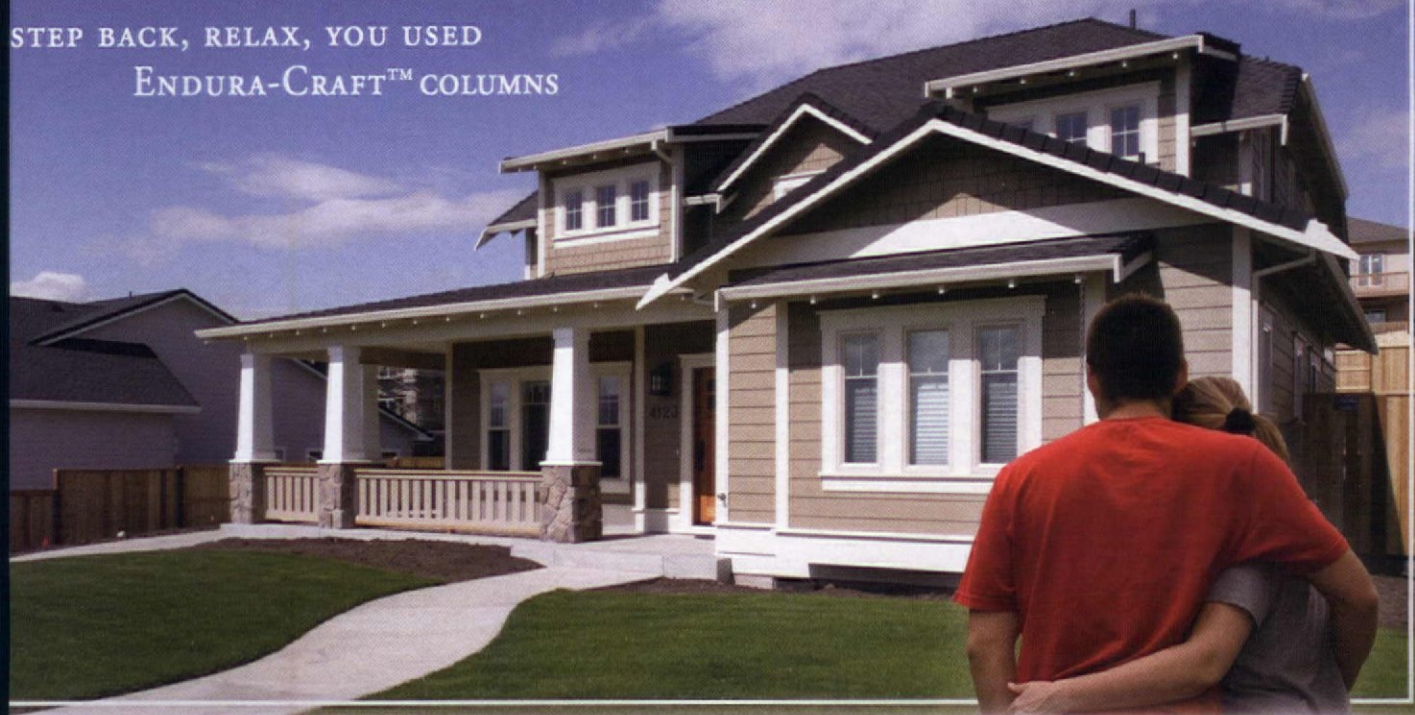
The house was decorated with stenciling and lighting by Tiffany Studios at the beginning of the 20th century. The grounds are landscaped with a series of brick parterres, koi ponds, fountains, and statues. A Charleston native bought the house in the early 1970s when it was threatened with demolition and spent 25 years and \$5 million restoring it. The Calhoun Mansion is open daily for tours: 14-16 Meeting St., (843) 722-8205, [calhounmansion.net](http://calhounmansion.net) —BDC



**ABOVE:** The Calhoun Mansion in Charleston cost \$200,000 to build in 1876. **BELOW:** A parlor on the second floor.



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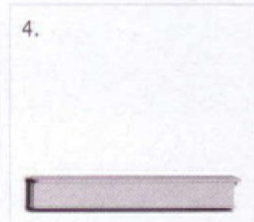
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Fuller's Dymaxion transport, parked in front of his Dymaxion house.

## Bucky is Back

A major exhibition on the work of the creative thinker behind the geodesic dome is on view in New York through Sept. 21. A philosopher, designer, poet, inventor, and advocate of alternative energy, R. Buckminster Fuller (1895-1983) was one of the great trans-disciplinary thinkers. The show includes original examples of important works, such as the sole extant Dymaxion car; models of the prefab, yurt-like "Wichita House," built in the mid-1940s; and several geodesic study models. Wacky as some of his inventions initially appeared, Fuller's concepts are ripe for re-examination in the modern world, especially his notion that art, science, literature, and the environment are all interconnected. "Buckminster Fuller: Starting with the Universe," Whitney Museum of American Art, New York, (212) 570-3633, [whitney.org](http://whitney.org)

## A&C California

Planning a trip to San Francisco in August? Adjust your itinerary to take in Arts & Crafts San Francisco at the San Francisco Design Center Aug. 9-10. Peruse the offerings of nearly 100 exhibitors, including antique and contemporary furniture, ceramics, lighting, textiles, art work, metalwork, jewelry, and more. Lecturers will include furniture maker Debey Zito; author and bungalow restorer Jane Powell; Paul Duchscherer on how to create an Arts and Crafts landscape; Old California Lantern Co.'s Tom Richard on early-20th-century lighting fixtures; and interior designer Karen Hovde of Interior Vision on how to select colors for a Craftsman home. Admission is \$10. Arts & Crafts San Francisco, (707) 865-1576, [artsandcrafts-sf.com](http://artsandcrafts-sf.com)

## Don't miss . . .

- **"SILVERSMITHS TO THE NATION: THOMAS FLETCHER AND SIDNEY GARDINER, 1808-1842"** July 4-Sept. 21, Winterthur, DE Winterthur Museum & Country Estate, (800) 448-3883, [winterthur.org](http://winterthur.org)
- **CULTURAL HERITAGE SERIES** July 8-12, Rufus Porter Museum, Bridgton, ME Three-day class on Rufus Porter-style mural painting; other classes. (207) 647-2828, [rufusportermuseum.org](http://rufusportermuseum.org)
- **"BETWEEN EARTH AND HEAVEN: THE ARCHITECTURE OF JOHN LAUTNER,"** July 13-Oct. 12, Hammer Museum, Los Angeles Known for his futuristic residential designs of the 1940s, '50s, and '60s, John Lautner was one of Southern California's most influential architects. Tours of Lautner houses will be offered July 27, Aug. 24, Sept. 14, and Oct. 12. (310) 443-7000, [hammer.ucla.edu](http://hammer.ucla.edu)
- **SALTBOX BEE** July 24, Campbell Hall, NY Help move a dismantled ca. 1795 saltbox house for reconstruction in nearby Ramapo. Lecture and slide presentation by professional storyteller Chuck Steed, who saved the house from demolition, 2 p.m., Ramapo Town Hall. (845) 357-5100, ext. 324, [ramapo.org](http://ramapo.org)
- **VAN BRIGGLE SYMPOSIUM,** Sept. 11-12, Colorado Springs, CO Events include a tour of Artus and Anne Van Briggles wedding site. (800) 847-6341, [vanbriggles.com](http://vanbriggles.com)





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## Kitchen Transition

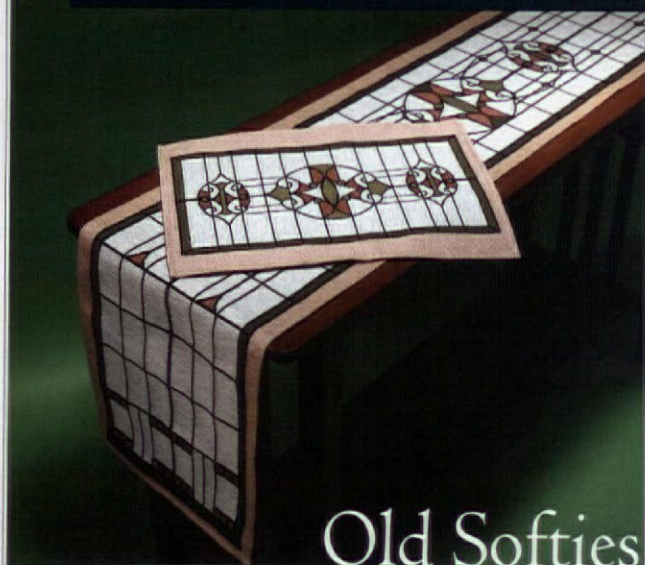
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Inspired by early-20<sup>th</sup>-century designs from Vienna, home of the Wiener Werkstätte movement, Viennese is available as a table runner and placemats. In a cotton-polyester blend, the 76" runner retails for \$62. Placemats are \$13 each. Contact Rennie & Rose, (413) 445-7444, artsandcraftsman.com

♥ New Porch Classics

Perfect for the porch, the high-UV fabrics in the Courtyard Collection include Bolton, the large Jacobean floral on the sofa, and the trellis-patterned Gabriel and Linden Hill Stripe on the smaller pillows. The fabrics retail for \$76 to \$98 per yard. From Thibaut, (800) 223-0704, thibautdesign.com



♥ Nouveau Riche ♥

In beautiful metallic colors and patterned along Art Nouveau lines, Wende Craig's made-to-order pillows include Cosmo (\$300) and Living Tree (\$450). Pillows are sold through Craftsman Home in Berkeley (craffhome.com). From Appliqué Artistry, (415) 453-6762.



♥ Window Lace

What better dressing for a Second Empire or Queen Anne window than a lace panel in antique white or ivory? The Savoy is 54" wide and comes in two sizes. The 63" long panel is \$72. A 76" long panel is \$82. From London Lace, (800) 926-LACE, londonlace.com



♥ Federal Reserve ♥

Hand carved in solid mahogany with an urn and bellflower inlay, this reproduction settee is Federal from top to bottom. (Even the brass nail heads are applied in a swag pattern.) As shown, the settee is \$3,950. From Richard Rothstein & Co., (856) 503-9900, rothsteinonline.com





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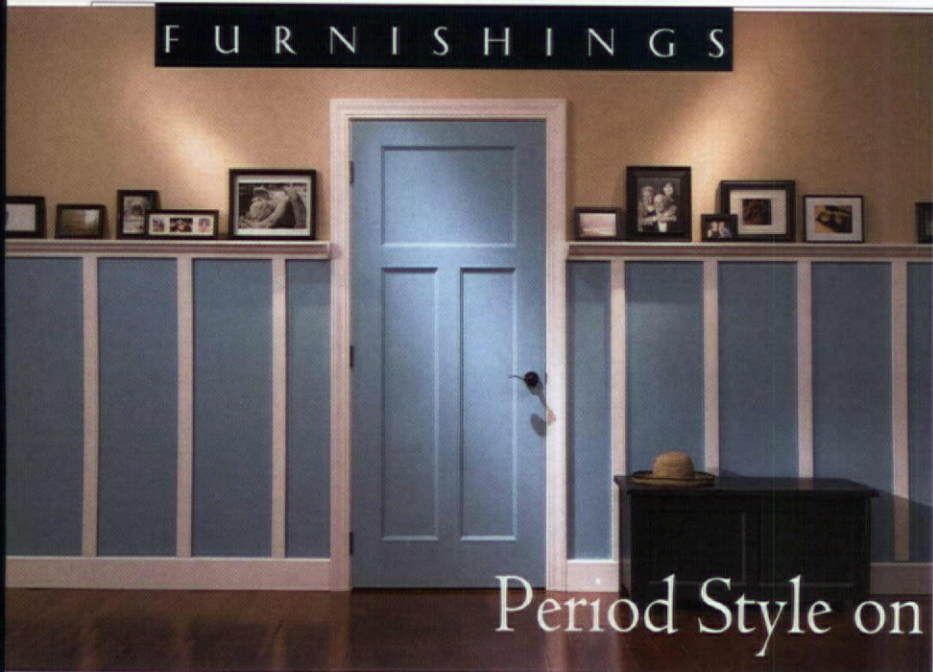
Photo courtesy of Pioneer Millworks. Settlers Plank Oak Flooring, finished with Miller's All Purpose Penetrating Tung Oil.

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• Bargain Door

The Crossmore is a molded, recessed-panel door in the classic Arts and Crafts three-panel configuration. It's "green," too, containing at least 35 percent recycled material by weight. The door comes in hollow-core and fire-rated solid-core versions. Prices start at about \$150. From Lynden Door, (800) 631-3667, lyndendoor.com

Period Style on a Budget

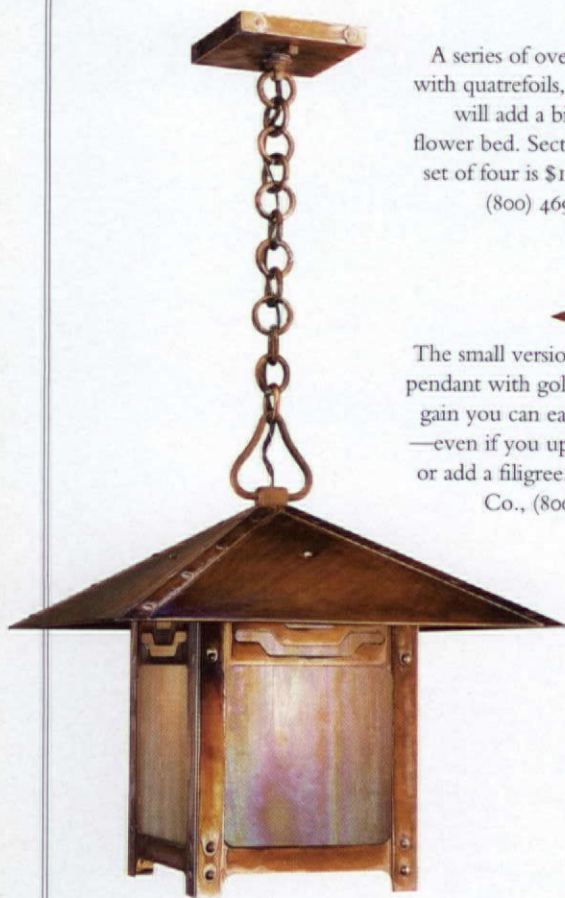
Gothic Edger •

A series of overlapping Gothic arches topped with quatrefoils, this aluminum garden fencing will add a bit of Victorian formality to any flower bed. Sections measure 34 1/4" x 13 1/2". A set of four is \$150. From Charleston Gardens, (800) 469-0118, charlestongardens.com



• Penny for a Pendant

The small version of the 180 Kensington Place pendant with gold iridescent glass is such a bargain you can easily buy two for less than \$500—even if you upgrade to the Old Penny finish or add a filigree. From Old California Lantern Co., (800) 577-6679, oldcalifornia.com



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Make it Your Own •

Create your own reproduction of one of the rarest of Shaker treasures: the Mount Lebanon settee. In clear hard maple, the finished piece measures 37 1/2" high, 43 1/4" wide, and 19" deep. The do-it-yourself kit is \$380. From Shaker Workshops, (800) 840-9121, shakerworkshops.com





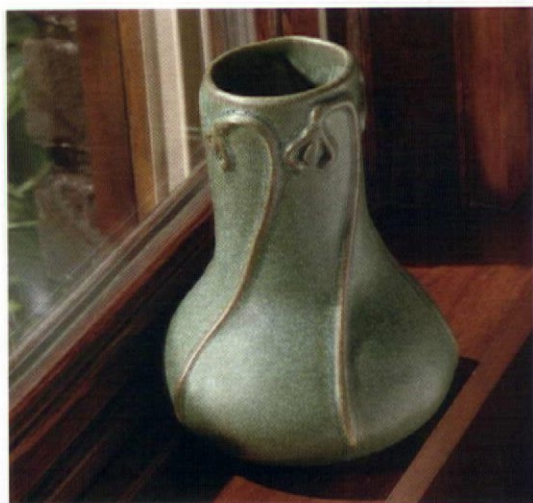


### Special Delivery

The 3 1/2" stork butt hinge is a faithful copy of an 1880 Russell and Erwin original. In heavy cast iron with parasol finials and a lacquered black and copper finish, it sells for \$19.99. From House of Antique Hardware, (888) 223-2545, [houseofantiquehardware.com](http://houseofantiquehardware.com)

### Hat and Coat Trick

Proper Victorian gentlemen always traveled with a coat and hat. The Iron Demon has hooks for both. The 7 1/4" hook projects 3". In a natural iron finish, it retails for \$28.90. From Crown City Hardware, (800) 950-1047, [restoration.com](http://restoration.com)



### Century Revival

First offered in 1903 by Pewabic Pottery founder Mary Stratton, the Snowdrop vase is a period bargain at \$75. In a flowing matte-green glaze, the historic reproduction measures 6" high x 4" wide. From Pewabic Pottery, (313) 822-0954, [pewabic.org](http://pewabic.org)



### Push Button Plates

Refresh your push-button switches with plates in dozens of period choices. The three shown here are \$7.95 to \$12.95 each. Prices for mother of pearl push-button switches begin at \$13.99. A three-way dimmer switch is \$33.95. From Classic Accents, (800) 245-7742, [classicaccents.net](http://classicaccents.net)

### Clear as the Sea

Cool and crisp in colors like vineyard, ocean blue, spring green, and crystal, the Victoria Collection is a recent introduction from Blenko Glass. Prices for the five pieces in the series range from \$80 to \$130 each. Contact (877) 425-3656, [blenkoglass.com](http://blenkoglass.com)

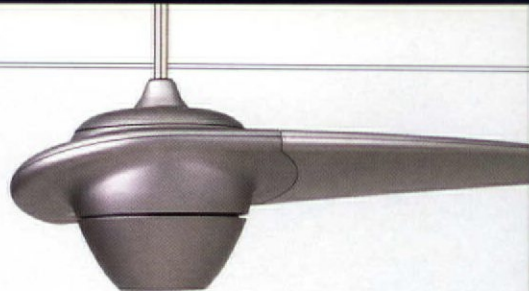




# FURNISHINGS



Lots more in the Design Center at [designcentersourcebook.com](http://designcentersourcebook.com)



## Clean Sweep

With its sleek, single blade configuration and sculptural profile, the Enigma is a 21st century incarnation of Streamline. Available in metro gray with an integral light, the fan has a 60" sweep. It sells for \$849. From Fanimation, (888) 567-2055, [fanimation.com](http://fanimation.com)

## Suspended in Amber

In a bevy of period-friendly shades, these Holophane pendants in amber prismatic glass connect to your choice of sleek 21st-century suspension systems. The pendants range from \$270 to \$295. Suspension systems begin at \$250 to \$450. From Wilmette Lighting Co., (847) 410-4400, [wilmettelighting.com](http://wilmettelighting.com)



## Gooseneck Glamour

With a gooseneck spout and lever handles, the Nottingham wide-spread lav faucet is an update on a 19th century classic. Custom design your set online in one of more than 50 finishes. In chrome, the set is \$889. From Altmans, (800) 678-NINE, [altmansproducts.com](http://altmansproducts.com)

## By the Sea

This one-of-a-kind antique chandelier revives the Victorian practice of decorating seaside light fixtures with shells. As shown, the light retails for \$1,900. From Roy Electric Lighting Co., (800) 366-3347, [royelectric.com](http://royelectric.com) (click on "Old House Lighting").



## Fifties Cool

Packing plenty of Retro style, the 24" wide Northstar 1951 refrigerator with separate freezer is perfect for smaller homes and apartments. The high-gloss enameled finish is available in nine ultra-hip colors. The fridge sells for \$1,995. From Elmira Stove Works, (800) 295-8498, [elmirastoveworks.com](http://elmirastoveworks.com)





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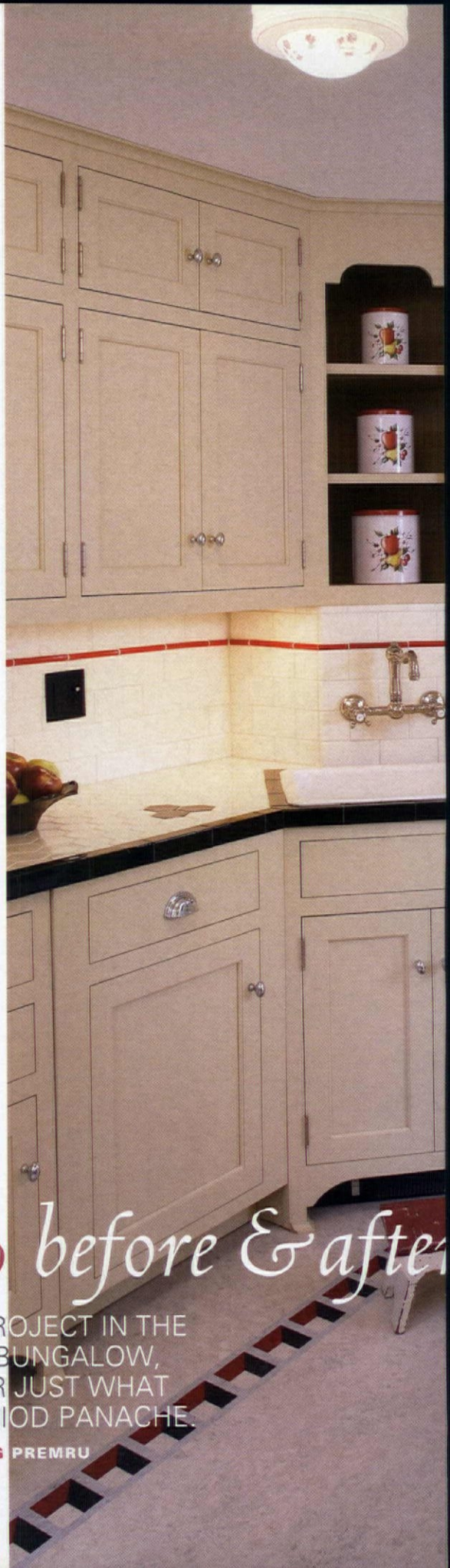
ODEST, pre-war houses like this one—built in 1930 in Westwood, Mass., south of Boston—have potential, but misguided remodeling has often killed their charm. When Roseann Ferrini bought her bungalow five years ago, some of its period details had been removed or covered. Before she cleaned things up, the exterior was easy to overlook, with lifeless color and ill-fitting, fake “colonial” shutters. Inside, the kitchen, in particular, promised to be a big project.

Roseann wanted an efficient kitchen, of course, but one that had the charm of the '30s. Using the book *Bungalow Kitchens* by Jane Powell as her main reference, she took her time planning the layout and selecting materials: black and white hexagon tiles, inlaid linoleum, nickel fittings, and vintage glass lampshades. She even

# Kitchen ca. 1930 before & after

IT WAS THE BIGGEST INTERIOR PROJECT IN THE RESTORATION OF THIS PRE-WAR BUNGALOW, BUT THE HOUSE TOLD ITS OWNER JUST WHAT IT NEEDED FOR UTILITY AND PERIOD PANACHE.

BY PATRICIA POORE | PHOTOGRAPHS BY GREG PREMURU





## SOURCES

*Restored stove and new hood*  
from **ERICKSON'S ANTIQUE STOVES**, Littleton, Mass.: (978) 486-3589 ■ Cabinets 'Square Inset' series with 'Newport' door style, customized for a 1930s look, by **CROWN POINT CABINETS**: (800) 999-4994, crown-point.com (hardware and 'Buttercream' paint on cabinets by Crown Point) ■ Floor is inlaid Marmoleum linoleum, standard border with custom colors, by **FORBO FLOORING**: (866) MARMOLEUM, themarmoleumstore.com ■ Sink by **KOHLER**: kohler.com ■ Faucet 'Nicolazzi' by **ROHL**: rohlhome.com ■ Handmade tile by **WIZARD ENTERPRISE**: (323) 756-8430, wizardenterprise.com ■ Int. and ext. paint (C2 'White,' 'Tin Man' grey trim, 'Nevada' coral door) by **C2/ COATINGS ALLIANCE**: c2color.com ■ Curtain fabric from **COUNTRY CURTAINS**: countrycurtains.com **MORE ON P. 96**



**LEFT:** New cabinets with details and hardware of the 1930s make good use of the space. The stove is now in a tiled alcove, and the little dining nook has been restored to its original use (above). **BELOW:** Period paint colors brighten the comfortable 1930 house. **OPPOSITE:** Roseann Ferrini with Bailey, her Westy.







**BEFORE & AFTER:** In the smaller photo above, the remodeled kitchen had lost all original details and was a study in bad space planning; the sink and stove were isolated and cramped, and cabinets dead-ended on a wasted wall. **TOP:** The new, black-and-white hex-tile countertops have "flower" details and a band in the backsplash. Beyond the doorway, past the dining area, is the restored living room.

collected Depression-era and mid-century kitchenware, all with an eye to their colorful designs.

Now the refrigerator, sink, and stove create a friendly work triangle. The room revolves around the cooking stove, a restored 1930 Magic Chef. Its enamel colors served as the basis for all other selections: linoleum flooring, paint colors, ceramic tile, and textiles. (The wall color is C2 'Flash' and the trim is their 'Gallery White'.) The stove sits in a smartly tiled alcove. The alcove, before, was occupied by a steel sink set into a stranded pre-fab cabinet, all against a backdrop of plastic "bricks," which also crept up the wall and across the plaster arch to the nook.

That breakfast nook, part of the original kitchen layout, held a stove in the room's last incarnation, blocking the window. Taking cues from period built-ins, Ferrini expanded the inset cabinet next to the wall phone, adding the glass doors. The space once again has become a dining nook, adding immeasurably to the period feeling of the room. Canisters, pitchers, tablecloths, and kitchen ephemera from the 1930s and '40s are just right



**P**ITCHERS, CANISTERS, AND TABLECLOTHS ARE FUN COLLECTIBLES; TABLE AND CHAIRS ARE FROM A CONSIGNMENT SHOP.



**BEFORE & AFTER:**  
At left, we see the stove crammed into what was once a breakfast nook, partly obscuring the window. The restored nook is shown below, tight and cozy but as designed, with a set-in cabinet and reproduction rotary-look wall phone. Note the typical rounded arch.



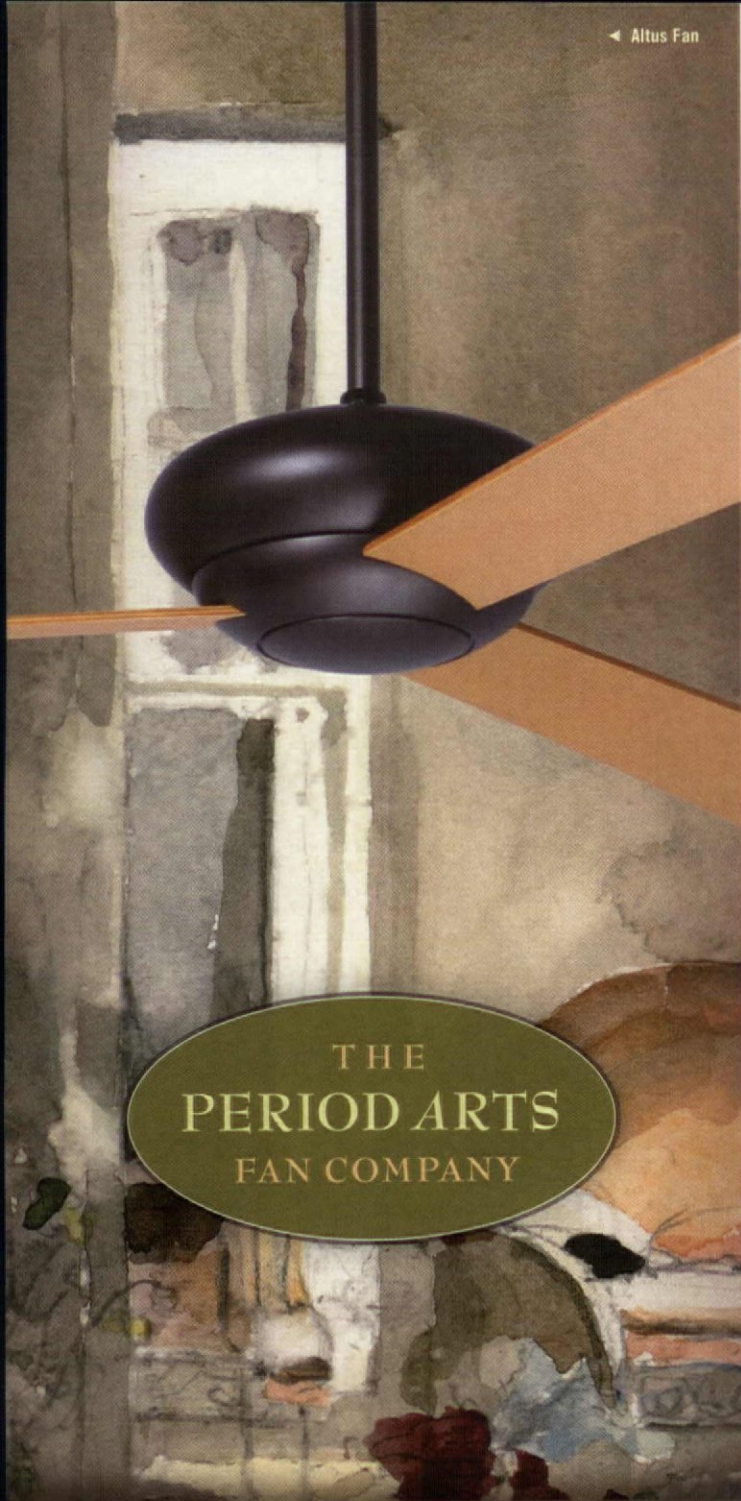
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**BEFORE & AFTER:**  
At left, the steel sink was squashed into an alcove lined with plastic brick sheeting. Now the stove—a restored 1930 Magic Chef—occupies the tiled alcove opposite the corner sink. The hood, apparently a perfect match to the vintage stove, was custom-made by David Erickson.

for the room. Most of it was picked up at Brimfield, the huge outdoor antiques fair held three times a year in Massachusetts. [upcoming: Sept. 2–7, 2008; May 12–17 and July 14–19, 2009. More at [brimfield.com](http://brimfield.com)]

Never enlarged, the house has its original footprint. “My house is a bungalow—unusual in this neighborhood of little Capes and Colonials,” explains Roseann, who has an affinity for Arts and Crafts styles. “It’s nicely set off from the street, up on top of a little hill.”

Roseann continues to find clues, like a walled-in closet (perhaps a small pantry, or a room for the old kitchen water heater). The nailing pattern in the hardwood floor between dining area and living room suggests that a colonnade, with a half-wall and perhaps a bookcase, once divided the space. “I’d like to put that back someday,” she says. ✦



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A little technology can be a good thing when it comes to replacing exterior trim. That's why restoration professionals have quietly been using composites on difficult-to-maintain architectural features for years.

or urethane-based materials referred to here as composites. You can also use both: there are restoration specialists who use wood where it's most visible, like window casings, and composites in places that are either hard to see or to reach (such as a decorative barge-board in a roof gable), especially when the trim is difficult to maintain.

Wood trim that's kept in good repair and regularly painted will last for years. Wood is beautiful and traditional for older homes, but there's no question that it requires more maintenance than composite materials. Composites fall into three general categories: high-density urethane, cellular PVC, and reinforced polymer. High-density

## Millwork for New Times BY MARY ELLEN POLSON

**T**WENTY YEARS AGO, I was shocked when a Gothic Revival church in my hometown opted for synthetic finials. Then I realized it made sense: those slender ornaments were more than 100 feet high. No one could tell they weren't wood, and the new material was guaranteed to be maintenance free for years.

That said, there are still good reasons for using wood milled the old-fashioned way for exterior trim, a vast category that ranges from door and window casings to balustrades and columns, to intricate fretwork and brackets. Keep in mind that much of the wood used in older houses often came from old-growth trees. The density, grain, rot-resistance, and longev-

ity of old-growth lumber is legendary, far superior to all but the densest (and most expensive) new growth woods.

In cases where the trim is only damaged and not missing altogether—rotted window sills, broken balusters, porch railings—it may be possible to repair it with epoxy-based or other proprietary consolidants and fillers. Abatron ([abatron.com](http://abatron.com)), a company that offers project-specific products for wood restoration, prides itself on technologies capable of working miraculous resurrections—sometimes without removing the trim piece.

If the trim is missing, replacement choices include wood (included engineered wood specifically for trim-work) and a category of polymer and/

urethanes are usually decorative. They cut and shape as easily as wood, making them ideal for ornate trimwork like dentils, corbels, and decorative brackets. Unlike wood, they won't splinter or rot. Once painted, urethane ornament requires little maintenance, making it ideal for hard-to-reach locations, like the cornice of a five-storey row house.

Cellular PVC and reinforced polymer were specifically developed for structural uses, from decking and porch posts to columns. Like urethane, cellular PVC is as easy to work with as wood. Reinforced polymer technology is integral to items like columns; the end result is much lighter than wood, but stronger than steel or concrete.

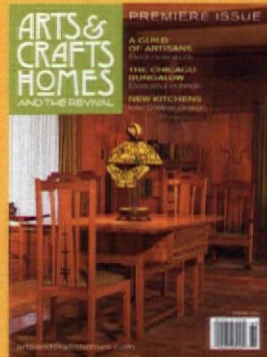
**Is it wood, or is it composite? Once painted, it's difficult to tell. These 19' tall columns are Chadsworth's Colossal fiberglass load-bearing columns, which weigh less than a third as much as wood.**



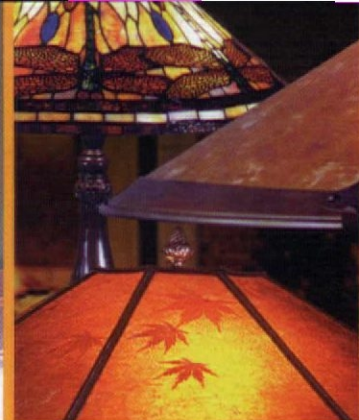
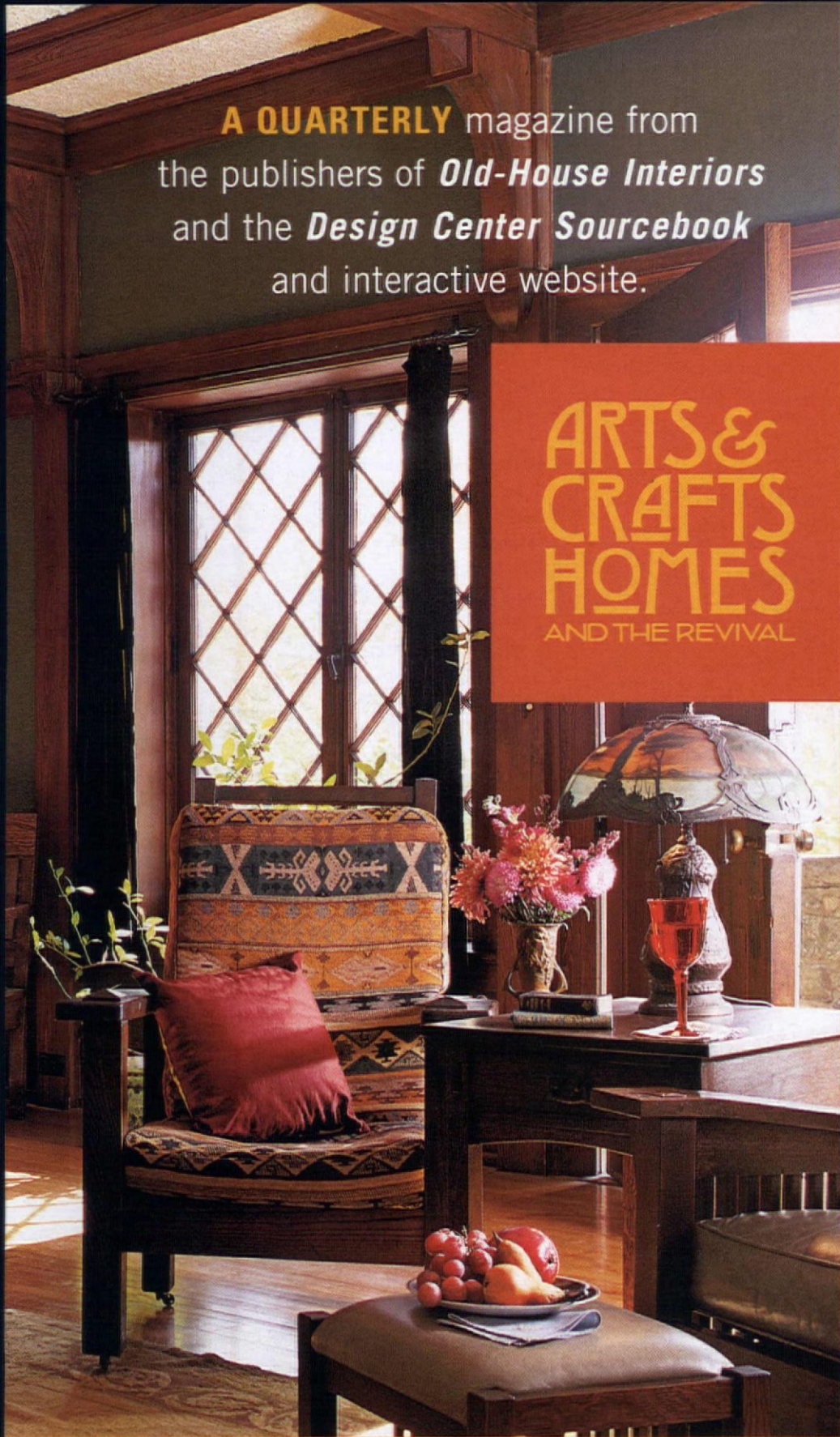
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## Wood or Composite

	What is It?	Best for	Pros	Cons
WOOD	<ul style="list-style-type: none"> <li>Whether solid or engineered, the best woods for exposed trim include hardwoods like mahogany and insect- and rot-resistant softwoods like redwood, cedar, and Douglas fir. Can be structural or decorative.</li> </ul>	<ul style="list-style-type: none"> <li>Period detail on historic houses, including structural elements like porch posts, railings, and columns; easily seen decorative elements like first-storey fretwork; repair of existing wood trim.</li> </ul>	<ul style="list-style-type: none"> <li>Wood trim looks and "reads" as authentic and appropriate on an older house. Can be stained or painted for different effects.</li> </ul>	<ul style="list-style-type: none"> <li>Wood shrinks and swells, leaving it vulnerable to water penetration. Even old-growth and rot-resistant wood requires regular maintenance. Highly figured decorative and exposed elements like porch columns are especially vulnerable to the elements.</li> </ul>
POLYURETHANE	<ul style="list-style-type: none"> <li>A high-density thermoplastic made in molds. Poured in as a liquid, the material expands to fill the mold and cures with crisp detail. It's possible to re-create a large, intricately detailed piece like a corbel in a single mold.</li> </ul>	<ul style="list-style-type: none"> <li>Decorative and other non-structural elements, like friezes, mouldings, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Inexpensive and light, urethanes can be cut and shaped easily, and it won't shrink or swell. From a distance, urethane ornament will "read" as original.</li> </ul>	<ul style="list-style-type: none"> <li>Close up, you may be able to tell urethane ornament is synthetic. It's softer than wood and requires painting (and down the road, re-painting).</li> </ul>
COMPOSITES <small>(cellular PVC, reinforced polymer)</small>	<ul style="list-style-type: none"> <li>Usually polymers or resins that have been cast, extruded, or wound with fiberglass. Low maintenance material that is stronger than concrete or steel, and rot, insect, and fireproof. Some "cast" and "stone" versions have the same color and texture throughout and never need painting.</li> </ul>	<ul style="list-style-type: none"> <li>Structural elements like columns and railings, especially where maintenance is challenging (i.e., porch columns, finials, and railings above the ground floor).</li> </ul>	<ul style="list-style-type: none"> <li>These low-maintenance composites are ideal for situations where a period look is desired without maintenance. Reinforced synthetics can be less expensive than wood, too, and often come with lifetime warranties.</li> </ul>	<ul style="list-style-type: none"> <li>Most composites will require some maintenance, even if it's only an infrequent painting. But the real issue is how these materials will hold up over time since the technology is relative new (as little as a decade or two). Also, it may be possible to tell material is synthetic close up.</li> </ul>



So which is better—a wood column that's made of interlocking staves, or a polymer column reinforced with cast or spun fiberglass? Both will do the job.

**OPPOSITE:** This period reproduction porch was created with marble fiberglass reinforced polymer composite from Timeless Architectural Reproductions. **BELOW:** Wood lends itself to painting and staining when the appearance of grain is desired, as in this pergola and deck railing made with materials from Bear Creek Lumber.



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■ **YESTERYEAR'S VINTAGE DOORS** vintagedoors.

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Both cellular PVC and reinforced polymer have made their mark in period-style ornament for new construction, but they make sense for older homes, too. Wood columns, porch posts, and balustrades are notoriously difficult to maintain. These exposed elements are usually vital to the support of a porch roof or cornice, so stability and longevity is crucial.

So which is better—a wood column that's made of interlocking staves, or a polymer column reinforced with cast or spun fiberglass? Both will do the job, and columns made of high quality rot-resistant woods like redwood or mahogany offer excellent longevity. The benefits of synthetic columns cast from proprietary blends of fiberglass and polymers are more immediate: the column is weather proof and insect proof, and no self-respecting rodent would be caught dead gnawing on it. For that reason, even the owner of a historic house may want to opt for a composite column, especially if ease of care is an issue. One of the newest types of composite columns (Pacific Columns' Endura-Stone is one example) are pre-colored and pre-textured, so they never need painting.

On the other hand, many of these composites are still new enough that the jury is still out on longevity: some manufacturers offer lifetime warranties, but they apply only as long as you own your house. Given that houses usually outlive their original owners several times over, the best policy may be to go with trim that looks appropriate and wears well enough that it will last until the next homeowner is faced with his or her own trim decision. +

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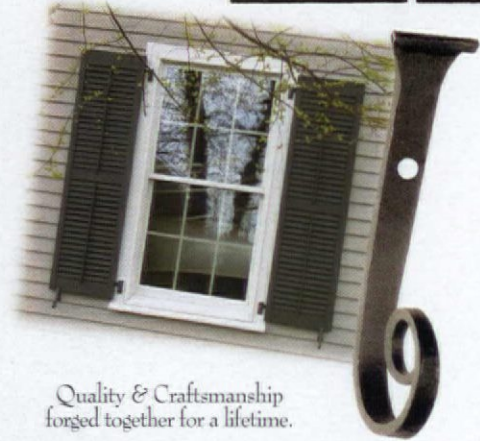
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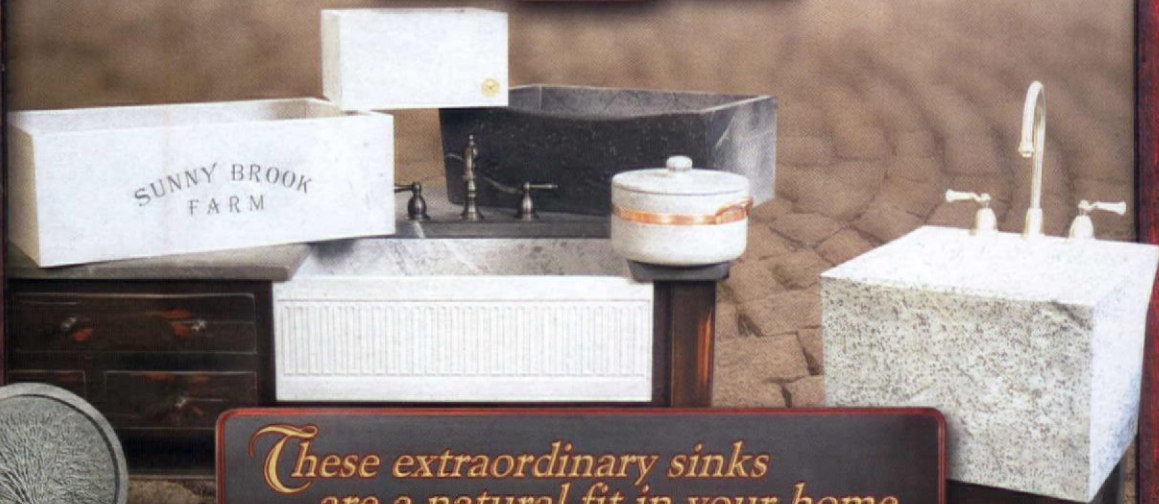
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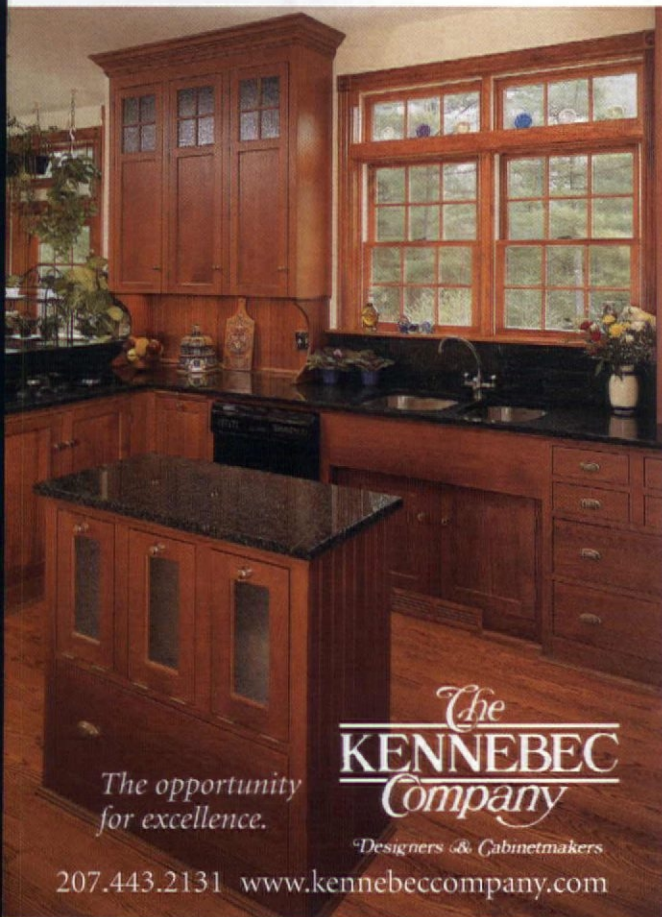
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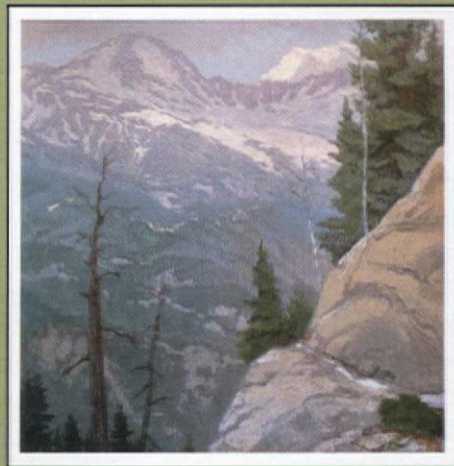
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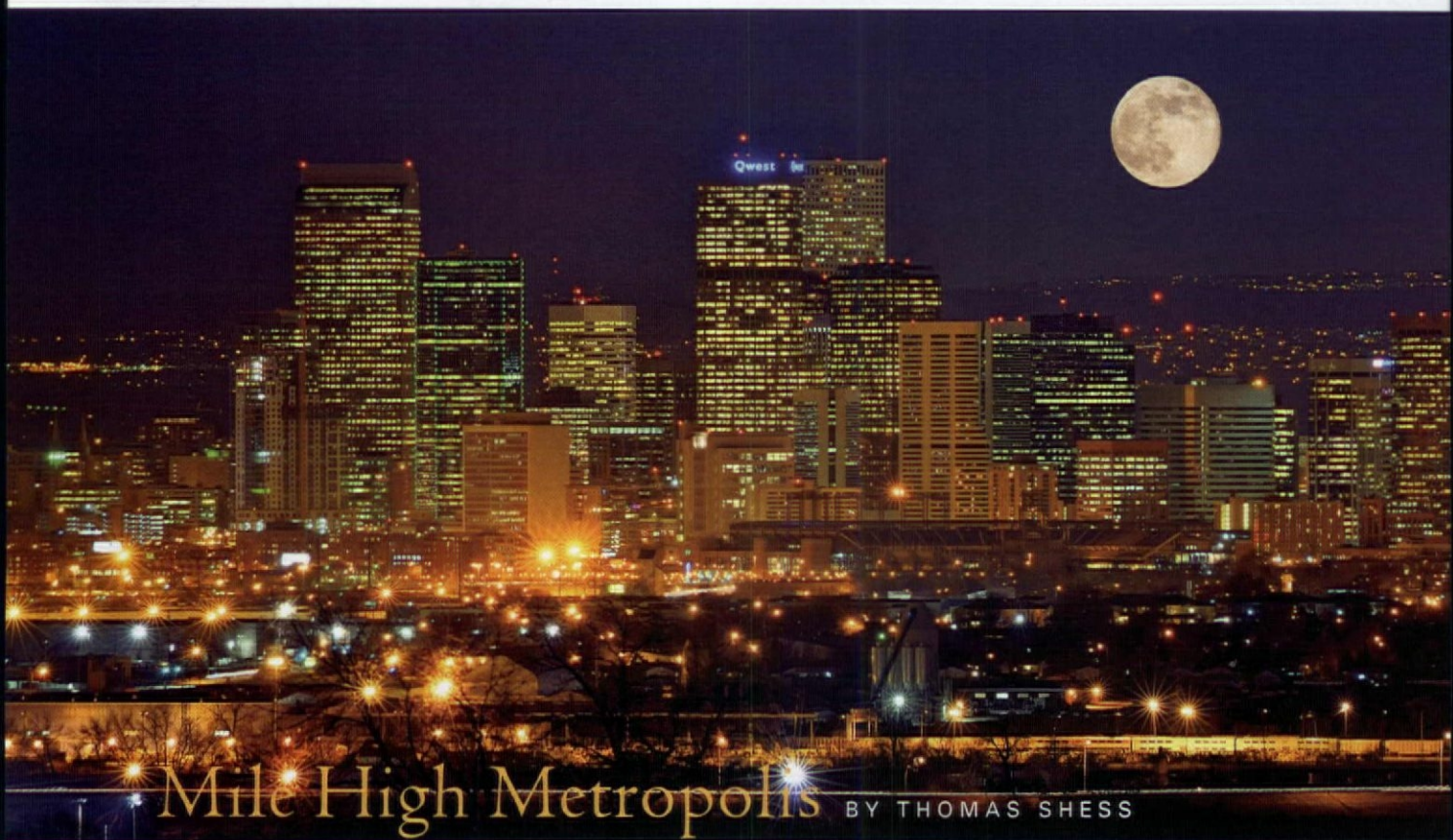
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## Mile High Metropolis

BY THOMAS SHESS

**W**ITH ITS ABUNDANCE of brick bungalows and cutting-edge 21st-century public buildings, Denver is easily one of the nation's architectural treasure troves. As American cities go, it is also one of the most culturally diverse.

When gold (and later silver) strikes drew early settlers from around the world to Denver 150 years ago, many noticed the flat land on both sides of the South Platte River had an unusually mild climate. The city is situated in a weather anomaly that averages 300 days of sunshine per year, a boon for the metro area's 2.8 million residents.

Temperatures this summer, however, may heat up for a different reason. The Democratic National Convention is convening in Denver August 25-28 for the first time in 100 years. The last time the party

met here, women had the vote in Colorado but not nationally, a sticking point that irritated turn-of-the-century suffragists like Denver's fiery voting-rights advocate, Margaret Tobin Brown (a.k.a. the Unsinkable Molly Brown).

Now that the nomination battle is over, the expected 50,000 conventioners and 17,000 members of the media due in August might as well take in the sights and sites of this remarkable Mile High City. A good place to start is the torrid LoDo (Lower Downtown) district. Focused in and around Larimer Street, there are 125 historic red brick buildings in the area, making it one of the largest concentrations of Victorian and turn-of-the-20th-century architecture in the nation.

Denver is especially noted for its two grand 19th-century hotels, the Oxford and the Brown Palace,



designed by architect Frank EdBrooke in the 1890s. Just off the lobby of The Oxford (1600 17th St., theoxfordhotel.com) is the Cruise Room, an Art Deco addition and nod to the end of Prohibition. The four-star Brown Palace (321 17th St., brownpalace.com) is famous both for its flatiron shape and an awe-inspiring, eight-storey central atrium.

Denver's historic neighborhoods fan out from LoDo, including the Victorian-era Capitol Hill (colfaxonthehill.com) and Golden Triangle (gtmd.org) neighborhoods,



Named for a former territorial governor, Denver's diverse, historic, simply interesting neighborhoods grow outward from its scintillating downtown.



**OPPOSITE:** (top) Downtown Denver sparkles at night under a full moon. **OPPOSITE:** (bottom) Union Station is the hub for both Amtrak and the city's new light-rail system. **ABOVE:** Shoppers emerge from a brick flatiron building in Highlands.

home to several of Denver's most interesting museums. Michael Graves designed the new Denver Public Library and Daniel Libeskind designed the latest wing (2006) of the Denver Art Museum ([denverartmuseum.org](http://denverartmuseum.org)). Uptown is a hot residential neighborhood teeming with shops and a tasty restaurant row that stretches for 20 blocks from the State Capitol to City Park.

Five Points ([historicfivepointsdistrict.org](http://historicfivepointsdistrict.org)) is a jazzy urban node with a successful stream of African-American owned businesses and

cultural centers. It's the home of the Black American West Museum (3091 California St., [blackamericanwestmuseum.com](http://blackamericanwestmuseum.com)). Other historic neighborhoods include Old South Gaylord ([southgaylordstreet.com](http://southgaylordstreet.com)), one of Denver's oldest shopping and dining districts. South Broadway ([antique-row.com](http://antique-row.com)) is an 18-block promenade of some of the finest antique stores in the West. Highlands ([highlands-square.com](http://highlands-square.com)), across the South Platte River, is a diverse, homey bungalow heaven with a Hispanic and Italian heritage. And don't forget Mid-century Modern Arapahoe Acres in Englewood, the first post-World War II subdivision listed on the National Register of Historic Places ([arapahoeacres.org](http://arapahoeacres.org)).

Whether you're in town for business or pleasure, the city that grew up with Buffalo Bill Cody, Bat Masterson, and the rough boys and girls attracted by the "Pikes Peak or Bust" mentality has something for everyone.

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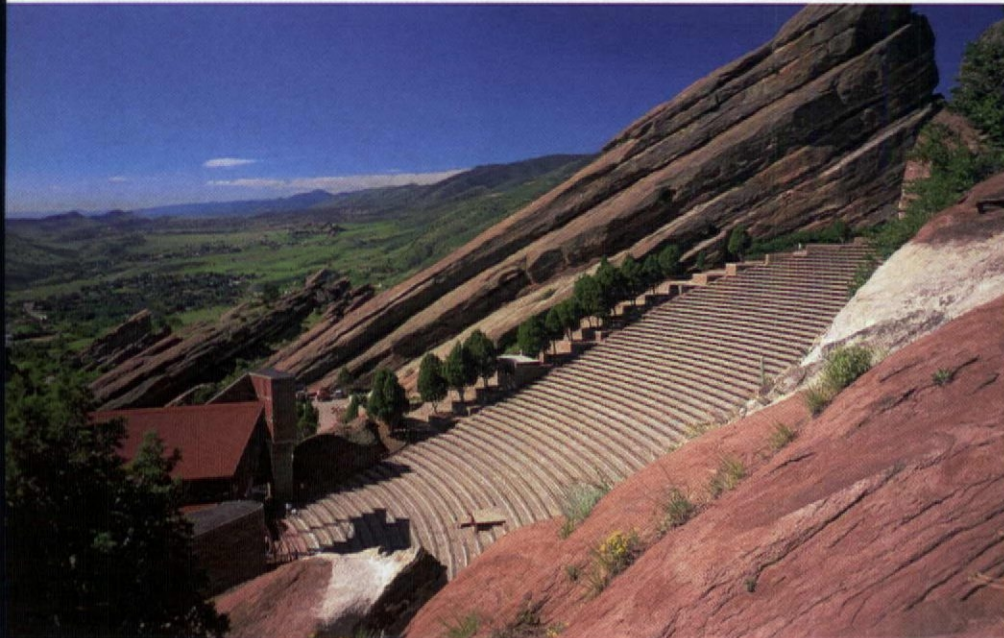
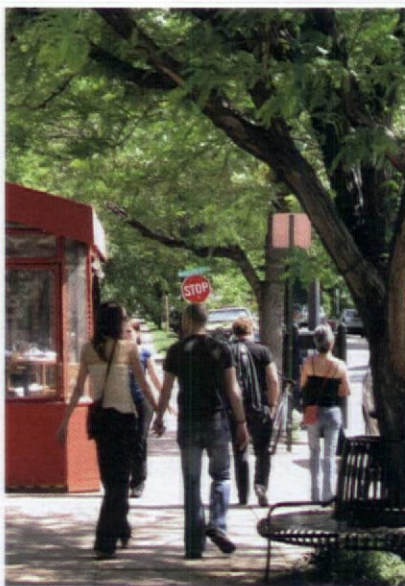
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**FAR RIGHT:** A draw for Presidents and rock-and-roll royalty since 1892, the Brown Palace's hallmark is its soaring atrium. **RIGHT:** Leafy trees shade strollers in the South Gaylord neighborhood. **BELOW:** Red Rocks Amphitheatre is cut into the living rock 15 miles west of Denver. **BOTTOM RIGHT:** A row of "Denver Squares," a brick variation on the Four-square, in the Highlands neighborhood.



from downtown Denver in the heart of Lookout Mountain Preserve, the 1917 summer home of industrial magnate Charles Boettcher (who also owned the Bighorn Ranch) is open to the public weekdays and can be rented for events.

- **THE COLOR PEOPLE** 920 Inca St. (800) 541-7174, colorpeople.com *Need a color consultation on your house? James Martin and friends have been creating exterior color palettes for historic structures (notably Painted Ladies) since 1979, and offer services throughout the U.S. and beyond.*
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- **KIRKLAND MUSEUM OF FINE & DECORATIVE ART** 1311 Pearl St. (303) 832-8576, kirklandmuseum.org *Set in a 1911 Arts and Crafts house (with two Frank Lloyd Wright designed windows), the Kirkland*



offers 3,300 works of iconic 20th-century furniture. Go for the furnishings and stay for the Modernist work of acclaimed artists, including that of namesake Vance Kirkland.

■ **MODERN BUNGALOW** 2594 South Colorado Blvd., #C, (303) 300-3332, modernbungalow.com *Retailer of hand-crafted Arts and Crafts furniture, lighting, pottery, rugs, and plein air paintings to furnish your bungalow.*

■ **MOLLY BROWN HOUSE MUSEUM** 1340 Pennsylvania St. (303) 832-4092, mollybrown.org *Restored to its Victorian splendor, the former home of the suffragist and Titanic survivor is featuring "No Pink Tea," a historical exhibition spotlighting the 100th anniversary of Denver's first presidential convention and the suffrage movement.*

■ **MOUNTAIN HAWK PRINTS** (303) 740-8869, curtsiprints.net *By appointment. Paul Unks produces hand-pulled photogravures and giclée prints from Edward S. Curtis originals in the archives of the University of Denver.*

■ **NOSTALGIC WAREHOUSE** 4661 Monaco St., (800) 522-7336, nostalgicwarehouse.com *Maker of vintage-style home hardware is known for its mortise lock sets that fit both new and antique doors and genuine crystal and porcelain door knobs.*

■ **ORIENTAL AND NAVAJO RUG CO.** 927 Main St., Longmont (303) 772-7962, orientalandnavajorugs.com *Owner Patrick Web sells both antiques and new oriental carpets, but the real attraction are the early Navajo rugs, some of which date to the 19th century.*

■ **VAN BRIGGLE POTTERY** 600 South 21st St., Colorado Springs (800) 847-6341, vanbriggles.com *Founded in 1899, this world-renowned art pottery maker is famous for its iconic designs and lustrous, satiny sheens. The legacy has been expanded to include field, trim, and decorative tiles.* ✦



Photo by Cameron Carothers

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## Exterior Shutters: come on, get it right

Shutters belong on some old houses, and not on others.

They are a working part of the window, not plastic parentheses! *I shutter to think* of them as phony decoration. **BY DAN COOPER**

**O**NE OF THE WORST historical inaccuracies in real-life neighborhoods is the modern shutter, demoted from its functional (though admittedly evocative) appearance to disproportional, unlikely, and phony. There should be no ambiguity here: shutters should shut, protecting the window. Here I was, though, watching "The Patriot," a movie that reveled in its history, yet all I saw was that the shutters were waaaa-ay off!

THE GUIDING RULES are so simple:

- Designed to be a weather barrier (and, with louvers, a ventilation device), **SHUTTERS SHOULD SWING LIKE A DOOR** to close up within the window casing. Whether you ever intend to close them or not, they should look

like they're ready to close.

- **SHUTTERS MUST BE THE SAME SHAPE AS THE WINDOW SASH.** The countryside is littered with round-head windows paired with rectangular shutters, and



wide sashes framed by skinny shutters.

- **SHUTTERS ARE HUNG INSIDE OF THE WINDOW CASING** (next to the sash). Hanging them outside the casing, against the siding, is the most common mistake owners make. How are they supposed to swing and shut? Please, do not lag-bolt your shutters flat on the clapboards. It looks cheesy.

- When the shutters are open against the wall (held by a hook, or by a shutter dog or tieback), be sure louvers slant *down and towards* the house. Think about it: when the shutter is closed, louvers are intended to slant *down and away* from the house, to shunt rainwater away from the open window instead of funneling it onto your bedroom floor.

- **AUTHENTIC SHUTTERS ARE MADE OF WOOD**, preferable rot-resistant red cedar or

**TOP:** Panel shutters with cutouts, like these from Timberlane on a house in Charlotte, N.C., add charm to cottages and Dutch Colonial houses. **ABOVE:** With hinges set in masonry, the single 'European' board-and-batten shutter with a breadboard top and diamond cutouts was made by Kestrel Shutters.



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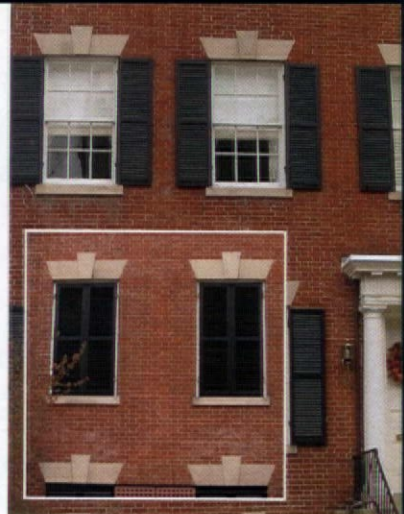
**RIGHT:** On a brick Federal townhouse in Washington, D.C., the 'Savannah Louver' shutter in black by Headhouse Square.  
**OPPOSITE:** A shutter dog rotates to allow the shutter to swing or to hold it open. This one has a surface plate for mounting to the wall (House of Antique Hardware).

close-grain mahogany, with mortise and tenon joints. Stamped, hollow, black vinyl shutters with fixed louvers should be used only if you are trying to be retro-ironic.

▪ **MAKE THE HARDWARE AS AUTHENTIC AS THE SHUTTERS.** Hinges are all-important. Affix them to the correct side of shutter and casing; i.e., so they would not break the glass if you swung them shut. Shutter hinges are designed to allow you to lift the shutter off the hinge pin, known as a pintle, without the use of tools. (Early houses usually had some sort of hand-forged strap hinge; in the Victorian era, a cast hinge, including the Acme Lull & Porter or the Clark's Tip, were mass-produced, and allowed the shutter to incline slightly as it swung to prevent jamming.)

To keep the open shutter from flapping in the wind, use a *shutter dog* or *tieback* to hold it in place. (See page 47.) Another method of securing a shutter is a *sill-hook*, or *stay*, often used in buildings with masonry facades (because it avoids drilling into stonework). Sill hooks are attached to the window sill and concealed behind the shutter. (Sticklers and those who actually intend to use the shutter will also attach a *ring-pull* to the outer edge, enabling them reach over and close the shutter without dangling perilously over the foundation plantings, as well as *shutter locks*.)

▪ **MAINTENANCE IS CRITICAL.** Make sure your shutters are properly primed; some manufacturers actually component-prime the individual boards before assembly, which seals the wood



## Types of SHUTTERS

The most common type of exterior shutter has fixed louvers, with immovable slats. Others include:

- **MOVABLE LOUVERS**, equipped with a slender post that allows the occupant to adjust the angle of the louvers to control light, privacy, and ventilation.
- **PANELED SHUTTERS**, with solid beveled or flat plank. The "cottage shutter" variant has cut-out patterns (diamonds, sailboats, pine trees, fleurs-de-lys, etc.) Combining a louvered section with closed panels is fairly common.
- **BOARD AND BATTEN SHUTTERS** have vertical boards secured with perpendicular or diagonal strips, or battens. A variation of this is **TONGUE AND GROOVE SHUTTERS**, which have the interlocking planks similar to beadboard.
- The **BERMUDA SHUTTER** has a single, full-width, louvered panel hinged from the top to swing out at the bottom, like an awning window.

completely should a joint open. Use at least two top coats with the best exterior paint available. Touch up as needed, because once water gets into exposed wood, the trouble begins.

WHEN YOU MEASURE a window opening for shutters, take care to determine whether the opening is still truly square (it probably isn't), measure



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the depth of the *reveal* (the depth of the channel allotted for the shutter), and consider the clearance needed to permit opening and closing.

Manufacturers are more than happy to assist homeowners with all this: check out the excellent websites. Jim Lopic of Kestrel Shutters [diyshutters.com] notes that "every window is different, even on the same house. One type of hardware might not work in a specific applica-

tion; we offer a worksheet that allows the homeowner to determine the appropriate mounting device."

For hardware related and technical hanging information, go to Brandywine Forge's excellent website [bvforge.com].

DAN COOPER, *ever vigilant for anachronism, informs the set designers of "The Ring" that trash bags were not black-green in the '70s, but Army O.D. Green.*

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OLD-HOUSE INTERIORS 47



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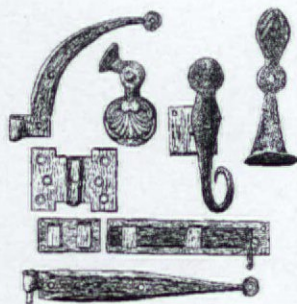
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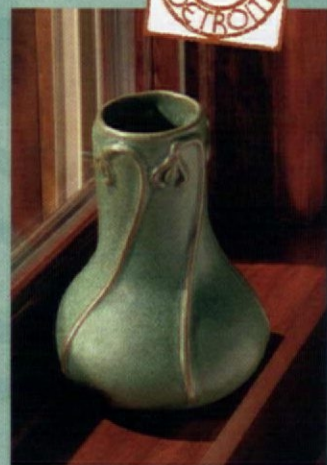
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# OLD-HOUSE INTERIORS

AUGUST 2008



## A COUNTRY PLACE ON HIGH

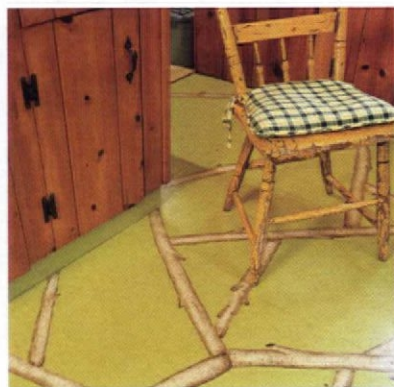
*At the 1930s Phipps Mansion in Denver, caretakers maintain beautiful grounds from the Country Place era. (page 70) ♣*

## ART DECO CLEAN, SMART, STYLISH

*Cool and fresh, light-filled and modern, this rare house, updated with finesse, is the perfect second home for avid collectors. (page 50) ♣*

## DUTCH TREAT

*An irresistible house, from its gambrel roof to its vintage wicker chairs. (page 59) ♣*



## BACK IN TIME

*Knotty pine—in the kitchen and hall, bedrooms and living room—defines a unique interior of the late 1940s in a 1911 bungalow.*

*♣ (page 64)*

## GLORY OF METALWORK

*Nothing says tradition and longevity like a metal fence or fountain, fireplace screen or grille. (page 74)*





# W

HEN long-time Art Deco collectors Chuck and Julie Kaplan (and daughter Amanda) were shopping for a vacation cottage on Lake Michigan eight years ago, they did a double-take as their real-estate agent drove by a small, but definitely Deco, house that had a For Sale sign out front. They insisted the agent turn around. It took just one look inside, and they made an offer.

It's not all that easy to find a good Art Deco house. With its unusual windows and rounded corners, high-style chrome inlays, and peach- and blue-glass mirrors, this was an expensive style to build. For that reason and for reasons of popular taste, Deco was usually reserved for movie palaces and office buildings. It's rare to find a Deco house in the suburbs.



CLEAN, SMART, STYLISH

# ART DECO

Rounded corners, aluminum banding, a World's Fair vanity set and even knotty pine: this rare Art Deco house in Chicagoland became the perfect second home for avid collectors of the style.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY JESSIE WALKER





The sleek, curving fireplace is new. Streamlined aluminum bands at the top of the wall are echoed in the detail that caps the wooden baseboards. Those limestone carvings are from a Chicago power plant; they depict muscular workers harnessing the energy of electricity: the explosion of technology and industry.



Graphic curves, a **porthole window**, and other original details were cues used in rebuilding the 1935 house. The owners had enthusiastically collected period **Deco furniture** and light fixtures for years.

Light pours in through clerestory, porthole, and corner windows. A pair of ca. 1940 Belgian club chairs occupies the master bedroom. The French lamp is by Aladin Luxe. Heads are French 1920s mannequins.



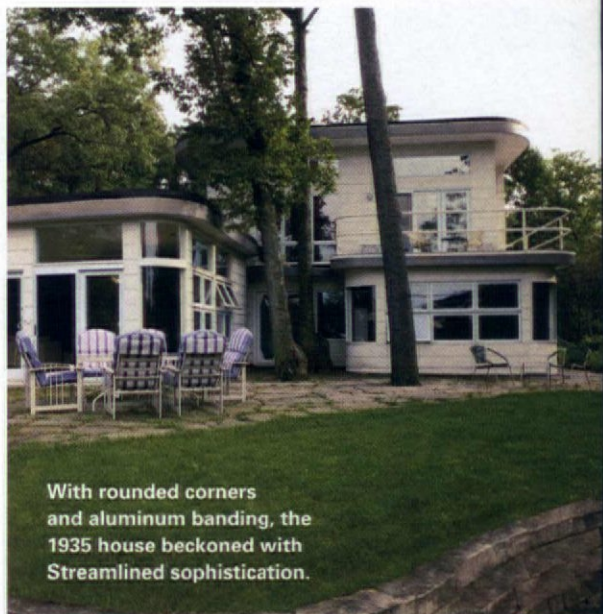
# DECO

## STATESIDE

The Art Deco style of the 1920s exhibits stylized Egyptian motifs (inspired by the discovery of King Tut's tomb). Popularized in France, the style spread to the States, where it met Streamlined Moderne and Machine

Age design, yielding a geometric style in vogue until World War II (though rare in domestic architecture). Look for a flat roof, stucco, smooth white walls with black accents, curves and rounded corners that suggest movement and

speed, Cubist and Machine Age trapezoidal and zigzag motifs, and the use of industrial materials such as chrome and aluminum, colored glass and glass blocks. Great Art Deco neighborhoods remain in Miami, Florida, and Tulsa, Oklahoma. Deco apartment buildings are common in New York, Chicago, and L.A.



With rounded corners and aluminum banding, the 1935 house beckoned with Streamlined sophistication.

The aluminum and peach-glass chandelier (right out of Buck Rogers) illuminates a ca. 1952 cherry dining table and chairs by Count Alexis de Sakhroffsky. RIGHT: The glass rail held by aluminum brackets is a new design for the staircase.



This one, built in 1935, was inspired by the popular 1933–34 “Century of Progress” World’s Fair in Chicago, where Science and Technology were celebrated. The public was shown a future predicted to be easier, full of leisure, all because of timesaving innovations and modern design. [Remember that promise?] Fair visitors watched Sally Rand’s exotic fan dances, examined the newest model Cadillac or Nash, and marveled at the display of incubators (with live babies). A special exhibit called “The Houses of Tomorrow” showed a dozen homes, “elegant, functional, and modern,”





**LEFT:** For the knotty-pine bedroom downstairs, the couple found a chic metal set designed for the 1933 World's Fair; the vanity is shown below. All lamps and light fixtures are vintage.



**RIGHT:** They couldn't resist the very Deco, aluminum and rosewood Brunswick 'Centennial' pool table for the family room. **OPPOSITE:** The living-room bar was inspired by a pair of globes decorated with a planetary motif.



all with the latest technology and finished with eye-catching, geometric Art Deco flourishes. When the Fair closed, several of these houses were, in fact, floated on barges to be permanently sited on the lake, close to where the Kaplans' house would be built within the year.

The residence was elegant, but the ensuing 65 years (and a series of owners) left their marks. The house suffered its share of "updates," one of which was a family room built over an unfilled swimming pool. (Its plywood floor had an alarming bounce when Chuck and Julie bought the place.) With a seven-foot ceiling, the poorly designed second-storey addition was cramped; and the worn, claustrophobic kitchen

had exposed heating ducts and vents on the ceiling.

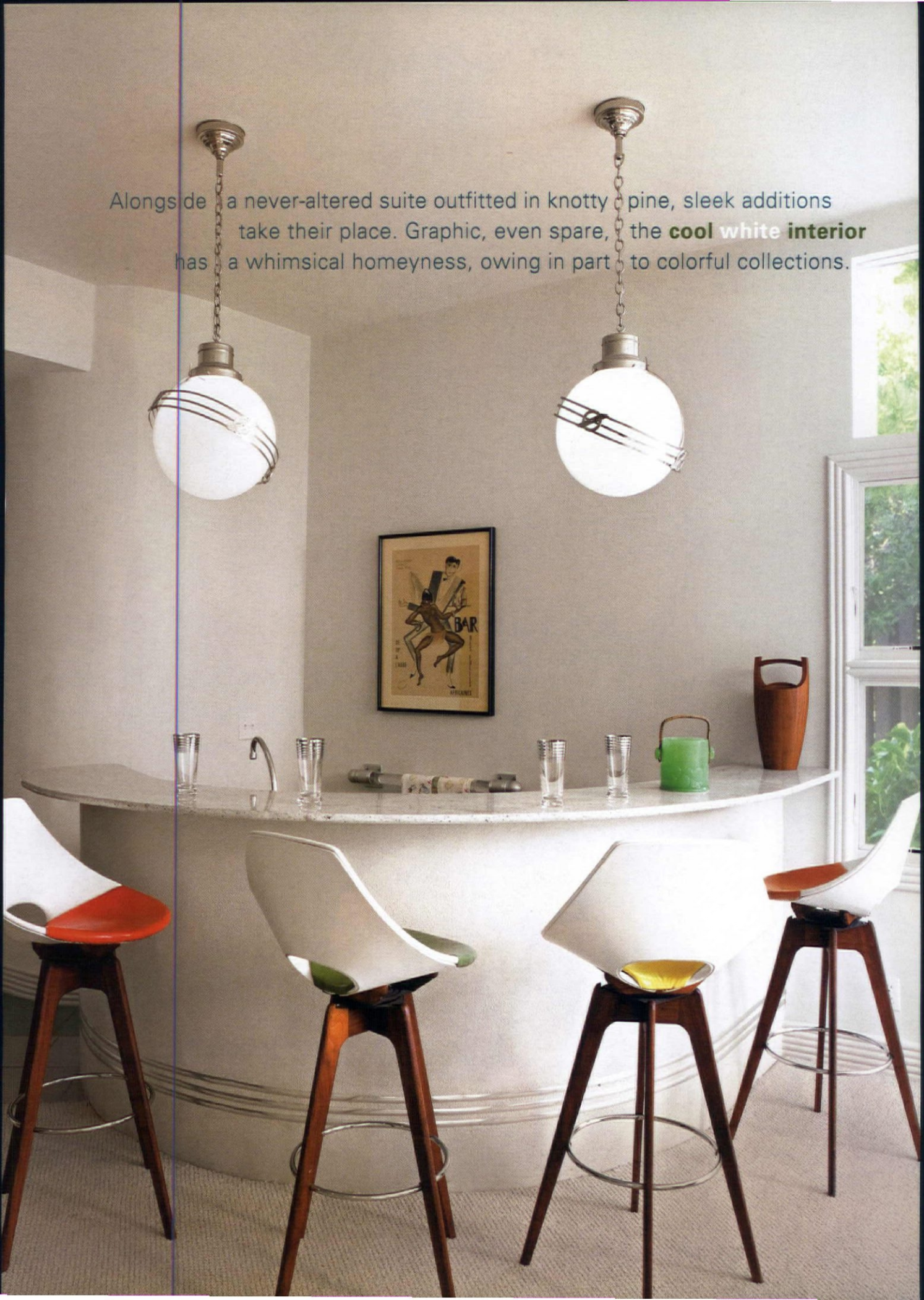
Still, the family found it irresistible; it was still sophisticated with its round corners and aluminum fascia band, a porthole window, and tantalizing remnants of the original interior to guide them. (They would have, for example, 20 Deco door pulls reproduced from an aluminum original.)

AS IT TURNED OUT, the house had to be more-or-less gutted—but that allowed seamless integration of Art Deco details. Extensive structural work included raising that cramped second floor ceiling by two feet under a new, characteristically flat roof, and the addition of two bathrooms. The Kaplans stabilized the family-room addition with a sturdy subfloor, even as they carefully preserved the charmingly homey knotty-pine paneling. Curved windows open up the corners. Stylish period details include a pair of zigzag, etched- and frosted-glass front doors, and vintage aluminum and colored-glass light fixtures with futuristic designs. The new master bath has a curved sink and Moderne bands of tile.

The interior is comfortable with new radiant heat installed beneath the tile floor—which is inset



Alongside a never-altered suite outfitted in knotty pine, sleek additions take their place. Graphic, even spare, the **cool white interior** has a whimsical homeyness, owing in part to colorful collections.

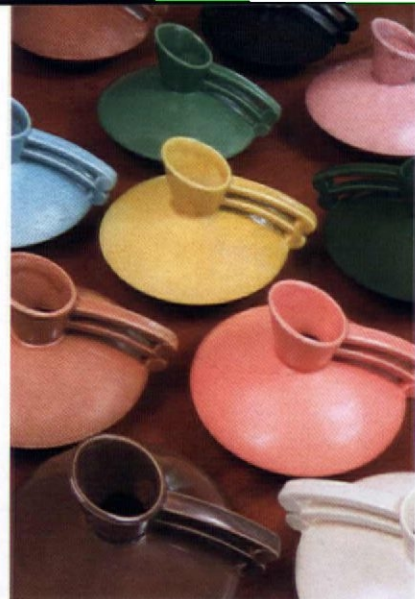




A knotty-pine den is part of the downstairs guest suite. Mid-century "cowboy" furnishings and period lamps create a Western theme. OPPOSITE: The kitchen was reborn with handsome cherry cabinets. Curving upper shelves display collections, while lower cabinets were enclosed with frosted-glass panels. Curving countertops are granite. Red Wing pottery pitchers add dynamic color. OPP. BOTTOM: The J. Lormier bronze sits on a vintage Lucite shelf.







## The DECO LOOK

The key to successful decorating with Art Deco is to remember it is a strong and graphic style. Choose your accessories sparingly—good Art Deco architecture and interior design is sculptural, never fussy. Clean-lined Modern Movement furnishings such as Marcel Breuer's classic Wassily chair, and minimally ornamented furniture, work best alongside Deco lines. While the classic color palette is black and white, bright pastels—vivid yellows, pinks, and turquoises—mix well, especially in the Miami style. Deco is all about glitter and glam: mirrors (blue, peach, or clear glass, and shiny, metallic surfaces in chrome, silver, or aluminum) are apropos.

### ▷ RENT A MOVIE FOR INSPIRATION

After all, Hollywood is where the style was popularized. See "Grand Hotel" (1931), "Private Lives" (1931), "The Thin Man" (1934); or "42nd Street" (1934); or anything with Fred Astaire and Ginger Rogers.



## MATERIALS OF THE FUTURE

The 1920s through the 1940s were years of invention, with a wide array of new industrial materials made available. Here's a list of some of the most popular:

**ALUMINUM** Flexible, lightweight and resistant to corrosion, aluminum was a favorite for streamlined trains and cars as well as tableware, utensils, and furniture ornamentation.

**BAKELITE** A strong and durable, man-made plastic that does not change with heat, it doesn't conduct electricity and so was popular for electrical

appliances from telephone receivers to radios, as well as doorknobs, jewelry, even baby teething rings.

**CELLULOID** Invented in 1869, it was the first synthetic plastic. Resistant to water and oils (but flammable), it was first used for dental plates, and, later, combs, jewelry, toys, and photography.

**FORMICA** Patented in 1922 it is made by impregnating papers with synthetic resins; hard and smooth, it can withstand boiling water, heat, and alcohol, and was used for everything from tabletops and furniture to countertops and paneling.

**MONEL METAL** An alloy of nickel and copper, it is popular in ornamental metalwork as well as guitar strings, trumpets, even the kitchen sink.

**NYLON** Invented by DuPont in 1938, it was the first completely synthetic fiber. Elastic and durable, it remains popular for clothing, upholstery, and soft furnishings.

**VITROLITE** A form of pigmented, structural glass that could be cut, curved, or sculpted, it was used both for exterior and interior wall coverings, and popular for panels in kitchens and baths.

NOTE: The author's reference was *American Modern* by J. Stewart Johnson [Abrams, 2000]





Though apparently spare and unornamented, Art Deco houses were **expensive to build**, with their rounded corners and window expanses. Collectors look long and hard to find a good one.

with an aerodynamic pattern of three diagonal lines intersected by a circle. Art Deco was all about urban sophistication. Walls are clean (a Benjamin Moore standard white). Chuck and Julie were careful not to overwhelm

**LEFT TO RIGHT: Clever tiling in the guest bath uses the mirror to good advantage. Art Deco objects are sleek and sculptural, at their classical best in spare settings. The master bathroom has extraordinary tilework and a reproduction Cesame sink on chrome legs. [Large tiles in Deco colors were purchased at a tile distributor; the manufacturer is unknown.]**

the spaces, letting the bold, abstracted forms and graphic designs speak for themselves. The house glistens with a smart and modern air. Furniture and lighting came from far-flung forays to a Paris flea-market and to local salvage yards.

These dedicated collectors specified open shelves in the kitchen, the better to display their extensive ceramics collections. Asymmetrical Roseville 'Futura' vases and pots were made between the wars (1928); names like 'Telescope

Vase', 'Falling Bullet', and 'The Bomb' reflected not the era's futurist glamour but its angst. Organic Red Wing pottery pitchers, in every color of the rainbow, have handles like a Flash Gordon ray gun. Each piece of the kitschy, Howard Holt Pixieware table sets and condiment dishes is topped by a comical elf head.

The Kaplans' Art Deco vacation house, restored and updated, has a smart style that will never be old. Inside and out, it's still graphic, modern, and forward-looking. ✦





**I**N THE CHANGING LIGHT of day, the shimmering surface of Otsego Lake in Cooperstown, New York—which James Fenimore Cooper romantically dubbed “Glimmerglass”—segues through a range of blues and greens. On the shore, the “Glimmerglass blue” ceiling on a new porch is but one grace note homeowners

Pamela and Richard Scurry used to imbue their Dutch Colonial home with a fresh personality. Like other touches they’ve added, the hand-mixed ceiling color links the house with its setting, and with its architectural history.

One of few houses on the lake to have begun its life as a proper

# dutch treat

IN COOPERSTOWN, N.Y., A DESIGNER REINVENTS A DUTCH COLONIAL HOUSE WITH ARCHITECTURAL SALVAGE, VINTAGE FURNITURE, AND LIVELY COLOR.  
BY GLADYS MONTGOMERY | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY





**ABOVE:** Red, green, yellow, and deep brown enliven the dining area, where new Italian chairs pair with vintage items: a French table, Victorian breakfront, floral textile, and chandelier. **RIGHT:** The ca. 1900 Dutch Colonial was resided with beaded clapboards.

**FAR RIGHT:** Beneath the brand new porch, salvaged windows replaced the customary lattice to create the impression of a walk-out basement.







**LEFT:** Diamond-paned windows and transoms are an added motif evoking the home's turn-of-the-century origin and historical lineage. **BELOW:** The living room's makeover included exposed joists and floorboard ceiling sandblasted to remove old paint, tongue-and-groove board walls, a salvaged Federal-era mantel, and salvaged support posts to replace a wall. Vintage furnishings incorporate a wrought-iron bench and a Heywood Wakefield wicker settee.

did tons of research to find items that come as close as possible to the **age and style** of the house," says owner and designer Pam Scurry.

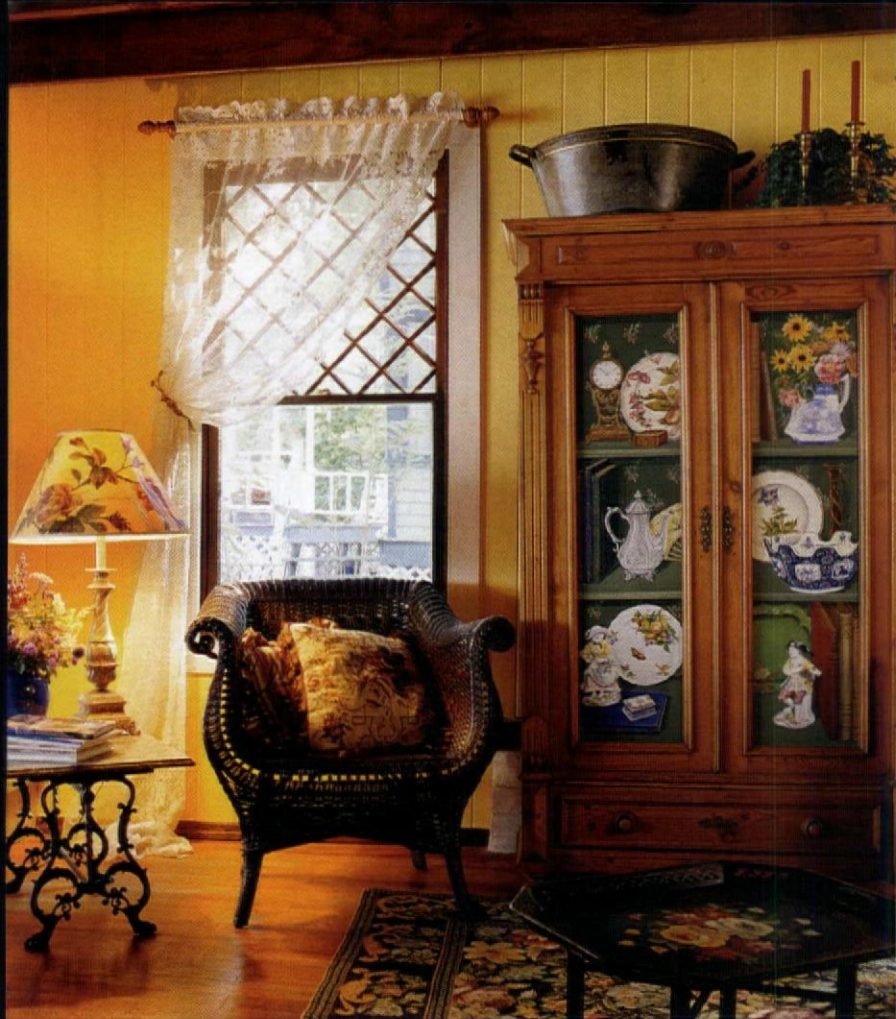


house rather than a casual camp, the ca. 1900, three-bedroom Dutch Colonial was just as accommodating as it had been for generations, but was due for refreshing. A former antiques dealer specializing in Victorian wicker, and now a designer with an extensive portfolio (including children's furnishings and a shop in New York City), Pam Scurry did her homework. She tromped through Cooperstown and other parts of upstate New York with camera in hand, surveying the offerings of regional salvage dealers, and poring over architectural books about historic colonial Dutch houses and Colonial Revival interpretations. "I bought, literally, a hundred books. It's easier to show a contractor a picture of something than to try to explain it," says Pam.

The contractor's to-do list: take out a wall between the living room and enclosed porch to open the space to the lake view and light, remove shag carpeting to reveal gorgeous wood floors, tear out acoustical tile ceilings, replace faux-wood paneling with wide tongue-and-groove boards. (This treatment, Pam says, cost just ten percent more than pre-fab sheets of paneling.) Trading nondescript details for features with verve, the couple installed custom diamond-paned windows and transoms—a period-appropriate focal point—and incorporated architectural salvage, including a Federal-era mantel and floor-to-ceiling structural columns in the living room. Everything is consonant with the home's style and lineage.

In a makeover of the lakefront façade, the Scurrys replaced jalousie windows with vintage French doors fitted with insulated glass and topped with diamond-paned transoms. "Too





**LEFT:** In the living room, a wicker chair, signed Heywood Wakefield and dated 1898, complements a wrought-iron table, a tole tray table, and a turn-of-the-century armoire. Concealing a TV, its doors are faux painted with an array of ceramics echoing the home's color scheme. **BELOW:** A new diamond transom tops an original kitchen window. **BOTTOM:** The original footed tub was newly painted. **OPPOSITE:** Tucked into the gambrel roof, a bedroom is framed by new diamond-paned windows, along with a salvaged French door, woodwork, and roof brackets.



## DUTCH COLONIAL

Dutch Colonial is an iconic Revival design of the late-19th and early-20th centuries, meant to recall houses built by Dutch settlers in New York's Hudson Valley, northern New Jersey, and eastern Long Island during the 17th and early 18th centuries. ■ The hallmark of Revival houses is the gambrel roof, which improves ceiling heights on the second floor (and sometimes swoops over an integral porch). Among the style's characteristic details are diamond-paned windows and roof dormers. ■ Early Dutch buildings featured details imported from Holland, such as jambless fireplaces. As the English colonists moved into Dutch areas, new building fashions were incorporated: in upstate New York, 18th-century Dutch houses sometimes featured Georgian paneling and fireplaces of English design. During the Colonial Revival, builders blended these architectural idioms.







many old houses are muddled with new features to let in light. This was a clever way to make the whole wall glass without making it modern," Pam notes. The couple also created a two-storey porch, incorporating salvaged door surrounds, brackets, and supporting posts. Under the porch, salvaged windows stand in for the

customary lattice, giving the impression of a walk-out basement.

The Dutch Colonial's interior decoration references its turn-of-the-century roots with vintage furnishings, such as Heywood Wakefield wicker, a Victorian hall piece used as a breakfront, and carefully edited collections of ceramics and tole.

Some are new pieces with a vintage look, including a bedstead of Pam's design and such colorful additions as the dining chairs. Their custom-mixed red paint is a cornerstone of Pam's favorite color scheme—jewel tones of red, gold, and green—with touches of sapphire and cobalt, a reference to Glimmerglass blue. ✦





# Back in Time

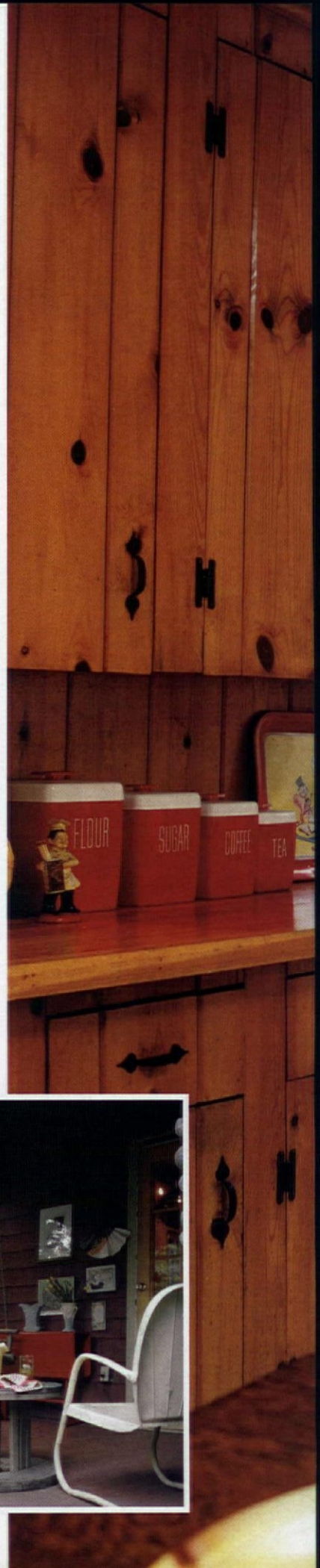
## KNOTTY PINE

In 1986, Stephen Bernstein found an abandoned cabin nestled into the side of a small mountain, above the Esopus Creek near Phoenicia in New York's Catskill Mountains.

**BY PATRICIA POORE | PHOTOGRAPHS BY STEVE GROSS & SUE DALEY**

IN THE 1911 CABIN, time had stalled somewhere in the late 1940s. For fifteen years before Steve bought the place, its residents had been interested not at all in updating the cabin. "I walked in the back door," Steve recalls, "and said, 'oh my God, I love that old sink!'. That's when I realized I was being watched by a squirrel. A raccoon ran in front of me up the stairs. There were bird nests between the windows and torn screens. The place was . . . Disneyesque!"

**ABOVE:** The 1911 cabin was built along bungalow lines, with river-stone piers on the porch and a second storey expanded by the front dormer. **RIGHT:** Farmhouse sink, knotty-pine valance, broom closet, "early American" hardware: the ca. 1950 kitchen was intact. **INSET:** Familiar outdoor chairs of the Fifties keep company with the porch swing.











The knotty pine was an “instant reminder of my childhood spent in our den—a very cozy room with lots of books, where I’d read or, mostly, daydream, while looking for faces in the knots.”

It took months “to get everyone out,” as Steve puts it, and some upstairs Sheetrock ceilings had to come down to remove flying-squirrel nests. As for the knotty pine, “I did nothing—just cleaned it with Murphy’s Oil Soap,” he says. Water-damaged boards were replaced with new pine, then color-matched to the old by adding universal tints to the shellac or varnish. “Time helps, too,” in blending new with old.

If knotty pine suffered a bad reputation in the past forty years, Steve Bernstein, a retired chef who

now produces gallery events for Jason McCoy in New York, didn’t notice. The pine walls reminded him of his parents’ den, where he’d lie on the couch, imagining faces and animals in the pine knots. Now a builder friend talks about using the cabin as a template for building similar knotty-pine cabins in the area. It’s not just homey and evocative, but also “an efficient house,” Steve claims. “It’s small but it’s got three bedrooms; it easily sleeps six.” Steve and his late partner made only one significant change, partitioning a small first-

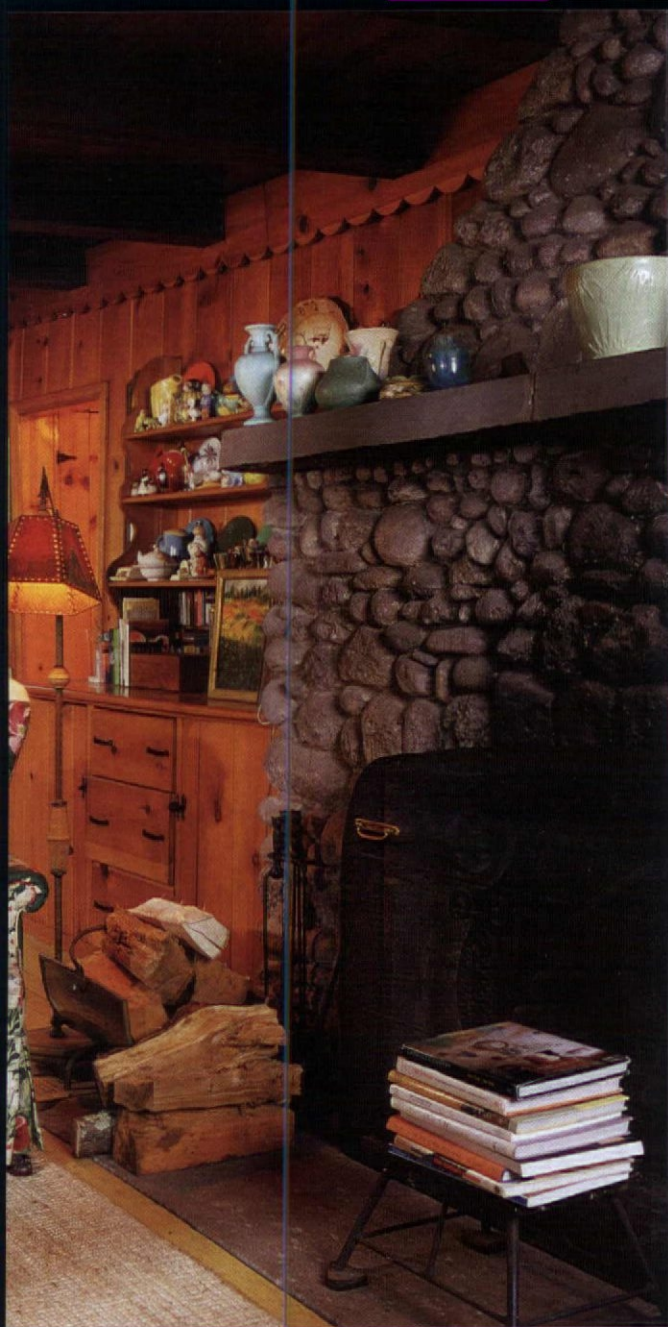


**TOP LEFT:** Like the rustic desk, all the furniture is local, and old. Rag rugs were “made by local ladies” and purchased at church sales. Floors in the cabin are painted. **ABOVE:** A chintz-covered easy chair brightens the river-stone fireplace and knotty-pine hutch. **RIGHT:** An eclectic collection recalls memories and provides amusement; ceramic ducks join an Art Deco tea set, grandmother’s Fiesta ware, and found objects on the hutch.

floor bedroom to create the second bath and a laundry room.

Knotty pine lines walls in the dining and living rooms, in the stair hall and the kitchen. Apparently that wasn’t quite enough, because Steve





# KNOTTY PINE [1920–1965] MEMORIES

FOUND ON A DIY web chat: "Life is too short for knotty pine." To such slander, Steve Bernstein replies that guests to his cabin "love it, every one of them! I don't understand [advice to rip it out]." With some designers once again using it—often flush-jointed and unstained, for a Scandinavian or "Alpine Chic" look—knotty pine may be in for a revival. ■ An inexpensive cladding (knots make it unsuitable for structural use), knotty pine, complete with a woody odor, conjured up the log cabin, so much a part of our national nostalgia. Early on it was used appropriately, for lodges, motels, summer homes, and cabins. Yet for a long time knotty pine has suffered a reputation as a kitschy treatment from post-war suburbia. A handyman encyclopedia published in 1961 offers, in the Basements section, advice for finishing with knotty pine. (Other ideas: a "modern TV room," a tiki bar, and lots of linoleum.) It may have acquired an unpleasant color over the years as nicotine and kitchen grease coated the yellowing varnish, hardly endearing it to recent owners. ■ Besides overuse and kitsch—strip motels and bars were called The Knotty

Pine—what killed knotty pine, too, was Modernism's disdain for early American affectations. As with so many things, context and quality matter. Knotty pine is still an affordable finish that brings with it pleasant associations, color, texture, and patina.

**BELOW:** Once knotty pine hit suburbia, it was favored for rec rooms and kitchens right through the 1960s. **TOP:** Eventually knotty pine was associated with so-called Googie architecture, an odd fate for a rustic material.

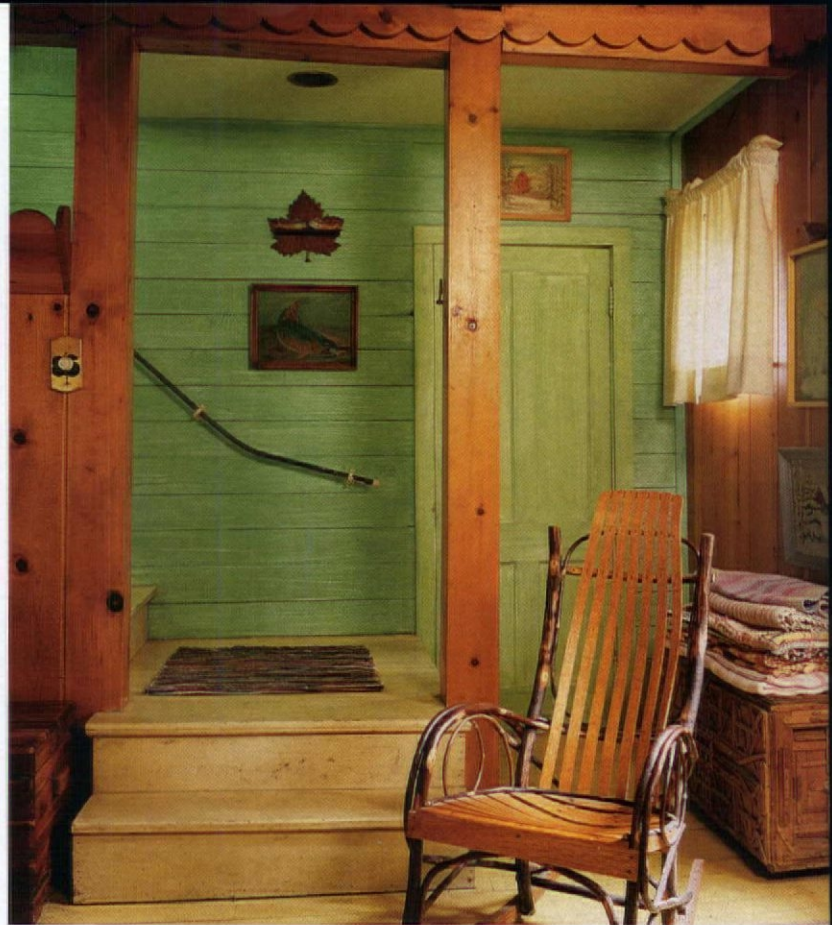






**ABOVE:** Knotty-pine walls in the bedroom are actually a *trompe l'oeil* paint treatment.

**RIGHT:** The staircase has an iron pipe rail and board walls. **OPPOSITE:** A favorite birch tree inspired the painted floor. The painted tin bread safe, which now holds crackers and tea, is from the 1930s.



had his friend Tom Masaryk create *trompe l'oeil* knotty-pine walls, paired with a pretty blue, for the twin bedroom upstairs. Its knotty-pine bed was a local find.

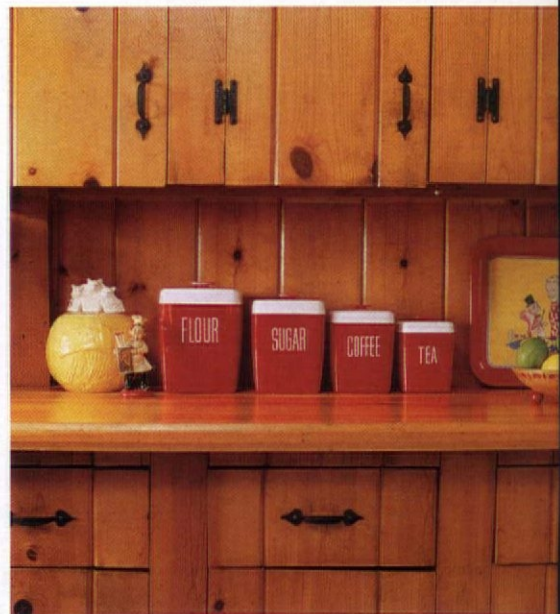
Another arresting painted effect is the birch-bark floor in the kitchen. "A branch fell off a favorite tree," Steve says, "and our friend Bob Mellon designed the floor around the branch." Color has done a lot for the cabin. A palette of greens and green-blues is striking against the warm patina on the old pine. "The colors came from leaves and moss—really," Steve explains. "We matched and custom-mixed paint to favorite bits of nature."

The wallpaper in the kitchen, purchased new in the 1980s, replaced mustard- and claret-colored oilcloth on the walls: "very dark and greasy," Steve recalls. Souvenir plates near the sink are a casual collection.

Vintage furniture came from

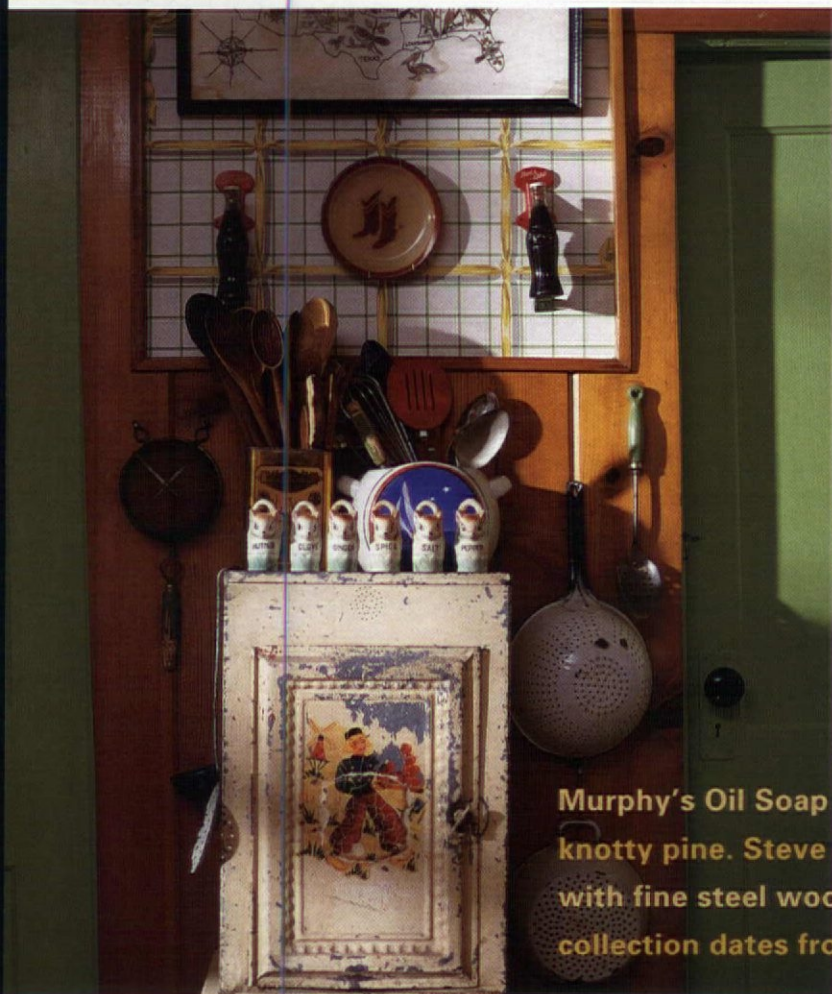






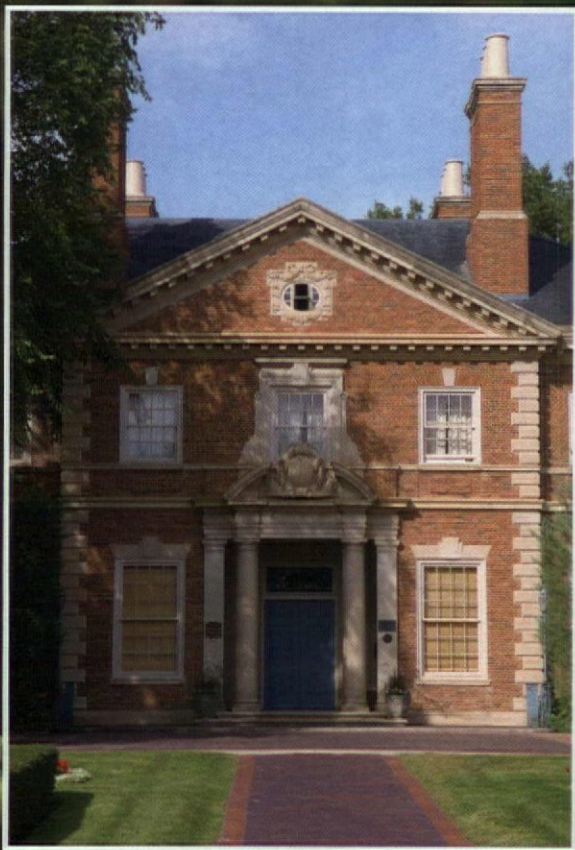
yard sales, flea markets, and local antiques stores. The source of many of Steve's finds is Bethken's: "amazing kitsch," he says fondly. [p.96] The iconic wagon-wheel chandelier was in the house. Floral chintz on the easy chair by the fireplace was "inspired by the summer place of the Duke and Duchess of Windsor," Steve says. "I'm always looking at books ... this amused me."

Similarly, the art on the walls is vintage and local—old paint-by-number items, amateur paintings found at thrift stores. By the front door, old blankets perch on a tramp-art chest, ready to be spread on the lawn for a picnic. And some furnishings come from continuing traditions in this part of New York State. "I save all my old clothes for one lady," Steve reports. "A year later, they're a rug!" ✦



**Murphy's Oil Soap** was enough to clean and renew the knotty pine. Steve rubbed the black kitchen hardware with fine steel wool, then oiled it. The kitchenware collection dates from the 1940s and 1950s.





Built in the early 1930s as a country house outside Denver, the Georgian Revival Phipps Mansion is now a restful space for community, philanthropic, and corporate gatherings on the University of Denver campus.

**OPPOSITE:** (top) The heart of the garden is a complex plan of intersecting brick paths. Here, a classically inspired water carrier surrounded by symmetrical planting beds leads into a loggia. (bottom) One of the original swag-decorated planters on the grounds.

# *A Country Place* ON HIGH

*One of the last of the "Country Place" gardens thrives as part of an urban university in Colorado.*

**BY JENNIFER JEWELL**

**PHOTOGRAPHS BY FRANK MEEKER**





**H**ISTORIC ESTATES like Naumkeag in western Massachusetts, Stan Hywet in Ohio, and Winterthur in Delaware are known for their expansive gardens that seem like natural, if grand, extensions of the great house. Conceived, designed, and scrupulously tended while in the hands of their original owners, these superb American gardens defined a movement in landscape architecture: the Country Place era (1895–1940).

In her book *A Genius for Place: American Landscapes of the Country Place Era* [University of Massachusetts Press, 2007], Robin Karson describes the guiding ideal of these uniquely American gardens as “more of a movement than a style.” The

landscape artists who brought them to life consciously placed garden elements like fountains or statuary as accents within a constructed or existing view (to suggest the garden in its larger context), used native plants, and most important, aimed to capture the land’s *genius loci*, or spirit of the place. This romanticizing of nature, writes Karson, “reflects the experimental sense of the architects in creative collaboration with the modern and sophisticated tastes of their clients.”

All this certainly applies to the garden of Colorado Senator Lawrence C. Phipps and his wife Margaret, who built a Georgian Revival mansion on what was then the rural outskirts of Denver in the early 1930s. Not content merely

to create a lavish 70-room country estate for themselves, the Phippses wanted their home to provide jobs and economic stimulus to the City of Denver during the Depression. The design and construction of both house (1931 to 1933) and gardens called for the use of local talent and





## The journey of a historic garden owned by an institution is very much like the journey experienced by the owner of an old house—at least for the caretaker.

materials. In 1936, Annette Hoyt Flanders (1887–1946)—a preeminent landscape architect of the time, notable not just for her talent but also for her gender and Midwestern roots—was called in to create a plan for the 8 ½ acre estate. Recorded in the American Gardens archive at the Smithsonian Institution, the National Register garden is considered one of the latest surviving examples of the Country Place era.

circumstances that are very different socially and economically from the ones in which the garden was created.

The Phipps family donated the estate to the University of Denver in 1964. In the late 1970s, the university sold three acres of the estate to accommodate surrounding residential development, altering several of the garden's formal areas. In one location, this left one fountain on the remaining Phipps property and the

broken up by time and tree roots. “The garden is ready to move into a renewed sense of sophistication,” he says.

Lorin Fleisher, the new director, is already considering new ways to improve caring for the garden. “Wouldn't planting the beds in perennials be more efficient and as lovely as bedding out in annuals every year?” she wonders out loud as we chat. “Can I divide some of the existing perennials and spread them around?” She would also “like to see the gardens return to a concept close to Flanders's original specifications.” Plans for further restoration of the gardens are under discussion.

The journey of a historic garden owned by an institution is very much like the journey experienced by the owner of an old house—at least for the caretaker. You wonder whether you should restore certain elements or simply maintain them, you dive in with research and physical labor, you suffer disappointments, you stumble upon great treasures as you dig and as the seasons unfold, and you love almost every minute of the process. If there are lessons to be learned from the Phipps gardens, it's to work with what you have, maintain and restore your garden's best features, replace what's missing or destroyed, and above all, enjoy the garden as it now exists. ✦

THE PHIPPS MANSION AND GARDENS are open for tours weekdays by appointment. Phipps Conference Center, Denver University (303) 871-3442, [du.edu/hipps/index.html](http://du.edu/hipps/index.html)



**ABOVE:** (left and right) A variety of native and heirloom species help capture the idea of the “spirit of the place”; while some of the original decorative elements have been lost, planters, statuary, and urns like this classic example (center) abide.

Flanders's original design is marked by its elegance and restraint: areas of expansive lawn are bordered by native woodland trees and shrubs; by courtyards and *parterres* of formal intimacy; by distinctive brick and stonework, local to the area and seen throughout the estate's buildings and grounds; and by the many lovely fountains. The planting schemes on Flanders' drawings are in some places as specific as “Boy o' Boy marigolds” and hedges of Colorado juniper, and in others as general as “perennials.”

This garden begs the most common question that old house-garden owners face: how to take a historic garden into the future under

other in the middle of a new neighbor's back yard. In the late 1990s, one of then-director Dr. Thomas Williams' greatest challenges was the installation of a “parking garden” in front of the mansion to accommodate events. The new plan respects the symmetry of the house, and the terra-cotta asphalt specified for the project is a close match for the color of the original, Colorado-made brick used throughout the estate. It is also laid in the same pattern as the Phipps garden pathways. Shortly before his retirement in 2007, Williams oversaw the renovation of the sunken terrace garden entrance to the 1932 tennis pavilion, replacing walkways





**ABOVE:** Flourishing beds of flowers and brick paths lead the way to the restored tennis pavilion, thought to be the first such indoor facility west of the Mississippi when it was built in 1932. **FAR LEFT:** The house is furnished with Chippendale and Queen Anne furniture. **LEFT:** The mansion's south elevation features local stone and brickwork. **BOTTOM LEFT:** The heart of the garden features an intricate system of pathways and planting beds. **BELOW:** An unusual metal-work wall trellis becomes three dimensional with the addition of leafy potted plants.





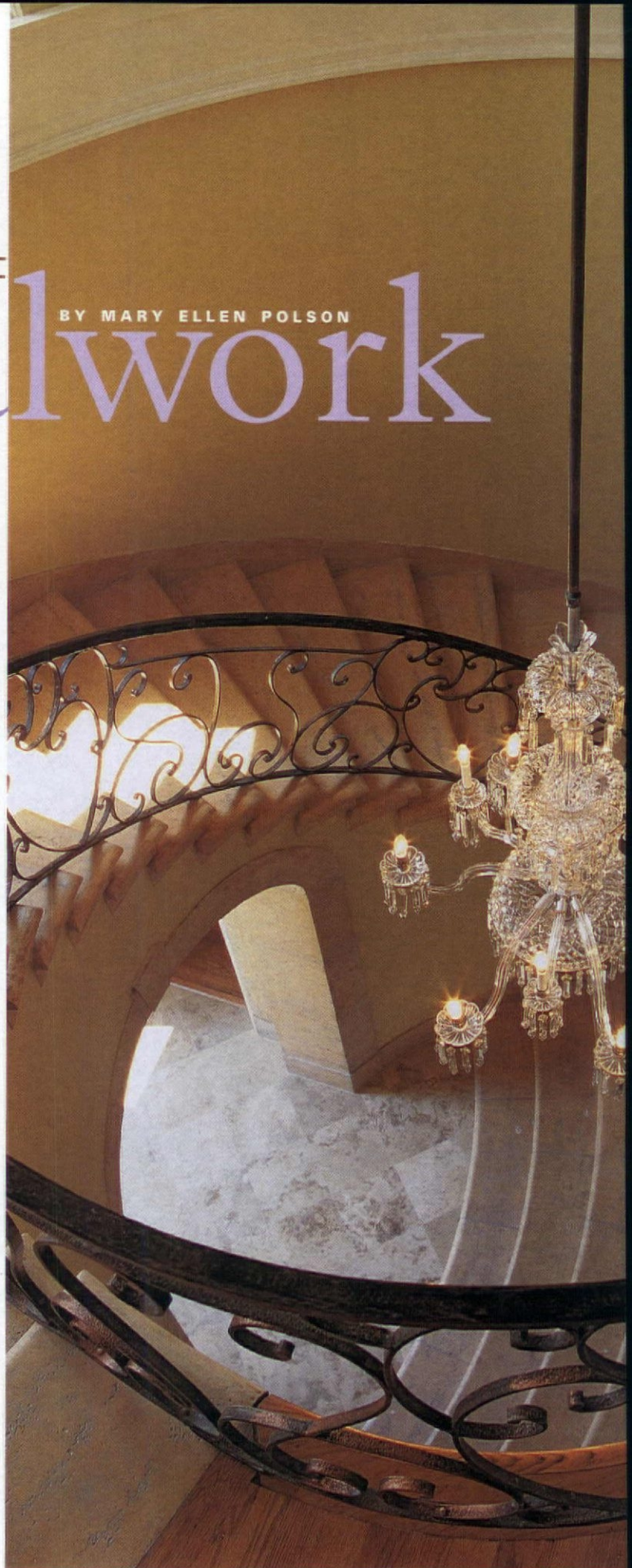
# THE **GLORY** OF metalwork

BY MARY ELLEN POLSON



**C**RAFTSMANSHIP always comes at a cost. That's especially true of ornamental metalwork, which requires the marriage of expensive materials, a superb eye, good design, and the skills of a master of the medium.

Wrought iron gates, railings, and complementary hardware made with traditional blacksmithing skills are at the heart of a revival that's been growing since the 1970s and is now a hallmark of high-end houses. "People are willing to pay for ironwork once they understand the value of what they're getting," says David DeSantis, the owner of DeSantis Forge & Studio in Sylvan Beach, New York. "It's probably one of the most beautiful







**T**HE 19TH CENTURY MAY HAVE BEEN THE GOLDEN AGE OF AMERICAN IRON, BUT THE 21ST CENTURY HAS USHERED IN A NEW WAVE OF ARTISANAL FORGING AND CASTING.

things you can put in your house.”

Almost all of the iron forged today is technically mild (pronounced “milled”) steel, an iron alloy with a small amount of carbon. Harder and stronger than the pure iron found in 19th-century gates, fences, and other architectural ornament, it’s also easier for factories to produce. “The term wrought iron is used today to describe a particular style of ironwork,” says Chris Connelly, one of the owners of DeAngelis Ironworks in South Easton, Mass.

Part of what makes hand-forged metalwork beautiful is the work and craftsmanship that goes into it. Even though today’s artisans don’t need to pound iron to get it into usable shape like early American blacksmiths, the good ones work the metal in order to give it character and patina. “Once you hammer the metal, that’s what really gives it the old look,” DeSantis says.

Another characteristic of quality metalwork is how the parts fit together without distracting bumps or welds. “Instead of welding, we do traditional joinery which involves riveting, forged welding, and mortise and tenon,” says DeSantis. “It’s the subtlety of the joinery that makes ironwork really beautiful.”

Despite the modern habit of freshening up existing metalwork with paint, “True hand-forged iron is rarely painted,” he says. “It diminishes the work.” DeSantis prefers to finish his forgings with an old blacksmithing technique—a coating of linseed oil and wax, hand-buffed to

**LEFT:** A circular metalwork staircase in the Beaux Arts-style Harlow House in Florida dates to 1939. **OPPOSITE:** David DeSantis, who owns his own forge and studio, often makes up samples of designs to give customers a better idea of what the final piece will look like before proceeding with a large project.



**T**RUE WROUGHT IRON IS STILL MADE IN ENGLAND BY CHRIS TOPP & CO. (CHRISTOPP.CO.UK) AT MANY TIMES THE COST OF MILD STEEL.



**ABOVE:** Greg Eng of GEM Studios made this stair railing from forged steel, but achieved the bronze highlights by applying a chemical patina.

**TOP RIGHT:** Matt White, one of the partners at Heritage Metalworks, re-created a long-missing, ornate forged iron gate for Winterthur from an old photograph; the company is also one of the museum's licensees.

a beautiful, almost silvery finish.

Other craftsmen, among them Greg Eng of GEM Studios in California, treat forgings with chemically applied patinas for different effects. Says Eng, the technique is especially useful to give new work on period houses a weathered look that's consistent with the age of the house.

The cost of any metalwork project is driven by the materials used, the size and intricacy of the components, and the skill needed to create the finished work. While bronze and brass are more expensive than steel, large dimensional steel components can be difficult to manipulate and shape. For example, a steel bar measuring 1" x 1 1/2" weighs 5 pounds per foot, says Mike White, manager and one of the partners of Heritage Metalworks in Downingtown, Penn.



Since bars typically come in 20' lengths, "a bar that size usually takes two people to work," White says.

DeSantis usually starts the planning process with cost estimates. He creates a budget for each area of the house, working out from the most expensive components to the least expensive. "The main staircase will be your showpiece rail," he says. "The average price of the interior rails we do is probably \$700 to \$900 per foot. You can have a beautiful railing for that." [text cont. on page 78]

## ORNAMENTAL IRONWORK

Since many projects will require on-site consultations, we've given the state abbreviation for each company.

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- **ARCHIVE DESIGNS** (OR) [archive-designs.com](http://archive-designs.com) Hand-hammered metalwork, especially in copper (furniture, fireplace hoods and screens, lighting)
- **BALL AND BALL** (PA) [ballandball.com](http://ballandball.com) Reproduction lighting specialist also fabricates in steel, copper, brass, and bronze
- **BUSHERE & SON** (CA) [bushereandson.com](http://bushereandson.com) Authentic Spanish-influenced wrought iron

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- **CHARLESTON GARDENS** (SC) [charlestongardens.com](http://charlestongardens.com) Ornamental garden metalwork
- **CHRISTOPHER THOMSON IRONWORKS** (NM) [ctiron.com](http://ctiron.com) Hand-forged furniture, lighting, fireplace accessories
- **COPPERWORKS** (CA) [thecopperworks.com](http://thecopperworks.com) Custom sinks, range hoods in copper, zinc, steel, etc.
- **DEANGELIS IRON WORK** (MA) [deangelisiron.com](http://deangelisiron.com) Fabrication and restoration of ornamental ironwork (gates, staircases, fences, etc.)
- **DESANTIS FORGE & STUDIO** (NY) [desantisforgeandstudio.com](http://desantisforgeandstudio.com) Hand-forged ironwork (staircases, railings, gates, lighting, hardware, etc.)
- **GEM STUDIOS** (CA) [- \[inc.com\]\(http://inc.com\) Hand-forged lighting, hardware, gates, railings, fireplace accessories, statuary
  - \*\*GODDARD MANUFACTURING\*\* \(KS\) \[spiral-staircases.com\]\(http://spiral-staircases.com\) Steel spiral staircases
  - \*\*HAMMERSMITH STUDIOS\*\* \(MA\) \[hammersmithstudio.com\]\(http://hammersmithstudio.com\) Hand-forged decorative ironwork from candlestands to gates
  - \*\*HANDCRAFTED METAL\*\* \(TX\) \[handcraftedmetal.com\]\(http://handcraftedmetal.com\) Custom range hoods and sinks in copper, zinc, steel
  - \*\*HERITAGE METALWORKS\*\* \(PA\) \[heritage-metalworks.com\]\(http://heritage-metalworks.com\) Custom ornamental metalwork and restoration; hardware, lighting
  - \*\*HISTORICAL ARTS & CASTING\*\* \(UT\) \[historicalarts.com\]\(http://historicalarts.com\) Architectural cast metal ornamentation and replication
  - \*\*KAYNE & SON CUSTOM HARDWARE\*\* \(NC\) \[customforgedhardware.com\]\(http://customforgedhardware.com\) Forged iron hardware; castings in brass and bronze](http://gemstudios</a></li>
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- **THE METAL PEDDLER** (PA) [themetaldeddler.com](http://themetaldeddler.com) Range hoods and household accessories in copper
- **THE METAL SHOPPE** (CA) [themetalshoppe.net](http://themetalshoppe.net) Custom metal fabrication in copper and iron
- **RANGECRAFT MANUFACTURING** (NJ) [rangecraft.com](http://rangecraft.com) Custom rangehoods in any metal
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At the other end of the spectrum, DeSantis notes that he also sells simple, individually forged balusters that attach to wood railings for \$14 each. In addition to custom forging, Heritage Metalworks offers a line of period reproduction hardware for doors and furniture. "We have some small iron cabinet hinges that sell in the neighborhood of \$60 a pair," says White. "These are all hand forged. That's probably the lower end of our range."

Not all ornamental metalwork is forged iron, of course. Many ornamental pieces are made from cast iron,

and gates, railings, and other large pieces are often accented with cast brass and bronze. Items made from these finer metals are usually investment cast—the modern term for lost-wax casting. The process is complex, but it produces finished pieces with superb detail. It's expensive because a mold is required for each piece, and extracting the finished metalwork requires breaking that mold.

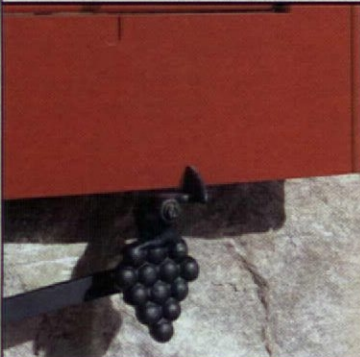
DeAngelis does a lot of custom casting, especially in one of its specialties, restoration work. Through experience, the company has calculated that if a particular gate picket or

other component still retains 85% of its original volume, it can be restored. Otherwise, the piece must be re-created, typically by making a mold of a matching piece in better condition.

Before you lose your heart to an image torn out of a magazine, however, consider whether the design is appropriate for your home. Scroll techniques for French ironwork are very specific, for example—but they have no place on houses of certain architectural styles. "If you are working on a Georgian Revival home," says DeSantis, "it's very important to do Georgian ironwork." ♦


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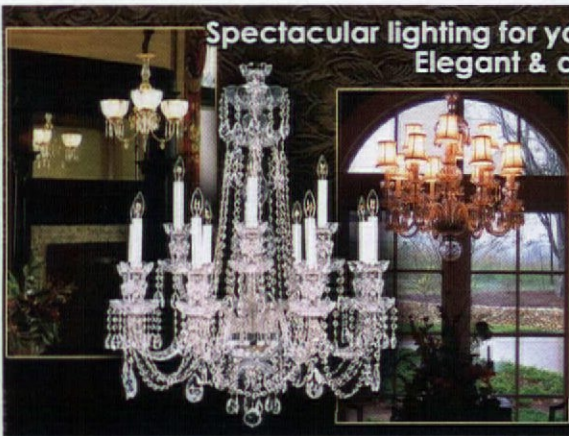
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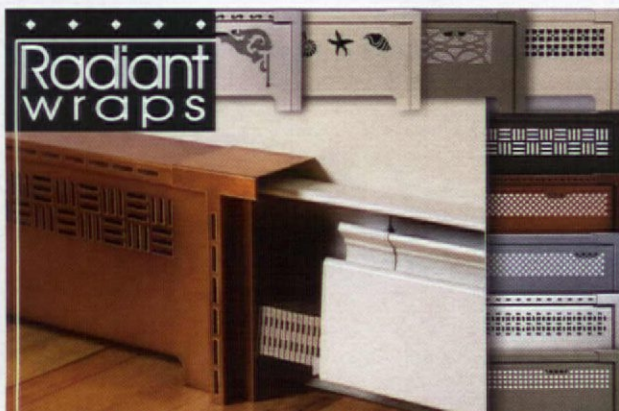


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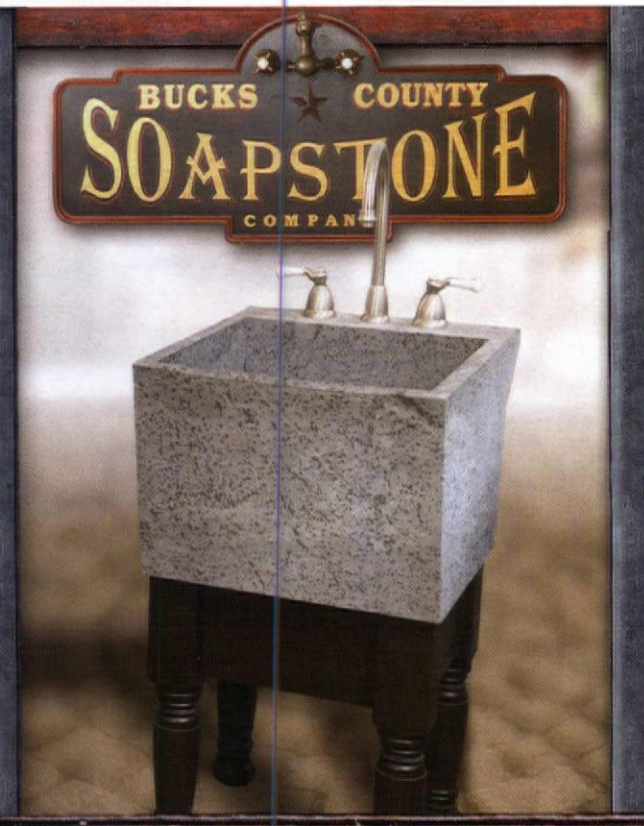
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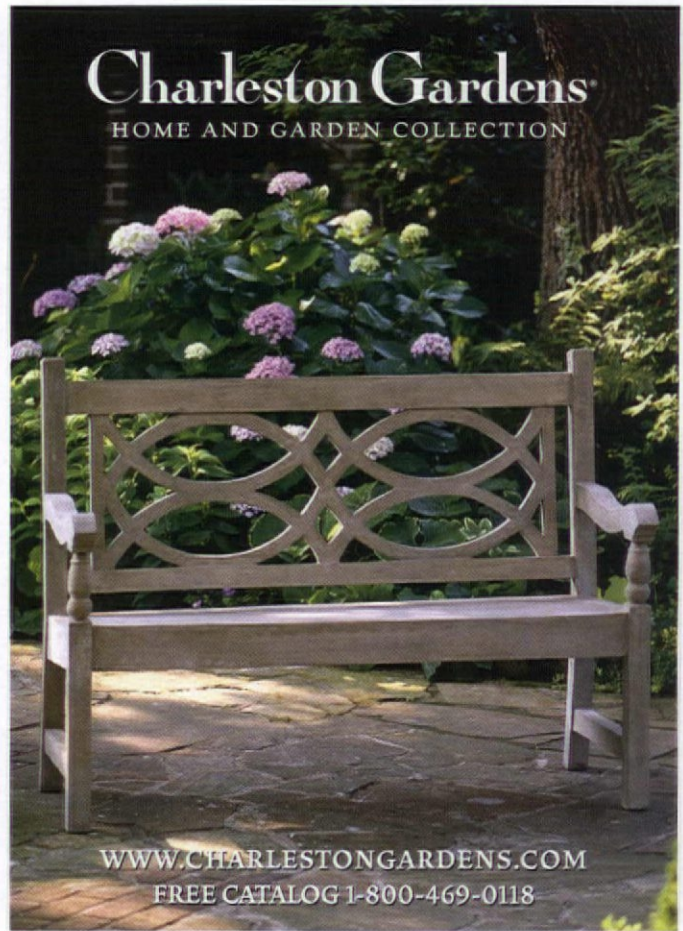
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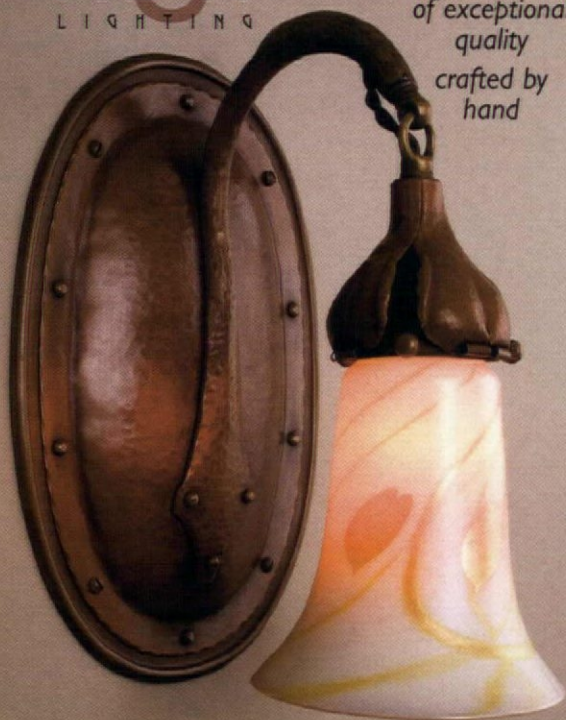
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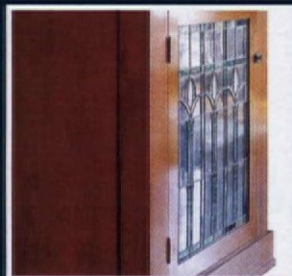
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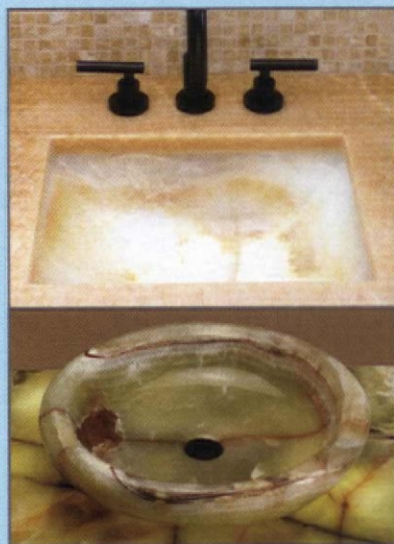
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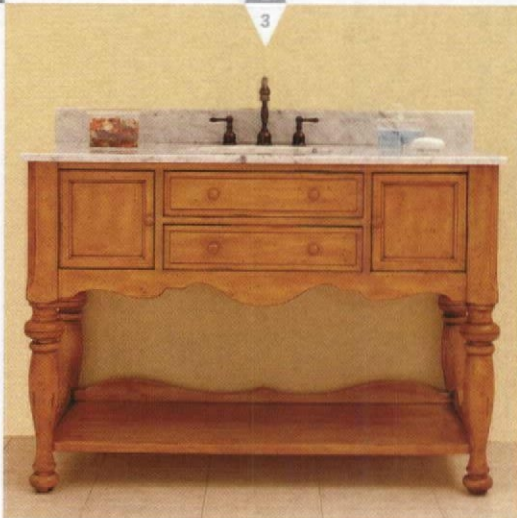


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4

A sink may be a given in modern bathrooms, but that doesn't mean these workhorses of water should fade into the background.



3



5

## Sinks, Always in Style

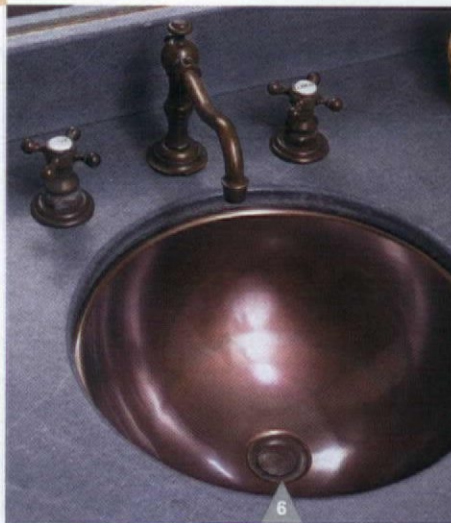
BY MARY ELLEN POLSON

WHETHER it's smooth porcelain, hand-painted, cut and shaped from marble, or embellished with pearlescent mosaic glass, a decorative sink is always a pleasure to use. After all, the standard indoor sink of the late 19th century was often an attractive freestanding ceramic wash basin and pitcher embellished with relief or sprigged with flowers.

Clearly the predecessor of both the drop-in **basin** and countertop **vessel** sinks so popular today,

the wash basin went through several other iterations in the decades before and after 1900.

One is the **commode**, a wood cabinet that supported the sink and provided cupboard storage underneath. These cabinets often followed prevailing styles in late-19th-century furniture. Another variation is the **console**: typically a marble top supported by a pair of sleek metal legs. An all-ceramic sink with a single support is the **pedestal** sink. A more utilitarian version that combined bits



6

(1) Wall-hung sinks were popular in laundries as well as bathrooms. This one is from American Standard. (2) Linkasink's mother-of-pearl mosaic sink. (3) Signature Hardware's commode-style Heartland vanity. (4) The Bordeaux console from Stone Forest. (5) A vessel sink from Terra Acqua. (6) Oregon Copper Bowl Co. in an antique copper patina.

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**ABOVE:** A ca. 1900 pedestal sink from Vintage Plumbing Bathroom Antiques. **RIGHT:** An updated version in stone from Quiescence. **OPPOSITE:** An English cutwork vessel sink from Hardware Bath & More.



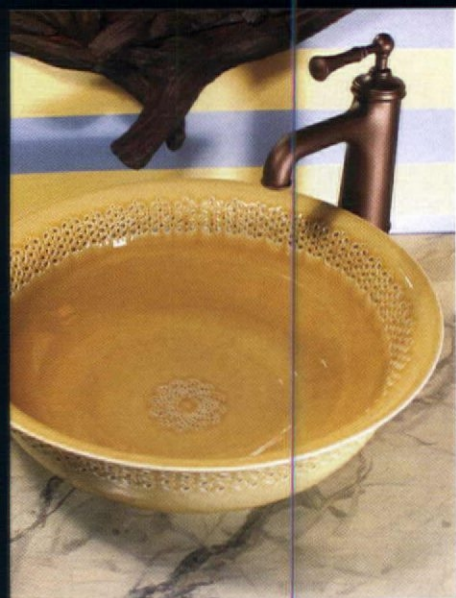
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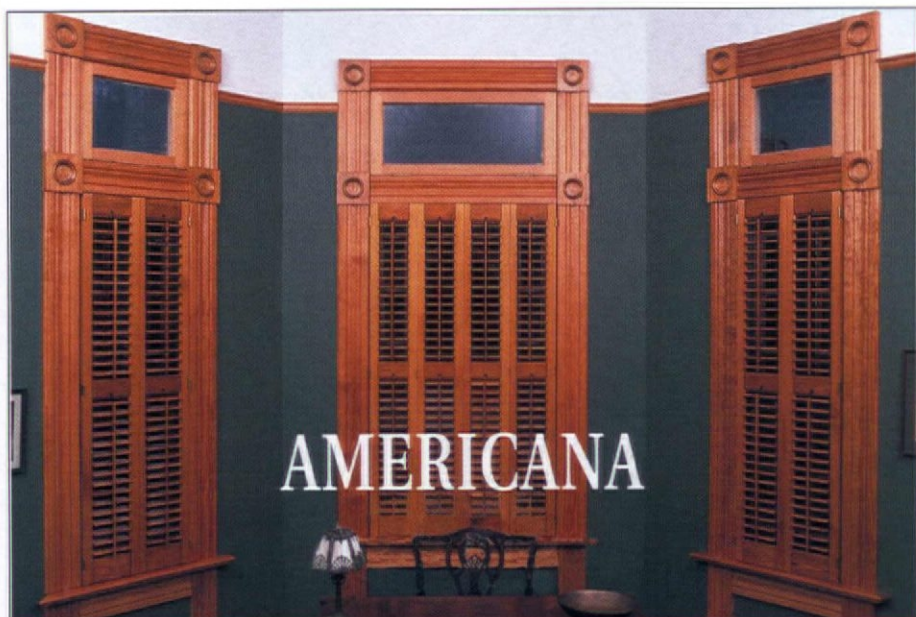




of both the console and pedestal sink is the **wall-hung** sink; here, the basin flows smoothly into a backsplash that mounted on the wall.

With the exception of a few hand-painted vessels in the 1880s and 1890s, most early sinks were white. Color didn't come into the equation until the late 1920s, when Crane and Standard introduced bathroom fixtures in shades like fuchsia and navy blue. Only a handful of these bold fixtures actually made their way into homes before the collapse of the housing industry during the Great Depression.

In the late 1940s, builders began outfitting new homes with drop-in sinks in boxy base cabinets. The style persisted through the rest of the 20th century. When the restoration movement began to take off in the late 1970s and '80s, however, renovators rediscovered many of the historic styles, especially the pedestal sink. While you can still choose shiny white porcelain, other options in color, material, and decoration are all but limitless. But the basic configurations remain the same, even if it's fashionable to call a pedestal sink in rough-cut stone a pillar sink. Isn't it nice to have a choice of all the historic styles in 21st-century guises? ✦



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# DIALOG

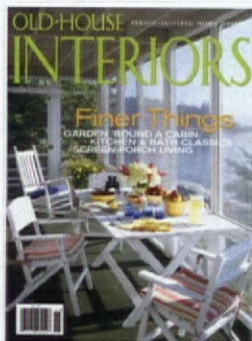
back&forth

## HUNG OUT TO DRY

MY CLOTHESPINS are alive and well. [Inspired By: "Clothespins," April 2008, p. 106] We've had an especially long winter, and I couldn't wait to return to my ritual of line-drying our sheets, blankets, and pjs outdoors. Our neighbors on either side do the same. Once I gladly traded a prize won at a bridal shower with the person who won clothespins and asked, "What am I going to do with these?" There is nothing as fresh as line-dried linen.

—MARILYN KOPERNIAK  
*Chicago, Illinois*

I BEG TO DIFFER with the statement, "clothespins are fast going the way of the washboard." Look on any list of ways to be more "green," and hanging clothes to dry is on it. "Right to



Dry" campaigns are questioning the logic (especially in historic districts!) of local ordinances against clotheslines. Once an indication of poverty, the clothesline is, these days, a sign of ecological awareness. Yes, clothespins are inspirational objects, but not in a nostalgic way. They are cutting-edge technology!

—JUDY CHAVES  
*No. Ferrisburgh, Vt.*

## FOURSQUARE YEA AND NAY

I AM A LONG-TIME SUBSCRIBER, and I am disappointed in the feature "Foursquare Revised" in your June issue. The house is much too ordinary for your magazine, and not even "period" or very old. Not that the Foursquare wasn't nice, or well done—it is. But it could have been seen in any other decorating magazine. Rather, I enjoyed the next article, "Capacious Victorian Kitchen."

—ROSANNA GRABEL  
*Beverly Hills, California*

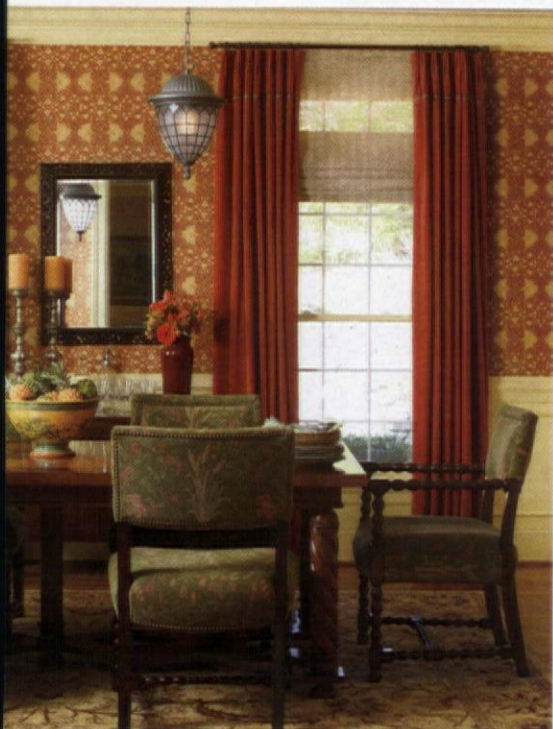
## A SECOND VENUE

Regarding "A Personal Journey to Portland," OHI June 2008, pp. 48–52: To see the work of **DUQUELLA TILE** in Portland, you may visit **ART FACTORS** (7035 SW Macadam) Tuesday through Saturday. To arrange a visit to the studio, call (503) 256-8330. —MEP

I LOVED THE ARTICLE about the updated Foursquare! How unsnobby of you to include catalog sources like Design Within Reach and Pottery Barn (not to mention Cost Plus!). We all use them. The owners of that house elevated mail-order decorating to an art. One question: who made the green kitchen tile on pp. 64–65?

—via email and phone

*Purchased at Tilesop (tilesop.com), the tile is labeled "the Aegan Series" and the color code is AS-37. —ED CARTER, owner, Portland, Ore. ED. NOTE: Another close match is Fireday Tile's "Vitrail" series, in apple-green: firedaytile.com The color is just like FiestaWare.*



## Barley-twist chairs for English Arts & Crafts?

I am writing to see if you can tell me if the chairs shown on the February 2008 cover are currently available, or are "one-of-a-kind" antiques. I am looking for similar chairs for the dining room in my 1910 house but, strangely, I find the style hard to come by.

—ELIZABETH COTNOIR, VIA EMAIL

**T**he dining pieces came from the family's previous home. Interior designer Jennifer Sell Farrell commissioned the custom walnut table with a parquetry top. [JS Designs for Interiors, McLean, VA: 703/288-8576] The chairs are from Edward Ferrell/Lewis Mittman (# 113). [Go to ef-lm.com] The designer refers to them as "16th-century style with barley-twist arms and legs." As we reported, the chairs were reupholstered in a Coraggio fabric called 'Eden Tapestry' #U50550 (through upholsterers and furniture stores). —P. POORE

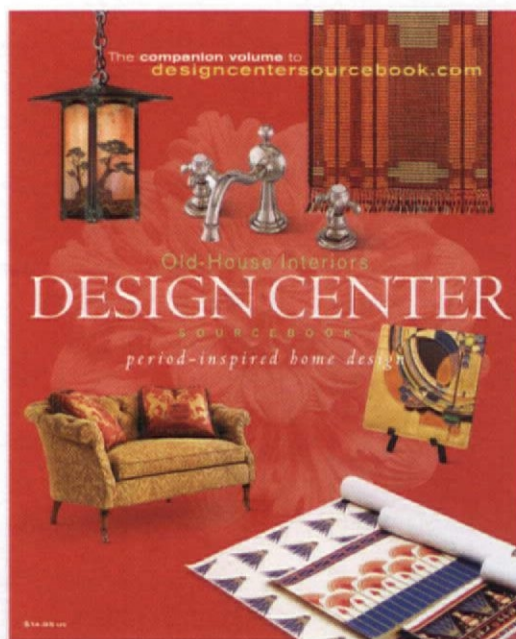


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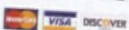
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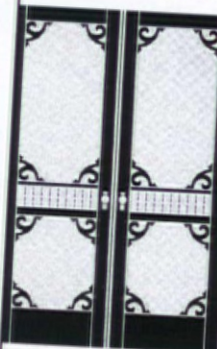
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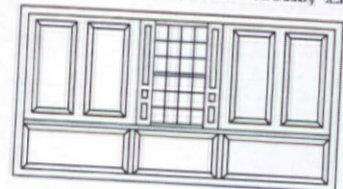
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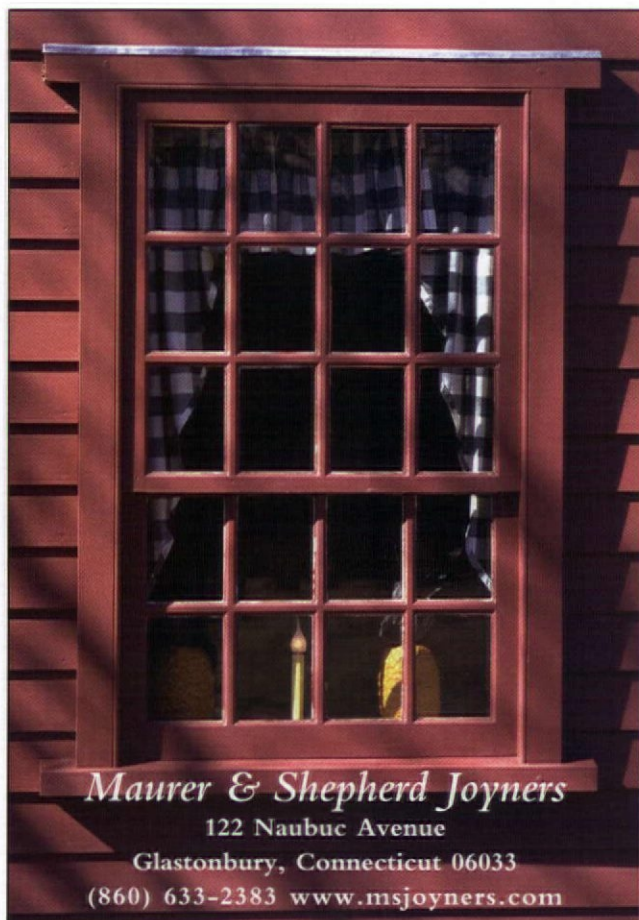
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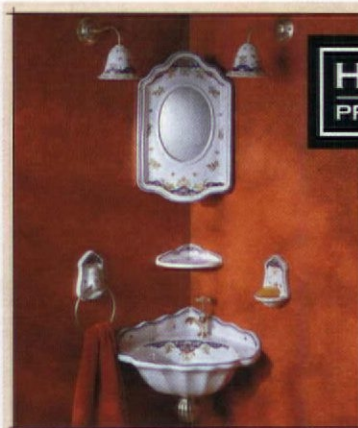


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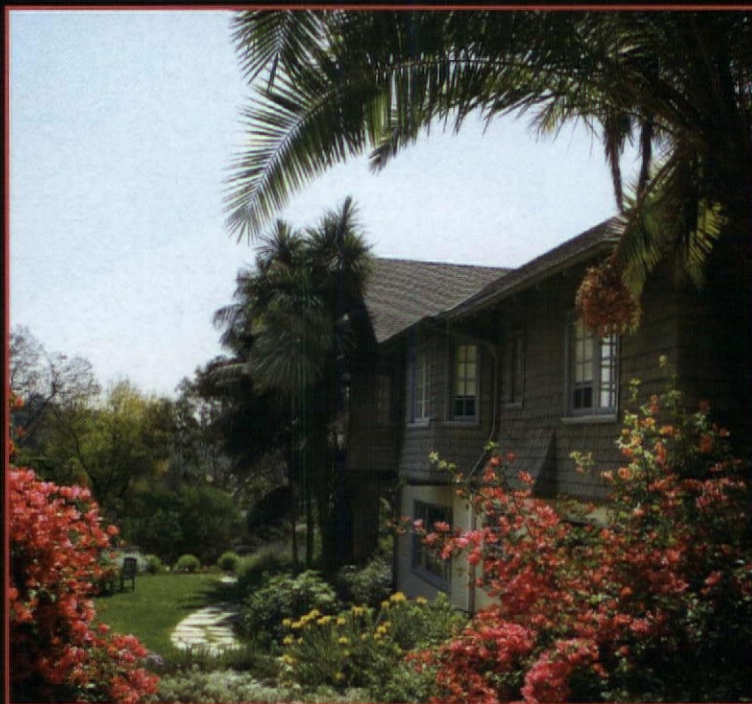
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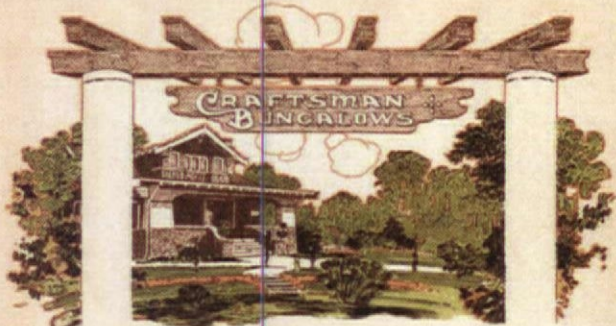
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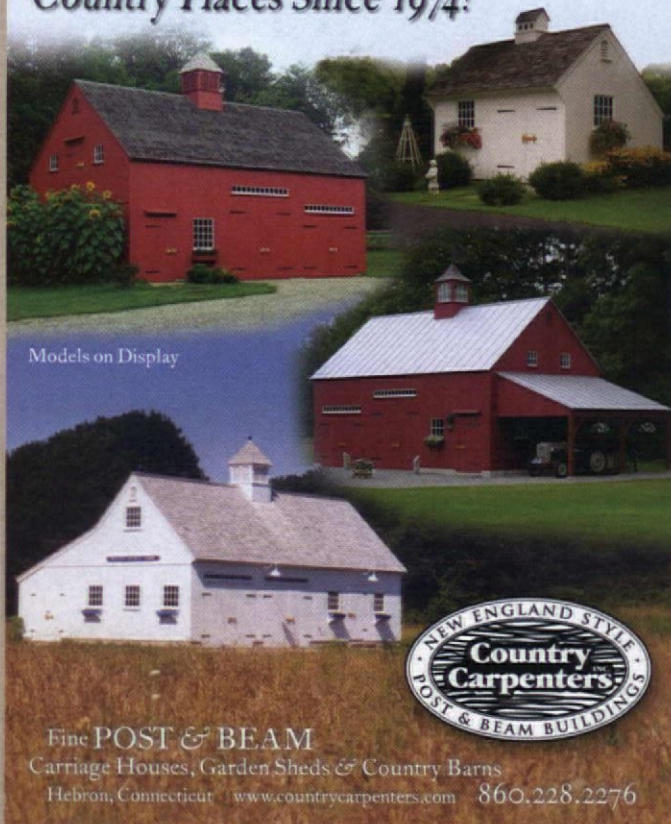
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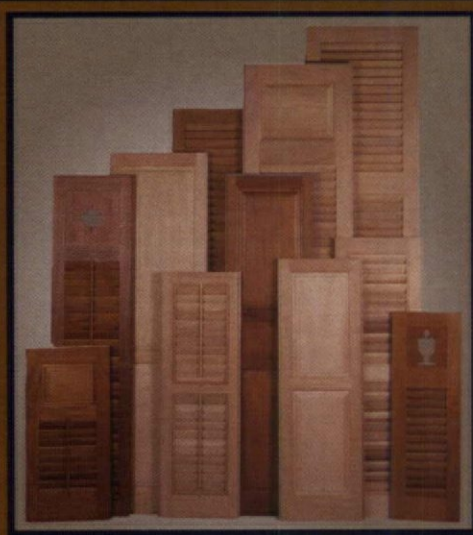
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**Kitchen before and after pp. 28-32**

General contractor and plumbing by Trethewey Bros. Inc., Boston: 617/325-3283, [tbros.com](http://tbros.com) • Light fixtures (used with antique glass shades) fabricated by Yankee Craftsman, Wayland, MA: 508/653-0031, [yankeecraftsman.com](http://yankeecraftsman.com) • Interior painting by Laperle Painting, Medfield, MA: 508/359-8988, [laperlepainting.com](http://laperlepainting.com) • Exterior painting by Eurotech, Dedham, MA: 781/461-0123 • Wizard countertop tile purchased through Shep Brown Associates, Woburn, MA: 781/935-8080, [shepbrownassociates.com](http://shepbrownassociates.com)

**Art Deco pp. 50-58**

Please visit: [artdecosociety.org](http://artdecosociety.org) • [retropolis.net](http://retropolis.net) • [decopix.com](http://decopix.com) • [artdecollection.com](http://artdecollection.com) • This website leads you to lots of Deco websites: [www.wadsw.org/resource/websites.html](http://www.wadsw.org/resource/websites.html) • See also Modernism Magazine: [modernismmagazine.com](http://modernismmagazine.com)

**Dutch Colonial pp. 59-63**

To contact the designer or visit her Manhattan store: Pamela Scurry's Wicker Garden Design Studio, 1300 Madison Ave. (at 92nd St.), New York, NY: 212/410-7000

**Knotty Pine pp. 64-69**

**p. 64** A traditional barn-red shingle stain is available from Cabot: 800/877-8246, [cabotstain.com](http://cabotstain.com) • Metal patio chairs in retro styles are available from Target: [target.com](http://target.com)  
**p. 67** Antique and vintage furniture from Bethken's Antiques: 683 Woodland Valley Rd., Phoenicia, NY, 845/688-5620, year-round. **p. 68** Trompe l'oeil painting by master artist Thomas Masaryk, Stratford, CT: (203) 375-8645, [oldworldartist.com](http://oldworldartist.com) • Jason McCoy Galleries (East 57th St. and W. 22nd St, NYC): [jasonmccoyinc.com](http://jasonmccoyinc.com)

Many of the renovation blogs are just vicious about knotty pine, offering discussions of how to caulk and paint it, or rip it out. For a friendlier attitude, visit [retrorenovation.com](http://retrorenovation.com) • For reclaimed pine and restoration projects, a good source is Authentic Pine Floors: 800/283-6038, [authenticpinefloors.com](http://authenticpinefloors.com) • A leader for new knotty pine and white cedar is The Woodworkers Shoppe: 800/818-9971, [woodworkersshoppe.com](http://woodworkersshoppe.com), or for paneling go directly to [knottypinepaneling.com](http://knottypinepaneling.com)

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**U**NBEKNOWNST to us, the house design took hold during the early '90s, when my husband Bob and I spent five years traveling North America in an RV. Architecture and trains are our passions. We found small-town train depots magnificent in their simplicity. Many of them have Prairie School form, or Arts and Crafts details, or Art Deco-inspired interiors. We told each other what a great house this or that old depot would make.

After we restored two early 20th-century bungalows, we were faced with building new, so we went for a "not so big house" inspired by the depots: a low-pitched hipped roof with dormer, overhanging eaves, brackets, and tall narrow windows on a belt line. Every depot has a stationmaster's bump-out. Food service was often in the form of a diner.

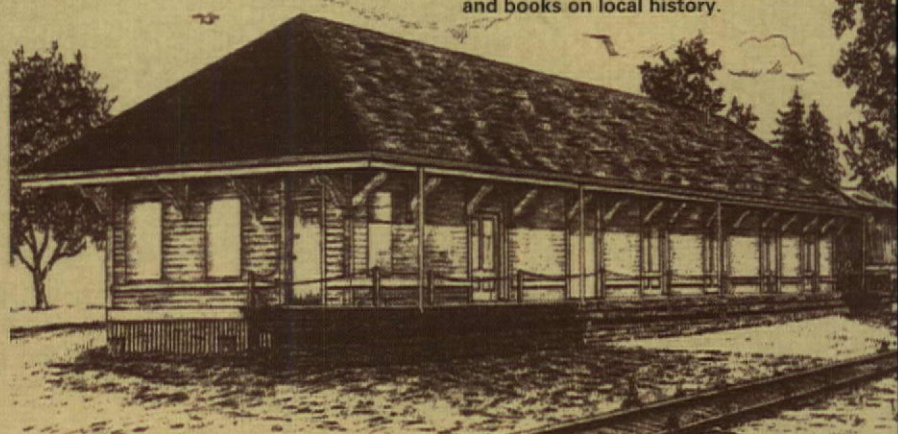
For us, depot features trans-

lated beautifully to a home. Wide overhangs make sense in the Pacific Northwest's rainy climate. The dormer acts as a north-facing light well. The "passenger areas" provide us with front and back porches. Our kitchen has a diner personality. Our "stationmaster's bump-out" serves as a window seat (and extra bunk).

Our garage is adorable and matches the house, but it is separate; attaching it would have spoiled the authentic lines of the depot-house. ✦  
—PATRICIA COE, *Camano Island, Wash.*



**TOP:** Like an old train depot, the house has a low hipped roof, large knee-brace brackets, and a porch that suggests a passenger walk. **ABOVE:** Pat and Bob on the porch swing. **BELOW:** Inspiration came from surviving train depots and books on local history.



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