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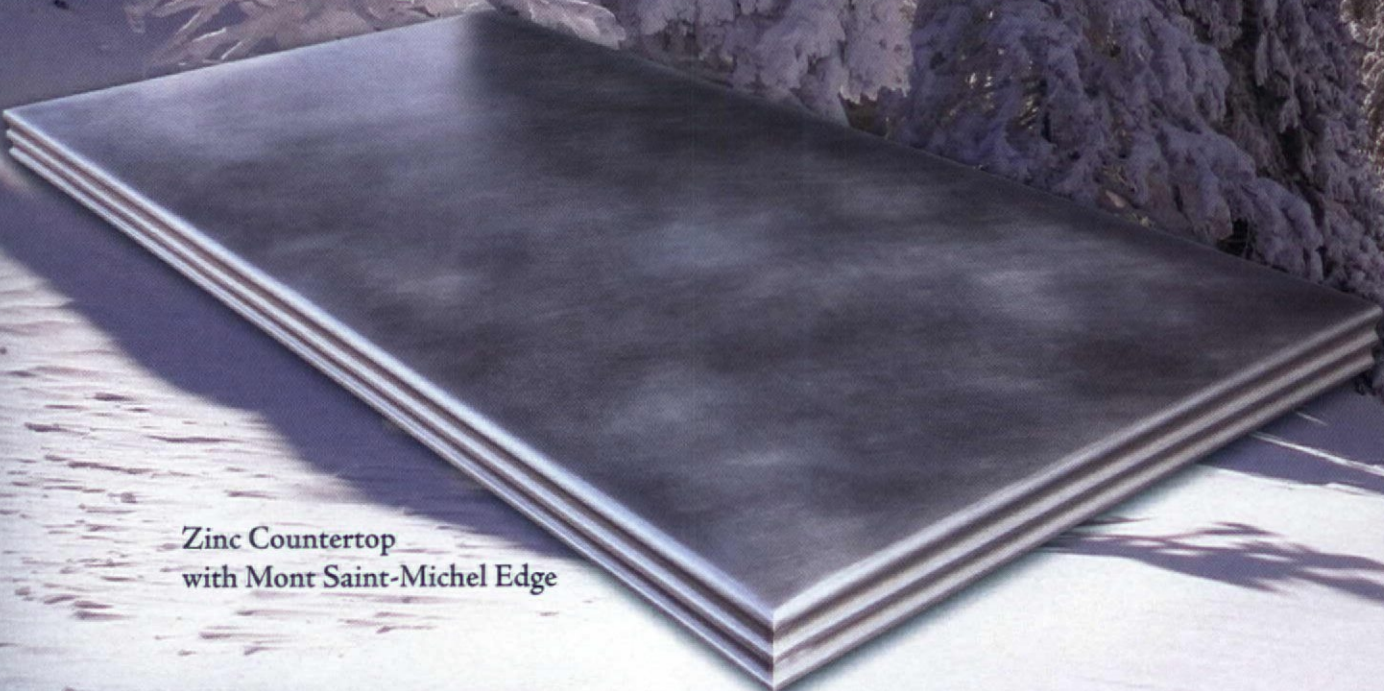
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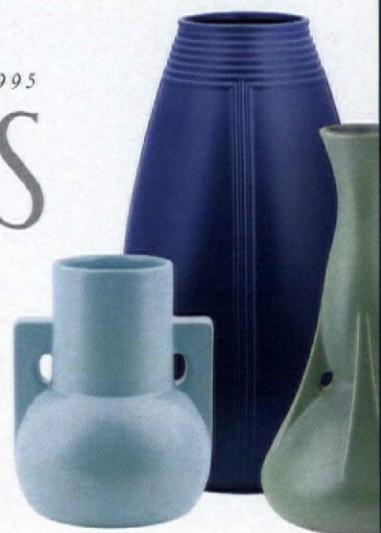
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You can bring out the inherent, or preferred, style of your house with a well-dressed fireplace as focal point.

BY PATRICIA POORE

ON THE COVER: *Fireplace and mantel create a focal point that telegraphs style, as in this refurbished Arts and Crafts home in California. Cover photograph by Linda Svendsen.*



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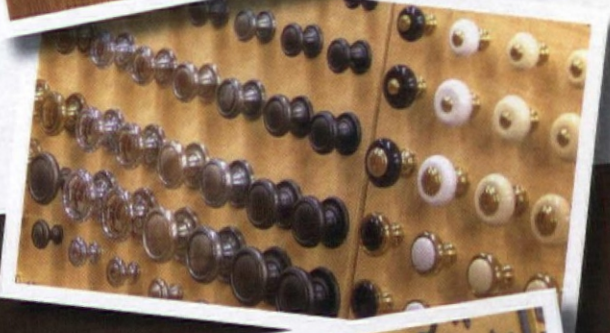
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The Grafton PC-3A



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Thoughtful gift shopping

OFTEN ON THIS PAGE I talk about whatever especially caught my fancy as we prepared the magazine: an Adirondack camp that reminded me of childhood vacations, a color feature that inspired me to paint my bedroom. In this issue, it's a whole batch of ads.

For the first time, we put together a Holiday Emporium (pp. 91-95) so that artisans and manufacturers could pick certain gift-worthy items to introduce. One humid afternoon, overheated and weary-eyed, I asked the production department for the early proofs of those pages. "Why . . . shopping?" Jessica grinned. "Proofing," I retorted, and climbed back to my muggy attic.

When I read them, my mood improved. Such fun! I was surprised to find how many of the companies already have me as a customer. (In the past few years, I've purchased staff gifts from Ephraim Faience, note cards from Arts & Crafts Press, welcome mats from Dard Hunter, my pocketbook—Celtic Knot pattern in chenille, 'Woodland' colorway—from Archive Edition Textiles, a silver bracelet from Jennifer Wentzel, and ornaments from Carl Radke. I visited SeasonS at Calmore on a photo shoot in New Hampshire, and I thought I'd personally discovered Jonathan's Spoons at Peter's Valley craft village in New Jersey. (Apparently Oprah had already discovered Jonathan. I love his wood spatulas—threw out all my Teflon ones.) As I wrote this, I visited Retro Redheads online to see what I might have bought there, and ended up buying two Christmas presents, in September.

But it's not just that the pages include old friends.

Like all of the advertisers in our magazines, these are good people with unique products. I would so much rather buy gifts from them than, say, at the mall. The mall is where my best friend first voiced the opinion that I might be ever so slightly autistic. (We've been friends a long time.) She'd long ago noted my hair-trigger startle reflex, my discomfort with bright lights and loud noises. At the mall, she saw just what too much stim does to me, especially accompanied by mass-market products, anonymity, and crowds.

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An interior of Hall Place in Kent, England (1879), by Henry Robert Robertson in brush, watercolor, and gouache.

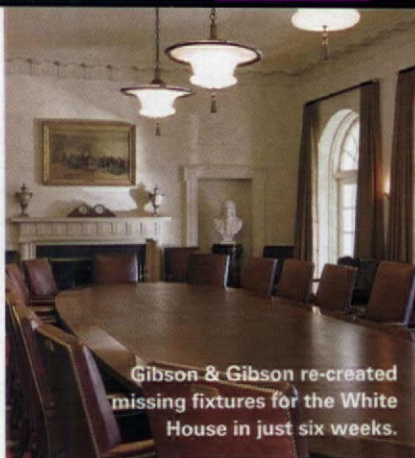
House Proud

Pride in interior design is a relatively new concept that didn't begin until the 19th century. As a new exhibition at the Cooper-Hewitt National Design Museum demonstrates, it wasn't until the rise of the middle class and our consumer economy that the decoration of residential interiors became a matter of interest and conversation. "House Proud: 19th-century Watercolor Interiors from the Thaw Collection," is a showcase of meticulously

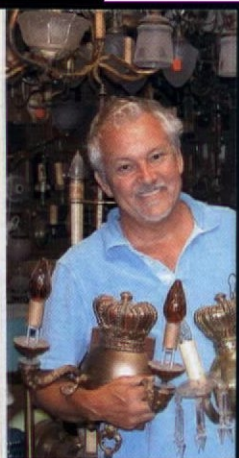
detailed 19th-century European interiors in watercolor. Intricate drawings show the evolution of interior domestic spaces, beginning with formal salons in the Chinoiserie, Gothic, and Rococo Revival styles and progressing to drawing rooms, winter gardens, libraries, sitting rooms, bedrooms, and music rooms, as well as artist's studios. The luminous watercolors certainly gave me a few good new ideas for my own Victorian interiors (remember footstools!) If you are in New York over the holidays, I highly recommend a visit: the exhibition is open through Jan. 25, 2009, and its accompanying catalog is a good addition for your library. (212) 849-8400, cooperhewitt.org —BDC



ABOVE AND RIGHT: Watercolors of two 1840s drawing rooms in Germany, by Carl Friedrich Wilhelm Klose.



Gibson & Gibson re-created missing fixtures for the White House in just six weeks.



PROFILE

Asked when he realized he was a master of period lighting restoration, **Jim Gibson** shrugged and quoted Yeats: "How can we know the dancer from the dance?" In business in the San Diego area since 1985, Gibson & Gibson Antique Lighting has restored the massive hanging lights in the Hotel Del Coronado's famous Crown Room in Coronado; replicated damaged fixtures at the Balboa Theater, a 1924 movie palace in San

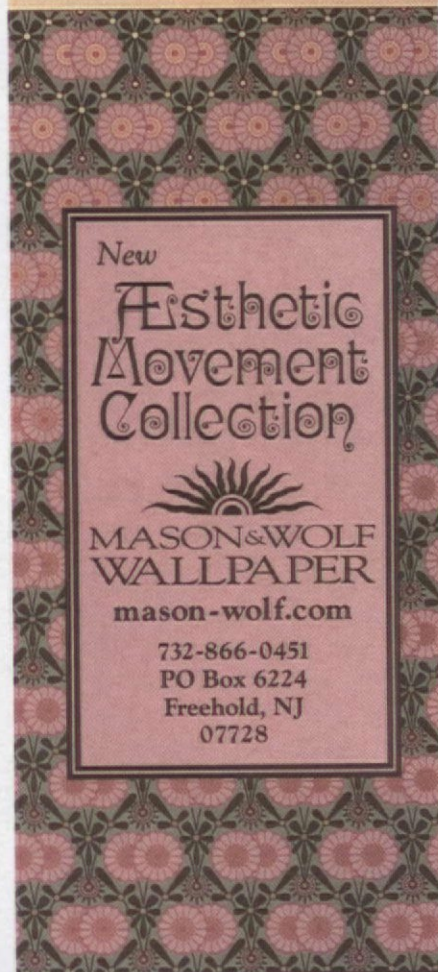


Jim Gibson (above) is a whiz at historic replication and cutting-edge re-wiring. His restorations are so perfect it's difficult to tell whether the piece is old or new.

Diego; and re-created 1930s-era bell-shaped blown-glass pendants for the White House. (He and his team replicated the fixtures from a blurry fax sent by the White House in just six weeks.) Despite being on call to the occasional sultan or president, Gibson and his staff, which includes several family members, also repair vintage fixtures and create all-new period and contemporary designs for less famous clients. "We never feel any job is too small, especially if it involves restoring a historic image," he says. ■ After beginning his career in conservation at the Metropolitan Museum of

Art in New York City, Gibson moved on to an apprenticeship in decorative arts conservation at the de Young Museum in San Francisco. While previous businesses include his own fine interior woodwork and exterior restoration companies, it was his ability to restore or rewire historic lighting that has made him a master craftsman. He and his staff recently completed a major restoration of more than 100 antique lights in the 1929 Copley Symphony Hall, home of the San Diego Symphony. Each light was retrofitted with LEDs. "Now, the Symphony should save a lot of money on energy bills," he says. Open by appointment only, (619) 422-2447, gibsonandgibsonantiquelighting.com —TOM SHESS

“As we return to traditionally planned neighborhoods, we recognize the bungalow as a philosophy first and a building style second.” —Christian Gladu, *The New Bungalow*, 2001



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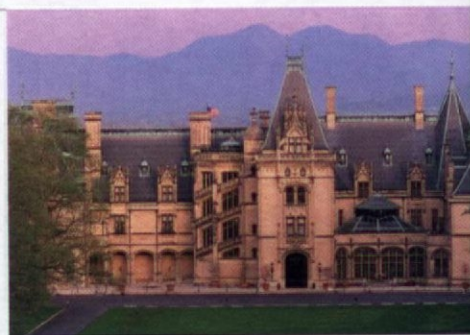
Gladu in Colorado

Author and designer Christian Gladu will speak on "Scaling Down and Greening Up" as part of the Colorado Arts & Crafts Society's Winter Symposium, Jan. 24, 2009. The event will be held from 5–9 p.m. at the Boettcher Mansion in Golden, Colo. An advocate of designs that integrate the style and

charm of the past in new small homes, Gladu is the owner of The Bungalow Company in Bend, Oregon (thebungalowcompany.com). He is also the author of *The New Bungalow*, *Small Bungalows*, and *Bungalow Plans*. Tickets are \$50 with discounts for members. (720) 497-7632, coloarts-crafts.org

OPEN HOUSE

As other prominent house museums struggle to keep afloat, **Biltmore**, the 1895 chateau built for George and Edith Vanderbilt in Asheville, N.C., continues to thrive. True, the Richard Morris Hunt castle is America's largest house, modeled after three 16th-century French chateaux. Remarkably, it is still in family hands, which is partly the key to its success. Just as the Vanderbilts established an



Hunt adapted elements of three famous Loire Valley chateaux—Blois, Chenonceau, and Chambord—to create Biltmore.

entire community of craftsmen on the Frederick Law Olmsted-designed grounds to support the construction of Biltmore House, the current owners continue to stimulate cottage industries. New businesses include a winery and several inns on the 8,000-acre property, which offers unmatched views of the Blue Ridge Mountains. Despite the high cost of admission (up to \$59 during the Christmas season, which begins Nov. 1), Biltmore is busy year-round. Restoration continues apace at the 250-room mansion; in late May 2009, the four second-floor bedrooms that comprise the Louis XV suite will open to the public. Decorated in 18th-century French Rococo style, these were family rooms; daughter Cornelia was born in the Louis XV room in 1900, as were her two sons, George and Henry Cecil. Biltmore, 1 Approach Rd., Asheville, NC, (800) 411-3812, biltmore.com



LEFT: Crowned by a baronial mantel, the banquet hall seats 64. RIGHT: Seymour Joseph Guy's "Going to the Opera," which hangs in the Damask room, portrays the extended Vanderbilt family of the mid-19th century.

July 21st 2008

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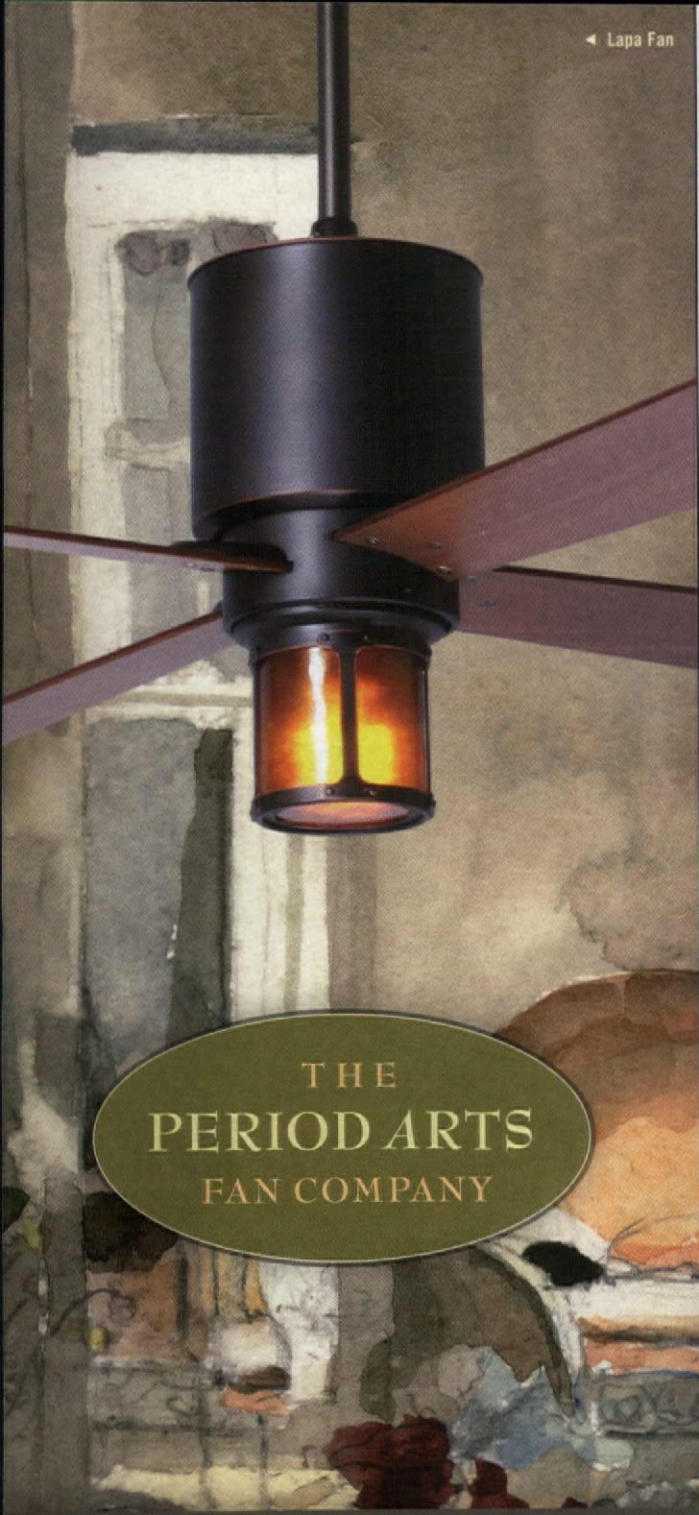
We used interior columns on either side of the front entry hall, to separate the dining room from the back hall, and to accent our great room with the breakfast bar. The round white columns were chosen to accent the more formal rooms in the house while the square taupe columns were used in a more informal setting, our great room-kitchen area.

The blue room is our formal living room, the burgandy with white columns is the formal dining room, and the cranberry with taupe square columns is our informal great room-kitchen. We also cut 2 of the square columns to sit on either end of the breakfast bar. We love the columns and they are always a conversation piece by all who visit.

Our builder was Todd Fowler from Staunton, VA. His company name is Sevenodd, Inc. and his website is <http://www.7oddinc.com/Home.htm>

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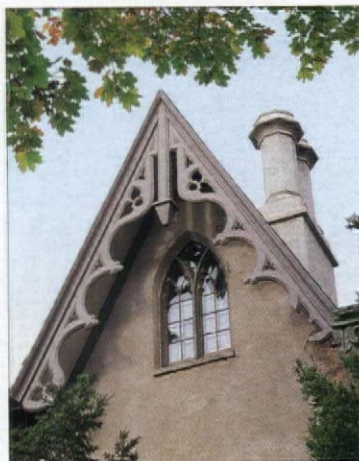
Don't miss . . .

- **"FEEDING DESIRE: DESIGN AND THE TOOLS OF THE TABLE, 1500-2005,"** Nov. 1, 2008-Feb. 1, 2009 Winterthur, Winterthur, DE The influence and evolution of utensils on the theater of the table. (800) 448-3883, winterthur.org
- **ANTIQUE & FINE FURNISHINGS ESTATE AUCTION,** Nov. 11, Pasadena, CA Featuring Frank Lloyd Wright furniture from the estate of Donald and Donna Duncan, including an original Wright slipper chair from the William E. Martin House, a high chair from the William Drummond House, and Wright-designed building blocks. John Moran Auctioneers, (626) 793-1833, johnmoran.com
- **HOLIDAY HOME TOUR,** Dec. 5-6, Houston, TX Tours of historic homes in the Houston Heights neighborhood. (713) 861-4002, houstonheights.org
- **"DECO THE HALLS,"** Dec. 6-7 Concourse Exhibition Center, San Francisco Art Deco and Modernism sale, vintage fashion show, swing dance performance. (415) 383-3008, artdecosale.com



A circa 1860 silver macaroni server with gilding, on display at Winterthur.

- **CASTLE GREEN HOLIDAY TOUR,** Dec. 7, Pasadena, CA Walking tour of Castle Green residential complex, built in 1898. (626) 577-6765, castlegreen.com
- **"AT HOME WITH GUSTAV STICKLEY,"** through Jan. 4, 2009 Hartford, CT Exhibition features exceptional works from the collection of Stephen Gray and museum holdings. Wadsworth Atheneum Museum of Art, (860) 278-2670, wadsworthatheneum.org
- **"BEAUTY IN COMMON THINGS,"** Museum of Fine Arts, St. Petersburg, FL Through Feb. 15, 2009 Exhibition of American Arts & Crafts pottery from the private Two Red Roses Foundation. (727) 896-2667, fine-arts.org



Got Carpenter Gothic

OHI Contributing Editor Gladys Montgomery is writing a book to be titled *Carpenter Gothic Style*. (The publisher is Rizzoli, and publication is 2011.) Gladys is seeking restored private and museum houses—or rooms decorated in period style. Please contact her at GladysCG1@aol.com

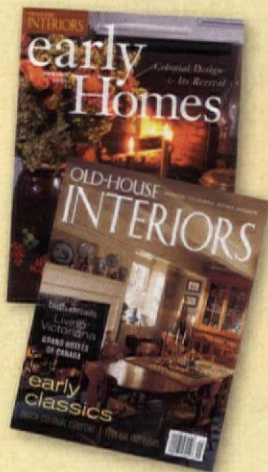


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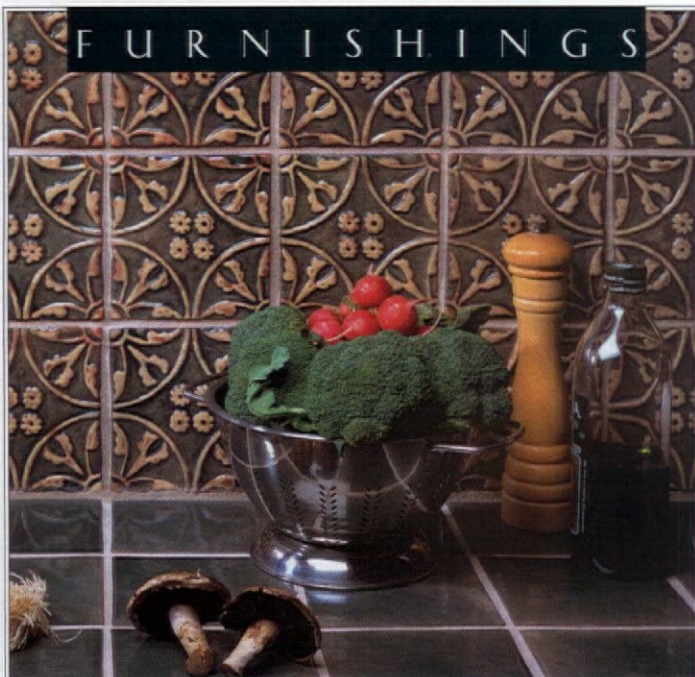
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Gifts for the House

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In holiday-friendly colors, the all-cotton Usbek pillow kit is based on a traditional 19th-century Uzbekistan textile pattern.

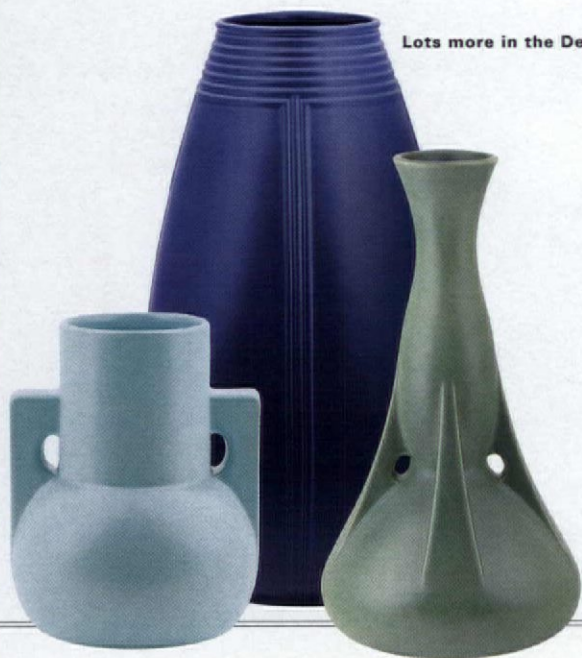
The kit for the finished 18" x 17" pillow requires only two simple embroidery stitches and includes all fabric, embroidery thread, needle, and instructions. It's \$68 from Ehrman Tapestry, (888) 826-8600, ehrmantapestry.com

More Teco

Five new historic silhouettes in seven additional colors are available in the Teco Art Pottery Collection. All vases are slipcast earthenware, glazed and finished in water-tight matte satin. They're priced from \$60 to \$195. From Prairie Arts (prairie-arts.com), available through ShopWright, (877) 848-3559, shopwright.org



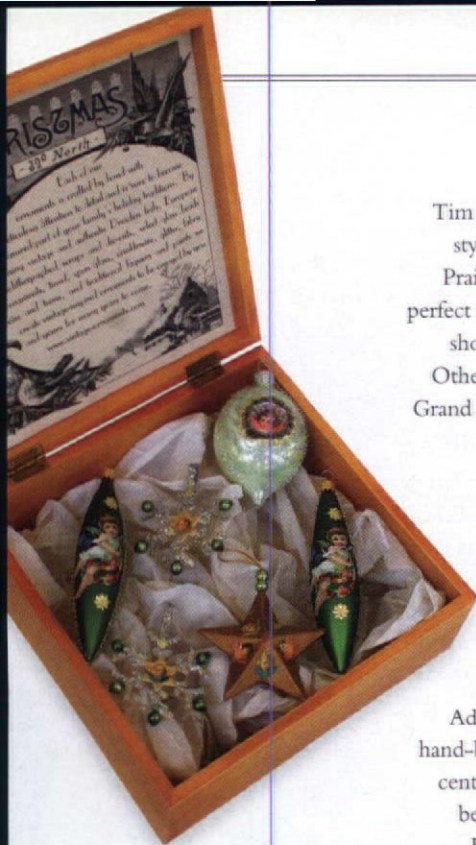
Lots more in the Design Center at designcentersourcebook.com



Green Leaves, Red Berries

Howard border is an Aesthetic Movement paper from the Aesthetic Ceiling Set. The frieze measures 8 3/4" wide. It's sold by the yard, with three individual borders per width. The paper costs \$27 per yard. From Mason & Wolf, (732) 866-0451, mason-wolf.com





Prairie Present

Tim Pursell specializes in Arts and Crafts-style lighting, clocks, and furniture. His Prairie-influenced cutting boards make a perfect holiday gift. The "Bungalow Board" shown measures 9" x 6". It sells for \$45. Others range from \$25 to \$95 each. From Grand Prairie Woodworks, (708) 798-5223, grandprairiewoodworks.com



Fancy Shades

Add sparkle to your fixtures with new or replacement shades in hand-blown, etched, or wheel-cut glass. The mouth-blown iridescent peacock blue tulip shade is \$114.39. The etched glass amber bell shade sells for \$33.59. The wheel-cut glass shade is \$70.95. From House of Antique Hardware, (888) 223-2545, hoah.biz



Tree and Nutcracker

In wintery mint and forest green accented with red, this quartersawn oak-framed trio makes a perfect holiday decoration. Two Dard Hunter trees flank the new Nutcracker. The tiles measure 4" x 8" and are also available individually. The set is \$284. From Motawi Tileworks, (734) 213-0017, motawi.com

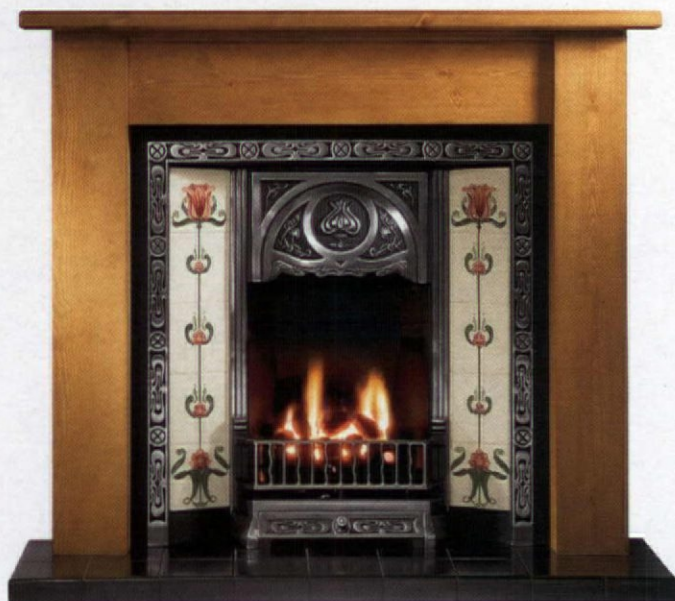
Heirloom Rocker

Every detail in this child's-size continuous arm chair rocker is made to the exacting standards of its full-size counterpart. Measuring 20" high x 11" wide, it costs \$1,175. Available for holiday delivery if ordered by Dec. 10. From Thos. Moser, (800) 862-1973, thosmoser.com



Shutter Pups ♥

Add period detail to your shutters with these replicas of early American shutter dogs in hand-forged iron, forged steel, or cast aluminum. The rat tail design is \$24 per pair. The hammered S dogs are \$28 per set. From Shuttercraft, (203) 245-2608, shuttercraft.com



Very English

The Tulip insert fireplace is accented with panels of twice-fired tube-lined tiles in the Victorian manner. Sold with the insert, gas fire, and tiles as shown, the set (exclusive of mantel, hearth, and shipping) retails for \$1,225. From Cast Iron Fires, (617) 265-5511, castironfires.com



Lots more in the Design Center at designcentersourcebook.com

Brass & Irons ♥

Knife-blade andirons were a popular type in the 18th century; these fine, American-made antique reproductions would be stunning in both early and revival homes. With brass diamond and flame finial as shown: HA 165-008, 23" high, \$910.86 the pair. From Ball and Ball, (800) 257-3711, ballandball.com

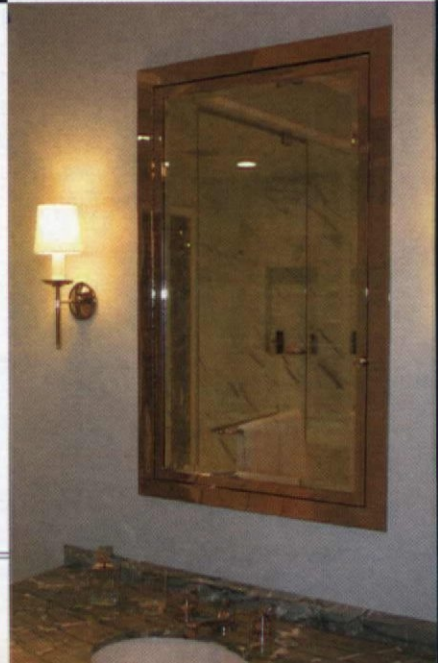


Gaslight Revival

This five-shade chandelier in polished brass is loaded with authentic Victorian lighting details like decorative keys and scrolled embellishments. It's 34" wide and adjustable up to 42" long. The piece retails for \$1,850. From Roy Electric Lighting, (800) 366-3347, royelectric.com

Glam Mirror

These reproduction brass-framed mirrors feature typical '20s and '30s details like top-to-bottom side hinges and beveled glass. Custom made to your exact specifications, prices start at \$3,000. From Wilmette Hardware, (866) 864-6396, wilmettehardware.com



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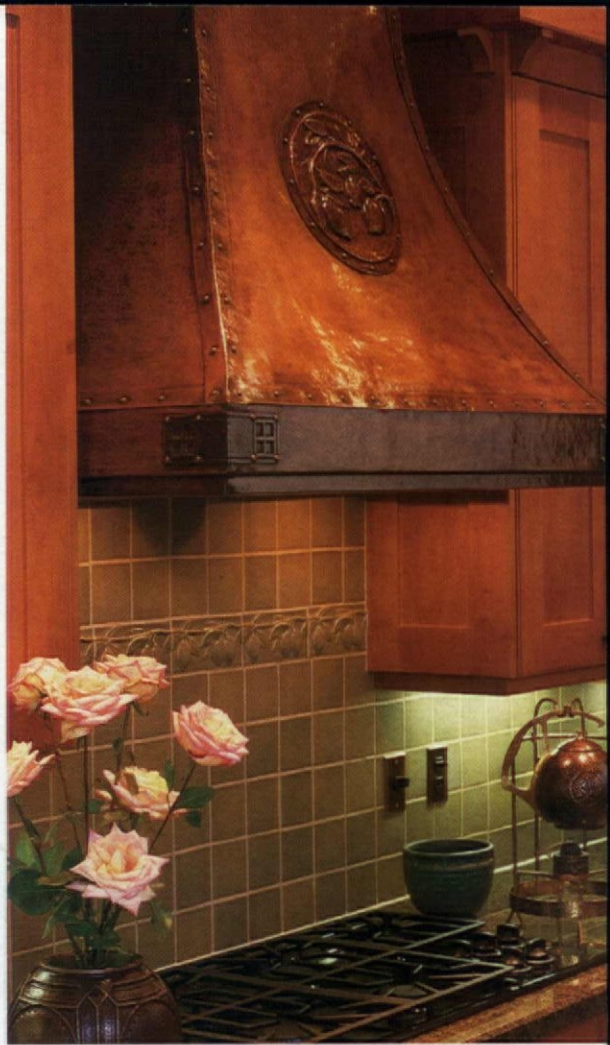
Today's Arts & Crafts KITCHEN

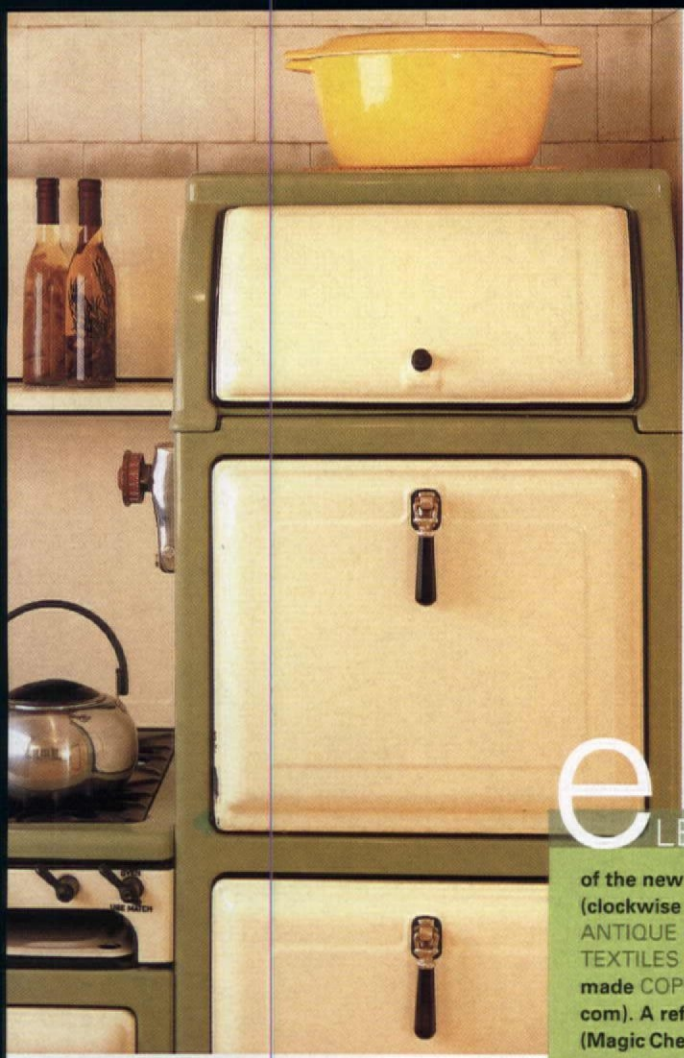
IT'S EASY TO UNDERSTAND WHY THIS STYLE IS POPULAR FOR KITCHENS, REMODELED & BRAND NEW. **BY PATRICIA POORE**

A CASE HAS BEEN MADE for the true bungalow-era kitchen in this magazine, and in Jane Powell's bestselling book *Bungalow Kitchens*. Those kitchens from the first quarter of the 20th century were smallish rooms, separated from the rest of the living area, "sanitary" in their use of white tile and ivory enamel. Cabinets were plain, the floor was linoleum, and lighting was utilitarian.

It's a good model to follow if you are restoring a bungalow. It's an easy look to capture, and it's just as efficient and easy to maintain as ever. Even with the addition of a few extra details, it won't cost an arm and a leg.

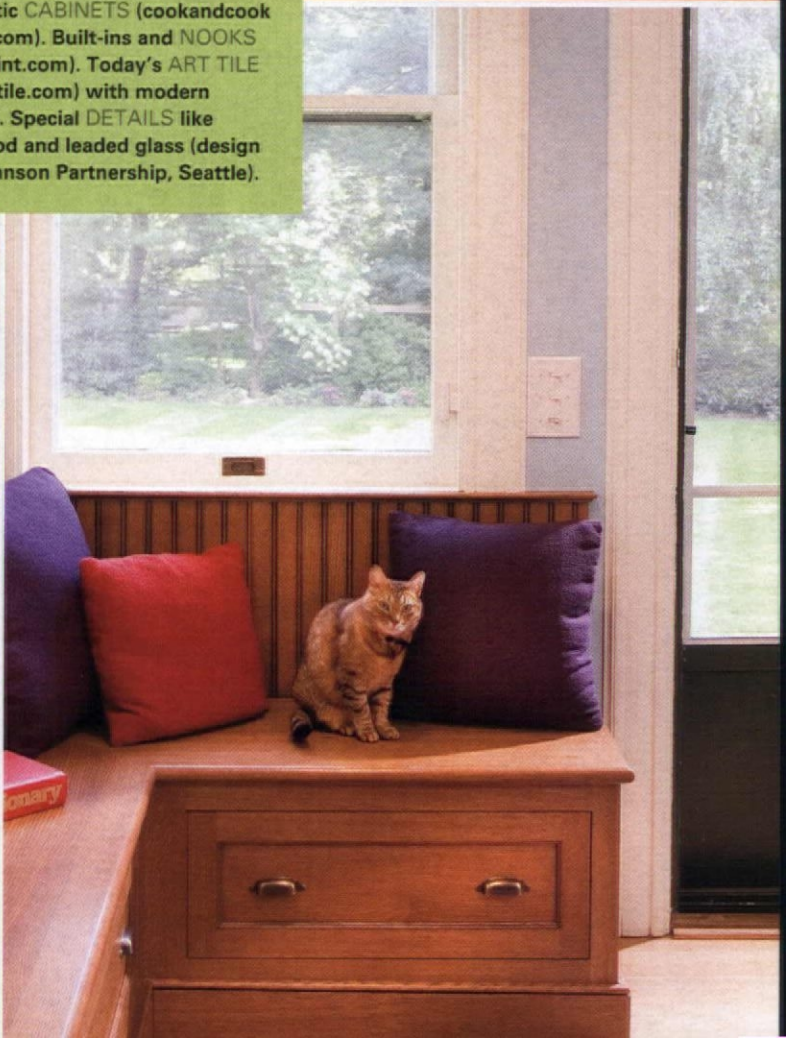
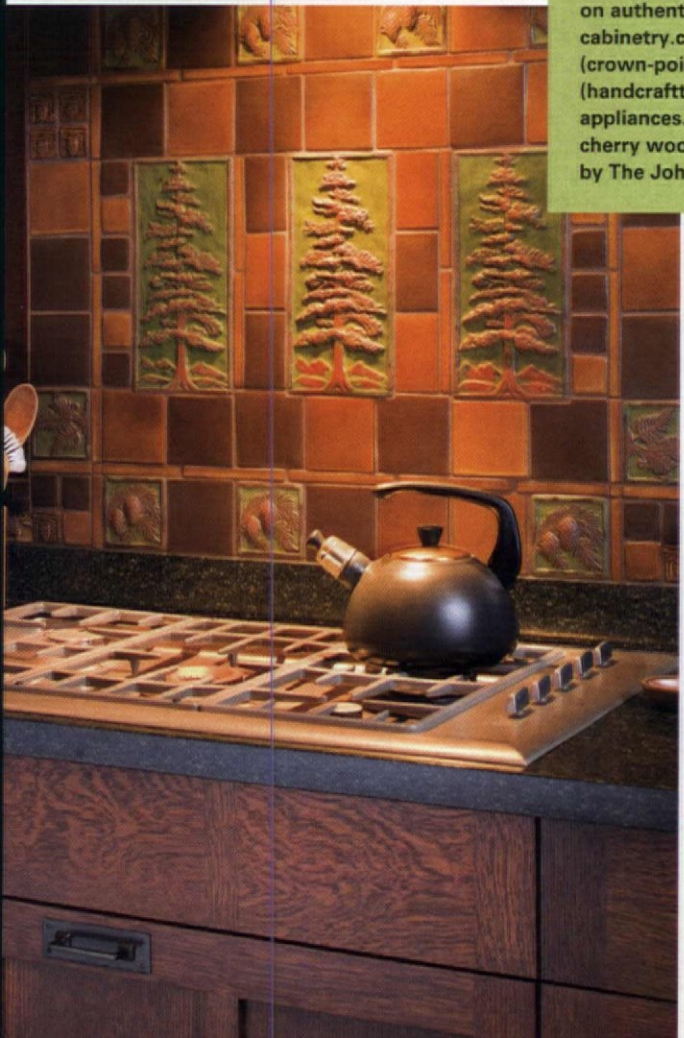
So why are so many people ignoring precedent and choosing high-end, quarter-sawn oak cabinets, mica lanterns, handmade tile, and rubbed bronze hardware for their kitchens?





eLEMENTS

of the new Arts and Crafts kitchen (clockwise from far left): an ANTIQUE chandelier with reproduction TEXTILES (textilestudio.com). Artisan-made COPPER HOOD (historicalarts.com). A refurbished OLD STOVE (Magic Chef, 1930s). Period HARDWARE on authentic CABINETS (cookandcookcabinetry.com). Built-ins and NOOKS (crown-point.com). Today's ART TILE (handcrafttile.com) with modern appliances. Special DETAILS like cherry wood and leaded glass (design by The Johnson Partnership, Seattle).



A&C kitchen RESOURCES

(National cabinet companies with an A&C specialty, and two important books.) ■ **COOK & COOK** (207) 885-0767, cookandcookcabinetry.com ■ **CROWN POINT CABINETRY** (800) 999-4994, crown-point.com ■ **THE KENNEBEC COMPANY** (207) 443-2131, kennebeccompany.com ■ **NR HILLER DESIGN** (812) 825-5872, nrhillerdesign.com ■ **PLAIN & FANCY** (800) 447-9006, plainfancycabinetry.com

■ **BUNGALOW KITCHENS** by Jane Powell and Linda Svendsen [Gibbs Smith, 2000] ■ **THE NEW BUNGALOW KITCHEN** by Peter LaBau [Taunton Press, 2007] ■ More at OHI's designcentersourcebook.com, search these categories and subcategories: **Kitchens; Art Tile; Arts & Crafts Lighting; Hardware; Resilient Flooring** (for linoleum). ■ For stoves, see p. 46.



For one thing, we don't use kitchens today the way we did in 1915. Rather than a service room, the kitchen has become a public center of the house, outfitted more like the living and dining rooms. In renovations, the original kitchen is often made larger (perhaps with a rear addition) and is opened up to the rest of the house. At this point, the plain white enamel look becomes the anachronism. Finally, the Arts and Crafts Revival that is in full swing has introduced its own conventions. The beauti-



PERIOD DETAILS

like this ventilating under-counter cabinet in an oak kitchen by Crown Point, make new rooms authentic yet unique. The kitchen above, gently updated in a 1916 house, has a reproduction STOVE, appropriate TILE COUNTERTOPS, and to-the-ceiling CABINETS that take cues from the old HOOSIER cabinet. The owners have collected 1930s KITCHENWARE.

fully detailed kitchen is one of them.

The idea works for many types of houses, not just bungalows. It's become the default style for much new construction. It's also become a standard course for 19th

century houses, because A&C-era kitchens had built-in cabinets, counter space, electricity—all more appealing than the typical Victorian larder and scullery.

THE NEW ARTS AND CRAFTS KITCHEN is based on a handful of materials and motifs, shown here in kitchens that were updated or remodeled, as well as in newly constructed houses. The room starts with cabinetwork, often in oak or cherry and with period-style kicks, door and drawer construction, and furniture details. (Built-ins, window seats, and breakfast nooks all have made a comeback.) Countertops often vary in the room; wood may be used along with soapstone, marble, or tile. Arts and Crafts-style hard-

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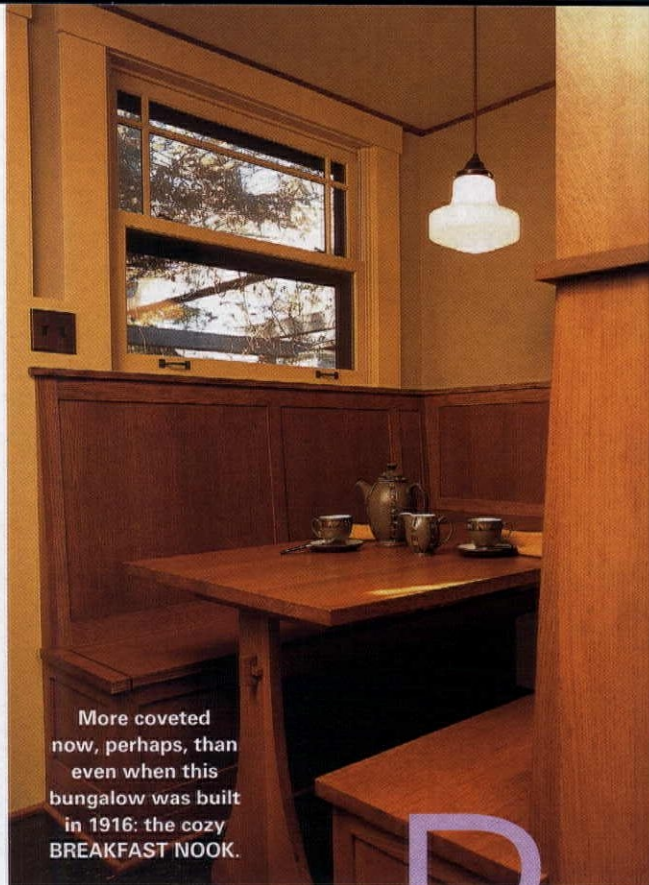
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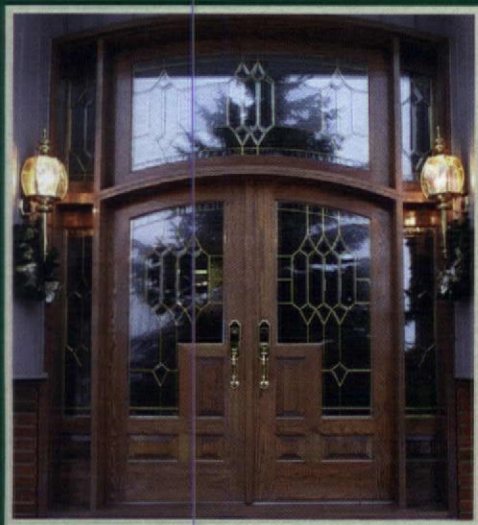
ware is the finishing touch.

Options in art tile today far exceed those of a century ago—it's so hard to choose! Many people use artisan-made tile as an arresting backdrop for a room that straightforwardly incorporates modern appliances. An artisan-made copper or zinc hood adds textured color and craftsmanship to make the stove (or cooktop) the centerpiece of the kitchen. The use of a stunning antique (a ceiling fixture, a Hoosier cabinet, a Magic Chef stove) lends authenticity even when the room is brand new. Stenciled or embroidered textiles for windows and table add just the right amount of Arts and Crafts design motifs and an old-fashioned softness. For unbeatable authenticity, many people collect kitchenware from the Twenties or Thirties, some of which is available in reproduction.

Copper, art tile, naturally finished wood, stone, period hardware and lighting come together in a high-quality, artisan-made, warm and textural kitchen, a room at the center of family life. ✦

See Find it Here, p. 96, and find many more sources at our designcentersourcebook.com

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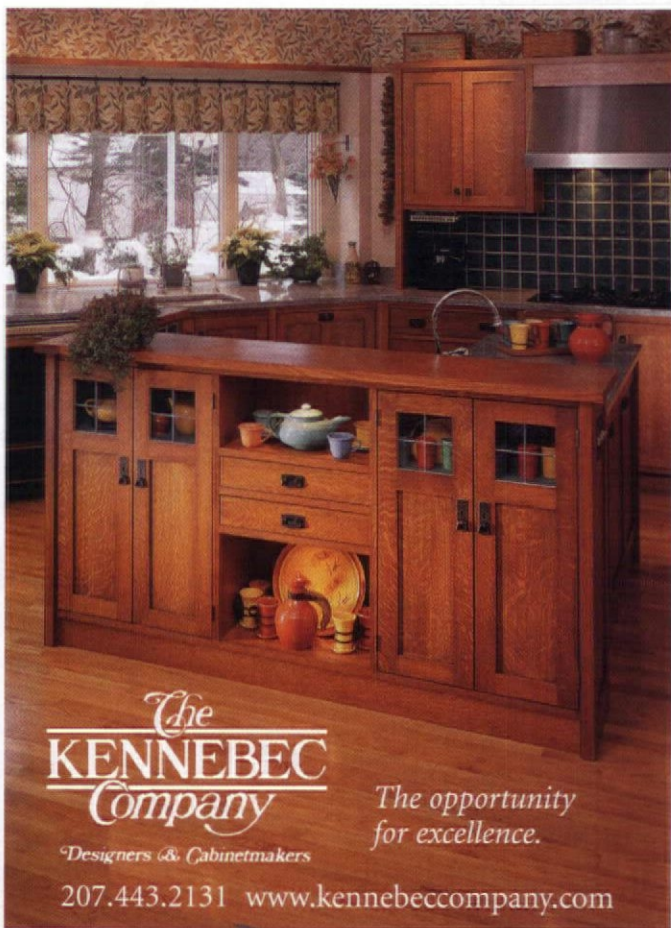
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OLD-HOUSE INTERIORS 33



Who knew? Carriage house doors you'd swear were 100 years old swing open at the touch of a button. Garage doors composed mostly of polystyrene and steel look just as authentic as real wood.

High Tech, Period Style BY MARY ELLEN POLSON

THANK HEAVEN builders finally realized that garage doors are critical elements in residential architecture. The new garages not only faithfully reflect period styles, but they're also state of the art in terms of longevity and durability, insulation value, even wind resistance in hurricane-prone areas. High-end makers ensure that your door opens with the ease of a push-button, even if your choice is a barn door swing-out or sliding mechanism.

First a point of clarification: even custom garage doors marketed as **WOOD** are seldom ALL wood, because most usually include insulation. The best are likely to be configured as a wood-framed door with a real wood

exterior surface, backed by a high-R-value polystyrene core and sealed on the interior with either wood, plywood, steel, or another material.

Designer Doors' I- and E-Frame wood doors, for example, are framed in solid 1 3/8" Douglas fir and trimmed on the exterior in the wood species and pattern on your choice. Underneath, the frame holds a 1/2" insulating polystyrene core in place. The interior backing is a stainable, exterior-grade plywood. Other technological tweaks include impervious sealants, an integrated drip cap, beveled trim boards, and built-in ventilation to help keep moisture from penetrating the door.

It's a given that the surface ap-

pearance can be configured in almost any panel or plank design: the idea being that you can match the door's appearance to original details on the house. Most begin with traditional surface millwork (i.e., beadboard, flush board, or V-groove). The surface can be trimmed with relief pieces, such as horizontal and vertical boards, cross braces, half braces, and curved half braces.

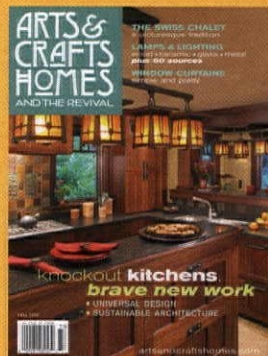
Other detailing includes hardware that's purely decorative (clavos and strap hinges, for example) or functional (entry sets). Door glazing is offered in traditional configurations and in some cases, a choice of half-a-dozen glass types, from double-insulated clear to seed and pattern glass.

LEFT: A steel carriage house-style door with decorative hardware from Clopay resembles wood. **CENTER:** JELD-WEN's garage doors have a wood-composite surface that stands up to punishing weather extremes without cracking or rotting. **RIGHT:** Real Carriage Door Co. is one of a handful of makers whose hinged, all-wood doors swing open automatically.

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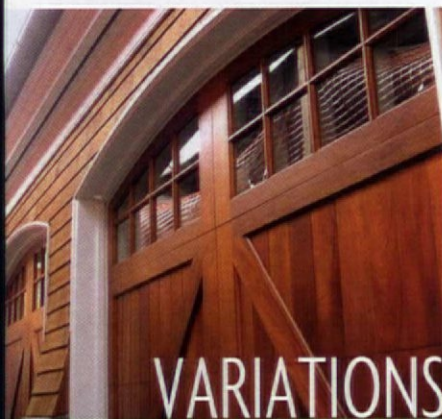
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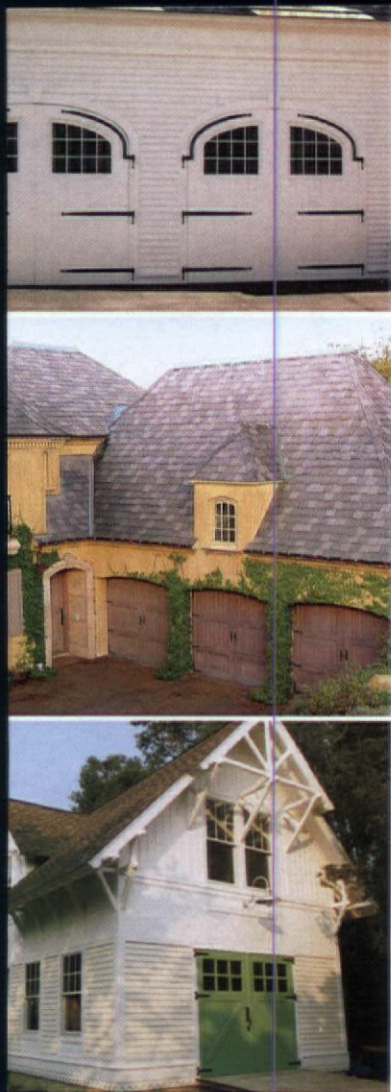


LEFT: A wood Summit Door has real divided lights and cross bracing.
CENTER: Paneling, glazing, and hardware ties a set of Clopay doors to the rest of the house.
RIGHT: Woodscapes from Designer Doors comes in cedar and mahogany.



VARIATIONS ON A DOOR

	Materials	Mechanism/Extras	Pluses	Maintenance
WOOD	▪ Solid wood frame, surface, and trim, usually with polystyrene insulation	▪ Overhead, swing out, and bi-fold mechanisms; wind load doors up to 150 mph	▪ Choice of virtually any wood species and finish; decorative and functional hardware options	▪ Reapply top coat every two or three years
WOOD COMPOSITE	▪ Wood composite frame, surface, and trim, with insulated core	▪ Overhead; wind load doors up to 150 mph; decorative hardware options	▪ Low maintenance, highly weather resistant; some in recycled materials	▪ Comes pre-painted; will eventually need repainting
STEEL	▪ Heavy gauge steel with insulated core; some versions bonded with a wood composite surface	▪ Overhead; wind-load reinforcement systems; decorative hardware options	▪ Low maintenance; range of period-appropriate patterns	▪ Once-yearly cleaning with warm soapy water



ABOVE: (from top) A garage door in wood, built to period specifications from Maurer & Shepherd. Grooves, cross-bracing, and timeless hardware give this stained wood door from Carriage House Door Co. a Mediterranean feel. A set of carriage house doors with functional hardware from Real Carriage Door Co. in the traditional swing-out style.

WOOD COMPOSITE doors are usually made from a durable manmade material that combines wood fibers and high-strength resins. Wood composite doors from JELD-WEN are framed and surfaced with a 1 3/8"-thick, recycled wood and thermal-set resin composite, for instance. Like a wood-framed door, the composite frame wraps around an expanded polystyrene insulating core. The material is easy to mold into plank or panel carriage-house styles, including V-grooves. The wood compos-

Wood composite doors come with all the bells and whistles available in wood-faced doors: a full range of styles and relief trim, decorative hardware, and window options.

ite offers other advantages: it stands up well to temperature swings and extreme weather, won't dent, and is highly resistant to cracks, splits, and rot. Unlike wood surfaced doors, however, wood composite doors must be painted.

STEEL doors have come a long way stylistically since the 1960s, when they dominated the market. Top-of-the-line series from companies like Amarr and Garaga realistically resemble the look and details of early-20th-century painted carriage-house doors.

Steel doors come in single layer steel, steel with a vinyl-coated insulated backing, and triple-layer steel. Triple-layer steel is made with a polystyrene or polyurethane thermal insulation core between sheets of exterior and interior steel. In terms of quality, look for steel with a gauge of 24 or less (the lower the number, the heavier the gauge).

Steel and lighter-weight aluminum doors usually require less maintenance than wood-surfaced doors and are typically pre-painted with a baked-on factory coating. (Some, like the steel doors from Carriage House Door Co., come with a wood-composite overlay that can be molded into period-look patterns.) If you live in a cold climate, choose a steel or aluminum door that has a complete thermal break system and a tight weather seal around all sides of the door and between sections. ✦

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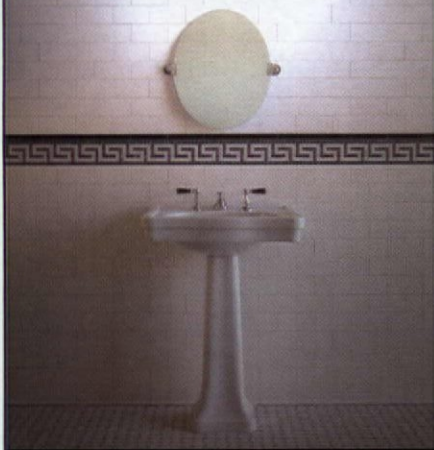


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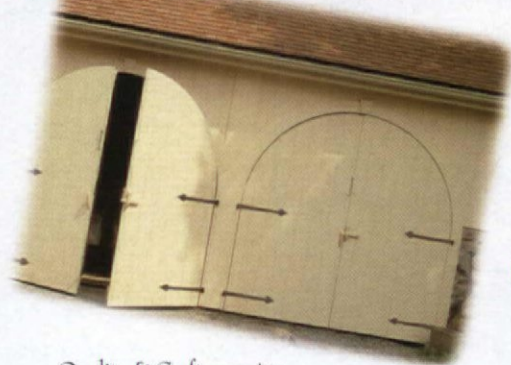


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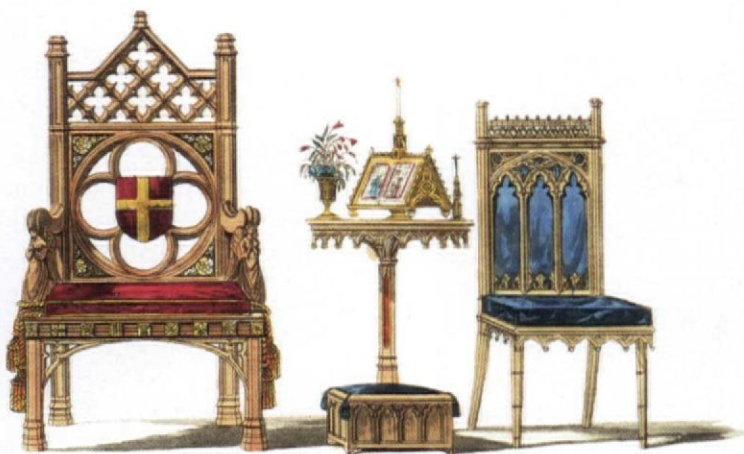


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Bless Its Pointy Little Head

In Praise of All Things Gothic. BY DAN COOPER

I WAS A GOTH before you heard of Punk. I am not speaking of black attire and wistful meanders through a cemetery in the mist to a throbbing memory of The Smiths. (I did go through that phase. But I have come to realize that the closer the approach of the grave, the less enchanting it is to be a tourist.)

I am, rather, enamored of the arts and architecture fashioned in the Gothic manner, that which is crafted in the vertical, with sharp angles and adorned with tracery, brackets, and the ubiquitous, pointy Gothic arch. Gothic is immediately recognizable from across a town common or down the aisle of an antiques mall. At some point in time, its motifs were bestowed on every object imaginable, be it mantel clock, dining table, country house, or biscuit tin.

The Gothic style is not for everyone, and perhaps this is part of its allure to the rest of us. The majority fawn incessantly over Federal, Renaissance Revival, and Colonial Revival furnishings, but begin to twitch if confronted with anything that appears to have been wrested from a cathedral. My guess is that, for many, Gothic objects are intimidating because they summon feelings of guilt or apprehension from past unpleasant ecclesiastical experiences: those Masses unattended or, worse, those pew-bound mornings in itchy clothes. As for myself, I am a lapsed Unitarian, and so Gothic holds for me noth-

ing of the sort; I have merely fallen under the spell of the Trefoil.

We American Gothicists, well outnumbered, find ourselves locked in aesthetic battle with our archrivals, the Classicists. The world of Art and Architecture is dominated by that smug bunch. For millennia, we've been compelled to marvel at every plinth, metope, and entablature as if they were formed by God's Own Hand.

Classicists are obsessed with the need to proclaim, loudly, "I am Here, in my Temple," as they erect another row of columns on some unfortunate residential cul-de-sac. While I fully appreciate Classicism's importance (and yes, of course, its cognizance of scale and proportion), I regard it the same way as required reading: the equivalent of that thick, overpriced volume from the university bookstore, which remained untouched beneath the bed until finals week, when it emerged along with the NoDoz.

Meanwhile, lurking in the dark woods, we Gothicists acknowledge our place in the natural order of things. Gothicism is organic; we seek to blur the line between the natural and built environments, as if that long, pitched roofline would simply continue to merge with the ashlar foundation and then the soil. In lieu of columns, we think timbers, their angled junctions mimicking the branches of trees. Perhaps we were the first Green party, so aware that we are part of the earth and

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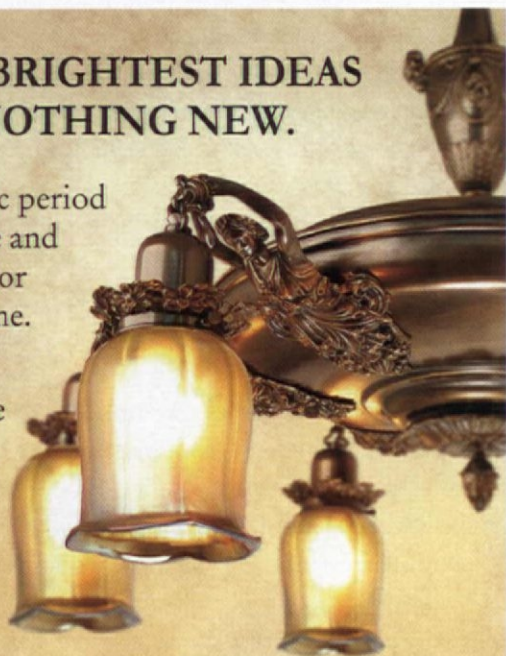
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that we shall return to it. (The Classicists delude themselves with visions of permanence.)

NO FEWER than four Gothic Revivals stud the North American past. Whether it's the pure and pastoral Gothic of A.J. Downing in the 1840s, the delicate strength of the Collegiate Gothic on the Yale campus, the austere Art Deco and the contemporaneous Stockbroker Tudor, the gothic appeals to our camp in all its interpretations. Our affinity is not academic but passionate.

But I said there were four revivals. The Gothic Revival of the late 1870s will always have a special place in my heart. Call it Modern Gothic, Victorian High Gothic, Ruskinian or Eastlake, it doesn't matter. This was a brief, brilliant moment in the history of decorative arts and architecture, and you won't find it before 1876. By the 1880s, its robustness had been diluted into that spindly *mélange* of the Queen Anne and Colonial Revival that lasted for another two decades. But the late 1870s were the years when architectural and interior design suddenly rejected Round and Curvy Things and brought forth a concept of rectilinearity and a revival of Medievalism; everything was embellished with simple but fanciful flat-cut ornamentation that somehow managed to be simultaneously rustic and grand.

NOT SURE if you're a Goth? Here's the litmus test: simply look at one of Caspar David Friedrich's paintings of a monk's processional through a snowy, ruined ab-



Caspar David Friedrich's "Cloister Cemetery in the Snow," ca. 1817

bey. Do you find it mawkish and hokey, something to be air-brushed onto the side of a late-model Econoline van? Gothic, then, is not for you; return to your rules of symmetry and wallow in your conformity.

But if, as you gaze upon the canvas, you experience a frisson from contemplating the fading light breaking over the crumbling stones and the twisting limbs of barren trees, if you feel an emotional shudder for hooded figures trudging silently through the snow, then you are one of us. We can sit there for hours, reveling in that pleasant melancholy, which strikes a resonant chord deep within our psyches. ✦

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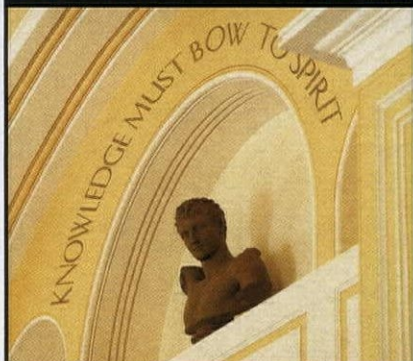
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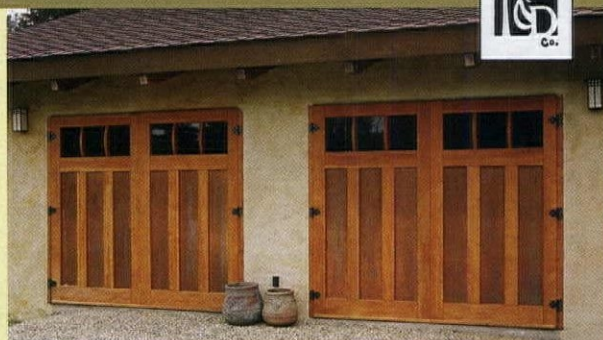
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Influential decorator Henry Davis Sleeper built his rambling "cottage" in Beauport between 1907 and 1934; the exterior recalls medieval England, 19th-century Gothic, Queen Anne, and Shingle styles.

Great Houses of New England

REVIEWED BY PATRICIA POORE

THE LONG HISTORY of New England is important to New Englanders, a curiosity for its many tourists, and an archive for historians. Beyond that, the region's cultural and architectural histories have reverberated throughout America. As an introduction to New England's past, what richer and more pleasant way could there be than touring the best old houses? Peppered with lots of stories, an armchair tour is just what you'll find in the book *The Great Houses of New England*, a thoughtful and beautiful documentary of "houses that have something to say."

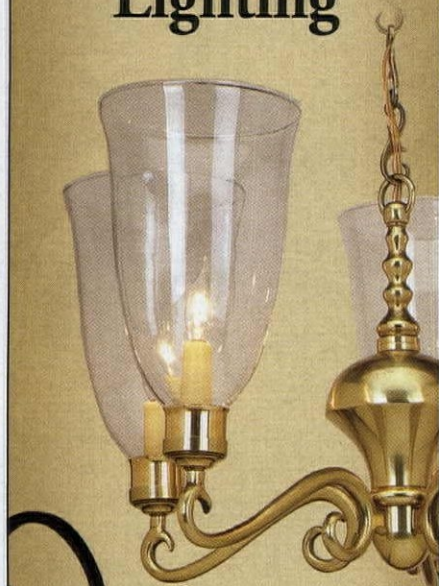
From Portsmouth (N.H.) and Newport (R.I.) to Hartford (Conn.), these 19 are *the* homes: the Harrison Gray Otis House in Boston, headquarters of Historic New England; Portland's Morse-Libby House, that opulent brownstone "Victo-



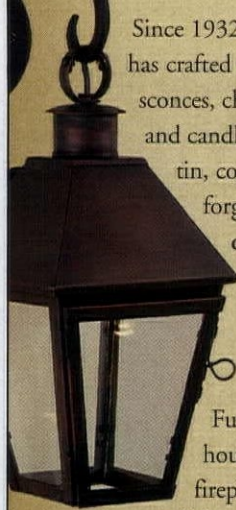
ABOVE: Beauport's famous Golden Step Room (named for a ship model) takes its color from the majolica—a soothing green in keeping with the sea foam of Gloucester's outer harbor just beyond the windows. Large sashes stow in the walls, opening the room to ocean breezes.

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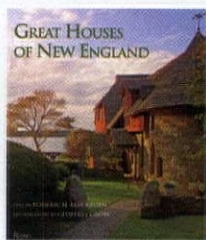
ria Mansion"; serene Colonial Revival Hill-stead in Connecticut; The Mount in Lenox, Mass., expressing Edith Wharton's architectural vision. Early houses 1716–1840 constitute more than half the book, but the Victorian, Shingle Style and revival examples are not to be missed; they include magnificent Stonehurst by H.H. Richardson, the Isaac Bell House by McKim, Mead and White, and unique Beauport.

Recent and lavish photography includes many rooms that have rarely been seen. Exterior shots, interior rooms, details, and gardens are shown. Photographs are by Geoffrey Gross, whose work has appeared in this and other magazines. He and author Roderic Blackburn previously collaborated on the important book *Dutch Colonial Homes in America*. In their new book, author Blackburn,

Great Houses of New England

by Roderic H. Blackburn,
photographs by Geoffrey
Gross. Rizzoli, 2008.

272 pp., \$55



an ethnologist and architectural historian, weaves the stories of owners, builders, and merchants into a fascinating history to accompany authoritative descriptions of the houses.

Presented as a chronology, the houses describe the evolution of residential styles. Helpful extras include a readable introduction that provides history and context, a chart comparing styles in England and America, appendices, and map, and a bibliography. The book is a delicious treat. ✦



ABOVE: Inspired by the Gardner-Pingree staircases author Blackburn writes, "Federal reads light-foot [and] curvilinear . . . Like his furniture, McIntire's houses fairly dance in implied visual motion."

LEFT: Salem's Gardner-Pingree house, built 1804 is Samuel McIntire's greatest and final achievement: its elliptical portico mirrors the transom window. McIntire was an architectural designer, builder, woodworker, and carver.

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Retro Stoves Considered

So many choices, it's hard to decide: antique or reproduction, European or modern? BY BRIAN D. COLEMAN

WHEN I BOUGHT my 350-square-foot pied-à-terre in New York's Greenwich Village, the very first thing I did was look for a stove. I wanted something more in keeping with the late-19th-century apartment.

It was hard for me to choose between a vintage fixture (rehabbed, of course) and a plain, modern stove. You know, a modern stove just can't come close to the look of an original Glenwood Delux—those gracefully arching legs, the creamy enamel. Richard Robertson of Good Time Stove explained to me that a converted antique is basically a new stove; each one is torn down and overhauled—insulated, sandblasted, repainted and replated, updated with new cast-iron burners (as needed) and a stainless-steel speckleware oven (gas or electric), fitted with repacked

valves, and equipped with pilot lights and thermostats calibrated to meet the most rigid modern codes. Robertson's stoves come in a wide variety of styles and combinations of gas, electric, and wood-burning models, starting from about \$3000 for a classic Thirties gas and electric stove to over \$10,000 for a Magic Chef, a cook's dream with six or more burners, two ovens, broiler, bread warmer, work light, clock, and more.

I had to admit that modern conveniences can be nice. It's hard to say no to a self-cleaning oven. So I thought about a reproduction. Elmira Stoves manufactures two new, old-style stoves: their 'Antique' (based on a Victorian wood-burning model) and 'Northstar' (a retro Fifties range). Both have the look of a vintage stove but satisfy today's expecta-



tions. You can choose a convection oven or an infra-red broiler—and finishes come in classic white or black as well as Cayenne Pepper red and Liberty Blue, with a choice of nickel, antique brass, or copper trim. (Their online Range Selection feature lets you build your own stove from range-top, oven, color, and trim options.) Elmira stoves start at \$4000 ('Antique' line) or \$5000 ('Northstar'). Parts and service are readily available, for peace of mind that may not come with an antique.

Then again, I've always yearned

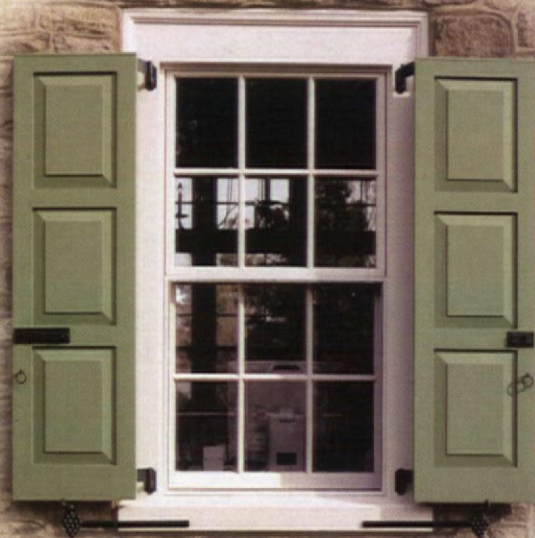
LEFT: A 1920s vintage Glenwood 'Ourway', refurbished by The Good Time Stove Company. **TOP RIGHT:** A model from the new, smaller 'Companion' line by Aga Cookers. **ABOVE:** TurboChef makes wall ovens with fast-cooking technology and retro design. **OPPOSITE:** (top) The 'Northstar' line from Elmira Stove Works adds high-tech to a 1950s look. (bottom) An earlier Glenwood, rebuilt by Dave Erickson.



for an Aga Cooker, the centerpiece of many a charming English kitchen. Invented by a Swedish physicist in 1922 and manufactured in England since 1932, Aga stoves deliver a consistent, even heat from gas, oil, or electric. The chef can move among cast-iron ovens for roasting, baking, simmering, and warming (depending on the model) and plates on top (covered when not in use) for warming, simmering, and boiling. The stove is always "on," and

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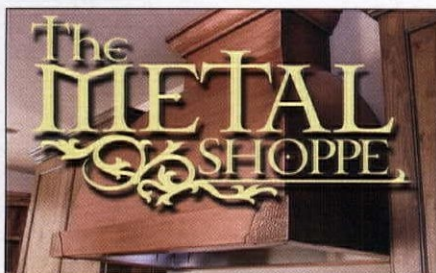
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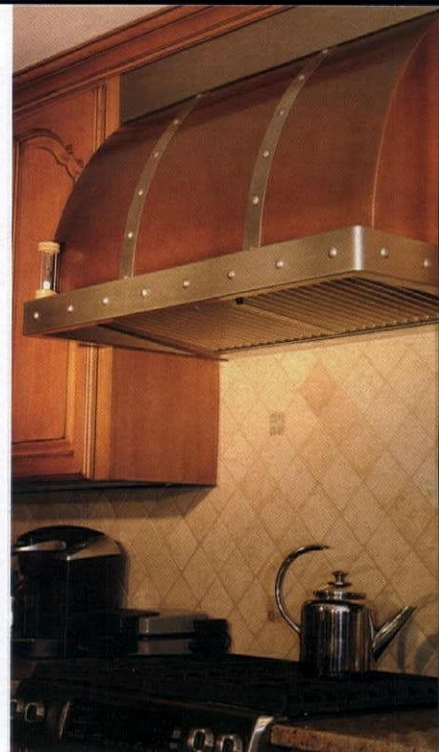
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and dual-fuel ranges have a hefty, no-nonsense professional design that sits well with period kitchens.



LEFT: Custom, hand-built stoves from La Cornue's exquisite 'Chateau' line are available in 26 colors and many trim options. The company's manufactured 'CornuFe' ranges are priced like professional ranges. **OPPOSITE:** Brass banding and rivets dress this copper hood from the rounded 'Canterbury' line from RangeCraft.

there are no knobs or dials, yet the Aga is energy efficient and cheaper to run than a standard gas stove. Today's Agas come in fourteen enamel colors, from a classy Wedgwood blue and buttermilk ivory to plum and milk chocolate. (The black is ageless.) Recently added to the line are two-oven, four-burner 'Companion' models. With widths starting at just 24 inches, these are perfect for space-starved kitchens like mine in New York. Just plug one into a 240-volt, 30-amp circuit and hook it up to a standard gas line; the stoves don't even require venting. Agas are heavy-duty and custom; prices start at \$4725 for the two-oven models and can hit \$20,000 for the four-oven cookers.

If money were no object, I think I would have gone for TurboChef's new 'Speedcook Oven'—retro design with the best modern technology. It has curved edges and hearth-shaped doors, and cooks 15 times faster than conventional ovens, using heated air blown through the oven at speeds up to 60 mph, a process that allows foods to retain more moisture and flavor. A Turbo-

Chef starts at \$8000, but it can cook a soufflé in two minutes.

IF I DID MORE cooking than the occasional quick meal, I'd need a hood and vent—not only to remove odors and steam, but also to reduce the spread of stove fires. Hoods collect odors, grease, and gases while vents and blowers remove them. Vent-A-Hood, the country's oldest hood and vent manufacturer, recommends a minimum hood overlap of three inches over each side of the stove, especially over the front. They warn that the proper height above the stove is 30 to 36 inches—not much higher. Be sure to use only smooth, galvanized metal ducting (not flexible or corrugated, which restrict air flow); vent directly outdoors, never to the attic or the chimney, to prevent spreading fires. Vent-A-Hood's classic models begin under \$400.

Anyway, in New York, I ended up with a rehabbed 'Quality' stove from the 1930s, and I've been quite happy with its clean gas burners and new electric oven. Now I'm thinking about something new—or old—for my Seattle kitchen. . . . ✦

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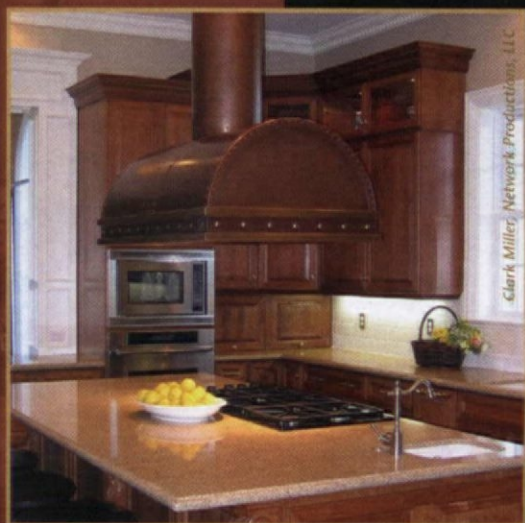
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(page 72) ♣

GARDENING AT HAILSHAM GRANGE

In an English garden, a gazebo set amidst yellow borders; formal box parterres; and garden rooms in mauve and white. (page 66) ♣



A RED TILE ROMANCE

Close to original and comfortably furnished, this Spanish house in California is a good model. (page 52) ♣



GEORGIAN ELEGANCE AT THE VICARAGE

How wonderful would it be to take on the decoration of a true English Georgian house? This owner has enjoyed the task for twenty years. (page 66) ♣

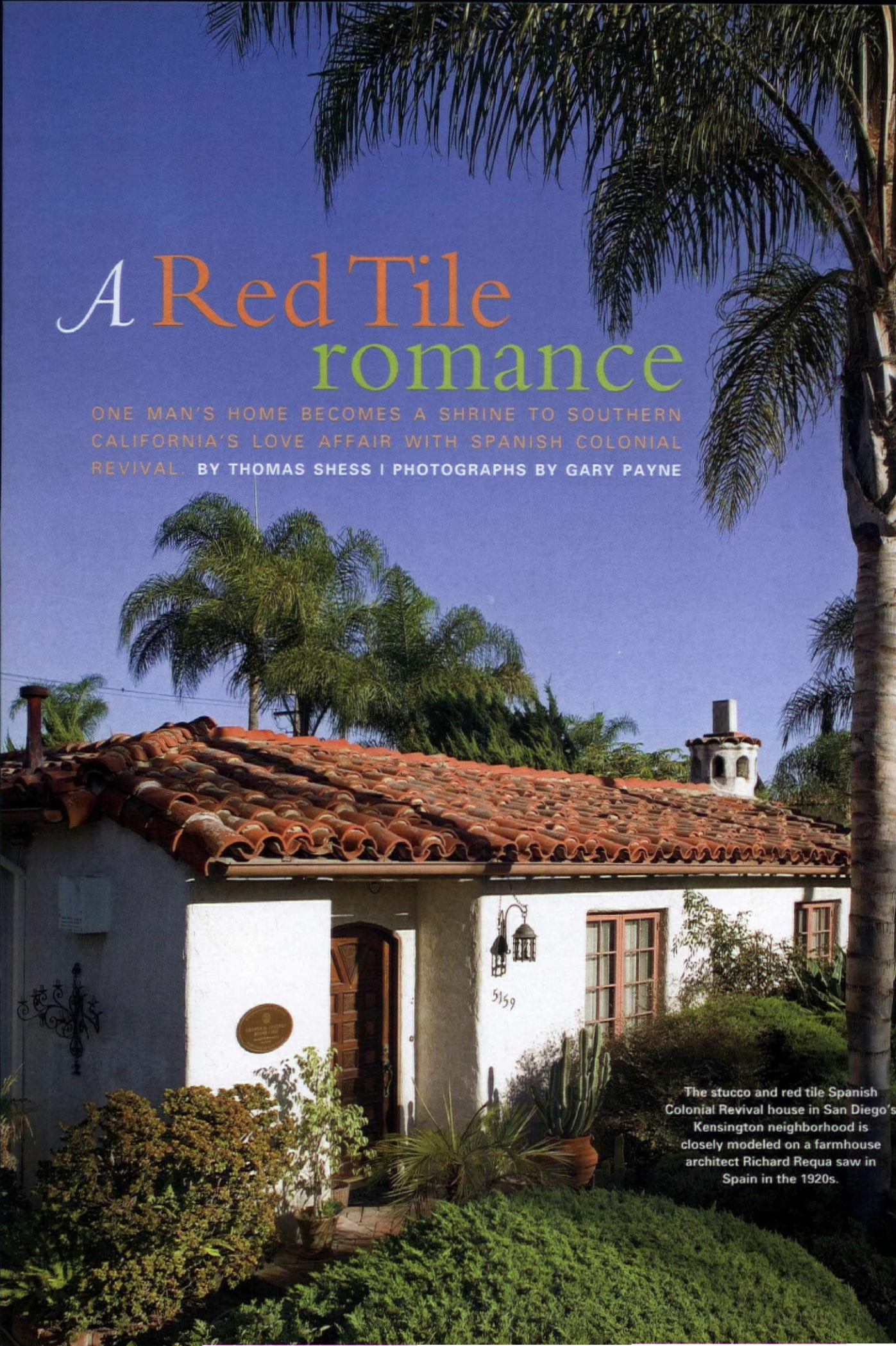
BY GEORGE

Parallel universe: a primer on English-inspired, but very American, Georgian-style houses and their furniture. (page 58)

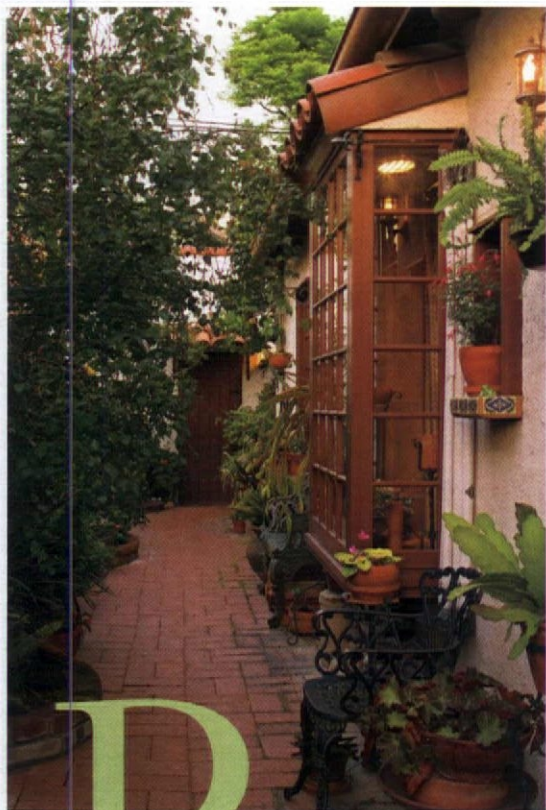


A Red Tile romance

ONE MAN'S HOME BECOMES A SHRINE TO SOUTHERN CALIFORNIA'S LOVE AFFAIR WITH SPANISH COLONIAL REVIVAL. BY THOMAS SHESS | PHOTOGRAPHS BY GARY PAYNE



The stucco and red tile Spanish Colonial Revival house in San Diego's Kensington neighborhood is closely modeled on a farmhouse architect Richard Requa saw in Spain in the 1920s.



P

ARKER JACKSON lives in a museum of his own making, dedicated to honoring the work of the architect who designed it: Richard Requa (1881-1941), who brought Spanish-influenced residential architecture to the southern California masses in the 1920s. Requa (ree-kwah) didn't invent Spanish Colonial Revival style, but he definitely sparked the region's romance with red tile-roof architecture.

Jackson, a retired Hollywood press agent and bar owner, has kept his home as original as possible and painstakingly documented its history. "When I moved in, I had no idea who Requa was," he says. "But once I found old brochures and newspaper articles that showed my home was designed by him, I became fascinated with how his work influenced such a design revolution."

Few architects in any place or any time can boast such an impact on a single style. While Spanish Colonial Revival architecture began appearing in the San Diego



LEFT: Brick-patterned walkways extend interior living space outdoors.

TOP: The screen for the arched fireplace in the living room is based on a Requa design. **ABOVE:** Parker Jackson holds a piano roll of "Swanee," a Gershwin song recorded by Al Jolson.

"I simply couldn't find many authentic Spanish farmhouse furnishings in San Diego, so I went with **family heirlooms**, occasional pieces in the style, and pieces that I just plain liked." —PARKER JACKSON

area as early as 1915, Requa was its chief promoter in the 1920s and '30s, introducing Spanish Revival themes to entire downtowns in cities such as Ojai and Rancho Santa Fe. His influence ranges from residential architecture (24 homes in exclusive Coronado alone) to high schools and public fountains. Spanish Colonial, Mediterranean, and Tuscan Revival style is now so ubiquitous in the area that red tile roofs are mandated by covenant in Ranch-style gated communities such as Cielo, Fairbanks Ranch, and Rancho Santa Fe.

Ralph Roesling, a San Diego architect who lives in a Spanish Colonial Revival house, credits Requa for quickly reading the pulse of southern Californians and adapting the right type of Old World architecture to a new setting. "Because Spanish Revival design originates from a Mediterranean climate, tradition, and culture like ours in California, it fits perfectly," he says. The deep overhangs, arcades, and courtyards of the style—all characteristics of Jackson's home—temper the strong sun and help create inner

RIGHT: The house reflects the romance of indoor-outdoor living, embracing a U-shaped courtyard. Owner Parker Jackson designed the raised "Grecian" pool himself.

OPPOSITE: The box beams in the living room are hollow—made from Douglas fir and hand hewn to look rustic, in the fashion of the 1920s.

FAR RIGHT: The '20s reproduction dining table is paired with chairs found at local antiques stores.





spaces that are cool and inviting.

Built in 1926, the house is a virtual twin of a 19th-century farmhouse Requa visited and photographed near Ronde, Spain. "I haven't decorated in anywhere near a true farmhouse look," says Jackson, almost apologetically. "I went toward family heirlooms and comfortable furnishings that would go with an older Spanish Revival home."

Many of those family heirlooms

have an Hispanic provenance from a different setting: the dark wood and woven palm furniture in the kitchen was made in the 1940s in San Juan, Puerto Rico, for Jackson's lieutenant colonel father. Other furnishings are props from old Hollywood movies, such as a secretary reputedly from the set of *Citizen Kane* and a tapestry from *Sunset Boulevard*.

Such furnishings are perfectly in keeping with period interior dé-

cor, says Jeanine Naviaux, a La Jolla-based interior decorator who recently returned from a project in Barcelona. "Requa's early designs used lots of white, a tone that was a stark contrast to dark Victoriana décors," Naviaux says. "The open courtyards lend themselves to the use of different materials like wrought iron, which is very romantic with its curves."

Jackson is a Requa collector, acquiring memorabilia from sources



"Useless ornamentation to make a house more opulent chafed him. As a result [Requa] embraced the more austere **Mission style** rather than the more ornate Spanish architectural styles like Churrigueresque or Spanish Baroque." —PARKER JACKSON

that range from the architect's acquaintances to thrift-store finds. Among his prizes are a leather-bound portfolio of Requa's photographic journeys to Spain in the 1920s (#2 of an edition of 1,000) and original 16mm home movies taken by Requa documenting the architect's family, friends, colleagues, travels, and projects.

Simplicity is the overriding theme in Requa's designs. "Useless

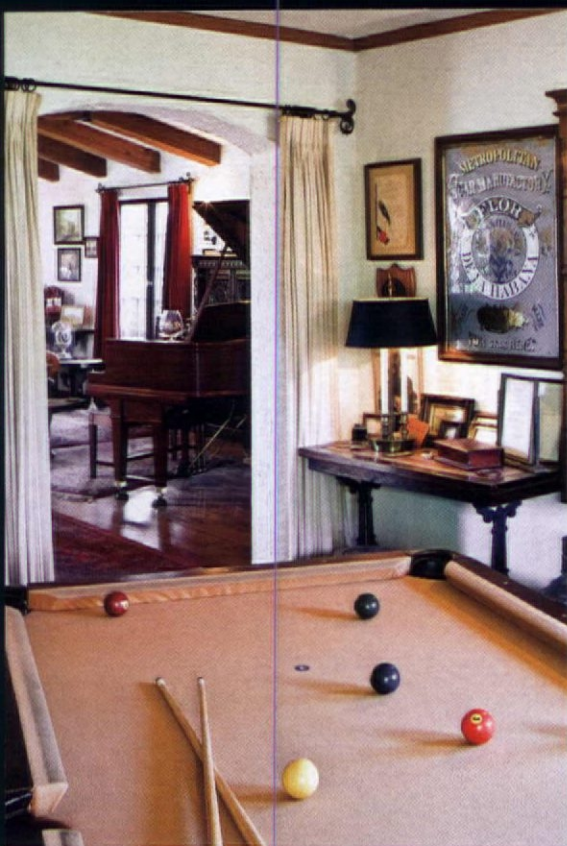
ABOVE: The secretary near the billiard room is thought to be from the set of *Citizen Kane*, released in 1941.

RIGHT: Beadboard walls, hexagonal tile floors, and a ca. 1900 Copper Clad stove give the kitchen a farmhouse look.

ornamentation to make a house more opulent chafed him," Parker insists. "As a result he embraced the more austere Mission style rather than the more ornate Spanish architectural styles like Churrigueresque or Spanish Baroque."

But perhaps Requa said it best in 1926, when he predicted the lasting popularity of simple, clean, enduring Spanish Colonial Revival design. "Freakish designs come and go," he wrote in the *San Diego Union*, "but a house designed with sincerity and in harmony with the environment not only expresses good taste but always will be in style." ✦





ABOVE: A view from the billiard room into the living room. Parker bought the billiard table new about 25 years ago because it resembled tables of the 1920s. **RIGHT:** The colorful hand-woven wool spread, bought in Mexico about 1940, has an Aztec calendar pattern.



LEFT: The Puerto Rican table and chairs in the kitchen were custom made for Parker Jackson's Army officer father when he was stationed in San Juan in the early 1940s. Jackson found the chandelier at Architectural Salvage (architecturalsalvages.com) in San Diego. **RIGHT:** A peek into the living room from the foyer; the restored 1929 Duo-Art Steinway baby grand is a "Reproducing" player piano.



BY GEORGE

American architecture and furniture in the Georgian Taste.

IT USED TO BE that Americans called everything that came before the Victorian era “colonial.” In a way that was accurate, since the predominantly English, original 13 Colonies continued to build using English design precedent even after the Revolution.

The nit-picking begins when we define the early period in a more scholarly manner. Specific terms such as Georgian, Federal, Regency, and Greek Revival enter our vocabulary, sending us to look them up in architectural textbooks. Here we’ll talk about hallmarks of the colonial-era (and, to some extent, Colonial Revival) Georgian style, named for the four English Kings George, whose reigns spanned from 1714 to 1830.

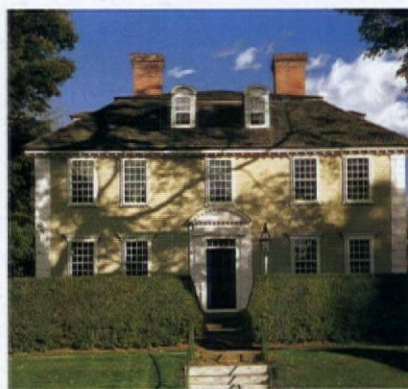
What we call Georgian architecture dates to the English importing of Italian Renaissance classicism around 1650. That classical style became popular in America a century later, as the

Colonies prospered and adapted the motifs of England to housing and furnishings. Stylistic variants appeared in every metropolitan area; masonry structures were popular in the South, wood in the Northeast, and both were found in the Mid-Atlantic States.

Georgian-era classicism was bold, robust, and heavily ornate. (Those familiar with 18th century French furniture may see the parallels in Louis XIV furniture, versus the more refined and feminine Louis XV and XVI.)

From the street, it can be difficult to differentiate between Georgian and later Federal dwellings. Both are oft described by that old saw, “Five, Four and a Door,” meaning that the front façade is symmetrical, with five upper windows, four lower ones, and the entry door smack in the center. But Georgian

houses tend to have a “European” feel, with grander trim and materials in higher relief; Federals, by comparison, are finished in a more

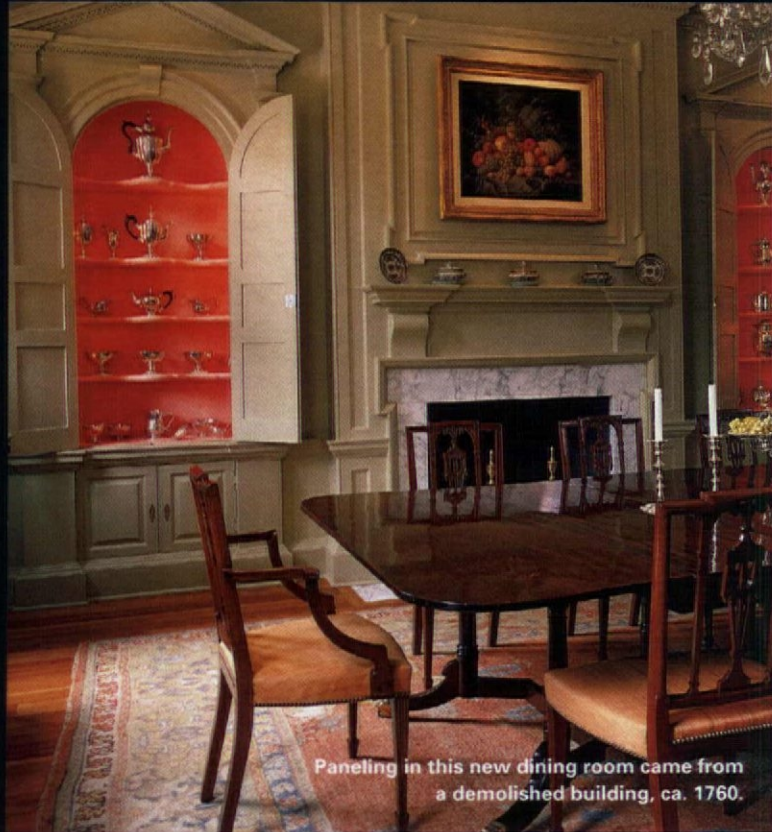


by Dan Cooper

TOP: Strict symmetry, steep hipped roof, prominent chimneys, articulated corners, and door surround all point to Georgian style in a 1769 Massachusetts house. **BOTTOM:** Drayton Hall, built in 1742 near Charleston, portrays robust Georgian design. **OPPOSITE:** Stately floor-to-ceiling paneling in a Virginia house, ca. 1753.



Georgian ornamentation borders on the baroque, as mantels and door and window surrounds are framed with thick, fanciful mouldings layered upon one another. Entire walls (and even rooms) might be paneled, and plaster decoration abounds in high-style rooms.



Paneling in this new dining room came from a demolished building, ca. 1760.

GEORGIAN FURNITURE

Discernment is easier when it comes to Georgian and Federal, Regency furniture. Most of us are familiar, at least in passing with the famed furniture styles of this era:

- **QUEEN ANNE** (1725–60) Typified by the ubiquitous Queen Anne chair with its cabriole leg and Cyma-curved back, this is perhaps the most graceful of the Georgian styles.

- **CHIPPENDALE** (1750–90) Think of the iconic broken-arch highboy with ball-and-claw feet: Chippendale furniture blended the Rococo with Gothic and Chinoiserie.

- **WINDSOR CHAIRS AND PAINTED FURNITURE** (1670–1870) Windsor chairs were made in many variations with quaint names such as Comb-back or Thumb-back or Birdcage. Incredibly sturdy, these and other types of furniture were frequently paint-decorated.

A FOOTNOTE: Federal furniture, based upon the designs of George Hepplewhite and Thomas Sheraton, is more delicate and classical in massing and ornament; notably, the legs are simpler and plainer, often finished with what is known as a spade foot.

restrained manner and are shallower in profile. (A trademark of a good number of Federal houses is the third storey with shorter windows.)

INSIDE, THE DIFFERENCES between Georgian and Federal are clearer: Georgian ornamentation borders on the baroque, as mantels and door and window surrounds are framed with thick, fanciful mouldings layered upon one another. Entire walls (and even rooms) might be paneled, and plaster decoration abounds in

high-style rooms. Federal interiors show more restraint, are classical rather than baroque, and they have an air of what we think of as “colonial simplicity.”

Soft furnishings (carpet, wallpaper, and fabric) in Georgian homes were as bold as the architecture, stressing strong colors and three-dimensionality in their patterns. In comparison, Federal furnishings strayed towards the geometric and, while the palette was rich, it was not as reliant on saturated colors. ♦



Georgian houses are diverse, with many variants related to construction date and region. They are of brick, stone, or wood; their roofs are side- or center-gabled, hipped, or gambrel.



Parallel Universe

Both England and America delved into the past, looking to the classical world for inspiration. America also kept glancing over her shoulder to Europe, and especially England, for guidance on matters of taste. Style dates given are flexible.

England

GEORGIAN [1710–1800]

REGENCY STYLE

VICTORIAN ERA [1837–1901]

[1790–1840]

1690 1700

1750

1800

1850

1900

“COLONIAL” [1660–1783] (STYLISTICALLY TO 1820)

GEORGIAN [1740–1800]

FEDERAL

GREEK REVIVAL

ROMANTIC

HIGH VICTORIAN


[1790–1815+]

[1815–1845]

[1845–1865]

[1865–1900]

America



Unlike the very formal façade, the rear of the brick house is welcoming, with overflowing garden rooms and climbing roses. The Mansard roof dates to ca. 1830.

Georgian ELEGANCE *at the Vicarage*

HAILSHAM GRANGE is a picturesque village in East Sussex, not far from the southern English Channel. Surrounded by farms, its livestock market was established by King Henry III in 1252 and flourishes today. The local vicar was comfortably situated by the early 18th century, courtesy of his holdings in the South Sea Company, and able to indulge his

passion for architecture as proprietor of a classical brick house erected next to the village's 13th-century, flint block and sandstone church. In 1830, a Mansard roof was added for a second-floor nursery and a Regency bay installed across the back of the parlor. Otherwise, life otherwise remained peaceful and quiet for subsequent vicars.

Conscientious by nature, the vicars took very

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY HUNTLEY HEDWORTH



good care of their handsome home. When it was listed for sale in 1987, it was structurally quite sound. Noel Thompson, a local antiques dealer and designer, had been looking for a place to display his collections, as well as grounds for his gardening interest. Georgian and Regency design appealed to him; as soon as he saw the vicarage's formal, "regularly" symmetric façade and its attractive interior details (a handsome marble Adam chimneypiece in the parlor, a finely carved Georgian staircase), he knew this was exactly what he had in mind. The surrounding acre would keep him busy outdoors.

As a frustrated architect, Thompson's first task was to return the dining room and parlor to the

TOP LEFT: The Georgian street façade is formal, even severe. **ABOVE:** As in a Piranesi etching, the semicircle window in the stair hall is left uncovered to emphasize views of the boxwood parterres. **RIGHT:** A sophisticated green damask wallpaper highlights the ca.1773 Adam fireplace in white marble, which came from Old Derby House in London's Grosvenor Square. The room houses marble and bronze statues of Roman emperors (LEFT) as well as obelisks, engravings, and polychromed 18th-century English porcelain.

classical symmetry of their original intention. A mock Adam fireplace that had been a Victorian-era addition at the rear of the dining room was replaced with a simple surround of rouge Belgian marble.

Finally he approached the furnishing of the vicarage with a combination of classical grace and old-fashioned, English comfort and sensibility. Antique chairs and overstuffed sofas were selected for comfort as well as design. The parlor is decorated as if the owner had just returned from the Grand Tour. (The





ABOVE: In the parlor's bowed wall, added in the 1830s, a pair of semicircle niches for statuary flanked the center case. These were reconfigured into functional bookcases with jib doors that swing away to reveal storage closets behind (INSET, LEFT). **BELOW:** Farrow & Ball's chalk 'Pink Ground' on the walls, inspired by amethyst marble on a pair of antique side tables [not shown], is flattering to guests as they dine. Curtains in Colefax and Fowler's floral red 'Fuchsia' complement the scheme.



Grand Tour, *de rigueur* for twenty-somethings of 18th- and 19th-century upper-class England, typically involved several years in Paris and Turin, Rome and Venice to soak up culture and, more importantly, to acquire *objets d'art* to bring home to demonstrate one's education and good taste.)

Noel Thompson decided to open his home as an exclusive bed-and-breakfast inn two years ago, when he closed his antiques shop and semi-retired. Near the South Downs along the southern English coast, it is close to many country houses including Charleston (home of the Bloomsbury Group), Farley Farm (home of renowned American photographer Lee Miller), and attractions such as the elegant Glyndebourne Opera. ✦





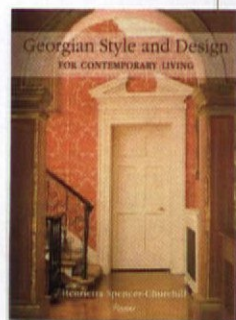
ABOVE: The Blue Bedroom centers on a late-18th-century Hepplewhite fourposter; 18th-century wallpaper is based on Queen Charlotte's bedroom at Kew Gardens. **BELOW:** An ash color sense permeates the Print Bedroom, with its period prints and engravings.



GEORGIAN STYLE *A new book*

With its classical principles, the period has influenced American architecture ever since. In the 18th century, that influence came directly from England. So studying English Georgian houses is like going to the source. But don't expect to find museums in a new book by Henrietta Spencer-Churchill. She offers instead a contemporary take on the style. Classical but comfortable rooms have an almost spare aesthetic despite rich architectural detail. Many of the houses shown are sympathetic renovations of period houses; several are newly built. ■ Whether your house is Colonial or a revival, you'll find new ideas for paint colors, furnishing, window treatments, lighting, and display.

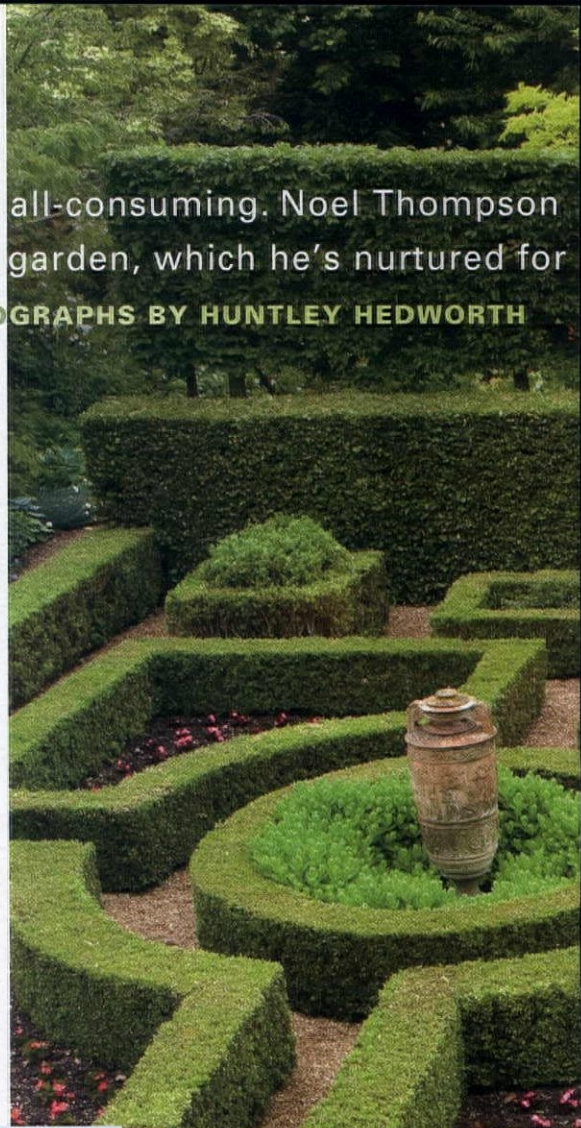
Georgian Style and Design
for Contemporary Living by Henrietta Spencer-Churchill, Rizzoli, 2008 (US)/ CICO Books/Ryland Peters & Small (UK). 176 pp., \$50




Like all passions, gardening can become all-consuming. Noel Thompson admits he is addicted to his East Sussex garden, which he's nurtured for two decades. **BY BRIAN D. COLEMAN | PHOTOGRAPHS BY HUNTLEY HEDWORTH**

WHEN NOEL THOMPSON purchased Hailsham Grange, a handsome Georgian-era brick vicarage of the early 18th century, its grounds were uninspiring—broad sweeps of lawn dotted by a few solitary trees at the periphery. This did, however, allow him to start from scratch. Inspired by the home's formal façade, Noel emphasized its symmetry by widening an existing, semi-circular front drive and bordering it with neatly clipped hedges of Korean box (*Buxus microphyllia*) on either side. A row of tall, hornbeam hedges (*Carpinus betulus*) planted parallel to the existing brick walls at the street front provide privacy. By planting 10- to 12-foot tall trees ten feet apart, then training the branches with stilts onto wire frames, he created a 20-foot-tall hedge that neatly screens the entry from the street.

Hedges of Korean box and hornbeam define the rear garden, creating separate rooms. Each room opens



Gardening at HAILSHAM



Here we see the Korean-box *parterre*—with beds of red and pink begonias anchored by scarlet and violet fuchsia ('Mrs. Popple') at each end—to the left of the allée behind the house. Terminating at the gazebo, the allée separates flanking flower borders.

GRANGE



Mr. Thompson passes the gazebo and yellow borders on the grassy path that intersects the flower-bordered allée. Vistas include a 13th-century flint block and sandstone church.

to the next but hedges were allowed to grow just tall enough (three to 15 feet) to make it impossible to see the whole garden at one time from eye level, giving it an air of anticipation. Yet the hedges allow for vistas and focal points: views of the neighboring 13th-century church and its bell tower rise above the north border, taking the eye beyond the garden walls.

Set on an acre of manicured grounds in southern England, this one is Noel's third experience in garden design. (The first was in his native New Zealand, the second in nearby Kent.)

AS THE LAYOUT of the garden was tightly structured, plantings were deliberately kept informal, picturesque and relaxed. Color coordinates each space. The double

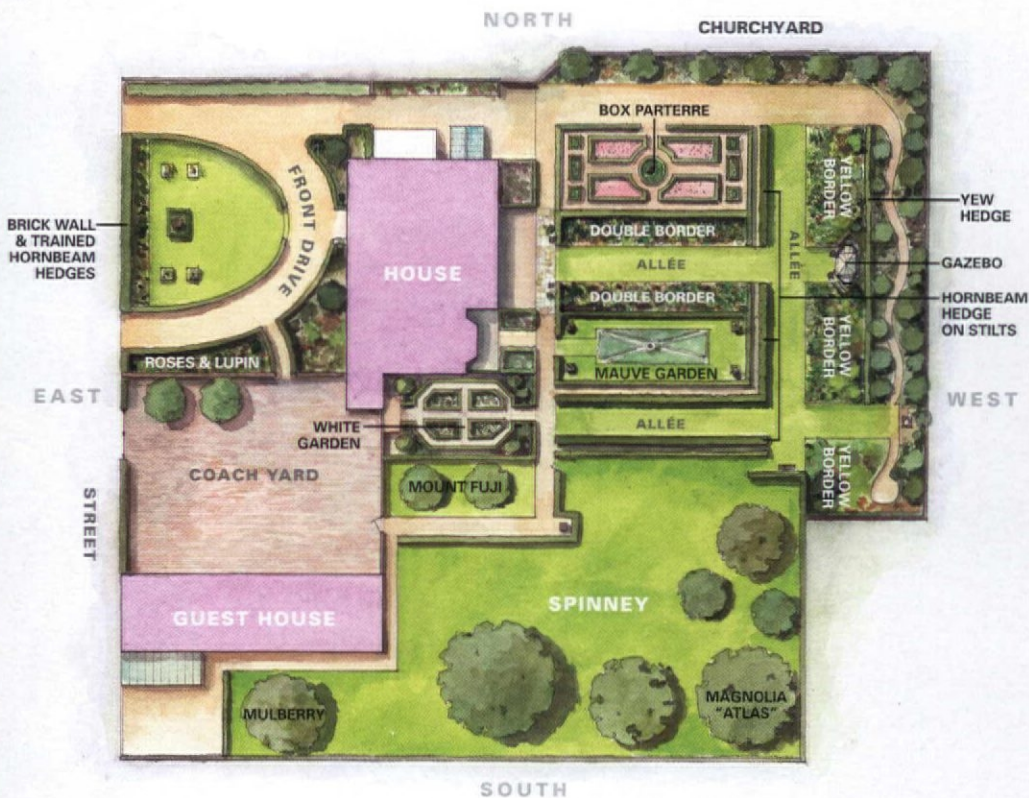
borders, for example, are in spring shades of rosy pink, baby blue, and rich violet: brilliant, fuchsia-pink peonies 'Karl Rosenfield' and 'Sarah Bernhardt' combine with purple-red blossoms of English rose 'The Dark Lady', underplanted with the erect purple spikes of oregano and *Dianthus* 'Doris'. The borders are at their peak in May and June, but mid-summer color continues with prairie mallow (*Sidalcea malviflora*) in pink 'Party Girl' and blushing 'Rosy Gem'.

A yellow border (from cream to orange) intersects the gazebo. At the front, the buttery blossoms of the shrub rose 'The Pilgrim' set the palette, while dahlias in a range of summer yellows bloom from early July until the first frost in November; the clear, soft hues of dahlia 'Glory of Heemstede' make it a favorite.



PERPENDICULAR

to the back of the house and separated by a grass allée, double flower beds became the central axis of the rear yard's design. Inspired by John Fowler's Hunting Lodge in Odiham, Noel added a hexagonal gazebo to draw the eye back into the garden. Hedges of Korean box and hornbeam create separate rooms that make the space seem larger. A York stone terrace runs across the rear of the vicarage. Noel used its eight-foot width as a guide for the depth of the pair of perennial borders. (For borders, Noel advises a minimum depth of eight feet, and up to 15 feet for greater plant variation.)



ROBERT LEANNA (ILLUSTRATION)



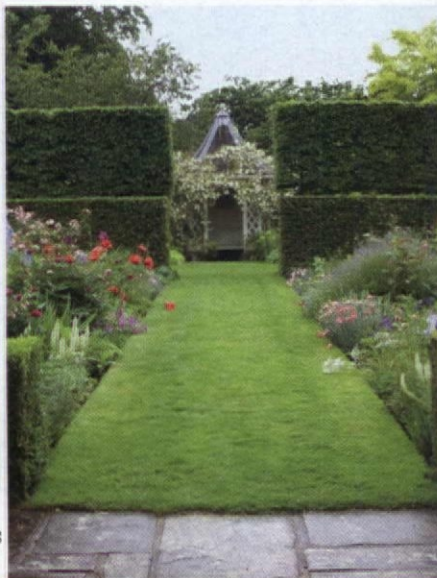
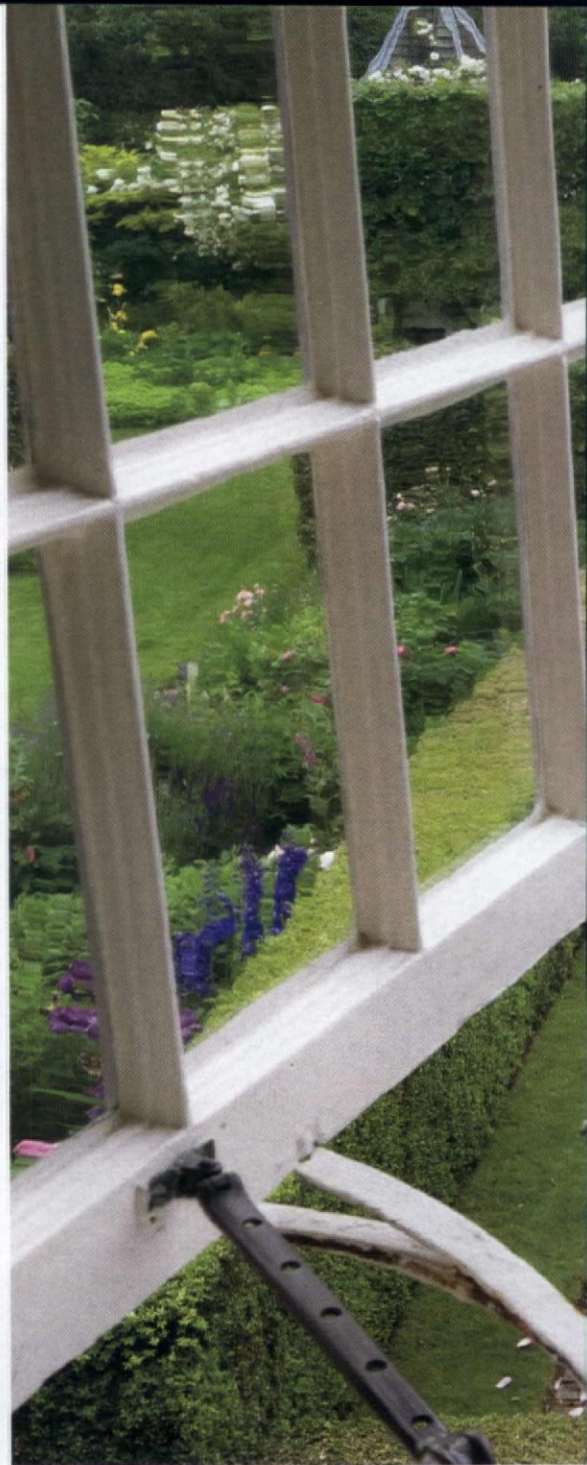
LEFT: Georgian doorway on the rear of the house, built ca. 1700–1730, remodeled in the ca. 1830s; the terrace garden features a terracotta vat and catmint. **ABOVE:** The gazebo holds clusters of scented, egg yolk-yellow blossoms of climbing rose 'Golden Rambler' (aka 'Alister Stella Gray') throughout spring and summer—admittedly romantic.

Yellow can be overwhelming, especially on sunny days, so bronze-leaved dahlias are included to tone things down. The green-bronze foliage and apricot flowers of dahlia 'David Howard' anchor the front of the border; towards the rear, taller dahlia cultivars include 'Bishop of Oxford' with its purple-bronze leaves and copper-yellow blossoms, along with 'Bishop of York', which blooms continuously throughout the summer with orange-yellow daisylike flowers. The maroon foliage of smokebush (*Continus coggygria* 'Royal Purple') adds relief at the rear.

A white garden is nestled against the southern end of the house, defined by a hexagon of Korean box centered on an open, white-metal trellis arch. White flowering marguerite daisies (*Chrysanthemum frutescens*) overflow the center beds. White flowering hydrangeas include the profuse, drumstick blooms of *Hydrangea arborescens* 'Annabel' and the creamy double blossoms of *Hydrangea quercifolia* 'SnowFlake' (oakleaf hydrangea).

Other garden rooms include a *parterre* of Korean box, and a mauve terrace garden. At the southern perimeter beyond the hedges (not shown), a secret garden (Noel calls it a "last chance garden") comes as a surprise. It's planted for spring with showy white star magnolia (*Magnolia stellata*), and deeply fragrant, maroon-red French lilac (*Syringa vulgaris* 'Charles Jolly'), and old-fashioned weigela (*Weigela florida* 'Foliis Purpureis' and 'Java Red'). Here are also the arching, creamy white Solomon's seal (*Polygonatum hirtum*), bleeding heart (*Dicentra spectabilis*), and lily of the valley (*Convallaria majalis*). A grassy spinney (copse) occupies the south end of the property. ✦

FROM LEFT: Delphiniums in a range of blues from morning sky to dark cerulean lend height and depth. Axial arrangement from the rear of the house. Lupines and poppies in a border. The white garden is just white and green, without silver-leaved species, and includes *Clematis* 'Marie Boisselot' and the double-flowered 'Duchess of Edinburgh', and fragrant white sweet pea (*Lanthyrus sylvestris alba*).





An 18th-century terra-cotta oil vat from Crete is the focal point for a room across the terrace, planted in shades of mauve, with vines of royal purple *Clematis 'Jackmanii'* twining around fragrant 'Dreamgirl' roses in salmon and apricot. Catmint (*Nepeta 'Six Hills Giant'*) surrounds the urn in an undulating sea.

Noel Thompson's TIPS for your ENGLISH-STYLE GARDEN

You don't have to live in an 18th-century vicarage in England to pull off this lush look in the garden (although it helps).

Noel offers these basics:

- Start with a **GARDEN PLAN** based on symmetry and balance.
- **CREATE DIFFERENT ROOMS** for visual interest and to make the garden seem larger. Boxwood and other hedges work well to divide spaces.

- **FOCAL POINTS** also help expand a garden: try an urn at the end of a path, or work to incorporate a vista or neighbor's tree into the view.
- Use **OLD-FASHIONED PLANTS**. (English roses, dahlias, lavender, delphiniums, and peonies are among Noel's favorites.)
- To heighten the impact of each planting area (border, room, mini-garden), restrict

yourself to no more than **THREE MAIN COLORS** for each.

- Don't forget to include a comfortable **SPOT TO SIT** and enjoy your work.

FOR INSPIRATION, visit public English gardens Stateside, like Old Westbury Gardens on Long Island [oldwestburygardens.org] or Filoli Gardens outside of San Francisco [filoli.org].





LIKE THE STAIRCASE, the fireplace is an important element of style. Its design is a clue: Does your house lean toward late Victorian (spindles on an oak over-mantel), Craftsman (beveled mirror and ochre art tiles), Mission or Spanish (black iron sconces), Prairie (Roman-brick wall with stone header), Tudor (an arch), or Colonial Revival (white paint and swags)? If it's as obvious

LEFT: White paint and Van Briggie pots dress a bedroom mantel. Aesthetic Movement meets Colonial Revival in a vignette pairing a Tiffany pitcher and Candace Wheeler's 'Carp' wallpaper. An Art Nouveau fire screen and copper objects match the rugged river-stone fireplace.

as in the examples above, choose appropriate fireplace accessories and decorative objects to avoid muddling the point. And if your fireplaces are plain and mundane, use accessories and objects to make a style statement in concert with the house.

OVER THE MANTEL Traditional options for the wall over the mantel include artwork, a mirror, taxidermy, or a textile. In the first quarter of the 20th century, art was often a *plein-air* or landscape painting, a portrait,

mantel scapes

BY PATRICIA POORE





Bring out the inherent (or preferred) style of your early-20th-century house with a well-dressed hearth and mantel.

RIGHT: (from top) Brass ball andirons, a Colonial Revival standard, from The Brass Gallery; Craftsman Homes Connection iron tools complement every style; art-tile display easel from Craftsman Homes Connection. Art Nouveau candelabra from Historical Arts and Casting is a style statement; popular 'Mackintosh' mantel clock from Carreaux du Nord; a great pair from Modern Bungalow. **LEFT:** Colorful Van Briggie and Rosewood pottery, a framed mirror, candles, and a California landscape painting create the ultimate Arts and Crafts mantel-scene in a Salt Lake City house.

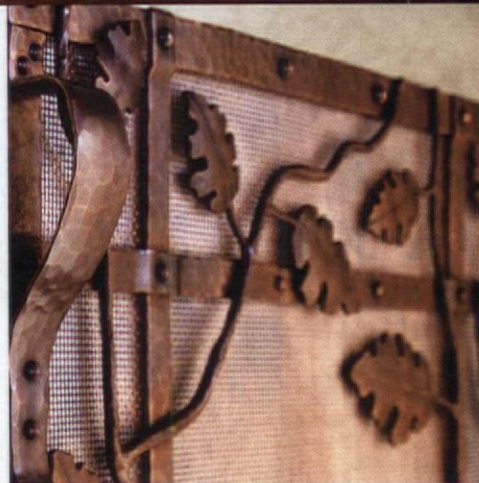




ABOVE: Native American baskets, the Southwest colors of Grueby pots, and a *plein-air* painting equal Western A&C. (right) Museum-quality andirons from Christopher Thomson Ironworks. **RIGHT:** A&C-style copper fire screen by Archive Designs, and framed art tile from Fair Oak Workshops. **BOTTOM:** A crystal collection is a beautiful accompaniment for the old-world trim and sconces in a formal Tudor Revival house.

or such period favorites as Edward Curtis prints of Native Americans. When a mirror was used, often it was beveled glass set into mouldings over the hearth, rather than a florid piece hung on the wall as in previous periods. Animal heads continued to be popular in western and rustic homes and in dens.

ON THE MANTEL SHELF Objects of great variety were displayed on the mantel during these years: travel photos in frames; pottery; candlesticks; vases with or without flowers; leather-bound books; framed art tile; antique ceramics; collectibles such as boxes, glassware, silver and pewter; small statues; and finds from nature—a bird's nest, a branch or driftwood, pinecones, seashells. The style and degree of formality in



your house will guide you. Choose a theme, and remember that clutter was outmoded.

The arrangement itself helps define your style. Colonial Revival displays are symmetrical, sometimes obsessively so. Arts and Crafts arrangements sometimes use symmetry, as well, but often have an unstudied feeling with asymmetrical placement of objects—but balanced, of course.

ACCESSORIES Finish the look by choosing the right fireplace accessories. So many offerings are out there, from hand-forged tools to Art Nouveau screens. Different styles are



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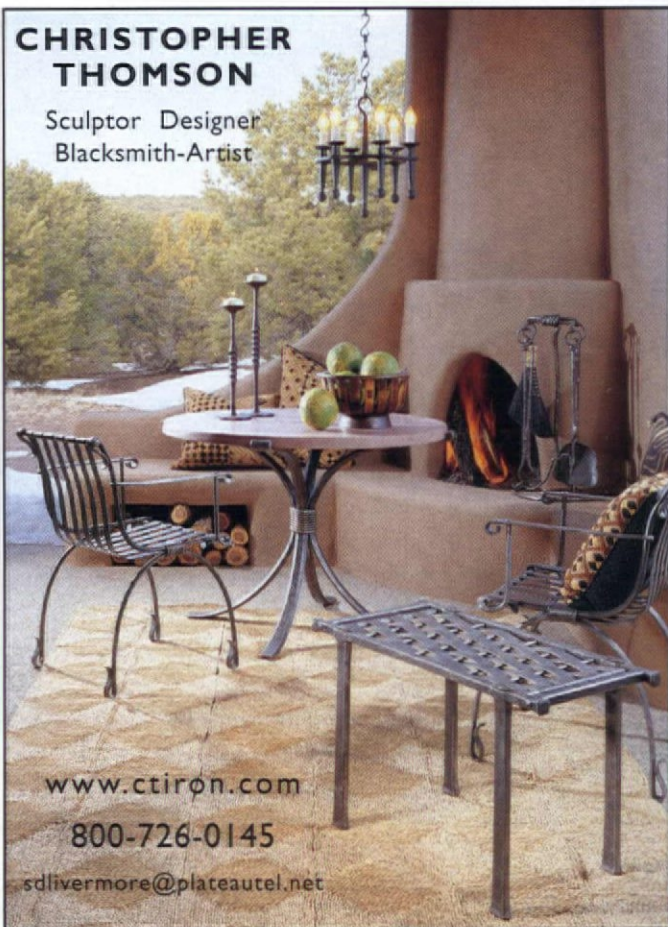
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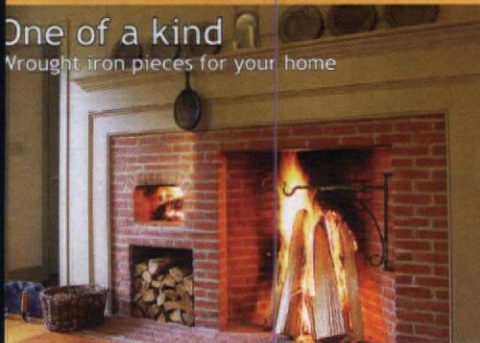
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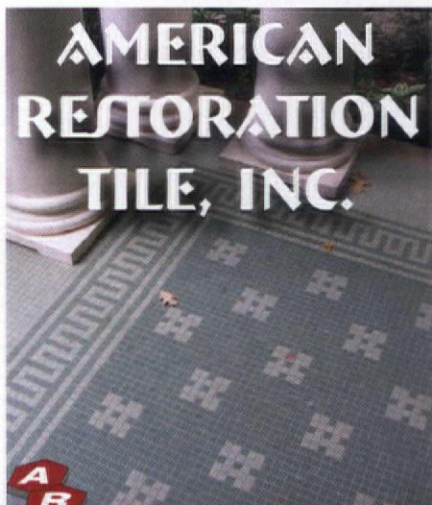
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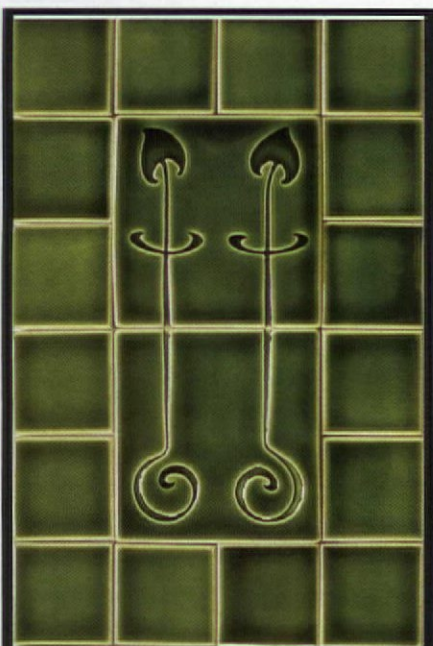
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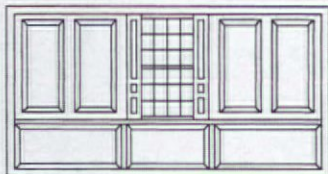


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TRANSITIONAL ▶

An "Old Colonies" arrangement: small, carefully chosen pieces are arranged with naïve symmetry on a backdrop of patterned wallpaper, in a room transitioning out of Victorian clutter.



COLONIAL REVIVAL ▶

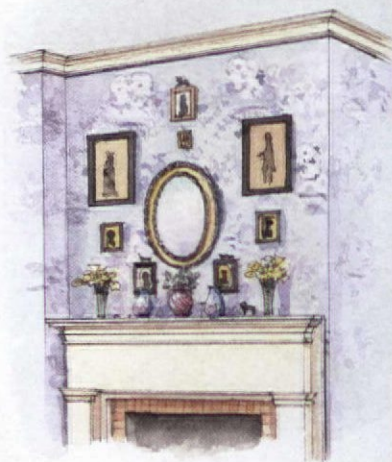
Formal Colonial Revival: a few dignified objects, including classical candlesticks at each end, are set with spare symmetry on a white-painted mantelpiece with swag decoration and a built-in framed mirror.

available in both brass and iron. Generally, brass looks better in classical Colonial Revival and more formal homes, while iron blends with rustic, Craftsman, and Spanish interiors.

THE ARRANGEMENT Study a hundred rooms with well considered mantelscapes and you'll often see the letters V and W in the invisible line suggested by the heights of objects on display. The V is wide and flat; W arrangements may be flat and wide or tall and steep. Sometimes a V and a W intersect. Some arrangements

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◀ ARTS & CRAFTS

Arts and Crafts balance: meaningful but not necessarily dear objects provide texture and spiritual allusions (to nature and Native Americans) in an arrangement that is only apparently nonchalant.



are very effective with only three items; say, two candlesticks and a single object or cut flowers at the center. Artfully arranged old books create another mood entirely.

Some objects and arrangements appear and reappear in every period—only the style changes: Flanking sconces on the wall or candelabra on each end, or both. A medium to large work of art centered on the wall. A mantel clock. Small objects with a theme. ✦

RESOURCES For contact information on companies and products mentioned, see p. 96.



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Manufacturers have come around to what antique and salvage specialists have long known: folks love period-look hardware that carries throughout the house.



Suites to Suit the House

BY MARY ELLEN POLSON

SAY THE WORD “hardware” and what comes to mind? A Colonial Revival entry set, an Eastlake hinge, a ca. 1910 bin pull: all common items that do the work of holding bits of the house together. If your old house is typical, the hardware varies from room to room: original knobs and rosettes in the parlor, later replacement doorknobs upstairs, and a frankly new and not necessarily compatible entry set. While you can certainly preserve this evidence of your home’s history, you can also opt for vintage or reproduction hardware that carries throughout the house, from the deadbolt on the front door to the cabinet pulls in the bathroom.

Some of these suites are period-friendly solutions for houses that have lost all the originals; others are clearly intended for the new-old house market. Still others offer

choices that may help fill in the missing chinks in your old-house armor.

These whole-house suites often include items that you might not think of as traditional hardware, such as refrigerator pulls, shower rods, house numbers, or decorative clavos and heavy strap hinges for the garage.

That’s not to say every bit of brass, iron, or bronze in the house has to match exactly. The most sophisticated suites offer opportunities to draw from the same or similar lines to create varied looks that are still consistent. When you can choose from three or four back plates and seven or eight different knobs in a single style and finish, the result is 20 or more possible combinations—all from a “matching” suite.

That gives you a chance to do what your home’s original builder did: go from fancy to simple as you work your way from the entry

hall and living room to bedrooms and utility areas. Use the most stylish combination for the entry set and a slightly simpler variation for first-floor passage sets. Hardware for cabinetry and built-ins can support highly decorative looks, while it’s historically correct to install the plainest passage sets on upper floors.

In the kitchen and baths, go high style or low with coordinating towel rods, cabinet pulls and other accessories. If the suite doesn’t have the look you have in mind, other makers may offer that pull or hinge in the style you want, in a material and finish that’s a close match for the rest of the suite. Whether you are outfitting a house with completely new hardware or just filling in missing bits, be sure to use quality antiques or reproductions, and you’ll give the old place the sparkle of true period décor. [sources continued on page 80]

CLOCKWISE: (from top left) Pieces from Baldwin Hardware’s new Baldwin Bronze suite begin at the front door and carry throughout the house; the bronze Art Nouveau suite from Signature Hardware; cabinet pulls and knobs in the Metropolitan Series from LB Brass; S.A. Baxter’s Streamline-influenced Stepped suite; reproduction Eastlake screen door hardware from Van Dyke’s Restorers; and cabinet hardware from the Rustic Patina line from Smith Woodworks & Design.



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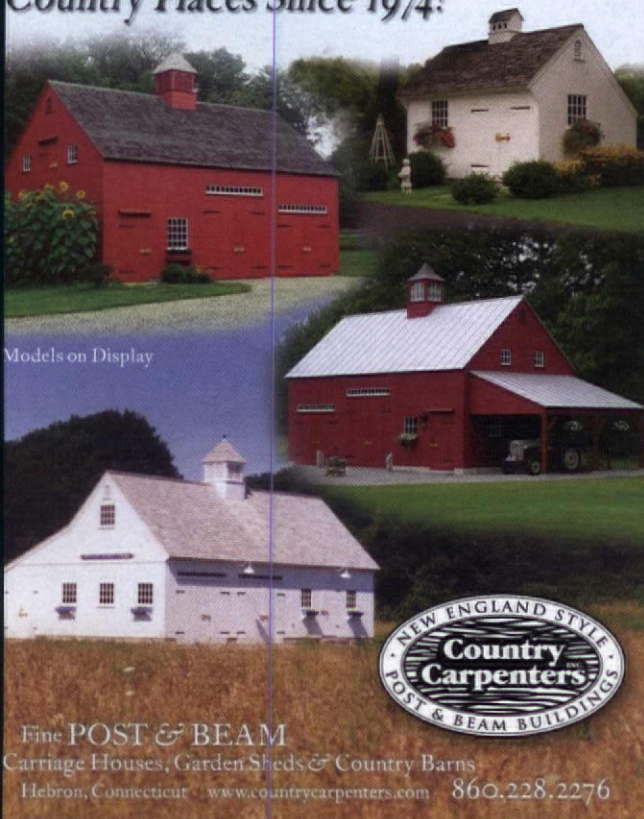
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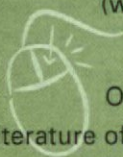
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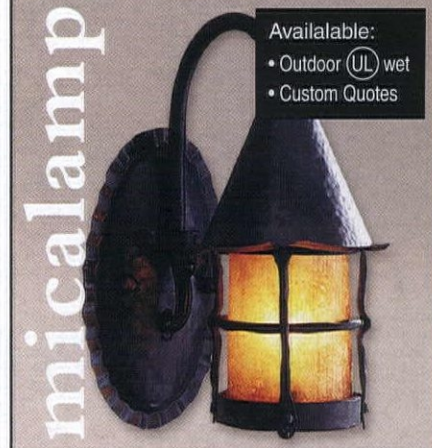
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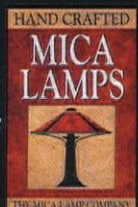
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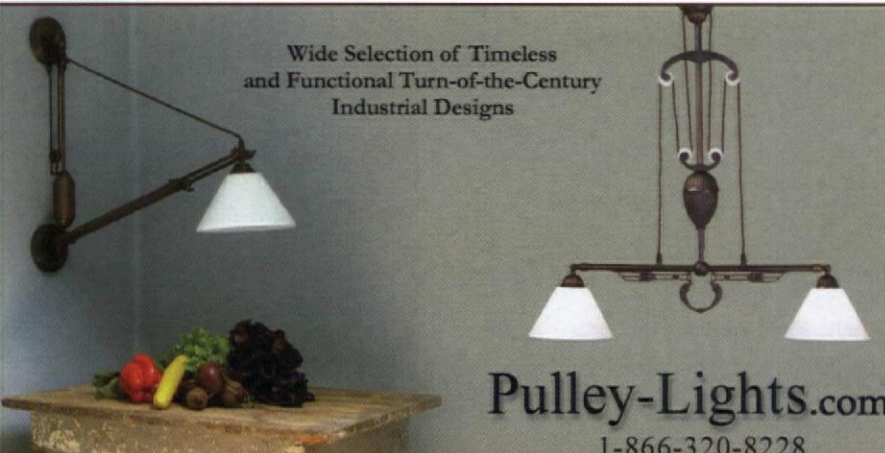
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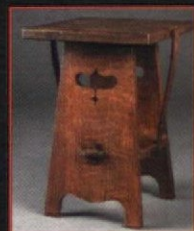
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VISIT

Paying a

Madison, Indiana

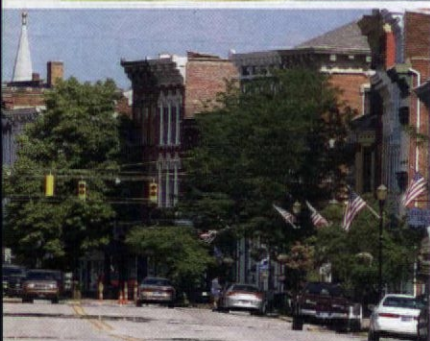
Limestone bluffs and the Ohio River frame picturesque Madison, an old riverboat port founded in 1809. Antiques dealers fill the district, and a brick river walk leads visitors to touring riverboats. A stroll through the city's hilly streets provides glimpses of lush gardens around grand old homes.

I moved to Madison in 2007, on my retirement from the U.S. Navy, with my wife Caryl. Madison is strategically located in the triangle formed by Indianapolis, Cincinnati, and Louisville. Today, appreciation for historic preservation has brought new life to the city of 12,500. The entire downtown, 133 blocks, is listed in the National Register.

Madison is the only city in the country that owns its very own hydroplane race boat, the Miss Madison, subject of the 2001 movie "Madison." Hollywood chose the city before, too, for 1958's "Some Came Running," starring Frank Sinatra and Shirley MacLaine. Our motto is "Come for a visit, stay for a lifetime." Visit madisoncamerunning.com

—RODNEY LIPTAK

LEFT: Besides a large crop of distinguished Italianate houses, Madison has buildings dating to 1817: brick Federals and I-houses, Greek Revivals, the occasional brick Queen Anne, plus Shotgun-bungalow rows and Tudor Revival cottages.

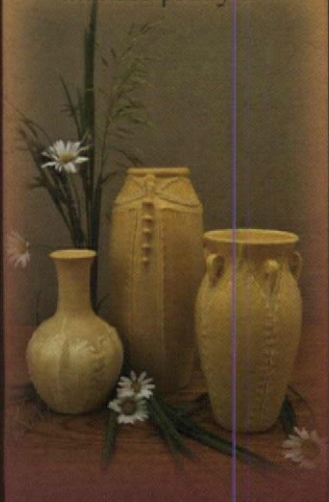


Caryl and I purchased this house, which had been a bed and-breakfast inn in recent years, and have been working on all 3100 square feet since June 2007. I just finished the laundry room in the basement. We'd lived on a 50-acre farm in Maryland and moved here for my wife's job at the hospital. (And I just opened up Hoofs, Woofs and Whiskers, a gift store for lovers of horses, dogs, and cats, on Main Street: hoofswoodsandwhiskers.com) If you are moving from a farm to the city, make sure you buy a big old house with lots of projects, so you won't get bored with the farm work. ■ This ca. 1864 Italianate house was built by Sarah and William Levy, probably by Irish stonemasons who lived here for fourteen years. In 1885 it was purchased by local merchant, banker, and real-estate mogul Richard Johnson as a wedding present for his son John and his bride, Laura Kunkler. Then in 1899, it was bought by Marcus Sulzer, a respected political figure and legal mind, one of Madison's most brilliant and reliable citizens. —R



ABOVE: A Victorian-era iron fence is just one of many special features of the Liptaks' home in Madison. BELOW: The interior boasts classical woodwork and architectural elements of the 19th century.

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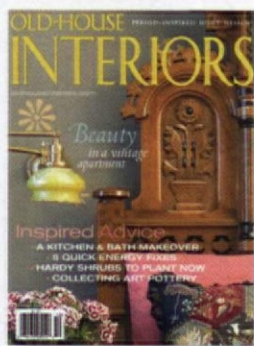
DECO PLANETS

I HAVE SEARCHED for the source of the pendant globe lamps in the cover picture and on page 55 [August 2008]. Can you tell me if these are available for purchase, or are they custom lights?

—MONA MCGORVIN
San Diego, Calif.

They are most definitely vintage, as is all the furniture and most other lighting in the house. You can see why the owners decorated a room around those unique lamps!

I looked at a few reproduction Deco lines and found nothing like those planetary orbs—though there is nice stuff, reasonably priced. Rejuvenation [rejuvenation.com] has classic Art Deco fixtures and a new mid-century line, Satellite Modern, which might appeal to you [satellitemodern.com]



If you do an online search for Art Deco lighting you'll be directed mostly to antique fixtures. There is a lot out there; didn't see any true orbs, though. Vintage Home Lighting [vintagehomelighting.com] has an especially good selection of antique Deco lighting. The shapes and colors are wonderful. Good luck! —P. POORE

IMAGINE my joy when I saw the two Deco chairs upholstered in a fabric very close to the one

I chose for my first project! ["Art Deco," August 2008, p. 50] I am learning to trust my eye. The first Art Deco piece I ever bought is a vanity with drawer pulls that float on black Bakelite circles and look like Saturn. I've got quite a bit of sewing going on now, including "crazy quilt" embellished drapery panels inspired by a photo in *OHI* about vintage lampshades. I am forbidden to buy any more sofas . . . I am after some tables with blue mirrored glass.

I am currently studying the

Susan Day book on Art Deco carpets and rugs right now—can't buy a rug without that guide! Collecting brings me a lot of joy, even when I am not spending a lot, and I have been doing this for only about three years.

—LYNELL ROBERTSON (*Decogirl*)
Seattle, Wash.

FAVORITE BYLINE

I HAVE BEEN READING your great magazine since the very first issue, my personal favorite, but I gave it away years ago when I went through a modern/high-style phase.

Last night I read Dan Cooper's most recent offering in your June 2008 issue, about mandatory huge-budget kitchens. I'm almost embarrassed to tell friends I spent only \$3000 on my kitchen redo, when they have dropped tens of thousands on theirs. Cooper is a wonderful storyteller. Since giving away those old issues of *OHI*, I have come to my senses, and I am working on my second old-house restoration.

—JAMES ROSENDALE
Louisville, Kentucky

SHRUB SHENANIGANS

FIRST, I love this magazine, and I'm delighted it's published here in Massachusetts! Kudos to you all for superb editorial coverage, inspirational photography, and wonderful advertising. Second . . . you've got an incorrect caption on page 61 of the October 2008 issue ["Old-Fashioned Stalwarts"]. The yellow-flowered plant is certainly not *Hydrangea paniculata*. Actually, the plant is correctly identified on page 62: *Ribes odoratum*

(clove currant). Thought you should know in case someone inquires.

—LOVE ALBRECHT HOWARD
Garden Designer, Hingham, Mass.

Thanks for your careful reading. Actually, the caption is correct, it's the photo that's wrong! You noticed the photo appears again later: our prepress house manually swapped in the hi-res version (twice). (The missing photo, shown left, has a hydrangea in front of an Italianate house.) —P. POORE



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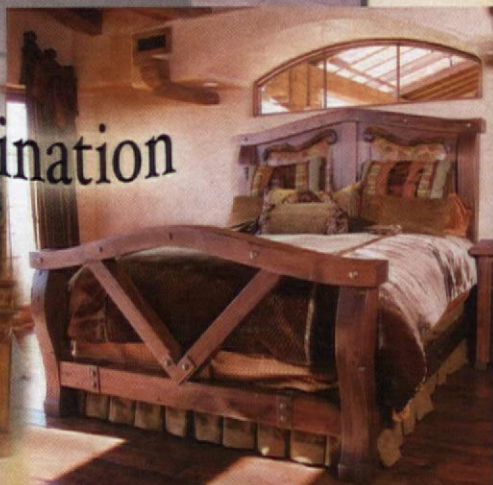
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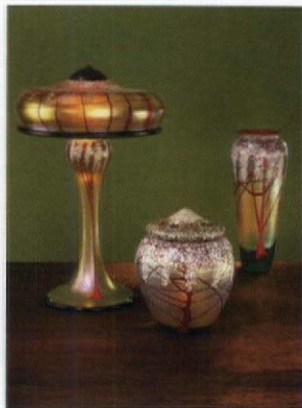


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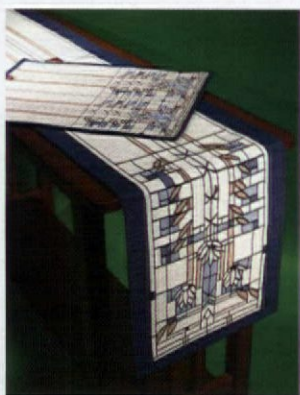


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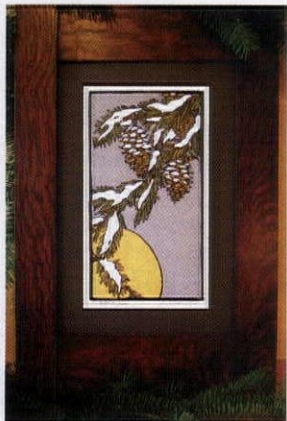


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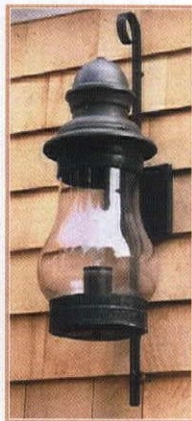


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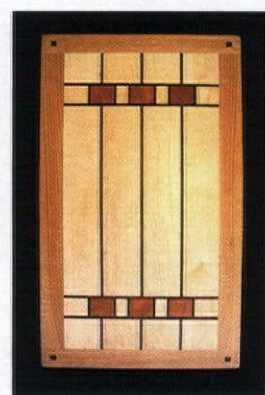


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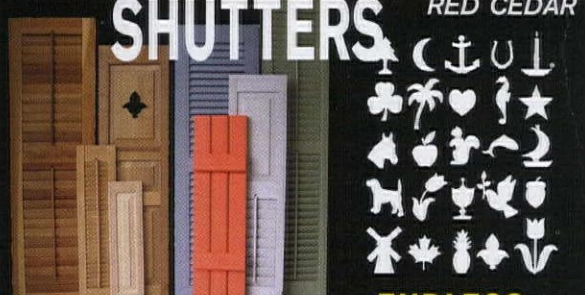
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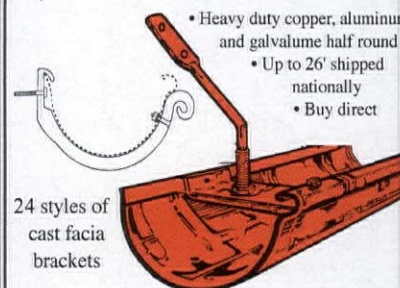
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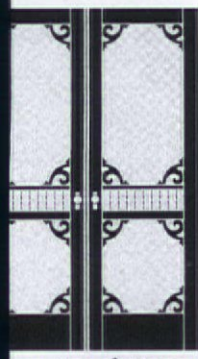
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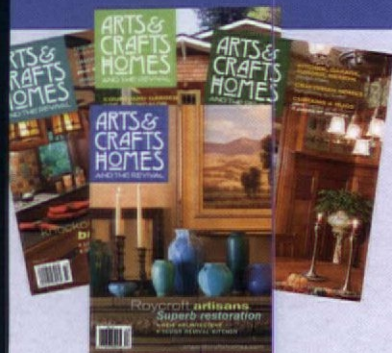


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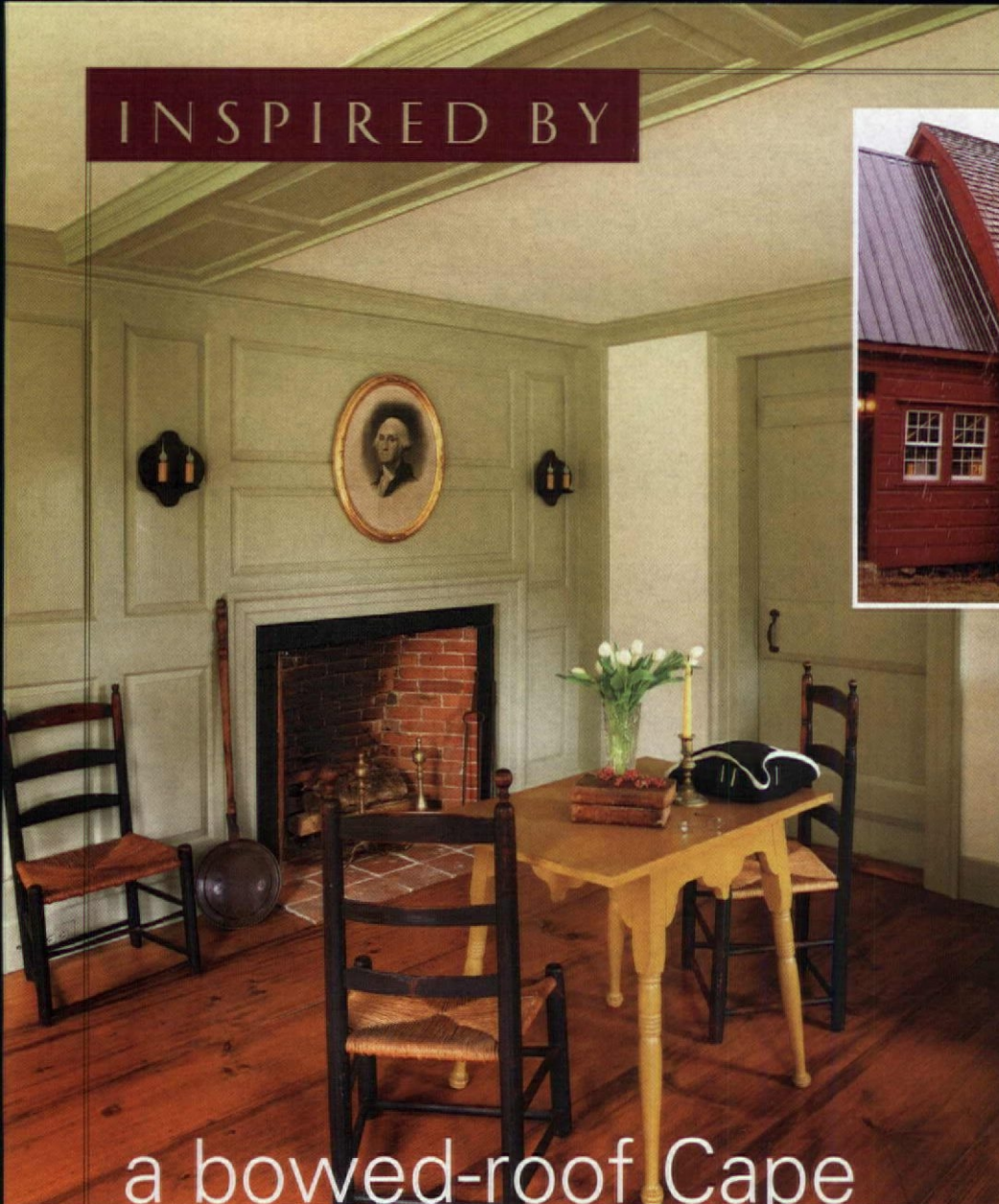
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INSPIRATION: Views above and below are of the 17th-century Jabez Wilder house in Hingham, Mass. **LEFT & TOP:** The new, hand-built DiStefano home in Vermont.

a bowed-roof Cape

HAND-BUILT FROM OLD PHOTOS

MY WIFE AND I fell in love with Grafton, Vermont, when we came here to put an addition on a client's house. I work as a builder and cabinetmaker of 18th-century reproductions. [see randallsrestoration.com] When we decided to stay, we went to Stanley Schuler's *Old New England Homes* [Schiffer, 1999]. My wife loved the bowed-roof Cape built by Jabez Wilder around 1690.

I kept the house as close to the original as possible, albeit with such subtle changes as putting a transom

over the door (instead of setting the bulls'-eye glass into the door itself). I made pilasters that match those in the old photograph. My front parlor is nearly identical to the Wilder parlor, but with a paneled girt (beam) casing. The strangest thing: after I was done with the corner cupboard, I found a picture of the Wilder cupboard in one of the White Pine Series of monographs. The one I'd built was almost identical to the original.

All the work (except the chimney) was done by me, every board hand-planed and all mould-



ings made by hand. I put my heart and soul into this place. I get a kick out of people who ask how old the house is. When I say, "five years old," the look on their faces makes it all worth it. ✦ —RANDY DISTEFANO

OLD-HOUSE INTERIORS (ISSN 1079-3941) VOL. XIV, NUMBER 6 is published six times per year for \$26 by Gloucester Publishers, 108 East Main Street, Gloucester, MA 01930. Telephone (978) 283-3200. Subscriptions in Canada are \$35 per year, payable in U.S. funds. Periodicals postage paid at Gloucester, MA 01930 and additional mailing offices. Postmaster: send address changes to Old-House Interiors, P.O. Box 56009, Boulder, CO 80328-6009.

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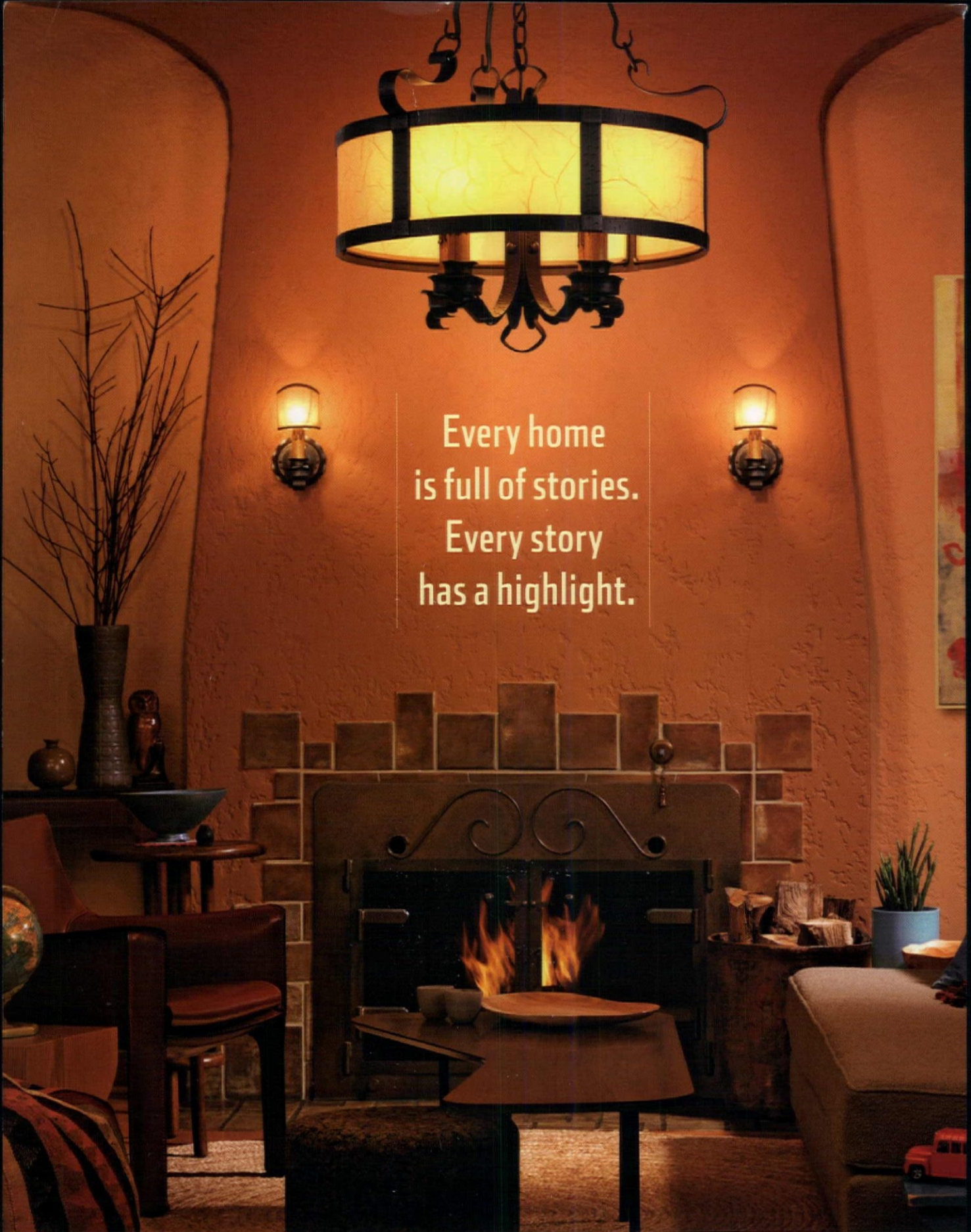


Photo courtesy of Pioneer Millworks. Sutherlands Plank Oak Flooring, finished with Millie's All Purpose Penetrating Tung Oil.

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