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VOLUME XV, NUMBER 5

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In the Pacific Northwest, a 1930s Tudor is nudged toward a more comfortable decor.

BY DONNA PIZZI

PHOTOGRAPHS BY PHILIP CLAYTON THOMPSON

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An old Catskill-mountain cabin (it once belonged to General Custer!) retains all those elements we seek to re-create: shellacked beadboard, stone hearth, mementos.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY ED ADDEO

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New technologies and renewed appreciation have brought back the use of natural stone in the landscape.

BY PATRICIA POORE

ON THE COVER: *A little bit 1930s, a little bit Old World, modern yet country comfortable: bringing out the best in what was a rather stiff Tudor. Cover photograph by Philip Clayton-Thompson.*



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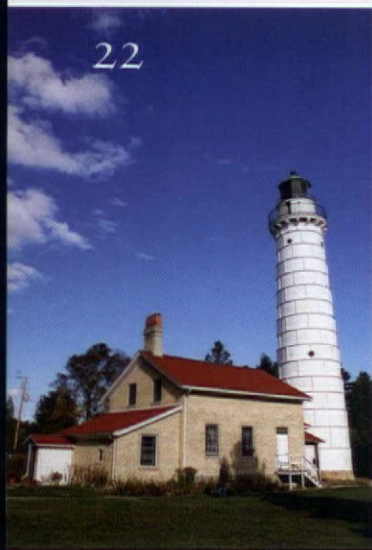
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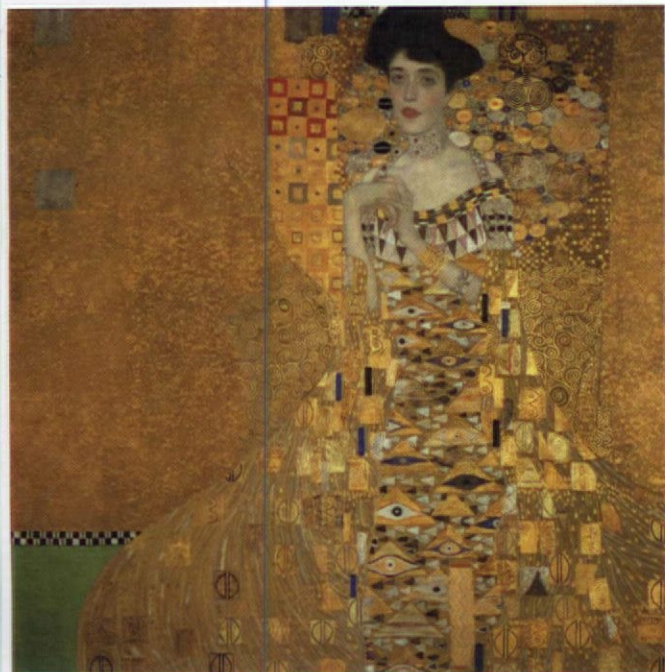
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GUSTAV KLIMT

The Needlepoint Kit Collection

The backgrounds in Gustav Klimt's paintings have fascinated decorative artists for over a hundred years. They seem as intoxicating now as they must have seemed to Fin-de-Siecle Vienna in the 1890's. Rich and sparkling they merge mosaic-like blocks of color with swirling oriental pattern and they make magnificent needlepoint pillows.



Klimt's painting of **Adele Bloch-Bauer I** recently sold to Ronald Lauder for \$135 million



RIGHT:
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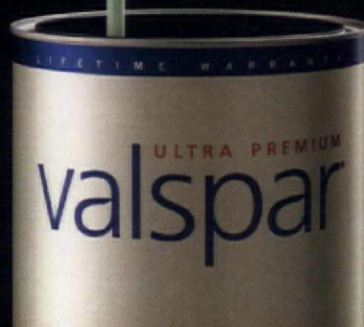
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In the breakdown lane

WHILE I WAS putting this issue together, I had special cause to appreciate things that last—things so solid or well-made, like the landscaping stone I wrote about in the garden story, they do not become an annoyance. Lately I am having a breakdown cluster. (Doesn't it always seem to happen that way?) My car's ignition is on the fritz: I must put the key in just so, softly move it up and forward, and turn it *very* slowly while listening for just the right click. The microwave oven, barely six months old, occasionally decides that it will shut off after three seconds, again and again, until I yell and slam the door. Our cordless phone now has a range of about a yard from the cradle. My laptop has taken to screen freezes. All of the hemlock balusters on the building—only eight years old, installed correctly, kept painted—are turning friable, becoming dust from the inside out and sprouting mushrooms. Then there's the breakdown saga related to switching health-insurance companies

All the more reason to take note of what goes right. Computer batteries really do last longer these days. The marine finish on the porch roof has held up remarkably well, still some shine to it after a decade of salt air. For 105 years my house has withstood every northeaster and gale and blizzard without falling down. (Hmm, did construction lumber used to be better?) The Willard clock at church, hung in 1812, has chimed on the hour since, on just the sexton's windup every eight days.

Trim needs paint, iron rusts, and wood fences won't last a lifetime. Old-house people know that maintenance is a fact of life—unless you want to tackle a major restoration all over again. Stone, though—that's another story. The stone walls we added to the property at Tanglemoor, my old house, need no maintenance and don't break down. Water and lichen have given the stones a patina, so in fact the walls get better with time. Sit there and look beautiful; it's great to have something you can take for granite.



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Enduring Color

When hundreds of thousands of people touch a doorway, the paint takes a beating. That's the situation at Mount Vernon, where a million or more visitors peer into George Washington's bedroom each year. "The paint gets worn right off the wood," says Steven Mallory, Mount Vernon's manager of restorations.

Searching for a paint with greater longevity, Mount Vernon began painting high-traffic surfaces earlier this year with Hollandlac, an alkyd enamel from Fine Paints of Europe. "We painted the door frame in January," Mallory says. "Normally, it would have to have been touched up—in the middle of the night—several times."

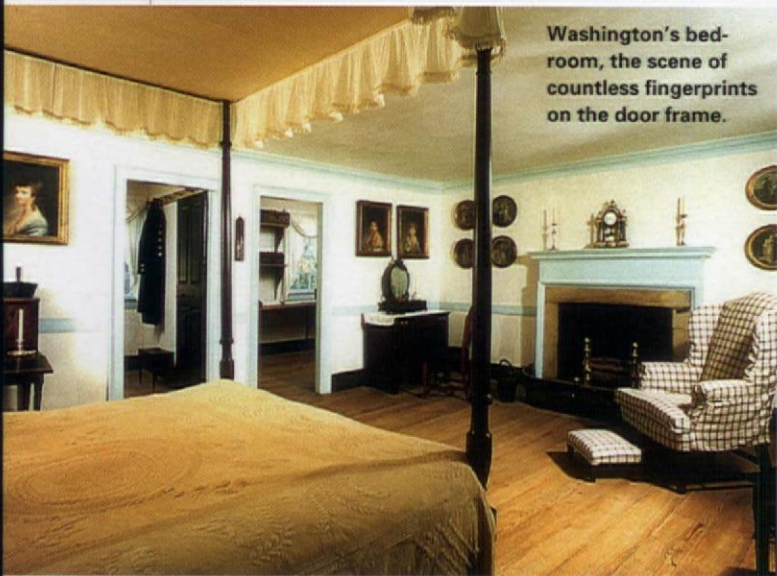
The door is only now starting to show signs of wear after six months of heavy visitation. "These paints replicate the 18th-century paints really

well," says Mallory, noting that early American mixtures were mostly oil and pigment. "They have a richness that has largely been lost in modern commercial paints. They're just stronger films."

Mount Vernon will continue to use hand-mixed pigment paints on surfaces where the public doesn't come in contact with the paint. Next year, Mallory expects to use Hollandlac on Mount Vernon's façade, which is sided with wood boards scored to look like dressed sandstone. The paint will be dashed with sand while it is still wet to give it the sandstone effect. "I have a feeling that it's really going to hold the sand very well."

The Mount Vernon Estate of Colours Collection includes 30 shades duplicated from the mansion's interior in a 120-color palette. Fine Paints of Europe, (800) 332-1556, finepaintsofeurope.com

Washington's bedroom, the scene of countless fingerprints on the door frame.



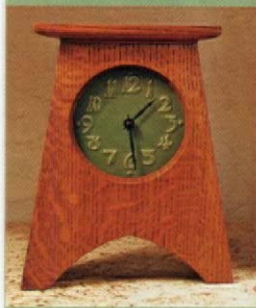
“We painted the door frame in January. Normally, it would have to have been touched up—in the middle of the night—several times.”

— STEVE MALLORY, MOUNT VERNON MANAGER OF RESTORATIONS, ON THE RATE OF WEAR ON GEORGE WASHINGTON'S BEDROOM DOOR.



PROFILE

CARREAU DU NORD was born in 1995, after Ned Guyette and Beth Vienot began working with handmade low-relief tiles after years of restoring art objects. The couple had met in a furniture design class at the University of Wisconsin at Milwaukee. Both were design majors, and both were of French-Canadian extraction. But



the key attraction may have been a difference in aptitude. "Ned was very skilled, way beyond anyone else in the class," recalls Beth, a fine painter whose strength lies in decoration. "Someone even stole one of his pieces." • Beth renders all of the designs, which are strongly influenced by the Arts & Crafts aesthetic. Ned creates every

glaze from scratch in colors that are reminiscent of the era. He also does much of the hand work, pressing up to 60 tiles per day. Each tile is edged or hand-finished individually, then bisque fired, glazed, and fired again. Since the batches are small and labor intensive, it can take three weeks to produce a large order for a fireplace or kitchen backsplash. When they are busy, Ned and Beth have three kilns going around the clock. "The local electric utility loves us," Ned jokes. • The showroom

for Carreaux du Nord (the name means "tiles of the North") is in a 1927 Tudor Revival brick house, which is also the couple's home. People have been buying Carreaux du Nord tiles as pieces of glazed art "from the beginning," says Ned. "We're not getting rich, but we do love what we do." Carreaux du Nord, (920) 553-5303, carreauxdunord.com —MEP



TOP: Beth Vienot and Ned Guyette of Carreaux du Nord. **ABOVE:** Beth designed the tile clock face; Ned made the case. **RIGHT:** Tile designs in glossy and matte glazes come "from Beth's fertile brain."



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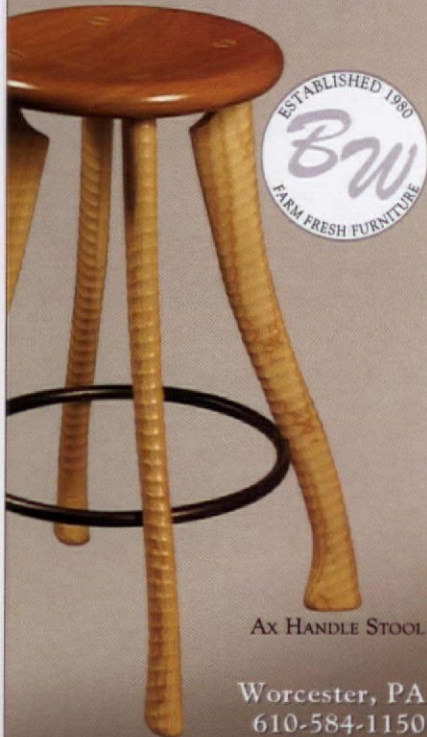


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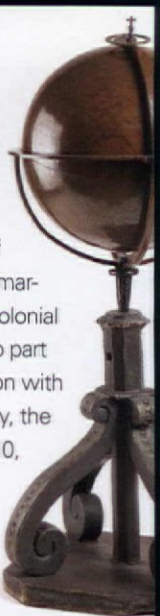
Margrieta's Way

A new exhibition, "Dutch New York between East and West: The World of Margrieta van Varick," explores the life, times, and possessions of a 17th-century woman who lived in two colonial outposts, one in what is now Malaysia, and the other in Brooklyn, New York. Born in the Netherlands, Margrieta van Varick arrived in what was then called Flatbush with her minister husband, Rudolphus, in 1686. She set up a textile shop,



having brought with her an astonishing array of Eastern and European goods. What little is known of Margrieta's life is based on an inventory of 1696. Her daughter, Cornelia, married Peter Van Dyck, a noted colonial silversmith whose work is also part of the exhibition. A collaboration with the New-York Historical Society, the show runs through Jan. 3, 2010, at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture: (212) 501-3000, bgc.bard.edu

A terrestrial globe from 1542, made by Euphrosynus Ulpius, and a two-handle silver bowl by Benjamin Wynkoop, ca. 1700. Both the collection of the New-York Historical Society.



OPEN HOUSE The Captain Frederick Pabst Mansion had all the latest conveniences when it was completed in 1892. Designed by Milwaukee architect George Bowman Ferry in the Flemish Renaissance Revival style for the world-famous beer baron and sea captain, it was fully wired for electricity (then in its infancy), boasted nine fully plumbed bathrooms, a state-of-the-art heating system, and custom-built furniture. There's even a man-sized safe in the pantry! The interior design was equally forward-thinking: woodwork, paint colors, furnishings, and ornament harmonized from room to room and floor to floor. After the deaths of Pabst and his wife, Maria, the house was sold to the Archdiocese of Milwaukee in 1908. Saved from demolition in the 1970s, the house has been a leading attraction in the city since 1978. A new book about the house, *The Captain Frederick Pabst Mansion: An Illustrated History*, by John C. Eastberg, has just been published by Captain Frederick Pabst Mansion Inc. **Pabst Mansion**, 2000 W. Wisconsin Ave., Milwaukee, Wisconsin, (414) 931-0808, pabstmansion.com

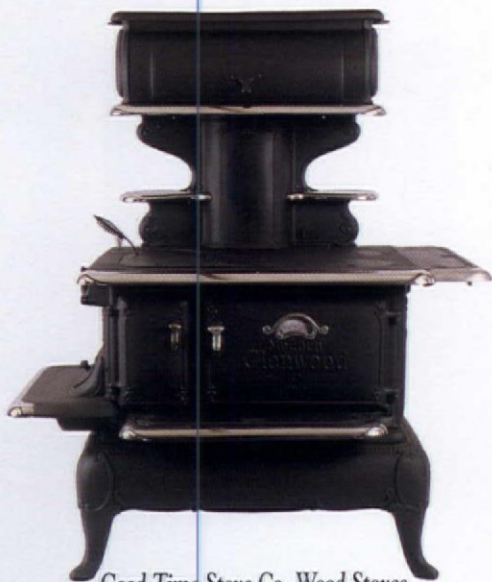
TOP: The Pabst Mansion is considered to be the finest Flemish Renaissance Revival home in the country. **BOTTOM (left to right):** The grand stair hall. A buffet in the dining room is one of several remarkable built-ins. The man-sized safe in the pantry.



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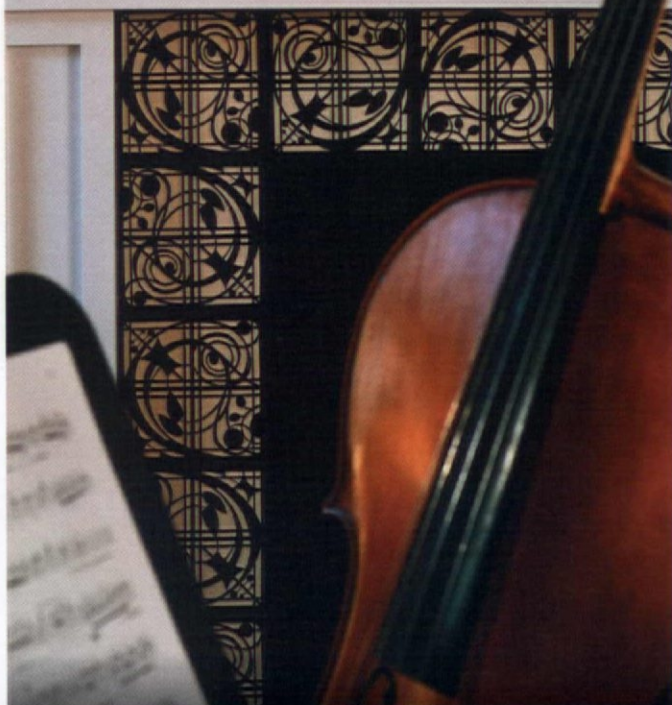


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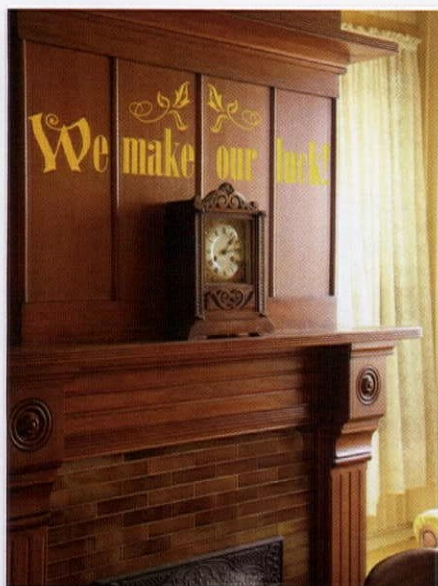
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ABOVE: The conservatory at the Mark Twain House in Hartford, Connecticut.

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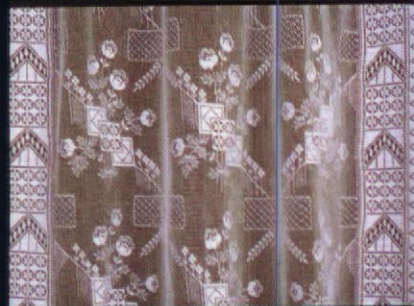
Nov. 6-8, Chase Center on the Riverfront, Wilmington, DE. Keynote lectures by antiques experts Leigh and Leslie Keno and Carrie Reborra Barratt, Metropolitan Museum of Art. Winterthur, (800) 488-3883, winterthur.org

Old-House LIVE!

Here's another reason to visit New England during leaf-peeping season: Old-House LIVE! —a new event sponsored by *Old-House Journal* and *Old-House Interiors*—will be held at the Connecticut Expo Center in Hartford, Connecticut, Oct. 16-18. While you're in town, don't miss the chance to visit the homes of two celebrated writers of the 19th century: the Mark Twain House, built in 1874, and the Gothic Revival Harriet Beecher Stowe House (1871), right next door.

The show offers an opportunity for old-house enthusiasts to participate in free demonstrations and workshops, discover architectural antiques and reproduction furnishings and fixtures, and explore restoration products and services. Editors from both magazines will be on hand to chat about your latest project. Discount coupons available: (800) 782-1253, oldhouselive.com

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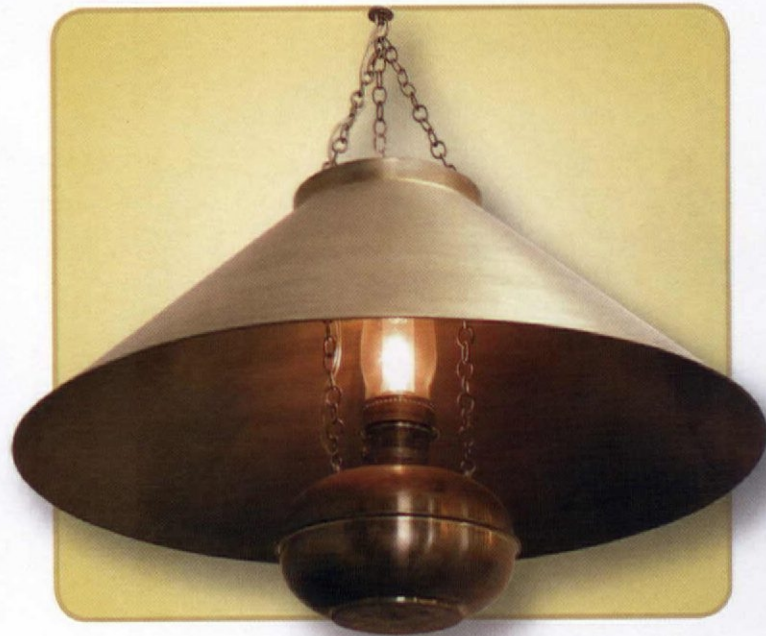
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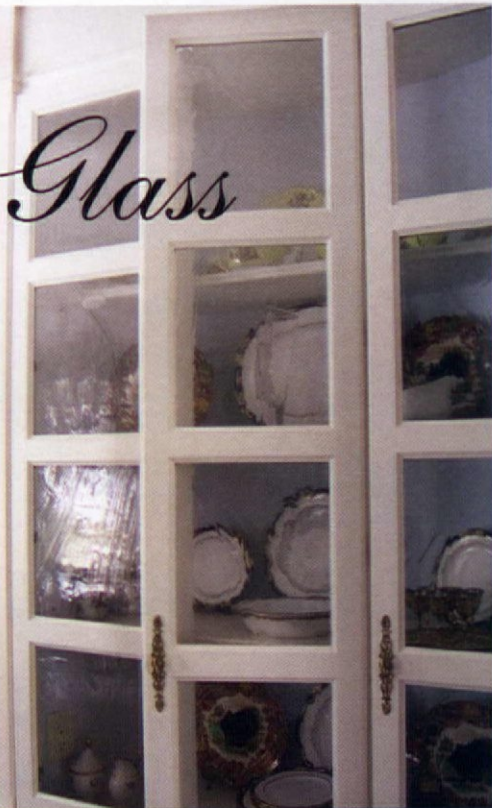
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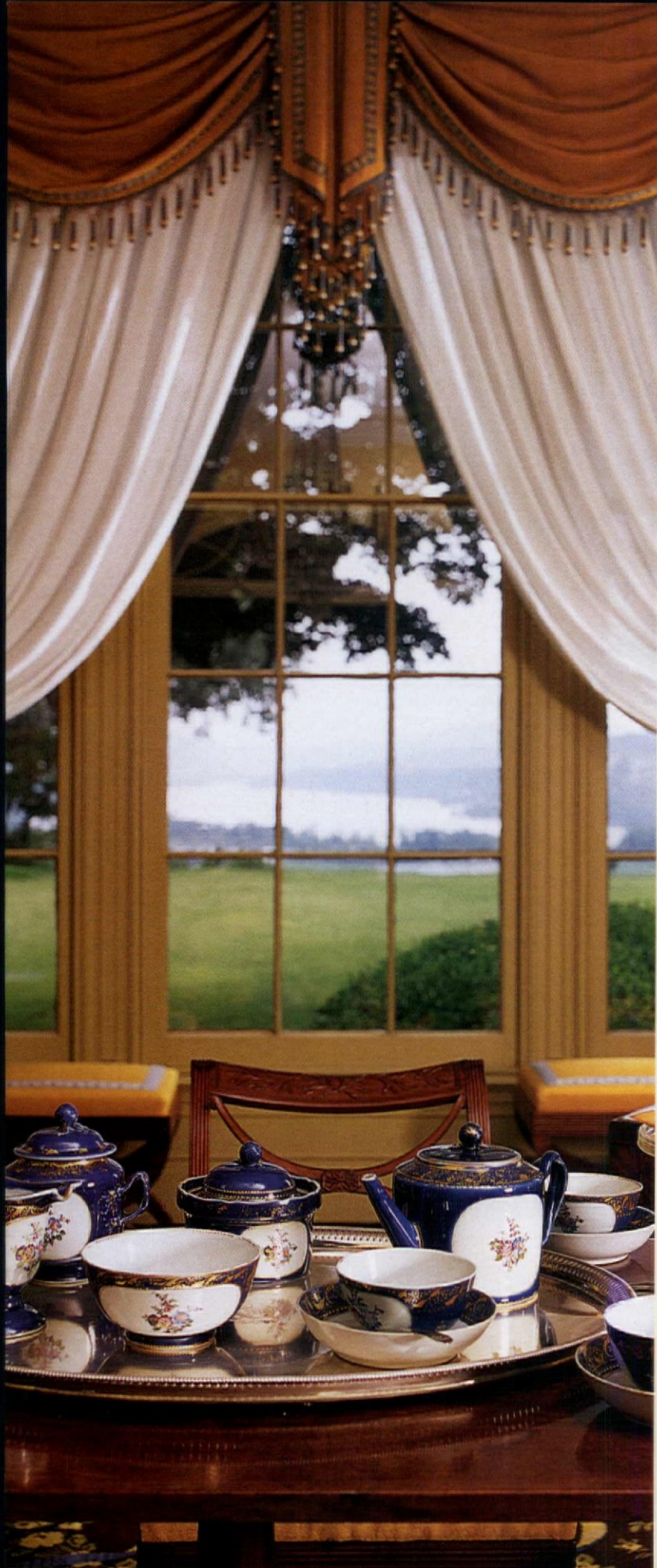
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Patricia Poore

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FURNISHINGS

by Mary Ellen Polson



◆ Silver Scallops ◆

Handsomely scalloped in 18-gauge copper, the Calabash lav basin has a brushed nickel finish. Installed, the sink measures 14" x 17", with a depth of 5". It retails for \$928 as shown. In antique or natural copper, it's \$675.

From Native Trails, (800) 786-0862, nativetrails.net



◆ Vanity from the Past

A vintage drainboard sink was the inspiration for an early American bath vanity with a corner-clipped front frame and custom foot treatment, painted in Farrow & Ball's Oval Room Blue. A similar custom piece would cost about \$1,800. From Crown Point Cabinetry, (800) 999-4994, crown-point.com



◆ Glazing Colors ◆

Roycroft Artisan Mary Philpott makes and glazes each of her vases individually, so they are all one of a kind. Shown here are Poppy (\$135), Bleeding Hearts (\$225), and Birds in Wisteria (\$135). All from Verdant Tile Co., (519) 273-6093, verdanttileco.com

Lots more in the Design Center at designcentersourcebook.com

FURNISHINGS

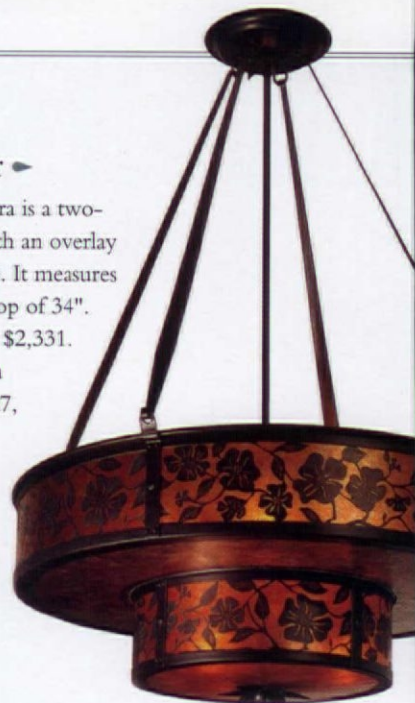


◆ Breezy Blenheim ◆

First produced in 1890, Blenheim is a 12-point lace pattern that comes in a 37" width. The lace is available in 46", 63", and 78" lengths. The panels sell for \$42 to \$62 each and can be customized to any size for an extra \$20. From London Lace, (800) 926-LACE, londonlace.com

Cutwork Copper ◀

The Double Grand Lantera is a two-tiered mica chandelier with an overlay of intricate copper filigree. It measures 27" in diameter with a drop of 34". The light retails for about \$2,331. For a dealer, contact Mica Lamp Co., (818) 241-7227, micalamps.com



All Kinds of Lace



◀ Lavish Embellishment

Petitsin is a paintable interior ornamentation made of a proprietary resin blend designed to hold super-fine details. This composition, with a shell centerpiece, features egg-and-dart-molding, at least three individual scrolls, and the Rinceau frieze. As shown, it's \$1,255. From J.P. Weaver, (818) 500-1749, jpweaver.com



◀ Filigreed Grille

Inspired by the lacy grilles in Belle Epoque opera houses, the Opera grille comes in sand-cast solid aluminum in 22 different sizes. The 10" x 10" grille shown here is \$66.95. Add a damper for \$44. From Heatregisters.com, (509) 321-0175, heatregisters.com

Renaissance Lace ▶

Cover your walls in lace with Residence Damask, in creamy white or slate blue. From the new Residence Collection, it's available as wallpaper (\$47 per single roll) and fabric (\$85 per yard). It comes in five other colorways, too. From Thibaut, (800) 223-0704, thibautdesign.com



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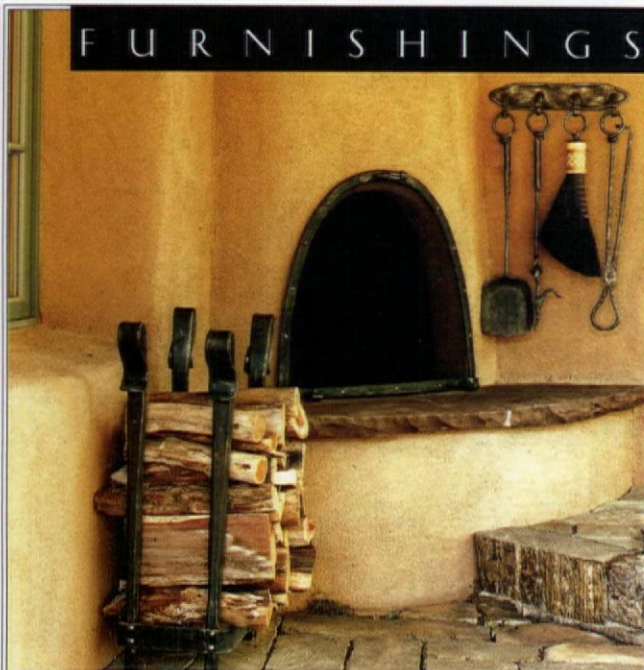


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Key to Warmth ◀

Warm the whole house this winter with the Keystone, a clean-burning catalytic stove that easily meets efficiency standards for the federal income tax credit. The wood-burning, 45,000 BTU stove is priced at \$2,099 through Sept. 15. From Woodstock Soapstone, (800) 866-4344, woodstove.com



Around the Hearth

The Complete Kit ◀

Hand-wrought items for the hearth include the four-tool Poquito wall set (\$1,200), a custom kiva firescreen (\$1,300), and a log holder that doubles as a table frame (\$650). All in a powder-coated pewter black finish from Christopher Thomson Ironworks, (575) 421-2645, ctiron.com

Marie's Reprieve ◀

From the Mount Vernon collection, the Marie chair features contrasting fabric on the seat and back cushions, and a kidney pillow. Trimmed with optional brass nails, it retails for \$2,995. The matching ottoman is \$1,995. From Taylor King, (828) 632-7731, taylorking.com



The Georgian Hearth ◀

Stay warm even if the power goes out with the Valor Portrait Senator Front gas insert. The direct vent fireplace has a fanlight detail and comes with a red brick liner and coal set. It retails for \$2,119. From Miles Industries/Valor Gas Fireplaces, (800) 468-2567, valorfireplaces.com

Lots more in the Design Center at designcentersourcebook.com



◀ Period Linen

Celtic Knot, Rosebud, and Rosebud Junior patterns are newly available in linen, including pillows. Available in three sizes with a feather and down insert, the pillows sell for \$75 to \$95 each. From Archive Edition Textiles, (877) 676-2424, archiveedition.com



▶ Accent on Tile

Handcrafted tiles in the Batchelder tradition are ideal as accents in a new fireplace surround. The 6" x 6" Peacock is about \$75.

From Tile Restoration Center, (206) 633-4866, tilerestorationcenter.com



Bespoke Screen ▶

A custom fireplace screen by metalwork artist Joseph Mross combines a hand-wrought or -hammered frame with decorative elements like floating oak leaves, copper side panels, or three-dimensional pine cones. For a custom quote, contact Archive Designs, (541) 607-6581, archivedesigns.com



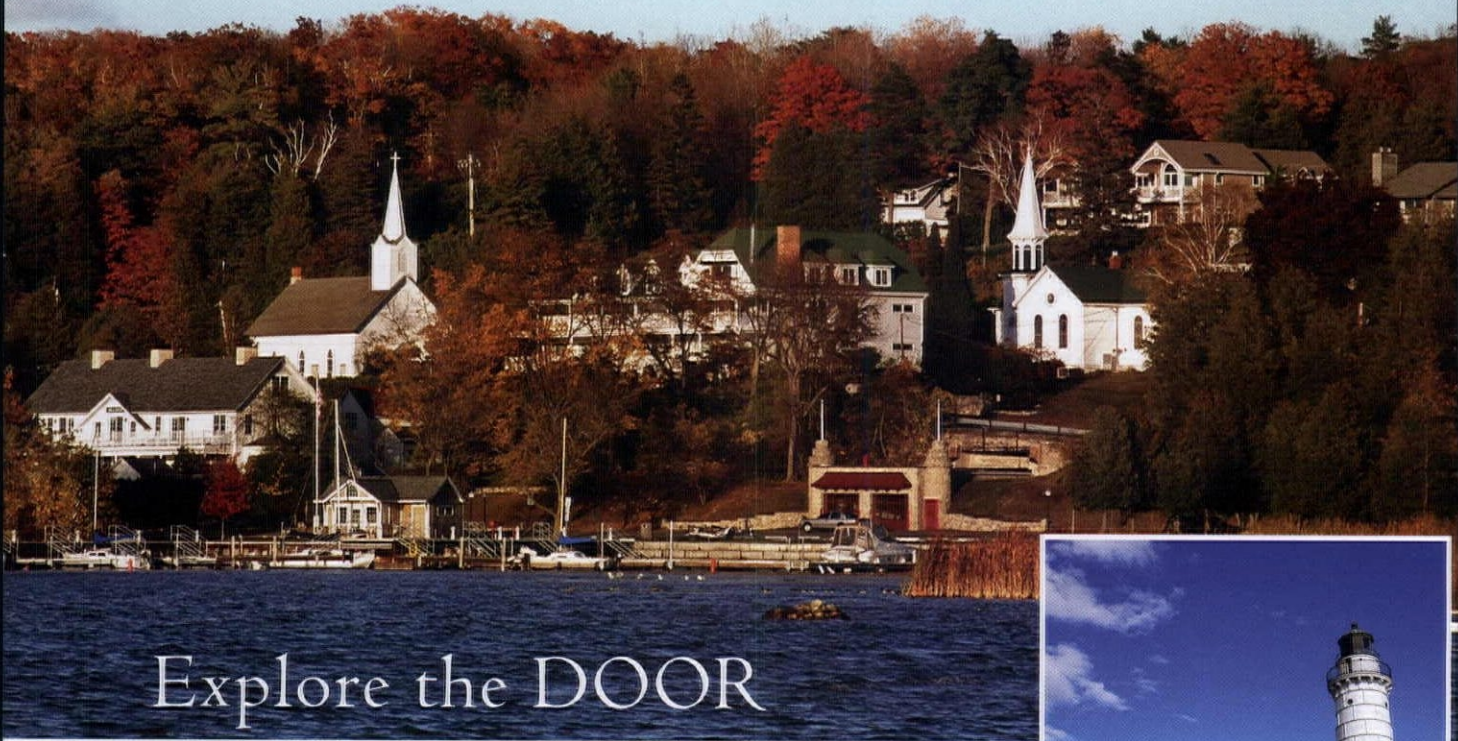
Tulips by the Fire ▶

The Tulip throw blanket in soft, washable cotton features a tulip motif by Charles Rennie Mackintosh of the Glasgow School. It measures 65" x 48" and retails for \$80. From the Frank Lloyd Wright Preservation Trust, (877) 848-3559, shopwright.org



◊ Iconic Ionic ◊

Trimmed with delicate egg-and-dart molding and Ionic pilasters, the Colonial mantel is one of several fine reproductions suitable for Colonial and Federal style homes. In wood with composition ornament, prices begin at \$2,553. From Decorator's Supply, (800) 792-2093, decoratorsupply.com



Explore the DOOR

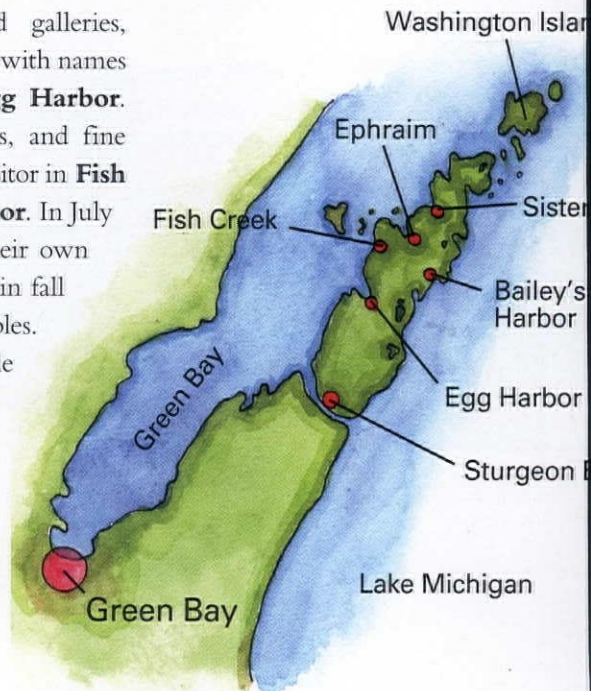
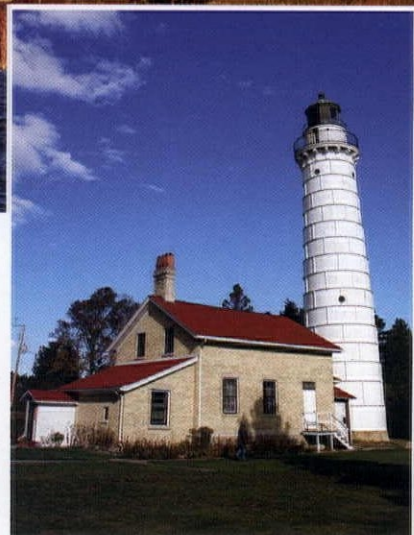
Wisconsin's sweetest vacation destination is a 75-mile-long peninsula that shelters Green Bay from the main body of Lake Michigan. BY REGINA COLE

The narrow, deeply indented finger of farmland, orchards, and seaside villages points at offshore Washington Island; between them rushes the Port des Morts Straight. This treacherous channel is the source of the name “Door County”—deceptively inviting.

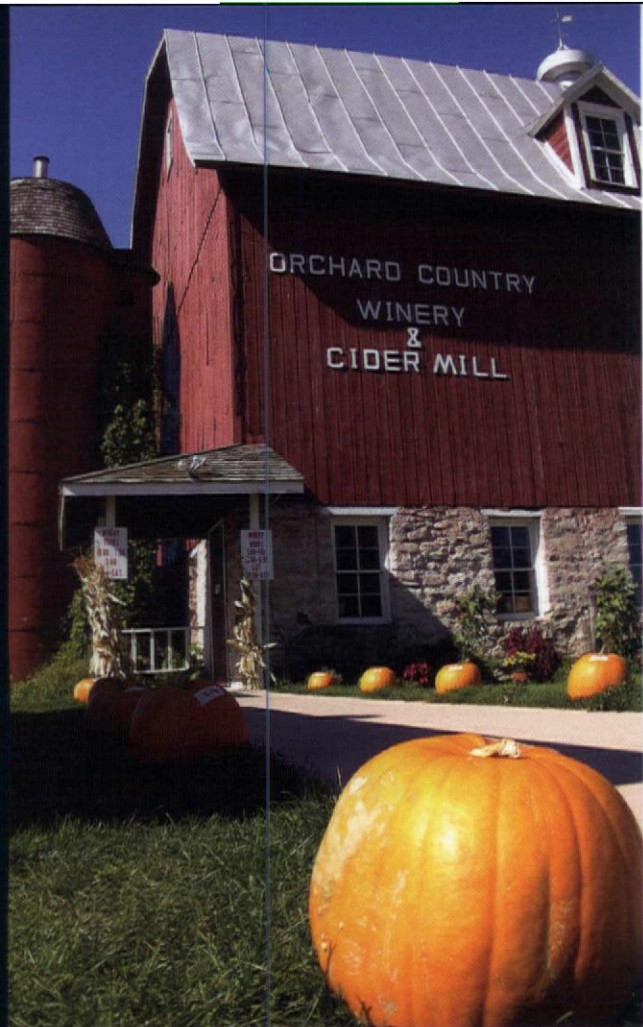
When French fur trappers called it Death’s Door, they translated the Native American name, and for years, that kept folks away. Then, in the 1850s, immigrants came from Norway, Iceland, Germany, Belgium, Poland, and Ireland to lumber, fish, and farm. They created the bucolic landscape that began to draw tourists as early as 1860, when they came by steamship from Chicago and Milwaukee. Locals sometimes refer to Door County as “the Cape Cod of the Midwest,” drawing comparison to another peninsula blessed with white sand beaches, scenic beauty,

and historic waterfront towns. Unlike its eastern counterpart, Door County boasts Scandinavian architecture and remains a gentle and charming land innocent of malls, superhighways, and fast-food franchises.

Antiques shops and galleries, however, thrive in towns with names like **Sister Bay** and **Egg Harbor**. Chic shops, refined inns, and fine restaurants cater to the visitor in **Fish Creek** or **Bailey’s Harbor**. In July families come to pick their own cherries in the orchards; in fall they return to pick apples. At all times of year, people come to watch and partake in a **Door County**



ABOVE: The shoreline and the town of Ephraim; Cana Island Lighthouse. **OPPOSITE:** Cider in autumn, cherry picking in summer.



A FEW AMONG MANY

Door County, Wisconsin, boasts a wealth of worthwhile local businesses, but a few deserve special mention.

WINERIES AND BREWERIES

It's not Napa, but production is growing, with seven wineries and a microbrewery. Worth a visit:

SIMON CREEK VINEYARD AND WINERY, STURGEON BAY: (920) 746-9307, simoncreekvineyard.com *Free wine tastings and an ever-expanding retail store.*

ORCHARD COUNTRY WINERY AND MARKET, FISH CREEK: (920) 868-3479, orchardcountry.com *Home-grown wines, juices, and other local agricultural products including cherries and, of course, Wisconsin cheese.*

DOOR PENINSULA WINERY, 8 MILES NORTH OF STURGEON BAY ON HWY 42: (800) 551-5049, dcwine.com *Over 55 varieties of fruit, varietal, and premium grape wines.*

ARTS & CRAFTS. THINGS TO MAKE AND BUY

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DOOR POTTERY, MADISON: (608) 274-5511, doorpottery.com *Creative new pottery in the tradition of Grueby, Rookwood, and Teco. (South of Door County but en route.)*

EPHRAIM FAIENCE POTTERY, LAKE MILLS: (888) 704-7687, ephraimpottery.com *In their collectible, nature-inspired pottery, the A&C ideal continues. (South of Door County, near Madison and en route.)*

HANDS ON ART STUDIO, FISH CREEK: (888) 868-9311, handsonartstudio.com *In a two-story barn, adults and children can try their hand at pottery, mosaic tile work, glass fusing, even welding. Friday evenings adults only, with beer on tap.*

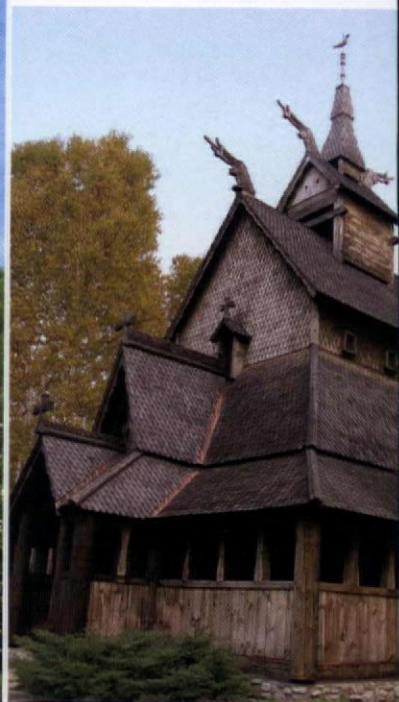
PLUM BOTTOM POTTERY, EGG HARBOR: (920) 743-2819, plumbottompottery.com *Watch artist Chad Lundberger at work, or wander 30 acres of perennial gardens, woods, and ponds.*

GLORIA HARDIMAN, FISH CREEK: (920) 839-2693 *Contemporary fiber art by local weavers displayed among antique furniture and toys.*

HANDVERKS MUSIC & HARP CENTER, SOUTH OF SISTER BAY: (920) 854-2986, doorcountyharp.com *Unusual folk instruments, recorders, and handmade harps among a garden of native plants. By appointment.*

MORE INFORMATION

*Anything you want to know about Door County, including local festival dates, accommodations information, tips about where to go and more, is provided with Midwestern cheerfulness at the **DOOR COUNTY VISITOR BUREAU IN STURGEON BAY:** (800) 527-3529, doorcounty.com*



fish boil. Served all over the county, it is an outdoor food preparation method involving huge black kettles, kerosene, and fiery spectacle. Lake Michigan whitefish, usually accompanied by potatoes, and sometimes by corn on the cob, is the delicious result of a tradition begun by 19th lumberjacks and found nowhere else.

An excellent place to absorb the area's deep history, and far more, is at the **Door County Maritime Museum**, with locations in **Sturgeon Bay**, **Gills Rock**, and **Cana Island**. The Great Lakes shipping and commercial fishing so vital to the county's past continues, as demonstrated here. The organization also sponsors the annual **Lighthouse Walk**, usually in May, but warns that it is nearly impossible to see all 10 Door County lighthouses in one week-

CLOCKWISE FROM LEFT: The Eagle Bluff Lighthouse was built in 1868. Goats graze on the sod roof at Al Johnson's Swedish restaurant. The Stavkirke on Washington Island, hand-built by locals, is a replica of a 12th-century church in Borgund, Norway.

end. All but two of the historic structures are still in service, including the Stick Style lighthouses at **Eagle Bluff**. The lovely 1858 **Pilot Island Lighthouse's** cream-colored brick is in dire need of repair, but the two picturesque, decommissioned 19th century range lights at **Bailey's Harbor** are well-maintained. In winter, catch the sight of Great Lakes freighters in ice in the **Sturgeon Bay Ship Canal**, completed in 1882.

Unlike more strident vacation destinations, Door County has managed the balancing act of appealing to visitors while remaining its personality as a place unto itself, steeped in local history, culture, and tradition. In 1935 the **Peninsula Players Theatre** debuted with Noel Coward's "Hay Fever," and performances continue. Theatre and music fans are also entertained at the **Birch Creek Music Performance Center**, the **American Folklore Theater**, **Door Shakespeare's**, the **Third Avenue Playhouse**, the **Peninsula Music Festival**, **Isadoora Theatre Company**, and **Midsummer's Music**. During the summer, informal outdoor concerts abound.

Five state parks, including **Whitefish Dunes State Park**, with the tallest sand dunes in the area, join more than a dozen county parks and several important private conservation organizations. At the **Ridges Sanctuary**, you'll find only native plants and animals. ✦

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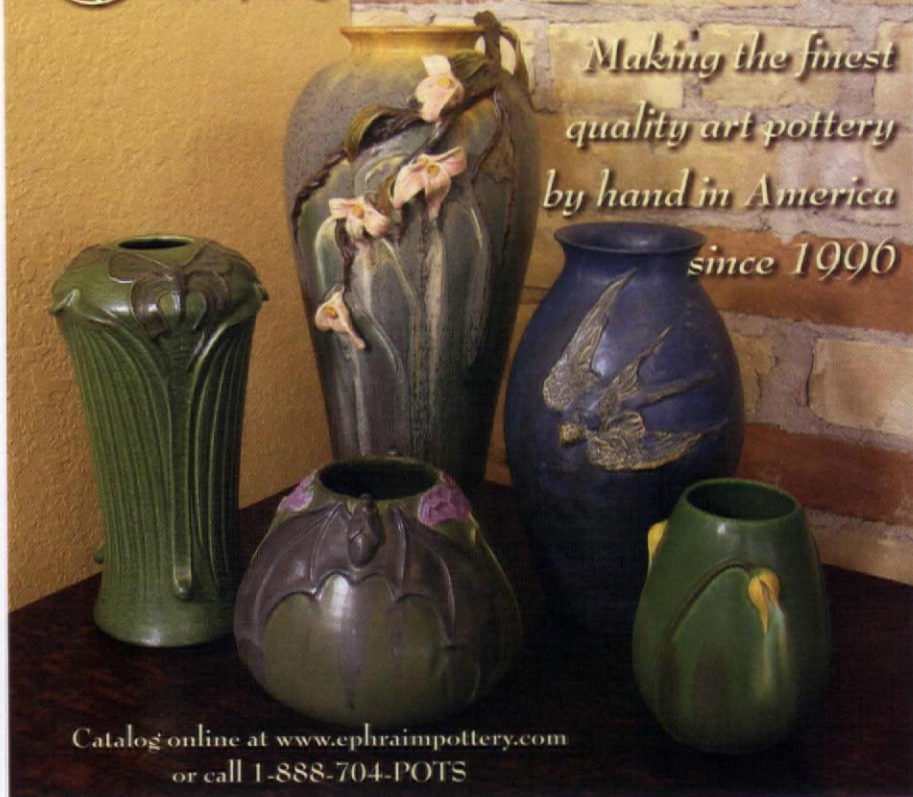
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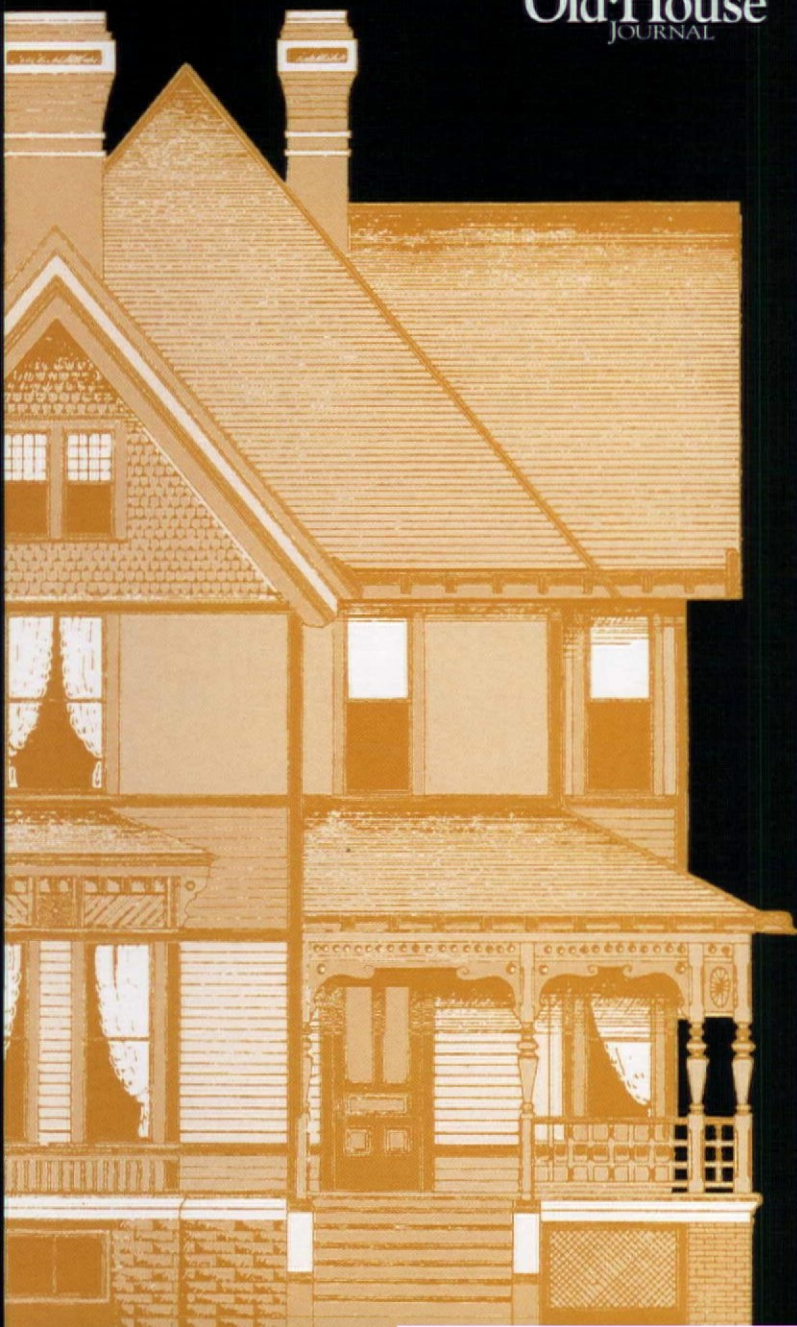
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TV Camouflage

BY BRIAN D. COLEMAN

Designers have come up with innovative ways to mask a television screen; cabinetmakers offer media furniture that's both beautiful and practical.

REMEMBER WHEN a TV set was itself a piece of furniture, its convex screen and all the tubes and wires hidden inside a commode of wood or wood-grained plastic? Then came the armoire that hid a free-standing set behind hinged or retractable doors. The flat screen has been an aesthetic breakthrough. Today's flat-screen TVs can sit fairly unobtrusively on a piece of furniture or be mounted flush to the wall. But some people don't want to look at a blank screen, and others find that any TV at all ruins a carefully outfitted period room.

Early plasma-TV commercials showed the screen itself as artwork, but Peter Maxson of TV Coverups carried the idea further. Peter started out as a picture framer. After he got a lot of requests to frame flat screens, he devised a way to cover the unit with a custom-framed piece of art, like a painting. The TV is invisible until, at the push of a button, the painting swings up. Natural convection requires no fan, a swivel

mount solves any problem of viewing angle, and ceiling reflection and glare from ambient lighting are shielded by a black linen backing on the painting, which, when raised to a 45-degree angle over the set, gives it a theatre-like atmosphere.

Designer Barry Dixon likes to subtly camouflage a screen with framed prints or paintings that together swing open on side hinges, revealing the screen behind it. He is careful to sufficiently recess the set so that artwork can be mounted on the wall surface. He hides the hinges but keeps the mechanism simple and straightforward so the art assembly can be pulled open and closed very easily; otherwise, he says, laziness takes over and the TV is visible all the time. A 1/8" wooden board is applied to the back of the artwork's frame to stabilize it and prevent damage from use. Glider tracks should be 1" to 2" shorter than the art.

The traditional focal point of the room (before TV) was the fireplace, so





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887-3599, kellyg-design.com
- **TV COVERUPS** (800) 706-4653,
tvcoverups.com

LEFT: Designer Barry Dixon insists on beautiful, easy-to-operate art coverings for flat-screen TVs.
BELOW: The wall unit from Stickley has butterfly-tenon doors.

SAFETY *in Installation*

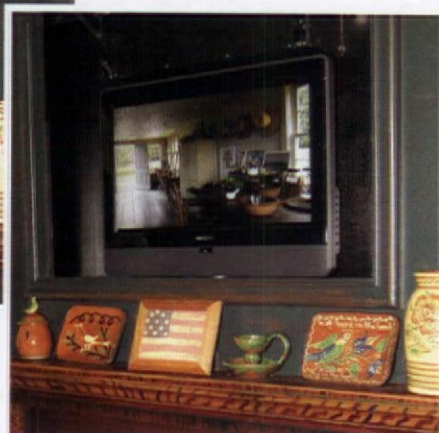
Flat-screen televisions, with their enhanced clarity and ease of installation, are wonderful. But it's important to remember they can be dangerous if not properly installed. They may be thin, but they are heavy, weighing up to 175 pounds., and have a very low center of gravity due to their design. In 2007 there were more than 47,000 furniture-related injuries in the U.S., with over half caused by flat-screen TVs falling or being knocked over by children. • Make sure your flat screen is safely enclosed in a substantial cabinet that children cannot knock over or, if wall-mounted, that brackets are securely bolted and attached to wall studs. Many manufacturers also offer nylon, self-adhering safety straps that secure the television to the mounting mechanism, preventing it from being toppled over by either children or earthquakes.

LEFT: Look again: a hidden door on the surface levitates with the TV in the Chelsea Lift Cabinet from Pompanoosuc Mills. **OPPOSITE:** The Neehi 84" console from Green Design Furniture has period style with modern elegance.





A custom installation from TV Coverups saves early paneling from anachronism. Room by the Workshops of David T. Smith.



RIGHT: A fireplace screen normally hides the TV when it's not in use; firebox installations are a favorite trick of designer Kelly Giesen.



why not combine the two? Designer Kelly Giesen used a salvaged fireplace mantel and surround to frame her flat-screen TV. What was unusual is that she put the TV into the firebox rather than above the mantel, which makes it very unobtrusive. The TV, while low, is easy to view from a chair or bed. Depth is a subtle but important installation issue; most flat screens require only 7" or less, including the mounting brackets. Kelly advises adding a trap door beneath the screen to accommodate DVD players. She places the cable box behind and uses an infrared remote. A

fireplace screen covers the set when it is not in use. (Kelly made a beautiful screen for a bedroom, mounting Plexiglas mirror panels behind iron filigree.)

Many people opt for a well-designed cabinet, both for ease of setup and eye-level viewing. Pompanoosuc Mills in Vermont points out that their Chelsea TV Lift Cabinet continues to be the most popular design for inconspicuous television storage. Available in cherry, oak, maple, walnut, birch, or bird's-eye maple, the cabinet features a motorized lift for the TV so that it can be silently lowered into the back of the cabinet when not in use. Available in a range of sizes from 48" to 78", the cabinet tucks wires and other components away behind solid-panel doors. Another TV lift comes from Touchstone, whose cabinet is available in many styles and finishes for plasma and LCD flat screens. Noting that a TV in

the bedroom is reputed to hamper intimacy, they say their End-of-Bed TV Lift Cabinet nevertheless remains quite popular.

Green Design Furniture brought the armoire into the 21st century with their S2 Petite Media Armoire, handsomely housing smaller TV screens (up to 29") along with wires, cables, and accessories behind doors that slide back into the cabinet for full viewing access. The high-quality furniture is made of sustainably harvested American black cherry in their workshop in Portland, Maine. ✦



Theater Lift's mechanism and infra-red remote are part of this Touchstone cabinet.

RESOURCES

Most furniture- and cabinetmakers have media cabinets or will design and build to specifications. Go to designcentersourcebook.com/furniture (particularly the Arts & Crafts and 20th Century sections) for sources. The following companies have made TV cabinets one of their specialties.

- **GREEN DESIGN FURNITURE** (866) 756-4730, greendesigns.com
- **POMPANOOSUC MILLS** (800) 757-4061, pompy.com
- **STICKLEY** (315) 682-5500, stickley.com
- **TOUCHSTONE TV LIFT CABINETS** (510) 782-1282, touchstonehomeproducts.com
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WHY SETTLE FOR A SINGLE MATERIAL WHEN YOU CAN TAILOR COUNTERTOPS BY PURPOSE, AND MAYBE SAVE A LITTLE MONEY BESIDES? BY MARY ELLEN POLSON

A Surface for EVERY PURPOSE

BAKERS HAVE A marked preference for marble and other stones that help keep dough cool, while butchers swear by, well, butcher block. Soapstone can be self-healing, perfect for cooks who treat their kitchens like chem labs. So in planning your kitchen, identify task areas that are candidates for use-specific surfaces. These include chopping, pastry making, integral drainboards and sinks, bars and pantries, and non-food-related activities such as desk areas.

Now choose an all-purpose surfacing material for the rest of the

kitchen. This material should be durable in the face of exposure to water, heat, and most chemicals, and it should be easy to care for. Consider granite, soapstone, North American slate, laminates like Formica, and composite materials with high glass or quartz content, like Vetrazzo or Okite.

Every all-purpose surface has its pluses and minuses. Both granite and soapstone are all but indestructible, provided the surface is treated with a sealer. In the case of granite, that's a penetrating sealer; for soapstone, it's mineral oil. Both granite and soapstone are impervious to heat,



LEFT: A marble slab cut into the wood counter of a vintage 1897 kitchen is the perfect location to roll out dough for scones. **RIGHT:** Mixing natural materials like granite or soapstone with wood lends warmth to a kitchen.





so you can set hot pots directly on them. Both can be grooved to create an integrated drainboard. (Many soapstone dealers will also precision-cut a sink basin that fits flush to the counter.) Granite and other dense stones are best cleaned with stone-specific cleaners; commonly available citrus cleaners are a no-no because of the potential for etching. You can use lemon juice with abandon on soapstone, though, because it is impervious to chemicals and acids. Soapstone must be initially cured monthly with mineral oil in order to maintain a consistent appearance, with reapplication as often as every six months.

Manmade materials can be excellent alternatives to natural stone, because they are engineered for ease of care. Provided you don't cut vegetables or set hot pots on them, laminate countertops are now old enough to be considered historical, and last practically forever. They can be cleaned with most common household cleaners, and stains usually lift out, even on light surfaces. Composites, on the market for more than 25 years, offer many of the aesthetic advantages of natural materials with few of the compromises. The latest wave of composites made with glass or quartz bridge are nonporous, exceptionally easy to care for, scratch-resistant, and usually don't require sealers. Some are even considered "green," as they are made mostly from recycled materials.

Concrete is emerging as another all-purpose material, especially in new formulations that incorporate steel to make the heat-resistant material stain- and etch-proof. Interestingly, stainless concrete, which doesn't require a sealer, can develop a patina. Although concrete is known for developing hairline cracks, aficionados see that as part of its charm. Concrete can be molded or sculpted, so it's ideal if you want an S-shaped divider in your sink. As for cleaning, one maker, J. Aaron, recommends wiping stainless concrete down with Pledge.

Use-specific materials include marble and other porous stones, wood and butcher block, and metals like copper and zinc. Marble and most limestones should be used with discretion in the kitchen because the stone stains easily and does not take well to water. That said, the dedicated home pastry chef needn't live without a slab of stone for

rolling out dough. You can pick up an orphaned piece of honed or polished marble, granite, or limestone for far less than the going price; architectural antiques dealers often sell salvaged marble counters with period edge detailing.

Wood and butcher block are ideal for food preparation. The surface is easy on knives, and wood has antibacterial properties. It's easy to sand out nicks and burns, too. Wood also makes a beautiful top for an island, and for such tasks as bill-paying and homework. It's best to keep wood and butcher block away from water sources and preferably the stove. A piece of granite or marble may be inset flush into the wood surface as a place for hot pots. A stainless-steel grid embedded into the worktop is a built-in hot plate; the ones offered by Devos Woodworking, for instance, extend about 1/4" above the surface and can be removed for cleaning. Seal your wood countertop with a food-grade mineral oil.

Copper and zinc are beautiful and functional in wet areas like bars or pantries, in part because they react with water, acids, and wine to develop a patina over time. Both are softer than stainless steel, the most all-purpose of metals—it is resistant to heat, bacteria, water, and rust. All metals scratch easily and can be dented, so they're not for every purpose. †

BELOW: Vetrazzo is made from recycled glass in a concrete binder. RIGHT: When the fabricator cuts out a hole for the sink, ask to keep the scrap soapstone as a cutting board.



MANMADE (Concrete, Quartz Composite, etc.)

- **BUDDY RHODES ARTISAN CONCRETE** (877) 706-5303, buddyrhodes.com ■ **CAESARSTONE** (818) 779-0999, caesarstoneus.com (quartz composite) ■ **FORMICA** (800) FORMICA, formica.com (laminate, metal, composite solid surfacing, composite stone) ■ **J. AARON** (404) 298-4200, jaaroncaststone.com (wood, concrete) ■ **OKITE** (866) 654-8397, okite.us (quartz composite) ■ **SONOMA CAST STONE** (877) 939-9929, sonomastone.com (Earthcrete cast concrete, stainless concrete) ■ **VETRAZZO** (510) 234-5550, vetrazzo.com (recycled glass composite)

METAL (Copper, Stainless Steel, Zinc, etc.)

- **CHRIS INDUSTRIES** (800) 356-7922, chriscopper.com (copper) ■ **COPPERWORKS** (888) 530-7630, thecopperworks.com (copper, zinc, brass) ■ **FRIGO DESIGN** (800) 836-8746, frigo design.com (copper, zinc, stainless steel) ■ **HANDCRAFTED METAL** (800) 755-0310, handcrafted metal.com (pewter, zinc, copper) ■ **METALLO ARTS** (717) 739-1088, metalloarts.com (zinc, pewter) ■ **THE METAL SHOPPE** (877) 685-7467, themetalshoppe.net (copper, stainless steel) ■ **SPECIALTY STAINLESS** (800) 836-8015, specialtystainless.com (stainless steel, copper)

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- **ANTIQUE WOODWORKS** (888) 350-4790, antiquewoodworks.com (reclaimed vintage woods) ■ **DEVOS CUSTOM WOODWORKING** (512) 894-0464, devoswoodworking.com (solid wood, butcher block, islands, mixed surfaces) ■ **JOHN BOOS & CO.** (217) 347-7701, johnboos.com (maple, oak butcher block, American cherry, black walnut)

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OLD-HOUSE INTERIORS

OCTOBER 2009



LIFE AT THE FLAGS

This is the mountain cabin of the storied past, from its stone hearth to its glowing beadboard. (page 46) ♣

A COLLAGE OF HOMAGES

A staid but solid Tudoresque house of the 1930s is decorated in a pitch-perfect blend of Old World and modern. (page 38) ♣



THE RIGHT STUFFING

Accent pillows are a wonderful bit of style, past and present. Here's a look at 20th-century standards, from Arts & Crafts linen to Colonial Revival florals. (page 54) ♣



BARK HOUSE STYLE

The rugged look outside becomes an elegant interpretation of rustic when applied to trim and moldings inside. (page 52) ♣

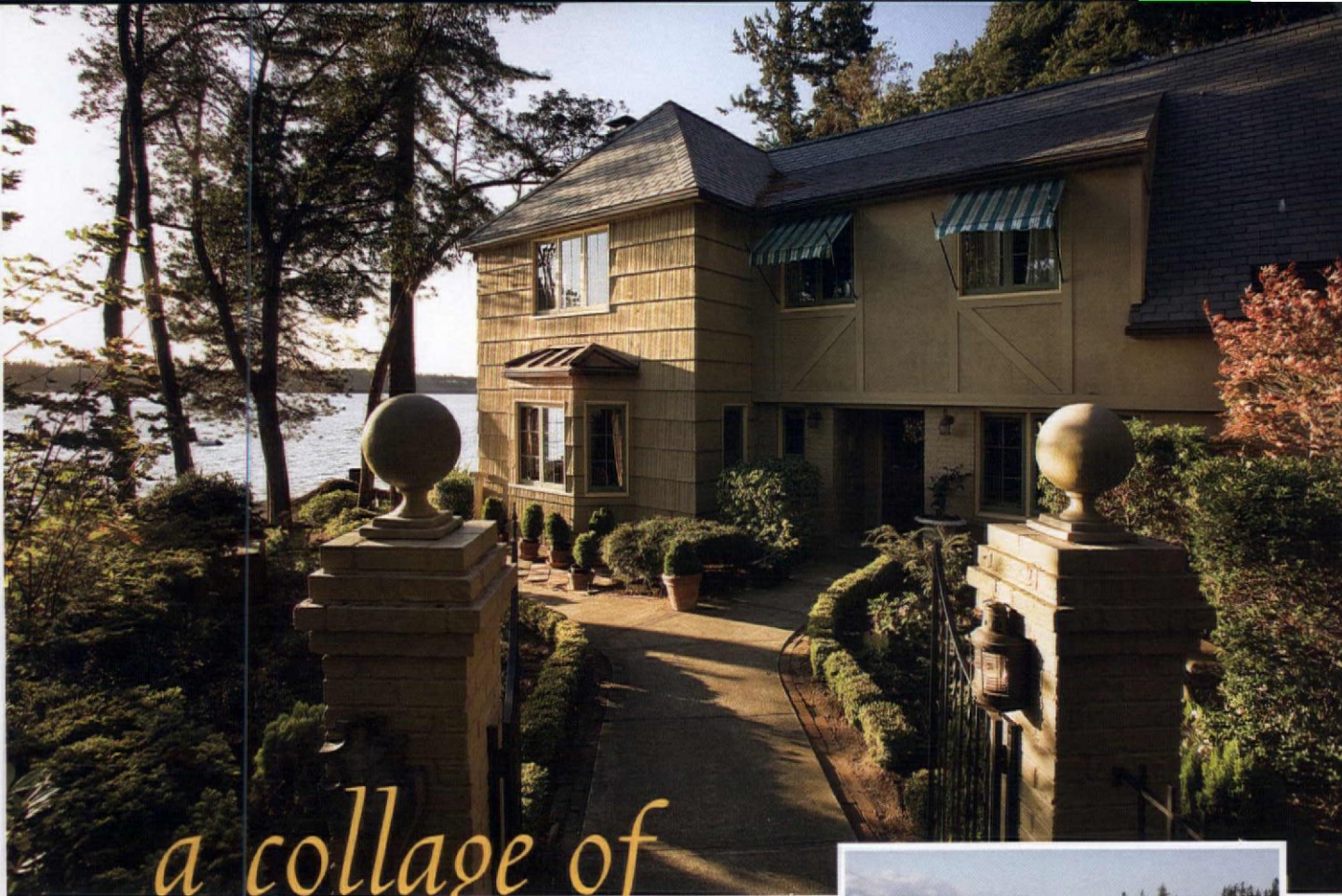
THE REVIVAL OF STONE

Not just for walls and patios, but also for pools, garages, steps, gates, and pedestals, stonework has never been more striking. (page 58)





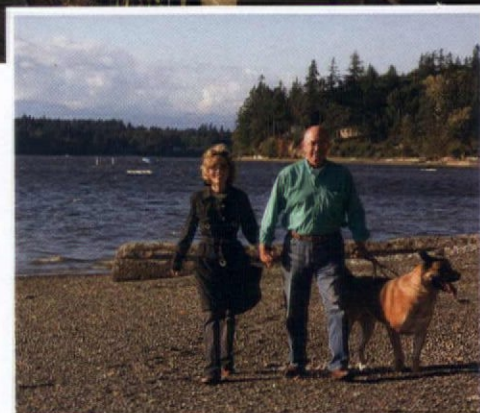
The Rutherfords spared the breakfast nook, refusing to sacrifice it for a larger kitchen. Two traditional china cabinets are painted black to set off the narrow French table.



a collage of **HOMAGES**

In the Pacific Northwest, a former antiques dealer nudges the stiff lines of a late-1930s Tudor toward a more open-hearted décor reminiscent of English and French country styles.

BY DONNA PIZZI | PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON



WHEN BETTY AND SAM Rutherford first considered moving from Bellevue to Washington's capital of Olympia, they were delighted to find that waterfront property was affordable. "Olympia is a well-kept secret," says Betty, a vivacious former registered nurse and antiques dealer who got into real estate five years ago. "The quality of life here is very good."

In the end, however, it wasn't the city or even the water that lured the couple to this enclave tucked into the southernmost inlet along the Sound. Actually, it was this old house.

"The house didn't look like much from the pictures," recalls Betty. "Frankly, the former owners had made the exterior look too new by adding stucco in the early 1990s." The original house, built in 1937 on a five-acre tract as a modified Tudor, featured lap siding and cedar shingles.

Once they got inside, the couple was surprised to find many features intact: the voluptuous sweeping staircase, built-in mahogany bookcases in the living room, a coved and domed breakfast-nook ceiling, and the untouched warren of rooms. "[Although] it wouldn't appeal to a lot of people, we liked the authenticity of the intricate

ABOVE: The 1937 modified Tudor was simplified and brightened with grey-beige paint. New boxwoods further the English Country look near a former owner's pillars and iron gate. It is said the single redwood tree by the water was brought as a sapling from San Francisco, purchased at the 1939 Golden Gate International Exposition. The Rutherfords walk along Puget Sound with their dog, Rudy.

The Tudor has taken well to this **1930s English** style interpretation.

floor plan—even the very, very small kitchen.”

Built for a physician and his wife, the house included an office area adjacent to the tiny kitchen. The living area faces the water and is appointed in rich mahogany, while the office was lined in knotty pine and the floors were fir. “It was easy to envision what we would do with the house,” Betty recalls; at the time, a triathlete was house-sitting, and only a futon, a bicycle, and some workout equipment stood against white walls. Friends advised the Rutherfords to “open up the kitchen and knock down some walls,” but they preferred not to gut the house all at once. “That can be a mistake; it’s better

BELOW: Coved plaster ceilings are a wonderful period feature of the house. An early 18th-century European clock bought at auction graces the dramatic entry. Betty upgraded most of the lighting, adding the brass chandelier and overhead entry fixture. The door to the den is at right, the kitchen at left.





ABOVE: A custom fireplace treatment replaced cracked stucco. The low, button-tufted sofa at left was an inexpensive estate-sale find; the custom-made one at right was a splurge in an earlier house. Osborne & Little wallpaper lends period style to the living area.

to live in a home for a while.” It turned out to be a good decision, and the reason the house is largely intact.

They began by focusing on important tasks: installing gutters (which a former owner had removed), repairing the chimney, and hiring a local craftswoman to repair what they thought were leaded-glass windows, but which turned out to have zinc comes.

The next job was the kitchen, which Betty says was really just a closet. “Even before we bought the house, I’d been looking at Lacanche ranges, so when I inherited the \$50 electric stove with non-working oven, I decided to go for it and get the Lacanche!”

After much deliberation, they decided to open the kitchen a bit to the old den, an extremely small and dark office. They resisted the temptation to knock down the breakfast nook wall, which would have destroyed its charming domed ceiling.

The kitchen has seen “a succession of flooring, starting with black-and-white tile, which was hard to maintain and never looked clean to me,” Betty explains. They settled on wide-plank flooring of Southern heart pine, which runs through the former doctor’s office—now a den—and into the breakfast nook.

The biggest expense was replacing the synthetic slate



The Lacanche range is tucked into the **small but fully equipped** kitchen.

RIGHT: Assembling mismatched Chippendale-style dining chairs was irresistible: "Most anti-queers have a weakness for chairs," Betty says. "They're more affordable when not purchased as a set." An early 18th-century French harvest table is brightened by an Asian vase.

BELOW: In the basement room, Mexican Saltillo tile (less expensive than Italian) replaced moisture-wicking wall-to-wall. Eight English garden chairs cozy up to a heavy-as-concrete old table.



SALVAGE AND ANTIQUES

The heart-pine flooring installed on the first level of the house is rescued and remilled wood, from Carlisle Wide Plank Floors [(800) 595-9663, wideplankflooring.com]. Period houses retain (or reclaim) character when owners save as much original fabric as they can, and then use salvaged elements, antiques, and timeless materials (ceramic tile and slate, for example) to complete a restoration.

Even new construction can be made to "feel old" this way. The trend toward new old houses was discussed by architect Russell Versaci in his book *Creating a New Old House* (Taunton, 2003).

Using salvaged elements—particularly something like a mantelpiece or staircase—can involve some thinking ahead. "Keep at it," encourages salvage guru Thomas O'Gorman. "Write down and carry with you all the important measurements: ceiling heights, door widths, firebox dimensions. Always carry your own tape measure." Salvage yards and internet salvage companies abound; go to designcentersourcebook.com/architecturalsalvage for information. Below are some large regional ones used by owners of houses featured in this magazine:

Ohmega Salvage, Berkeley, CA: ohmegasalvage.com

Old House Parts Co., Kennebunk, ME: oldhouseparts.com

Olde Good Things, New York City: oldegoodthings.com

Mason Bros. Architectural Salvage Warehouse, Essex Junction, VT: architecturalsalvagevt.com

Materials Unlimited, Ypsilanti, MI: materialsunlimited.com

Pasadena Architectural Salvage, Pasadena, CA: pasadenaarchitecturalsalvage.com



roof, which had failed. New faux-slate roofing the Ruthersfords were shown—in this case, rubber tiles designed to resemble slate shingles—was expensive and, in their opinion, did not look like slate. Instead, they found the perfect man to install the real McCoy—Dwight Lambert of Rainier Roofing and Remodeling, who had worked on Marsh Commons, a Tudor complex in Kirkland, prior to opening his own business.

As for the furnishings, "the décor is always a work in progress," says Betty, who acquired many of her best pieces while she was an active dealer in antiques—"heady times in Seattle's Pioneer Square during the 1990s."

"Although I think the original designers of the house were going for a modified English Tudor design, I



SYRIE MAUGHAM

Syrie Maugham, who was born in London in 1879, married Henry Wellcome, an American-born British industrialist, when he was 48 and she only 22. Maugham threw aside the bondages (all puns intended) of that era to take on famous lovers, including writer Somerset Maugham (whom she later married and with whom she had a child) and department-store magnate Henry Selfridge. ■ In 1922, Syrie opened a shop on London's Baker Street, to feature many of her own furnishings, which were often done in her secret *craquelure* finish. As her shop grew in popularity, she opened others in Chicago and New York. America embraced her freer brand of English Country style, one layered with light fabrics and furnishings. Cecil Beaton, who enjoyed the gossip mills her parties generated, remembers her later palette, which favored deep, rich colors found in Chinoiserie: leaf-green wallpapers, Schiaparelli pink accents, and magenta cushions. Historians invariably point to her shimmering, all-white drawing room as among the pantheon of modern interior design. Maugham did have a penchant for stripping, pickling, and repainting French provincial antiques. The oft-quoted phrase she purportedly hurled at her craftsmen was: "Cut it down and paint it white!"

ABOVE: A guest bedroom features another antique bed and large-scale wallpaper. Accents—textiles, framed art, table vignettes (opposite)—lend period flavor.

RIGHT: In the upstairs den adjoining the master bedroom, an American Chippendale desk accompanies a slipcovered 1920s French fainting sofa done in Chinoiserie fabric ("Myrtil" by Burger Paris)





ABOVE: The master bedroom's documentary wallpaper is by Colefax & Fowler, reproduced from an 18th-century pattern. The Chinese Aubusson-style rug, delightfully threadbare, was purchased at auction.

"Paint," she says, "is a very inexpensive way to decorate."

She has enjoyed tracking down exquisite fabrics, fine wallpapers, and furniture, the latter at estate sales, antiques shops, and occasionally online. Unlike most collectors who accumulate treasures and never let them go, Betty works more efficiently. She collects, then edits as she goes, selling for a decent price whatever has gone out of favor with the evolution of her interior.

"There is a spare quality to this house," she notes. "The ceilings are lower than in a 1920s house, and we don't have the elaborate woodwork you see in Tudor Revivals. That has given me license to tweak rooms toward English and French Country." Betty says they clearly love the place, because they've lived here longer than any other house they've owned. †

FOR RESOURCES, PLEASE SEE P. 81



have tried to interpret it as a late-'30s homage to English Country design, a la Syrie Maugham." (Betty and Sam have original blueprints as well as correspondence from the original architect and builder.) Betty herself has dipped many a paintbrush to find just the right hue for each room.

LIFE AT *The Flags*

A careful restoration revives a cabin in the Catskills that belonged to the wife of General Custer.

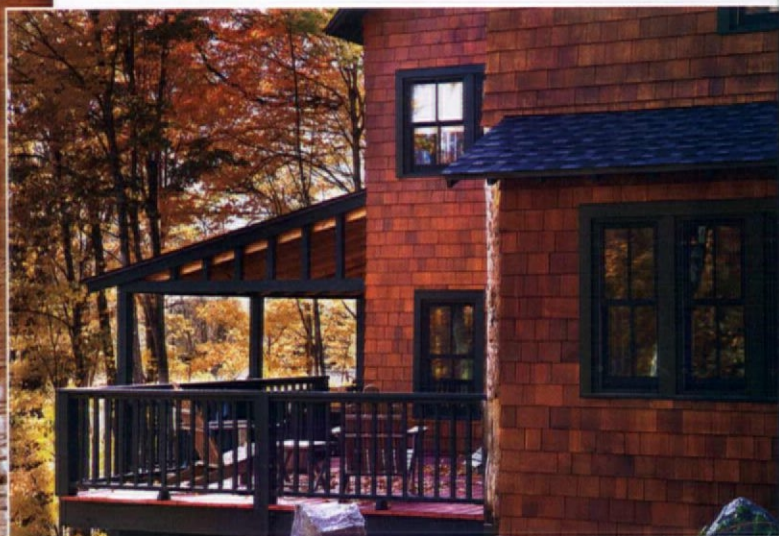
BY BRIAN D. COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO





LEFT: The living room is warm and inviting, with antique oriental rugs, Thebes stools, kilim pillows, and comfortable club chairs flanking the fireplace. The window seat is covered in Clarence House's "Rayures" fabric in the Cogolin/Ruby colorway.

BELOW: Green paint and cedar shingles embody the Catskills vernacular; bark siding covers the first level near the entry.



BRAVE AND FEARLESS HERO, a soldier who sacrificed his life at the Battle of Little Big Horn—that's the long-held image of General George Custer. The truth since has been revealed: Custer was a big loser. Last in his class at West Point, court-martialed and nearly kicked out of the Army for leaving his post to visit his wife, Custer was killed in 1876 after he ignored strategic advice from his staff. He left his wife, Libby, penniless. To support herself, she wrote books about her husband and his career, a fictionalized account of the hero he'd never been. Her books became bestsellers, furthering his mythology and not incidentally allowing her to build a house, in 1899, at Onteora, the artists' colony that her friend Candace Wheeler had established in New York's Catskill Mountains. She called the house "The Flags." (She often waved flags at events held in honor of



LEFT: The warm tones of the aged fir beadboard in the parlor nicely compliment the tones of the terra-cotta, Arts & Crafts "Rossetti" wallpaper in the dining room. The ca. 1900 floor lamp and stenciled parchment shade came from a local antiques shop. **ABOVE:** Interior designer Iliana Moore has restored several of Onetora's historic cottages.

The house had been abandoned

for nearly a decade, allowed to deteriorate to the point where it was condemned.

her deceased husband; "flags" is also a name for the wild mountain irises in the region.)

With a wide front parlor and porch to take in sweeping views, the "camp" was furnished simply. Walls and ceilings were clad in beadboard

panels. Golden birch logs, bark on, were used in the staircase. Mementos of Custer were scattered throughout the house: His canteen and copper mess kit held a place of honor on the mantel, and a pair of horns from a bull he'd shot headed the archway

into the dining room. Mrs. Custer died at age 91, in the middle of the Great Depression, having sold her house shortly before her death. It was to have only one other owner before the current owners purchased the house in 2000.

THE HOUSE had been abandoned for nearly a decade, allowed to deteriorate to the point where it was condemned. Floors were rotted and unsafe; mildewed plaster from ceilings showered rooms with falling debris; the porch was falling off; woodwork was covered with threatening black mold. The grounds were so tangled with weeds and a rusting Volkswagen, it was difficult to reach the front door. Still, it was a diamond in the rough with wide window seats and rustic charm. Fir woodwork had never been painted; Custer's canteen and mess kit were still there.

The owners contacted Iliana Moore, a designer who has helped restore several of the Onetora cottages.



CLOCKWISE FROM TOP LEFT: Branches of golden birch, bark intact, form the railings of the back-hall stairs. The dining room features a rustic beadboard and twig hutch original to the house, filled with sparkling luster transferware. A guest bedroom features an Arts & Crafts slatted chair; its seat is recovered with Lee Jofa's "Malika Crewel"; it sits on Woodard & Greenstein's "Wainscott" carpet. General Custer memorabilia displayed on a twig table includes bull horns from a shoot, and a 1904 Onteora Fair Poster advertising flags, an event promoted by Custer's widow, Libby.





The kitchen is open and airy, with a long bank of windows and French doors leading to the side porch; the trestle table was custom made by a local artisan. The center island has a practical food-prep sink.

Victorian Amazons: ONTEORA'S WOMEN

The enclave of Onteora, New York, was founded as an artists' retreat by Candace Wheeler, and it attracted women important to the culture of the Victorian era.

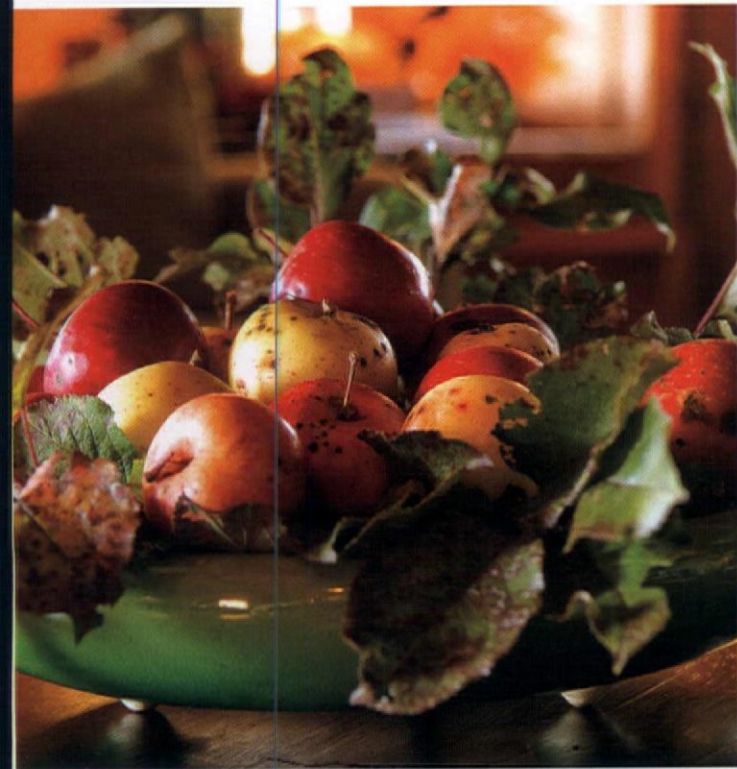
Some of its best-known residents:

- **Candace Wheeler (1827-1923)** The "Mother of Interior Design," Wheeler wrote books on decorating that set a standard for a generation; a collaborator of Louis Comfort Tiffany, she was a tireless promoter of women in the arts.
- **Mary Mapes Dodge (1831-1905)** A children's author, she founded *St. Nicholas* magazine and wrote the all-time classic *Hans Brinker, or The Silver Skates*.
- **Jeannette Thurber (1850-1946)** She was founder of the National Conservatory of Music of America and the American Opera Company, the country's first music and opera schools.
- **Mariana Griswold Van Rensselaer (1851-1934)** Well-known author and literary critic whose work on architect H.H. Richardson is still considered the standard reference; she also was known for her books on landscaping.
- **Mary Knight Wood (1859-1944)** An important composer and musician who wrote more than 50 songs, including the popular "Ashes of Roses," played at the 1893 Chicago World's Fair.
- **Maude Adams (1872-1953)** The most successful and famous American actress of her day, she was best known for her role as Peter Pan on Broadway in 1905.

Slowly, Libby Custer's beloved home re-emerged.

Restoration at The Flags was substantial, beginning with the foundation, insulation, and systems. The exterior was redone as it had been built, with a lower course of bark-on split logs, and clear-sealed wood shingles above. Trim was painted the classic cottage green ("Chrome Green" from Benjamin Moore). Rotted windows were replaced with duplicates, and a late-addition kitchen wing was removed. Cleaned up, the interior trim got a new coat of shellac.

The kitchen was renovated from the ground up. New pine cabinets are finished in milk paint. A local artisan made the trestle table that seats 12; it's draped with a vintage oriental carpet. The owners' collections of transferware and early American pressed-glass



CLOCKWISE FROM TOP LEFT: The complementary colors of autumn are vivid in wild apples from the orchard. Vintage transferware (filled with eggs from the local market) rests on a 19th-century oriental carpet draped across the kitchen table. Enjoying the dappled afternoon sun on the front porch overlooking the Catskills is Millie, designer Iliana Moore's cocker spaniel.

candlesticks are showcased here.

The dining room glows with warmth and intimacy under J.R. Burrows' "Rossetti" wallpaper in terra cotta on a yellow-ochre ground. An Adirondack twig hutch original to the house was restored and set back along the room's west wall. It is filled with 19th-century Etruscan-vase-patterned transferware with red and copper luster rims that sparkle in the filtered light of late afternoon.

The main parlor now has oriental rugs, club chairs, and a nap-worthy sofa. Thebes stools, a neo-Grec Victorian favorite, provide extra seating; kilim-covered pillows and lightweight, early 20th-century pyrographic tables finish the room.

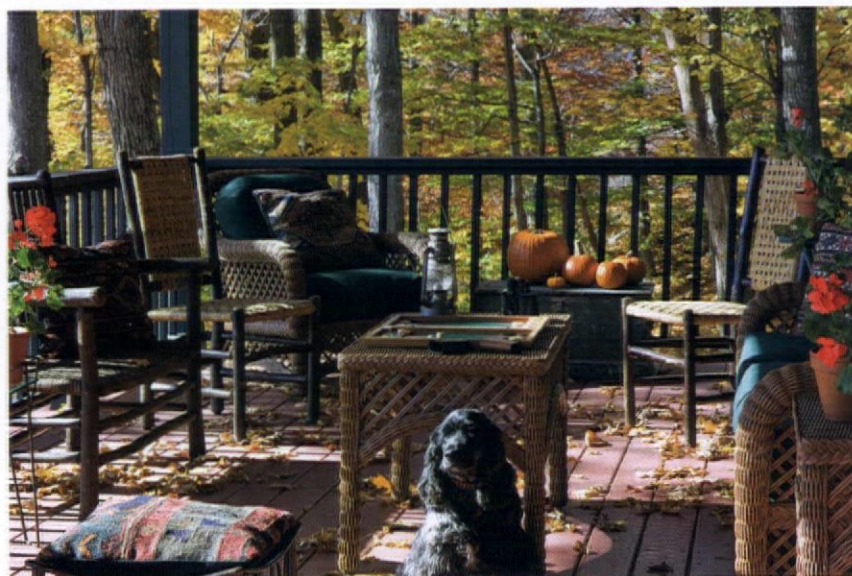
UPSTAIRS, FIVE BEDROOMS are clean and comfortable for children and

guests, furnished with local antiques that include Arts & Crafts-era slatted oak chairs, a wicker footstool, tramp-art picture frames, and pyrographic boxes and mirrors.

The generous lot has become

a garden of native plants, tended by the wife, an avid gardener. The house is not so different now from when it was built, an understated place of rustic simplicity, a true retreat. ✦

FOR RESOURCES, PLEASE SEE P. 81



An unusual **white pine bark laminate** is a Highland Craftsmen innovation. It's made from the thin, tough bark at the tips of braches, which would otherwise be discarded. The bark feels like leather and glows coppery red, complementing the hammered-copper backsplash.



The **balustrades** are made from rhododendron note the bark-on stair treads. Stair designed and crafted by Marty McCurry.



Bark shingles as an interior wall covering, mottled and lichen-speckled, becomes elegant when paired with fine furnishings, and is a natural with water (opposite).

The author's own house has **bark-removed** locust porch supports and railings for a backwoods flavor.

BARK HOUSE STYLE

WHEN MY HUSBAND and I built a new home in 2008—an in-fill project on a downtown vacant lot—we wanted it to blend well with the early 20th-century bungalows around us. We wanted it to be Arts & Crafts in spirit, compact, and rich with architectural details peculiar to our location in Asheville, North Carolina.

We made an unusual choice to use poplar bark shingles as an exterior cladding . . . and since then, we've been enjoying such benefits as low heating and cooling bills, a quiet interior, and a craggy exterior that invites conversation. Several people have come to the front door and asked if they could "pet" our house. We will never need to paint or stain the bark shingles, and it's good to know that this long-lasting building material was created from reclaimed forest waste and contains no chemical additives, yet meets city fire codes.

In using bark we also learned about a variety of complementary architectural elements, exterior and interior, which carry the old-fashioned, rustic look inside. A homeowner or designer can use these elements, as we did, to "age" new construction and make it look well-seasoned. The same elements can be used to refresh an old house whose looks have been lost to endless remodeling.

Highland Craftsmen, a small North Carolina company, produced our bark shingles and also makes standardized moldings, structural posts,

poles and "twigs" for porch and stair railings, and furniture-grade bark-covered hardwood laminates of various species for cabinetry. In addition, they carry large panels of a fine-grained poplar bark, which has been used imaginatively indoors as a wall covering. It's an unusual look that harks back to the early days of bark architecture, and it's surprisingly elegant.

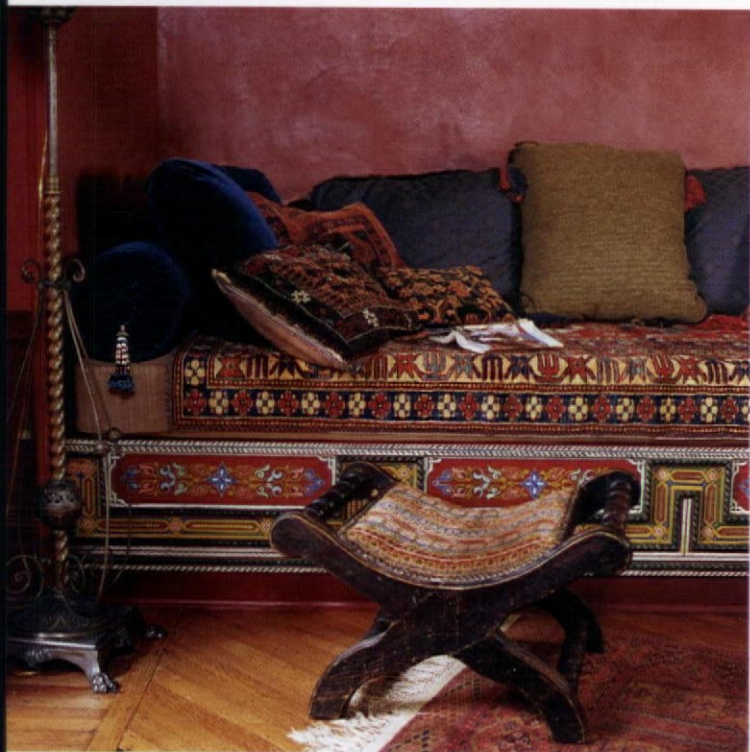


BY NAN CHASE

This wealth of choices assures that each project is unique and obviously handcrafted. Step into a rustic-style house with window and door trim done not in typical milled lumber, but rather in tree branches with their grey-brown bark left on, and it invites the eye and hand. Imagine an interior archway framed by distressed locust posts full of sinuous twists and turns, knotholes and bumps.

The original Bark House Style, using squared, flat bark shingles, originated in the southern Appalachian Mountains in the late 1800s, when summer homes were built with 2"-thick chestnut bark and sometimes poplar bark; some in North Carolina still stand with their bark intact after a century. An early 20th-century chestnut blight wiped out the main source of bark, and by the end of World War II the Bark Style disappeared. Today's bark house revival is a tribute to the material's inherent strength and beauty. The modern product, of fast-growth poplar, is improved by kiln drying and careful installation. ✦

NAN CHASE co-authored *Bark House Style: Sustainable Designs from Nature* (Gibbs Smith, 2008) with Highland Craftsmen owner Chris McCurry, with whom she has worked in the past.



Clad in luscious fabrics, intricately stitched, or trimmed with lace or tasseled fringe, the accent pillow has a place in most period interiors.

the right BY MARY ELLEN POLSON stuffing

THE DECORATIVE PILLOW is one of the hallmarks of leisure. It's pretty, comfortable, and not really a necessity. Perhaps that's why the Victorians loved them, as has every generation since.

Women of the late 19th century delighted in creating their own pillows, covering them in tapestry fabrics with deep fringes, embellishing them with lace, or stitching them in needlepoint or petit point, then tucking the resultant works of art against velvet horsehair sofas or in an opulent pile in a Turkish corner (the more pillows, the better).

The availability of patterns published in women's magazines or for individual sale led to an astounding number of designs, many of them thematic. Women made them for home decoration, but also for gifts; many patterns suggested a sentiment or contained a message. Embroidered tea roses, for example, signified remembrance; lilies of the valley, the return of happiness. Other mottos were more clear-cut, especially as the 19th century folded into the 20th: "Home Sweet Home" appeared on pillows as well as wall hangings, and the embroidered name of a state was a memento of one's travels.

As Victorian excess in home furnishings waned, a new style of





ABOVE, CLOCKWISE FROM LEFT: Floral tapestry pillows with deep ball fringe are the perfect counterpoint for a late-19th-century Renaissance Revival bed. Tapestry pillows in William Morris designs accent a window seat on the stair landing of a Colonial Revival home. In the 1940s and '50s, interior designers hit on the idea of using pillow fabrics with subtle similarities and differences in both color and texture as accents. **OPPOSITE:** Cozy corners piled high with pillows in rich and exotic fabrics were a favorite treatment in late Victorian rooms.

accent pillow appeared, inspired by simplicity. A typical pillow of the Arts & Crafts era usually sported a single motif, embroidered in muted colors on buff-colored linen. In both *The Craftsman* and his home furnishings catalogs, Gustav Stickley suggested and published plans for motifs in keeping with the Craftsman philosophy. According to Ann Wallace, writing in *Arts & Crafts Textiles* [Gibbs Smith, 1999], "Pinecone" was probably Stickley's most popular design, especially when stuffed with balsam fir. (Stickley's kit sold for \$1.75; a finished pillow was \$5.)

For the first time, the idea of middle class comfort included ac-



The pinecone is the quintessential Arts & Crafts motif, while flowers are common to all eras. These pillows are from Ford Craftsman Studios.

cent pillows. Inglenooks, the built-in benches around the fireplace, were often loaded with hand-embroidered pillows to encourage cozy family gatherings. Women's magazines continued to spread ideas and patterns for new designs, with suggestions like this one from *The Modern Priscilla*: "Embroidery for the living room should be distinctive, and the coloring gay and cheerful, without being obtrusive enough to clash with any coloring a room may already have."

This notion of subtlety in ac-



Pillow kits allow you to re-create modern interpretations of very old patterns, like this Uzbek from Ehrman Tapestry.

cent pillows would continue into the 1920s, '30s, and even '40s. Judging from the amount of use in photo spreads in magazines like *House Beautiful*, pillows were used sparingly as accents in the 1920s until late in the decade. Colors and fabrics tended toward the plain, even matching the fabric on the chair or sofa they were intended to accent. Or the pillow might be of a lighter or darker shade in the same color family (i.e., yellow on warm brown). Most accent pillows apparently were made in solid colors, almost as afterthoughts.

Before about 1930, cushions and pillows appeared where surfaces are hard: across seating benches in a 1930 New York apartment kitchen/dining room, against an inglenook or Colonial Revival chair with a high wooden back.

As the 1930s progressed, however, pillows began to show up in the context of furniture made specifically for lounging (the chaise lounge, window seats, rattan pieces). More daring choices included colors from the opposite side of the color spectrum: burnt orange against blue, or vice versa. Another truly modern departure

THE PILLOW KIT

Popular since the second half of the 1800s, the pillow kit is widely available in revivals of historic patterns, especially Arts & Crafts—in which style simple stitches are fairly easy to learn and execute. Whether embroidery, stencil, or needlepoint, most kits come with



Pillow kits from Arts & Crafts Textiles include Batchelder Cats (left) and Dragonfly (above).



all the materials you need to stitch and finish

a complete pillow: front and back fabric, embroidery or needlepoint thread, instructions, even the needle. How you display your finished work of art is up to you.

PILLOW MAKERS & KITS

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ABOVE: Upholstery fabrics, like these period-inspired reproductions from Archive Edition, make good choices for accent pillows. **TOP RIGHT:** Aster and pendant rose designs from Ann Wallace/Prairie Arts.

were pillows in a fabric that matched the curtains, a signature of modern interior design, and a method that opens up and unifies a room.

Plain pillows, on the small side and almost nondescript to contemporary eyes, carried on well into the 1950s and '60s, usually in jewel tones against the patterned or solid-color fabric of a chair or sofa. While maga-

zine spreads of the 1940s and '50s often show pillows heaped on a day-bed or sofa, solid colors usually predominate, with the decorator mixing in one matching and one contrasting shade, with just a few patterned pillows to draw the eye. While the effect may seem amateurish now, the concepts are still in use today, although with a lot more subtlety and punch. ✦

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The Revival of Stone

New technologies, along with an appreciation for timeless old materials and craft, have brought back the use of natural stone in the landscape.

BY PATRICIA POORE

MY LAST HOME restoration took place in earnest from 1992 to 1999—the Spending Years. Three discretionary expenses still stick in my mind: \$6,000 to fully restore and purchase a 1915 black cast-iron and nickel cookstove; nearly \$5,000 for a boy- and dog-proof leather couch; and \$10,000 in labor to add a low stone wall to the front of the property. Zoom ahead to now. The stove is hard to clean, and the ovens need to be calibrated again. The sofa needs reupholstering. The stone wall, however, is an asset to the streetscape, looks better than ever, supports rambling roses, and lends the permanence of Cape Ann granite to a shingled house. All that will remain true when my boys are old men.

Stone is ubiquitous here on Cape Ann, thrusting up from bedrock in yards, glacier-strewn in Dogtown's

ABOVE: The patio fireplace, revived by Stoneyard.

LEFT: Champlain Stone used a special blend of stones to landscape this pool.





CLOCKWISE FROM LEFT: A traditional entry yard in quartzite from Champlain Stone. A cobblestone driveway leads toward a handsome gate with stone piers, from Connecticut Stone. Metal art enhances a boundary wall by Champlain Stone. Dry-stacked beauty in Corinthian granite from New World Stoneworks.



woods, made into walls and houses and garages and curbs. Such use of local stone is a tradition in many parts of the country, but lately it seems to have made a strong comeback



as part of the revival of craft and appreciation for natural materials. A look at recent projects around the country reveals many applications. For houses, stone is again favored for foundations and the occasional porte-cochere, for chimneys and column pedestals, as well as flooring for courtyards and entryways. In the garden, stone is the best material for retaining walls, and is a beautiful way to define space or lend privacy. Stone is used artfully in outdoor fireplaces and “water events” such as pools and natural fountains. Stone piers lend weight and structure to fences and gates. More modestly, stone edging is practical and pleasantly old-fashioned in the garden.



eral suppliers offer lightweight, lower-cost, thinner-than-ever veneers; see “ThinStone” at Connecticut Stone’s web site for helpful information.

Even fieldstone suppliers offer veneer products. Stoneward.com prepares stone architectural siding and offers two thicknesses of veneer stone. At about 1 ½” thick and under 14 pounds per square foot, their Thin Veneer does not require a masonry shelf, but rather adheres to the wall.

New World Stoneworks actually creates the stone application to specification drawings (using high-pressure, high-velocity water and sand to match sizes and mortar joints). Final dressing is with hammer and chisel, after which the stone is palletized for delivery in order of assembly. They claim the stonework can be installed 90 percent faster than by using traditional, on-site masonry techniques, and with almost no mess at the site.

MODERN ADVANCES in technology have made designing with and installing stone more flexible and often more affordable. In manufacturing and on the job, the mason’s craft is still critical, but the grunt work is now done by hydraulic splitters, large-diameter diamond saws, and state-of-the-art edging and polishing machines.

Stone comes from quarrying and manufacturing operations that today offer facing stone or veneer stone—true stone that is non-load-bearing and meant to sit in front of or be adhered to a brick or concrete base. (For indoor applications, the substrate can be plywood or drywall.) Sev-

Stone producers are working closely with architects and masonry contractors to do virtually all the preparation work before shipment to the site.



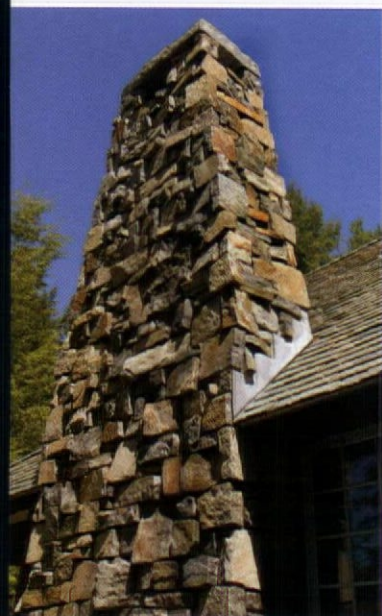
Champlain Stone offers a compelling argument for natural stone veneer. "The manufactured veneer is typically made from Portland cement with natural aggregates and pigments," they say, but the result of casting is "a limited offering of repeated sizes and shapes." By contrast, Champlain's quarried Adirondack stone exhibits nature's endless variations in color and size. They, too, offer full-bed, thin-sawn, and hand-selected thin veneers in a range of prices.

On the other hand, manufactured veneers have come a long way, and the best of them are a good choice for façades, interior walls, fireplaces, and free-standing walls. (Manufactured veneer stone can't be used underwater, as for pools and fountains, and is not recommended for areas with a lot of water runoff.) Products look like everything from granite ashlar to rounded river rocks. Colors today are more nuanced, blended throughout the product, and less apt to fade. Manufactured veneers are about one-third to one-half the weight of real stone, and don't require the footings and wall ties that increase installation cost. Waste is typically much lower than with natural stone. †

STONE *primary sources*

You can place your order through a local stone yard for extra help and to reduce shipping costs.

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- **CHAMPLAIN STONE** champlainstone.com On their web site, see hundreds of inspirational photos and a comprehensive glossary (you'll be an expert at talking the talk) with nomenclature and installation info.
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- **NEW WORLD STONERWORKS** newworldstoneworks.com Natural stone shaped by patented water blasting method and dressed by hand, with installations viewable through computer-aided design before manufacture and installation.
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- **SWENSEN GRANITWORKS** swensongranite.com Full-service, fourth-generation quarry and factory for construction and landscaping granite.



ABOVE: American granite from Champlain Stone makes stunning chimney.

RIGHT: A garage from Champlain stone.

BELOW (left to right): A dining pad in stone from Stoneyard, and a patio from Champlain Stone.



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OHI-10/09



Clear glass may not do the trick in a bathroom or when a window opens to an urban alley. But you shouldn't sacrifice light, ventilation, or beauty in the quest for seclusion—not when so many period-friendly options await. BY MARY ELLEN POLSON

Windows on Privacy

EVEN IF YOU do all of your dressing in a dark closet, it's a good bet that there's a room or two in your home where privacy is paramount. Even in the famous Glass House, architect Philip Johnson did indeed shield the bathroom from view.

Luckily, some of the most ingenious window coverings for protecting privacy are rooted in history. The Venetian blind may instantly bring to mind Sam Spade peering out a San Francisco office window in the 1941 film *The Maltese Falcon*, but these familiar wood-slat devices began appearing in America as early as the 1760s. Earlier still is the interior shutter, versions of which appeared in colonial America in the 1600s. Bifold shutters that folded flat against a deep window casement or slid into pock-

ets were popular during the Greek Revival era of the 1830s and 1840s and are a good choice in homes built before 1850. Since interior shutters remained popular until the 1880s, they're also appropriate for many styles of Victorian houses, from Italianate to Queen Anne. So, too, are roll-up blinds, which appeared in the United States soon after the War of 1812.

But the biggest innovation in the realm of the private window in the last half of the 1900s was decorative and pattern glass. While delicate etched or wheel-cut patterns adorned glazed panels in double front doors on Neo-Grec or Second Empire row houses, the most familiar forms of 19th-century privacy glass are probably glue-chip and pattern glass, which are inexpensive to produce. Glue-chip has a pattern that re-

sembles an icy frost; pattern glass can be ribbed, dimpled, or figured with a design. Recently, pattern glass once again has become more widely available, and although some patterns are thoroughly contemporary, others are dead ringers for glass made a century or more ago.

Leaded-glass windows with clear or colored glass were popular in homes built from the 1880s through about 1920, appearing in entry doors, foyer windows, and in dining rooms. Many artisans still make all kinds of traditional decorative and leaded glass, of course; it's also possible to use salvaged stained-glass panels to screen a bathroom window, or to incorporate in a remodel. Probably no other practical art form has done so much to bring beauty and privacy into the American home. ✦

ABOVE, LEFT: A custom-made stained glass window in a Chicago townhouse bathroom maintains privacy and light while adding color. **ABOVE, RIGHT:** While a stained-glass panel offers a jolt of bright color, a roller shade from Alameda Shade Shop ensures complete privacy.

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Downspouts, scupper and leader boxes, hangers, and rain chains: the equipment that solves old-house gutter woes.



Problem-solving GUTTER GEAR BY GORDON BOCK

My brother scowled as we picked over the twisted aluminum troughs peeling from his eaves. “This is the second time these gutters came down,” he snarled. Turning to me, he asked, “What good are gutters anyway?”

Famous last words. Gutters solve problems by collecting hundreds of gallons of roof run-off and conducting it safely away from the house so it doesn't erode wood and paint, seep into basements, or increase moisture to the level where materials become prone to rot, insects, or freeze-thaw damage. To do their job, gutters need to be installed and maintained properly, but some problems are endemic to old houses.

What kind of gutter best fits an old house that originally had an early or troublesome type (such as on-roof “Yankee” gutters) or no gutters at all? The general answer is **half-round**

metal gutters, a versatile and durable product that's been around for more than 130 years. New houses invariably use seamless aluminum K-style gutters that are formed with a flat back. Designed to attach to vertical fascia boards with a quickie spike-and-ferule system, they don't work or look right on most old houses.

Although half-round gutters are appropriate for most old houses, your building may not accept them readily. A case in point is a bungalow or Art & Crafts-inspired house with open eaves or decorative rafter tails. No fascia means there's no continuous surface from which to hang the gutter. If you are installing a new roof, you might hang the gutter with **on-roof shanks** or **bars**. These attach to the roof deck boards several inches up from the eave edge and suspend the gutter (with more hardware) from above or below the trough. Shanks

are made to common roof angles; some manufactures also offer bars or rods that can be custom-bent. Meticulous installers will build up the first course of shingles between hangers, or even rout out the deck boards so the hangers recess flush with the board surface.

If you are not re-roofing, you have to find a way to hang your gutter off the rafter tails. In some cases you can add a fascia board kept to the necessary minimum width behind the gutter (which is going to obscure some of the fascia and eave anyway). Or you may be able to take advantage of **rafter tail brackets** specifically made to address this issue.

Victorian houses present another challenge. Not uncommon is the Queen Anne-style house with a deep eave that might have once had an on-roof gutter (or no gutter). The rafters may be capped by a molding that does

ABOVE (left to right): Artful metalcraft: a copper gooseneck installation with a large leader box by Park City; Rain Trade's copper strainer from Gutter Supply; an eagle-head scupper by Michigan artist James Simpson [(248) 802-9766] on an Art Deco façade.

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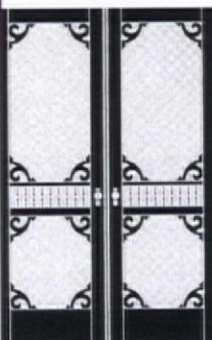


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mount bracket, or **wedges** made in preset angles.

Suppose your old house has a tall valley at the intersection of two large roofs—say, where a gabled ell or wing meets the main house. Since water will be ducted down the valley, avoid having it wash right over the inside gutter corner at the eave by installing a **gutter baffle**. This is a right-angled, shield-like piece of sheet metal, purchased or site-made, that extends 4" to 6" above the front edge of the gutter to divert water into troughs at either side.

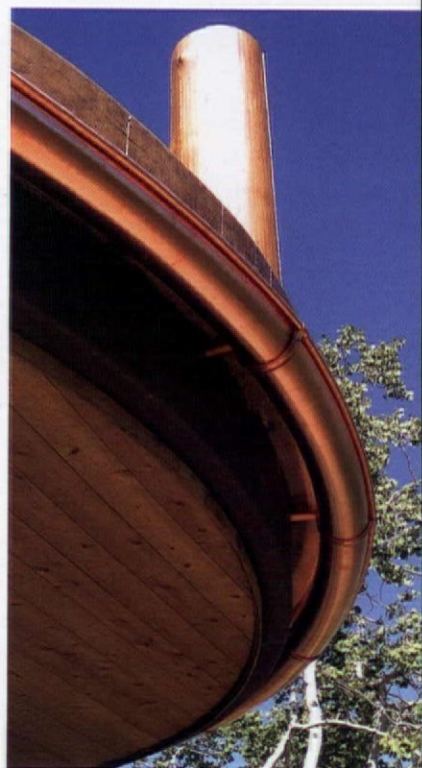
The large, often decorative containers at the tops of downspouts are more than ornaments. In a long run of gutter, **leader boxes** help admit air into the pipe for maximum operation. (**Scupper boxes**, their close cousins, do the same where flat roofs discharge through a wall opening called a scupper.) If you have a tall house with gutters that don't drain well, you may need to add leader boxes.

Whether you call them **downspouts** or **leaders**, the metal pipes that drain the gutter and conduct water down the building can get clogged with debris even when protected by the best downspout **outlet strainers**. If that's your situation, consider adding a **downspout cleanout**, a section of pipe with a trap door that will deter debris from reaching underground traps. Cleanouts are positioned 3' to 4' above grade (or wherever is convenient) and, depending upon how they are made, may open to reveal a strainer or use the door as a spout for collecting rainwater.

Many old houses have deep eaves, extending as much as a yard from the house. In such cases, plumbing a downspout from the gutter to the wall

Wood gutters made of pine or redwood are still in service in parts of New England, the Pacific Northwest, and upper California, but today they're practically unheard of in the rest of the country.

not have quite the usable surface of a fascia. More to the point, since most 19th-century roofs are steeply pitched at 45 degrees or more, what fascia or molding there is will be angled, too. In these cases, check out **adjustable shanks** that can be assembled to the angle for properly holding an under-



CLOCKWISE FROM TOP LEFT: Attractive hangers are one of several types from the Bungalow Gutter Bracket Co.; a copper radius gutter from Park City Rain Gutter; a rain chain leads roof runoff to a barrel cistern.

can get a little ugly, with angled elbows and tubes that look like they're holding up the roof. Consider a **swan's neck downspout**, fabricated in a long curve that better hugs the building.

It's economical to attach downspouts to the wall with screwed-on straps. More practical down the road, however, are **downspout hangers** that attach to the wall with a spike and can open (for cleaning, moving the downspout, or painting the siding).

If you have an eave where gutters and downspouts are difficult to install or maintain, and water run-off issues are minimal, check out an **eave diverter**. Made as proprietary products, these modern devices act similarly to an airfoil to direct water away from the building as it comes off the roof. Or, if you have a low eave and you prefer


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an arcane or artsy alternative to downspouts, look into **rain chains**. Also made as **cups and bells** (more popular in the Orient), these centuries-old accessories take advantage of water's affinity for a surface so that, when attached to the outlet of a gutter, they guide rainwater as a naked stream to the ground or into a barrel. †

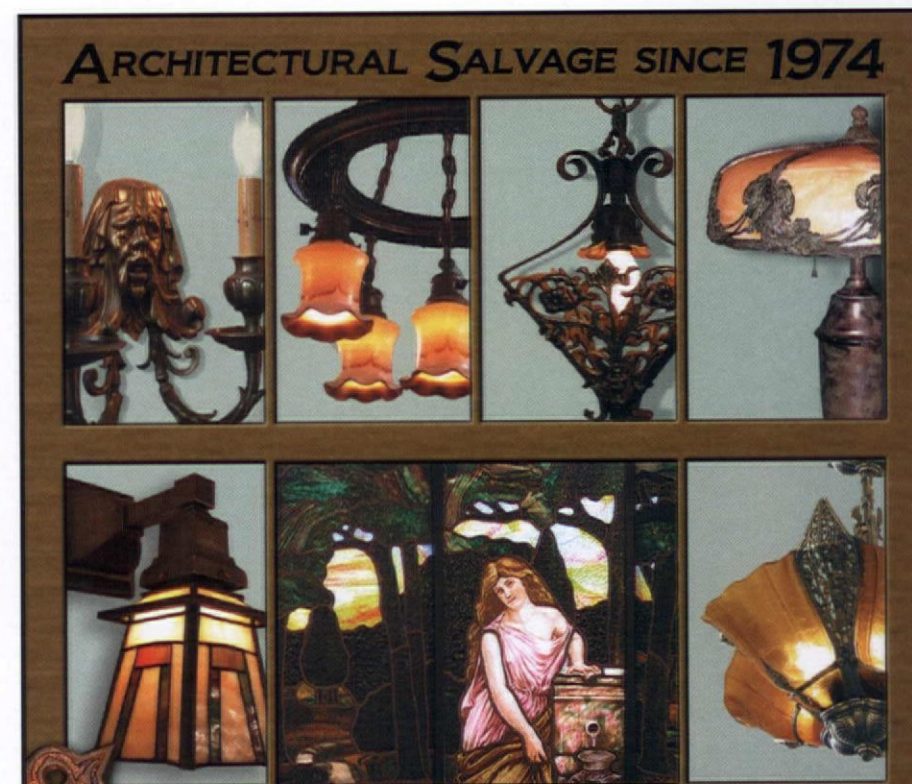
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LOVE THE COVER!

I CAN'T stop looking at the cover of your September issue. It's everything I want for my kitchen someday—nostalgic, clean, red and white, with a big black stove. It makes

me happy. (The rest of that house is nice, too.) Keep up the good work.

—KAREN TEMPLETON,
via e-mail

SCRUB THE POLISH

WE FEEL LUCKY that our 1894 house has its original hardware, including

patterned hinges and brass doorknob plates. Some have been over-painted, and some just look very tarnished. We've been stripping and cleaning, but wonder how much polishing it will take to keep up the look in the future. Should we coat the hardware with something?

—JOHN AND BETSY MALICK
Philadelphia, Pennsylvania

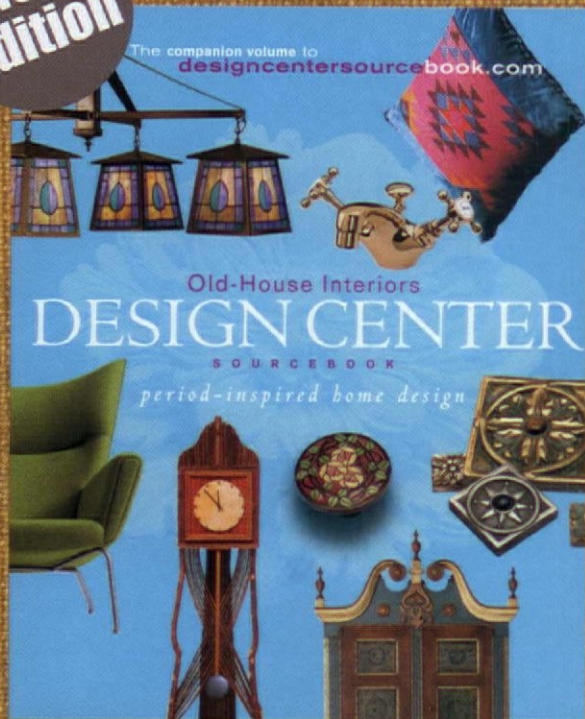
As luck would have it, we've just been talking to Roy Prange at the House of Antique Hardware (see p. 72). Here's his answer to your question: Caring for good hardware is simple—avoid over-cleaning and never polish. Don't use chemical cleaners, as they will break down the lacquer coating (if present) and



cause pitting and discoloration. Just dust or wipe brass, nickel, bronze, or iron with a damp cloth and let it age naturally. If oil or dirt is present, mild soapy water is usually sufficient to remove it.

The best way to remove paint is to place the piece in a pot of low-boiling water and let it simmer until the paint wrinkles (5 to 10 minutes); remember never to boil hardware with glass attached, as it will crack. Be sure to mark the location of hinges before you remove them.

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Errata: THE BIG OOPS

Apparently OHI readers read to the end of stories, judging by the outcry from so many because Charity Vogel's essay "Lights, Camera, Narrative" was cut off before it finished. It was not a tease, it was a mistake! (One of those can't-happen Murphy's Law things having to do with a move and a new proofing system.) The full story is available online (with pictures and all) at oldhouseinteriors.com/pdf/OHI0909_OtherVoices2b.pdf (a tab on the home page, left side). For those off the grid, here's the finale:

... We postulated that maybe the shelves had been added during the period when our home had been a hospital, but we couldn't be sure. All we had to go on were birth certificates from the village hall, which recorded our house as the place of birth for people born in the early 1940s.

"Just go under there like you're looking for something," Lori said, gesturing at the small crawlspace.

And so, clutching a flashlight and getting dust all over my khakis, I crept into the dark cubby and started to poke around. That's when I spied it—on the underside of the shelves, words were printed in black block letters: a mailing address. Suddenly I knew I was looking at wood recycled from a packing crate. The address was "Angola Hospital."

Bingo!—a find that nailed down the house's hospital history. And HGTV was there for it.

Lori and Jim, still excited by the unexpected discovery, packed up their equipment and left by mid-evening. As they pulled away, they warned us that the whole day's work, 8 a.m. to 7 p.m., would boil down to perhaps seven or eight minutes of broadcast time. A lot of time and effort for something that will flash over people's screens for a few minutes between commercial breaks!

Was it worth it? Absolutely. We've added a page to the history of our house, and that alone would make it worthwhile.



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p. 39 Exterior paint "Manor Grey" by Ralph Lauren: ralphlauren.com • Slate roof by Rainier Roofing, Sumner, WA: (253) 863-7663, rainierroofing@aol.com **p. 40** Wood flooring from Carlisle: (800) 595-9663, wideplankflooring.com **p. 41** Stove insert from Vermont Castings: vermontcastings.com **p. 42** Kitchen stove "Cluny" by Lacanche: lacanche.com • Soapstone sink fabricated by Paul Keeslar, PKartstone, Yelm, WA: (360) 894-2666 **p. 44** Slipcovers by Jennifer Crowfield Designs, Whidbey Island, WA: (360) 790-0021

Life at The Flags pp. 46-51

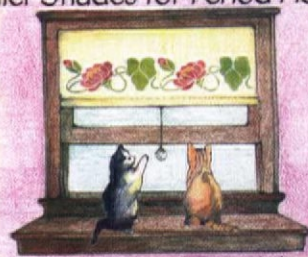
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Revival of Stone pp. 58-60

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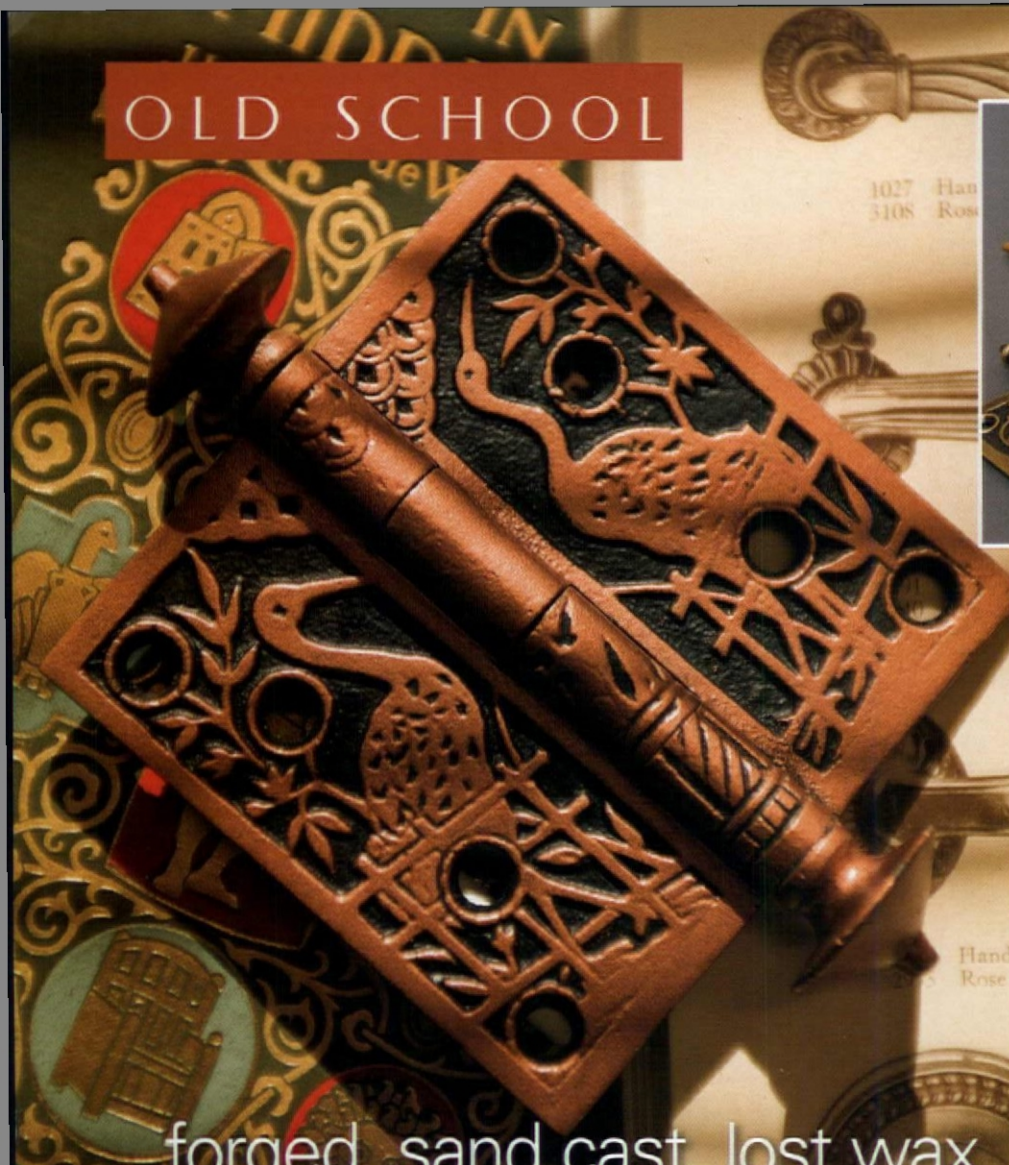
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IT WAS 1992, and Roy Prange was restoring a fixer-upper in Portland, Oregon. Among other tasks, he removed and cleaned every single doorknob and hinge. The beauty of the hardware's 19th-century detailing struck a chord in Roy; before long he was collecting bits and pieces of vintage hardware, often reselling them to retailers to fuel his habit. After he sold six antique doggie bin pulls, word spread among the local renovation crowd that Roy was a resource. By 1999 he had a web site up, and orders were coming in from around the country. Roy

couldn't keep up with the demand, and so began reproducing the more popular pieces—those doggie pulls, cast-iron steeple-tip hinges of the Victorian era, glass knobs, and brass switch plates. So was born the House of Antique Hardware. Today, the company carries more than 10,000 products from hardware to lighting at houseofantiquehardware.com

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Roy uses three traditional techniques. In sand casting (for hinges and doorknobs), a mix of sand and clay is packed around the design to create a void that is then filled by liquid metal. Forging calls for detailed steel tools and dies representing the front and reverse of a piece, which are then used to stamp parts out of heated billets of brass or iron. Lost-wax casting involves a replica carved in wax, which is then used to make an exact mold—an expensive method reserved for intricate pieces. †

—BRIAN D. COLEMAN

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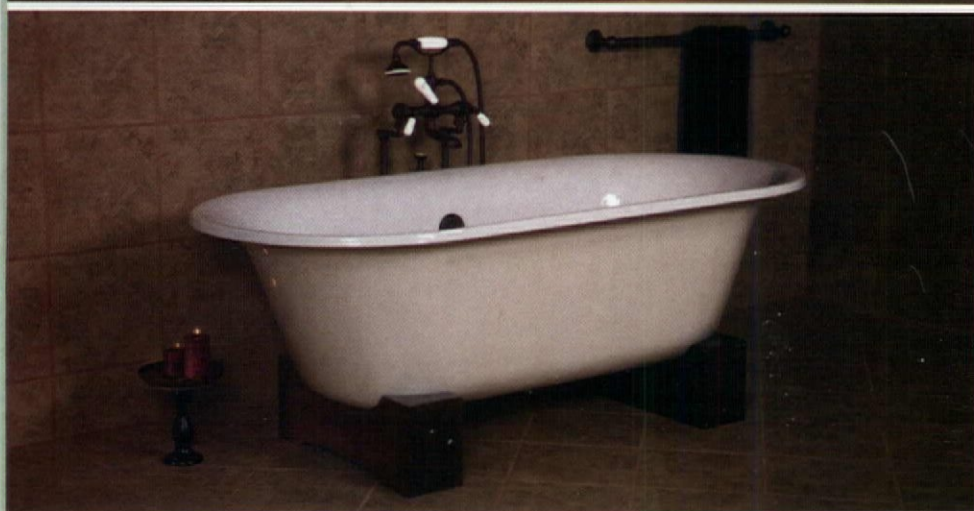
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