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VOLUME XVI, NUMBER III

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WRITTEN AND PHOTOGRAPHED BY
FRANKLIN AND ESTHER SCHMIDT

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BY BRIAN D. COLEMAN

ON THE COVER: *The brilliantly colored dining room is in an old part of the Virginia house. Cover photograph by Franklin & Esther Schmidt.*



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With the past, or in the past?



DARE I ADMIT that I am about to buy a Pottery Barn sofa? Not an antique settee, nor a licensed reproduction, nothing imported from England or Morocco. No, it's Pottery Barn, and although not Texas-sized, it's big and squishy.

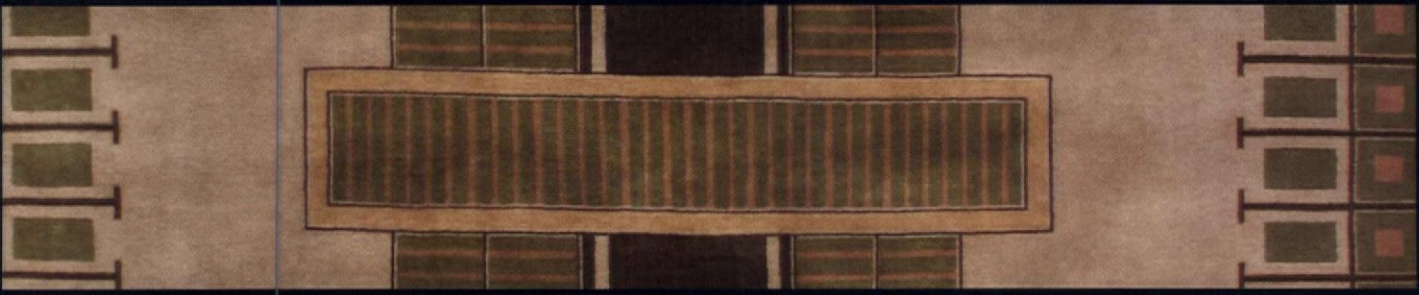
The new sofa will replace the old one in the TV room—the couch that raised the kids, eighty-seven inches of imposing leather with a tough, kilim-covered seat cushion in burnt orange and brown that absorbed every spill without comment. The couch has been a trampoline, a wrestling pit for boy and dog, a high dive (don't ask), and a bed for boys who pass out with tummies full of Cheetos. That old sofa was selected because it would stand up to abuse, and it did. But I also bought it for its presence, because its high sides and low seat, its rusty leather and its exotic upholstery made it look like a piece from another era, or at least another country. (Actually, it was by Drexel Heritage.)

For a long time I held the notion that eventually this house would look all-old, with interiors that seemed to have survived from 1904 (albeit with a 1915 stove, a 1998 refrigerator, and the occasional storm window). I was persuaded, I suppose, by all the houses I have toured or published, wherein subscribers to OHJ and OHI have successfully created a period piece (albeit with electricity, discreet with push-button switches). Turning up my nose at anachronism, I thought that's what I wanted, too, and I am sure it is the right way to treat an old house.

I didn't quite accomplish the goal, at least as defined by those with the calling. My kitchen is pretty convincing, appliances notwithstanding; the building's envelope and walls inside could all be original (though of course they are not). But I have chrome, not nickel, in one bathroom, acrylic-clad posters in a kid's room, and, soon, a Pottery Barn sofa. Could a pink flamingo be next? (Enjoy p. 42.)

A handwritten signature in blue ink that reads "Patricia Poore". The signature is fluid and cursive, with a large, sweeping initial "P".

Patricia Poore
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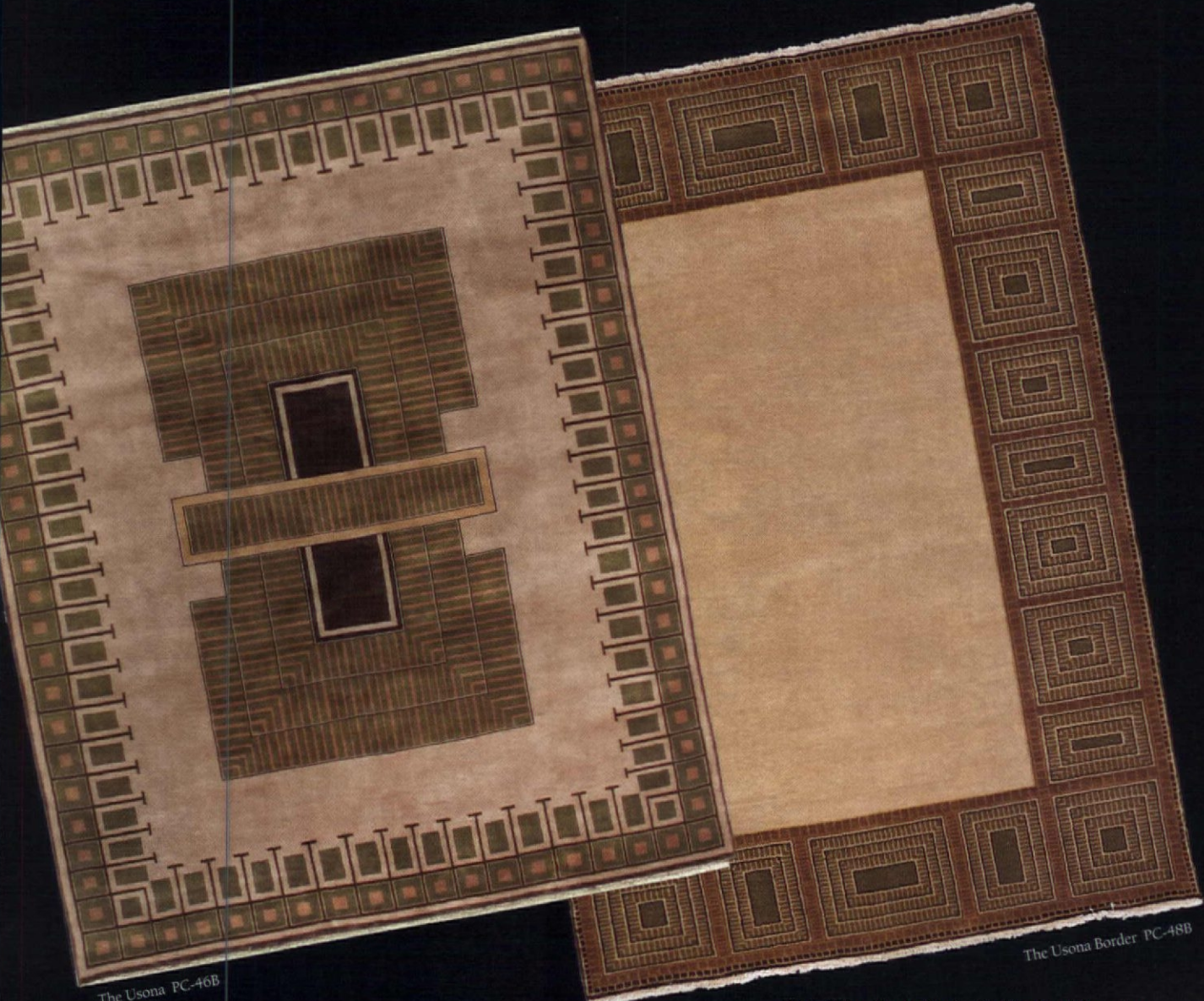
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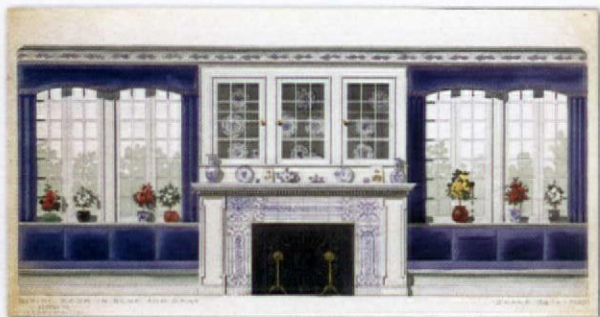
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Drawn to Homes

An engaging survey of American homes is on view this summer at the National Building Museum in Washington, D.C. "Drawing Toward Home: Designs for Domestic Architecture from Historic New England" features 100 drawings from the 18th, 19th, and 20th centuries. From the collections of Historic New England (formerly SPNEA), the show documents the development of architecture in America, from the Federal to the International style. The

An early 20th-century interior from A.H. Davenport Co. of Boston features built-in seating and a china cupboard over the fireplace.

scope from studies and preliminary sketches to finished presentation drawings for clients, as well as detailed plans. Examples run from the modest Boston triple-decker to the extravagant seaside "cottages" of Newport. There are also drawings for landscaping, outbuildings, fences, and a birdhouse. The exhibition continues through Aug. 15 and will travel to other venues. (202) 272-2448, nbm.org



The A.J. Downing-inspired Roseland Cottage is a famous Gothic house, built in 1846 in Woodstock, Connecticut.

“We know how grievously many buildings strong enough to survive the lapse of ages suffer through neglect, ignorance, or cupidity. Here and there, however, remain the relics of some glorious work of fine intelligence, which we would ever willingly retain as noble wrecks in ruinous perfection.”

—EUGÈNE EMMANUEL VIOLLET-LE-DUC, *ON RESTORATION*, 1875

PROFILE

CLARE YELLIN grew up with an easy familiarity around fire, forge, and anvil. Among her earliest memories are intricate iron grilles, medieval locks, immense foliate gates, and the fantastic heads of grif-



fins. She is the granddaughter of the legendary Samuel Yellin, considered the greatest metal artisan of the 20th century. Among Yellin's most famous commissions are the entrance gates for Yale University; 13 bronze doors at the Philadelphia Academy of Music; and railings, gates, grilles, and hardware for The Cloisters in New York. Since 1985, Clare has directed Samuel Yellin Metalworkers Co., the firm he founded in 1909.



Drawing on archives that include more than 3,500 sketches, 5,000 photographs, and 400 samples, Clare Yellin soon began to make meticulous reproductions of her grandfather's designs. Her own design work—crafted by such artisans as Chris Tierney, the shop's head blacksmith—includes sconces, lamps, and a delicate iron table.

Every piece is put together like a puzzle, beginning with design and layout. A full-size drawing is done in chalk, and the necessary materials, tools, and dies are calculated. Metal is then worked in the forge, pounded into shape on an anvil, and then refined using a variety of tools. The piece is cleaned of slag and finished with a mixture of oil and wax while it's still hot, then given a final buffing (and paint, if the intended use is outdoors) once cool. Samuel Yellin Metalworkers Co., Bryn Mawr, PA, (610) 527-2334, samuelyellin.com

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—BRIAN D. COLEMAN

TOP: Clare Yellin maintains the metalwork and design traditions begun by her grandfather. **MIDDLE:** The voluminous archives at Samuel Yellin Metalworkers include hundreds of samples, such as this iron lock box and ring pull from 1912. **RIGHT:** A few examples of the firm's grille work.



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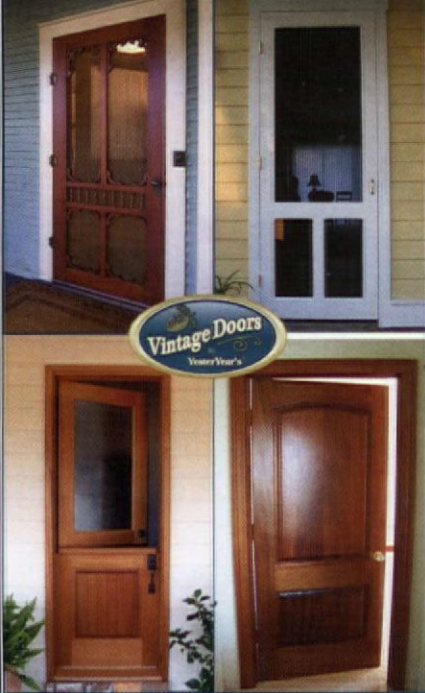


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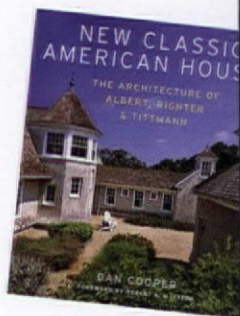


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Cooper on New Classic Homes



As a longtime contributor, Dan Cooper has informed and entertained *Old-House Interiors* readers on subjects as wide-ranging as touching up French polish, the Egyptian Revival, and the hilarious adventures of Butchy. Now he's written the text for *New Classic American Houses: The Architecture of Albert, Righter & Tittmann*. A monograph of the residential work of three masters of modern traditional architecture, the book is lavishly illustrated with 200 photographs, plus plans, drawings, and watercolors. Designs reference Greek Revival, Shingle Style, cottage, and camp homes, and a foreword by Robert A. M. Stern praises the architects for their "sense of whimsy and fearlessness." Vendome Press, 2009; \$50



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OPEN HOUSE

The 1818 Robert Mills-designed White House of the Confederacy provides an unparalleled glimpse into mid-19th-century middle-class family life, as well as the governmental business of the American South.



LEFT: The Roco Revival library. BELOW, FROM LEFT: The grand spiral staircase, added in the 1820s; the rear portico of the Greek Revival dwelling; the bedroom where Davis slept.

Built for John Brockenbrough, president of the Bank of Virginia, on fashionable Shockoe Hill in Richmond's Court End neighborhood, the neoclassical columned and stuccoed building was originally two stories with a slate roof. In the 1820s, Brockenbrough remodeled the front door and entrance hall, and replaced the rectangular staircase with a circular one.

Wealthy Richmond flour manufacturer Lewis Crenshaw purchased the Greek Revival house in 1857 and added a third

floor. When the Civil War broke out a few years later, he sold it to the city, which in turn leased it to the Confederate States of America. From 1861 to 1865, the house served as the official residence of Jefferson Davis, the Confederacy's first and only President. He maintained a home office on the second floor 50 years before the West Wing was added to the White House in Washington, D.C. Today, the Richmond house museum boasts the Roco Revival interior installed by Davis's wife. 1201 E. Clay Street, Richmond, VA, (804) 649-1861, moc.org

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The living room of the Arthur B. Heurtley house, part of a walking tour during "Chicago Inside Out."

tours of some of Wright's most famous designs (the FLW Home and Studio, Unity Temple, Robie House); plus walking tours and visits to Chicago landmarks.

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LEFT: The Hills-DeCaro house in Oak Park, Illinois, is one of several private residences that will be open for a lucky few.

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▪ **PORTLAND BUNGALOW SHOW**, May 9-10, Ambridge Center, Portland, OR. Workshops, home furnishings, house tour, lectures, and wine tasting with Andre Chaves. C.J. Hurley will speak on dynamic couples of the Arts & Crafts movement. (503) 284-5112, theportlandbungalowshow.com

▪ **WRIGHTPLUS WEEKEND**, May 13-16, Oak Park, IL. Special excursions, private viewings, dinners, and "house walk" of homes designed by Wright and his contemporaries. Frank Lloyd Wright Preservation Trust, (877) 848-3559, gowright.org

▪ **ARTS & CRAFTS CHICAGO**, May 29-30, Concordia University, River Forest, IL. A show and sale of American and English Arts & Crafts furniture. (651) 695-1902, artsandcrafts-chicago.com

▪ **ART DECO & MODERNISM WEEKEND BY THE BAY**, June 5-6, Concourse Exhibition Center, San Francisco, CA. More than 150 dealers selling period furnishings and collectibles from 1900 to 1980. (650) 599-DECO, artdecosale.com

▪ **THE OLD HOUSE FAIR**, June 19, Historic South Park, San Diego, CA. Historic homes and walking tours, crafts, entertainment. (619) 233-6679, theoldhousefair.com

▪ **CONNECTICUT HISTORIC GARDENS DAY**, June 27, Roseland Cottage, Woodstock, CT. (860) 928-4074, historicnewengland.org

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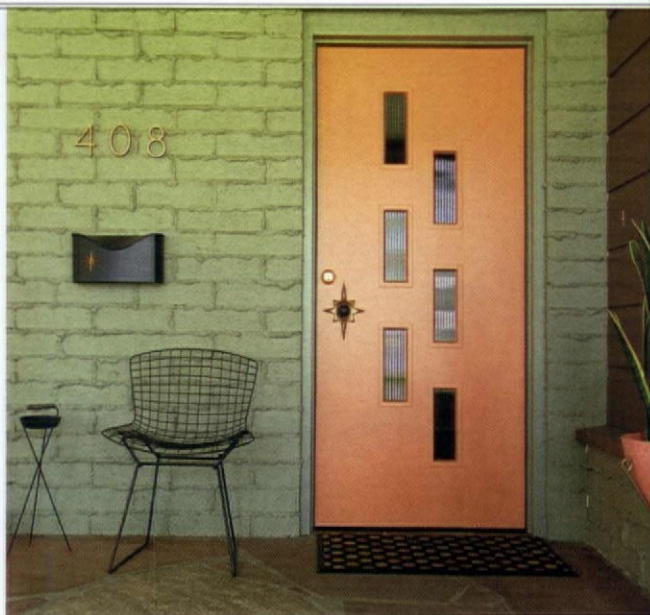
Blue as a Peacock

Featuring incised blossoms with descending stems and leaves, the Stylized Blossom vase is limited to an edition of 25. Shown in a peacock blue glaze, it's 6¾" tall. The hand-thrown vase sells for \$245. From Chris Powell Pottery, (614) 523-4170, cpowellpottery.com



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Lines of Flowers

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Based on a 1959 design, Specktr is one of several mid-century modern fixtures from the Hourglass collection. Small perforations in the cones produce a "starlight" effect. The 14"-high sconce comes in two metallic and two painted enamel finishes. It's \$129 from Rejuvenation, (888) 401-1900, rejuvenation.com



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Marimekko's colorful, boldly graphic designs reinvented textiles in the 1960s. Blue Cheetah (a 48" x 24" floor pillow) and Vacation Day (20" square) carry on in the same vein. In 100-percent cotton, Blue Cheetah is \$120. In cotton sateen, Vacation Day lists for \$55. From FinnStyle, (866) 617-6176, finnstyle.com

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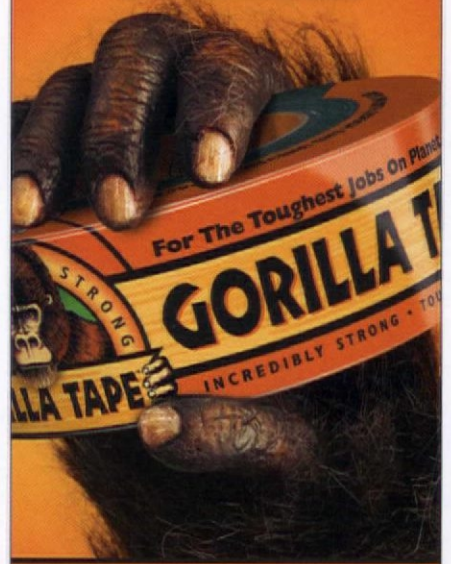
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English Garden Party

Chris Harter's Bowback Arm Settee in mustard milk paint demonstrates a mix of elements that are as bold and delicate, slender and robust, as fine examples from the 18th century. The settee is \$2,620. From The Country Furniture Shop, (315) 893-7404, chrisharter.com



Summer Alfresco

Swing Time

The Bar Harbor "half-back" hammock in marine-grade Sunbrella, Dacron roping, and solid brass clews and grommets, is perfect for summer lounging. The 64" x 24" swing retails for \$700. A larger 74" x 30" swing is \$775. From Penobscot Bay Porch Swings, (207) 729-1616, penobscotbayporchswings.com



Concrete Lounger

Cast from high performance reinforced concrete, Benjamin Cunin's lounge chair will keep its good looks practically forever. The chair, which can be crated and shipped anywhere, costs \$1,200. The designer is experimenting with complementary pieces and new colors. From Cunin Design, (503) 715-0080, portlandconcretecountertops.com



Camp Classics

Recalling the vintage souvenir pillows of the 1930s and '40s, the hand-embroidered pillows of states, vacation destinations, and cities measure 19" x 19". They're \$149 each. Printed dishtowels with embroidery accents are \$20 each (minimum order is \$40). All from Catstudio, (800) 819-3367, catstudio.com



Flicker Free ◀

Hurricane lanterns have been used outdoors for centuries. The Nantucket lantern is an updated version in hand-blown glass and forged iron. It measures 13" tall x 7" wide.

The lantern sells for \$250. From Simon Pearce, (800) 774-5277, simonpearce.com



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Tropical Colors ▶

In colors inspired by tropical woods, the Arbor Collection is a new line of moisture-, insect-, stain-, and scratch-resistant engineered decking from AZEK. Shown in the Morado shade, the decking averages \$6.50 per square foot. From AZEK, (877) 275-2935, azek.com

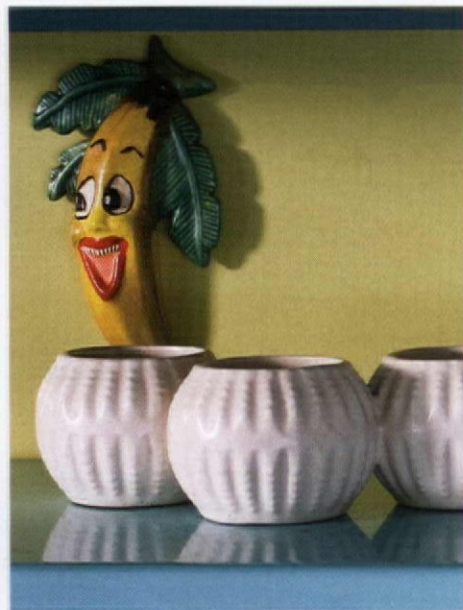


▶ Cook for an Army ▶

The Prestige Series 600 stainless-steel grill features four 16-gauge burners and sear plates, a restaurant-style infrared rotisserie, and puts out more than 82,000 BTUs. Prices begin at \$2,299 for stainless steel. As shown with bronze lid: \$2,349. From Napoleon Gourmet Grills, (888) 726-2220, napoleongrills.com



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TOP: Kate Pierson's turquoise kitchen is all vintage, from the metal cabinets to the Pyrex. **ABOVE:** Mr. Banana is the hippest of several fruits in the room.

rock 'n' roll fifties

A ROCK STAR'S PERSONAL COLLECTION OF RETRO FURNISHINGS JUMP-STARTED THE DECORATION OF SOME 1950s VACATION CABINS.

BY PATRICIA POORE / PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

THIS PROPERTY was purchased as an investment, sort of. "Kate thought it would be fun to decorate, and open a lodging—'how hard could it be?' It was *hard!*" says Monica. "We're both still learning, and we have an amazing staff of three."

The Lazy Meadow Motel is actually a group of small 1950s cabins, each decorated with vintage furnishings, including colorful mid-century kitchens. "You can bake a cake or roast a turkey in them," Kate says—

and all the cabins come stocked with cocktail shakers.

Kate is Kate Pierson of the rock band the B-52s. Monica Coleman oversees day-to-day operations for this and their two other lodging properties. Guests, many of them regulars, come from all over the world to stay in their favorite suites. "We get B-52s fans, and people from Japan to New Zealand who have read about us," says Monica. "Our hospitality really is a from-the-

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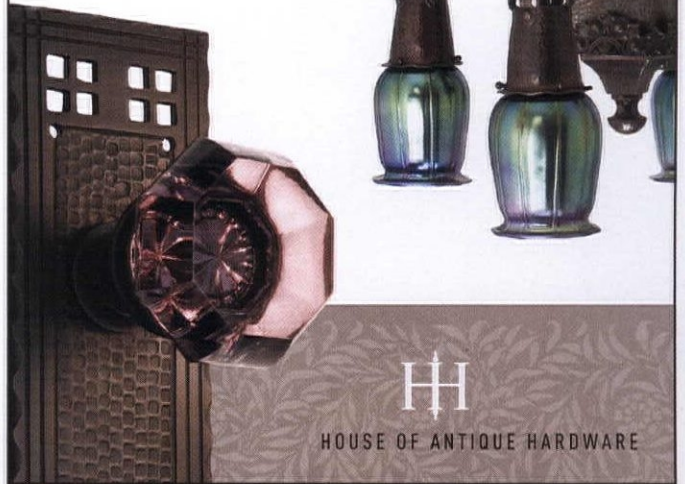
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ABOVE: A Sputnik lamp with atomic lampshade rests on a cool designer table that was marketed by L.A.'s Brown-Salzman Co. **LEFT, FROM TOP:** Boomerang-pattern Formica is a period favorite, and has been re-released. The property sits on nine unspoiled acres on Esopus Creek. Colorful tiles were handmade by the artisan duo Phillip Maberry and Scott Walker (whose own house was the location for the B-52s' "Love Shack" video).

heart offering that touches people. A lot of guests make the bed before they leave! But we do change the sheets."

The fabulous furnishings are mostly local finds from auctions, yard sales, and little shops in the area. The turquoise kitchen cabinets came from a salvage yard. Guests themselves often provide leads for good vintage pieces.

And while on tour, Kate Pierson finds stuff at flea markets. She spied several Airstream trailers on a drive one day; now they're at Lazy Meadow, all decorated to the period. Rooms are regularly updated with new pottery, art, and furniture: "We love to shop!"

The partners, who live in nearby Woodstock, also love calling the Catskills home. ✦



ABOVE and RIGHT: Small cabins, each decorated with '50s and '60s furnishings, make up the lodgings. The clock, filthy and without a cord, was \$3 at an auction in town. **BELOW:** The retro, flower-power bedspread was found at IKEA.

KATE'S MOTEL

Kate Pierson and Monica Coleman have decorated the tiny tourist cabins of the Lazy Meadow themselves, peppering the interiors with things Kate finds on the road while touring with rock band the B-52s. "It's a labor of love," she says.

LAZY MEADOW MOTEL, Mount Tremper, NY: (845) 688-7200, lazymeadow.com [See also: theb52s.com]



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What is it that makes one kind of paint environmentally friendly? And how do the new standards affect performance?



ECO LOGIC BY MARY ELLEN POLSON

BY NOW, just about every North American paint manufacturer has moved to low- or no-VOC paints. (For the uninitiated, VOC stands for volatile organic compounds, gases implicated in indoor chemical sensitivities and outdoor smog.) Makers of milk paint point out that their products, made from milk proteins, lime, and pigment, have always been non-toxic. Benjamin Moore rolled out its zero-VOC line, Natura, last year. In January, Farrow & Ball eliminated all of its oil-based finishes, making 90 percent of its paint low- or zero-VOC. The company claims the eco-friendly formulation delivers the same performance as its oil-based products.

Since the U.S. has no performance standards for paint, however, the jury is still out. What's just as confusing is that paints touted as eco-friendly can be water-based, oil-based, alkyd-based, or acrylic. Further, not all toxins are VOCs. Some paints still contain ingredients anyone would consider toxic, in-

cluding heavy metals.

John Lahey, owner of Fine Paints of Europe, points out that most paints sold here are designed to last just about as long as the average American stays in one place: four years. Manufacturers try to keep their products priced at \$20–\$40 per gallon. Compare that to paints for marine use, like those by Epifanes, which cost \$100 per gallon and up.

A \$20 gallon of paint doesn't last nearly as long as paint that costs \$100, says Lahey, whose oil-based Hollandlac enamel meets both marine and LEED (green building certification) standards. "What we should really be doing is examining the entire life cycle of a can of paint."

Cheaper paints tend to be extended with fillers like chalk rather than pigment, he says. Paints made mostly of resin and pigment—like the paints of past centuries—are stronger and last longer than most commercial American paints. Such high-performance paints tend to give 30 percent or more wall coverage per gallon and

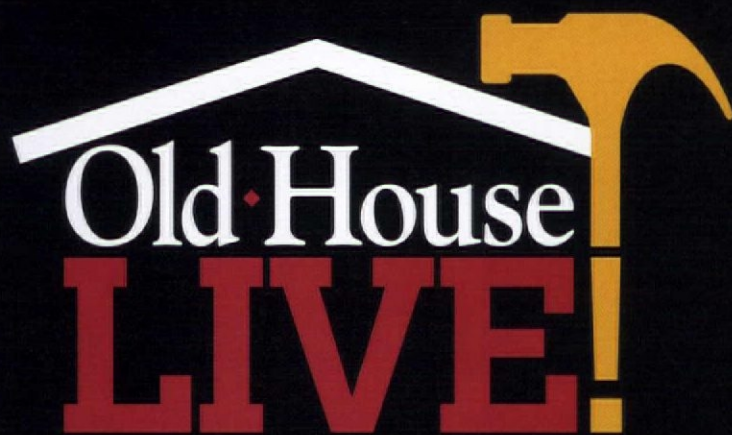
This Portland bungalow just got a fresh coat. When selecting paint, consider its longevity, not just the colors (or price per gallon).

can last three to four times as long. "A manufacturer can do things at \$100 per gallon that can't be accomplished at \$30 or \$40," Lahey says.

If the new, eco-friendly paints stand up for four or five years, that may seem like a good environmental bargain, especially for zero-VOC paints that eliminate other toxins (and even odors), like those from Mythic Paints, Bioshield, and AFM Safecoat. On the other hand, it costs a lot more, energy-wise, to make four cans of paint than one.

For exterior paints, those considered low-VOC have about 50 VOC units per gallon, as opposed to less than 10 for interior paints. Not all VOCs are created equal—some are harmful, others are not. "Every time you paint, damage is done to the environment, no matter whose paint you use," says Lahey. When VOC levels are more or less equal, "it stands to reason that the paint that lasts the longest is the better choice." ✦

FOR RESOURCES, SEE P. 66.



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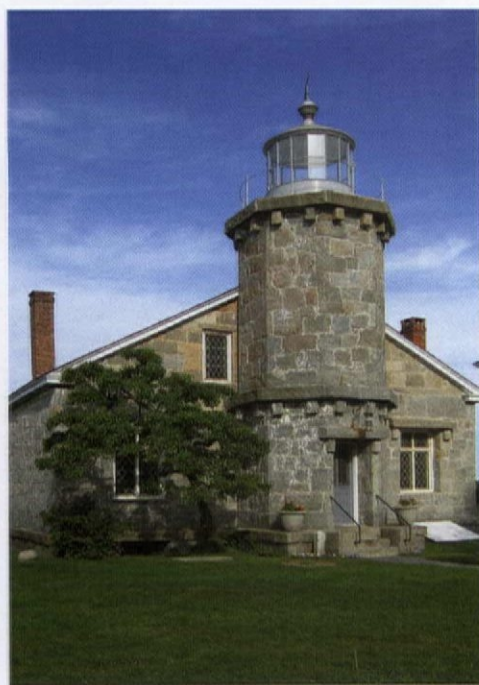
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TOP: Colonial and Victorian homes make Stonington and the rest of this area a walker's delight. **ABOVE:** The Stonington light was active until 1889; it now houses the Old Lighthouse Museum.

Mystic and Beyond BY REGINA COLE

CURATOR LOUISE PITTAWAY of the Old Lighthouse Museum in Stonington, Connecticut, excitedly shows off a recent addition to the exhibition that fills the keeper's cottage attached to the 1824 lighthouse. Nested and tightly wrapped with long brown strands of straw are four Chinese Canton bowls, their lids buried deep inside the clever package.

"This is the first time I have seen the porcelain packed for shipping," she says. "I used to wonder how such fragile cargo got halfway around the world intact. An heir just found these, hidden in the rafters of a local 18th-century house."

Such continuity of homeownership, Pittaway explains, accounts for the unparalleled treasure of historic houses on Stonington's Main Street. Products of a three-and-a-half-century seafaring history, they range from charming gambrel-roofed Capes to

magnificent Italian Villas. Stonington is a walker's delight: a peninsula of several dozen blocks developed between 1751 and the late 19th century. Market Street is the historic commercial thoroughfare. Today the 19th-century storefronts house chic shops. On nearby Pine Point, with water views in all directions, the 1852 Captain Palmer House was saved from threatened demolition by the Stonington Historical Society in 1994, and offers tours seasonally.

IN THIS LOVELY AREA on the border of Connecticut and Rhode Island, rivers create harbors sheltered by the eastern tip of Long Island. Long before William Chesebrough sailed into Stonington Harbor in 1649, people found these protected inlets, with their ample fresh water, great places to live. Their story lives at the Mashantucket Pequot Museum & Research Center, in a striking modern building nestled



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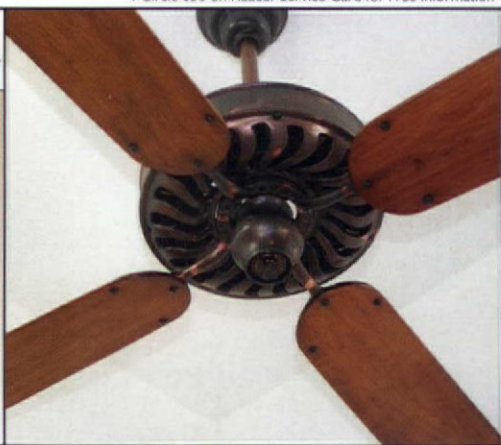
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ABOVE: Historic houses at Mystic Seaport include the Buck (Buckingham-Hall House). **BELOW:** The stories of Mystic and the sea are told through music every day.



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into the woods; an attached 185-foot stone-and-glass tower provides views of the area. Beyond its function as the Northeast's only museum devoted to the area's native population, the center also hosts tribal gatherings.

A place famous in name around the world, Mystic actually does not exist as a municipality: It is a historic village within the towns of Groton to the south and Stonington to the north. The center of town is cleanly cut in half by the mouth of the Mystic River, spanned by a 1920 bascule bridge (a drawbridge moved by massive concrete counterweights). Mystic is home to Mystic Seaport, a 17-acre complex dedicated to American maritime history and 19th-century coastal

AREA CONTACTS

- **STONINGTON HISTORICAL SOCIETY:**
stoningtonhistory.org
- **MASHANTUCKET PEQUOT MUSEUM:**
pequotmuseum.org
- **MYSTIC SEAPORT:** mysticseaport.org
- **MYSTIC AQUARIUM:** mysticaquarium.org



LEFT: The Mashantucket Pequot Museum is an extraordinary experience. **ABOVE:** The Antique and Classic Boat Rendezvous at Mystic Seaport.

New England life. The museum owns a fleet of more than 500 historic vessels; the centerpiece of the collection is the 1841 whaler the *Charles W. Morgan*, which joins the *Emma C. Berry*, *Sabino*, and *L.A. Dunton* as National Historic Landmarks. Traditional crafts are on display in a 19th-century seaside village. Since its founding in 1929, Mystic Seaport has grown from a niche museum to a national center for maritime research and traditional wooden boatbuilding.

A different kind of watery experience awaits at the Mystic Aquarium and Institute for Exploration, where a seal-rescue program launched in 1976 has widened to include all marine mammals. Exhibits tell of the aquarium's association with Dr. Robert Ballard and his high-profile underwater discoveries, including the *Titanic*. ✦

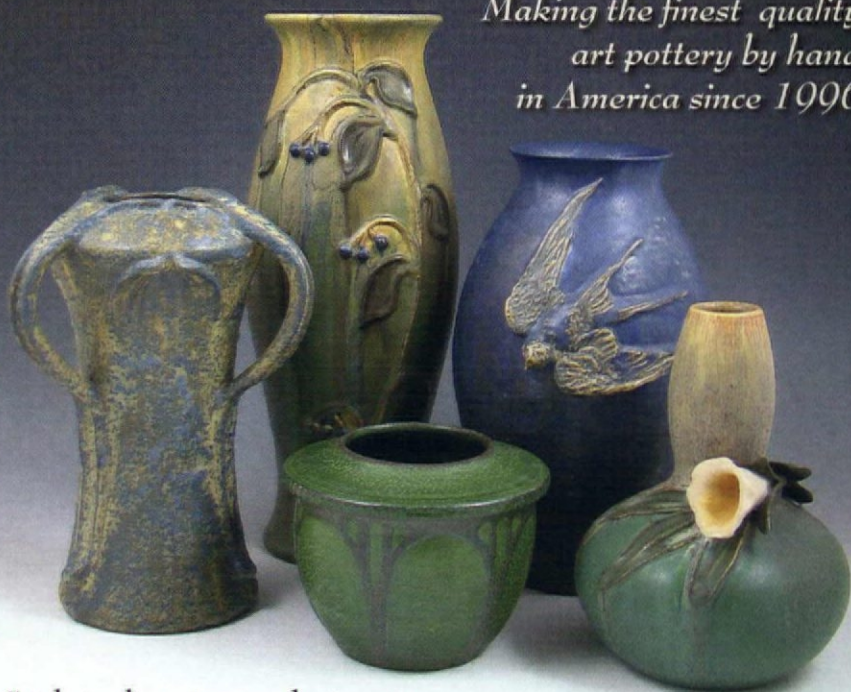
WINE TRAIL Connecticut's Wine Trail encompasses more than 20 wineries. Two are in Stonington; a third is a 15-minute drive to the north. • **STONINGTON VINEYARDS:** stoningtonvineyards.com • **JONATHAN EDWARDS VINEYARDS:** jedwards winery.com • **MAUGLE SIERRA VINEYARDS** (Ledyard): mauglesierravineyards.com



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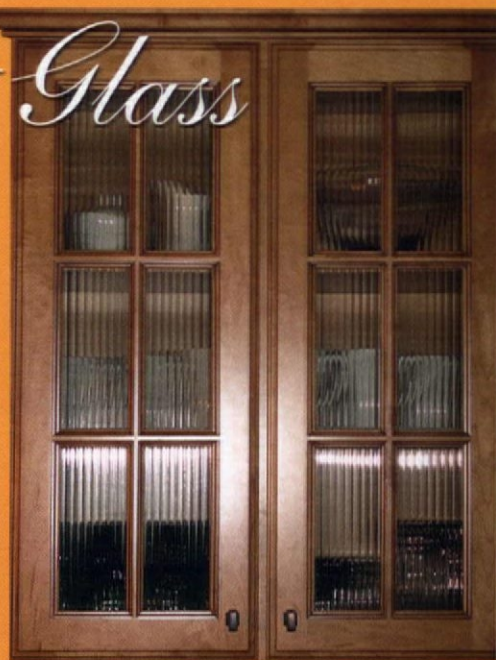
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Colonial Reviled

BY DAN COOPER

Chapter IX of *The Butchy Chronicles*

DAMN EDITH WHARTON! Butchy hissed. “Damn her and Ogden Codman and their *useless* white paint!” Butchy’s hand clutched the dental pick as he scraped gingerly at the softened enamel in tiny crevices of the Eastlake-style reed organ, his head reeling from the paint-stripper’s methylene-chloride fumes. Butchy, a man who easily becomes obsessed, had been going at it for six hours. He had managed to meticulously strip the sheet-music rack above the fallboard.

When he’d opened the can of stripper, Butchy’s rationale was something like, “Oh, I’ll just strip a tiny piece, just to see if it’s black walnut or quarter-sawn oak . . .” Once the species was determined, of course, he couldn’t control himself. For Butchy, paint stripping, once begun, provokes a compulsion to keep going.

Our day had begun calmly enough. It was one of those rare, warm spring mornings that creep out between the six weeks of mud season and the onset of summer in our little town of Bilgewater. To celebrate the Quickening of the Mud, we had eaten lunch at Got Schrod, and the mild euphoria induced by a scallop roll paired with the house red had diminished our inhibitions. Instead of returning to our respective tasks, Butchy and I decided to poke our noses into some antiques malls in town.

Ordinarily, the prospect of burrowing past stacks of Depression glass would have turned us away, but the

Pinot Quoi had changed all that. Butchy wouldn’t have bought the damned organ if we hadn’t been drinking. Like a last-call hook-up that reeks of regret even as the couple staggers arm-in-arm into the darkened street, this purchase had Butchy feeling buyer’s remorse by the time he wheeled The Beast down the mall’s crowded aisle. One castor was missing, so the thing wobbled and rocked dangerously close to the Hummel display. Visions of Gothic tracery falling on porcelain boys in lederhosen filled our woozy heads. But we managed to deposit the organ onto the sidewalk without incident.

Butchy grinned, pumped the pedals, and The Beast wheezed to life. He pulled out a few stops, flexed his fingers, and “Onward Christian Soldiers” rumbled from the bowels of the organ. From a nearby cast-iron bench, a descendant of one of Bilgewater’s oldest families, who had evidently started drinking even earlier than we had, was inspired to accompany Butchy’s impromptu hymn. We took the cue to hastily roll The Beast down the Merchant Street hill towards Chanukah, Butchy’s minivan. (As mentioned in a previous chapter, the vehicle is so named because every morning we consider it a miracle that there’s still oil in the crankcase.)

The Beast has a pipe-top, and I think that’s what had Butchy smitten. Instead of the typical gallery shelving found atop most reed organs, this one featured the deluxe



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array of graduated, ornamental faux pipes intended to convince parishioners that they were actually hearing a pipe organ, not an oversized harmonica. For Butchy, the pipes were the allure; one doesn't purchase a reed organ because one is a musician, one buys it for the cabinet.

Besides, Butchy has always been a sucker for any type of contraption: antique music boxes, vintage automobiles, archaic plumbing or lighting, and so on. When we pulled The Beast out of Chanukah, the first thing Butchy did was drop its back panel to observe the Vox Humana, a rotating baffle that creates a tremulous effect. He insisted that I pump the bellows, finger a major chord in the upper register, and then pull the specific stop to engage this device. Butchy's face brightened as the notes began to warble.

So, The Beast works just fine. It did, however, suffer from a major cosmetic issue: It had been painted white in its entirety. Butchy purchased it from a dealer named Oscar the Grouch, who had bought it at the auction of an abandoned storage room. In the flashlight gloom, Oscar had convinced himself that the piece possessed some sort of unusual, Colonial Revival ivorized finish, rather than what was, unfortunately, white enamel, thickly applied by someone with a tremor. Every turning, every roundel, every incised line was filled with rock-hard, exterior oil paint.

The Beast must have been sitting in Oscar's booth for the better part of a year, and he was desperate to divest himself of this (truly) white elephant. He had originally priced the rueful acquisition at \$2,000, but then discounted it weekly, down to \$350. Butchy, sadistically, had offered Oscar \$150, "just to watch him fold like a card table," and indeed, Oscar had given it away without protest.

I grimaced at the white paint. "Only Oscar woulda thought this was an original finish!" I chortled. "He is forever trying to convince himself that we should worship 1887, when the fashion was Late Aesthetic Movement Goes to the Beach for a Tea Party—frippery! It's lukewarm, it can't make up its mind whether to be Aesthetic or Colonial Revival."

"That's a bit harsh, don't you think?" Butchy remonstrated. He doesn't care for it when others make pronouncements about taste, as that is *his* job.

"Hardly," I countered. "The late 1880s *was* fluffy. It didn't have the full-on exuberance of early 1880s orientalism or the gravitas of 1890s classicism. It was as mediocre and adrift as the void between Husker Du and Nirvana a century later."

Butchy groaned, sensing that yet another of my so-

liloquies on the glories of Japonisme was about to commence. "Look," I said, "you love Voysey, and I don't hold it against you; the appeal to you is that his was a brief, shining moment when the clean lines of Modernism began to emerge from the dark cellar of Victoriana. It hadn't become the stark, unblinking sterility of the Bauhaus . . . it was a wondrous transition, something distinct and original being created, which bridged two eras.

"Well, that's how I feel about the late 1870s and early 1880s. Bored with 40 years of reviving the used furniture of various European nations, designers happily plundered Asia and the Middle East."

Butchy opened the third roll of paper towels and applied denatured alcohol to neutralize the stripper. "I think it's unfair to write off an entire half-decade just because it doesn't appeal to you."

"Oh yeah? Then let's hear you say something nice about the Rococo Revival!"

"They've stopped making it?"

"Exactly. You've just dismissed a dominant style of *two* centuries because it annoys you. Are you being contrarian, or is there something about an arabesque that actually makes you break out in hives?"

There is indeed an aspect of contrarianism in the heart of every collector; there's a need to find something unique and make it your own, be it nosegays or fairy lamps.

There is indeed an aspect of contrarianism in the heart of every collector; there's a need to find something unique and make it your own, be it nosegays or fairy lamps. From adolescence, Butchy had chosen the English designer C.F.A. Voysey, partly because no one else would. The recent resurgence of interest in this quirky chap's work has left him with mixed feelings: vindication, in conflict with the fear of imitation by the plebian and trendy.

For me, individuality had come in the form of ebonized furniture. Back when even antiques dealers referred to it as "Black Eastlake," I had wainscoted my Back Bay flat with nearly a dozen ebonized étagères. They were *giving* them away, then . . . just try to find a decent one now.

Butchy wiped his brow and regarded the work. It was early evening, and he had just spent the afternoon stripping. Was it time for dinner, he wondered, or should he tackle the fallboard? In the back of my skull, the fumes were battling with the fading wine buzz, so I bid Butchy goodnight, knowing he would not stop until he crawled into bed. ✦

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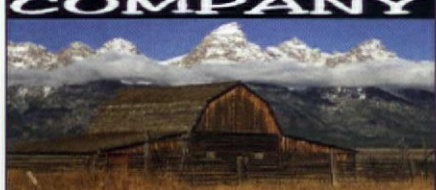
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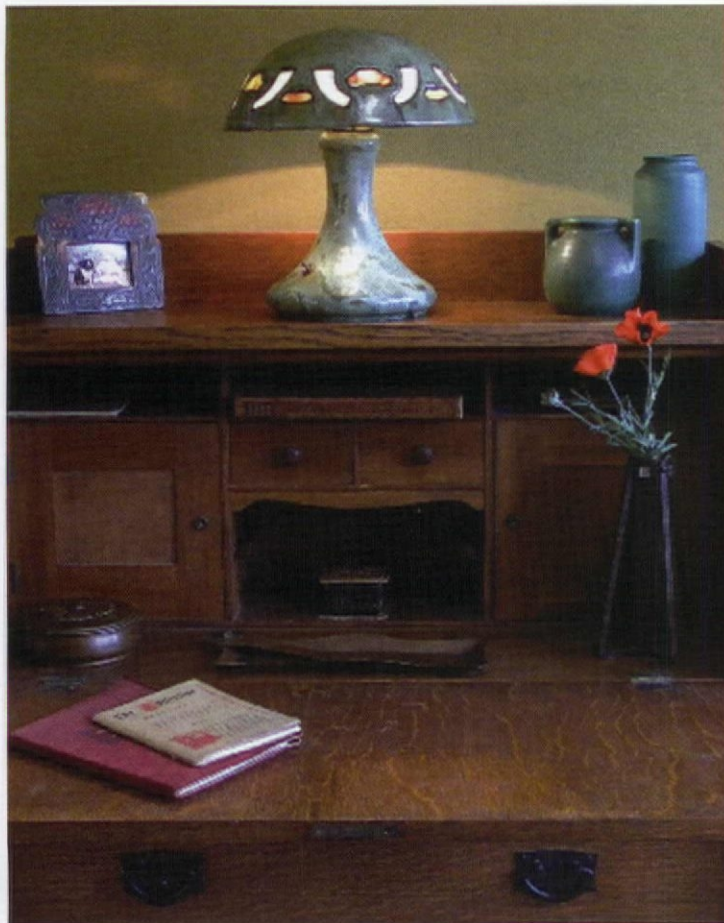
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OLD-HOUSE INTERIORS

JUNE 2010



EVOLVING WITH TIME

Not a museum, but a house preserved with all its changes: a family's 1740/1810 home in Virginia. (page 38) ♡

JUXTAPOSITION AT EDEL FORD

Like the era's cars, boys' rooms in this otherwise conservative house were done up in the Streamline Moderne style. (page 56) ♡

SECRET GARDENS OF FARRAND

An attainable model for English-derived gardens of the Arts & Crafts era, this one by Beatrix Farrand dates to 1912. (page 52) ♡



RAVISHING BEAUTY

Exuberant with rich color and gorgeous details, the full Victorian treatment suits a Queen Anne house in Portland, Oregon. (page 44) ♡

ORNAMENTS FOR THE ROOF

Fun with finials and filigree, cresting, weathervanes, chimney pots, and fancy shapes. (page 60)





ABOVE: The oldest part of the Virginia house is at right; the two-story manor dates to 1810.

LEFT: This fireplace is in a living room addition built by previous owners in 1990. The wood fish over the mantel is a fine example of an early trade sign. Pieces displayed in the corner cupboard are the work of contemporary Virginia potter Merrill Strange.



a house evolving, **LOVELY WITH TIME**

For every museum-like historic house, there are hundreds that might be described as preservation in progress—like this one, which dates to 1740, 1810, and 1990.

PHOTOGRAPHED AND WRITTEN BY ESTHER & FRANKLIN SCHMIDT

GEORGE WASHINGTON was seven years old in 1740, when the Porter family of Virginia built a one-room log cabin on a 300-acre plot just east of the Blue Ridge Mountains. Nine years later, Lord Fairfax, who owned most of the land in the region, em-

ployed 16-year-old George to survey the surrounding community. In 1795, this town would be the first of 28 in America to be named or renamed after the prestigious surveyor.

As Washington, Virginia, grew, so did the Porters' family, and so did their little house. They added a second floor and then other small additions. In 1810, a two-story manor house was constructed next to the original cabin, and the two structures were connected. Even as much of the original acreage was sold off to neighboring farmers, the house was primarily under the ownership of two families, the Porters and then the Strothers, for two centuries. With the exception of a kitchen and living room add-on in 1990, most of the construction on this house dates to its first 70 years. John and Beverly Sullivan bought it, and the remaining 21 acres, in 2004.

John is the group publisher of *The Atlantic*, founded as *The Atlan-*



Beverly and John Sullivan have coffee and the morning paper outside, here with two of their four "kids."

RIGHT: Old orientals cover wide-plank pine floors original to the 1810 section of the house. The chair in the corner is a fine piece from the early 19th century. A traditional Queen Anne desk is at home with an American quilt dated 1938 and more recent Haitian folk art.



ABOVE: The dining room adjoins the library in the 1810 section. The tall chest at right is a centennial piece by Hitchcock.

RIGHT: The old pump, a local farm piece, is rustic against the stonework of the icehouse.



tic Monthly (magazine) in 1857, and Beverly is a longtime collector of folk art, so it's fitting they would love this house. Friends and grandchildren visit regularly, and the couple's four rambunctious spaniels love the open space. Historic, graceful, yet unfussy, it's the ideal family home.

Careful owners had assured that original elements were retained and the character of the house remained constant, despite additions, renovations, and practical updates that changed the house. (Still standing are three stone outbuildings.) Rooms inside boast nine fireplaces, with some original mantels. A few are 20th-century "make-dos" that Beverly plans to replace: "We're on the lookout for two identical or similar period mantels for adjoining parlors in the 1810 manor portion." One of her favorite features in the house is the 12'-wide hallway, with



original wide pine planks for flooring, which runs adjacent to the parlors and up the stairs.

"When we bought the house," Beverly recalls, "virtually the entire interior was painted dull gray, and that had to change, immediately." A dealer with expertise in Haitian art, she's no stranger to a bold palette. The interior was soon painted in bright, but historically appropriate, Sherwin-Williams colors. "It brought the large-scale rooms to life," she says.

The couple saw no reason to back-date functional rooms like the 1990 kitchen and renovated bathrooms. The Flamingo Bath, in fact, is something of a folk-art piece itself, and a favorite of children. On the exterior, plain white clapboards and a standing-seam metal roof are simple reflections of the vernacular.

Given the changes and additions, the Sullivans' approach has



TOP, LEFT: At the other end of the living room, French doors provide a view of the Blue Ridge Mountains, so much like the vista the Porter family enjoyed more than 200 years ago. The cupboard is a 19th-century family piece, and the farm table comes from the Shenandoah Valley. **ABOVE:** Bookshelves line the library, which adjoins the dining room. The owners are looking for an antique replacement for the contemporary mantel in this room.



ABOVE: Today's kitchen dates to 1990, and is full of the bold Haitian and other folk art the Sullivans collect. French doors provide views all through this section of the house. **RIGHT:** The clever bunk room is enjoyed by grandchildren—not to mention by the four King Charles spaniels.



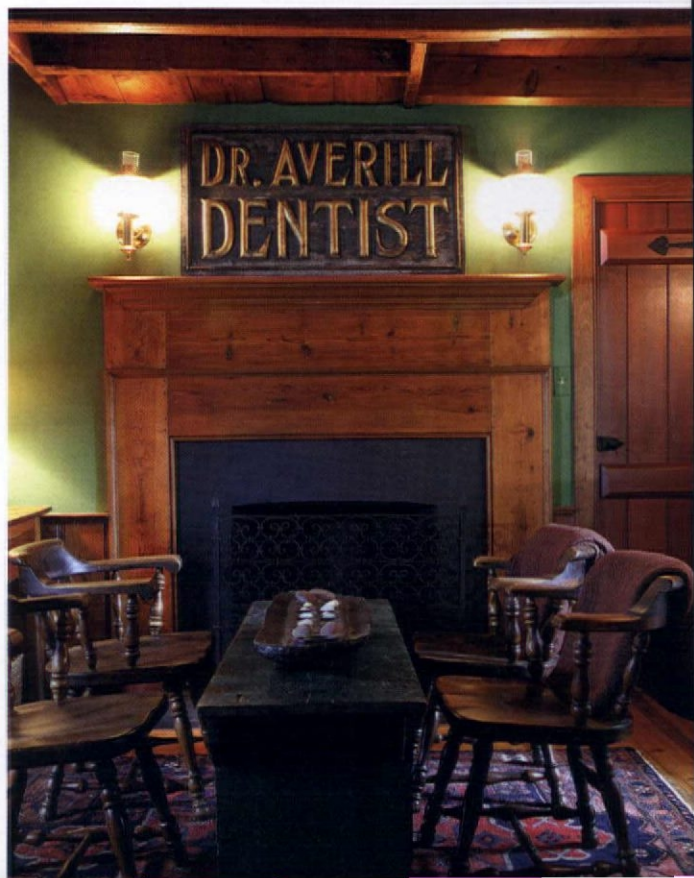
ABOVE: The stone icehouse is one of the original 18th-century structures on the property. **RIGHT:** Beverly and John have had fun with the little half-bath they inherited—clearly not an original—and their grandkids love it, too.



Tradition and whimsy, the at home with the new, fine antiques and art collections: This is a family home, evolving still, an eclectic mosaic of a house where centuries of changes are all welcome.



ABOVE: This unused fireplace in the bedroom, one of nine in the house (four of which still work), has antique charm. The bed is a 19th-century cherry four-poster. **RIGHT:** The dentist sign is a true piece of Americana, part of the Sullivans' large collection of trade and folk art. The fireplace is original in this tavern room.



been more eclectic than curatorial. Old World design, rather English, and traditional furniture mix with more modern rooms and art. Oddly, some of the newest improvements evoke history. For example, banks of contemporary French doors in the 1990 addition suggest a classical conservatory. Furniture has come from family members (generations of whom have been collectors), and the couple also has bought local antiques for years. An expansive array of American quilts, dating from the 1880s and also the 1930s and '40s, is part of Beverly's textiles collection. Antique oils, prints, and folk art tie rooms together with color and a bit of whimsy. ✦





A BEAUTY OVERALL WITH *Ravishing* DETAILS

In Portland, Oregon, a house was built in 1906. Its most appreciative owners found it a century later.

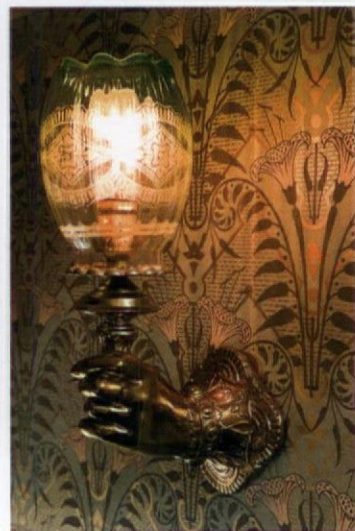
BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT

THE QUEEN ANNE HOUSE on a corner lot in Portland is transitional, not High Victorian, as it was built after 1900. Still, the wide veranda encircles a tower; its rooms boast pocket doors and plate rails. Audry and Chris Bond soon realized their Danish Modern teak wasn't going to fit—and they didn't know much about the Victorian era. It was in those early days reading books and poring over magazines, visiting antiques shops, and meeting collectors that the homeowners fell in love with Victorian ornamentation and the era's rich palette.

The house, long subject to indignity, retained its original floor plan, staircase, moldings, and broad windows. On clear summer mornings, the master bedroom has an easterly view of the sunrise over Mt. Tabor. The couple spent nine months patiently stripping woodwork with heat guns and dental picks to liberate the warm fir from its coating of an-



THIS PAGE: The Queen Anne house in Portland, Oregon, is relatively simple, a middle-class dwelling in a neighborhood of Italianates, Queen Annes, and Bungalows. Homeowners Audry and Chris Bond (shown in the parlor) revived it from years of neglect. **OPPOSITE:** The dining room is a testament to the beauty of skillful wallpaper pattern mixing. The 'Victory Frieze' is above 'Roland Wall' with 'Bachelor Button' in the high dado. The fixture is a gaslight chandelier converted to electricity.



CLOCKWISE FROM TOP LEFT: An ebonized cabinet with painted Aesthetic storks sits in one corner of the dining room; swags and a cornice over the vintage lace panels make a lovely window treatment. An Aesthetic chair with carved sunflowers and oriental fretwork wears embroidered paisley and blue velvet. A gilded, 19th-century wall bracket illuminates Bradbury's 'Lily' wallpaper.

MORE WAS BETTER IN THE 19TH CENTURY, OF COURSE; CABINETS ARE SUITABLY STUFFED.

tiseptic white paint. They knew that a set of room-dividing fir columns had been removed between entry and parlor. Audry made a lucky find while out antiquing: an exact match to replace them.

Then the Bonds discovered Bradbury & Bradbury's art wallpapers. For the parlor, they chose the 'Eastlake Frieze' in Aesthetic Green from the Victorian Anglo-Japanese room-set, noting that the paper's sunflowers and swallows complemented a gold silk paper they'd hung on the parlor walls. The dragonfly and spider ceiling

paper is called 'Gossamer'; it lights up when the Japan-finished combination gas-electric ceiling fixture is on. Vintage textiles give the room a soft and enveloping atmosphere; purple silk, velvet, and chenille portieres hang between the dining room and parlor, while swags and jabots in burgundy and gold silk decorate the bay window, and embroidered felt table runners cross side tables. Add a Hunzinger chair, embroidered footstools, silver vases, and opalescent glass epergnes, and soon the room made a joyful Victorian noise.

The couple became enamored of the proto-Modern designs of Christopher Dresser, as have many Victorian Revivalists. Again they looked to Bradbury's papers, using several from the Dresser Tradition for the indigo-and-gold dining room. More textiles enrich this room:



Bradbury's Dresser-designed 'Lily' in Jasper Green papers the entry and stairwell. The mysterious Turkish maiden is a calling-card receiver. A rare blown-glass newel lamp, ca. 1880, is a colorful accent.



Glimpsed from the entry through the restored colonnade framed by a beaded valance, this end of the parlor leads to the dining room beyond velvet portieres.

CLOCKWISE FROM BELOW: Anglo-Japanese spiderwebs light up when the vintage combination gas-electric ceiling fixture is on. A gold velvet shawl embroidered with flowers drapes over the no. Gold and green silk-velvet portieres separate the Pompeiian-red library from the dining room beyond.



VICTORIAN PATTERN AND COLOR EXPLODE IN CAREFULLY SET VIGNETTES IN EVERY ROOM OF THE HOUSE.



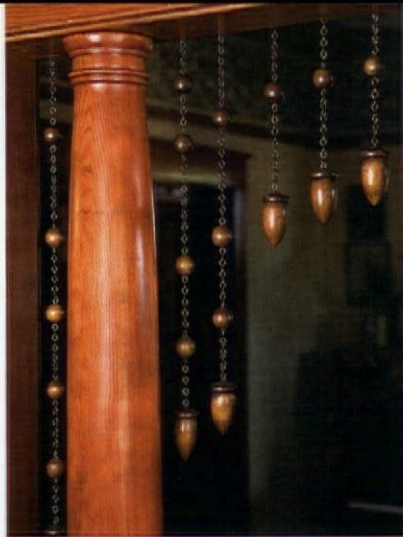
Don't be afraid of VINTAGE TEXTILES

Vintage fabrics are what help make this home so lush, well-appointed—and welcoming. Many people who use antiques shy away from the textiles, thinking them too delicate or not practical. Here, Audry Bond shares tips for incorporating old fabrics in a period interior:

- Textiles don't have to be perfect (i.e., undamaged). You can even layer to cover up problems.
- Do be sensible about sunlight, which will

fade and damage any fabric. Use window coverings or UV film on window glass.

- Clean fabric regularly but gently, lightly vacuuming upholstery and drapery, or shaking loose pieces. Rotate textiles if possible. Tumbling a fabric in a cool dryer on the gentle cycle loosens dirt, even for delicate fabrics.
- Be adventuresome! Use old cotton fabric to line a dresser drawer, or hang lace panels over a plastic shower curtain or liner.



ABOVE: Cedar rafters and trellis strips supported by Tuscan-style columns create a pergola that echoes the classical entry colonnade inside. **TOP LEFT:** The beaded valance in the entry is ca. 1900. **LEFT AND BELOW:** Antique, English, salt-glazed tile edging defines the planting beds, which are filled with colorful perennials of the Victorian era: Cape fuchsia, yellow trumpet, Japanese painted fern, bougainvillea, and black mondo grass.

burgundy and gold chenille portieres across the pocket doors, a lustrous midnight-blue mohair covering the table, delicate lace panels at the window sash. More was better in the 19th century, of course; side cabinets are suitably crowded with Aesthetic silverplate (from tea sets to toothpick holders), and plate rails hold chargers and the saved ephemera of early 20th-century Portland. The dining table has a pair of brass candlesticks with a winged Dresser motif, along with a vase of peacock feathers for good luck.

Upstairs, the tower provides a sitting area in the master bedroom. Audry is an accomplished seamstress, and



CLOCKWISE FROM RIGHT: In the master bedroom, airy with a floral paper, Audry's own silk pillows sit on the Eastlake-style, spoon-carved walnut bed. Like this epergne, each object tells a delightful story, whether in provenance or ornamentation. Framed Victorian prints and a ca. 1920 wall phone are in the upstairs hall.



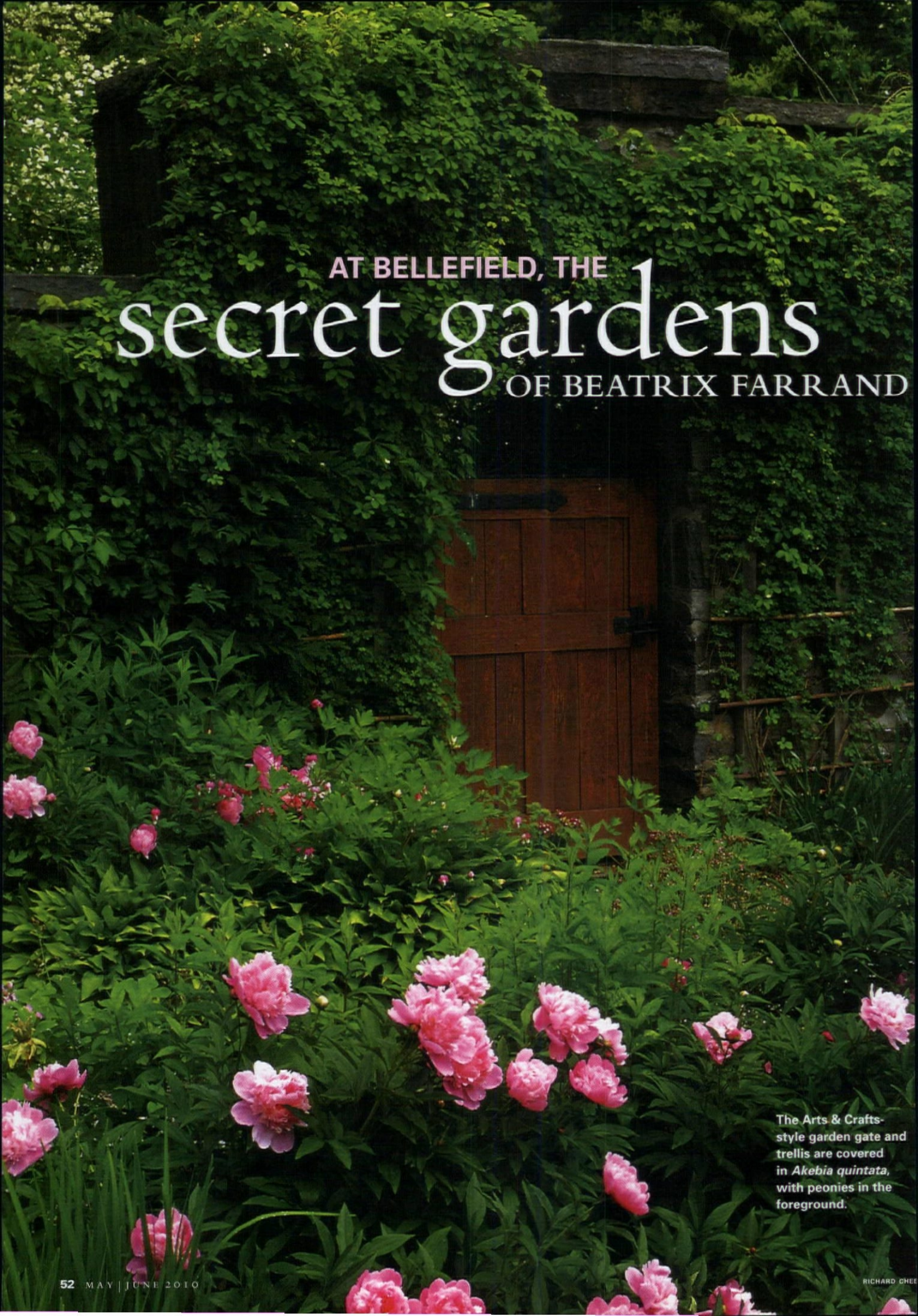
this spot has become her favorite for sewing in the morning light. The couple turned a muddy patch of grass surrounded by a chain-link fence into a pretty garden room outside. Now a cedar plank fence, softened by a climbing vine of violet-blue passion flower (*Passiflora caerulea*), provides privacy. A slate patio next to the garage is protected by a simple pergola of trellis supported on wood columns.

A GOOD HOUSE is never finished, of course. Last winter, an ice storm jump-started the kitchen remodel: housebound with a case of cabin fever, the couple took a

crowbar and sledgehammer to the 1970s particleboard cabinets, tangerine floor, and turquoise walls. Restoration is in full swing around the antique Real Economy seven-burner gas stove.

It's a happy chapter for a place that was once called "The Stinky House" for the smell of rotting wood (a mailman, years ago, went through the porch deck). After 16 separate owners in the 20th century, the house has finally fallen into good hands. ✦

FOR RESOURCES, SEE P. 66.

A photograph of a garden gate and trellis covered in dense green foliage and pink peonies. The gate is made of dark wood and is partially obscured by the plants. The foreground is filled with numerous large, pink peony flowers in full bloom, surrounded by lush green leaves. The background shows a wooden trellis structure also covered in greenery.

AT BELLEFIELD, THE
secret gardens
OF BEATRIX FARRAND

The Arts & Crafts-style garden gate and trellis are covered in *Akebia quintata*, with peonies in the foreground.

In Hyde Park, New York, a 1912 garden of intimate scale is an attainable model for English-derived gardens with Arts & Crafts influence.

by Judith B. Tankard

THE ESTATE GARDENS designed by Beatrix Farrand are hardly known for their coziness—or for low-maintenance demands. Dumbarton Oaks in Washington, D.C., for instance, stretches for many acres and requires a large team of gardeners, while the fabled rose garden at the

New York Botanical Garden needs vigilant upkeep for literally thousands of display plants. But tucked away in a corner of the Roosevelt National Historic Site in Hyde Park, New York, an enchanting and intimate garden by Farrand has been restored.

In 1912, the famed garden designer's cousins, Sarah and Thomas Newbold, asked her to plan a new

garden for Bellefield, their 18th-century country manse, which had been remodeled by their friend Charles Follen McKim. Beatrix Jones (as she was known for half her career) had already established a name designing estate gardens for the cream of East Coast society—some of whom were part of her aunt Edith Wharton's rarefied world.



LEFT: The 18th-century house at Bellefield, now National Park Service headquarters, is framed by some of the original trees. **ABOVE:** Irises are a strong complement in the June border; note the wooden trellis against the wall.

masterful LESSONS

In combining native plants with showy perennials for naturalistic effects, Beatrix Farrand was ahead of her time. Suggestions for natives used at Bellefield include *Hesperis matronalis* (the common roadside plant known as Dame's Rocket) and *Yucca filamentosa*, as well as boltonia, asters, and many varieties of phlox.

The trellising at Bellefield is an easy trick that gardeners can replicate at home. The verticals are six 2x4 locust planks bolted onto a stone wall at top and bottom, placed 18" on center along the wall. The horizontals are bamboo stakes spaced every 12" along the uprights and fastened to the wood with U-shaped construction staples. Bellefield's trellis is clad in wisteria, which requires work to keep it in bounds, as well as *Akebia quintata*, which is now invasive. Easier substitutes for home gardeners would be climbing roses, clematis, and honeysuckle.

The informality is reinforced with crushed stone paths and stone edging rather than hard paving. Other tricks for creating a lush but informal setting include incorporating unstaked clumps of herbaceous peonies and mounds of irises and lilies. (Gertrude Jekyll left her tall lilies unstaked so they could move in the breeze.) Farrand was careful that plantings not overpower the architectural features of the garden. She planted in large clumps rather than in small, fussy patterns, and eschewed what she called "collector's gardens" that had one of everything.

She also queried her clients about which months they would be in residence, as it was a waste to have a garden with no one to enjoy it. At Dumbarton Oaks, for instance, the clients were away in the summer, so the garden was planned for spring and autumn interest exclusively. For more information, visit beatrixfarrandsociety.org.



**Beatrix Farrand [1872–1959]
in California, 1943.**



ABOVE: The mauve and purple June border is filled with irises and nies. Crushed-stone paths separate it from the stone wall. **LEFT:** The axial garden extends from the house and merges into the woods through a small hand gate. Newly planted, the *Ulmus parvifolia* was chosen because Farrand had used it successfully at Dumbarton Oaks.

At Bellefield, Farrand created a long, axial garden closed by stone walls near the house, and informal herbaceous hedges where the grounds merged into the woods. The rowing perspective from the house down to the woods made the garden appear longer than it actually was. A small gate in the wall led to a wild garden, where trees, shrubs, and spring bulbs provided a green backdrop for the flowers. Behind the walls, long borders filled with hardy perennials and annuals were shaded by a large American elm. The effect was one of simplicity and repose, as the garden was intended as a place for family retreat, not a showcase of gardening talent.

Years later, after the property was donated to the National Park Service, it languished for two decades until a





unteer group sought to resurrect the garden. In the absence of original planting plans, the Beatrix Farrand Garden Association replanted the borders using a selection of plants that Farrand typically used. As luck would have it, there were plans for another Farrand garden nearby, which had similar borders, so volunteers used them as a guide for Bellefield. The color scheme features soft hues ranging from blush, cream, and mauve to deeper tones of scarlet, blue, and purple—so evocative of English gardener Gertrude Jekyll's color-themed borders. Farrand, who had visited Jekyll's garden years earlier, spent a lifetime adapting Jekyll's gardening wisdom in her own commissions.

Each of the four borders—pink, white, mauve, and gray—has a definite theme. Heirloom pink irises went into the pink border, along with astilbes, lilies, and tree peonies. The white border includes *Cimicifuga racemosa*, galtonia, and gypsophila, as well as peonies, foxgloves, and the tall, stately *Anemone x hybrida* 'Honorine Jobert,' while the mauve and

purple border has many varieties of iris, as well as pansies. The unusual cream, blush, and gray border includes many of Jekyll's favorite gray-foliage plants, including yuccas, gypsophila, and artemisia.

The trellis has been rebuilt and the gates restored, based on Farrand's detailed drawings. The original grove of locust trees on the western side of the garden has been replaced. Future plans include restoring the wild garden. Today, the garden's lush lawns, dense flower borders, and charming ornamental features offer a rare glimpse of a private family garden on a small domestic scale. You can visit and take home its secrets: The garden is open every day of the year. ✦

JUDITH B. TANKARD is an art historian specializing in landscape history. Her latest book, *Beatrix Farrand: Private Gardens, Public Landscapes*, was published by the Monacelli Press in the fall of 2009.

FOR MORE, GO TO beatrixfarrandgarden.org.



ABOVE: The sprawling house, built in the 1920s, was kept cozy with the adoption of "Cotswold" elements such as steep roofs, multiple wings, and ivy-covered walls.

ABOVE: In its wall treatment, colors, and furnishings, Mrs. Ford's sitting room is a perfect period piece. **RIGHT:** And, in a very different way, so is the boys' Art Deco sitting room of the 1930s.





JUXTAPOSITION

at the Edsel Ford house

Who designed the sleek 1932 Ford Coupe, and the unforgettable 1935 Lincoln Zephyr? Edsel Ford. Before he became a Modernist, however, he and his wife, Eleanor, shared the dominant taste of wealthy 1920s America, and they created the ultimate Anglophile home. Ten years later, they redecorated their sons' rooms in the Streamline Moderne style that Edsel espoused for his cars. *by Regina Cole*

THE ONLY CHILD OF HENRY FORD married Eleanor Clay in 1916. After the youngest of their four children was born in 1925, the couple hired Albert Kahn to design and build a house on 125 lakefront acres in the newly fashionable Detroit suburb of Grosse Pointe Shores. Their goal: a family home and a place to display their growing collection of art and antiques. For inspiration and house parts, they and their architect made several trips to England. The Fords especially loved the English Cotswolds, west of London, where the local architectural style, the Fords claimed, turned all houses, regardless of their size, into cozy, ivy-covered cottages.

Kahn designed a two-and-a-half-story, 60-room house, its 30,000-square-foot mass disguised by a steeply pitched roof and a multitude of projecting gables. Faced with Indiana limestone and roofed with slates imported from England, the U-shaped house echoes several Cotswold building traditions, including the gradually decreasing size of the roof slates as they approach the peak. The Fords planted them with moss to suggest age, and trained English ivy to grow on the limestone walls.

The exterior took one year to build; it took two more years to finish the interior with the antique architectural elements the Fords

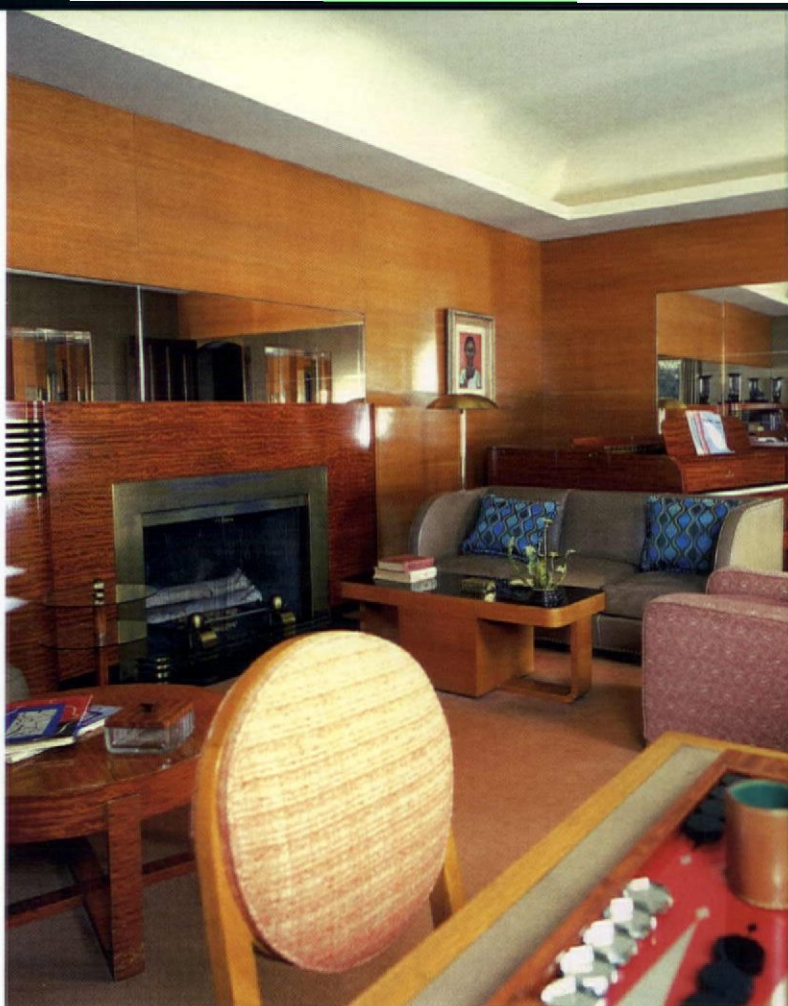


ABOVE: In the Modern Room, details are as fine in design and manufacture as in the traditional house. **LEFT:** More typical of the era is the main drawing room upstairs, with its European sensibility.

brought back from England. Carved stone Gothic and Elizabethan chimneypieces, 17th-century oak staircases, and 15th-century stained-glass medallions make a fitting backdrop to the superb antiques. Barrel-vaulted ceilings finished with ornamental plaster

add to the house's dominant personality: that of an English baronial hall.

Telling a different story are the downstairs room used by the children and the wing occupied by the three Ford sons. Redecorated in the mid-



ABOVE AND LEFT: One house, two hearths: the study (above) is baronial in the 1920s historical revival mode. In the Modern Room (right), the fireplace surround and Steinway grand piano are fashioned from rare African red mahogany. The curved cocktail table, in oak, has a built-in radio. **BELOW:** The boys' bedrooms are sleek, with Streamline motifs and Machine Age lighting.

1930s by Modernist industrial designer Walter Dorwin Teague, these rooms are among the Midwest's first and best examples of Art Deco styling.

Hallmarks of the style are expressed in the built-in furniture with rounded corners, the exotic woods, and sleek metal fixtures. The downstairs room, called the Modern Room, boasts two walls covered with taupe leather panels that match the leather banquette and sofa. The other two walls have light oak paneling that repeats in the furniture. The fireplace surround is steel; the functional and decorative use of metal becomes dominant in the two boys' bedrooms and in their sitting room.

The doorframe of the sitting room is made of polished copper, a material that repeats in lighting fixtures, drawer pulls, and table bases here and in one of the bedrooms. Brass plays a corresponding role in the other bedroom. In each of the three upstairs Art Deco rooms, light sweeps the ceilings via long, gutter-shaped sconces that run the length of the walls. Made of copper in two rooms, brass in the third,

this lighting exemplifies the Machine Age sensibility of these still-startling spaces.

The Edsel and Eleanor Ford House is now a house museum open to the public. When visitors enter the Modern Room, they gasp at the contrast to the traditional interior they'd been touring. These young people's rooms, furnished with phonographs and built-in hidden speakers, are like the era's collectible cars: wonderful examples of the style their father came to love. ✦



Checking in with makers of finials and filigree, weathervanes, chimney pots, and fancy shapes.

A KNOCKOUT ROOF is truly a fitting cap to your restoration (particularly of a Victorian house). Whatever the roofing material, you can add a little or a lot of interest. Take chimney pots, for example, which have been common in Britain and Europe and are catching on here.



Ornamenting the ROOF

BY BRIAN D. COLEMAN

Practical as well as decorative, they make the chimney taller, which creates a stronger draft and pulls more smoke out of the flue; they also keep out pests, and rain that may lead to mold and mildew.

The Chimney Pot Shoppe (now ChimneyPot.com) carries hundreds of choices, from vintage English imports to newly cast models. Measure diagonally across the flue pipe to determine how wide the inside of the pot should be, as it must cover the flue, and measure the chimney itself to ensure the pot will sit firmly on it

CLOCKWISE FROM TOP: A custom-cast griffin finishes iron roof cresting made from a salvaged cemetery fence. Vulcan Supply's three-foot-long "Moon & Stars Banner" weathervane on a barn. Team Fritz makes a series of storybook ornaments like this "Sleepwalker, Big Belly." "Knight" chimney cap by Jack Arnold/European Copper.

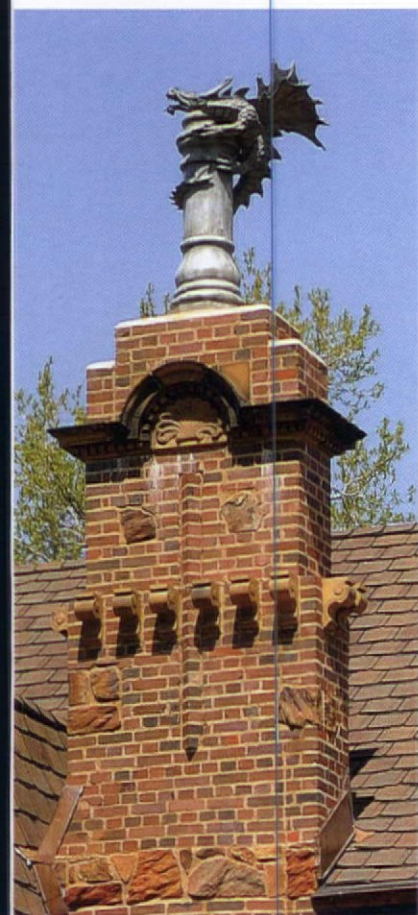


SOURCES . . .

weathervanes & roof cresting

CAPE COD WEATHERVANES capecodweathervanes.com ■ **CAPITAL CRESTINGS** capitalcrestings.com ■ **COMPASS IRON WORKS** ironworkclassics.com ■ **HANS LIEBSCHER** hanscopper.com *artistic leader boxes, gutters* ■ **HG LIFESTYLE** hglifestyle.com ■ **VULCAN SUPPLY** vulcansupply.com ■ **W.F. NORMAN** wfnorman.com

LEFT: The stupendous Guardian Dragon custom pot in painted clay is by ChimneyPot.com. **RIGHT:** The roofing itself can be decorative, as with old English roofs topped with chimney pots from Superior Clay.



and not extend over the edges. Installation involves removing excess flue tile from the top of the chimney (ensuring that water doesn't become trapped between flue and pot, where freezing would cause damage). Then a 3" bed of mortar is laid around the chimney, completely covering the flue. The chimney pot goes in the mortar, which is then troweled up the pot to provide a sluice for rainwater. The mortar should be checked about once a decade but otherwise is maintenance-free.

Jack Arnold at European Copper has taken chimney pots into the 21st century, making them from lighter-weight but beautiful copper in octagonal, square, and round models, suitable for houses from gabled Queen Annes to Craftsman bungalows. Designed to fit masonry as well as pre-fabricated flues, the copper pots come with a straightforward sys-

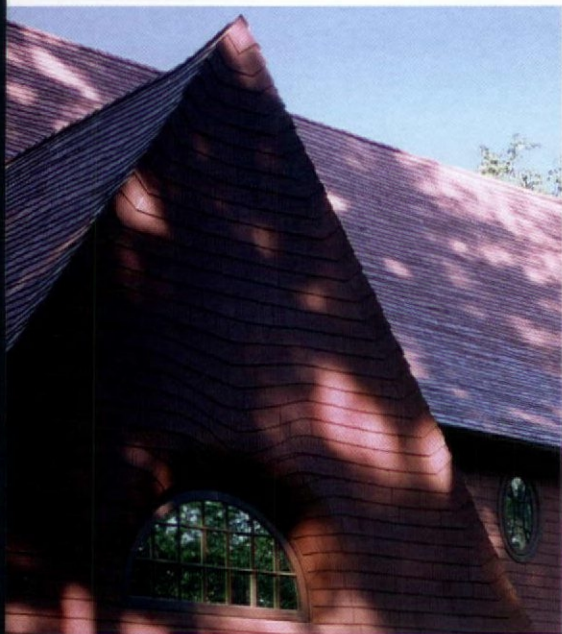
tem of mounting brackets and gaskets. With chimney pots, consider proportion: a 5' chimney pot that seems tall next to you on the ground can easily disappear on the roof. A rule of thumb is that a pot should be 9 to 15 percent of the height to which the chimney rises.

Weathervanes have been a tradition in this country since the colonial period. George Washington had one commissioned in the form of a peace dove for Mount Vernon, to celebrate the end of the Revolutionary War. Whether you have a colonial farmhouse or a mansard-roofed mansion, Vulcan Supply makes a design to fit. Durable and maintenance-free, their weathervanes are made from a solid brass shaft with a stainless-steel ball bearing for smooth movement, all lock-bolted to an interior collar tie. The shaft is completely enclosed by copper tub-

ing that seals it against water infiltration. Finials are handmade with Revere copper, precisely fitted, and soldered for watertight seams.

ORNAMENTAL ROOF CRESTING came into its own during the mid-19th century as a decorative complement to finials and weathervanes. Traditionally made of cast iron, today's cresting is usually made from plate steel, which is less expensive and lighter weight, making installation much easier. You don't need a pitched roof to display a run of decorative spears and spikes; Capital Cresting provides cresting with brackets that work on not only standard-pitch roof ridges (with and without venting), but also with flat roofs, where the cresting is mounted along the perimeter.

Clay roofs have been a tradition for centuries in the Orient and



ABOVE: Defining the Shingle Style, wood shingles undulate over roof and side walls. **RIGHT:** A blend of tiles (10,000 square feet) from Tile Roofs Inc. covers an old house in Lake Forest, Illinois.



SOURCES . . .

chimney pots

CHIMNEY POT.COM chimneypot.com ■ **THE COPPER SHOP** coppershop.us ■ **COPPER SUMMIT** coppersummitinc.com ■ **JACK ARNOLD / EUROPEAN COPPER** jackarnold.com ■ **SUPERIOR CLAY** superiorclay.com



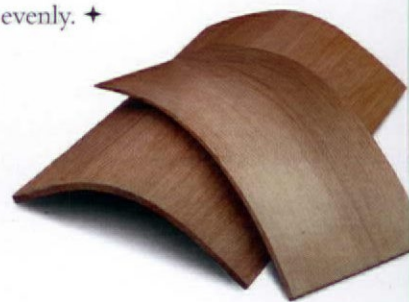
decorative shingles & tiles

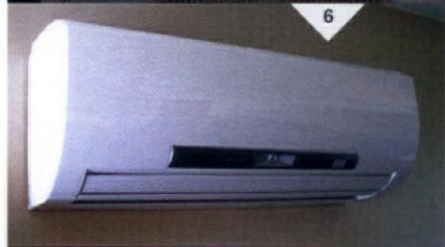
BERRIDGE METAL ROOFING berridge.com ■ **CLASSIC METAL ROOFING SYSTEMS** classicroof.com ■ **CUSTOM CEDAR SOLUTIONS** customshingles.com ■ **DOW'S EASTERN WHITE SHINGLES** dowseasternwhiteshingles.com ■ **ENDUREED THATCH** endureed.com ■ **GREENSTONE SLATE** greenstoneslate.com ■ **LONGFELLOW'S CEDAR SHINGLES** longfellowcedarshingles.com ■ **PARADIGM SHINGLES** paradigmshingles.com ■ **SHELDON SLATE** sheldonslate.com ■ **TEAM FRITZ CLAY ROOF TILES** clayrooftiles.org ■ **TILE ROOFS, INC.** tileroofs.com ■ **VANDE HEY RALEIGH** vrmtile.com ■ **W.F. NORMAN** wfnorman.com

in Europe. They often had finials and figures of ceramic. You don't have to own a manor to use some ornament; Team Fritz Clay Roof Tiles carries a wide selection, from pinecones that promise good health and protection, to owls and dragons. Figures are screwed into the roof crest, and "liquid nails" adhesive is

used to secure the perimeter. For a big selection of both salvaged and new tile-roof finials and fittings, try Tile Roofs, Inc.

The roof cladding, of course, can itself be the ornamentation, especially when it comes to variegated or graduated slate shingles, steam-bent or fancy-cut wood shingles, and the myriad forms of clay and concrete tile. Shingles cut with curved, fish-scale, sawtooth, and diamond butts are the specialty of Custom Cedar Solutions. For colorful shingled roofs, Dow's Eastern white cedar shingles and shakes from Maine take stain evenly. +





Keep your cool with tried and true options like period-look ceiling fans and screened porches—or go for whole-house cooling solutions.

Summer Refreshment BY MARY ELLEN POLSON

WHETHER YOUR BUDGET is \$300 or \$3,000, there are plenty of ways to make your home more comfortable in hot weather. Period-look ceiling fans begin at \$300 or less—as does that summer stand-by, the screen door (also available in dozens of period-look designs in woods from cedar to mahogany). The newer whole-house fans that work by quietly drawing in cool air (rather than simply exhausting hot air out of the attic) can cut your air-conditioning bills significantly, especially in hot, dry climates. So can a screened porch, which helps ventilate the whole house. Ductless systems aren't inexpensive, but they are an excellent substitute for conventional HVAC systems in homes built before the era of ductwork. Plus, they are typically quieter and more efficient than window air conditioners.

FOR SOURCES, SEE P. 64.

Product Sampler

- 1. FANIMATION** *Bourbon Street belt-drive fan; single fan, motor, and belt lists for about \$2,600.*
- 2. VIXEN HILL** *Three-season cedar porch systems and retrofits; custom quote to your specifications.*
- 3. PERIOD ARTS FAN COMPANY** *Prairie fan with leaded glass shade in textured nickel; sells for \$380, including remote.*
- 4. MITSUBISHI** *Mr. Slim ductless M-series heat pump (heating/cooling); about \$1,800 before installation (cooling-only units about \$500 less).*
- 5. YESTERYEAR'S VINTAGE DOORS** *"Old Fashion" screen door; prices begin at about \$300.*
- 6. QUIET COOL** *Whole house fan; prices begin at \$500 for a fan that moves 1,500 cubic feet of air per minute.*

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COOL IT!

Sources for old-house cooling solutions described on page 63.

Ceiling Fans

CASABLANCA FAN CO. casablancafanco.com

Period-inspired ceiling fans ■ **FANIMATION**

fanimation.com Period-style and belt-driven ■ **THE FAN MAN** fanmanusa.com

Restored antiques ■ **HUNTER FAN** hunterfan.com

Ceiling and portable fans ■ **LIGHTING**

UNIVERSE lightinguniverse.com

Brand-name ceiling fans ■ **MATTHEWS FAN CO.**

matthewsfanco.com Directional wall and ceiling fans ■ **MODERN FAN CO.** modernfan.com

Retro and streamlined ■ **PERIOD ARTS**

FAN CO. periodarts.com True-to-period fans

with art-glass lights ■ **VINTAGE FANS** vintagefans.com

Restored vintage ceiling, floor, and table fans ■ **WOOLEN MILL FAN** architecturalfans.com

Reproduction belt-and-pulley and direct-drive fans

Whole House Fans & Air Conditioning

AIRSCAPE airscapefans.com ■ **MITSUBISHI**

mrslim.com Ductless, window-free A/C

units ■ **QUIET COOL** quietcoolfan.com Evap-

orative cooling ■ **SPACE PAK** spacepak.com

Mini-duct air conditioning ■ **UNICO** [\[system.com\]\(http://system.com\) Mini-duct air conditioning](http://unico</p>
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Screen Doors & Porches

COLORADO HOUSE OF DOORS (719) 539-

4568 ■ **COPPA WOODWORKING** [\[working.com\]\(http://working.com\) Solid wood screen/storm](http://coppawood</p>
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doors ■ **CUMBERLAND WOODCRAFT** cumberlandwoodcraft.com

■ **PHANTOM SCREENS** phantomscreens.com

Retractable screens

■ **TOUCHSTONE WOODWORKS** [\[woodworks.com\]\(http://woodworks.com\) ■ **VINTAGE WOODWORKS**](http://touchstone</p>
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vintagewoodworks.com ■ **VIXEN HILL**

vixenhill.com Screened porch systems ■

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Wall Words
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Warren Chair Works
Page 25 | RSC 038

Wesley Allen
Page Back Cover | RSC 039

DIALOG

back & forth

"ANOTHER FINE ISSUE"

JUST WANTED TO COMMEND YOU on your February 2010 issue, from the editor's page to "Inspired By." We lean toward English Arts & Crafts in our 1950 Cape Cod/Ranch, but have branched out to include Usonian FLW and '50s Modern, as a result of a windfall of funky stuff from my grandmother's estate. In particular, the library article ["All Booked," p. 54] puts into words everything I've been thinking to convince my wife that I need a library. A great effort with brilliant pictures . . . thank you!

—MATT BOISEN
via e-mail

TOO MUCH

IN YOUR PAST SEVERAL ISSUES, too much Seattle, too much Arts & Crafts and Modernism. Too much "new" going on in old-house interiors.

Old houses are like classic cars. No way can you buy a 1964 Corvette Stingray and then put K-Mart hubcaps on it. That's what your "new" Victorian kitchen did [February 2010, p. 24]. I subscribe to get ideas, authentic ideas. If I want "new" I'll just go over to Home Depot.

Old houses really do exist all over America, not just the Left Coast. Keep pushing Seattle and Modernism on me, and I'm going to cancel.

—DOUG MINTLINE
Milwaukee, Wisconsin
(restoring an 1894 Queen Anne)

ACADEMIC REVIEW

KNOWING YOUR ARTS & CRAFTS from your elbow doesn't come without effort, and too few are willing to make that effort. For instance, a 1956 Wright Usonian was close to being

torn down for a mini-mansion by two supposedly well-educated college graduates until preservationists got on the case. To save it, however, they had to remove it from the site! Thank you for including an article on two "Usonian" houses ["Modern Motifs," February 2010 issue], but I wish your authors had not generalized so much. While flat roofs dominate Wright's Usonian work, they are less than half of his roof types. Board-and-batten is actually uncommon in Usonian works, just 19 buildings, only one of which was built after the Second World War. I am troubled by the Durig house paneling both outside and in; Wright never used vertical boards, only horizontal, with two exceptions, and in each instance the boards were laid diagonally.

The Durig house is a rectilinear box, for it has none of the mitred-corner windows that freed Wright's rectilinear houses from boxiness. [And] there is nothing "typical" about cedar walls; tidewater cypress was always preferred, but even Philippine mahogany (luaun) is found more often than cedar.

Yet, making a positive Usonian statement is rare these days, so, again, thank you.

—WILLIAM ALLIN STORRER, PH.D.
Adjunct professor, School of Architecture, University of Texas at Austin, and author, The Frank Lloyd Wright Companion and The Architecture of Frank Lloyd Wright

ED. NOTE: *As noted in the article, the Durig home was designed not by Wright, but by Stephen Mayer as a Usonian-type house in the mid-1950s.*

find it here

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

Fifties Kitchen pp. 22–25

Ceramic tile by Phillip Maberry and Scott Walker, Landers, CA: (760) 364-2515, phillipandscott.com ■ Resources and advice for planning mid-century kitchens and room décor are available at retrorenovation.com

Eco Paints p. 26

finishes, interior and exterior

- **AFM SAFECOAT** safecoatpaint.com
- **BENJAMIN MOORE** benjaminmoore.com
- **BIOSHIELD** bioshieldpaint.com
- **C2 PAINT/THE COATINGS ALLIANCE** c2color.com
- **DURON PAINTS & WALLCOVERINGS** duron.com
- **EPIFANES** epifanes.com
- **FARROW & BALL** farrow-ball.com
- **FINE PAINTS OF EUROPE** finepaintsof-europe.com
- **GENERAL FINISHES** generalfinishes.com
- **HOMESTEAD HOUSE PAINT CO.** homestead-house.ca
- **LORD & EVANS** lordandevans.com
- **MARTIN SENOUR PAINTS** martinsenour.com
- **MYTHIC PAINT** mythicpaint.com
- **OLD-FASHIONED MILK PAINT CO.** milkpaint.com
- **OLD VILLAGE PAINT COLOURS** old-village.com
- **PRATT & LAMBERT** prattandlambert.com
- **PRIMROSE DISTRIBUTING / OLDE CENTURY COLORS** oldecenturycolors.com
- **REAL MILK PAINT CO.** realmilkpaint.com
- **SHERWIN-WILLIAMS** sherwin-williams.com
- **VALSPAR** valspar.com

Ravishing Details pp. 44–51

Paints by Sherwin-Williams: sherwin-williams.com [under Homeowners, search "Victorian"] ■ Wallpapers throughout from Bradbury & Bradbury Art Wallpapers: (707) 746-1900, bradbury.com ■ Reproduction beaded valances (ball-and-chain portieres) available from the Swan Company: (530) 865-4109, swanpicturehangers.com



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INSPIRED BY

The Staircase

THE CHANCE to become involved in creating this staircase for my house came as a surprise when I was working with my cabinetmaker, Pete Thomsen of Pacific Valley Woodsmith. I really can't take much of the credit for the design: The staircase was inspired by the railings in the Blacker House, built by Greene & Greene in 1907.

It was a huge honor to have our bungalow featured in the book *Along Bungalow Lines*, by Paul Duchscherer. Our goal was to be inspired by the

masters, but to use lighter materials, and to interpret the staircase and make it our own. We created our version in quarter-sawn white oak. Every piece of wood was laboriously hand selected for its grain and "flake" pattern, each tread carefully grain-matched. We got a little crazy, maybe even obsessed. We tortured ourselves trying to break the code, to figure out how to make the alternating widths of intertwining mortise-and-tenon railings into the pattern we had seen in photographs.

I fell in love with Arts & Crafts,

the lifestyle, when my husband and I designed and built this bungalow on our ranch near Santa Barbara. The Arts & Crafts movement really speaks to me as an artist, allowing me to work in wood, stained glass, copper, and textiles.

I was invited to join my cabinetmaker as an apprentice, to help build the Greene & Greene-inspired staircase, fireplace mantels, and several lanterns. ✦

—JAN DAVIDSON
craftsmantouch.com, Buellton, California



LEFT: The staircase in a recent California house interprets cloud-lift patterns and hand-joinery details famously seen in the stair design for the Blacker House. ABOVE: In the Blacker entry hall, the stair is lit by mahogany and iridescent glass lanterns re-created by Hamm Glass Studios. (Originals had been sold for quick profit.) BELOW: The Blacker House in Pasadena, one of Greene & Greene's "ultimate bungalows," was built in 1907.



OLD-HOUSE INTERIORS (USPS 013-584) [ISSN 1079-3941] is published bi-monthly by Home Buyer Publications and Active Interest Media Inc. The known office of publication is located at 475 Sansome Street, Suite 850, San Francisco, CA 94111. The editorial office is located at 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151; 703-222-9411; 800-826-3893; 703-222-3209. Periodicals postage paid at San Francisco, CA, and additional offices. Volume XVI, Number 3. Postmaster: Send address changes to Old-House Interiors, P.O. Box 420, Palm Coast, FL 32142-0235. For subscription questions or address changes, call 800-462-0211 (US only). Subscription rates: US \$29.95 per year; Canada \$37.95 per year; other countries \$43.95 per year. © Copyright 2010 by Home Buyer Publications, Chantilly, VA. This publication may not be reproduced, either in whole or part, in any form without written permission from the publisher. Printing by RR Donnelley, Strasburg, VA, USA.



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