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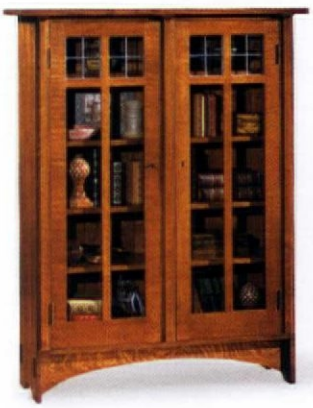

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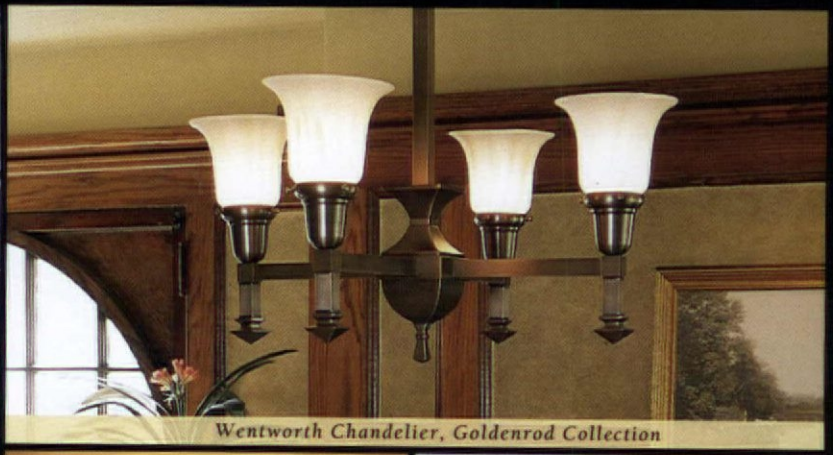

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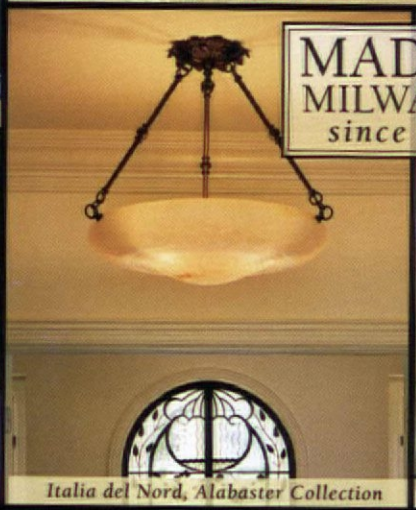

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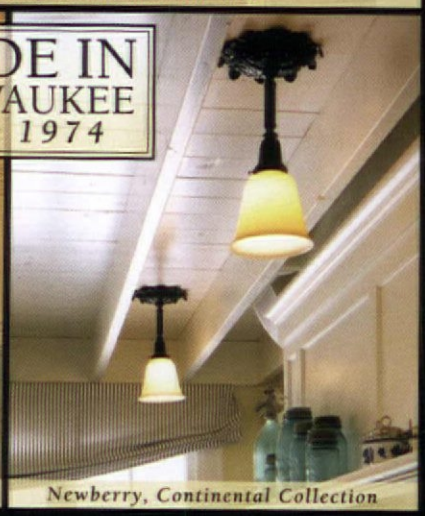

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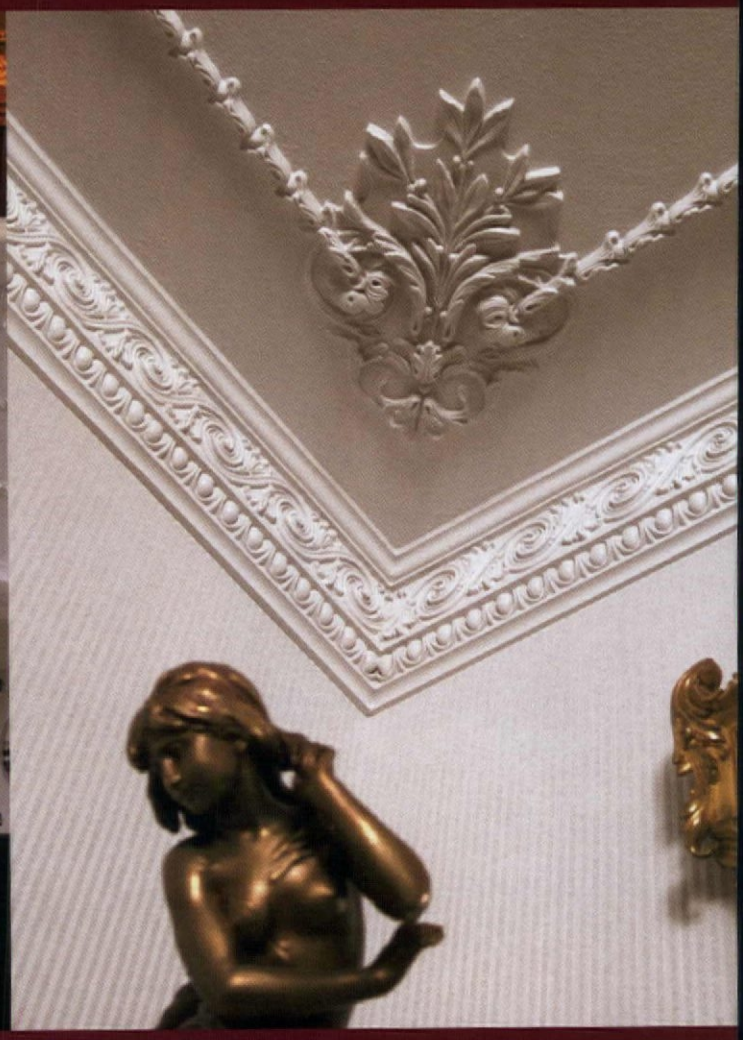

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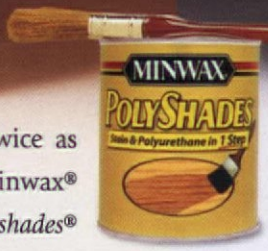

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Juices are flowing

OUR "INSPIRED BY" CONTEST has been, from an editor's point of view, wildly successful. Over the transom and into my mailbox, via satellite (is that right?) and into our email accounts, the submissions come at a regular pace. I just can't believe the creativity and quality of work. Here in the office, we ooh and ahh, humbled by such talents. Why are these people reading the magazine? They should be writing it! We've marveled at a coffered ceiling based on Chinese design; a period kitchen built around one antique piece; a hand-crafted glass ceiling over a bathtub, inspired by Chihuly glass; missing house parts restored because someone found an old photograph.

In case you've overlooked the contest, I'll recap: we ask readers to send photos or jpegs with a couple of paragraphs explaining what inspired you in your house work. "Did you build that inglenook you discovered on a house tour?" the contest asks. "Did a Carl Larsson painting suggest a color scheme?" (That's my own kitchen at left, where the paint colors were suggested by the Larssons' house in Sweden, and the walls in turn inspired the flowers.) It doesn't matter if the inspiration was tiny (a curtain in the powder room) or sweeping (remaking late Victorian rooms with Moorish arches). We've accepted ideas from those restoring, adding on, and building new. Winners appear on the back page in every issue, and a whole-house winner is showcased in the November issue each year. (See page 74.)

What's so interesting about these projects is that they don't copy the models, but rather take off from them. "Inspiration" is truly the right word. The old is subtly changed according to taste and adapted use . . . or a faithfully replicated piece is used in a new whole. In an evolution of design, good ideas from the past are skillfully incorporated into new expressions. Seeing good interpretive work gives us permission to do the same. Here at *OHI*, we're loving it, so keep sending your entries.

KINDRA CLINEFF

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Dinner and a Bungalow

As part of Craftsman Weekend in Pasadena, *Old-House Interiors* will host a private tour and reception at the Ernest Batchelder cottage on Saturday, Oct. 22. The occasion is a launch party for *Arts & Crafts Homes*, a new magazine devoted to the ongoing Arts & Crafts Revival. The bungalow is the site of Batchelder's first tile workshop and was his home for the last half of his life. Architectural historian Dr. Robert Winter will serve as guide. After the reception, guests can enjoy dinner on their own, or join the party for a three-course meal at Bistro 45, in a historic Art Deco building nearby. The price for the tour, dinner, and reception is $145; tour and reception only, $50. Contact Pasadena Heritage, (626) 441-6333, pasadenaheritage.org.

Bradbury, Continued

Steve Bauer, Bradbury & Bradbury's lead designer, is the new owner of the firm, assuring both the continuity and artistic integrity of the company. Bauer and his wife, Lisa, bought the company in April. Bruce Bradbury, who now divides his time between California and Maine, describes Bauer as "the invisible hand behind many of our most beautiful creations. There could be no better guardian of our aesthetic tradition than the man who has been personally responsible for so much of it."

• Steve Bauer has been with Bradbury & Bradbury since 1982. "One look at his drawings was enough to convince us that he had a truly unique genius for historic design," says Bradbury in an announcement on bradbury.com. "He agreed to join us, even though we were so poor at that time that he had to sleep in the factory."

PROFILE

Richard Rothstein grew up in a household filled with Chippendale and Federal antiques. A Hollywood screenwriter who had turned down medical school at Stanford University, he adroitly changed course at 25 when he discovered that it was nearly impossible to find antique rugs that were the same age as the early American antiques he loved. "I realized that all the rugs I was walking on were 100 years later than the furniture," says Rothstein. To fulfill his passion, he went to the Caucasus, specifically Azerbaijan, and sought out weavers who could re-create the original designs just as they were made two or even three centuries ago. The breathtaking rugs are duplicates of the originals in every detail: from the handspun wool sheared from Caucasian sheep to the natural dyes that color them, to the authentic hand-knotted patterns and designs that display subtle changes in color (called *abrash*) that characterize antique rugs. The relationship between Rothstein and the Muslims who create the rugs he sells is one of trust. "They sent me a bail of finished rugs before I sent the first dollar," says Rothstein, who holds exclusive rights to sell the Caucasian reproductions in America. Rothstein & Co., (856) 795-5112, rothsteinonline.com —MEP

TOP: Rothstein (center) with Azerbaijani weavers who make authentic reproductions of antique Caucasian rugs for Rothstein & Co. LEFT: Skeins of wool and the vegetal dyes used to color them.

"Tell me what you like and I'll tell you who you are . . . What we like determines what we are, and is the sign of what we are; to teach taste is inevitably to form character." —*John Ruskin, (1864)*

MICHELLE JOYCE (TOP LEFT)

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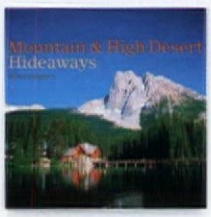
New Books from Editors

Gladys Montgomery, who recently relocated to the Berkshires region in Massachusetts, writes for *Old-House Interiors* about colonial and classical architecture, and is consulting editor for our *Early Homes* editions. She's also author of the recent ***Mountain and High Desert Hideaways*** [Rizzoli, 2005], which has been distracting the sea-level staff since it arrived in our Gloucester office. Beautiful, unique getaways from Texas to Montana are described and their histories revealed, along with photos that evoke region and relaxation. If you horseback-ride, hike or bike, fly-fish, ski or swim, or like to look at western architecture, you'll find an adventure here.



Franklin and Esther Schmidt—who scout, photograph, and write about wonderful houses for us—are the force behind ***Victorian Kitchens & Baths*** [Gibbs Smith, 2005]. Combining an informed feel for the period with contemporary know-how, they offer great ideas on continuing the Victorian aesthetic in what are essentially modern rooms, always subject to remodeling. Wallpaper maven Bruce Bradbury wrote the Foreword; *OHI* editor Patricia Poore, contributing writer Catherine Seiberling Pond, and *Victorian Homes* editor Erika Kotite each contributed a chapter. Great photos!

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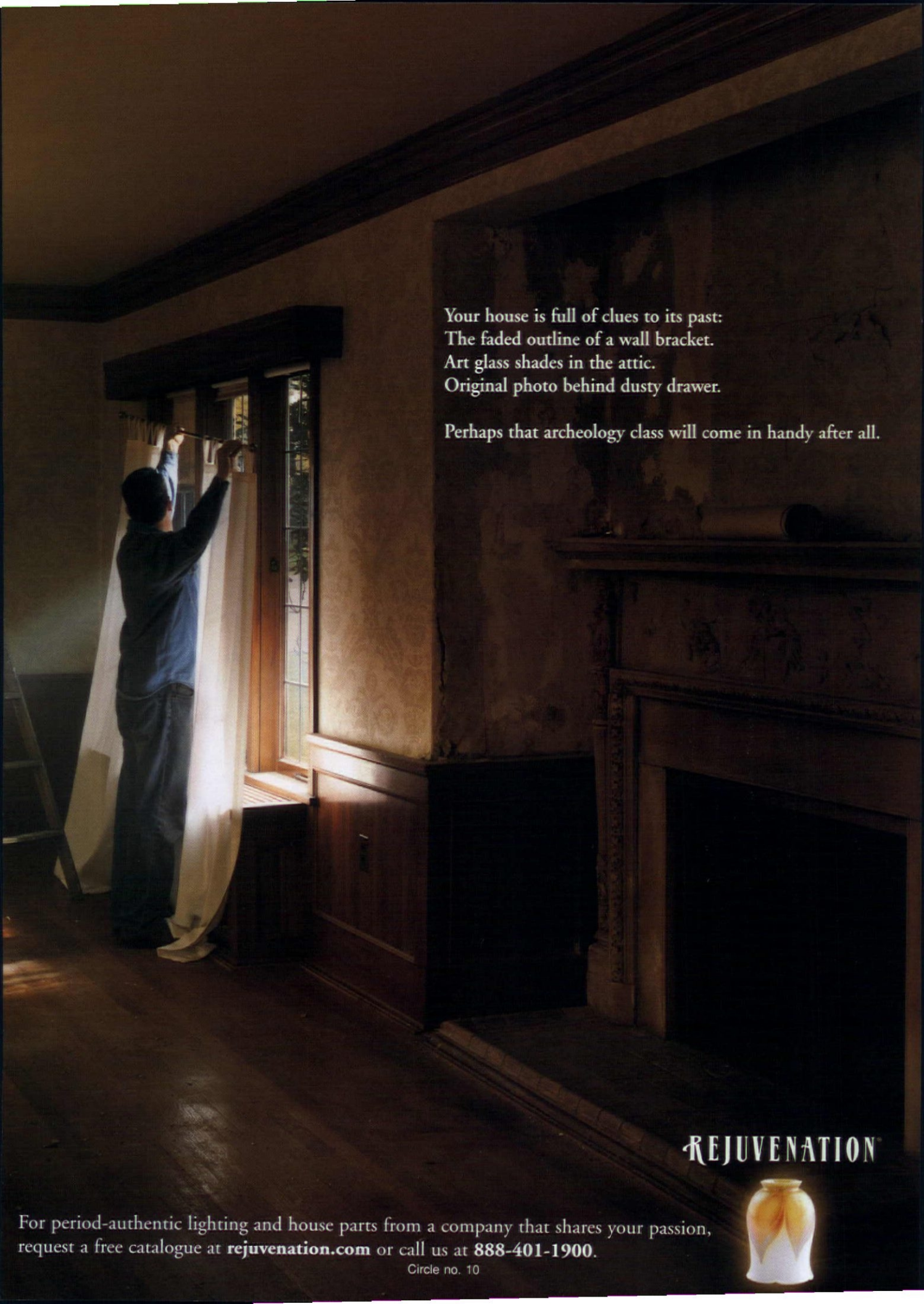
Zimmerman House When Isadore and Lucille Zimmerman wrote to Frank Lloyd Wright in 1949 requesting his design services, they expressed a wish to build "a simple house that would require the least possible housekeeping and would allow for privacy and outdoor living." What they received was a complete Usonian environment. Wright's design, completed in Manchester, New Hampshire in the early 1950s, includes not only the 1,700-square-foot structure with its integral lighting, built-in and freestanding furniture, and textiles, but the surrounding Japanese-inspired landscape. Even the mailbox is Wright designed. One of only five Usonian homes open to the public and the only one in New England, the Zimmerman house is open April–January. Reservations are required, and available through Currier Museum of Art, (603) 669-6144, currier.org. —CYNTHIA WEST

RIGHT: Wright's design included most of the furniture and textiles in the house, set in an enveloping Japanese landscape (below).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- **CRAFTSMAN WEEKEND** Oct. 21–23, Pasadena, CA, (626) 441-6333, pasadenaheritage.org Events include a tour of Ernest Batchelder's home and a launch party for our new magazine, *Arts & Crafts Homes and the Revival.*
- **INTERNATIONAL ARTS & CRAFTS** Sept. 25–Jan. 22, 2006, Indianapolis Museum of Art, (317) 923-1331, ima-art.org Featuring 300 masterworks in the genre from around the world.
- **DURANGO ARTS & CRAFTS** Oct. 27–30, Strater Hotel, Durango, CO, (866) 453-0005, durango-arts-craftsconference.com
- **THE POTTER'S EYE** Oct. 30–March 19, 2006, N.C. Museum of Art, Raleigh, (919) 839-6262, ncartmuseum.org Masterpieces from the state's 19th-century pottery tradition and the works of distinguished contemporary potters.
- **HISTORIC KENWOOD BUNGALOWFEST** Nov. 4–5, St. Petersburg, FL, (727) 323-ARTS, historickenwood.org Tour of 1920s Arts and Crafts bungalows via trolley.

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- Two or more paragraphs describing the project: the inspiration(s) for it, your intention and rationale, and the work you did.
- Your name, full street address, phone number and email address [for editor's use only], the age and style of your house.
- A photo of your house's exterior; other photos that provide context [optional].

Questions? (978) 283-3200; info@oldhouseinteriors.com
Go to oldhouseinteriors.com [Contest] for a checklist.

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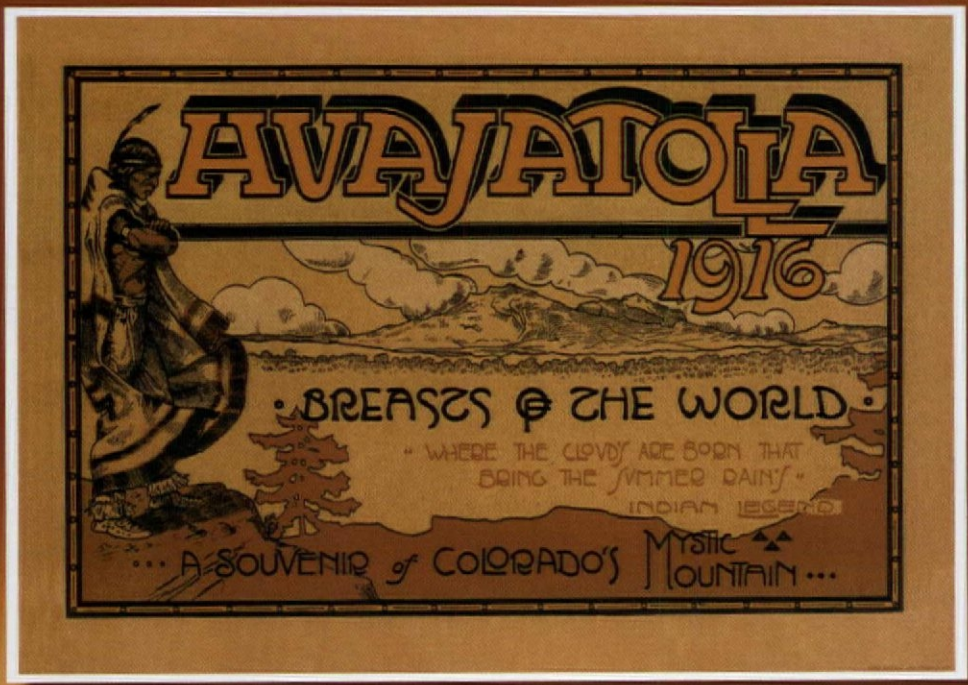

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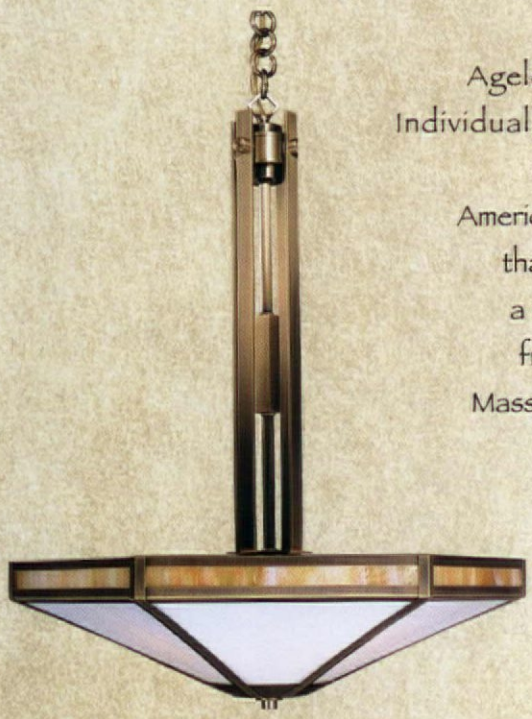

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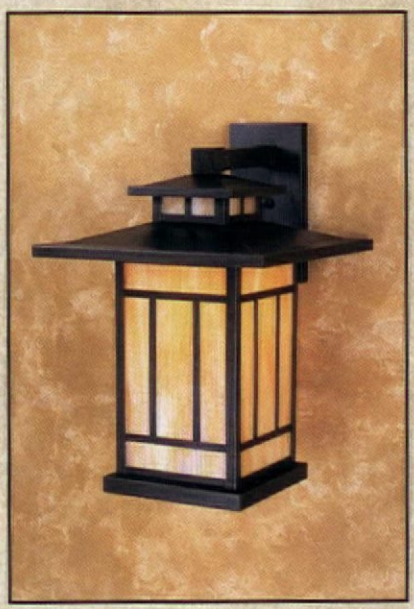

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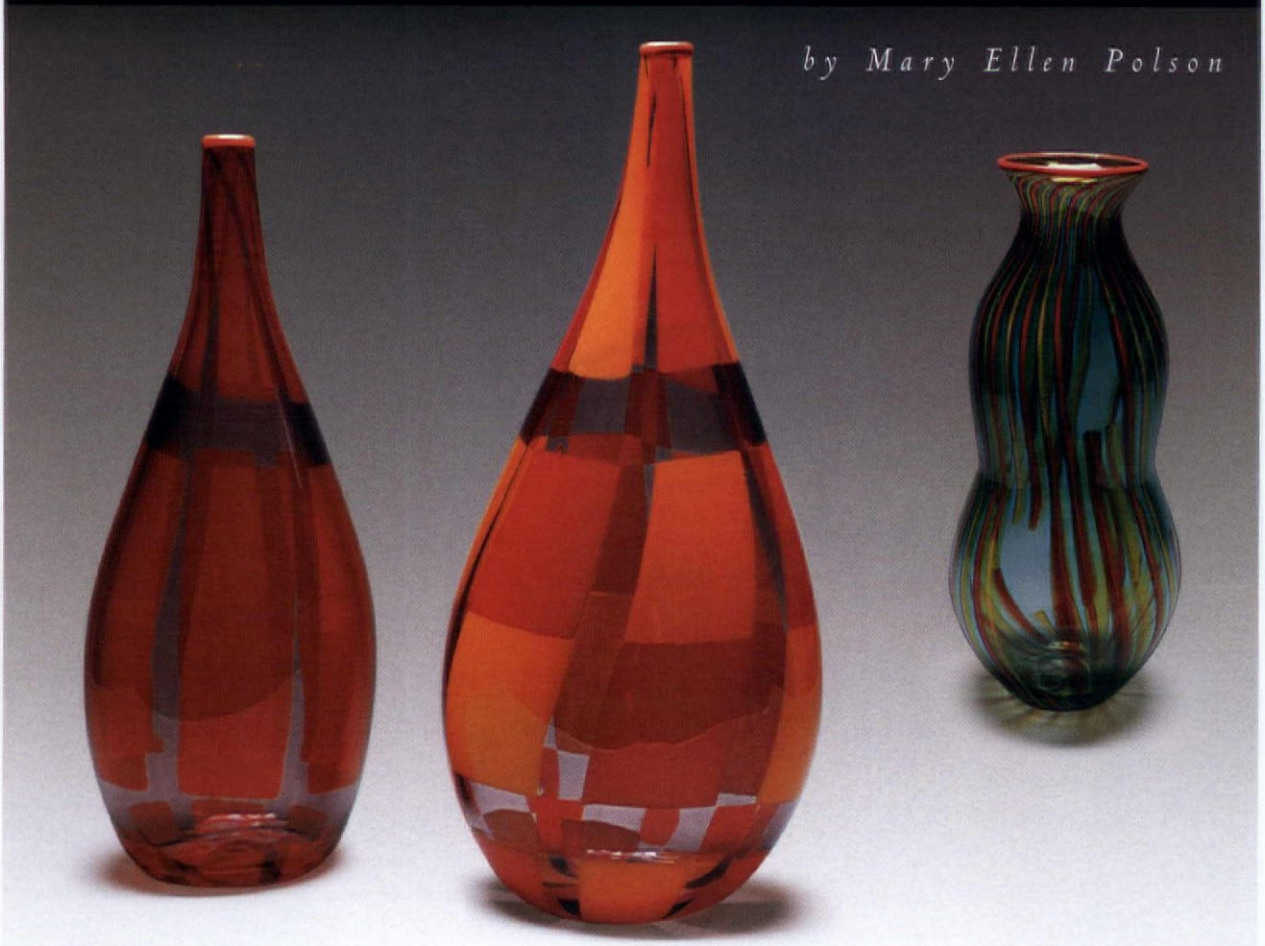

Fused Fireworks

Michael Davis custom replicates historic stained glass, takes on new commissions, and makes hand-blown vessels of his own design. The three pieces shown here are $800 each. From Michael Davis Stained Glass, (718) 383-3712, michaeldavisglass.com

Trees by Firelight

With its grillwork of intertwined trees on three sides, the Avalon Tree of Life stove would look right at home in an Arts and Crafts setting. In an enameled cashmere finish, the gas stove retails for $2,199 from Travis Industries, (425) 609-2645, avalonstoves.com

Grand Entrance

Grandeur by Nostalgic Warehouse is made of solid forged brass with interchangeable knobs and levers in brass, porcelain, or 24% lead crystal. The Grande Victorian passage set with Fontainebleau knob retails for $120 in vintage brass. From Nostalgic Warehouse, (800) 522-7336, grandeur-nw.com

Highland Rose

From Bradbury & Bradbury, now under the direction of talented historical designer Steve Bauer, comes Highland Frieze. Adapted from a pattern by Scottish designer Shand Kydd, the border is a variation on the Glasgow rose. The machine-printed frieze sells for $31 per yard. Contact (707) 746-1900, bradbury.com

Mackintosh in Red and Gold

Tulip Lattice Weave II is a faithful re-creation of a C.R. Mackintosh design. The cotton/polyester upholstery fabric is 55" wide. It retails for about $132 per yard from Charles Rupert Designs, (250) 592-4916, charlesrupert.com

Scottish Arts & Crafts

Viva Edinburgh

The Edinburgh Collection is a happy marriage of Scottish inspiration and clean, contemporary design. The Newbery dining table is $3,688. Mackintosh side chairs begin at $893, depending on fabric. The 8' x 10' Glasgow rug retails for $5,376. All from L. & J.G. Stickley, (315) 682-5500, stickley.com

Glasgow Nouveau

Jesse Wisneski hand-builds his distinctive Mackintosh Desk from hand-matched oak. Details include exposed stretchers and through-tenons, as well as classic Mackintosh cut outs. The piece measures 68" wide x 30" high x 27" deep. It's $2,795 from Mission Studio, (866) 987-6549, missionstudio.com

Quaff a Quaich

A uniquely Scottish invention, the quaich is a quaffing cup measured in "fingers." In hallmarked sterling silver, prices range from about $184 for a 2"-wide cup to $1,265 for a 6" cup. From Thistle & Broom, (860) 447 3363, thistleandbroom.com

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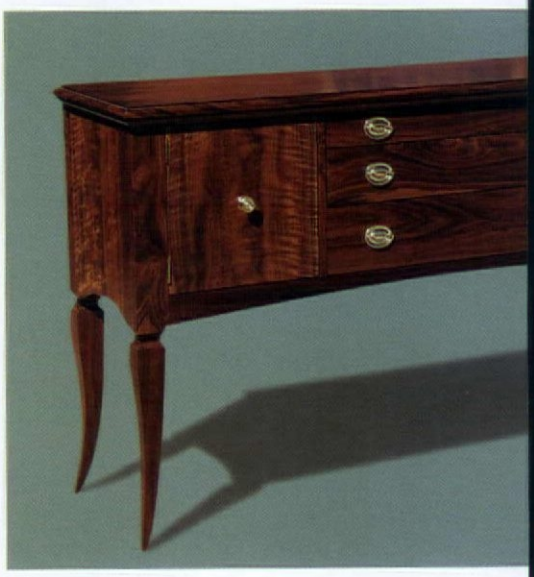
Sideboard for the Ages

The Dietz Sideboard is a timeless interpretation of furniture styles as varied as Adam, Arts and Crafts, and Biedermeier. In solid walnut with curly walnut doors and drawer fronts, it sells for $3,950. Contact Paul Downs Cabinetmakers, (610) 239-0142, pauldowns.com



Saracen Silver

A Moroccan Revival sterling silver centerpiece, circa 1872, has the fine detail almost impossible to find in contemporary silver. Attributed to Bernard D. Beiderhase, it measures 21½" high and has a matte Butler's finish. It's $16,500 from Lauren Stanley, (212) 888-6732, laurenstanley.com

Rings of Silver

Nickel silver napkin rings are a perfect complement for the Arts and Crafts-inspired hammered flatware from Reed and Barton. A set of four retails for $65. Contact Fair Oak Workshops, (800) 341-0597, fairoak.com

MICHELLE JOYCE (TABLECLOTH WITH NAPKINS)
AL MALLETTE/LIGHTSTREAM (NAPKIN RINGS)

From a California Bungalow

Just like an old coin, this copper chandelier in an Old Penny finish will continue to age to a warm dark brown. With four grille-accented lanterns in gold iridescent glass, the 550 Del Mar Blvd. retails for $980. From Old California Lantern Co., (800) 577-6679, oldcalifornia.com

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Inspired by a Neoclassical document, the textiles and wallcoverings in the Arabesque Collection offer fresh interpretations of the decorative scrolls, ribbons, and flowers typical of the period. To the trade only, from Zoffany, (800) 395-8760, zoffany.com

Blue Blood China

Canton has graced fashionable dinner tables since the 1700s. The large covered tureen in the classic blue and white pattern is $225 (a smaller version is also available for $175). Contact The Federalist, (203) 625-4727, thefederalistonline.com

Fine and Early

The Berks County painted corner cupboard is an authentic re-creation of an early American piece from rural eastern Pennsylvania. In a broken pediment design with three finials, it measures almost 9' tall. The cupboard is $20,000. Contact Andersen & Stauffer, (717) 626-6776, andersenandstauffer.com

Twice Nouveau

The sinuous teardrop shape of the Omicron is unique to Robert Jarvie's candlestick designs. The cast-bronze candlestick measures 10" high. The two-branch version costs $900. Contact Historical Arts & Casting, (800) 225-1414, historicalarts.com

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Natural Craft

Inspired by Arts and Crafts designs, Barbara Jacob's Acorn rug is hand-knotted from New Zealand wools. An 8' x 10' rug retails for $4,900. Contact Pandith's Oriental Rugs, (617) 443-9181, pandiths.com, or Barbara Jacobs Color & Design, (508) 359-5753, integralcolor.com/rugs

Beauty for the Bath

Aumont accessories in pale blue and green toile will brighten any traditional bath. The stain- and water-repellent set includes a towel tray ($48), a tissue-box cover ($36), and matching wastebasket ($55). All from Pierre Deux, (888) 743-7732, pierredeux.com

Crafted Bronze

From the Craftsman Collection, this tubular entry lockset has hand-hammered detailing and a cast-bronze knob. The handset has a living finish that will gain patina over time. The price is $1,165. Contact Baldwin, (800) 566-1986, baldwinhardware.com

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Made of a one-piece casting of a solid surface material called Englishcast™, the Roxburgh slipper tub weighs only 133 lbs. With white lion's paw feet, the suggested retail price is $2,000. Plumbing fittings are extra. From Victoria & Albert Bath, (866) 850-0433, englishtubs.com

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Boomerang is back. From the Formica Classics Collection, the fabulous Fifties pattern is available in coral, aqua, skylark, and charcoal. The price is $25 to $30 per linear foot, installed. Contact Formica, (800) FORMICA (367-6422), formica.com

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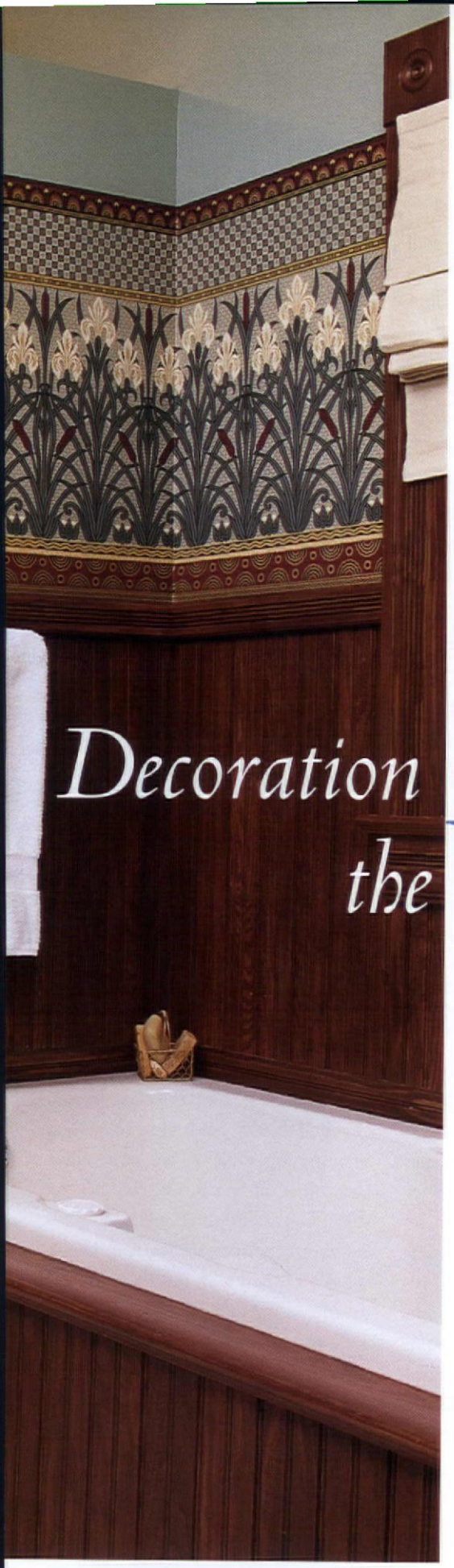


Decoration & Romance in the VICTORIAN BATHROOM

In design heaven, shouldn't entry doors be Georgian, porches Adirondack—and bathrooms always Victorian?

PHOTOGRAPHS BY FRANKLIN AND ESTHER SCHMIDT

THE CRITICAL ISSUE in design, of course, was plumbing. Houses even early in the 19th century generally did not have a system for sewage, and relied on makeshift privies, etc. Bathrooms were just that: rooms or places in a room for bathing. Tubs were often in the kitchen. Bedrooms offered the typical decorative basin and pitcher for washing and shaving. Later bathrooms incorporated those features and the basin was set into a washstand. The washstand eventually included drainage pipes. Over the years, backsplash tiles were set into the walls.

LEFT: Yes, that's an indoor sauna at the rear, but the room has an authentically Victorian look. Woodwork is period perfect; the iris frieze and tile floor add decoration. ABOVE: Patterned paper creates a jeweled backdrop for period art and mirror.

RIGHT: Stained glass in bathroom sash provides period decoration along with privacy. BELOW: An antique Eastlake mirror is the defining piece in a bathroom with a contemporary layout. OPPOSITE: Colonial Revival sensibility sweetens a late-19th-century room in Louisiana.

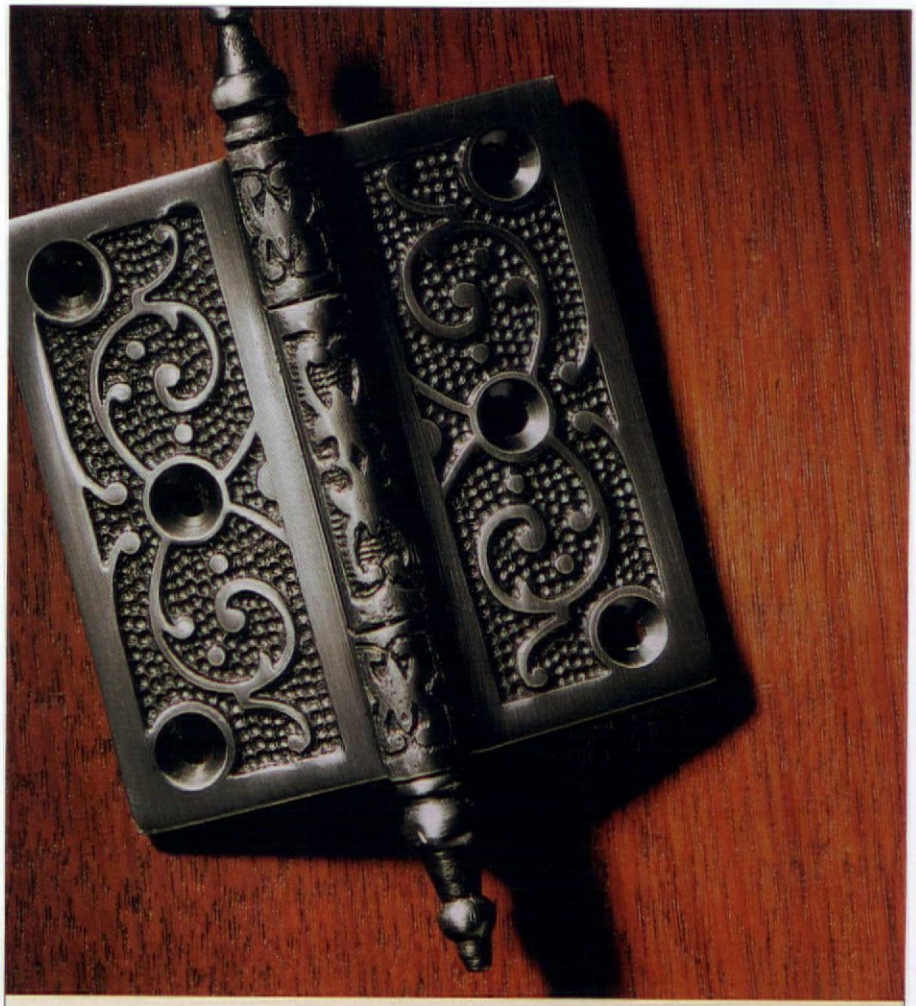
After the flush toilet gained popularity in the late-19th century, the bathroom took on its own look. But the look wasn't necessarily consistent. Many rooms were plain, white, and sanitary. Others were embellished, with woodwork and decorating cues taken from the hall. Middle-class bathrooms were quite ordinary: a cast-iron tub, free standing sink, a toilet—and perhaps a bidet or sitzbath. Some had a showerbath.

Still, in the High Victorian homes of the somewhat wealthy, if the owner decided to do-up the bathroom he did it with a vengeance. Even toilets were embellished beyond reason. Hygiene was nevertheless paramount. Knick-knacks, rugs, wallpaper, and window drapery were minimal or absent. The "decoration" was in the use of fine materials—ceramic tile, hardwood wainscot, porcelain fixtures and nickel fittings—and in washable surfaces such as a painted frieze.

As the 20th century progressed, color schemes and interior design changed, but by and large the basics of plumbing remained the same. Most bathrooms in old houses are on the small side, with three main fixtures and not much more. You can create the right mood with tile, lighting, wall treatment, and such accessories as towel bars and soap dishes. On the other hand, today we have the opportunity (what with jetted tubs, showers with multiple heads, steam baths and saunas) to create luxurious modern rooms. Ironically—or perhaps not—the sensuality of the modern bath just seems to go with a Victorian sensibility.

A total CHANGE IN USE MEANS NEW DESIGN

I always thought it sensible that Victorians wallpapered their parlors and painted their bathrooms, and strange that today we paint our living rooms and wallpaper our baths. But the history of American kitchens and baths has been one of constant social, technological, and psychological change. ▪ Health-conscious Victorians saw their bathrooms as bastions against waves of contagion. Fittings were heavily influenced by the most sanitary of all institutions, the "modern" Victorian hospital. Baths were white, tiled, enameled, easy to clean. Today's carpeted and papered bathrooms would have unsettled any educated Victorian householder. ▪ The romantic bathroom–spa presents an exciting 21st-century evolution of 19th-century design. The challenge: to apply the principles of the period's decorative design to rooms that were once merely functional. —BRUCE BRADBURY



Like the original, solid brass was the least of its ingredients.

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Reproductions for the bathroom are readily available today, from brass wall brackets to pillbox toilets. You can re-create whatever bathroom is appropriate. In the simplest scheme, include a wicker chair and a light fixture similar to the one in your hall or bedroom. Fancier ideas include custom tiling and built-in cabinetwork. In any case, if you want to be authentic, use restraint even as you pay attention to details. Keep surfaces hard and clean. Indulge your Victorian fantasies with period hardware, a reproduction fixture, or beautiful linens. ✦

THESE PHOTOS *appear in the Schmidts' new book* Victorian Kitchens and Baths [*Gibbs Smith*]. *Hundreds of inspiring photographs accompany text that explains Victoriana and encourages both authentic and interpretive revivals.*

Is this one a survivor or a revival room? The oak wainscot combines with antiques and a watery frieze to make a beautiful, timeless bathroom. BELOW: Boldly colored, classical wallpaper is a "robber baron" backdrop for the built-in copper tub and Empire furnishings. LEFT: Mid-Victorian paper and combination lighting lend character to a small bathroom.

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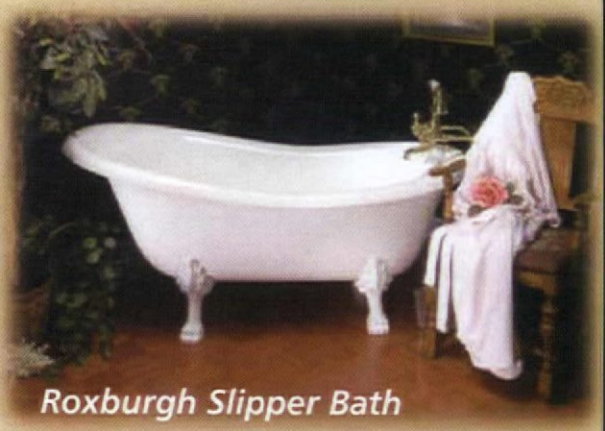

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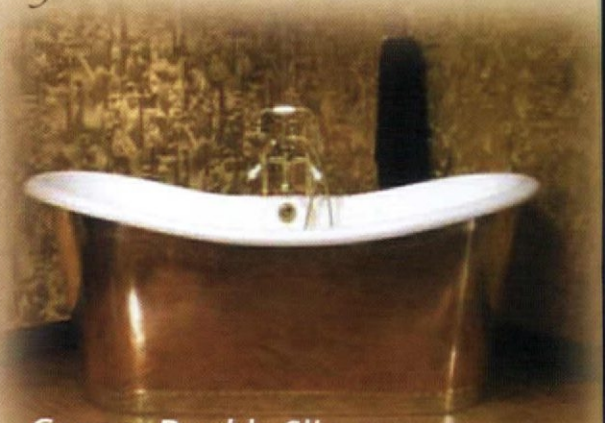

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Wedded to Place

BY NANCY HILLER

A FEW YEARS AGO, the newspaper quoted a woman in my town who advocated building an interstate highway on the grounds that it would provide a safer commute for local drivers than do existing, two-lane roads. This woman's husband had been injured in a wreck while driving to work. Her view was publicized by the Interstate's promoters to put a human face onto an issue that seemed to pit developers and transcontinental shipping companies against the individuals and families who may lose their homes, farms, and businesses if the new road is built. Referring to those opposed to the construction, this woman said: "All those people are worried about their homes. Well, they can get another home, but I [could] never replace my husband." Material things versus human welfare? Surely the highway's detractors are self-interested opponents of progress, people unwilling to sacrifice for the greater good.

But is that way of portraying the issue fair, or is it opportunistic? The case shares elements with others that involve the law of "eminent domain." The recent Supreme Court ruling in the case of New London, Connecticut, underscores the importance of examining what's really at stake when people stand to lose their homes through the exercise of law, supposedly for the greater good. While it's absolutely true that the spokeswoman for our local highway could not have replaced her husband [who survived his accident], it's a mistake to assume that people's homes lost to the Interstate are more replaceable, in their owners' view, than a husband is for his wife.

DURING THE PAST century, life has changed dramatically. Few live on a family homestead. Our culture rewards mobility, valuing income and job-related prestige over basic self-sufficiency and community ties. We're encouraged to think of our homes as property with a dollar value. But many of us still don't see "home" that way.

Imagine that you've built your house with your own hands, perhaps using lumber from land that has been in your family for generations. You planned the house, your excitement tempered by a reasonable apprehension. You carefully chose the building site, imagining how the golden light at the end of the day would bring the kitchen to life as your family gathered for dinner. You dug the foundation using a rented excavator during your summer vacation. You erected walls in the evenings after work. You covered the roof with shingles one incredibly hot weekend in September, just in time to begin a winter's worth of interior jobs under cover.

What do such tasks really entail? Laying the hardwood floors in my own house cost me more than a day of my life per room. Each board had to be measured, cut, and nailed. After I had laid [*continued on page 40*]

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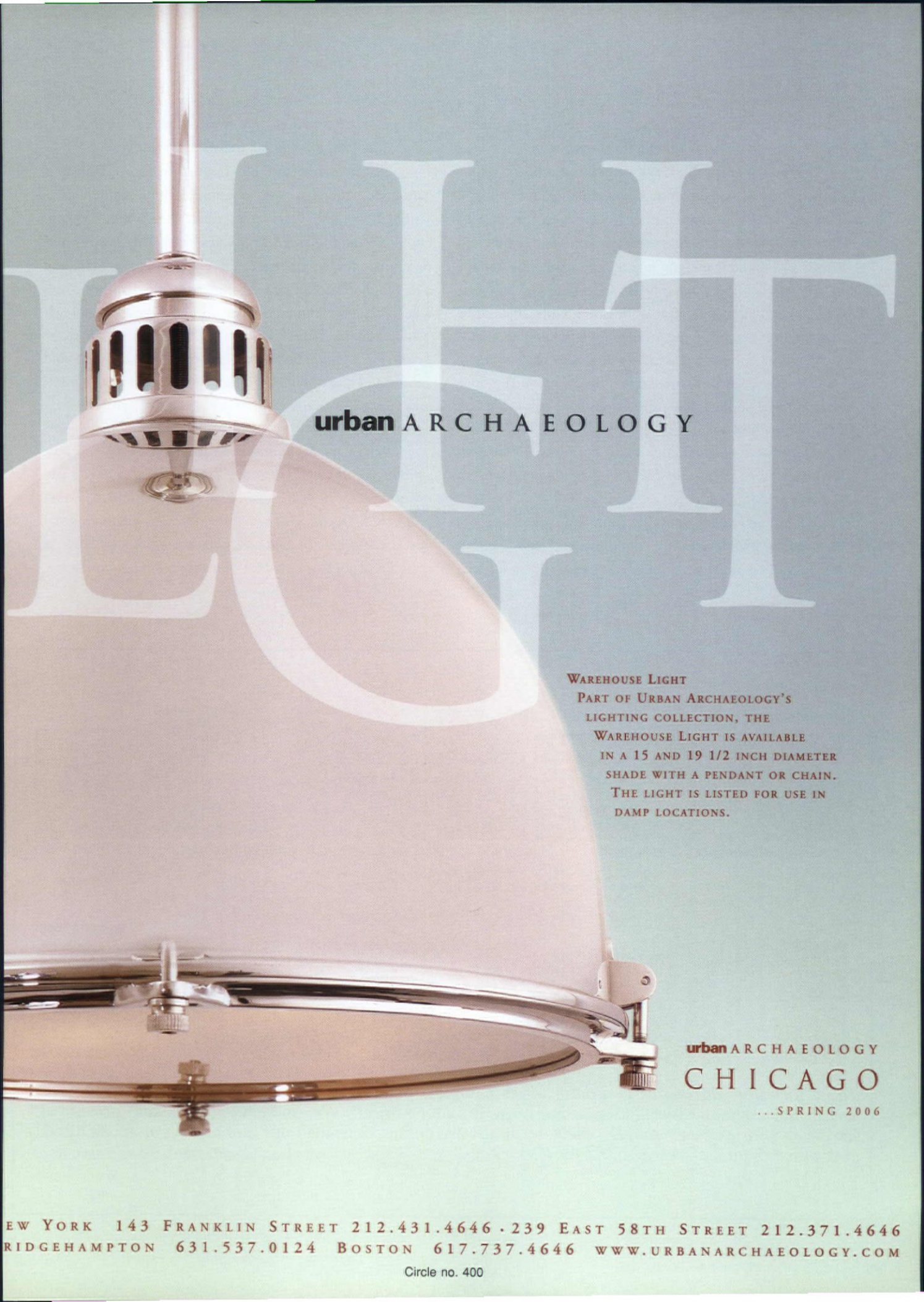

Circle no. 400

the first three rows across the living room, I surveyed in disbelief the great expanse I had yet to cover, three inches at a time. And mine is just a little house.

When you do the work of making a home, especially if you do so in your spare time, you develop a deep appreciation of investment. Money is the least of it; it's your body, as you get down on your hands and knees and stand back up, again and again, for twelve hours, only to begin all over the following day. It's your sweat that drips onto the unfinished wood. Whether building new or restoring an old place, you reach a moment, sooner or later, at which you realize that your life can be measured in terms of the time you've put into your house. Making the cabinets for the kitchen took six weeks out of a summer, you realize. Scraping and repainting the wooden siding of our two-storey Victorian took one third of one of my 45 years. These represent significant commitments.

Even when the work is done by others, we acknowledge what's involved. Polishing the staircase that was fashioned by our carpenter or cleaning the leaded-glass windows in which our home's original owners took such pride are expressions of respect for the work of others and of stewardship for the places we love.

Home is not just the house. Imagine planting a garden on land that was previously bare. A garden takes vision, hope, and years of backbreaking work: digging, hauling, building paths and walls, relocating shrubs and perennials for better effect after running a critical eye over your compositions. Shade trees and fruiting vines take years, sometimes decades, to fulfill their purpose. It was five years before my kiwi vines bore fruit, three before the wisteria had a single bloom. The newly planted apples and pears will look like sorry sticks for a good few years; I can only hope to be around when they start to resemble the trees that I imagined as I dug their holes.

What's more, all of this creation, inside and out, requires maintenance. Cleaning and painting, caulking and pointing have no end. You must weed and mulch, prune and water; as you look around, your eyes envision what you'll transplant in fall, and edit out blemishes such as the pile of logs from a tree you felled, which you'll saw

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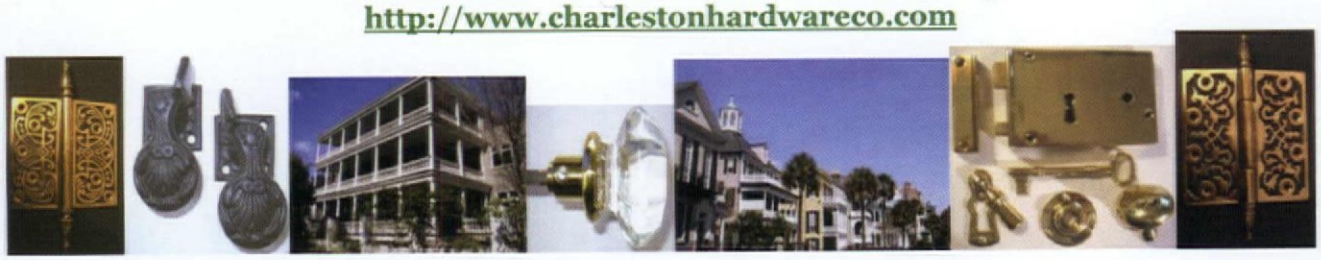

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up for firewood come winter. You spend summer evenings edging the garden beds, autumn weekends raking, and planting new bulbs for the spring. Life becomes a slow dance with your home as you choreograph your days around the demands of each season.

Like the seasons, aging is a part of life. You may not be physically able to create another house, another garden, to "replace" the one that might be paved for a highway or dug out for the basement of a high-rise hotel. Even those who retain the necessary physical capacity may find their spirit broken by the prospect of seeing their life's work obliterated—not by an act of nature, or even by war, but by something quite preventable, the benefits of which may arguably not outweigh the costs.

WHAT ARE THOSE BENEFITS "for the greater good"? Whose interests do they really serve? How can you measure the lives saved from auto accidents against the lifetimes of love and work invested by those who will lose their homes—particularly in view of the fact that interstate highways host their own share of lethal wrecks? The argument is quite apart from such considerations as whether petrol-powered vehicles even represent sustainable forms of transportation in the long term.

"Jobs!" is a rallying cry of those who hope to realize their plans through the taking of others' homes or land. But as we ponder the creation of service jobs at gas stations and fast-food restaurants, or the increase in tax dollars to be gained from giving square footage over to what is touted as the "highest and best use," we should bear in mind the years of work, much done for love, and unpaid, which have gone into the places that will be destroyed, and also to the livelihoods of farmers and others whose businesses stand in the way of proposed developments. It's ironic to think how many homesteads and thriving businesses have been bulldozed in the name of "jobs" that will be done by people who have little interest in the work and are paid scarcely enough to live on.

There is the notion that it's selfish for people to value their homes over some purportedly greater good. But who are the arbiters of character delivering these judgments, and what qualities of character do they them-

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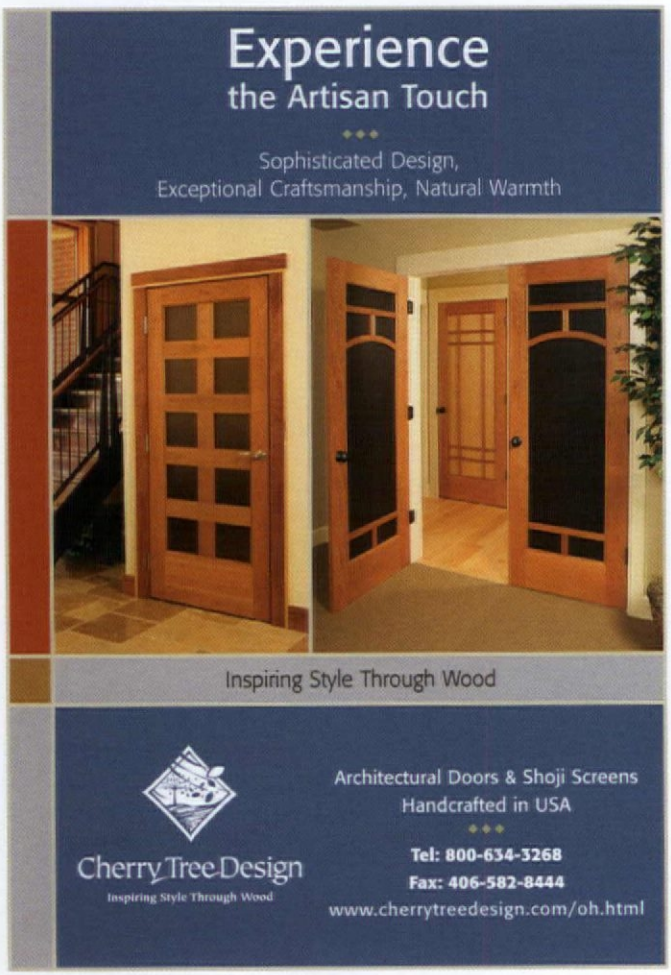

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selves display? Think of the qualities that go into the making and upkeep of a home: imagination, hard work, patience, perseverance, hope, and courage. Measure these against the quest, however understandable, of those who seek to profit by investing capital, not life, into the projects slated to supplant the creations of others. To these people, the hoped-for profit consists not of life, but more capital. Measure the hard work of home-making and the passionate determination to protect home against the anticipation of increased profits to be realized by cutting minutes off every trip from Mexico to Canada (once the Interstate is built through my own locale).

Who should make the sacrifice? Too often, courageous people are persuaded to make genuine sacrifices by appeals to "the greater good" without that good ever being honestly articulated. I may well decide to give up my home, if the cause seems justified. I may even be persuaded to risk or give up my life. But it's only right that arguments for sacrifice on such a scale be honest, and made by those willing to give at the same level. How often is this the case?

Any time I see those in power dismissing the human-made world as "mere objects" in favor of some supposedly superior qualities of character or values, I get suspicious. Yes, human life should be put above things, in principle. But "made" things embody lives, and things that are made with love, skill, and care embody some of the highest qualities of human character. We should not be blind to the expression of values in objects.

IT MIGHT BE SAID to the woman quoted that she could indeed replace her husband. People do, after all, replace their spouses every day. I share the abhorrence most would feel at this suggestion. But that is exactly why I cite it. Those who will lose their homes if the highway is built, or if the technology and office park in New London is developed, cannot simply get new ones. A home and garden, a farm, a business—so many of these are wedded as inalienably to the people who create and care for them as a wife is wedded to her husband

It's poignant to consider that not so long ago, when American life was agriculturally based, "husband" meant not only the male head of a household, but anyone who cultivated the land. ✦

NANCY HILLER *is a cabinetmaker in Bloomington, Indiana [nrhillerdesign.com]. Further information on the proposed highway may be found at carri69.org*

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Known in various periods as a daybed, fainting couch, recamier, or (mon dieu!) "chase lounge," this piece is the ultimate marriage of style and comfort.

Cut to the Chaise?

BY DAN COOPER

MY DAD is a retired psychotherapist. Once, in my adolescent search for a Father's Day gift that would elicit more thanks and praise than I might get for another necktie, I was struck with an idea while looking at cartoons in *The New Yorker*: a psychiatrist's couch! (He'll love it! We'll bond!)

There happened to be a huge Antiques Barn in the center of my hometown. There I discovered what today I would recognize as an 1890s oak daybed, upholstered in ratty black oilcloth. The piece was priced prohibitively (to me) at $85. Later I learned that Dad's clients were more at ease in a chair, as the Freudian couch had fallen from fashion; Dad and I thus were spared my humiliation, which I'd have had to eventually deal with in my own therapy. He did tell me the chaise was a nice thought.

The *chaise longue*—literally "long chair"—or something similar to it has been a fixture in American interiors since the late 17th century, when early examples of such pieces were designed in the William and Mary style, equipped with canted, turned-baluster backs and caned seats with loose cushions placed on them. Chaises could be found in bedrooms as often as parlors, where they offered repose while sparing one bedtime's change of clothes. (The generic term "daybed" is thus appropriate, although today the term suggests a narrow, backless bed with some enclosure at both ends.)

As Neoclassicism swept through the worlds of art and architecture, the chaise longue was graced with a back panel in addition to its one arm. Featuring undulating curves, the form became known as the Grecian Couch. It was immortalized by Jacque-Louis David's 1800 painting of Madame Recamier, in which his subject reclined languidly in Grecian garb. The austere yet sensuous painting led to the lyrical alternate name for the couch: the recamier. [*continued on page 46*]

ABOVE: An Empire recamier by Duncan Phyfe remains at Milford Plantation in Pinewood, S.C.
BELOW: A Victorian couch made in Turkey, ca. 1865–75 with later upholstery [Clars Auction Gallery].
RIGHT: Le Corbusier Chaise from 1928 in chromed steel, black lacquer, and cowhide, available in reproduction from Design Within Reach.

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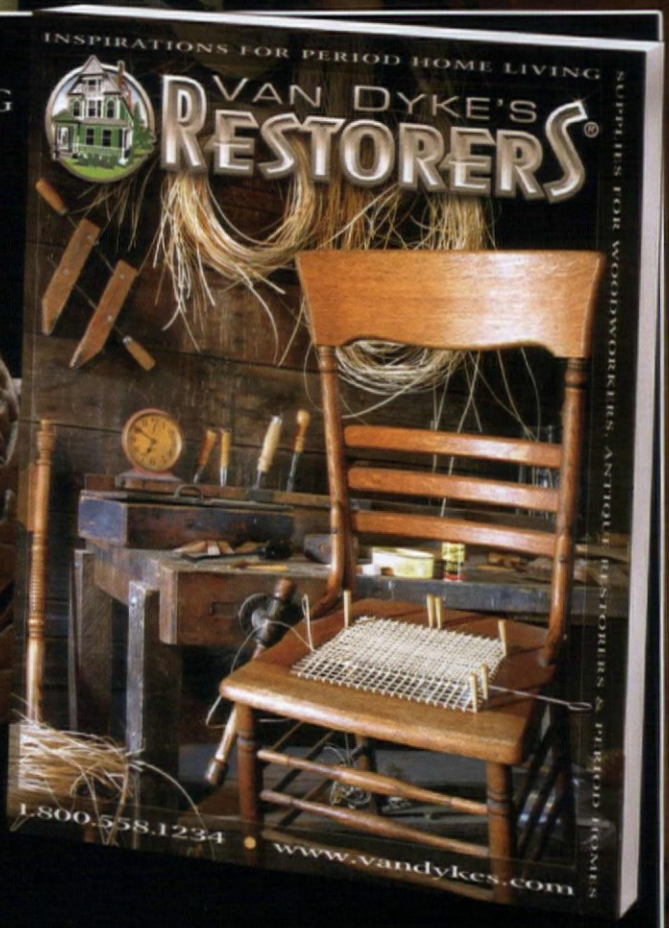

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BELOW: A chaise inspired by Louis XV furniture from the John Widdicomb collection by L. & J.G. Stickley. **RIGHT:** Le Leleu Chaise, a Deco design of the 1920s, also from Widdicomb/Stickley.

BELOW: Reproduction 19th-century Regency chaise from Magnolia Hall with a beechwood frame and hand carving, available in four finishes. **ABOVE:** Tufted mahogany Rococo Revival "fainting sofa," also from Magnolia Hall.

Decadence is sometimes associated with the chaise, which is neither chair nor bed and quite unnecessary. It naughtily recalls Victorian mistresses and fainting spells from tight corsets.

Today, we drape the slightest tinge of decadence on the daybed, for it is not a necessary furnishing: Being neither chair nor bed, but something that allows rest during the day, it is an affront to our puritan sensibilities. To some, this perfectly innocent piece of furniture shoulders a somewhat naughty reputation, as it smacks of Wild West brothels or mistresses waiting pensively in secret flats. Even the term "fainting sofa," (an *ex post facto* moniker of the 20th century) implies Victorian excess: ridiculously tight corsets that caused women to collapse suddenly from "the vapors."

ALTHOUGH IT WAS POPULAR throughout the mid-19th century, especially during the Rococo Revival, the daybed was at the height of fashion ca. 1880 through 1900, when it seems that every American household possessed at least one. Looking through vintage furniture catalogs, I'm struck by the number of variants in shape, finish, and upholstery. By these decades the social formality of earlier Victorian times had relaxed; the Aesthetic Movement, and particularly its inclusion of Turkish design, had encouraged a more exotic atmosphere. The most popular daybed form from this period is some permutation of the Eastlake style, with a stepped back and a profusion of chip-carving. Many

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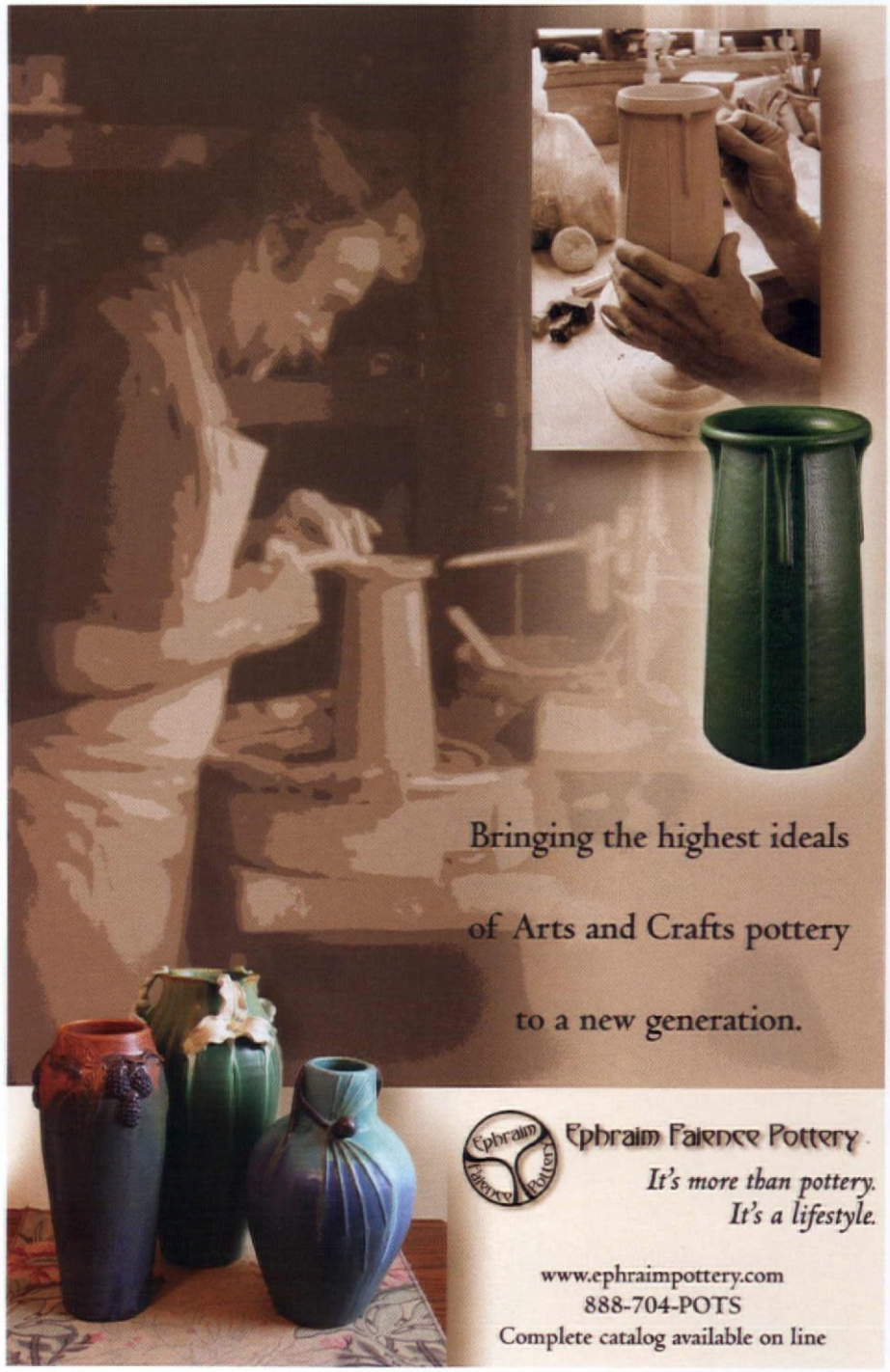

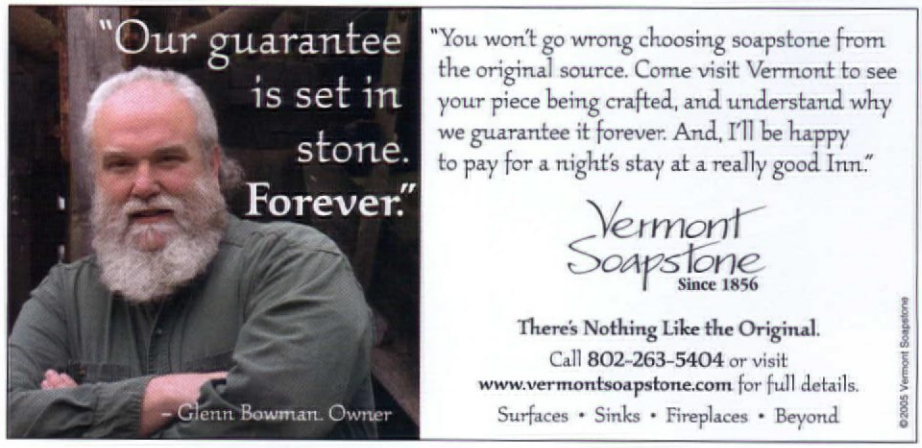

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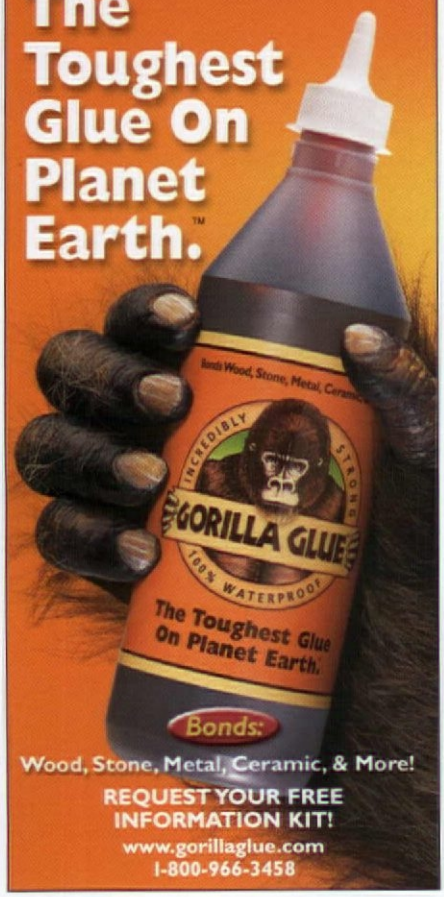

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LEFT: The Regency Chaise from Wicker Warehouse is a classic, timeless design, informal by virtue of its rattan construction. BELOW: Recamier Sofa, from Philadelphia ca.1820–3 made of curly and tiger's-eye maple with caned seat. [Telfair Museum of Art, Savannah, Georgia]

Vintage catalogs reveal that householders had many choices to choose from in chaise longues, with variations in shape, wood, finish, and upholstery, and styles from Rococo to Eastlake.

"lounges" were more backless sofas adorned with cushions.

There are, incidentally, left-handed and right-handed chaise longues. As with the population in general, the latter is more common: these models cradle the left side of the reclining body, leaving the right hand free to turn pages or to write. Left and right models are sometimes found in pairs, but few homes had the space for such a formal ensemble.

The late 1800s was also the age of patent furniture, or pieces with dual functions, The most notable of these is the folding bed concealed within an armoire, commonly known as the Murphy bed. The patented folding lounge was a common variation on Eastlake examples. In novel fashion, the arm and seat were hinged and flipped over, creating a bed for sleeping. As these have often since been upholstered over, the original design may go unnoticed today. Look for an extra-thick cushion, and perhaps a release cord on the back that allows the seat to expand outwards.

The daybed and its variants did not disappear with the close of the Victorian era. Stickley and other Arts and Crafts makers sold them in quartersawn oak, and wicker models appeared on countless summer porches. Chaises appeared regularly in Art Deco interiors, often in whimsical hybrids of classic and geometric styles. The Eameses, among other designers, created a Jet-Age chaise. Even today, contemporary chaises and daybeds attest to the form's enduring popularity. Only in retrospect have we made the chaise longue an iconic 19th-century piece of furniture. It continues to be an individual treat, permitting comfort for the reader or daydreamer, and imparting special character to a room. ✦

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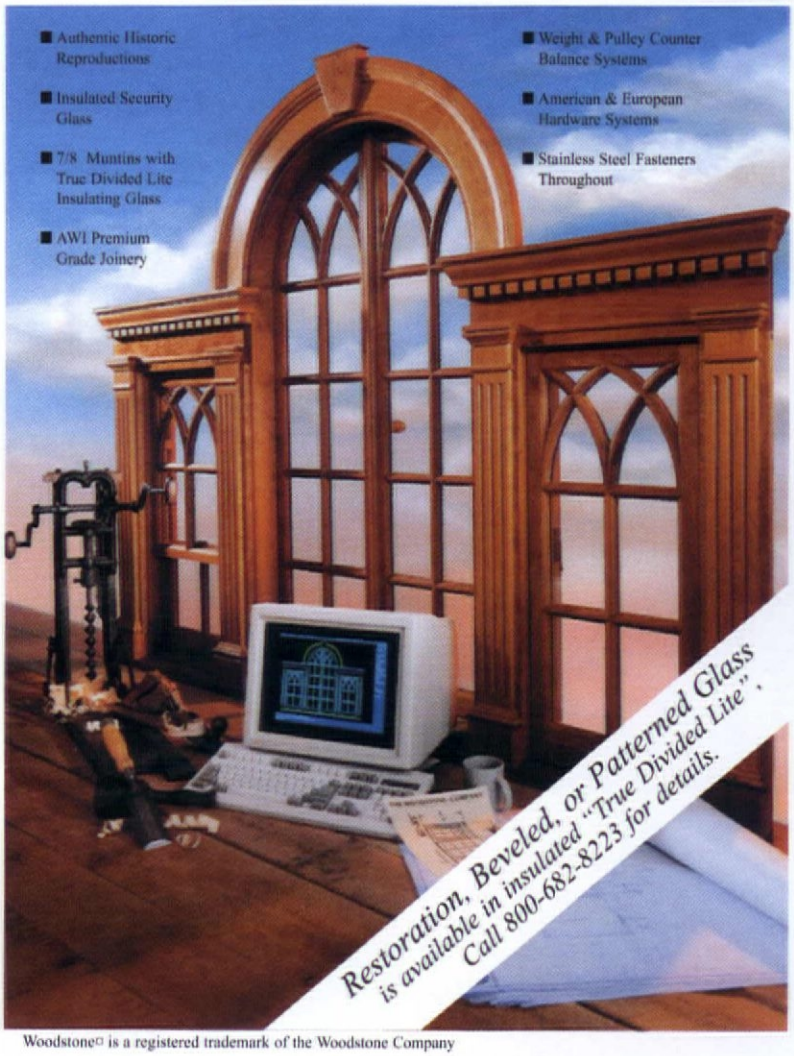

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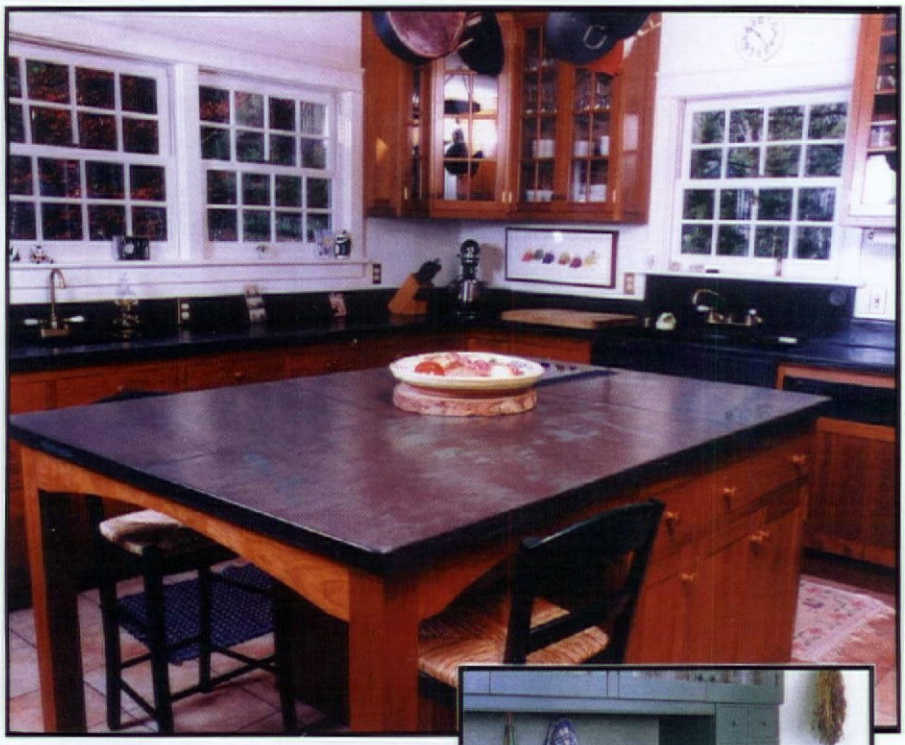

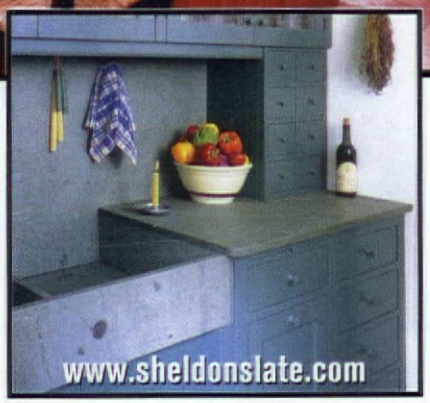

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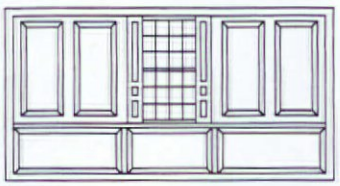

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Creative types have been scurrying over the Brooklyn Bridge from Manhattan, bringing New York hipness to Brooklyn neighborhoods that are as much about architecture as attitude.

Brownstone Brooklyn

BY MARY ELLEN POLSON

For most visitors to New York, a trip to Brooklyn begins and ends with a glimpse of the Brooklyn Bridge. Those day-trippers have no idea what they're missing. Brooklyn—the largest of New York's five boroughs and the habitation of nearly 2.5 million people—is rapidly becoming what Manhattan was in its glory days: a fabulous stew of art, industry, culture, funkiness, architecture, and commerce. Brooklyn's neighborhoods, especially the half-dozen or so that boast block after block of intact brownstone, limestone, and brick row houses, are among the hippest places to live and shop in New York.

The best known of these Brownstone neighborhoods is Brooklyn Heights, long considered a fashionable (and more affordable) alternative to life in Manhattan. Others include Park Slope—the most definitively brownstone of all the Brownstone neighborhoods—along with Fort Greene, Cobble Hill, Boerum Hill, Carroll Gardens, Clinton Hill, and Bedford-Stuyvesant. All of these neighborhoods are awash in renovation and new construction. Shopping and dining districts that offer all the style and none of the pretension of downtown Manhattan have emerged on Smith Street in Cobble Hill and Carroll Gardens, and along Fifth Avenue in Park Slope.

Many of the choicest antique shops in Brownstone Brooklyn are on a busy stretch of Atlantic Avenue between Smith and Nevins Streets in Boerum Hill. Since the stores tend to straddle both sides of the street, you'll have to double back to effect total immersion (jaywalk against two-way traffic at your peril).

Montague Street in Brooklyn Heights is less stressful, as are Smith and Court Streets, which traverse Boerum Hill, Cobble Hill, and Carroll Gardens—recently lumped together with the trendy appellation "Bococa." Stroll along any of the east-west running streets in Park Slope, especially the "name" streets (President, Garfield, Union, Lincoln, etc.). You'll be rewarded with the play of sunlight and shadow on an almost limitless sea of Victorian architecture. Try to spot an incised motif you've never seen before: at least one is likely to appear on any block. And don't miss Prospect Park, from which Park Slope (on a gentle grade to the southwest) derives its name. Less well known than Central Park, it was designed by the same august pair—Frederick Law Olmsted and Calvert Vaux—and is considered their masterpiece. A deliciously pastoral park in the best sense of the

LEFT: You may walk, bike, Rollerblade, Razor, or drive across the Brooklyn Bridge, the engineering feat of the century when it was completed in 1883. **BELOW:** Symmetry and detail abound on a Park Slope streetscape of bayfront brownstones.

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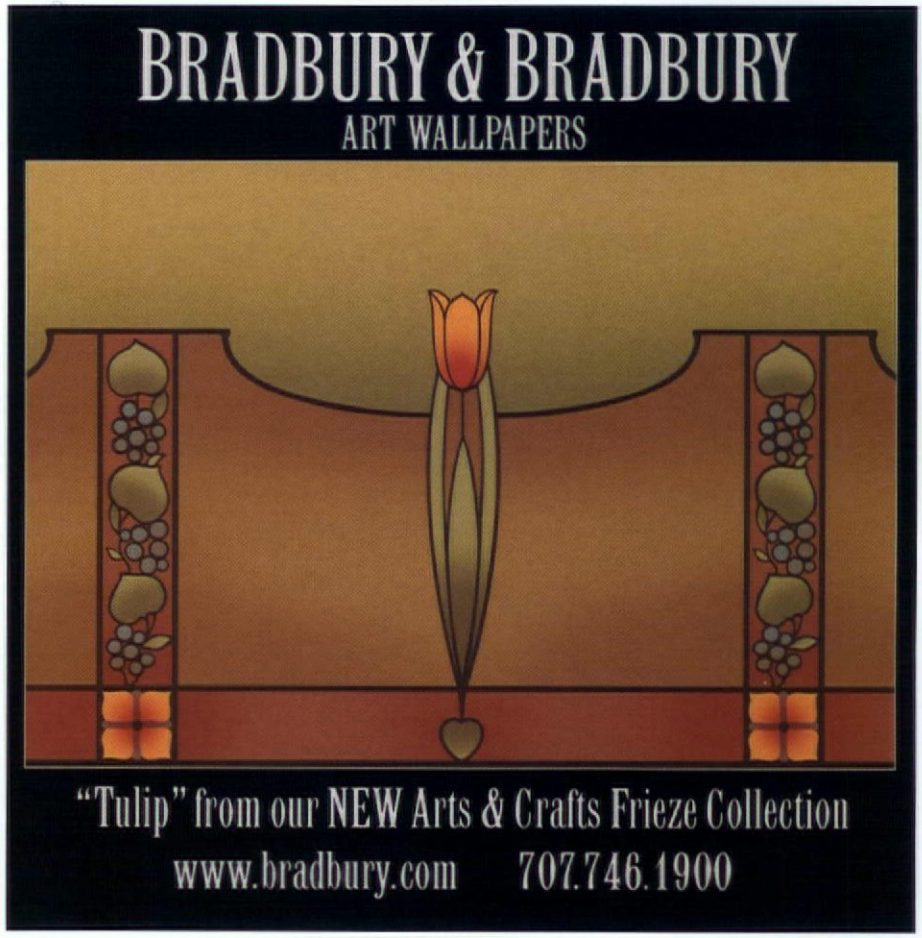

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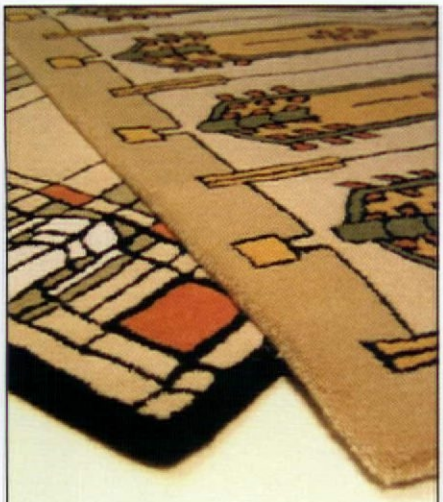

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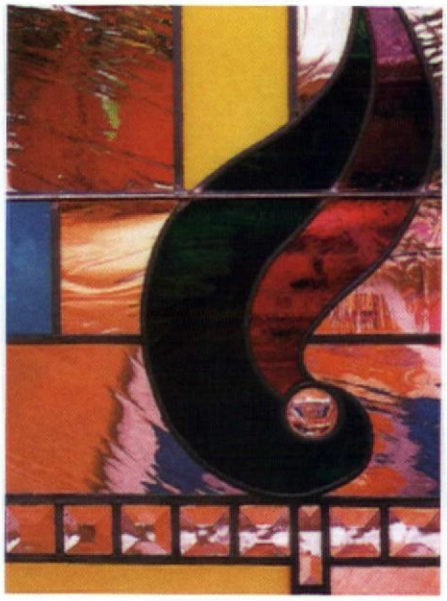

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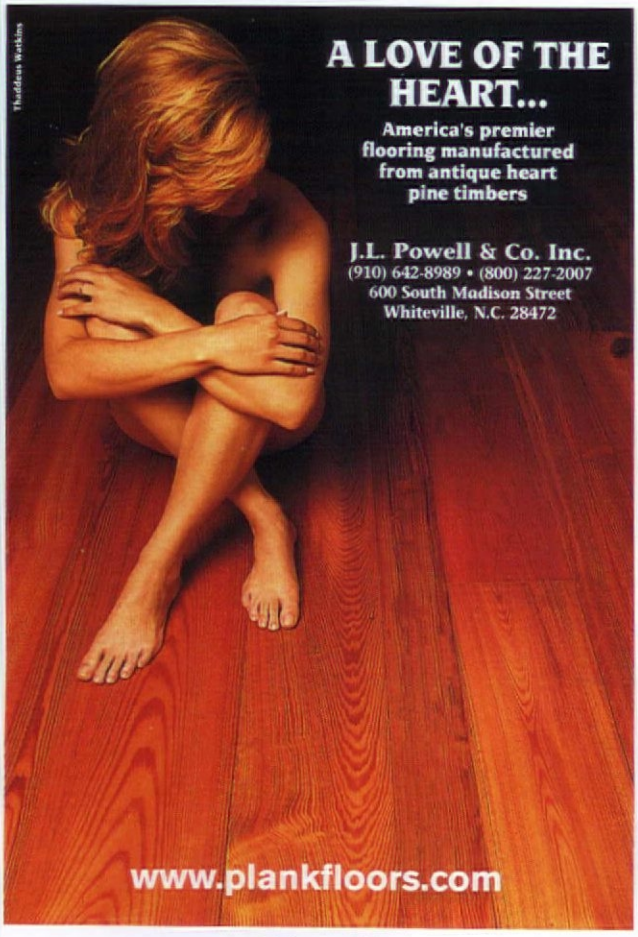

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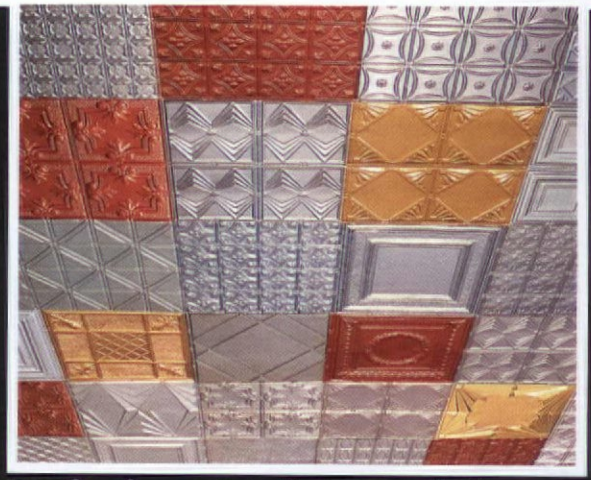

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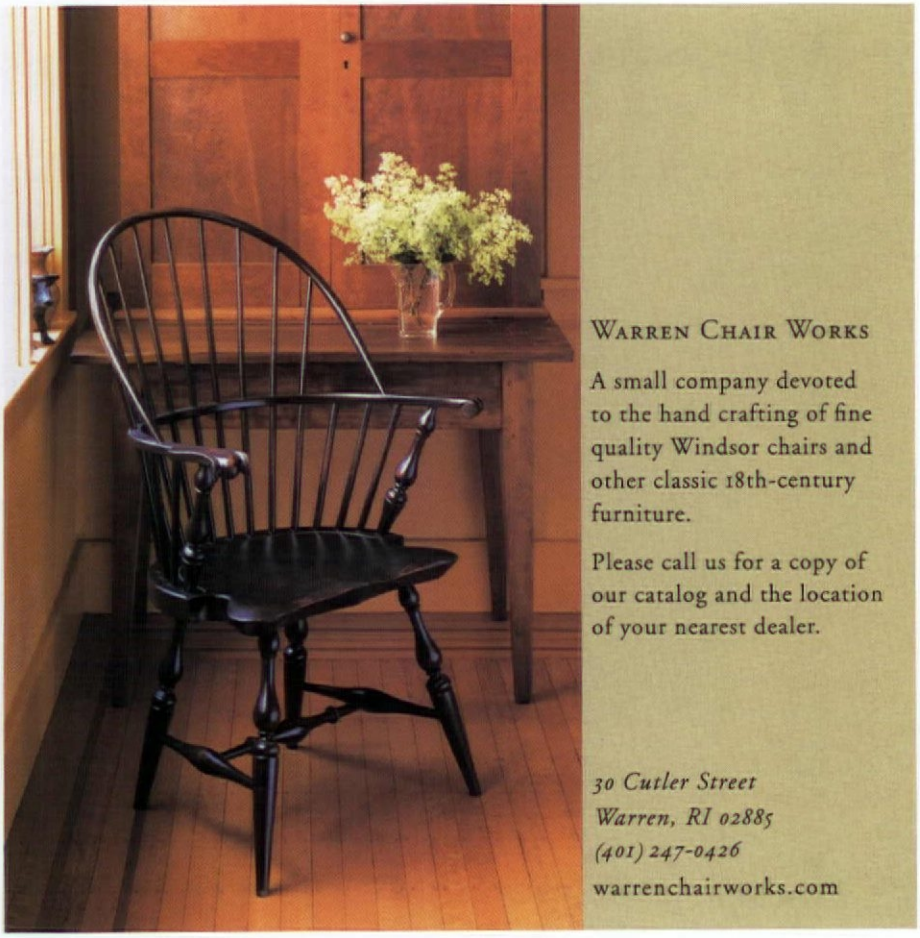

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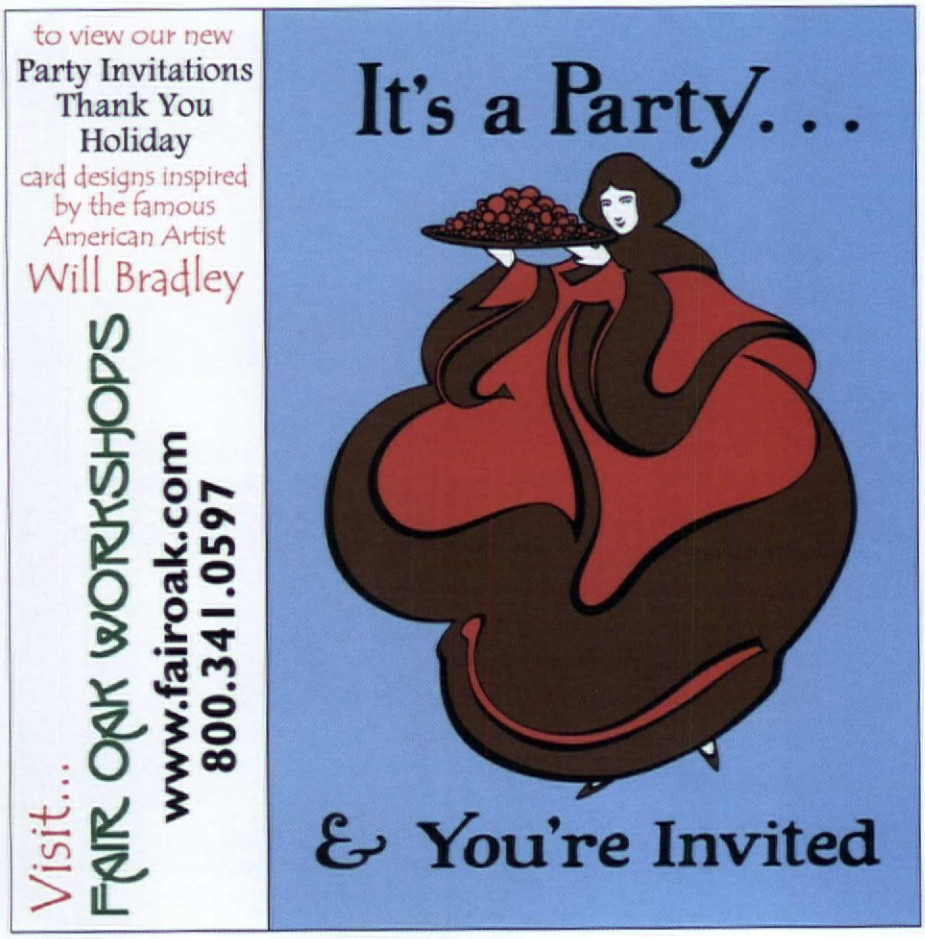

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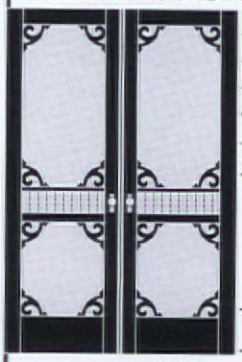

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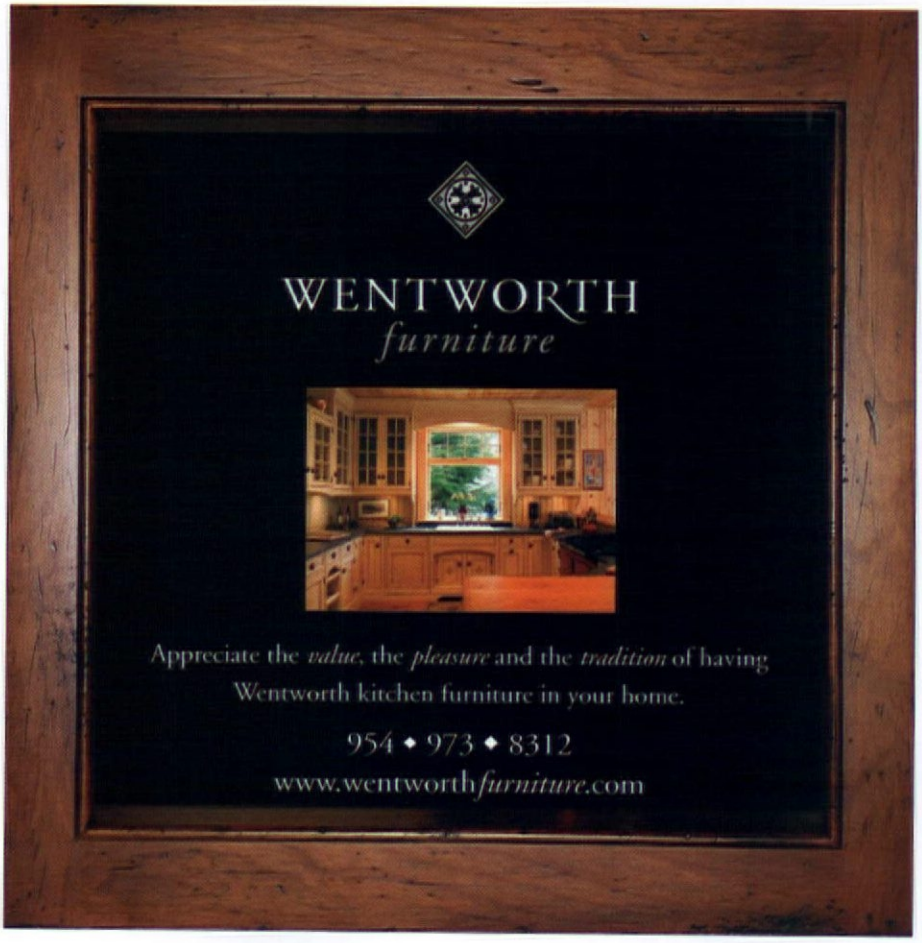
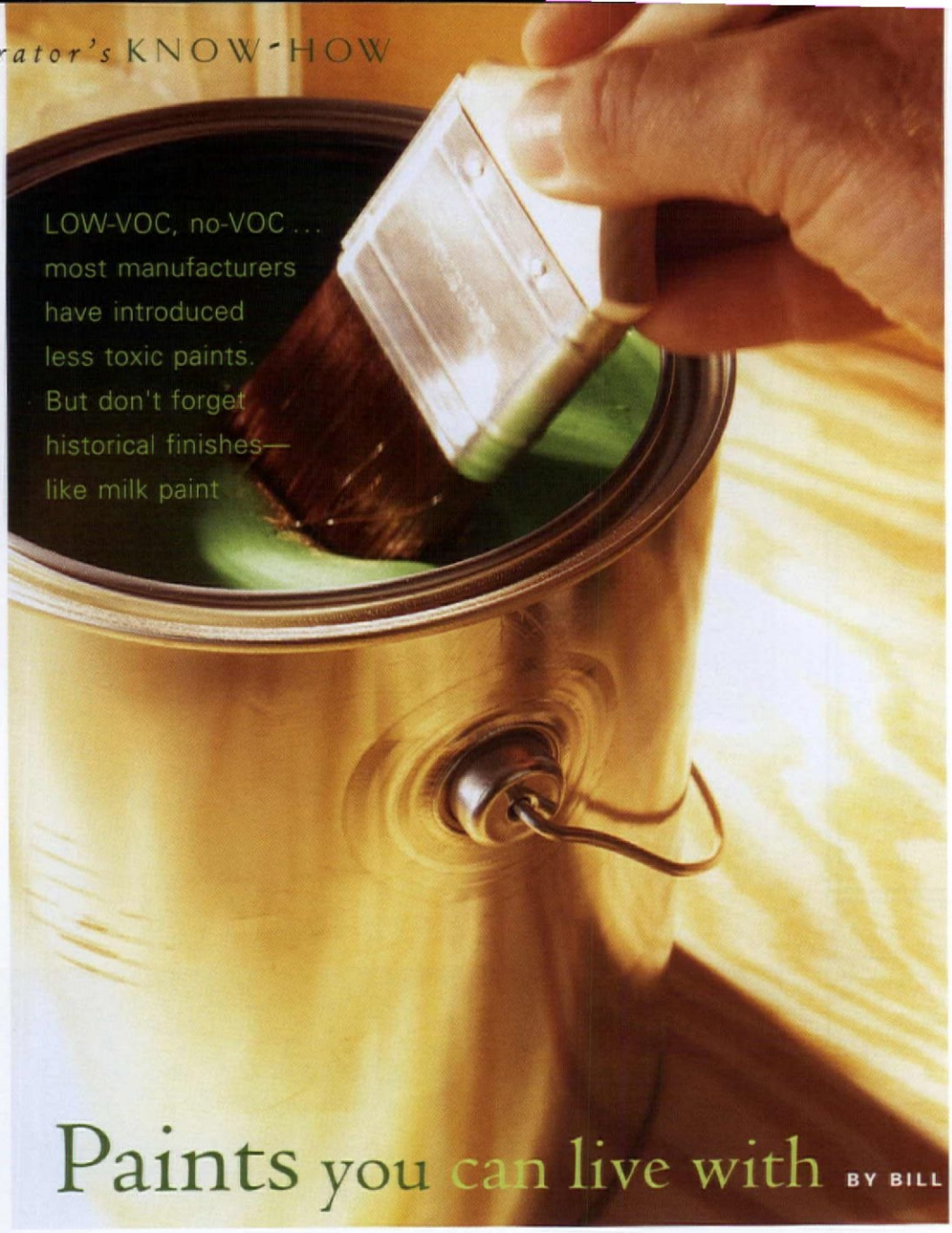




LOW-VOC, no-VOC ... most manufacturers have introduced less toxic paints. But don't forget historical finishes—like milk paint

Green paint has more than one meaning these days. When choosing an interior architecture coating, keep one eye on the environment.

Paints you can live with

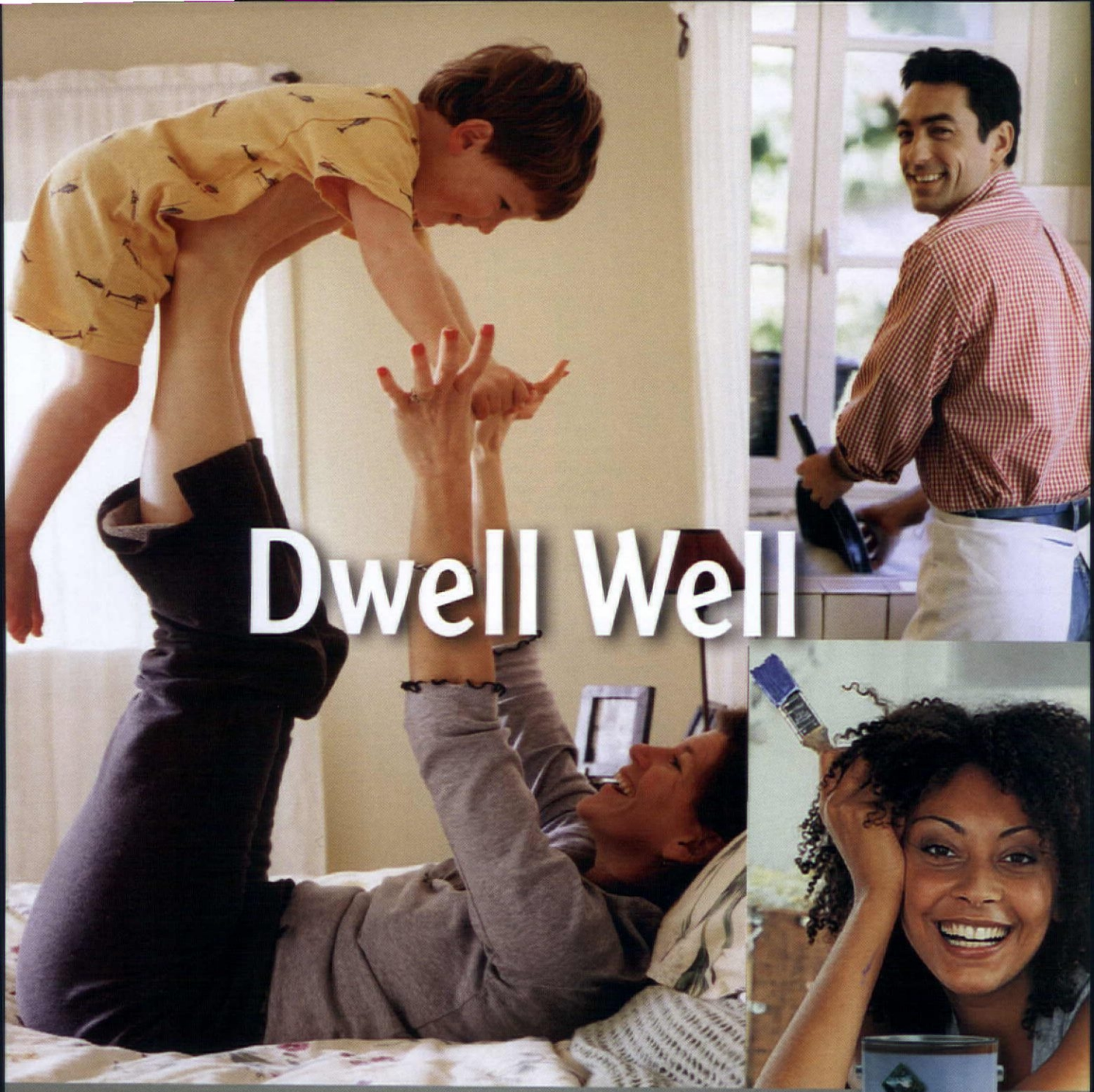
BY BILL O'DONNELL

A GENERATION AGO, most homeowners considered only color and durability when choosing an architectural coating. Oblivious to the health and environmental consequences of the advances in chemistry throughout the 20th century, few cared to ask the question, "Exactly what is it that makes paint so odiferous?" Simply put, the term "VOCs" was not in the lexicon.

In case it's still not in your lexicon, VOC stands for Volatile Organic Compound. Specifically, as they relate to paint, VOCs are the solvents that hold the pigment in solution. As the paint dries, the solvents slowly evaporate. The VOCs, which include such yummy chemicals as benzene, formaldehyde, and toluene, are released into the air. When this occurs outdoors, the only alleged harm is that they contribute to the formation of smog—how much so is debatable, but in the eyes of the state of California, enough that they need to be regulated. When VOCs "off-gas" indoors, they are also potentially physically harmful, especially if you suffer from unusual chemical sensitivity, certain allergies, or other respiratory conditions. Some VOCs are classified as carcinogens (cancer-causing agents), though at the non-occupational levels the homeowner is exposed to, this "cancer threat" is often overstated.

Most major paint manufacturers now include a low-VOC line. Though low-VOC paints still represent a very small percentage of industry sales, the [*continued on page 61*]

CORBIS



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For most interior uses, a quality latex based paint from any reputable manufacturer will provide superior results with very few environmental drawbacks.

DEFINITIONS

- **ALKYDS AND OILS** Paints with artificial resins (alkyds) forming their binder. The binder and pigments are suspended in volatile solvents. In years past, linseed oil was the preferred binder, so alkyds are still widely called oil paints. Traditional alkyd paints have a VOC content of between 32 and 42%, with emissions as much as 800 grams of VOC per liter. Use sparingly indoors, mostly in high-moisture areas (e.g. bathrooms).
- **LATEX** Paints with "latex" binder—actually the definition now includes a wide range of synthetic resins. The binder and pigments are suspended in water. The VOC content of most latex paints is between 2 and 5%, or between 80 and 250 grams of VOC per liter. Most latex paints are "low VOC" by definition. Whenever possible, choose latex paints indoors.
- **LOW VOC** As defined by the Environmental Protection Agency, latex paints with fewer than 250 grams of VOC per liter, or alkyd paints emitting fewer than 380 grams of VOC per liter. While manufacturers can make a "low-VOC" claim at these levels, most paints specifically marketed as low VOC emit fewer than 150 grams per liter—check the label. Use if you or a loved one are especially chemically or environmentally sensitive.
- **NO VOC** It is nearly impossible to eliminate all VOCs in paint. A manufacturer who produces a paint with fewer than 5 grams of VOC per liter, however, can legitimately market their product as "Zero VOC". Use whenever you seek to impress your tree-hugging dinner guests.
- **NATURAL PAINT** A catch-all phrase usually reserved for "boutique" products composed solely of mineral and plant extracts and water. While typically very environmentally correct, the designation is unregulated. Quality and durability can vary widely. Read the label, and know what you're buying.
- **MILK PAINT** An old standby that has stood the test of time. Milk paint is environmentally friendly and aesthetically appropriate for older homes. It binds best to unfinished, porous surfaces like wood and cured (unpainted) plaster. Do not use in areas with high moisture content, like bathrooms.

major players are increasingly touting the benefits of their new, environmentally friendly lines. It's analogous to the food industry trumpeting new "low carbohydrate" products even as American waistlines reach record dimensions.

Nevertheless, the fact that paint manufacturers are becoming comfortable marketing paints as low-VOC speaks to the better performance of the paints themselves. In the past, manufacturers were reluctant to market an environmentally friendly paint because of a perceived (and real) drop in quality. Today's low-VOC paints hold their own against "traditional" paints, in much the same way as the perceived inferiority of latex paints vs. oil paints has evaporated (no pun intended).

WHAT'S OLD IS NEW AGAIN Missing in today's debate about how many VOCs are too many is the acknowledgement that VOCs, themselves, are a relatively recent addition to paints.

"Paint" (an emulsion of pig-

SOURCES

AMERICAN PRIDE PAINT (601) 264-0442, americanpridepaint.com *Commercial outlet for the University of Southern Mississippi's polymer science program.* ▪ **ANNA SOVA** (877) 326-7682, annasova.com *"Food-grade" wall finishes and aromatherapy paints.* ▪ **AFM SAFECOAT** (619) 239-0321, safecoatpaint.com *Complete line of safe, non-polluting products.* ▪ **BENJAMIN MOORE PAINTS** (800) 334-0400, benjaminmoore.com *Eco Spec line of low-VOC interior paints.* ▪ **BIOSHIELD PAINT CO.** (800) 621 2591, bioshield paint.com *Natural, low-VOC paints and stains.* ▪ **FAUX EFFECTS** (800) 270-8871, fauxfx.com *Environmentally safe, water-based, VOC-compliant products.* ▪ **FINE PAINTS OF EUROPE** (800) 332-1556, finepaintsofeurope.com *Formulated with quality resins and finely ground pigments.* ▪ **OLD FASHIONED MILK PAINT** (866) 350-6455, milkpaint.com *VOC and HAP-free, contains no solvents* ▪ **PRIMROSE DISTRIBUTING/OLDE CENTURY COLORS** (800) 222-3092, oldecentury colors.com *Acrylics are low-VOC, and their oils are VOC-compliant* ▪ **REAL MILK PAINT CO.** (800) 339-9748, realmilk paint.com *Organic casein paint, non-toxic and lead free* ▪ **SAWYER FINN MILK PAINT** (800) 331-6990, sawyerfinn.com *Free of synthetic chemicals and vapors*

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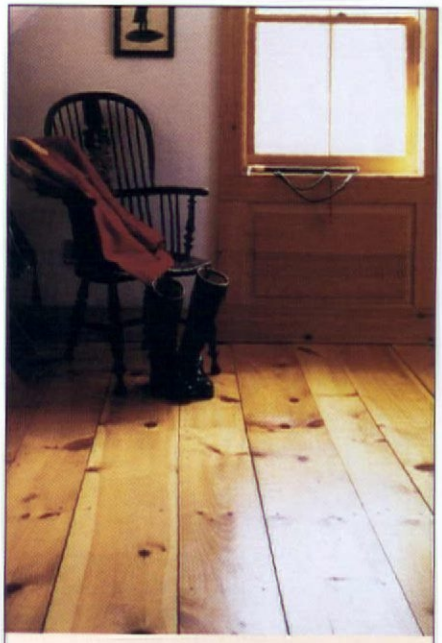

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When mixing paints sold as a powder, make sure you prepare enough for a full coat: exact color matching batch to batch is extremely unlikely.

ments suspended in a liquid medium for use as a decorative or protective coating) has been around for millennia—maybe as long as 30,000 years! Cave painters likely had more pressing concerns than the potentially unhealthy effects of their chosen medium—avoiding saber-tooth tigers, for example.

The paint industry, however, wasn't born until the Industrial Revolution. Niceties like tin canisters, a transportation infrastructure, and a growing demand made localized, large-scale production of paints possible. Before that, decorative coatings were a cottage industry. Paints were mixed on site. Well-to-do homeowners would enlist the services of a professional painter who'd mix up a batch of paint and add various ground pigments suitable to their client's taste. The exact shade of each color was left to the individual painter's eye and skill. The "color matching" that we demand today was a pipe dream.

In 18th and 19th century America, many of these paints were casein-based, or "milk paint" as we refer to them today. Several contemporary companies offer milk paints (see Sources). Because you mix them yourself, you're allowed to be creative. How thin you mix them, and how you apply them, gives varied effects. Experiment and have fun.

Some companies offer no-VOC paints utilizing combinations of natural resins, oils, clays, and mineral or plant pigments. Some, such as silicate paints have a long history. Silicate paints are typically used on stucco and masonry, and while low in volatile compounds, are high in particulates—you'll need to wear a protective mask while mixing powdered silica with water. Other so called "natural" paints are really boutique products targeting the "environmentally aware" crowd. Quality varies widely.

Because "natural" paints don't use the same solvents that give other paints smoothness, long working times, and uniform consistency, they can be a little trickier to apply. The upside, in a period home, is they tend to give walls a more handcrafted, earlier look.

BOTTOM LINE If you're living in a home with someone who has multiple chemical sensitivities, or just consider yourself environmentally friendly, there are many quality, low-VOC choices available to you. If you're like the rest of us, pick the colors you like and apply them liberally. After all, paint is a relatively guilt-free purchase. Compared to the gas consumed by that SUV of yours, the coatings you apply to your walls have a relatively low impact on Mother Earth. Choose your paints according to the period of your home, with one eye on the environment, and let your friends and neighbors be green—with envy. ✦

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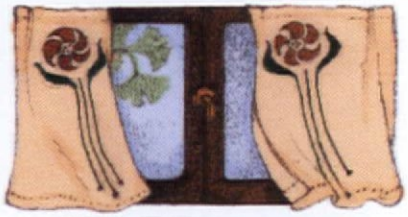

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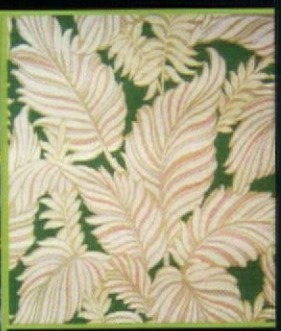
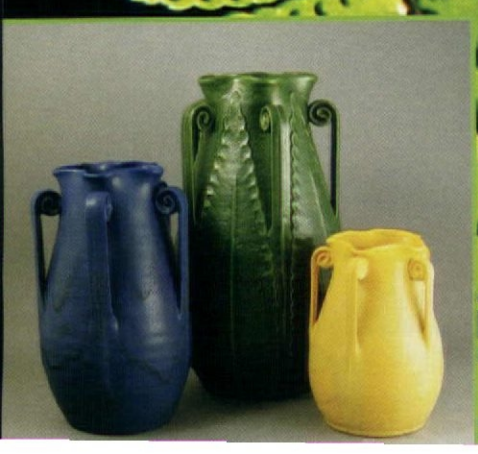
Ferns

THE LANGUAGE of flowers —"floriography"— has since Biblical times lent special meanings to flowers. But it was during the reign of Queen Victoria that flowers spoke most eloquently, becoming part of the late-19th century's elaborate code of conduct. The ancient, simple fern was often used to suggest solitude and humility, and, for smitten suitors, their undying sincerity. Living plants adorned everything during this time, from hair and clothing to china and stationery. A small spray of something appropriate might mean everything to an anxious young woman. Take for example the maidenhair fern: a leafy spray suggested the titillation of secret love. A frond presented in an upright position alluded to the confidence of a young suitor; the object of his affection said "yes" by accepting his bouquet with the right hand and "no" if she used her left. Today the secret language of flowers is all but forgotten, although a bouquet still conveys gratitude and appreciation. The peculiar beauty of fern fronds continues to be favored as a design motif in wallpaper, fabrics, and ceramics. –BRIAN D. COLEMAN





Arts and Crafts-inspired pottery from Ephraim Faience; Robinson Iron reproduction Victorian fern-iture; embroidery in a blue velvet table runner ca. 1880; fabulous Forties wallpaper.

SEE RESOURCES P. 128.

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OLD-HOUSE INTERIORS NOVEMBER 2005

AN INSPIRED TRANSFORMATION

Memories of their Near East travels, and the pages of Old-House Interiors *inspired our 2005 "whole house" contest winners. (page 74)*

KING CAESAR

In this Duxbury, Mass. mansion on the harbor, the luxury of the 1800s is preserved. (page 87)

THE ONCE & FUTURE DOOR

Entryways explained: Find the perfect door for any particular house style. (page 82)

CARPETS FOR ARTS & CRAFTS-ERA HOMES

From Donegal to Persian to flatweave, design choices are many. (page 94)

A GOOD HOUSE UNCOVERED

New owners reveal a classically styled 1907 Colonial Revival, and make it a comfortable home for today. (page 68)

"It was overgrown to the point that the house was hidden from view," Gary Johnson reports. "Some people actually thought we had built the house."

BY PATRICIA POORE

PHOTOGRAPHS BY STICKLEY PHOTO•GRAPHIC

a good house uncovered

THE ATTRACTIVE house in northwest Portland's historic West Hills area was rescued from obscurity by its second owners: it had been entirely hidden behind overgrown trees and rhododendrons. Gary and Yvonne Johnson bought the dwelling from the woman whose great-grandfather, a prominent doctor at the turn of the last century, had built it. It was not maintained but sound. "The integrity of the house was important to us; we wouldn't have done anything to ruin it," says Gary. Beyond their intentions, "it's a listed house in Portland, [Oregon]. That doesn't allow much change."

The timeless new kitchen is separated from the dining room by the original butler's pantry—never painted, and still with its copper sink. ABOVE: **Classical detailing is quiet but exquisite on the 1907 house.**

STYLING BY ALYX CHUNG

The main staircase,

which had been painted, has easy-climbing low risers. After stripping, treads were once again painted black and the woodwork ivory. The effect is dramatic—and, like other details and furnishings in the house, traditional yet modern

ABOVE: Like the rest of the house, the stair has a comfortable grandness. RIGHT: Traditional furniture suits the young family. BELOW: Family portraits and original wall lighting add character in the living room.

The Johnsons bought the 1907 Colonial Revival house in 2002. Its primary façade is the long wall with a Greek portico over the entry door. A classical porch with robust details extends the lovely side façade, where a Palladian window ornaments the shingled gable-end pediment suggested by cornice returns. Inside, a center-hall plan and symmetrical room arrangement have been complemented by traditional furnishings.

The house was designed by architect A.E. Doyle, who also built Portland's Central Library and other city buildings; he was considered at the time a "modern" architect who preferred clean design and classical motifs. Beautifully detailed, in no way

Tone-on-tone wallpaper designed by William Morris, original Colonial Revival lighting, antique Persian rugs, and contemporary classic furniture contribute to the pleasant atmosphere that feels like 1910, 1925, or 2006.

ornate, the house "is so easy to design around," Gary says. "The layout is traditional but not formal."

IT WAS IN "REASONABLY historic—original—condition," says contractor Jeff Jones, whose company Olson and Jones Construction is regularly recommended by the Portland Historical Society. "Only the kitchen became a major project. It had the 'avocado' 1970s remodeling—cheap laminates, indoor–outdoor carpet. We rescued a couple of base cabinets but it's essentially all new." Elsewhere, floors are the original 1¾" face-nailed boards of quartersawn oak. The Johnsons rehabilitated existing wood window sash, rehanging the sash weights.

Fir woodwork had never been painted, and Jeff Jones says they didn't use harsh strippers. "We rubbed it down," he says; "it had the usual old polish and wax—we just got the gack off." Then the painter used an oil finish, no varnish or polyurethane.

WHEN THEY BOUGHT IT, the house was "shuttered in," Gary says, its main porch and upstairs sitting porch enclosed with glass panels. The Greek portico over the entry door had been extended and widened during the 1920s, so that "the original owner could get out of his car and not get wet," Gary says. The house was given definition when the Johnsons reopened the porches, restored the portico's original dimensions, and gave the house a paint color scheme that draws attention to shingled gables and beveled clapboards.

For the new kitchen, everything that could be saved, salvaged, or copied, was. The butler's pantry remains, with its never-painted wood-

Bathrooms

are "absolutely original," says contractor Jeff Jones. "We just rebuilt old valves, replaced washers." The woodwork was unpainted; still-serviceable knob-and-tube electrical wiring remains.

Bathrooms in the house needed nothing but a good cleaning. TOP: Picture rails throughout allow art to be hung without damaging original canvas that lines plaster walls. ABOVE: The butler's stair is fir, as are doors throughout.

work, wood countertop, and copper sink for washing stemware and china. Sliding glass doors dating to the 1970s were removed, and new windows built based on originals and the transoms still in the pantry. Like the house, the kitchen is well detailed but not fussy. Materials used were consistent with the house. Even the painted cabinets were constructed of Douglas fir, matching existing woodwork.

Furniture is a quiet, comfortable mix of traditional pieces, mostly from Bernhardt, and modern pieces from Herman Miller. "Mixing traditional and modern really works—it's informal but not 'casual'." Pieces include the Nelson-designed bench (from Herman Miller) that echoes the low lines of the staircase.

This is the Johnsons first renovation effort. When he was complimented on the exceptional quality of the restoration work that he planned and oversaw, Gary said, "We're pleased, yes, but the house was already a good house." ✦

Seen beyond the old pantry, a kitchen seating area took the place of the old butler's porch, enclosed long ago. The flooring is Marmoleum, and this reproduction ceiling fixture is from Rejuvenation.

An inspired

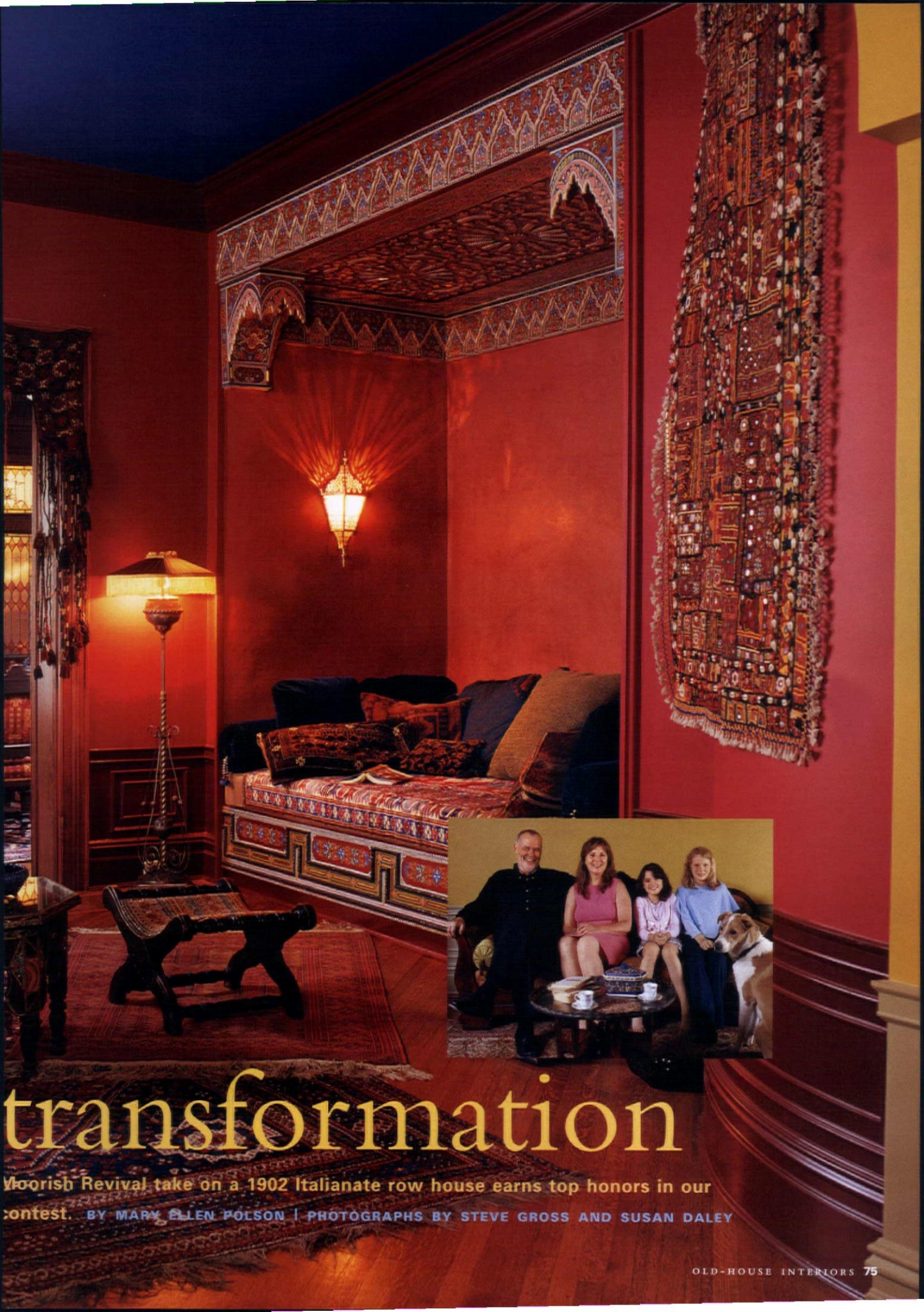
A Brooklyn family's first "Inspired B

A DOZEN years ago Raymond Horton asked Jackie Dinan to marry him on the shores of Satpara Lake in Pakistan. When she said yes, he naturally assumed she would be moving into the limestone row house he owned in Brooklyn's Park Slope neighborhood. Not so fast, she replied. Jackie had no intention of living in a house her husband-to-be had acquired with another woman.

Eventually she agreed to the arrangement, provided she could have a free hand with the decoration of the house, built in 1902 for U.S. Senator William Musgrave Calder.

"Sometimes it takes another person to be a catalyst," says Horton, a professor in the business school at Columbia University who has owned the house since 1976. "Jackie is a total dynamo when it comes to managing things. The

A restored spelter maiden welcomes visitors. OPPOSITE: Ray Horton and Jackie Dinan (inset, with daughters Georgia and Justine, and Custard the dog) turned a taste for collecting into a lavish Moroccan retreat.



transformation

Moorish Revival take on a 1902 Italianate row house earns top honors in our contest. BY MARY ELLEN POLSON | PHOTOGRAPHS BY STEVE GROSS AND SUSAN DALEY

Moroccan EXOTIC

Jackie Dinan credits the Persian fantasy of Frederic Church's Olana and *Old-House Interiors* for her inspiration. "Your coverage of this style over the years . . . gave us the confidence to say, 'yes, we can do this' and pursue a collaboration among architect, contractor, sub-contractor, and decorator even though none of them had heard of the term 'Turkish Corner' before this project."

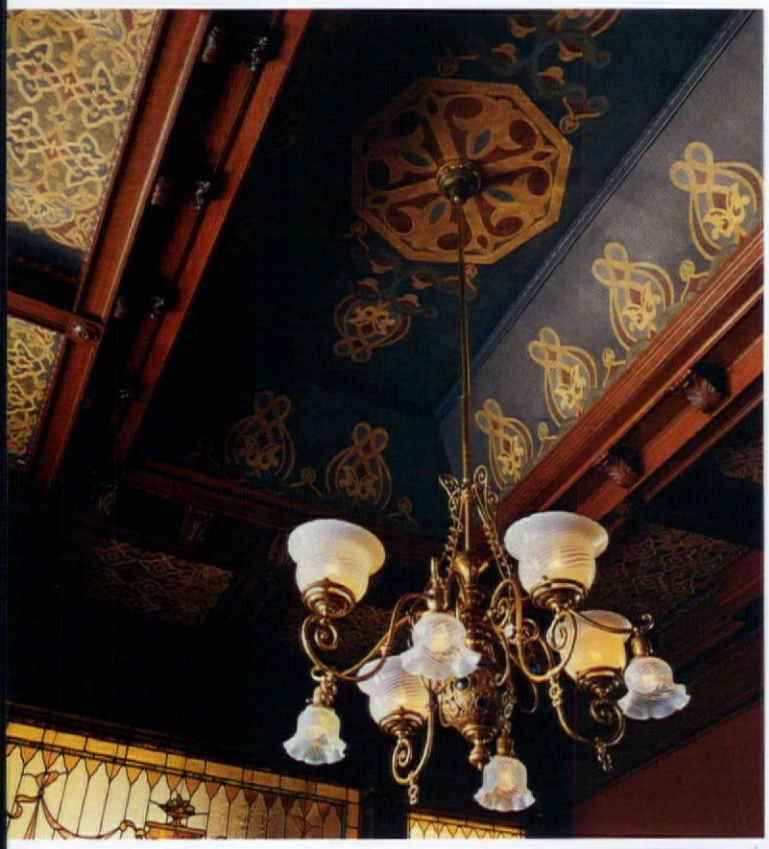
PETER AARON/ESTO (TOP LEFT)

whole [renovation] is totally Jackie's inspiration."

Since both Ray and Jackie love to travel to exotic places and bring back textiles and metalwork, it seemed natural to furnish the house with pieces they had collected in China, Pakistan, Turkey, and other far-flung parts of the globe.

The Moorish theme first asserted itself in the dining room. The woodwork was almost black with grease, and the stained-glass windows

LEFT: Moorish arches set the tone.
ABOVE: The elaborate Turkish Corner ceiling was fabricated in Morocco.
BELOW: The walls are finished with *Tadelekt*, a traditional Moroccan lime-based plaster in shades of red.



RIGHT: The Horton–Dinans had the dining room woodwork stripped and restored. LEFT: Jackie found the arabesque designs for the coved and beamed ceiling in a book on Islamic art, then had an artist hand-paint them on canvas. BELOW: The samovar on a small sideboard was another of Ray and Jackie's finds. The stained-glass window in the corner is now a false one—Jackie moved it from another location in the house and added backlighting.

Interior designer

Erika Doering came up with the idea of adding the Moorish arches that create a subtle division between the front and back parlors. Another idea, this time from architect Charles Boxenbaum, is the curved wall that creates an anteroom for the Turkish powder room.

hadn't been cleaned in years. Jackie had the woodwork stripped and restored, the windows cleaned, and worked with an artist to create the Islamic-inspired designs on the ceiling. The arabesques and cartouches came from a book on Islamic art. "There are designs in the Blue Mosque in Istanbul that are almost identical to the arabesque pattern," Jackie says.

Both Jackie and Ray knew they wanted a Turkish Corner somewhere in the house and had a clear vision for it. Jackie found Darwish Studio, a New York company, and had them fabricate the raised-panel ceiling fixture and bed in Morocco. "I was able to articulate how I wanted something done because I had seen how it *had* been done," says Jackie, once again referring to stories she'd seen in *Old-House Interiors*.

RIGHT: The custom-made, stained-glass casement window lets in natural light and doubles as a deep medicine cabinet. ABOVE: Jackie and Ray found the basin for the parlor-level powder room on their first trip to Pakistan.

Draped with an oriental rug, piled high with pillows, and lit with filigreed sconces that suggest the romance of Old Morocco, the Turkish Corner is large and comfortable enough to accommodate the entire family cozily. A low Thebes stool and a hookah complete the mood.

Lying back against the pillows, Horton recalled spending the better part of a day negotiating a price for the hookah, ultimately settling it at about $60. "That's absolutely the fun of it—getting to know the person you're dealing with," he says of his travels in remote locales. "Everybody's the same the world over. They'll buy you a cup of tea." ✦

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MOODY BLUES & OAK

The rich, masculine feel of the "his" bath on the second floor of the Horton–Dinan home resulted from a photo [below] published in the April/May 2002 issue of *Old-House Interiors*, shot by Linda Svendsen and Jane Powell for their book *Bungalow Bathrooms* [Gibbs Smith, 2001]. Faced with the renovation of a dated bath, Ray Horton reportedly took one look at the picture and said, "That's what I want." The Park Slope retreat successfully captures the moody feel of its predecessor, from the dark oak beadboard of the wainscoting to the deep, vivid blue of the painted Lincrusta. Light shot with jewel tones filters in through the stained-glass casement window, creating a sense of peace and serenity.

PHOTO BY LINDA SVENDSEN (BELOW)

The Once & Future Door

The doors of the past keep cropping up in new guises as we hurtle headlong into the future. **BY MARY ELLEN POLSON**

ABOVE: Supporting characters for a Federal door include a semi-circular fanlight, a keystone arch, and a pediment with a cornice return. RIGHT: Greek Revival doors include a shallow pediment (sometimes with "ears") and deep, angular moulding on the recessed panels.

DOORS HAVE BEEN laden with symbolism since the Greeks first glorified them as portals to the gods more than two millennia ago. That's a heavy burden for the average homeowner to bear, even those of us with a house old enough to qualify as historic.

If you're fortunate, your house still has its original door. If not, or if you're building a new house with the intention that it look old, it's critical to get the appearance of the door right. Details matter. The larger points —the basic configuration of the door (batten, raised panel, etc.), accoutrements like pediments or the glazed panels called sidelights—are fairly easy to comprehend. What's harder to grasp are the nuances that make a style what it is—the right elements, in the right proportions, working together in a pleasing arrangement that's true to the look and scale of the period.

As a rule, the older the door, the plainer and less detailed it is. That said, some of the finest and most elab-

ERIC ROTH (TOP)
STEVE GROSS & SUSAN DALEY (RIGHT)

Doors by STYLE

Doors on American houses almost always demonstrate either classical or medieval roots—sometimes both.

GEORGIAN 1700–1780
Classically proportioned, with paneled door flanked by pilasters or columns, topped with a pediment (triangular, curved, S-shaped, broken).

FEDERAL 1790–1820
More refined and delicate than Georgian, with features like fanlights, slender columns or pilasters, and pediments and keystones.

GREEK REVIVAL 1820–1850
Clean and ascetic, with angular planes, narrow sidelights and transoms, and flat, unornamented friezes over the door.

While the flat, almost severe pilasters and dentiled pediment of the door surround mark the style as Greek Revival, the simple batten door with strap hinges suggest the house may have origins in the colonial era.

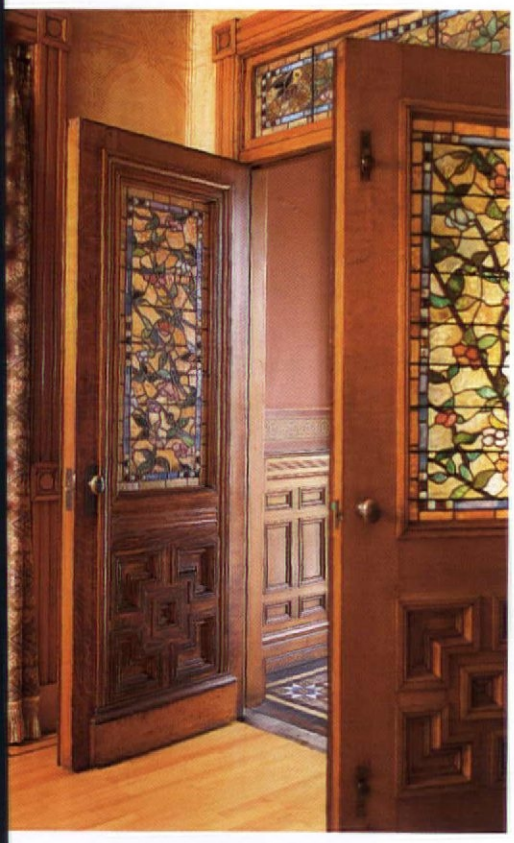
orate doors in America are at least 200 years old: high-style Georgian, Federal, and Greek Revival doors all borrowed heavily from the Greco-Roman past without a flicker of worry about those long-dead pagan gods.

The earliest American doors were batten doors: rough-hewn planks or vertical boards held together with cross braces. Medieval in origin, this rustic door style reappears in many of the Revival styles of the early-20th century, particularly those with an old-English bent, like Tudor Revival.

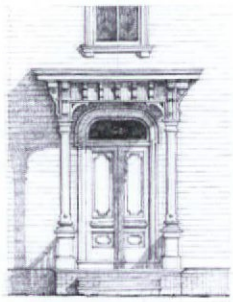
Very early in our history—about 1700 or so—the first panel doors appeared. The door style gets its name from the vertical panels that appear to float between the flat cross and side pieces, called stiles and rails, that hold them in place. Usually configured with either four or six panels, the panel door reigned supreme in every style of dwelling built between 1720 and 1840.

The panels could be almost pancake flat, at right angles to the perfectly flat stiles and rails. In most cases, however, they were "raised"—angled or beveled up and away from the flat parts of the door surface. For early American doors, that profile will vary depending on when the door was built. On a Georgian raised-panel door, for instance, the profile tends to be slightly shallower and more rounded (*ovolo*) than Federal doors, which came later. Just a few decades later, the edges on the raised panels of Greek Revival doors are angular, almost severe (*echinus*). Not surprisingly, the profiles

THIS PAGE: KEN DRUSE (TOP); OPPOSITE: ERIC ROTH (TOP LEFT); DOUG KEISTER (TOP RIGHT); COURTESY JELD-WEN (BOTTOM); PAULO VICENTE (ILLUSTRATIONS)



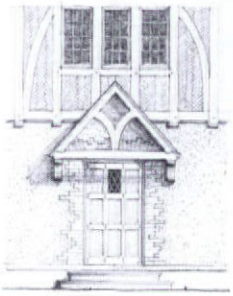
LEFT: Double entry doors on an 1888 Queen Anne feature intricate relief paneling and stained glass insets.
BELOW: Arts and Crafts doors are typically constructed with two or three vertical panels topped with vertical panes of clear or leaded glass.
ABOVE: Romantic Revival doors often include fanciful medieval details, like wrought-iron strap hinges and grillework.



ITALIANATE 1840–1880
Broad entries are U-shaped or have a rounded arch over the (double) doorway, often enhanced with double columns of various shapes.

QUEEN ANNE 1880–1910
Single or double doors with glazed upper panels and beveled lower panels, framed by exuberantly decorated gables and turned columns.

ARTS AND CRAFTS 1900–1920
Broad, simple two- or three-paneled door with glazing on the upper third (often vertical lights), some with leaded glass side lights and transoms.



TUDOR REVIVAL 1895–1940
Romantic batten door in a variety of arched shapes, accented with strap hinges, studs, or other medieval motifs.

LIGHTS *Around Doors*

One way to enhance the authenticity of a period entry is to add side, transom, or fanlights of the correct style and proportion. (In architectural parlance, a "light" is a pane of glass.) Side lights are narrow side panels that contain panes of glass—either for the full length of the door, or above a lower wainscot-high panel. A transom light can be a single rectangular pane of glass or a series of small panes. Fancier side lights and transoms can contain leaded or stained glass in patterns associated with a period style.

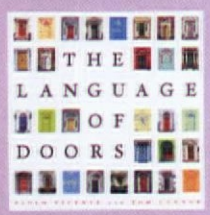
A fanlight is the pièce de résistance of any door with pretensions of grandeur. These arched over-windows are usually style markers for doors on Federal, Georgian, and Greek Revival homes. The tracery patterns in classic radial and elliptical fanlights can be as intricate as a spider's web. Sidelights featuring additional tracery or leaded glass often accompany them in an entryway.

An elliptical fanlight and side lights with lower panels grace a Federal door.

The profiles on 20th-century Colonial Revival doors are less sharply defined than any of the styles that inspired them, falling somewhere between the extremes.

BOOK REVIEW: A Closer Look

The door is such an essential part of a façade that it's surprising how rarely the subject comes up in architectural writing. Paulo Vicente, an architect, and home design expert Tom Connor treat it seriously in ***The Language of Doors*** *[Artisan, 2005]. The book is clearly and intelligently written, but its greatest strength is the drawings that identify key characteristics of period doors, allowing the reader to make his or her own decisions about what details make the perfect door in any particular style. Through your bookseller, $18.95.*



on 20th-century Colonial Revival doors are less sharply defined than any of the styles that inspired them, falling somewhere between the extremes.

After about 1850, it became fashionable to divide paneled doors into matched pairs. These double doors often met to form a unified arch, or had an arched transom overhead. In fairly quick succession, there was an explosion of variations in house styles, with doors to match: Gothic Revival, Italianate, Second Empire, Queen Anne. Each entry came with its own catalog of architectural details and supporting structures.

By the time the Romantic Revivals came on the scene at the beginning of the 20th century, builders had begun to standardize the front door in terms of configuration and size. Although each of the many Revivals had a grab bag of characteristics, it was also fairly common to find the same door on dwellings of supposedly different styles—Colonial Revival and Tudor Revival, for instance—with only a change of hardware to differentiate them.

Of late, however, door makers and manufacturers have begun to offer designs that incorporate details that look and feel true to period or style. (There are also specialists who make only authentic period doors, down to the correct nuances associated with the subtlety of those floating panels). Most allow for custom options, allowing the buyer to specify woods and details like panel configuration and carving. Now that we're deep into a new period of traditional Revival, it's become much easier for us to make our own choices. ✦

PAUL ROCHELEAU

A Federal-era mansion allows us a glimpse of the good life as it was lived ca.1809–1842, through its architecture and its owners' decorating choices.

The now-serene view of Duxbury Harbor once encompassed a bustling wharf and shipbuilding enterprise. BACKGROUND: The French scenic wallpaper was hung during the 1820s.

King Caesar

EZRA WESTON JR. was the second Weston to bear the nickname King Caesar. He built this mansion on the harbor in Duxbury, Massachusetts, in 1809. Its original architectural details, paint colors, and wallpapers reveal something of the personalities of the home's first residents.

The mansion's owner inherited the honorific from his father, who began building ships before the American Revolution. Taking the helm of the business when his father died in 1822, Ezra Jr. built one of America's largest merchant fleets: 20 ships transporting cotton and other goods, sailing to the Black Sea, Asia Minor, the Western Mediterranean, along the Eastern Seaboard, and to New Orleans. During the 1830s, the company's annual gross income was a million dollars. In 1833, King Caesar II opened his own bank; in 1934, he established his Ten Acre

BY GLADYS MONTGOMERY | PHOTOGRAPHY BY GREG PREMRU

Ship Yard in Duxbury; and in 1841 he built *Hope*, which, at 880 tons, was New England's largest vessel.

"If King Caesar were alive today, that's probably what he'd want to stress," says museum director Patrick Browne, whose book *King Caesar of Duxbury* details the shipping magnate's career.

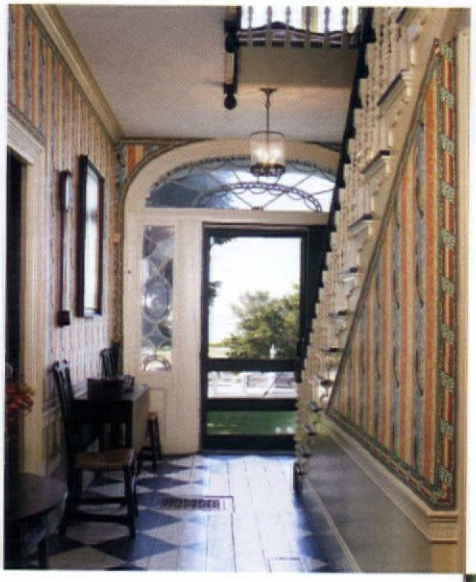
Overlooking a wharf and the centerpiece of a 100-acre farm on Powder Point, the mansion was Weston's business headquarters. It was surrounded by mills for lumber and sailcloth, and by workshops for carpenters, blacksmiths, sailmakers, rope makers, and other outfitters.

The house's symmetrical, two-storey plan consists of a center hallway flanked by two rooms on each side, and four chimneys serving eight fireplaces. Interiors are Neoclassical masterpieces with columned mantels, window seats, wainscoting, and dentil, rope, and cable mouldings expressing Weston's maritime associations. Federal decoration often included visual references to the new Republic: the front door's elliptical fanlight features delicate leaded tracery outlining stars, and its sidelights contain thirteen panes to honor the original colonies.

For the parlors, Ezra Jr. and his wife Jerusha chose costly, hand-blocked scenic wallpapers from France. The elegant "Le Parc Français" enhances

Scenic PAPERS

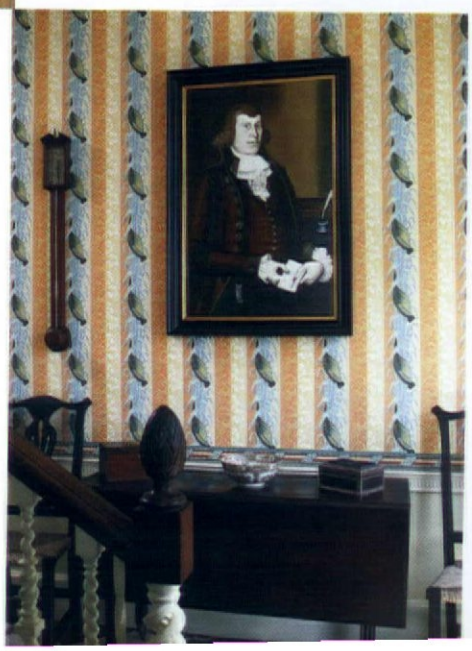
imported from France were the epitome of taste. The Mansion has "Le Parc Français," made ca. 1825 by Jacquemart et Bénard [at right]; and "Les Incas," made in 1826 by Dufour et Leroy, which shows Pizarro's conquest of Peru [at left]. These companies, as well as Zuber, created landscapes depicting exotic locales, narratives, and bucolic scenery. Ceiling to chair rail, scenics created a non-repeating panorama. They were costly because a carved block was needed to print each color and each section of a design. Most scenics required from 300 to 700 separate blocks; some by Dufour used 1500 and up to 5000.



OPPOSITE: In the East Parlor, wallpaper depicting Pizarro's conquest of Peru and an expensive mahogany card table were fitting choices for a merchant whose ships were plying the globe. The 1810 tall clock is by John Bailey. ABOVE: In the formal West Parlor, a silver coffee service echoes the elegance of the French scenic wallpaper. BELOW: (and left) A portrait of Ezra Weston Jr. overlooks the exquisite leaded doorway and wallpaper he chose.

the formal West Parlor, while "Les Incas," a depiction of Pizarro's 1531 conquest of Peru, which was used in the family's East Parlor sitting room, resonates with King Caesar's career.

When King Caesar died in 1842, Jerusha [née Bradford; one of her family's Duxbury houses is also a museum] retained the house, which remained in family hands until 1937. Between 1886 and 1937, during which time the mansion was used as a boys' school, the staircase was reconfigured and given a pineapple newel post, and the Incas wallpaper was moved from the first floor to the second. The Duxbury Historical Society, owner after 1965, had the wallpaper returned to its original location, and rebuilt the Federal staircase using balusters from three historic buildings. Paint experts researched and reapplied white, tan, and grey colors on woodwork. The mansion retains



Wallpaper borders "panelizing" dining room walls, and Empire chairs around an 1815 table of three re-arrangeable sections, reflect the 1840s, when Jerusha Weston had the room enlarged. Portraits depict her and Daniel Webster. BELOW: In the West Parlor, recently reproduced carpet is based on the Federal-era color scheme. (Oriental carpets are from an earlier interpretation of rooms.)

few Weston pieces; much of the mahogany furniture, which accurately reflects the refined taste of the time, came from the Winsor family, also prominent Duxbury merchants.

Choices made by Ezra and Jerusha Weston are evocative still. Besides paint colors and wallpapers, these include portraits done around 1793 by folk artist Rufus Hathaway. (Those in the house are copies; originals are in the Abby Aldrich Rockefeller collection at Colonial Williamsburg.) King Caesar is portrayed when he was 22, a clerk in his father's firm and soon to be married. Jerusha may look dour, but her suppressed smile and feather-festooned hat give her away: "The portrait doesn't do her justice," Browne says. "She was reportedly vivacious and pleasant."

That makes sense. Would a dour person have chosen that zippy chartreuse in the kitchen, or the front-hall wallpaper (reproduced by Brunschwig from an original fragment)—an exuberant orange, Prussian blue, and lime stripe? The West Parlor's period-authentic wall-to-wall carpet, a reproduction from J.R. Burrows, is a vibrant orange and blue medallion design. "The colors came from the original scheme," says Browne. "We think the Westons would have liked it." ✦

Federal-era colors were often bright. In the early-19th century, the King Caesar Mansion's first owners selected some vibrant interior paint colors in a palette of blue, orange, and green, taken from three wallpapers they'd chosen.

The Weston bedroom's original blue sets off an 1815 Sheraton mahogany dresser probably by Boston cabinetmaker John Seymour. (Bed hangings are currently being redone.)

ABOVE: A Federal-style fence with urn finials and a concave curve at the gate enhances the stately symmetry of the façade. The kitchen's character is reflected in pewter on the mantel, the fireplace with crane, and the pantry's display of transferware. LEFT: In a bedchamber, woodwork includes unusual zigzag mouldings and Neoclassical detailing. Period-accurate window treatments are in a Brunschwig & Fils reproduction fabric.

Unique Landscape AT BOSCOBEL

WITH ITS PALLADIAN neoclassical façade, the house is a landmark of the Federal period. [See the feature article, January 2005.] Boscobel was built between 1804 and 1808 in Montrose, New York—but the classical landscape is in the Beaux Arts or "country place" style popular in the first third of the 20th century. The house, you see, was dismantled in 1925, auctioned off, stored, and finally rebuilt in Garrison-on-Hudson, New York, across the river from the military academy at West Point. "Sunsets from here just sizzle!" says horticulture curator Andra Sramek of the view of the Hudson Highlands. Formal but lush gardens include six hundred rose bushes (and approximately 150 varieties). The entry drive and forecourt, formal rose garden, brick walks, and weeping cherries were there for the public opening in May of 1961.

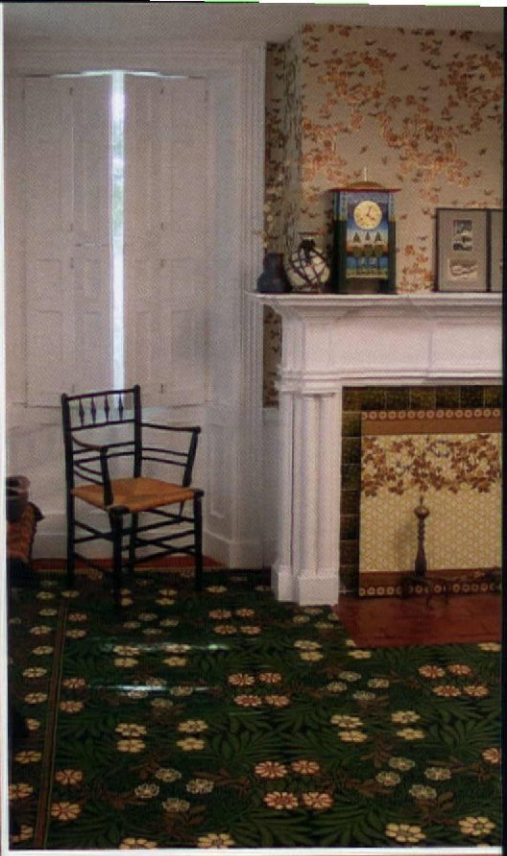
PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

ABOVE: **In a view from inside the Rose Garden, a Higan Weeping Cherry in the lawn is the backdrop for a Queen Elizabeth rose. The brick walk is edged with candytuft (*Iberis sempervirens* 'Snowflake').**

The Rose Garden's circular fountain pool blooms all summer with dark pink water lilies. Trees are Higan Weeping Cherries (*Prunus subhirtella pendula*). In the background are a sugar maple and a white pine. The view is of the side of the mansion.

ABOVE: A long vista of the Hudson River and Highlands is the backdrop to the formal Rose Garden, with its centerpiece of sheared boxwood hedge (*Buxus microphylla* 'Winter Gem') and a variety of carpet roses 'Coral'. BELOW: At the entrance to the Herb Garden, the purple flowering plants are lavender (*Lavandula angustifolia*); espaliered common pears (*Pyrus communis*) grow against the orangery, where two fireplaces once provided heat. The huge window and a back door provide ventilation in summer.

LEFT: One side of Boscobel's front lawn overlooks Constitution Marsh Sanctuary, the Hudson River, and down through the Hudson Highlands. On the west side (right) is the military academy at West Point.



THIS PAGE: (left) An original Donegal carpet designed c. 1899 in a loosely woven Turkish design. (above) William Morris's love of nature was the inspiration for this carpet ("William Morris Wreath") from J. R. Burrow & Co. Its bold pattern looks good in Aesthe as well as Arts and Crafts interiors. (below) simple border of ginkos decorate this custo design carpet from Endless Knot. OPPOSITE Bottom: (left) An Art Nouveau pattern deriv from C. F. A. Voysey enlivens this Seattle bu galow's reproduction carpet. (right) Colorfu Caucasian rugs from Rothstein and Co. are inspired by Persian and Turkish designs

THE ART AND DESIGN LIBRARY, WESTMINSTER FROM *ARTS & CRAFTS CARPETS*, RIZZOLI INTERNATIONAL PUBLICATIONS, INC. (TOP LEFT) WILLIAM WRIGHT (BOTTOM, THIS PAGE & BOTTOM LEFT, OPPOSITE)

Carpets *for Arts & Crafts-era homes*

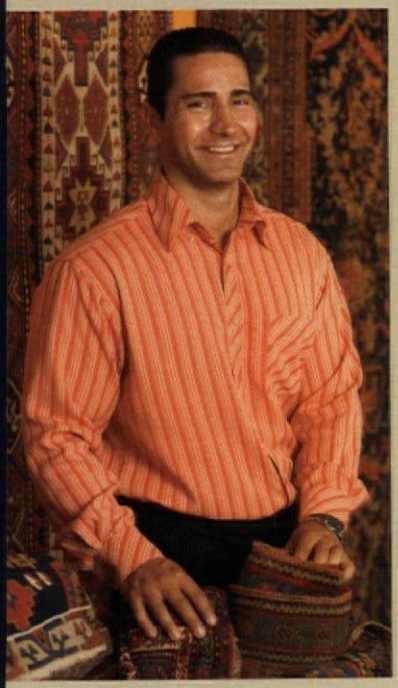
Choices abound and every budget can be accommodated. **BY BRIAN D. COLEMAN**

ASK ANY DESIGNER: a well-thought-out room starts with the carpet. The carpet sets the mood, formal or casual; its colors and design provide the foundation for the rest of the room's décor ... not to mention that it's much easier to match (or complement) the color of paint on a wall to the carpet than vice versa. When you have an Arts and Crafts home you actually can have many carpet choices.

Bungalows were usually built with unpainted wooden floors, often accented with bands of marquetry in Greek key and other patterns. These floors were meant to be displayed. Area rugs were favored and choices ran the gamut from traditional Oriental and Turkish designs imported from the Near and Far East, Turkey, India and China, to hand woven Hammersmiths from William Morris in England. Beautifully colored "Donegal" carpets in "soft shades of terra cotta red, blue, greens, and golden browns" were woven in County Donegal in Ireland beginning in the late 1890's, and soon their handsome, Arts and Crafts designs by C.F.A. Voysey and others could be found in stylish interiors in New York as well as Dublin and London.

And while many homeowners bought rugs from abroad (even Stickley sold imports from Turkey and China) more traditional American, machine-made carpets were also popular—Wilton, Axminster, Brussels and ingrain. Often simple rugs with solid fields accented with a patterned border (motifs based on nature such as pine trees, thistles and gingko leaves were the most popular) they were frequently

RIGHT: (top to bottom) Adaptation of a *Gavin Morton Donegal* from Wallace Interiors; Wm. Morris' *Willow & Tulip* in blue from J.R. Burrows; The Persian Carpet's *Donnemara*; Wm. Morris' *Tulip & Lily* by J.R. Burrows; *Omega Claret* by Endless Knot Rug Co.; *Wiltshire* from The Persian Carpet Co.



SEVEN TOP TIPS

of the trade for carpet conservation

Seattle-based Ferdod Haghighi specializes in fine, antique carpets. Ferdod emphasizes the importance of properly caring for your carpets and passes along seven top tips of the trade:

1. **ALWAYS WET A CARPET BEFORE CLEANING**, and test a small corner first for fugitive dyes. Try mixing one part Woolite with four parts water for a good, mild cleaning agent. Let the water soak in then rub gently with a toothbrush. Remove the detergent with clean water and pat dry—never rub!

2. **RUG PADS ARE ESSENTIAL** to prevent uneven wear and to keep a carpet in place.

3. **ROTATE YOUR CARPETS REGULARLY** and try to put fragile sections underneath furniture.

4. **USE BASE CUPS** under the legs of furniture to prevent carpet wear and damage.

5. **AIR YOUR RUGS** periodically outside in the sunshine—the sun will warm up the wool, making it more pliable and giving it a healthy sheen. Shake or beat them lightly with a broom handle to dislodge dirt trapped behind the pile and foundation.

6. **REGULAR VACUUMING** is a must to avoid moths and other bugs. Vacuum the back first as the vibrations will cause the dirt particles to come to the surface.

7. **DON'T LET FRAYING FRINGE GO UNCHECKED** or the damage will progress. Take the carpet to an expert to block the damage and repair it as needed.

used in several contiguous rooms to help tie the spaces together.

Not all carpets were elaborate or expensive. Simple, grass mats from China or Japan were advised in The Craftsman and other magazines as appropriate accompaniments for the natural woodwork and "honesty" of the Arts and Crafts home. Handwoven rag rugs also gained favor, advocated by early social reformers such as Candace Wheeler as an acceptable home industry for women to increase their incomes and independence.

Native American crafts were the country's only true handicrafts, according to Stickley, and the strong, geometric designs in their blankets and rugs were perfect complements for the straightforward, angular lines of his furniture. Thus many Craftsman homes of the period proudly incorporated Navajo blankets and handwoven Native American runners.

So how does a homeowner today choose a period-appropriate carpet for his Arts and Crafts interior? One of the most important considerations, counsels Bob Fritz, manager of The Persian Carpet in Durham, North Carolina, is to decide on the room's overall design. Are you aiming for a Prairie-style palette with neutral tones and the rectilinear patterns of Frank Lloyd Wright or a warm and welcoming, yet simple Craftsman room with lots of woodwork and clean-crafted, leather upholstered furniture? Perhaps a British look is more your cup of tea with the busy patterns and stronger colors of Morris, Voysey and other English designers.

Also consider where it will be used. A high traffic area is best carpeted with a less expensive rug that can withstand soiling and be replaced when needed. Try a flatweave carpet in busy entries and kitchens, advises Kelly Marshall, who makes her own flatweaves in a wide range of custom designs. Less expensive than pile carpets, flatweaves can still add a period-appropriate accent of Arts and Crafts color and pattern. Or put down a

An English Arts and Crafts interior is highlighted by "The Donnemara," a Donegal carpet designed by C. F. A. Voysey and woven for Liberty's.

WILLIAM WRIGHT (TOP); THE BRITISH ARCHITECTURAL LIBRARY/RIBA FROM *ARTS & CRAFTS CARPETS*, RIZZOLI INTERNATIONAL PUBLICATIONS, INC.

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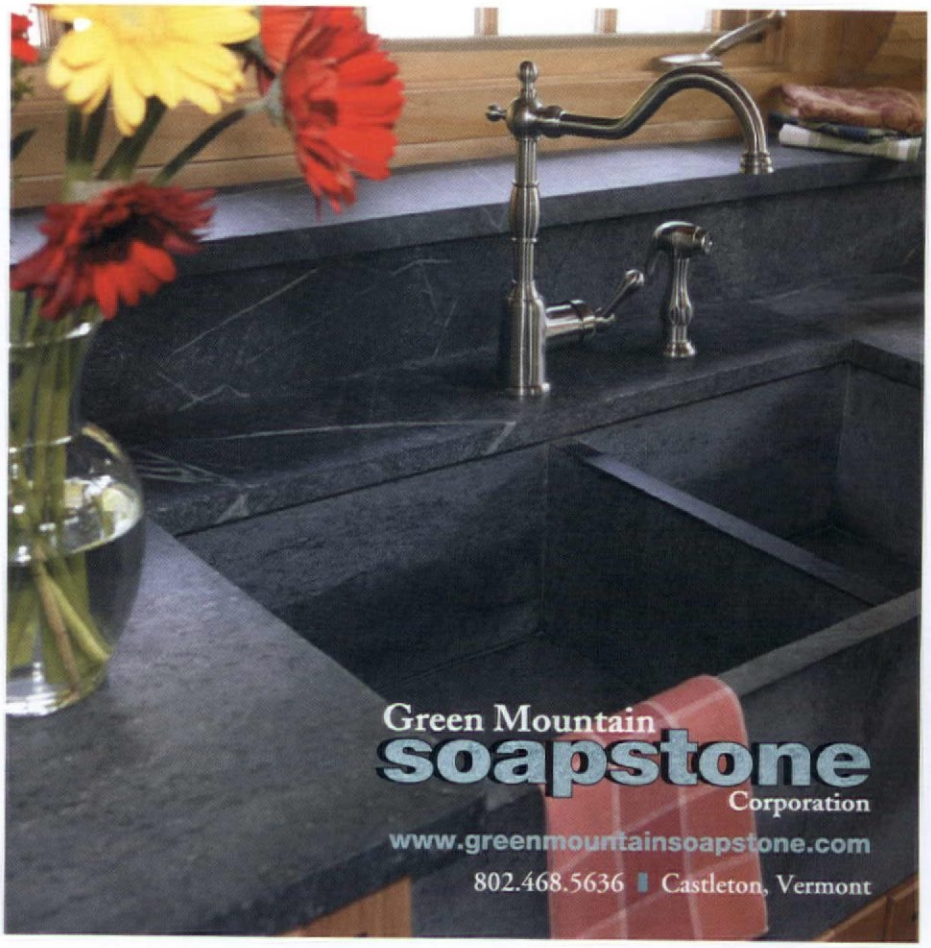

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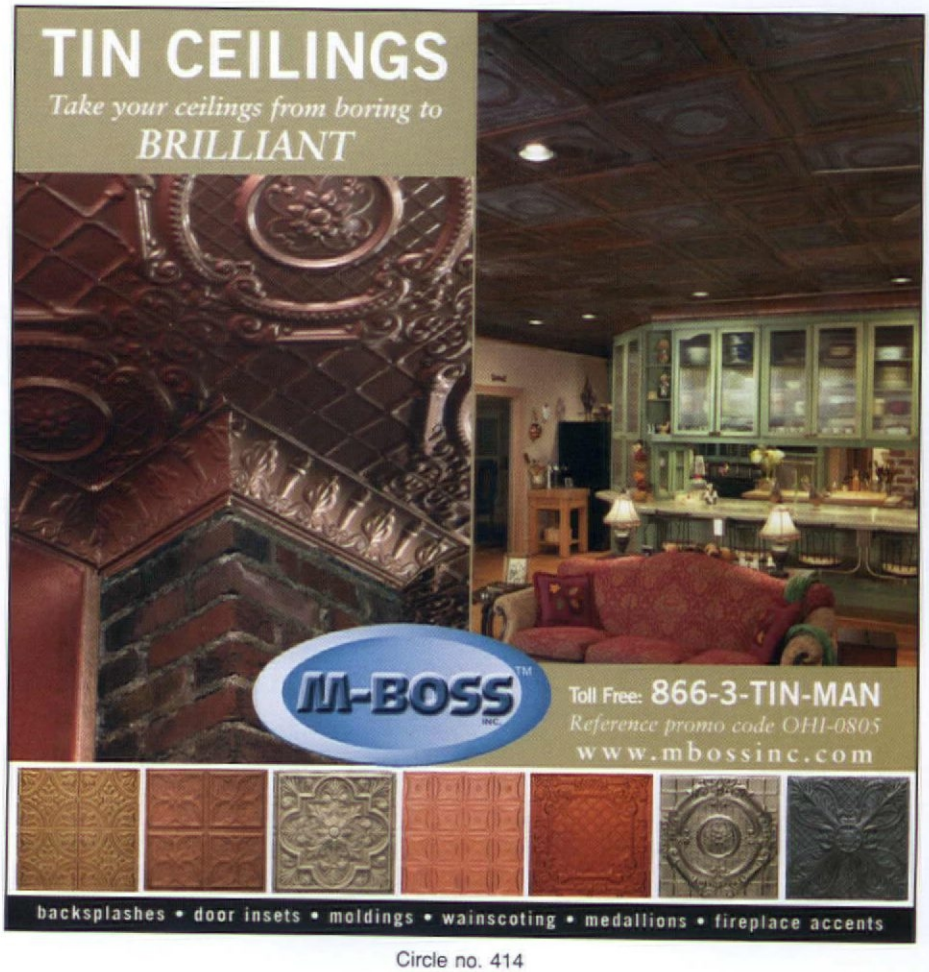

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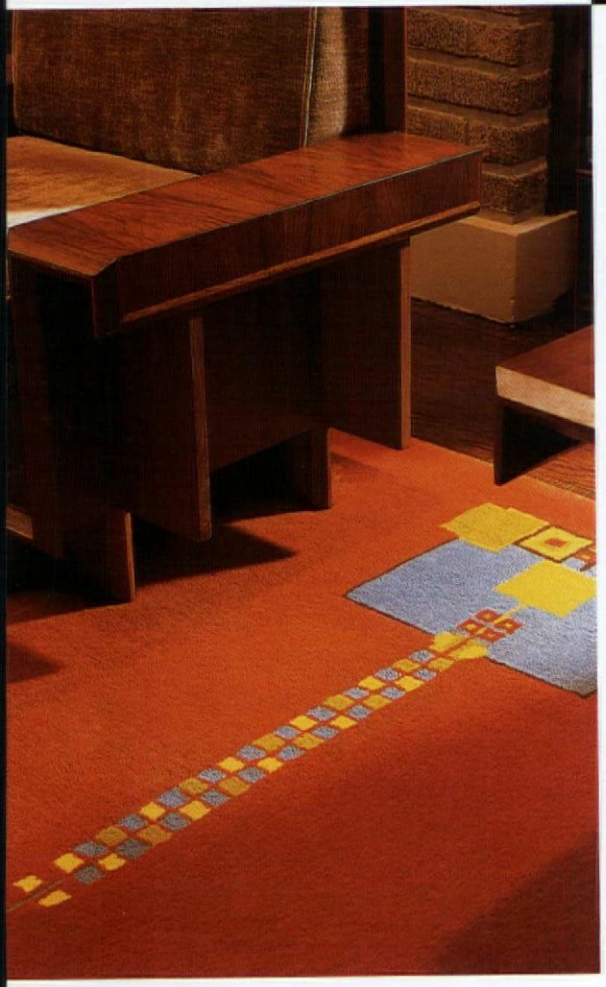
TWO HISTORIC HOMES in Milwaukee boast reproductions of their original carpets which were first installed by prominent Prairie School architects Frank Lloyd Wright and George Neidecken. Their style termed "Prairie" was born in the wide, open plains of the Midwest. Both liked to design the interior fittings for a project as they believed that a home and its furnishings should be complementary. Frank Lloyd Wright installed Secessionist patterns of abstract squares in his 1916 residence for Mrs. Bogk, while Neidecken designed an abstract parlor carpet based on nature for his 1905 Mayer home (right). It's all about "unity of design," an Arts and Crafts concept still practiced today.

BELOW: Very rare carpets designed for a Frank Lloyd Wright home in 1916 have remained intact and were replicated with the help of his widow in the 1960's.



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OLD-HOUSE INTERIORS

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RIGHT: Kelly Marshall weaves her own flat weave carpets in a colorful array of Arts and Crafts-inspired designs as well as custom orders. BELOW: Zapotec carpets are hand woven with traditional materials in Mexico and look good with Stickley and Mission interiors. BOTTOM: Aspen Carpet Designs specializes in custom Arts and Crafts designs to coordinate with individual color palettes and furnishings.

The more knots in a square inch the more design and color can be included; fewer knots does not mean the carpet's quality is lower but it does mean it will not last as long.

hand tufted carpet, advises Gerry Krull of Aspen Carpet Designs. Denser than a flatweave, a hand tufted carpet is made with the aid of a small, hand tool that tufts each knot into a mesh backing which is then fixed with a latex spray.

The best overall indication of a carpet's durability is the number of knots per square inch, explains Ann Reiter of Wallace Interiors in Maine. The more knots in a square inch the more design and color can be included; fewer knots does not mean the carpet's quality is lower but it does mean it will not last as long. Donegal carpets for example were made with only 15-36 knots per square inch and while beautifully designed were not as durable. An intricate Oriental, on the other hand, can have 500 to 1000 knots per square inch and is dense enough to last for centuries. (One weaver can tie an average of 6 knots per minute and it takes him about two and one half years to make a 9'x12' sized carpet).

Caucasian rugs are a cost-effective alternative to a more expensive antique for today's Arts and Crafts interior (averaging $60/square foot while an antique Oriental or Morris carpet is several times that amount). Rothstein sells both vintage (1850–1920) as well as hand-knotted reproductions which are made with hand-spun wool from natural dyes.

Or consider a Zapotec rug from the Oaxaca Valley in southern Mexico (available from Historic Lighting in Monrovia, California). Made with natural dyes (such as cochineal red derived from insects in the prickly pear cactus) their strong, geometric patterns would have met with Stickley's seal of approval.

And if you didn't do it correctly and chose the wall color before the carpet, don't despair—you can still have an Arts and Crafts rug made to your color and design specifications. Many companies now produce one-of-a-kind patterns and colors to coordinate with the room's décor. ✦

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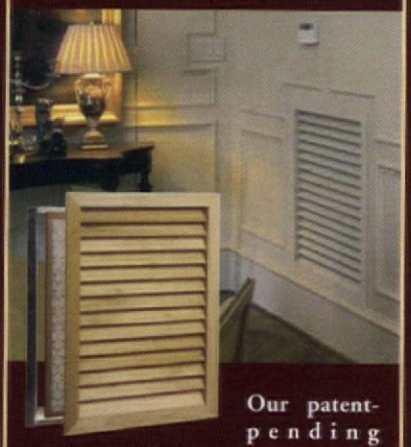

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Circle no. 458

The visible evidence of a comfortable heating system in an old house—registers, radiators, cold-air returns—doesn't have to be ugly. Luckily, restoration-friendly alternatives abound.

Heating Made Beautiful

BY MARY ELLEN POLSON

TIME WAS WE didn't give a heat register or cold-air return a second thought—except of course, when we noticed that the small, easily bent fins needed cleaning, or that the screws holding the perforated cover in place had started to rust. If you thought about that flimsy piece of metal at all, you considered it an unattractive, necessary evil. Same goes for old, cast-iron radiators without the high-style cachet of their embossed Victorian counterparts.

Just as there is no need to put up with cheap, inappropriate entry and door passage hardware, there's no need to endure grilles, registers, and vents that stick out like a sore thumb. In fact, there are solutions for almost every visible element associated with a heating system. Some types of heating—radiant floors, for instance—have no visible grills or ducts. Others, including the mini-duct systems offered by Unico and SpacePak, deliver warmed and cooled air through small porthole-like ducts. The ducts can be painted or even wallpapered to help them blend in.

The easiest items to replace are the covers for registers and cold air returns, often referred to as grilles. A **grille** is simply a face-plate that covers a vent that delivers heated or air conditioned air. They are usually rectangular or square, and may be mounted low on a wall or in the floor next to the wall. A **register** is a grilled opening on a wall or floor that can control the flow of heated air (i.e., with a damper or louvers behind the grille itself). A **cold air return** does exactly that—it's a large opening in a wall or ceiling that returns cold air back to the furnace for reheating.

Most of the style-conscious grilles for registers are made either of wood, usually in slotted or "eggcrate" styles, or of metals as various as steel, aluminum, and cast-bronze. Wood grates can be painted or stained to match your floors or wall trim; some are solid oak, making them suitable for any home *[continued on page 104]*

Depending on how it's made, a radiator cover can be as attractive as a small breakfront and just as useful. Most covers of good quality have insulated tops and sides, and help direct the heat out into the room.

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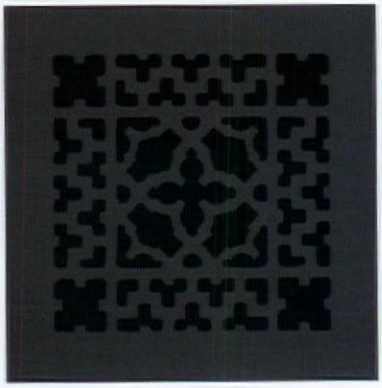
ABOVE: **A wall-mounted towel warmer from Runtal doesn't generate a lot of heat, but it dries damp items beautifully.** RIGHT: **A grille in a traditional perforated pattern from Acorn Manufacturing.** BELOW: **"Eggcrate"-style registers from Craftsman Homes Connection are made of solid oak.**



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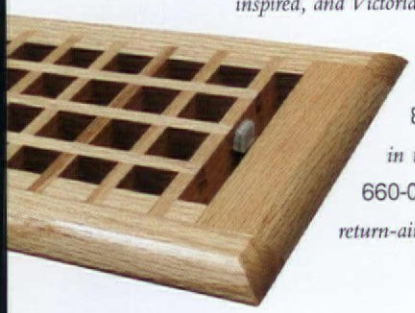

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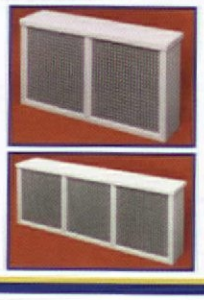

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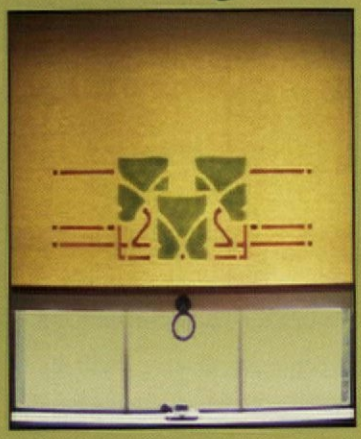

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When in doubt, choose a metal that complements other hardware in your house (i.e., brass), and base the patter on a motif you find or have introduced into your house.

with oak flooring, from Arts and Crafts to Ranch. Other companies make grilles in dozens of woods.

Metal grilles typically feature a variety of perforated patterns that go by names that include scroll, Grecian (an open pattern formed from an X and a + within a square), parquet, honeycomb, basketweave, teardrop, and the like. The designs themselves are ancient, but some are more closely associated with certain styles of homes than others. Scroll, for instance, is often seen in late Victorian and Colonial Revival homes; Reggio Register offers a classic ornate scroll pattern. The metal can be another giveaway: an aluminum grille in a teardrop pattern, for instance, might be just right for a Thirties house with Art Deco touches. When in doubt, choose a metal that complements other hardware in your house (i.e., brass), and base the pattern on a motif you find or have introduced into your house (honeycomb, for example, is a dead ringer for hex tile).

Since they tend to be larger than registers, cold air returns should be chosen with extra care. One solution made by Worth Home Products is a return with louvers that resemble the traditional louvered shutters on colonial and Colonial Revival homes. Treat the return as another piece of woodwork, and it will tend to disappear into the wall or ceiling.

Got an ugly radiator that can't be improved by scraping and painting? Your replacement options range from genuine reproduction Victorian radiators, complete with cast embossing (Burnham Corp.), to sleek, close-to-the-wall radiators, like those from Steam Radiators.

In tight spaces like hallways, it may make sense to replace an upright radiator with a baseboard unit, which is often quieter and easier to keep clean. (If you already have baseboard units, you can cover them with baseboard covers—including some with period-inspired designs, such as those from OverBoards.)

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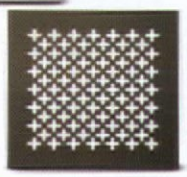

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Arts & Crafts Boston

BY REGINA COLE

OLD PHOTOS prove that, in New England, reform styles have looked to the region's 17th-century colonial precedents as well as to English lore. Influential architects, including H. Langford Warren, expressed the Arts and Crafts Movement as Ruskinian medievalism combined with a gravely literal Colonial Revival. In the 1916 house of Mrs. George Dobyne in Beverly Farms, Massachusetts, a carved wood screen illustrating Tennyson's "Tales of Enid" paid homage to traditional craftsmanship while stately furnishings celebrated simplicity, albeit in an opulent way. William Morris would have liked Mrs. Dobyne's living room. [*continued on page 110*]

TOP: The wood carver was John Kirchmayer; the interior design firm was Boston's Brett, Gray and Hartwell. ABOVE: Woodwork speaks of England while the furniture recalls wealthy 17th-century Bostonians. BELOW: A bedroom vignette, Winchester, Mass., in the medieval manner. Detail of carving above.

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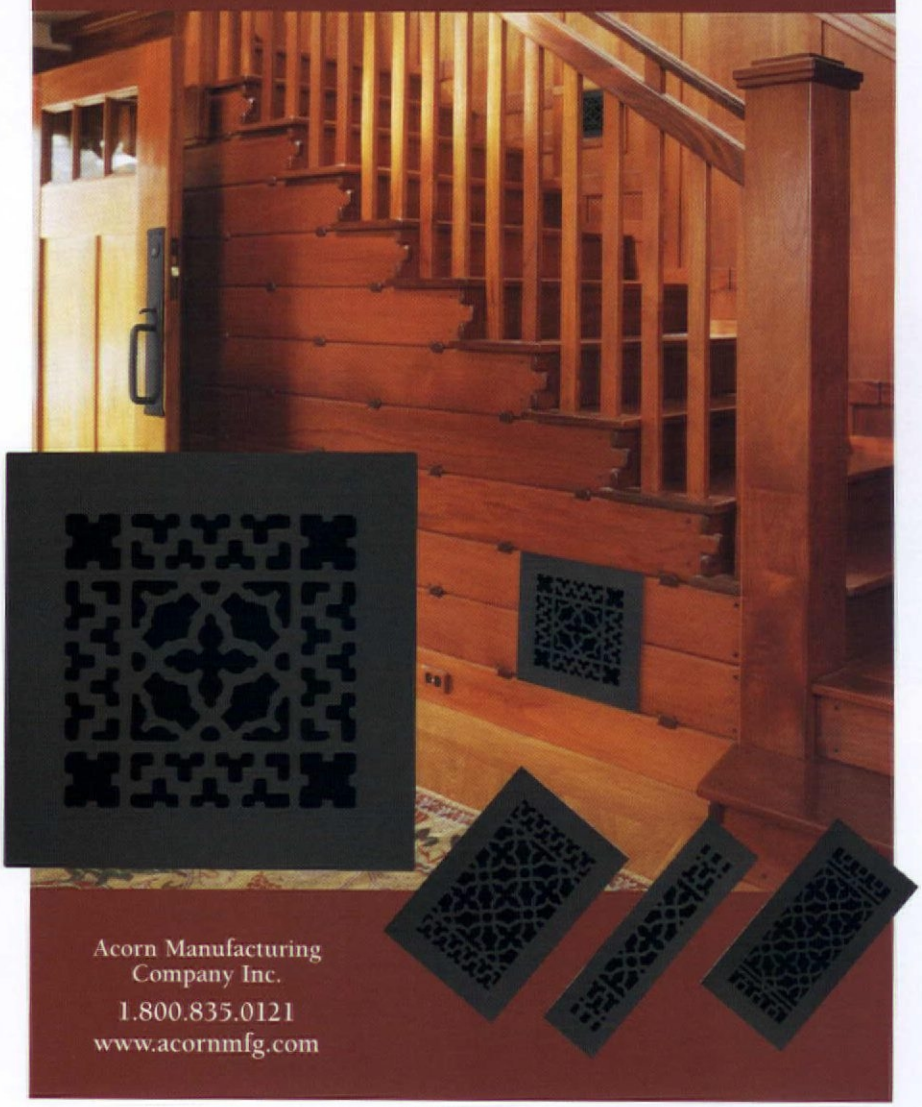

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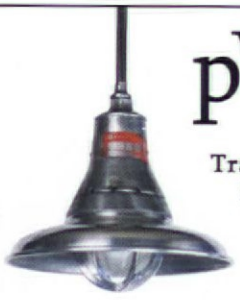

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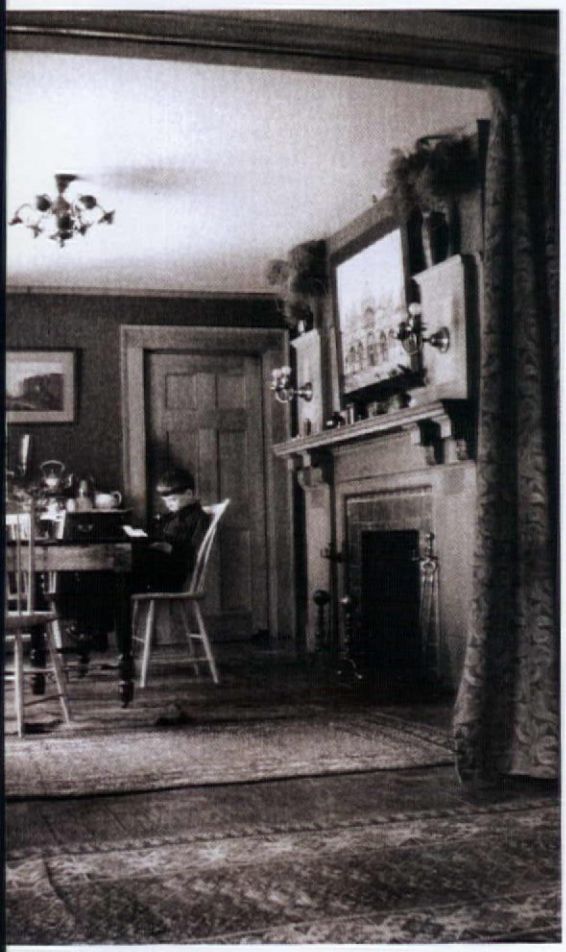
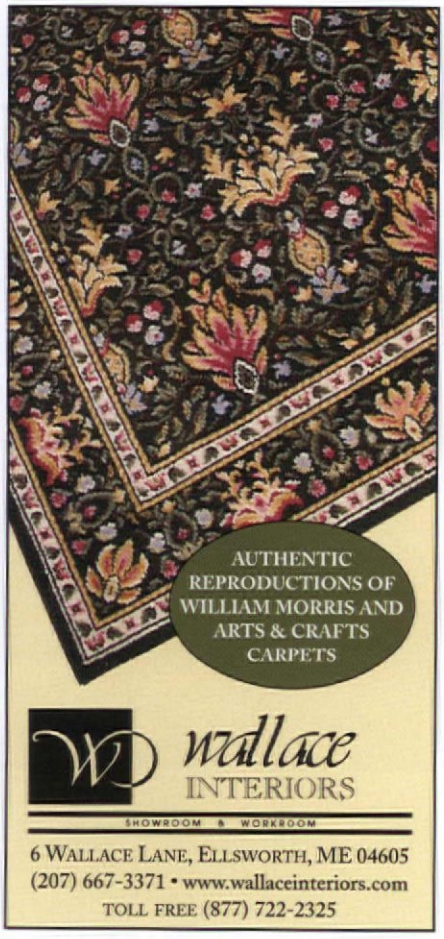


HOME *of the* ARCHITECT

Harvard's H. Langford Warren built a house for his family less grand than homes for his clients, but influences are nonetheless clear. Seated in an antique Windsor chair from Salem, Mass., son James reads in the portièred dining room [left]. In the living room, brother Arthur gets the English chair; the boys are posed before the Arts and Crafts fireplace, with its English-inspired andirons and wall brackets. Catharine Warren [below] stands at the rear of the Cambridge house, a tribute to the Georgian roots of the Colonial Revival.

In Warren's own 1904 Cambridge house, he honored the colonial past while combining it with traditional English forms. Conservative yet enlightened: the ideal mix for New Englanders.

ALL PHOTOGRAPHS COURTESY MAUREEN MEISTER



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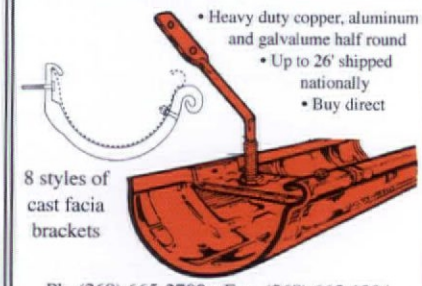

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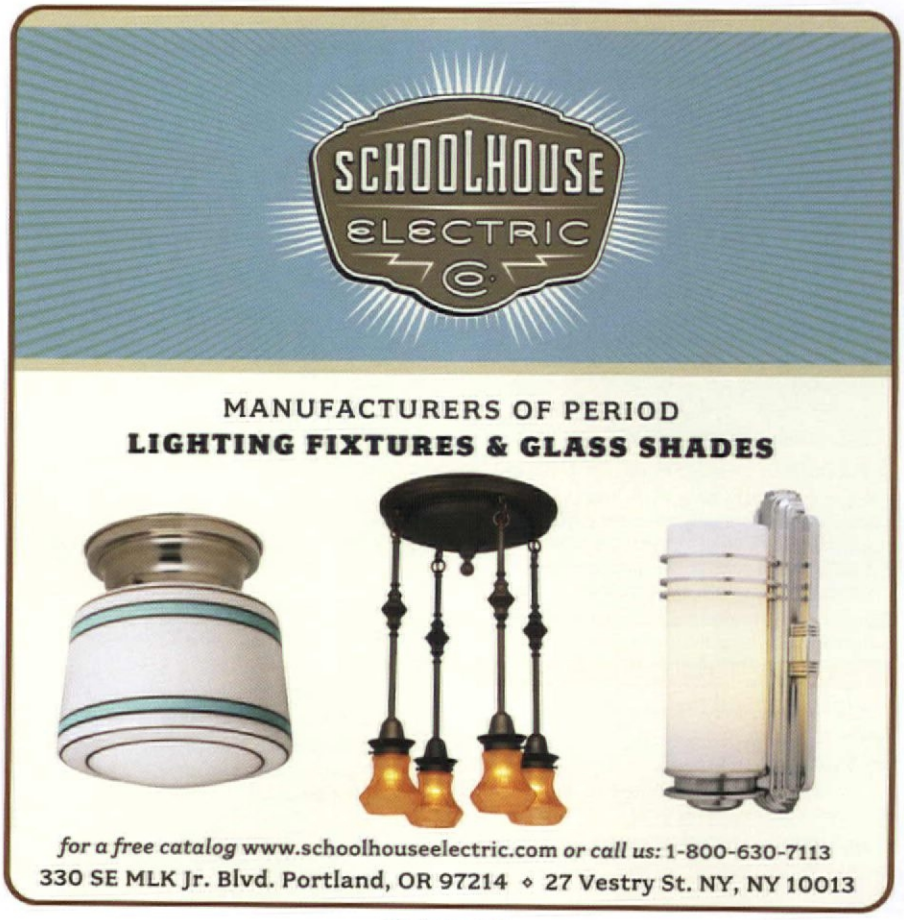

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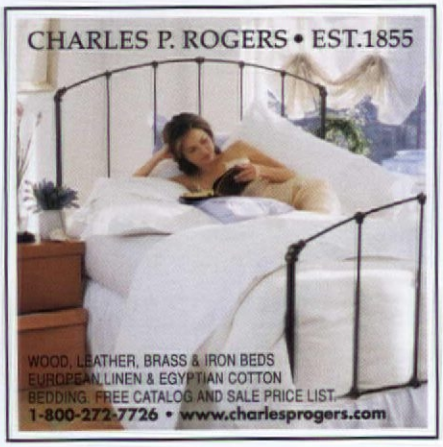

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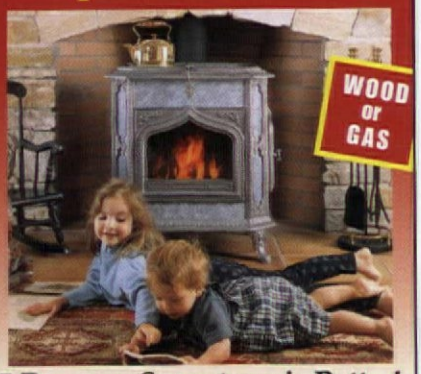

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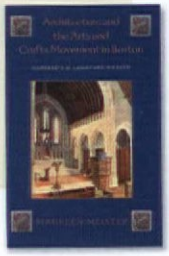
IN HER BIOGRAPHY OF H. LANGFORD WARREN, Maureen Meister makes the point that some architects are influential because they have a lot of clients, while others exert their influence less directly—but more widely—through students. Warren, who developed Harvard's architecture program in 1893, was one of the latter. His firm Warren and Smith designed well-regarded buildings, but Warren's own blend of Gothic, Georgian, and Colonial forms was perceived as the proper New England style long after his death in 1917. In serving as the president of the Society of Arts and Crafts for longer than anyone else, Warren further imprinted area taste.

Architecture and the Arts and Crafts Movement in Boston: Harvard's H. Langford Warren by Maureen Meister; University Press of New England, 2003. Hardcover, 207 pages, $35, through your bookstore.



Revival SENTIMENTS

The paneled study above is at Dun Cairn, the 1903 Winchester, Mass., house designed by Warren and his partner F. Patterson Smith for insurance executive Edward J. Johnson. It exemplifies the partners' mature style. Warren, who spent five years as chief draftsman for H. H. Richardson, was indebted to the great man, whose influence showed especially in Warren's earlier work. His expression of American Arts and Crafts as the Colonial Revival blended with medieval-inspired craftsmanship evolved between the late 1880s and 1917. It continued in Smith's work after academics began to claim most of Warren's time at the turn of the century. This room has all the hallmarks of Arts and Crafts: beamed ceiling, grasscloth, a Morris chair, and a hammered copper table lamp. The Windsor chair is a cherished New England colonial antique, the brass sconces say "Colonial Revival," and medievalism speaks from gold stenciling on the mantel.

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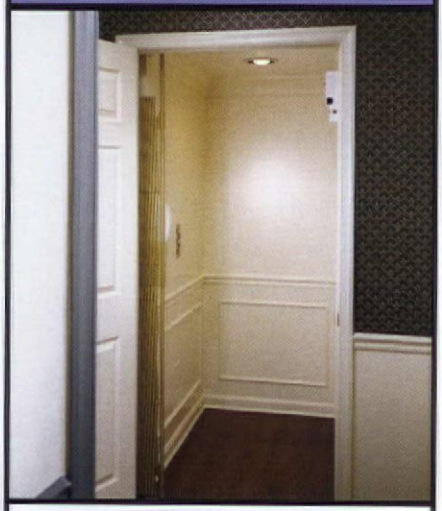

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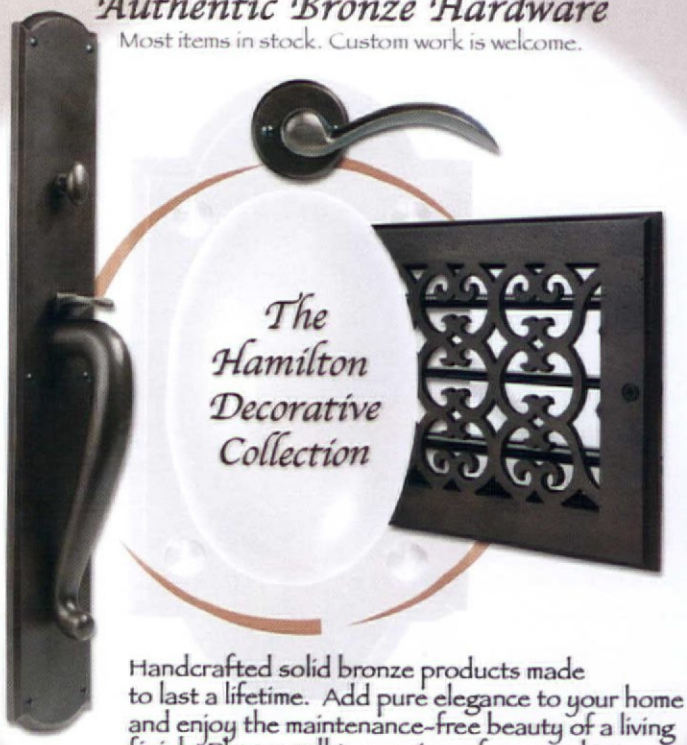

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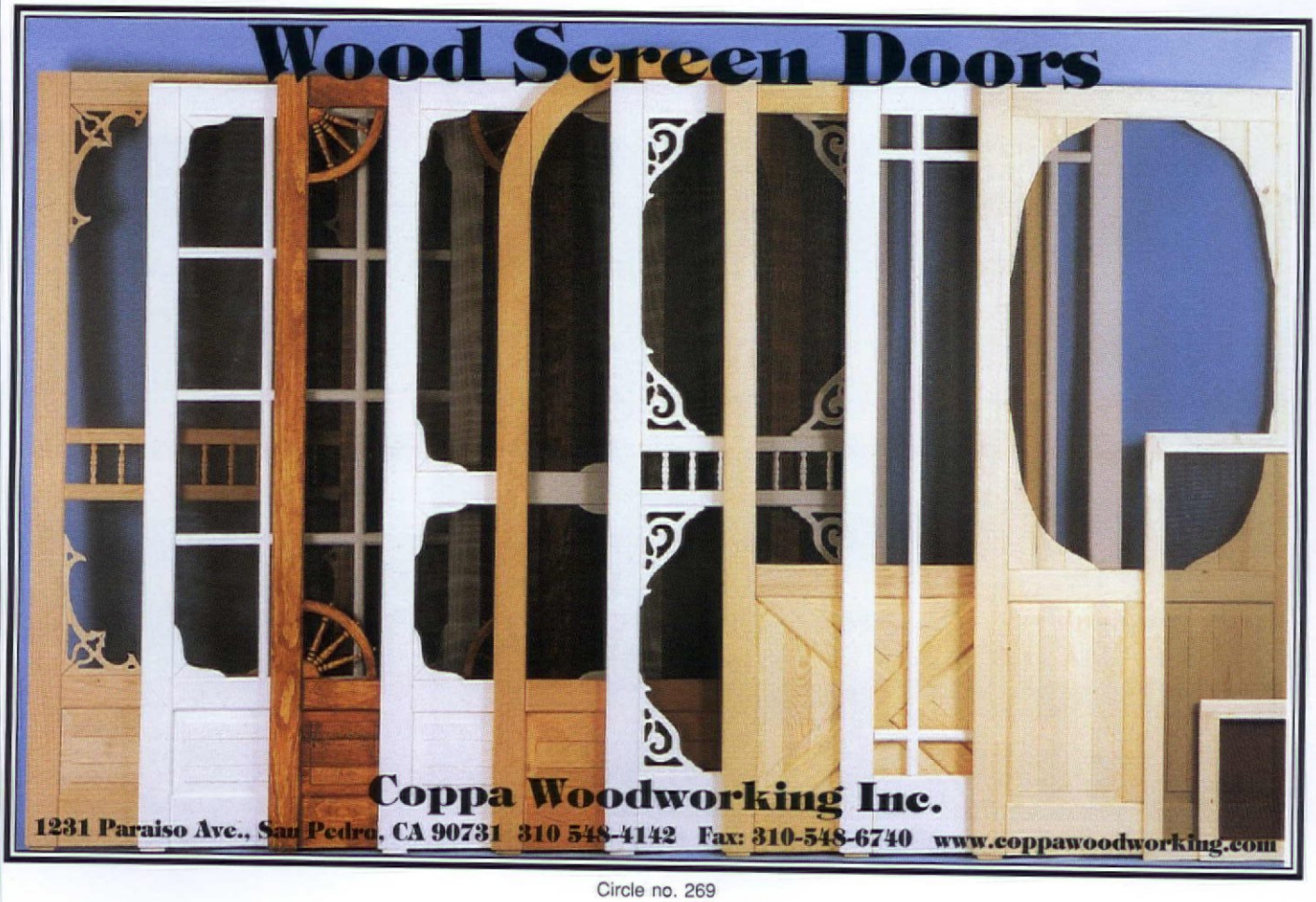

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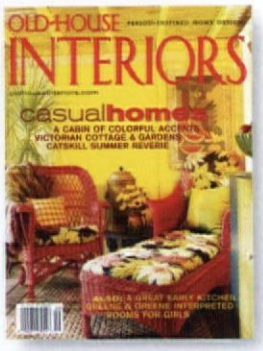
DIALOG *back&forth*

SWALLOWS IN GLASS

IN THE SEPTEMBER issue, you have a one-page article on the use of swallows as a design element. The Michigan Stained Glass Census, under the auspices of Michigan State University Museum in E. Lansing, is trying to discover the maker of a ca. 1890 window from a home in Kalamazoo. We sent a photo to two stained-glass people in Chicago, as the glass has a "Chicago" look. There are swallows in this window.



Apparently there is a church in Bloomington, Illinois, with various birds featured in their windows. I have contacted the church. But may I please ask where you got your information? We are going to feature this window as a Window of the Month soon.

—BARBARA KRUEGER
Mich. Stained Glass Census

Your window sounds beautiful. Swallows were popular elements in western design during the 1870s and 1880s, following the opening of Japan to western trade by Commander Perry in 1854. One of my favorite books on the Aesthetic Movement and Anglo-Japanese design is In Pursuit of Beauty *[Metropolitan Museum of Art, 1986]. A stained-glass window with a swallow appears on page 181. —B. Coleman*

Can I buy these?

I really enjoyed the article about the 1950 Cape Cod house with the 1690 addition in your special issue. [*Early Homes*, Summe 2005, available at earlyhomes.com or by calling (978) 283-3200] I realize that much of the furniture in the house was antique. But does anyone make accurate reproductions of that period's furniture?

—SUSAN AND BILL GILBERT, CLEVELAND, OHIO

Actually, some of the hard-working pieces in the Laverdieres' home are indeed reproductions, including the sofa and high-back chair shown in the photo at left. The family buys from The Seraph, which shows room settings online, sells through their catalogs, and has two store/warehouse locations: Sturbridge, Mass. [(508) 347-2241], and Delaware, Ohio [(740) 369-1817].

The company offers authentic materials for 17th- and 18th-century houses, including painted and upholstere furniture, blacksmith items, lighting, pain pewter, historical stencils, folk art and glass, and pottery. They will also custom make window treatments, bed hangings, and garments, and have recently introduced a full collection of fabrics.

Go to theseraph.com to browse and order a printed catalog. Go to historicfabrics.com for textiles.

Also see our online Design Center at oldhouseinteriors.com (Furniture: early American; Lighting: colonial). —P. POORE

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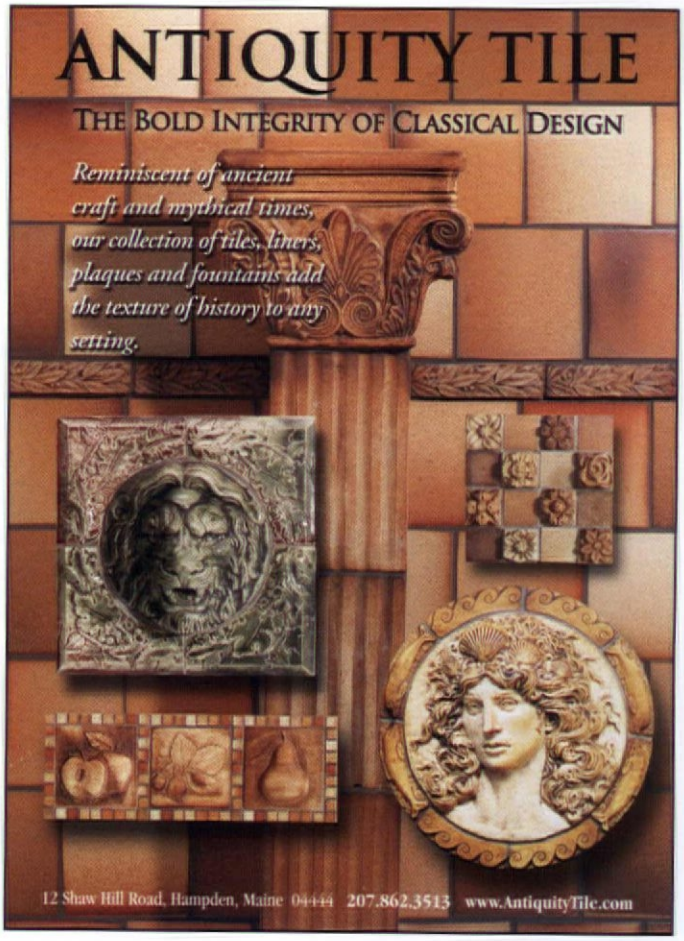

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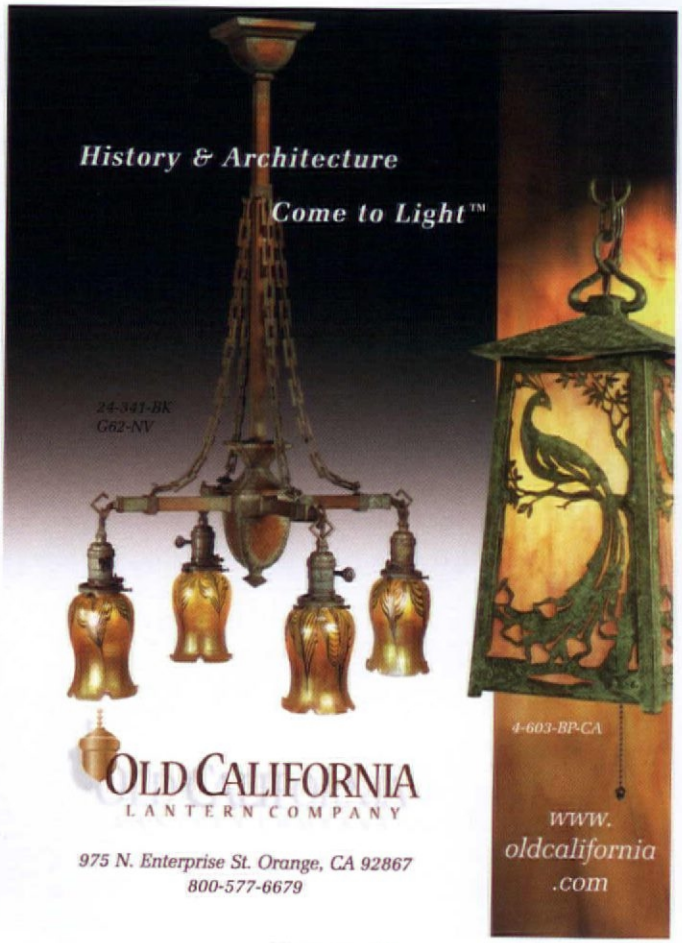

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—BO SULLIVAN
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ARTS & CRAFTS ENTHUSIASM

I JUST RECEIVED the special Arts & Crafts edition, and I have to tell you this is one of the best magazines! [see artsandcraftshomes.com] Photos and advertising are fantastic. I have a 51-year-old ranch-style house that I'm forcing to look more Craftsman by adding rock [gardens], etc. My nephew, who is studying architecture, has designed some changes. Thanks.

—DONNA DEGRAFFT, *via email*

INTRIGUING SHADOWS

I'VE JUST FINISHED removing six layers of wallpaper in my 1910 house in the hills of northwestern New Hampshire. Under all the layers, I encountered the most intriguing shadow (I think) of a very elegant, 14"-deep frieze on the plaster walls, which I have traced on Mylar in anticipation of repainting.

I would like to reproduce this frieze somehow, but have not found any wallpaper reproductions that come even close. Arts and Crafts, right? (I've been all through the Bradbury and Charles Rupert sites.) [*continued*]

Matching Paint Colors

I want to paint the living room in my 1920s Colonial Revival a yellow-gold like the cabinet color on p. 32, Sept. 2005. Is there a way I can match it?

—GEORGIA SCHAEFER, GLEN COVE, N. Y.

Many paint stores have a scanning device that can match a paint chip or empty paint can, but it's notoriously difficult to match colors from a magazine page. Benjamin Moore [(201) 573-9600, benjaminmoore.com] has just introduced Pocket Palette ($299), a small scanning tool that instantly reads the color of any surface and matches it to the closest Benjamin Moore color name and number. It works on horizontal, vertical, even 3D surfaces (fabric, a flower)—if you can lay it flat enough to take a reading.

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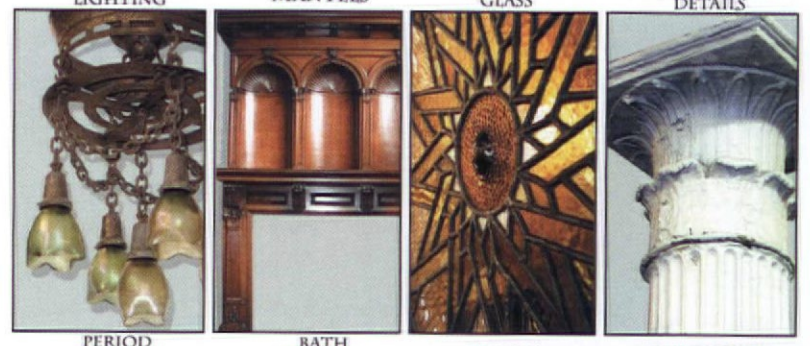

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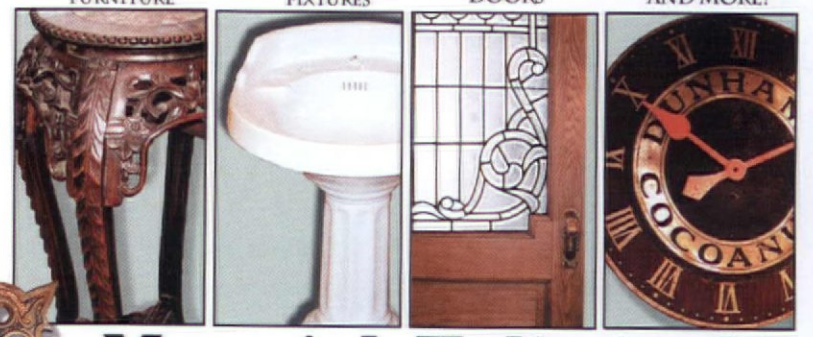

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Circle no. 334

I'm leaning toward an ochre wall color scheme (paint; can't afford to wallpaper the entire room) and off-white painted trim (as, apparently, the trim always was). But I am willing to spring for a wallpaper frieze or stencil if I can find the right thing. The plaster has cracked significantly enough so that I had to patch and must repaint, and can't just leave as-is.

—ADAIR MULLIGAN
Lyme Center, N.H.

Your house is so romantic, and what an exciting bit of archaeology! Yes, that's Arts and Crafts-era ornament. But it has a European look, and the undulating bottom is unusual; normally there would be a picture rail or plate rail under the frieze. I'm going to forward your letter on to several wallpaper experts. You can, of course, reproduce the design through a stencil you trace. For help nearby, enlist Polly Forcier at mbhistoricdecor.com; (888) 649-1790.

The Wright Dinnerware?

First I want to tell you how much we enjoyed the spring issue of *Arts & Crafts Homes and the Revival*! We live in a 1910 Prairie Style/Arts and Crafts house. I would like to find Arts and Crafts-style china, so I am curious about the china pictured on your own ad on page 115 of the spring issue. Is it new or antique?

—JOANN POTENZIANI, JOLIET, ILLINOIS

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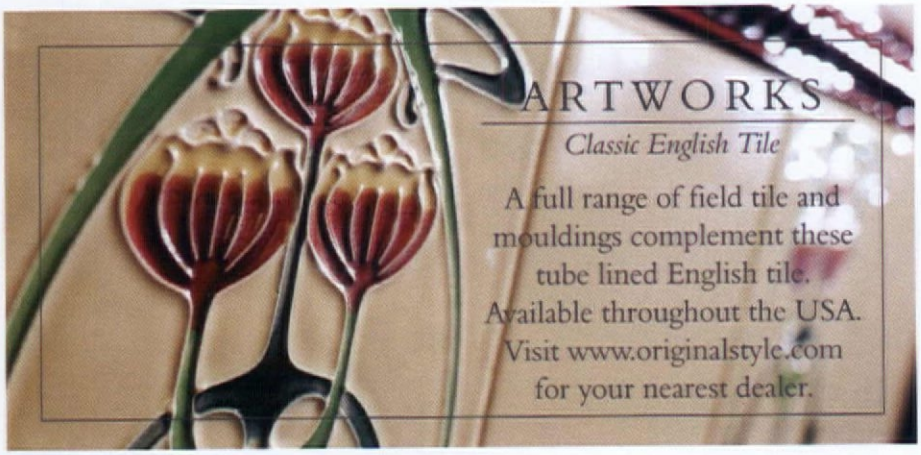

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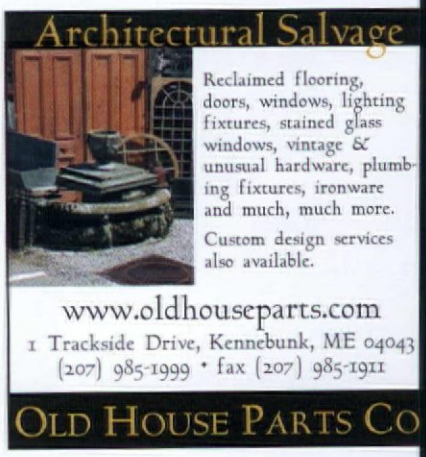

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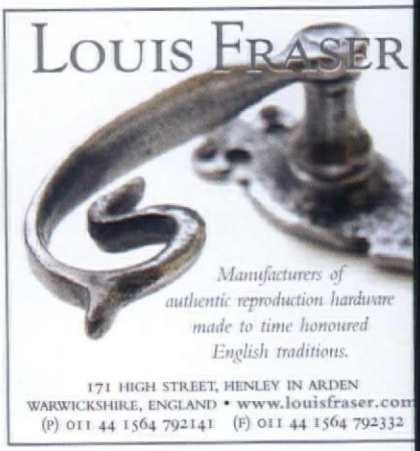

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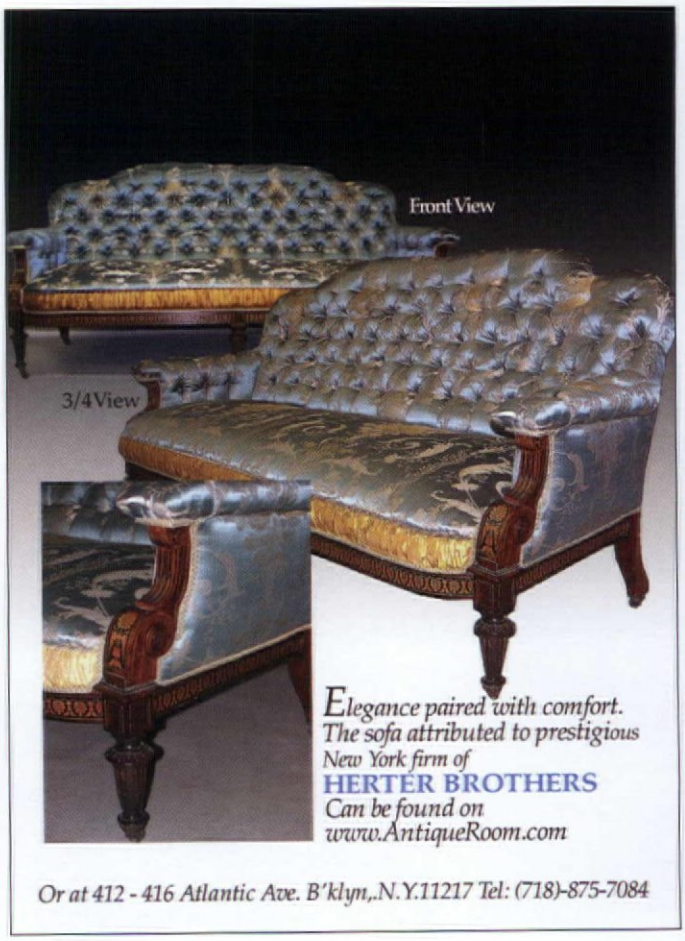

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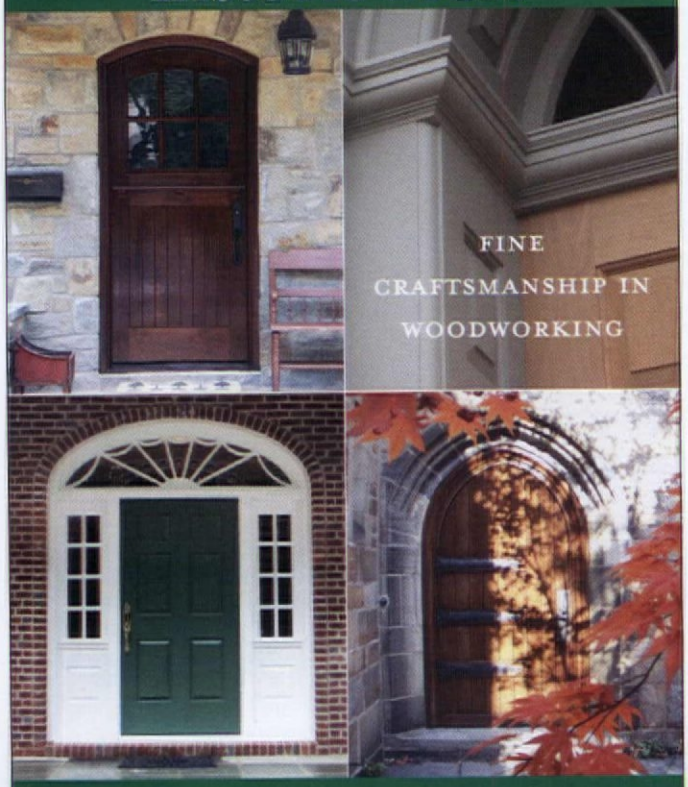

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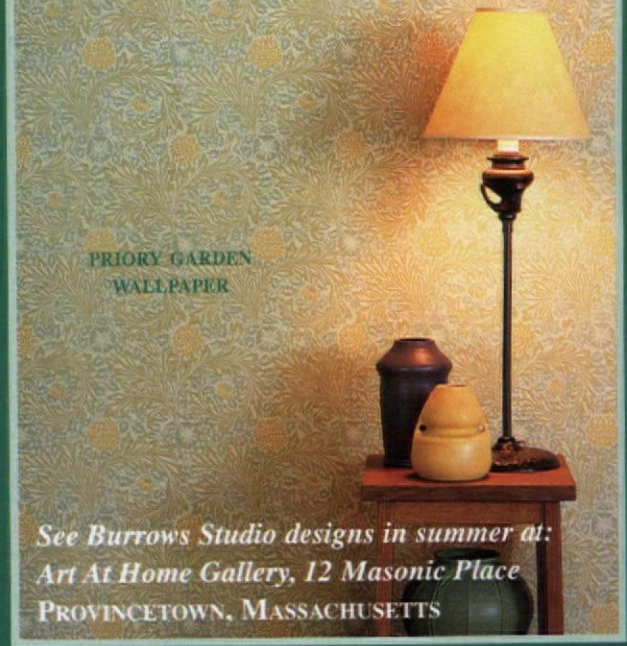

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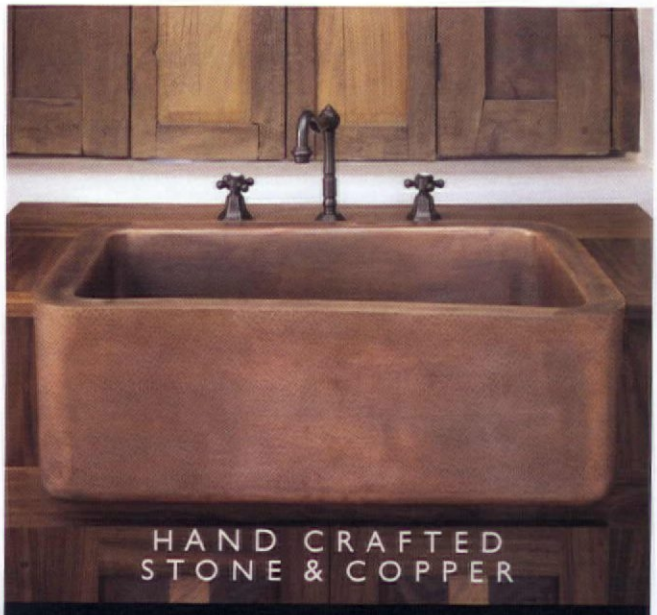

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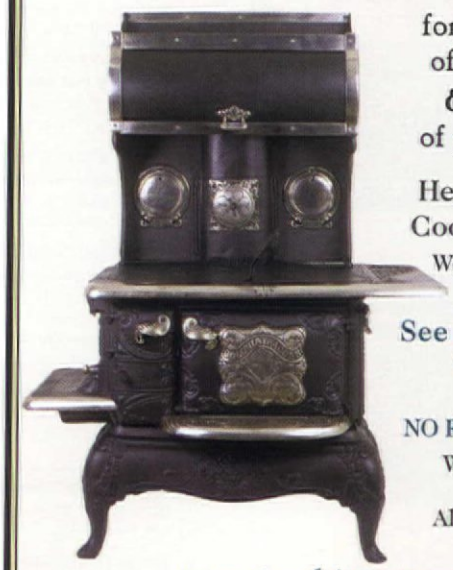

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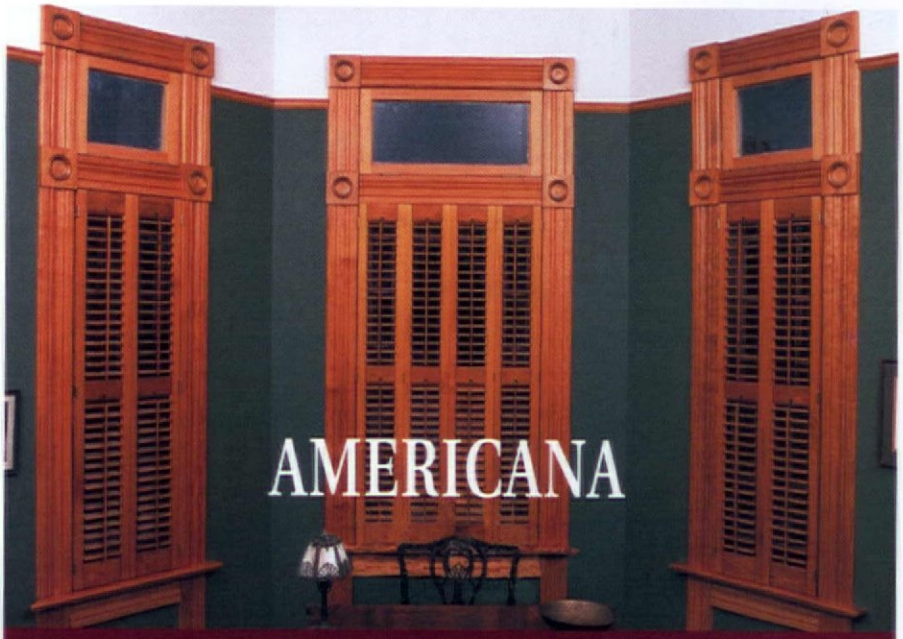

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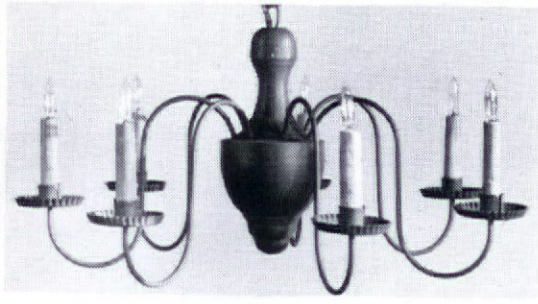

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Good House pp. 68–73

General contractor: Olson & Jones Construction, Portland, OR: 503/244-7467 • Kitchen design by Tim Ashmore, Portland: 503/286-6258, bungalowpros.com • Site-built cabinets by Patrick O'Neill, Greenline Fine Woodworking, Portland: 503/348-7488 • Color consulting by Alyx Chung, Portland: 503/317-1654 **pp. 68 & 73** Flooring is square tiles by Marmoleum, Forbo Flooring: 866/MARMOLEUM, themarmoleumstore.com p. 69 Paint by Benjamin Moore: 800/344-0400, benjaminmoore.com **p. 70** (etc.) Bench and Modern pieces from Herman Miller: 800/646-4400, hermanmiller.com • Traditional furnishings by Bernhardt: 866/210-6881, bernhardt.com **p. 71** Morris wallpaper from Morris & Co. by Sanderson [to the trade]: 800/894-6185, sanderson-online.co.uk or retail online from Charles Rupert Designs: 250/592-4916, charlesrupert.com **p. 73** Ceiling fixtures by Rejuvenation: 888/401-1900. rejuvenation.com

An Inspired Transformation pp. 74–81

Charles Boxenbaum Architects, NYC: 212/785-1640 • Contractor Steven Moy, ICI Construction Corp., Queens, NY: 718/326-4373 • Interior Design (parlor level) by Erika Doering Design, Brooklyn, NY: 718/923-0231 • Turkish Corner design, fabrication, and alcove sconces by Ahmed Elmetwally, Darwish Studio, NYC: 212/674-5833, darwish-studio.com • Woodwork stripping/refinishing: Jim Merlo Dorismond, Brooklyn, NY: 646/642-4483 **p. 74** Moorish Revival chandelier by Brandywine Gallery, Philadelphia: 888/734-4487, brandywinegallery.com • Wallpaper (stair/entry hall ceiling) Wolff House Wallpapers: 740/397-9466, wolffhousewallpapers.com **p. 76** Columns by ImperialProduction.com: 800/399-7585, imperialproduction.com **pp. 76 & 77** Art Nouveau chandelier from Allen's Antique Lighting, North Andover, MA: 978/688-6466, antiquelight.com **pp. 78 &79** Dining room chandelier by C. Neri Antiques & Lighting, Philadelphia: 215/923-6669, neriantiquelighting.com • Wallpaper from Victorian Collectibles, Brillion Collection: 800/783-3829, victorianwallpaper.com **p. 80** Stained Glass by Michael Davis, Michael Davis Stained Glass, Long Island City, NY: 718/383-3712, michaeldavisglass.com **pp. 80 & 81** Lincrusta: Skinner Interiors Inc., Brooklyn, NY: 718/243-1378, skinnerinteriors.com • Pull-tank commode by Bathroom Machineries: 800/255-4426, deabath.com; the old sink is from elsewhere in the house.

Doors pp. 82–86

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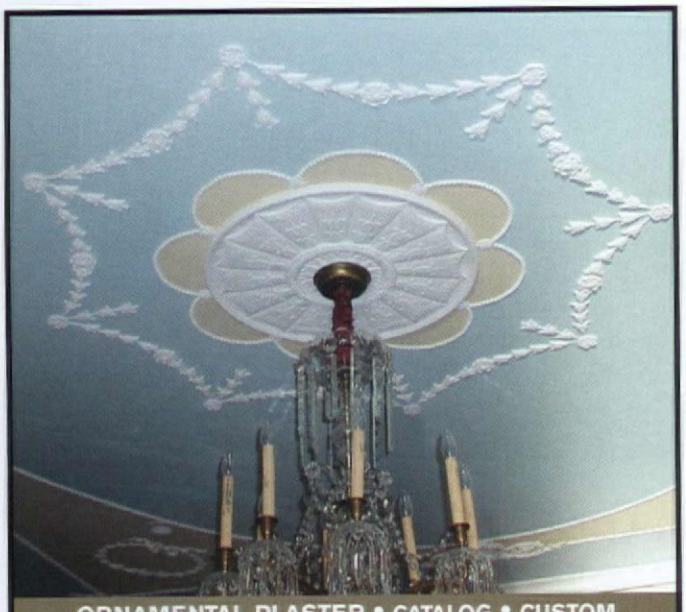
King Caesar pp. 87–91

The Mansion is one of three house museums operated by the Duxbury Rural and Historical Society. Location: 120 King Caesar Road, Duxbury, MA. Call 781/934-6106 or visit duxburyhistory.org. Hours are 1 to 4 pm, Wed.–Sun., mid-June through August; Thurs. lecture series in summer. **p. 91** Carpet from J.R. Burrows & Co., Rockland, MA: 800/347-1795, burrows.com • Window fabric by Brunschwig & Fils [to the trade]: 212/838-7878, brunschwig.com



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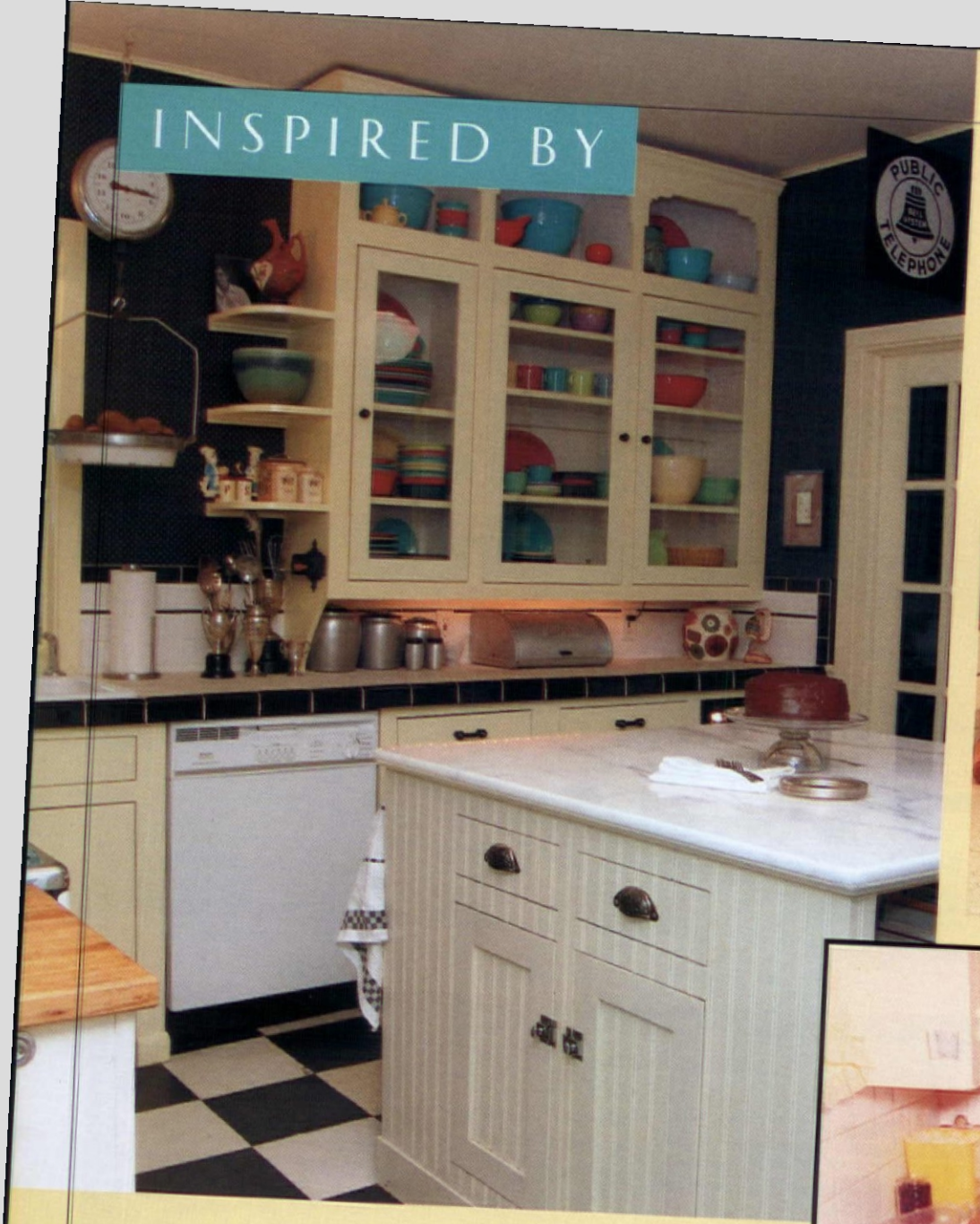

Reader Cynthia Marcoux was inspired to create a new kitchen (left) reminiscent of her grandmother's 1930s kitchen full of black-and-white tile. That's Cynthia making cookies in the ca. 1960 photo. Today, a neighbor's child (below) does the same in the contemporary kitchen.

THE MUSE may be a fond memory that calls up a long-ago room in all its details. "When I was small, going to visit my grandparents was a special occasion," writes Cynthia Marcoux. "We were pampered and made to feel we were the most wonderful grandchildren on earth . . . needless to say, I have elevated memories of the surroundings." ▪ Cynthia and her husband Joseph Johnson bought their 1915 Craftsman-style house in Tulsa, Oklahoma, a decade ago. It had original elements along with unfortunate remodelings dating to the 1970s. "When the time came to re-do the kitchen, I wanted to make it as comfortable and inviting and memorable for my family as my grandparents' kitchen had been for me." The couple installed the countertop of small white hexagonal tiles with black bullnose that she remembered. They built cabinets with flat-panel doors, used old-fashioned black glass knobs, and duplicated the yellow-vanilla paint color, all from memory. "I also added a small broom closet and an old stepstool/chair for children to use to reach the countertop. It's become a very nurturing room for me, and quite a gathering place for parties—thanks to my grandmother's inspiration." ✦

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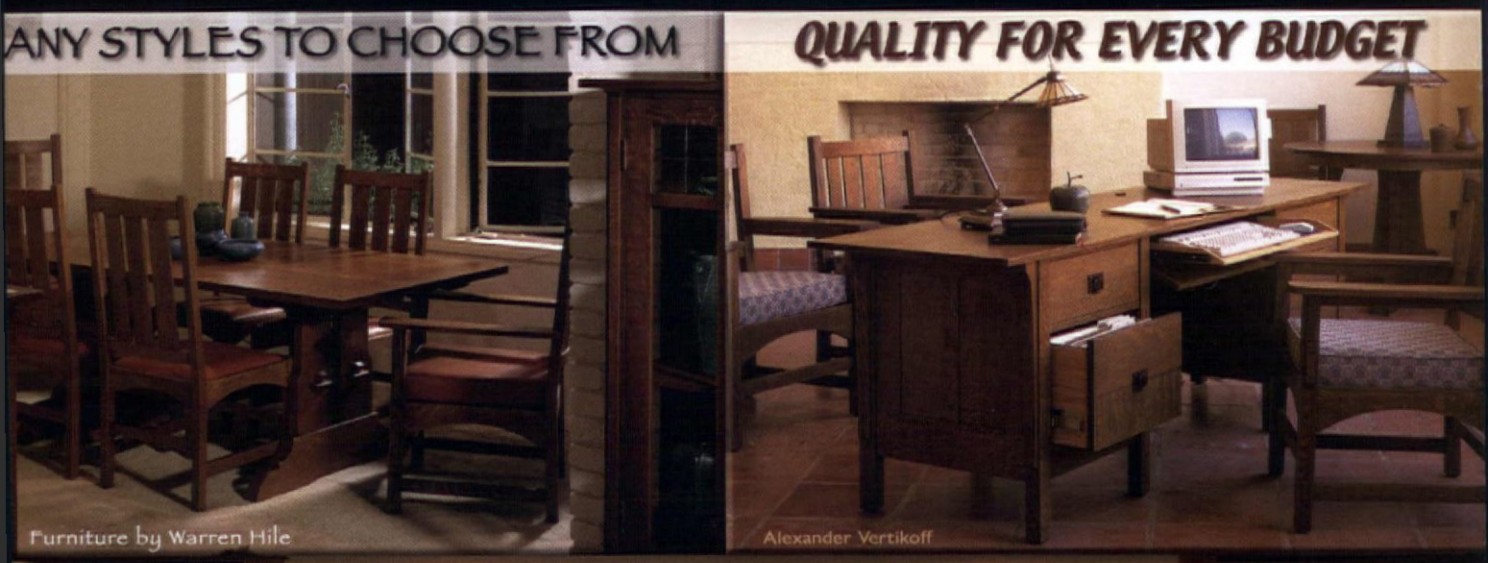
CYNTHIA MARCOUX (TOP RIGHT)
COURTESY CYNTHIA MARCOUX (BOTTOM RIGHT)
JOSEPH JOHNSON



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