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ON THE COVER: Tucked behind the modern family room in a 1911 Foursquare, a tidy new kitchen by Greene & Proppe Design of Chicago is full of traditional details. Cover photo by architect Thom Greene.



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License to interpret

WHEN THE SECOND old house I bought was as hopeless as the first, I realized I'd done it on purpose. (The first, a limestone row house in Park Slope, dubbed the Aquamarine Cave for the 1940s paint-on-troweled-texture that thickly coated every surface, had seen no maintenance since after World War II. My mother actually cried when, trying to help me move in, she scrubbed at the greasy walls behind kitchen cabinets and the plaster released itself in chunks. The second house, in Gloucester, was on the market as a tear-down, its porches gone, and inside a dark warren of reminders of unwise remodelings.)

I think I bought these messed-up houses to give myself creative license. When you have to rebuild something, it's yours, or at least more so than if you had inherited the stewardship of a historic building. A preservationist at heart, I would have considered it a moral obligation to "do right" by an intact old house, to the extent of living with layouts, details, and even original decorating that weren't my favorite cups of tea.

It turns out I wanted leeway to interpret the past according to my own knowledge—and taste. I wanted to redo the nothing-original, broken, and ugly kitchen without hindrance. I wanted to add radiant heat, done without regret because I had to install tile and finish flooring anyway. I wanted to remake what was originally a summer cottage as a slightly more substantial, year-round home, but I didn't want to be the one to change the character of the house.

Of course, my kitchen ended up looking as if much of it had survived from 1904, the year the house was built. The veranda and side porch went back exactly as they'd been, according to a 1910 postcard that guided restoration. I had beadboard milled in fir, and I coated it all in orange shellac, to replace the damaged original wall finishes. Hmmm . . . buying an original in good shape may have been easier, after all!



Patricia Poore
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DIALOG

back&forth

CONVERSATION

THIS IS A LONG-OVERDUE note to say that I adore *Arts & Crafts Homes* and *Old-House Interiors*! I spend hours poring over the issues, turning down many page corners for future reference. I also thoroughly enjoy your editorials. There's nothing I like better than spending a day on the couch with a pot of tea and your magazines!

I wonder if you've seen the new library in Bolton, Massachusetts. I'd describe it as Stick Style, though I'm no expert. The architect had Motawi tiles built into the circulation desk! It's worth a visit to Route 119 (just a few miles in from 495), for sure. The website is boltonpubliclibrary.org.

One little dig: As a former copy editor and now librarian, I suspect that the

homeowner in West Dunstable [OHI December 2010, p. 47] must be working with the Nashua River Watershed Association.

—NANCY HAYES CLUNE
Ashburnham,
Massachusetts



What a nice note, thank you! You're right on the name of the watershed association. The writer, who lives in Seattle, must have

heard "national"—Nashua would not be familiar, as it is to a New Englander (and I didn't catch the mistake). We'll follow up on that new library. —PATRICIA POORE

RESTORING A GEORGIAN

COULD YOU REFER me to any information on early Georgian-style homes, dating from 1730 through the early

1800s? The historic house that I need to restore is in Pennsylvania, and has had most of the interior torn out. I do have some pictures, but need ideas for colors, fabrics, and such from that period. Thank you.

—PHYLLIS MITCHELL
[via oldhouseonline.com](http://via.oldhouseonline.com)

Here's part of a longer answer to your question, including local resources you may want to tap, which I've e-mailed to you. In the meantime, be sure to see the book *Stone Houses: Traditional Homes of Pennsylvania's Bucks County and Brandywine Valley* (Rizzoli, 2005). And perhaps the best book showing American colonial Georgian interiors is *Wendell Garrett's American Colonial* (Monacelli, 1998). It's out of print, but you can find it through sellers at amazon.com

—PATRICIA POORE

SCULPTED CARPET SUPPLIER?

I AM TRYING to find carpeting that is featured in an article by Mary Ellen Polson, on page 42 of *Old-House Interiors*' January 2000 issue. The picture shows a woman's hands on the carpet pile. I am trying to find out who made this sculpted Axminster, and whether anyone is still making it. I hope you can help me.

—STEPHEN TONEY
via e-mail

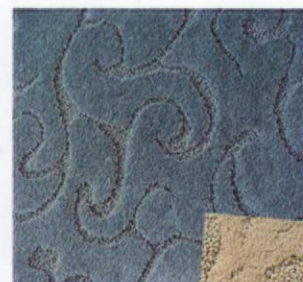


Now, not only does that come from an old issue, but the picture itself was old when we ran it! I believe we found it in a magazine published in the 1950s. Finding a true vintage-look carpet is challenging. You're looking for a cut-and-loop carpet, a moderately priced type that has texture and pattern. (They were also very popular in the 1970s and into the '80s.) I turned up a

couple of lookalikes for the carpet in the old photo:

- 'Caprice Series' cut-and-loop pattern nylon carpet, available in many colors, available from Southland Floors. Shown at right: 'Thornbrook' pattern in Limoge blue.
- Mohawk Wunda-Weave cut-loop pile patterned carpeting: 'Fantasy Life' (shown in a color called Whimsical). Go to mohawkfloorscapes.com and select Carpet > Product Gallery.

—MARY ELLEN POLSON



Cut-pile patterned carpet from a ca. 1950 ad (left), and two lookalikes available today.



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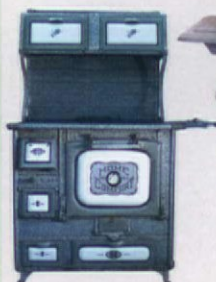
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FURNISHINGS

by Mary Ellen Polson



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It's \$419.99. From House of Antique Hardware, (888) 223-2545, hoah.biz



Vintage Sun Catchers

Barbara Liptak's one-of-a-kind leaded-glass panels are composed of vintage crystal glass plates and coasters combined with clear, colored, and pattern glass. Prices vary, but a window similar to the one shown would sell for \$300 to \$400. From Barbara's Stained Glass, (231) 775-5194, barbarasstainedglass.etsy.com



Blossoms of Hope

When Kathy Dustman learned about hunger in war-torn South Sudan, she created Hope Blossom, pewter knobs and pulls based on the nutritious peanut. Seventy-five percent of profits from sales will benefit relief efforts. In antique pewter, the 1½" knobs are \$22; the 4½" pulls, \$37. From Notting Hill Decorative Hardware, (262) 248-8890, nottinghill-usa.com

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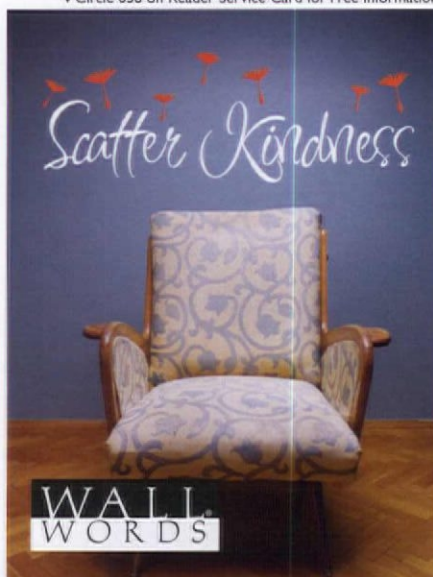


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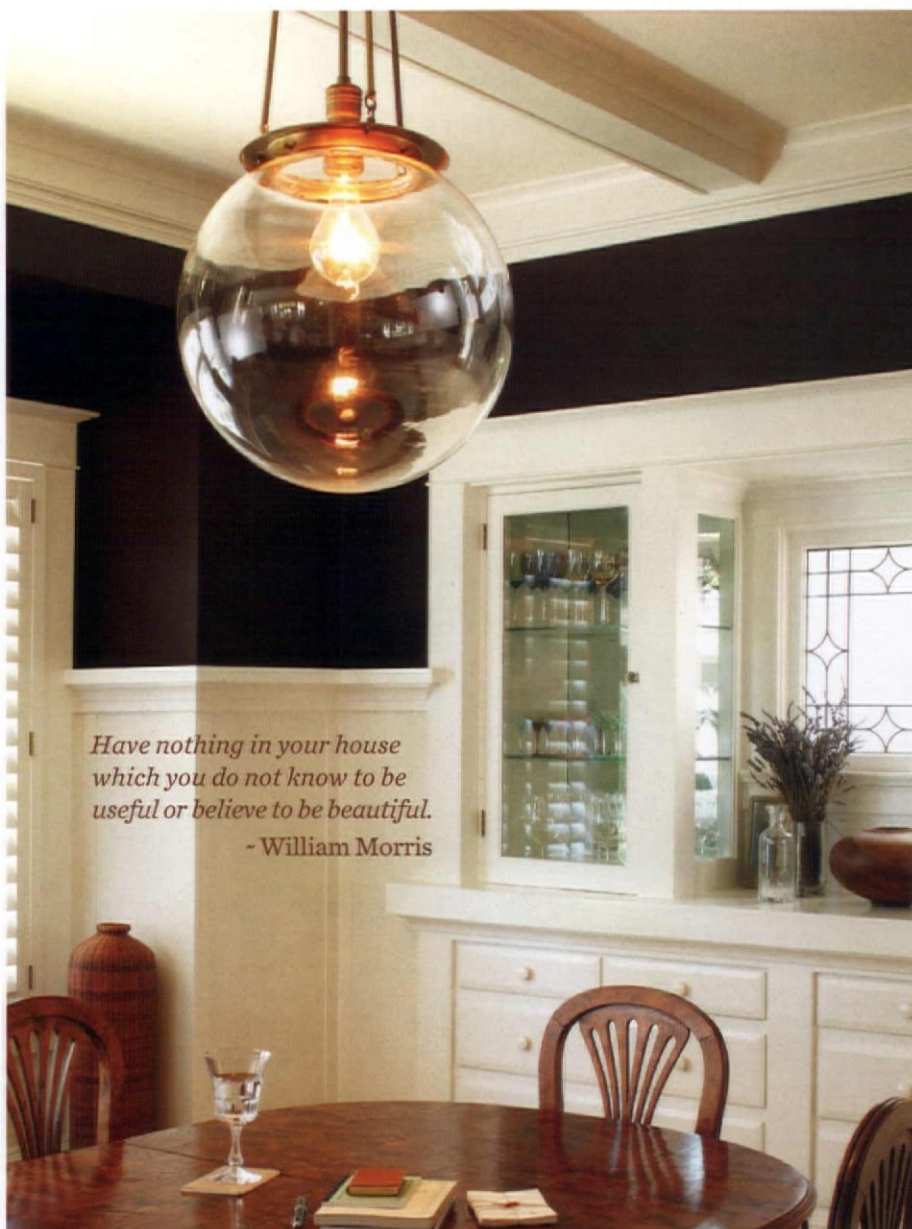


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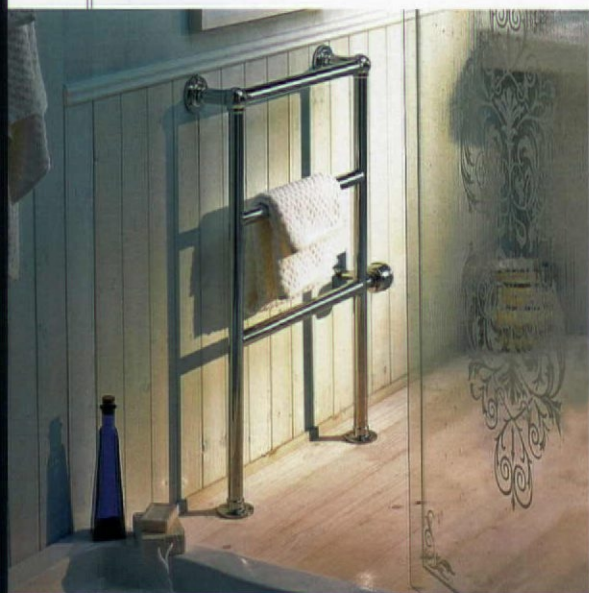
♠ Victorian Pleasure

The new wall-mounted Thermostatic Exposed Shower combines Victorian styling with precise temperature control and pressure-balanced water flow. In six finishes and with several handle options, mixer prices range from \$995 to \$1,095, not including showerhead and hand-shower assembly. From Sunrise Specialty Co., (800) 444-4280, sunrisespecialty.com



♠ De Morgan Distilled

These Persian panels are adaptations of designs by the famous English Arts & Crafts designer William De Morgan. The Flower Pot panel is \$800; the Crane panel is \$275. Field tiles, in aged parchment, are \$20 per square foot. From Designs in Tile, (530) 926-2629, designsintile.com



♠ Earth Friendly Warmth ♠

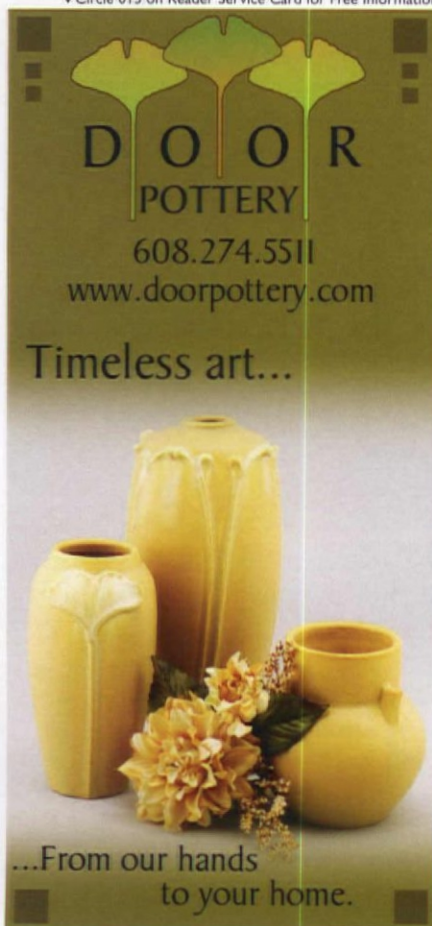
Low-wattage towel warmers from Vogue UK's Eco Collection use minimal energy and are ideal for locations without a water supply. Offering classic English styling in 10 finishes, they measure 34 1/4" high x 22 1/2" wide. The towel warmers retail for \$1,199 in chrome. From Vogue UK, (978) 371-1314, vogueuk.co.uk

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The Well-Furnished Kitchen



Food for the Soul

Kathrine Lemke Waste's lusciously realistic "Fruit Plate" looks good enough to eat. Giclée prints from the original watercolor are available in a limited edition of 50. A signed 8" x 10" print with a hand-deckled edge and matting is \$95. Order from the artist: (916) 761-7152, lemkewaste.com



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The Armory utility cart is made in America of reclaimed steel, salvaged pine, and industrial-grade cast-iron wheels. The butcherblock-topped cart measures 35½" high x 24" wide x 36" long. In a raw steel or a powder-coated finish, it's \$895. From Barn Light Electric, (800) 407-8784, barnlightelectric.com



♠ Birds on a Wire ♠

The Bird Measuring Spoon set turns utilitarian objects into a delightful wall hanging. Each hand-cast pewter spoon slips into a copper display rack, creating a bird-on-the-wire effect. The gift-boxed set is \$96 and comes with mounting hardware.

From Beehive Kitchenware Co., (508) 678-4335, beehivekitchenware.com

♠ One Unique Stove ♠

This restored Glenwood DeLuxe in green and white enamel comes with four gas burners, a large insulated oven, plus broiler, bread warmer, and storage. It measures 51" wide x 61" high x 29" deep. The cooktop height is 34". It's priced at \$6,850. From Good Time Stove Co., (413) 268-3677, goodtimestove.com



♠ Movement in the Stone ♠

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♠ Hadley Blue ♠

The whimsical stoneware popularized by Mary Alice Hadley in the 1940s is newly available online. It's formed, hand-painted, and kiln-fired in Kentucky and comes in dozens of her unique mix-and-match designs. An 11" dinner plate is \$29. The 2-quart "old-style" pitcher is \$68.25. From Hadley Pottery, (866) 584-2171, hadleypottery.com

Saturated Colors ♠

Lustrous, hand-glazed Cosmopolitan tiles from the Residence line are formed on a undulant, rustic base. Shown in blackberry and truffle, "half" tiles come in 25 luminous colors. They retail for \$21.89 per square foot. From Tile Source, (843) 681-4034, tile-source.com



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"Flaming June," a painting by Frederic Lord Leighton (top) and peacock feathers (below), an 1887 textile design by Arthur Silver for Liberty & Co., both on view at the V&A in London.

Aesthetic ideal was about not just individual pieces of art or furniture, but also the complete effect," curator Stephen Cal- loway told the *London Daily Telegraph*. "The way people think now about interiors as a place of comfort, and delight at being surrounded by beautiful things, comes from Aestheticism. It was the beginning of the lifestyle movement."

Aestheticism both precedes and intertwines with the Arts & Crafts movements in England and America. Famous for the widespread use of such historically rich motifs as the lily, the sunflower, and peacock feathers, Aestheticism originated among small groups of friends who emerged as leading writers, designers, painters, and architects in the second half of the 19th century. The exhibition features superb works of art, architec-

ture, interior design, furniture, fashion, and photography by the likes of William Morris, Dante Gabriel Rossetti, Christopher Dresser, Walter Crane, Edward Burne-Jones, and Philip Webb. The show also explores the relationship between these artists and the retailers and factories with which they worked, including Liberty & Co. of London, a sponsor of the show.

"The Cult of Beauty: The Aesthetic Movement in Britain 1860-1900," April 2-July 17, 2011, Victoria & Albert Museum, +44 (0) 20 7942 2000, vam.ac.uk



"If you foolishly ignore beauty, you'll soon find yourself without it. Your life will be impoverished. But if you wisely invest in beauty, it will remain with you all the days of your life."

—FRANK LLOYD WRIGHT,
QUOTED IN *THE NEW YORK TIMES MAGAZINE*, OCT. 4, 1953

Aesthetic London

The first major international exhibition to explore the flowering of the Aesthetic Movement in Britain opens in London this spring. Curated by the Victoria & Albert Museum, "The Cult of Beauty" explores the Aesthetic ideal as it grew and took hold between 1860 and 1900, transforming the way the middle class viewed and decorated their homes.

"The key to the

PROFILE

When **BRET**

HODGERT was growing up in the 1970s in eastern

Oregon, he liked nothing better than rummaging through boxes of old housing parts and supplies. After graduation, he began working for a Portland architectural salvage company. Within a decade, he had opened **Old Portland Hardware and Architectural** in southeast Portland.

In a little over two years, Bret has accumulated an impressive assortment of vintage hardware, stained- and leaded-glass windows, vintage lighting, and plumbing. (He shares his space with Brenda Wasco, who operates Portland Vintage Plumbing, portlandvintageplumbing.com).

Bret refurbishes most of the hardware he sells. Vintage pieces are stripped of paint, cleaned, oiled, reassembled, and organized for easy accessibility. He typically strips most paint with a good soak in simmering hot water for several hours and then scrubs it with a stiff vegetable brush. For stubborn cases, he adds ½ cup of Arm & Hammer Super Washing Soda to the water.

Repairing interior door hardware is his most popular service. Bret matches skeleton keys to mortise lock sets; replaces springs; cleans, oils, and re-taps the threads; and replaces missing set-screws. Proper installation is the key to a doorknob's longevity, he says. It is crucial that the set-screw is tightened down squarely on a flat side of the spindle; otherwise, the doorknob will work loose after time. Always use slotted screws—nothing makes old hardware look like a reproduction more than a Phillips-head screw. Even those with



recently built houses can use vintage hardware: Old doorknobs can be retrofitted to modern doors with a simple \$12 adapter. Old Portland Hardware & Architectural, (503) 234-7380, oldportlandhardware.com —BDC

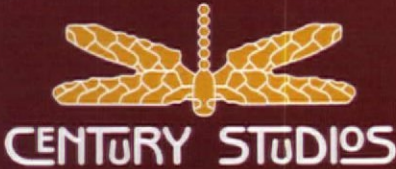
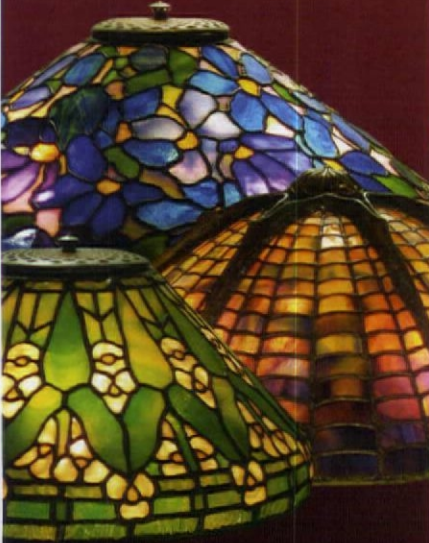
Early 20th-century doorknobs are cleaned, oiled, and organized for easy review.



Bret Hodgert with a vintage solid copper flood lamp, manufactured by GE on an Italian-made rolling tripod.



Sundry door and window hardware at Old Portland.

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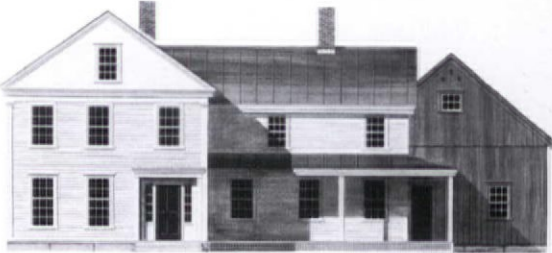


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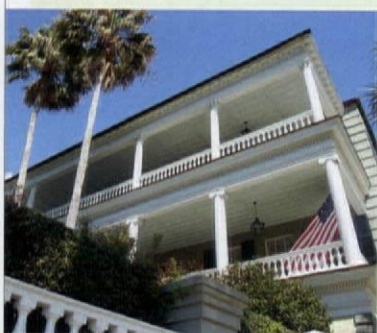
OPEN HOUSE

Few houses have such a storied history as the Nathaniel Russell House in Charleston, S.C. Built in the Neoclassical style in 1808 for wealthy merchant Nathaniel Russell, the house was home to an antebellum South Carolina governor, survived the Civil War and years as a boarding house, endured damage from an earthquake in 1886 and a Category 5 hurricane in 1989, and was the income source for the first revolving fund for historic preservation in the United States.

Set amid spacious formal gardens, the house is unique in Charleston for the use of three geometric designs within its footprint: a front

rectangular room, a center oval room, and a square room at the back. Graced with delicate ornamental plasterwork, its most exceptional interior feature is the magnificent freestanding spiral staircase in the entry hall. A superb example of African-American craftsmanship, the staircase rises through all three stories without any visible means of support. (Even the color of the hall is famous. Called Russell's Gold, it is based on intensive paint analysis and is reproduced as part of Sherwin-Williams' Colors of Historic Charleston palette, which supports the Historic Charleston Foundation.)

The house is furnished with period antiques and artwork that evoke the antebellum lifestyle of Charleston's merchant elite, and of the Russell household, which included 18 slaves. For nearly 40 years, the house was the headquarters for the Historic Charleston Foundation, which still manages it as a museum, along with the Aiken Rhett House. Both houses are worth a visit as part of the Foundation's Festival of Houses and Gardens (see below). Nathaniel Russell House, 51 Meeting St., Charleston, SC, (843) 724-8481, historiccharleston.org

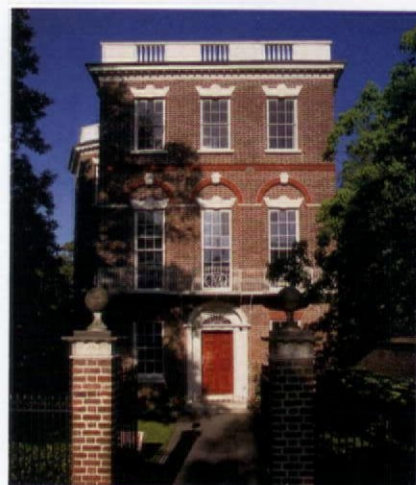


A stunning double piazza in a historic Charleston neighborhood.

focus on historic neighborhoods, and most go by street names, like Anson or South Battery. A related event, the Charleston International Antiques Show, takes place March 18–20. (843) 722-3405, historiccharleston.org

Nonstop History

Charleston is so jam-packed with period dwellings—many of them predating the Civil War—that this famous city on the confluence of the Ashley and Cooper Rivers holds two month-long historic house and garden events each year. Sponsored by the Historic Charleston Foundation, the spring Festival of Houses & Gardens (March 17–April 16) offers walking tours every day except Sunday at the peak of the bloom. Participants see up to 10 homes on each two-hour tour. Tours



LEFT: The spectacular free-floating staircase in the entry hall of the Nathaniel Russell House in Charleston is the work of anonymous African-American craftsmen.

ABOVE: The house was built in 1808 by a merchant from Rhode Island who was known as "King of the Yankees." **BELOW:** The beautiful oval drawing room on the second floor was also the music room; the withdrawing room runs the full width of the house; the wall color for the oval dining room was chosen from a wallpaper fragment found under a bell-pull knob.



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Coming Wright Up

The events don't take place until late May, but tickets to the Wright Plus Housewalk and Ultimate Plus Weekend tend to sell out early. The Housewalk (May 21) will open doors to eight private homes designed by architectural maestro Frank Lloyd Wright and his contemporaries, among them two of Wright's early works in the Prairie style, the Peter A. Beachy and Arthur B. Heurtley houses. The other houses on the tour include the Harrison P. Young House, a Wright remodel of 1895 that blends Prairie elements with Tudor Revival architecture; three designs by E.E. Roberts built between 1897 and 1916; a Handy & Cady design of 1905; and the 1886 W.H. Yorke House.

Related events include with a twilight tour of the landmark Robie House in Chicago, followed by a reception at the Rookery Building downtown (May 19).

Designed in 1888 by Burnham & Root with a 1905 interior remodel by Wright, the Rookery is the home of a new branch for the Trust.

A May 20 excursion will visit Wingspread, a 14,000-square-foot private home built for Herbert Johnson of Johnson Wax in Racine, Wisconsin. The Johnson Wax campus, famous for the iconic "lily pad" concrete columns in the Great Workroom, will also be on the tour. For more information about pricing and tickets, contact the Frank Lloyd Wright Preservation Trust, (708) 848-1976, gowright.org.



Frank Lloyd Wright's interior remodel of the Rookery includes lavish use of Carrara marble and gold leaf.

Don't miss...

• **"HISTORIC PRESERVATION VS. SUSTAINABILITY,"** March 24, National Building Museum, Washington, D.C. Part of "For the Greener Good," a public forum with a panel of experts. Pre-registration required. (202) 272-2448, nbm.org

• **BUNGALOW HEAVEN HOME TOUR,** April 10, Pasadena, CA. Self-guided tours of eight California bungalows in this National Register district, including one with actors in period costumes. Bungalow Heaven Neighborhood Association, (626) 585-2172, bungalowheaven.org



The Bungalow Heaven home tour takes place April 10.

• **KITCHEN REVIVAL TOUR,** April 16, Portland, OR. Tours of sensitive kitchen renovations. (503) 231-7264, visitahc.org



Shirley Plantation, one of several James River plantations open during Virginia's Historic Garden Week.

• **HISTORIC GARDEN WEEK IN VIRGINIA,** April 16–23, various Virginia locations. Tours of more than 250 homes, gardens, and historic landmarks, including Tuckahoe Plantation, a boyhood home of Thomas Jefferson, and several historic James River plantations. (804) 644-7776, vagardenweek.org

• **PHILADELPHIA INVITATIONAL FURNITURE SHOW,** March 25–27, Cruise Ship Terminal, Philadelphia PA. The best in period-inspired and contemporary artisan-made furniture. (215) 387-8590, philaifs.com

• **INTERNATIONAL ANTIQUES FAIR,** April 29–May 2, Merchandise Mart, Chicago, IL. Premier antiques show in the Midwest with more than 100 national and international dealers. Preview night benefits Rehabilitation Institute of Chicago. (800) 677-6278, merchandiseartantiques.com



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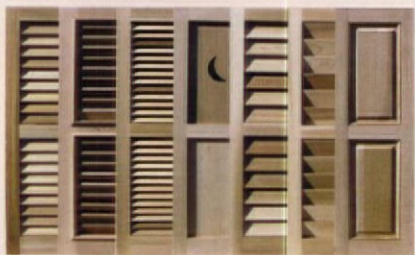


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Lower East Side

BY BRIAN D. COLEMAN



ABOVE: The Baldizzi family's kitchen, interpreted by the Tenement Museum.
BELOW LEFT: Italianate row houses on Manhattan's Lower East Side. **RIGHT:** Pickle barrels at The Pickle Guys on Essex St.

LOCALS HAVE BEGUN calling this part of the borough of Manhattan "LES"—that's the Lower East Side, a four-square-mile corner nestled between Chinatown and the East Village. (The modern LES Historic District is smaller than the historical boundaries of the neighborhood, which extended north to 14th Street.) It is one of the last places in New York, a city of immigration, where it is still possible to get an idea of the daily life of an immigrant in the 19th or early 20th century. By 1894 this neighborhood had become the most densely populated area on Earth (986 people per acre—more than in Bombay). Blocks of hastily built tenements housed new arrivals from

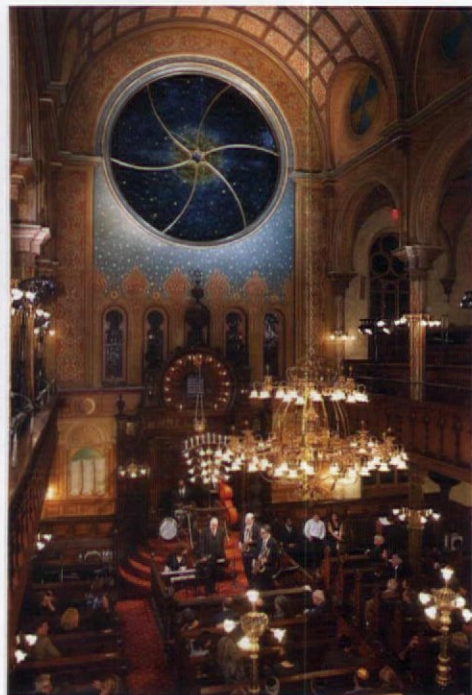
across Europe, many of them Jews escaping persecution. They brought their customs and cultures with them, creating a colorful and engaging neighborhood. "Moving out" was always a goal.

Today gentrification is in full swing, evidenced by high-rise apartments, trendy shops and restaurants, and boutiques. (Since 2000, change has been so rapid that The National Trust for Historic Preservation has placed the LES on their list of America's Most Endangered Places.) But for now the area's history can still be read, and its character remains.

The experience is entirely pedestrian: stroll the streets, window-shop, people-watch . . . and eat. Sunday is a

resources

- **BOOK** *The Lower East Side Remembered and Revisited* by Joyce Mendelsohn
- **MUSEUM** Tenement Museum info and photos: tenement.org
- **GUIDED TOUR** The author's favorite LES tour guide is Judy Richheimer: (212) 243-3525, laurenstjude@yahoo.com



ABOVE & OPPOSITE: Saved at the eleventh hour, the Eldridge Street Synagogue is also a museum and neighborhood cultural center.

good day for a visit, as many businesses are closed on the Saturday Sabbath. I suggest you start at the **Lower East Side Tenement Museum** at 97 Orchard Street. Opened in 1988 in an 1863 tenement building, the museum showcases six restored apartments from 1873 through the Great Depression, providing a clear picture of the lives and struggles of immigrant families. A visit to this unique place is a moving experience.

You must choose your tour and book tickets ahead of time. Don't miss the museum bookshop (108

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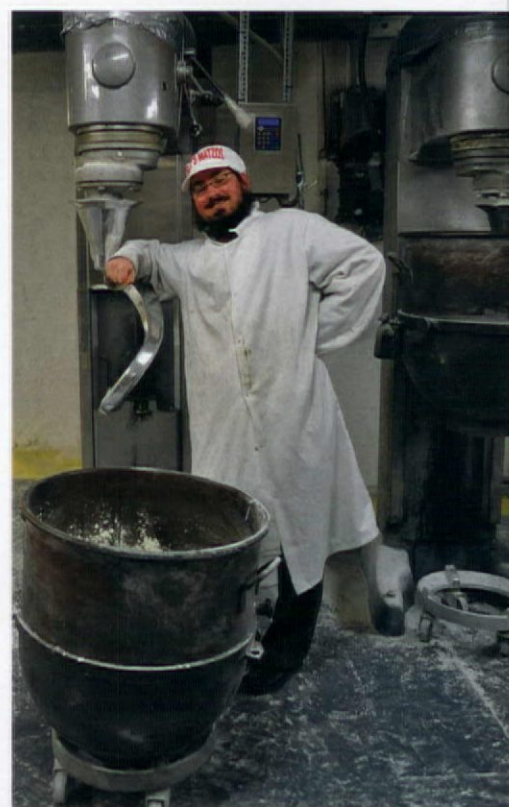
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EATING JEWISH

Knowing what to ask for helps.

Some of my favorite foods are ubiquitous on the Lower East Side:

- **BLINTZ** Similar to a crepe, a pancake filled with potatoes, cheese, cabbage, or fruit.
- **HAMANTASHEN** A triangular pastry filled with preserves.
- **KASHA** Buckwheat groats used as a filling or ingredient in numerous Jewish dishes.
- **KNISH** Baked, grilled, or fried dough filled with mashed potatoes, kasha, sauerkraut, cheese, or other fillings.
- **MATZO** Unleavened bread made with flour and water.
- **MATZO BALL SOUP** Chicken soup made with ground matzo formed into a dumpling.



Orchard St.), which is well-stocked with illuminating material.

A few blocks to the east at the corner of Suffolk and Rivington is **Streit's Matzo** (streitsmatzo.com), the last family-owned and operating matzo company in the country. A tour of the factory, which has occupied this same location since 1925, is fascinating; orthodox rabbis still supervise production, and you can sample matzos hot out of the oven.

Get pickles out of the barrel

at **The Pickle Guys** (49 Essex St.), but be prepared to put up with the friendly banter. Order knishes at **Yonah Schimmel's Knish Bakery** (137 E. Houston), here since they started selling them from a pushcart in 1890. (Wash it down with an egg cream—New Yorkers know this fizzy drink contains neither.) If you don't mind crowds and your coronary arteries are healthy, have a pastrami on rye at kosher-style **Katz's Delicatessen** down the street (205 E. Hous-



OPPOSITE: Rabbi Israel Clapman supervises production at Streit's; below, the matzo conveyor and market-ready boxes. **TOP:** The Rogarshevsky parlor at the Tenement Museum. **RIGHT:** A surviving knish bakery on East Houston.



ton) —where, by the way, the famous scene in *When Harry Met Sally* was filmed. Now stroll down Orchard Street, where you can still find some discount stores. Every Sunday, the street becomes a pedestrian mall.

Once there were more than 500 synagogues here, but their numbers have dwindled and many have been converted to other uses. An opulent survivor is the **Eldridge Street Synagogue** (12–14 Eldridge Street; eldridgestreet.org). Built in 1887 from plans by the Herter Brothers, it is a masterpiece of Moorish Revival architecture. Recently rescued and restored, the synagogue is registered

as a National Historic Landmark.

Walking south on Eldridge, notice the ornamentation on the 1870s **Eldridge Street Police Station**, which is now a store (107 Eldridge St.). Further west is The Bowery, where you'll find McKim, Mead & White's **Bowery Savings Bank** building (1894) on the northwest corner of Grand and Bowery; the building helped set the trend for neoclassical bank architecture. Back down Delancey Street, see **Public School 110** (285 Delancey), one of the scores of handsome public schools designed by architect C.B.J. Synder in the early 20th century. ✦

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Driveways & Walks: *Taking a Sensitive Approach*

BRICK PAVERS, STONE COBBLES, CRUSHED OYSTER SHELLS, AND CINDERS ARE HISTORICAL—BUT SO ARE CONCRETE AND ASPHALT PAVING.

BY MARY ELLEN POLSON

GIVEN THE modern fondness for multi-car garages and SUVs, adding a drive or walkway to a historic property can be a bit tricky. Take a good look at your house: consider its age, style, and the materials used to build it. For their walkways and driveways, what would earlier owners have chosen if they'd had today's perspective and materials?

FOR EARLY AMERICAN HOMES

THEN: Most houses built before 1850 were reached via ephemeral dirt paths. Look for the most likely approach, and you may find evidence of an original track. These paths were direct rather than meandering, and not very wide, perhaps 3' at most. Where they existed, drives were no more than 12' or so wide. Approaches to grander homes were stabilized with readily available

materials, like fireplace or stove cinders mixed with mud or clay, or sand.

NOW: Cinders are hard to come by, and oyster shell is an environmental no-no thanks to depletion of natural oyster beds. But modern concrete is the descendant of historic ash-and-clay blends. Period-friendly solutions include gravel, brick, stone, and substitute pavers that look like brick or stone. You might consider a double

ABOVE: A classic double-track driveway runs to the detached garage; brick and weathered cedar shingles are ubiquitous on Nantucket. **INSET:** Granite cobbles embedded in grass create an old-fashioned parking area that allows rain to percolate; stone at the curb creates a plowable transition from the street.



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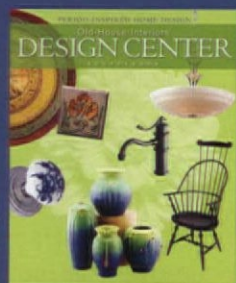
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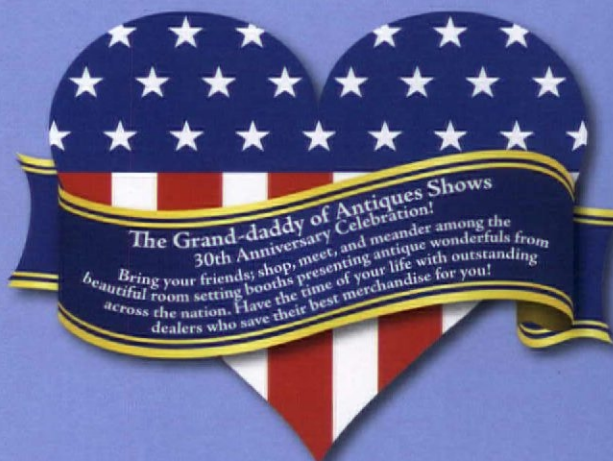
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ABOVE: A concrete walk leads from street to garage to house in a remodeling by Alexandra Gorny of Wai/Gorny Architects.

LEFT: Flagstones cut from sedimentary rock have been a popular choice for more than a century; these are schist from Ashfield Stone. **BELOW:** Just installed, this concrete walkway is scored and stained to look like bricks laid in a herringbone pattern.



track of brick or concrete (for an “installed in the 1920s” effect). For greatest authenticity, keep the drive narrow where it’s visible from the street.

FOR VICTORIAN HOUSES

THEN: Straight walks and drives were still popular, but in the second half of the 19th century, semi-circular drives and curving walks began popping up in front of showier homes. They were usually kept neat through the addition of curbing—trimmed edges of cobblestone, cut stone, brick, shells, or clay tile. Gravel was the preferred surfacing material, although brick and stone are also of the period. The flagstone walk made its appearance.

NOW: A driveway of pea-size gravel trimmed with a cobbled, brick, or picturesque seashell curb offers a tex-

ured surface that complements the old house and also drains well. Brick and stone (including cobbles) are also good choices for drives—especially where they were used regionally, as brick was in the South. For walks, choose a smoother surface, such as bricks, frost-proof brick pavers, or paving stones (e.g., bluestone or other local sedimentary stone). Set heavy, thick stones or bricks in stone dust or sand, not mortar.

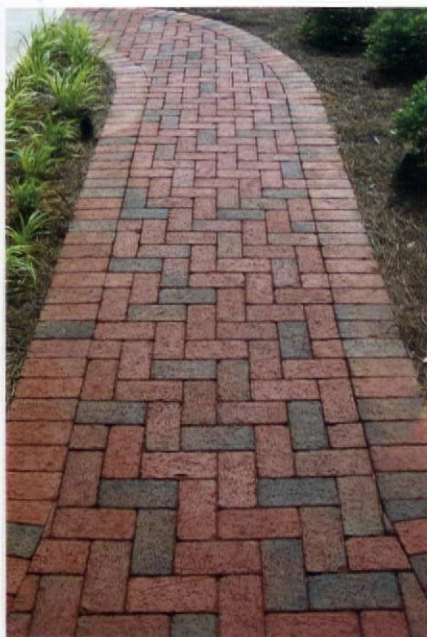
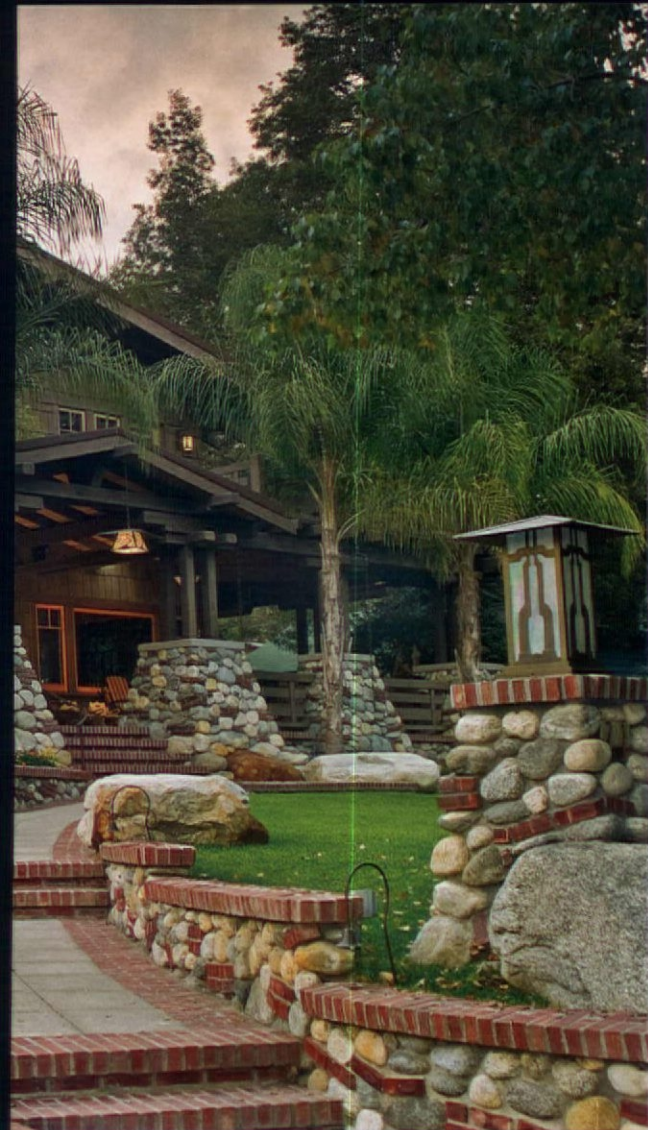
FOR HOUSES 1900–1930

THEN: Off-street driveways (and back alley access) came with the dawn of the automobile age, almost universally paved with asphalt or concrete. Driveways tended to be narrow (or even shared between two houses). To keep costs down, the “drive” might consist of two strips of concrete (for each set

of tires), paving the way to the one-car garage. Flagstone walks and terraces were much-desired elements of the home landscape.

NOW: There’s precedence for just about everything; choosing local materials used historically is, however, usually the best bet. Consider concrete stamped to look like random-laid flagstone, brick, slate, or even wood, or traditional brick pavers, or asphalt with a stone apron laid in a running bond pattern at the head of the drive.

For pathways, use hard structural bricks, brick pavers, or stamped concrete; multi-colored stone to pick up the picturesque roof on a Tudor; or concrete pads inter-stitched with moss or grass. Even so-called “plain” concrete can be textured (broom, float, and trowel finishes) or stained. ♦



CENTER: Traditional design is apparent in a new Pasadena house by Jack Green of Green II Builders. Concrete driving strips are just wide enough for the tires. The artistic walkway is made of river stone, brick, and concrete. **LEFT:** Interlocking clay pavers (like these "rumbled" ones from Pine Hall Brick) are an updated product offering easier installation and longevity. **BOTTOM:** An exceptionally handsome brick walk leads through a picket-fence garden gate; the red brick and red cedar are a nice pairing.

MATERIALS SOURCES *for Walks & Drives*

Since most landscaping companies work regionally or locally, look for them in your own back yard. Here are a few sources to get you started.

ASHFIELD STONE ashfieldstone.com *Ashfield schist for walks and paths* •

BERKSHIRE STONE berkshirestone.com *Custom-cut fieldstone, granite, and sandstone for landscaping projects* • **BUECHEL STONE CORP.** buechelstone.com *Landscaping stone and stone veneers* •

CHAMPLAIN STONE champlainstone.com *Granite, sandstone, and limestone for landscape designs* •

CLASSIC TERRA COTTA CO. terracottapavers.com *Exterior tile in historic colors and textures* • **CONCRETE NETWORK** concretenetwork.com *Information on decorative concrete; links to installers* •

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Upholstering your walls (or just lining them with fabric) is a luxurious alternative to wallpaper or paint.

Fabrics selected should be harmonious with the room's décor. Silk damasks have always been popular for French or Neoclassical interiors, either covering entire walls or as panels inset and framed with decorative Arabesque moldings. Material woven to emulate tapestry has long been a favorite of 19th- and early 20th-century upholsterers, and is still available in myriad colors and patterns. When selecting a fabric, bear in mind that the weight of

Softening the Walls

BY DAN COOPER

YOU'LL FEEL A hushed intimacy when you enter a room, or a niche, fitted with fabric walls. Echoes, footfalls, and conversations fade quickly and do not resonate, regardless of the height of the ceiling. Fabric-lined walls are a longstanding tradition, traced back to the hung tapestries of the Middle Ages and the silk wall hangings in the rooms of 18th-century nobility.

Functionally, such a treatment kept drafty rooms warmer, as did carpeting, but covering the walls was even more effective. Using fabric on walls has always signaled wealth and good taste, given the material and labor involved. The concept continued through the Craftsman era, when burlap and other coarse textiles were affixed between the battens of wainscots, particularly in dining rooms.

the material will be at the mercy of gravity—the heavier the cloth, the more chance of eventual sagging. For this reason, try to avoid upholstery-weight goods, instead seeking those suitable for lighter applications

ABOVE: Designer Barry Dixon applied batting and soft gray Rogers & Goffigon mohair to the walls of a New York City loft to absorb sound. The result is understated opulence.

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ABOVE & RIGHT: The author recently added upholstered walls to an opulent “Turkish room” niche in his house. **FAR RIGHT:** Fabric lining is an unexpected treatment for the walls that become a ceiling in an attic sleeping room. Robert Kime’s woodsy ‘Hydrangea’ was applied as a paper-backed linen; design by Barry Dixon.



Besides adding warmth and fullness, batting deadens the acoustics in the room, for that hushed sensibility.

(as long as it does not inhibit the intended scheme).

Often, a layer of batting—a thin, puffy sheet of upholstery padding—is attached to the wall before it is covered, to add sumptuousness. The result is a slight fuller appearance, and you will hear no “thunk” if someone or something bumps the wall. Batting also deadens the acoustics in the room, for that hushed sensibility.

To further enhance the dramatic effect, various treatments can be given the edges of the fabric: hidden staples covered with upholstery gimp, trim, or ribbon; or decorative

tack heads left exposed.

Fabric walls require little maintenance. Dust is the enemy of all fabrics and finishes, as it traps humidity against the decorative material and accelerates decay. Thus, a gentle vacuuming (low suction, with an upholstery brush accessory), done with minimal abrasion, ensures cleanliness and a longer lifespan for your wall treatment.

The effort required for fabric-lined walls is indeed more than for paint or wallpaper. But it is the ultimate treatment for a treasured nook, dining room, or bedroom. ✦



Arrow Fastener Co.’s new electric staple gun, the ET50 R.E.D., easily fastens fabric to a tacking strip.

Strict Adherence

There are two basic methods for attaching fabric to walls: adhesive and mechanical. The former means applying liquid starch onto the wall with a roller and essentially pasting up the fabric and smoothing it as if it were wallpaper. This method requires less preparation, but eliminates the sound-deadening and luxury-enhancing batting.

- The mechanical method consists of “framing” the perimeter of each wall with a tacking strip such as lath that has been affixed into the studs, and then tacking or stapling the fabric onto the strips. If you have access to an air compressor, a \$100 upholstery stapler makes this task far simpler.
- The treatment of seams in the adhesive method is the same as with wallpaper. Using the mechanical approach, either pre-sew the panels together with a sewing machine or blind-tack each consecutive panel to the previous with a cardboard backer as they are hung.

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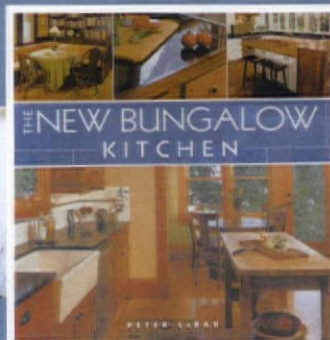


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A PORTLAND MANSION REDUX

The girl who grew up next door finishes the restoration of the eclectic 1914 Barnes mansion in Oregon.
(page 34) 🍷

WRIGHT'S PEW HOUSE

A modest and livable house on Lake Mendota in Wisconsin recalls FLW's Fallingwater. (page 44) 🍷



LAUNDRY ROOMS TODAY

How the most functional of rooms can be a period interior: Practicality with a whiff of nostalgia is the approach taken in these rooms both old and new. (page 58) 🍷



WHITE KITCHENS

First, a striking new kitchen in a Chicago addition; then, the versatility of white, and hardware with personality. (page 52) 🍷

FUNCTIONAL FAUCETS

Convenient pull-out and pull-down faucets are no longer at odds with a period kitchen. (page 62)





MANSION *Redux*

From the time it was built, the 1914 Barnes Mansion atop Alameda Ridge in Portland, Oregon, has been eclectic and a place of extremes.

BY DONNA PIZZI | PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON



GROWING UP, Anna Quarum lived next door to the Barnes Mansion—the very house that children’s author Beverly Cleary called “haunted” in her popular Ramona Quimby series. “No wonder,” says Anna. “In the early 1970s, the mansion was painted battleship gray and was very scary-looking. Kids

were afraid of it because the owners played a pipe organ that shook the whole neighborhood!”

Thirty years later, Anna and her husband, Dr. Merrit Quarum, searched for an old house in Portland in which they would raise their children. Anna’s parents still lived next door to the Barnes Mansion—which has 32 rooms in 10,000 square feet of living space.

“We saw so many houses that were in such disrepair, or that had been badly remodeled,” Anna recalls. Turns out nothing could hold a candle to the Barnes Mansion. The once-elegant neoclassical house was in reasonably good shape. The Quarum family could fill it with children—something its original owner missed out on. Frank C. Barnes, a second-generation Oregon



ABOVE: The sumptuous entry is rimmed by a frieze reiterated down the hallway toward the drawing room. The rococo radiator is part of the original system that still heats the 32-room house from a gas boiler. In the archival photo (right), carpeting covers the entry hall floor. **OPPOSITE:** Corinthian and Doric columns lead the eye toward the main entrance and a stunning mahogany door with original art glass in an Art Nouveau style.





CLOCKWISE FROM LEFT: Antiques in the drawing room include Roy Orbison's grand piano. Previous owner Dr. Hutchinson's 125-stop organ was nestled in this hall corner; the Quarums filled the vacant spot with a ca. 1890s European breakfront with Eastlake influences. An early view of the façade. **OPPOSITE:** It is believed that Mrs. Barnes lobbied for the painted art glass, depicting roses and autumn leaves, on the landing.



pioneer who'd come to Oregon in 1861 at the age of six on his grandfather's wagon train, built the place to draw prospective husbands for his six daughters. But every one found a mate during the almost four years it took architect David Lockhead Williams to build the mansion. Barnes was content to have them marry on the landing, beneath the stunning stained-glass window.

Legend has it that Barnes, who inherited his father's food-market and salmon-packing company, situated the mansion high upon this Eastside promontory to fuel an ongoing rivalry between Portland's

East and West sides—and more specifically to show his immense dislike for Henry Pittock, the newspaper magnate and entrepreneur. Pittock's 22-room French Renaissance house, now a museum, was also completed in 1914.

The real source of the animosity between the two men is unknown. But "Barnes chose the site to obstruct the view from the Pittock Mansion on the Westside, to prove that the Eastside was every bit as good as the West," Anna explains.

The Quarums purchased the house in 1997 from Bob Charles,

then co-owner of Hamburger Mary's. The house suffered from water damage, some of it dating as far back as the 1962 Columbus Day Storm, which took off portions of the roof and downed 19 trees on the property. Rot had even caused structural damage; the built-in gutters needed relining, and water had leaked in through perpetual cracks in the parapet. Yet somehow, the fine interior woodwork of Honduran mahogany had been spared.

DURING THE 1960s and later, the Mansion was owned by four men: organist Dr. D. Deane Hutchinson;



A CHRONOLOGY Frank S. Barnes, the only son of the original owner, is mauled by a grizzly bear in Wrangell, Alaska, and dies in 1930. Owner Frank C. Barnes dies in 1931 at age 76. The Barnes family vacates in 1932, leasing to a pair of New Orleans businessmen who go bankrupt. ■ Prominent attorney William A. Illidge purchases the mansion in his dead sister's name. Disbarred in 1939, he becomes a hermit confined to the house's solarium, where he dies in 1958 at the age of 83. ■ The vacant house falls into disrepair, is vandalized, and becomes known as "the Haunted House." Illidge's heirs plan to sell it to a congregation who will demolish it for a synagogue, but the sale falls through. ■ In 1960, Dr. D. Deane Hutchinson, organist at the First Congregational Church, purchases the mansion with his father and two friends, William McReynolds and John Jensen. A Kimball organ is installed on the main floor, as well as a theatre organ from Seattle, an English barrel organ, two concert grand pianos, and a student grand. The men are ardent collectors of antiques and host organ and vocal recitals. They open an antiques shop downtown for the overflow. ■ In 1970, Anna Quarum's parents, Ron and Linda Hall, move next door. Jensen recalls meeting young Anna during his five-hour stints behind the lawn mower. ■ In 1984, rising taxes and travel plans cause the men to sell to Bob Charles, co-owner of Hamburger Mary's. Charles upgrades the grounds, but financial woes cause him to sell and leave town. ■ In 1997 Anna & Dr. Merrit Quarum purchase the Barnes Mansion and move in with their daughter Savannah. Son Jesse and daughter Clarissa are born in the house.





The drawing room has such original features as the 18-karat-threaded wallcovering and pendant frieze, leatherette ceiling with mahogany beams, stained-glass transoms, and wall sconces. A "Turkish"-style Victorian sofa adds panache to the setting, alongside a turn-of-the-century Queen Anne table that opens into a game table. Ceiling beams and the fireplace marble are apparent in the archival photo (inset).

his father, C. Carl Hutchinson; William T. McReynolds; and graduate music student John Jensen. They had coaxed the house back from abandonment and vandalism suffered in the late 1950s. Damage had included broken windows, burned hardwood floors, warped leaded glass, and peeling wallcoverings, including the 18-karat-threaded paper in the drawing room and the leatherette in the den. The drawing room's 6' fireplace of rare Italian marble, lighting sconces, and the entry-hall chandeliers were intact. Stained and leaded glass, believed to be the work of the Povey Brothers Glass Company, remained. Jensen, who met his wife when she came to the mansion to study organ with Hutchinson, remembers taking the warped leaded windows out into the sun for repair.

The Quarums have furnished in keeping with the transitional house, which, like many mansions of



The Quarums replaced dark leatherette in the dining room with a period blue-and-white wallpaper (Cole & Son, discontinued). A silk-weave paper fills the wainscot panels. Original open-bulb ceiling fixtures are carved wood. The brass chandelier replaces an original in wood (seen in the archival photo at left), which was damaged by vandals who swung from it.







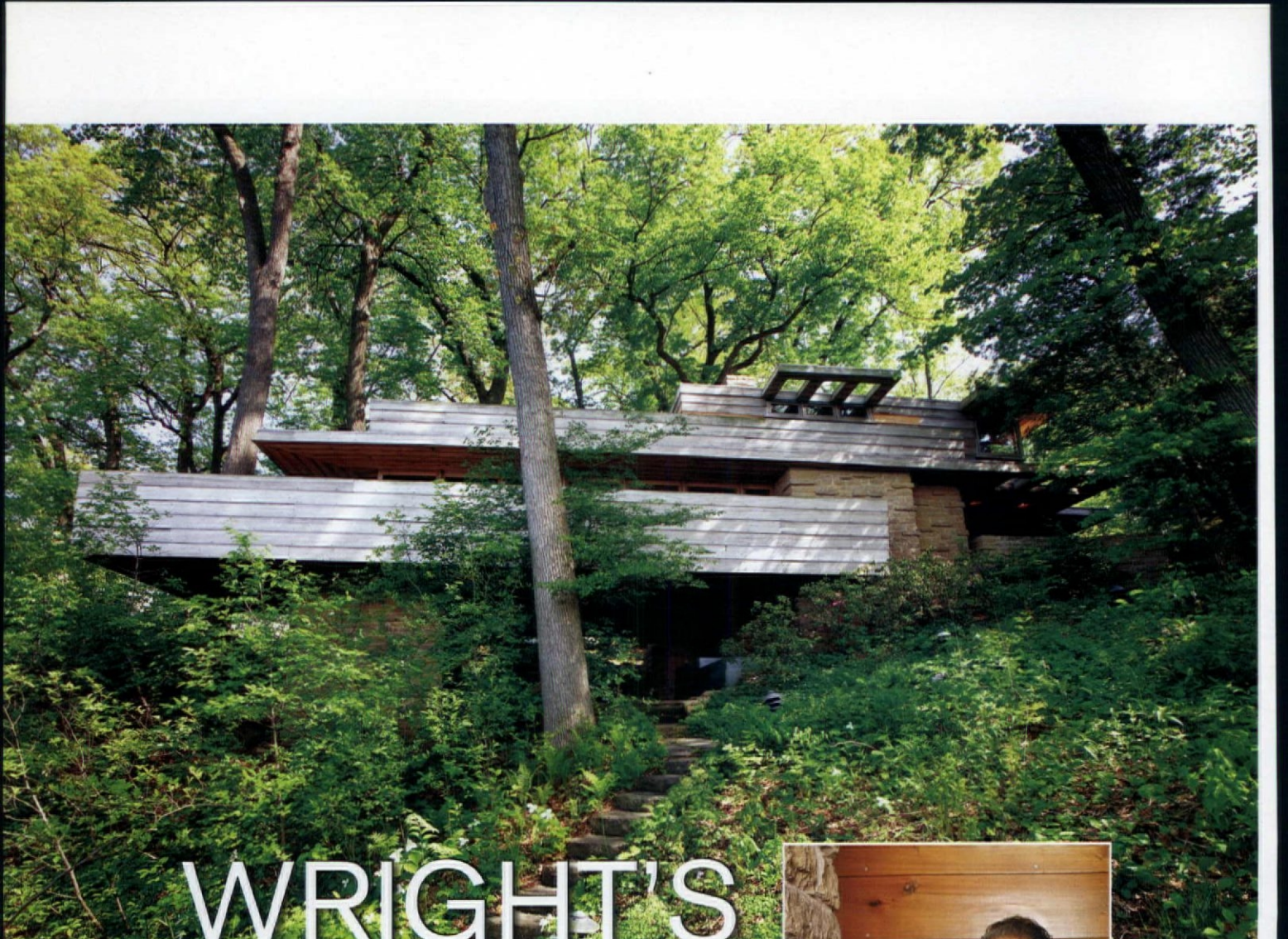
OPPOSITE: Italian floor tile in the east and west solariums (and downstairs bathrooms) is in remarkably good condition. **ABOVE:** A glass cabinet and a nook create symmetry around the fireplace in the den, where the bronze lighting fixtures and leatherette wall-covering (inset) are also original. Fireplace tiles depict the Mayflower, Monticello, and tribal hieroglyphics.

the period, has rooms in an eclectic range of styles: neoclassical, Arts & Crafts, and Jacobean, with European Historical Revival motifs. (Its National Register listing calls the house "Colonial Revival.") Before their move, the family had lived in the modern home that Merrit designed and built when he was a bachelor. Both Merrit and Anna had grown up with antiques, so they enjoyed the change and relished the hunt for fur-

niture, working with a gentleman at Hollywood Antiques to find pieces of suitable scale. "We told him to let us know whenever anything *big* came in," Anna says. "This house just swallows up furniture."

They found one rare item on the Internet. Their 9' Steinway piano came with a letter of authenticity stating that the piano had been owned by Ronnie Milsap, who bought it from Roy Orbison. ✦





WRIGHT'S PEW HOUSE

on Lake Mendota
in Wisconsin recalls the architect's
famed Fallingwater, but on a more
modest scale. **BY BRIAN D. COLEMAN**

PHOTOGRAPHS BY WILLIAM WRIGHT

THE OWNER ADMITS he had no interest in Frank Lloyd Wright—nor even in historic architecture—before his house hunt a few years ago. Eliot Butler was an apartment dweller in Madison for many years. In 2008, finally looking to buy a property, Eliot read a story about a historic house for sale in the local newspaper. He contacted the owners and arranged a visit, and that was that.

The house was designed by Frank Lloyd Wright

and built in 1939–40 for John C. Pew, a Madison businessman. It occupies a long, narrow lot above Lake Mendota; Wright is quoted as saying this is “probably the only house in Madison, Wisconsin, that recognizes beautiful Lake Mendota, my boyhood lake.” The famous architect had urged the Pews to purchase more land, but all they could afford was 75 feet of lakefront. Wright therefore took advantage of the narrow site, which falls



TOP: The naturalistic Modern house in the Wisconsin woods. **RIGHT:** Its current owner and steward, Eliot Butler.

OPPOSITE: View to the dining room through the galley kitchen.



New cabinets in cypress reproduce the design of the plywood originals. Durable new materials include flagstone flooring.



steeply from the roadside down to the water's edge, relying on a profusion of trees and bushes to make it seem private and isolated, even though neighbors were close by. Wright expertly angled the house to the lake, "on the reflex," as he described it, making it appear to float in the forest above the deep blue water below.

The Pews were not wealthy, and Wright was economical in his design; total cost was \$8,750, the price of an average, contractor-built home of the day. Construct-



ed both inside and out of overlapping planks of tidewater cypress screwed onto a plywood core, with accents of rough-hewn native limestone, the house is modest at 1,600 square feet. Still, rooms open easily into one another; daylight floods through a large bank of floor-to-ceiling windows on the lakefront; a wide balcony runs across the back, extending the house

ABOVE: The fireplace includes a massive boulder with stone from the reopened quarry. Note the original built-in end table; the dining area and family sitting room are in the background.

OPPOSITE: Furniture includes a Taliesin 1949 'Origami' chair and a modular 'Alphabet' sofa. The cypress living room is anchored by a vintage Chinese carpet.

into the trees. The house is efficient and convenient, with cleverly constructed built-ins: banks of pull-out drawers in the bedrooms, a banquette with storage beneath in the dining room, and cabinets throughout.

Built just a few years after Wright's famous residence for the Kaufmann family, Fallingwater, this one cantilevers over the ravine in simi-



ABOVE: Wright designed built-in beds at a right angle in the guest bedroom, echoing the right angles of the cypress ceiling panels.

lar fashion. Some people joked that the Pew house was the “poor man’s Fallingwater.” To which Wright is said to have retorted that, in fact, Fallingwater was “the rich man’s Pew House.”

ELIOT BUTLER is only the house’s third owner. The second owners, the Edwards family, bought the house in 1988 directly from the Pews. During their decade of stewardship, they undertook the initial restoration. They also upgraded the kitchen, where the original plywood cabinets had split and faded, and the linoleum flooring and countertops had cracked and were stained. New kitchen cabinets faithfully reproduce the design of the originals, this time in cypress (echoing woodwork in other

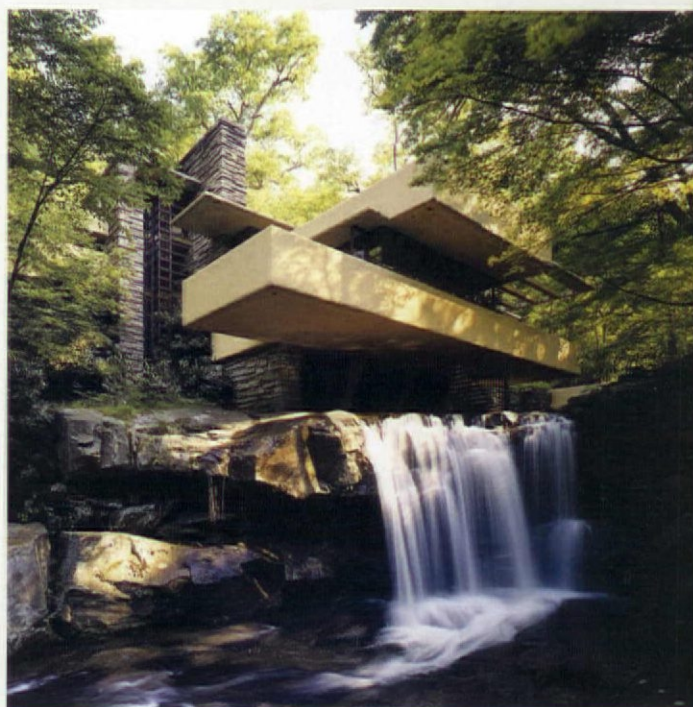
rooms). Durable materials now include flagstone flooring and stone countertops. The Edwardses also updated the wiring, a challenging task due to the solid walls: Cypress panels had to be removed and the new wiring snaked through channels drilled in the plywood. The family also added a dry stream bed underneath the house, in the ravine beneath the cantilever.

Plenty of work remained for Eliot. He laid a new rubber roof, reproducing the original, and installed a new boiler. But he was careful not to tamper with Wright’s original “gravity heating” system, in which heat from hot water pipes in the floors rises through quarter-inch gaps in the narrow cypress floorboards to provide diffuse radiant heat. Windows and doors once again open

FALLINGWATER

Wright's masterpiece,
Bear Run, Pennsylvania

Designed and built from 1934 to 1937 in rural Pennsylvania south-east of Pittsburgh, Fallingwater is considered the most famous residence in the world. It was designed by Frank Lloyd Wright as a summer home for the Kaufmann family (of Kaufmann's Department Stores). Now an international landmark, the house graced the cover of *Time* magazine in 1938. ■ The Kaufmanns' son, Edgar Jr., was fascinated with Wright and studied with him at Taliesin in Wisconsin. The family were Modernists and naturalists, so Wright was their first choice. While they thought the waterfall at Bear Run would be an obvious vista, Wright decided to make the house part of the waterfall, cantilevering the concrete and stone house over the falls. ■ For construction of the dramatic dwelling, an old rock quarry was reopened west of the site. Wright was incensed when Kaufmann submitted the concrete cantilever design to engineers for approval, and Kaufmann backed off. The house was long plagued with settlement, cracking, and mildew problems, only recently addressed by a complete and very expensive restoration of the structure. The addition of steel reinforcement beams, without Wright's knowledge or consent, may have contributed to problems. But the site over running water certainly presented its own challenges.



ABOVE: Pennsylvania's original and famous Fallingwater, designed by Wright beginning in 1934. **BELOW:** Exterior stonework and the new dry stream bed at the Pew house in Wisconsin: a marriage of old and new landscaping.





ABOVE: A square cypress table by Wright rests in front of the doors to the terrace; the cushioned wood chairs are compatible contemporary pieces.

and shut properly. Over time, the eaves over some of the windows had been lowered to allow air to circulate, but this had prevented the windows from opening properly, so Eliot restored the original design. Decayed cypress planks on the exterior were replaced, and marine paint was stripped off upper and lower terraces. The cypress woodwork inside, aged to a mellow golden brown, required little more than light cleaning. A few areas with white streaks were corrected by rubbing with a mixture of Vaseline and ash.

The Edwardses left Eliot with three original 36'-square cypress tables Wright had made for the house, along with four contemporary cushioned wood chairs compatible with their design. Kevin Earley, a talented local cabinetmaker, had made two glass tables and several cabinets for the Edwardses; these also came with the house. Eliot bought a 1949 Taliesin 'Origami' chair and



ABOVE: Cypress ceiling panels, corner windows, and a built-in desk with shelves draw the eye into the master bedroom.

LEFT: Looking from the master bedroom into the hall, Wright's emphasis on linearity is clear; note the tapered wall ends and built-in closets.



paired it with a contemporary but complementary 'Alphabet' modular sofa from Italian designer Piero Lissoni.

Eliot Butler now says that he never realized he could be so passionate about a house. He has felt, as he sits on one of the terraces, that Wright could have built the house with him in mind. His preservation efforts haven't gone unnoticed: He received the Historic Preservation Award from the Madison Trust for Historic Preservation in 2010. The house is now on the State Register of Historic Places. ♦

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(Kitchen on left) Photo by Eric Roth / (Chair on right) Photo courtesy of Mirage Flooring / (Column) Photo courtesy of Antique Room / (Column) Photo courtesy of Classic Designs By Matthew Burak

Traditional meets MODERN

Fitted white cabinets and classic materials are the centerpiece of an open-plan kitchen. **BY PATRICIA POORE**

THIS NEW KITCHEN occupies a rebuilt addition on a 1911 Four-square in Chicago. With graphic mid-century furniture in the adjoining family room, owners Chris Young and David Lutman had a vision for a clean, white space: "We wanted a functional kitchen that fit the character of the house—modern yet classic, and with a touch of the unexpected."

"The clients have a strong design sense, developed during their time in Europe," says designer Rick Proppe. They asked for a lot of storage, but no clutter visible from the family room; the solution is a large walk-in pantry. A bead detail on cabinets lends a contemporary look to their

flat-panel fronts. Topmost display cabinets are fitted with glass and lit from recessed (low-voltage) puck lights inside, creating a kind of frieze that warms the room. An unexpected bonus is that the 'Calcutta Gold' marble countertops, with their swirling grays and soft browns, complement the stained oak flooring. "The kitchen is white, but it feels warm," says David. The stainless steel stove and countertop create a pleasing sight line from the family room.

"Our favorite treatment is the vaulted ceiling with skylights," say the owners, which came about as Proppe laid out a second-story master suite. It opens up a space that is otherwise intimate. Structural collar ties are painted black to echo the island finish. ✦



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FAR LEFT: Illuminated display cabinets create a warm frieze under the soaring ceiling. **LEFT:** Visible from the family room, the kitchen is monochromatic and neatly fitted. **CENTER & ABOVE:** Fine fittings include the white tile, marble countertops, spray faucet, and cabinet hardware.

RIGHT: Original pantry cabinets in an 1890 New England country house, attractive still, were copied for the kitchen. **BELOW:** An English-style scullery/pantry in Chicago opens off the kitchen proper. **CENTER:** Depression-era style fits a modest house of 1930.



versatile WHITE CABINETS

Always the standard, white-painted cabinets are made period-appropriate depending on tint, design, and hardware. **BY PATRICIA POORE**

BELOW, TOP: A postwar kitchen in Pennsylvania was restored around a collection of red and white wares. **BELOW, BOTTOM:** Timeless cabinets in a 1908 California bungalow are period-perfect yet modern.



ABOVE: Classical style works for a much-evolved New Jersey house, built in 1780 but with 19th-century additions and remnants of a recent kitchen. **BELOW:** White shelving is the backdrop for a family collection of colorful Fiestaware.





1



2



3

1 'Monarch' enameled cabinet knob, Notting Hill

2 Knobs & pulls, Acorn Manufacturing

3 Small curved iron butterfly hinge, Fagan's Forge

4 Mini icebox hinge, Wilmette Hardware

5 Cabinet latch, Sun Valley Bronze

6 Depression-glass knobs, Crown City Hardware

7 Rustic iron pulls, Hickory Hardware



4



5



6

focus on Hardware

HARDWARE MAY MATCH—or complement—the other metals in the kitchen, such as faucets and lighting fixtures. While many old houses have consistent hardware in every room, all part of a suite, the kitchen—a utility room and always subject to remodeling—doesn't have to match. Nothing wrong with nickel hardware and colorful glass knobs in a retro, Depression-era kitchen, even in a 19th-century house full of brass hinges and brown ceramic doorknobs.

The simplest hinges, pulls, and knobs are adaptable pieces appropri-

ate for any style. But today you can find strikingly stylish hardware peculiar to one decade or architectural style. Think of attenuated, streamlined chrome handles with Art Deco styling, or the hand-hammered escutcheon-and-bail drawer pulls right out of Stickley's Craftsman Workshops. Kitchen hardware was most often plainer than that used in other rooms. But today's family-centered kitchens interpret period style, and are more likely to be based on butler's pantries, not the servants' scullery. Thus hardware is likely to be upgraded to include decorative cast metal and so on.

The type of metal used is associated with certain periods and styles. Iron, familiar in colonial-era homes, came back during various Colonial Revivals, but is also seen in Arts & Crafts houses. Brass (in finishes from brightly polished to dull, or dark with antique patina) is found in virtually every period and is especially associated with the Victorian era. Nickel (nickel-plated brass) was a typical metal finish from the 1890s through about 1920, when brighter and bluer chrome plating took over. Bronze looks pleasingly old-fashioned, appropriate in both rustic and post-1920s hardware suites. ★



8 Aesthetic bin pull, Horton Brasses

9 Cabinet pulls, LB Brass

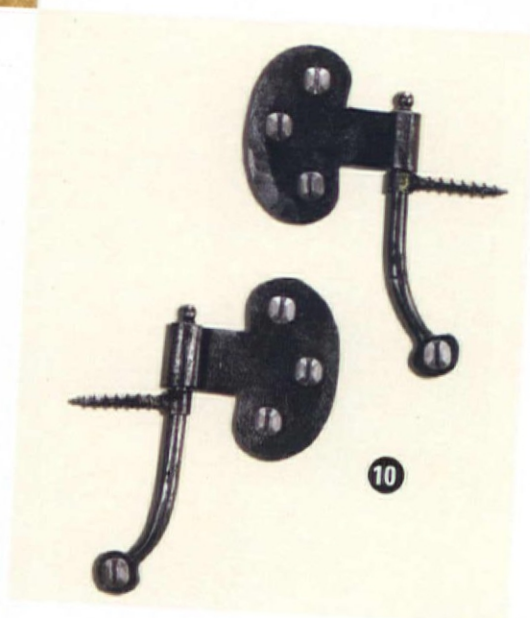
10 Bean hinge, Historic House-fitters

11 Emerald-glass knob, House of Antique Hardware

12 Blacksmith cabinet hardware, Kayne & Son Custom Hardware

13 Flush cabinet handle in antiqued brass, Whitechapel Ltd.

14 Ceramic knobs in Fiesta colors, Bauerware



SOURCES

- 1 nottinghill-usa.com ■ 2 acornmfg.com ■ 3 fagansforge.com ■ 4 wilmettehardware.com ■ 5 sunvalleybronze.com ■ 6 restoration.com ■ 7 hickoryhardware.com ■ 8 horton-brasses.com ■ 9 lbbrass.com ■ 10 historichousefitters.com ■ 11 hoah.biz ■ 12 customforgedhardware.com ■ 13 whitechapel-ltd.com ■ 14 bauerware.com
More in the Products & Services Directory at oldhouseonline.com

Laundry Rooms

MY CHILDHOOD MEMORIES of the laundry room recall the dank basement of our postwar suburban Four-square in Ohio, and also the creepy stone foundation in the cellar of my grandparents' New England farm. It seemed to me my mother was brave to venture into the catacombs, unafraid of those dark, cobwebbed corners. She would emerge victorious, with fresh, folded laundry heaped into a rattan basket. The contradiction—clean clothes from a dim cellar—was not lost on me. Neither have I taken for granted the multi-tasking allowed by modern laundry practices. (I have a load in the wash right now as I write.)

Before my mother's day, laundry had been an all-encompassing



Practicality with a whiff of nostalgia—a good approach to take when designing this utilitarian space for an old or traditional house. By Catherine Seiberling Pond

task. But “electric appliances put more pressure on women who had relied on domestic help or services to accomplish these tasks themselves,” writes Jane Brox in *Brilliant: The Evolution of Artificial Light* (Houghton Mifflin Harcourt, 2010). “And although the labor of wash-

TOP: A dream laundry room in an English Georgian house is complete with bespoke cabinets, a generous sink, and easy access to the yard.

RIGHT: This laundry room flanks the kitchen of a restored 1865 Missouri farmhouse. Plumbing is cleverly hidden behind a curtain of cotton cord and old grain sacks.





LAUNDRY: *taking it easy*

If Alexander Lee had his way, every household in America would wash in cold water and line-dry their clothes, at least some of the time. Lee, director of Project Laundry List based in Concord, New Hampshire, notes that the dryer accounts for between 10 and 15 percent of a family's electric bill. Raised as a "frugal Yankee" by an "inveterate hanger-outer" mother, Lee founded the organization when he was an undergraduate at Middlebury College, in 1995. Project Laundry List is working hard, with some success, to allow line drying again in communities that have passed ordinances against the practice. Meanwhile, New Urbanist philosophy encourages clothes-drying yards, not unlike those found behind 19th-century urban town houses.

Views about line drying began to change after World War II, when companies like General Electric were actively promoting new appliances to American housewives. "Medallion Homes," designated by small bronze tokens or doorbells, were those that were fully electrified and that included a washer and dryer. Suburban backyard clotheslines were replaced by in-house dryers during the 1960s.

RESOURCES/EVENTS

- **PROJECT LAUNDRY LIST** is an online resource for "the slow laundry movement" and those who want to wash in cold water and air-dry laundry: laundrylist.org
- **DRYING FOR FREEDOM** is a documentary film on banned clotheslines and the air-dry movement: dryingforfreedom.com
- **NATIONAL HANGING OUT DAY** is April 19, 2011.



TOP: In a multi-purpose Vermont mudroom (left), one end of the room is a convenient laundry with an old sink built into the ivory-painted cabinets (right). **ABOVE:** Whites soaking up the sun.



ing had disappeared, so had the community of it. Women who'd previously washed and hung their clothes in the back yard could gossip with hired help or neighbors . . . Electric washers and dryers confined them, often alone, to the house."

Today laundry remains a solitary affair, but, just like the kitchen, the laundry room has been brought into the light of day. Ideally, it is easily accessible, a room of its own or tucked into a larger mudroom near the kitchen. It is highly functional, and may be part of the family space. Second-floor laundries, so popular during the McMansion era, sometimes may be practical, but in my opinion they are remote and lonely places.

Victorian households of means put their laundry rooms on the first floor, or in the cellar if a row house, but always the room was part of the service labyrinth of the home. In here would be a boiler to heat water, tubs and a large sink, an iron (made of iron), and indoor drying racks in heated closets. Laundresses usually came to the household—Monday was traditionally wash day—and rarely lived in. In house museums (and the occasional old house), we can find preserved elements of this domestic past.

HOW DOES THE 21st-century owner reconcile a historic house with modern laundry appliances and assumptions? The laundry room

ABOVE: Cheery color and light-hearted collectibles lend old-house appeal to a simple laundry room with modern appliances and an overhead cupboard to hide necessities.

RIGHT & BELOW: Items from the author's collection of vintage laundry ephemera.



LEFT: Laundry collectibles are affordable; the author took this photo in Tennessee, along the Highway 127 Yard Sale, which stretches several hundred miles. **BELOW:** A view seldom seen anymore in the suburbs; basket by Jeffrey Gale, Basketmaker.



Greener LAUNDRY

Look for environmentally friendly laundry products at these websites:

- breezedryer.com
- lehmans.com
- sweetgrassonline.com
- ("Farmhouse" laundry soaps)
- vermontcountrystore.com



PHOTOGRAPHS BY JEFFREY GALE (TOP), CATHERINE S. FORD (BOTTOM). COURTESY: THE BASKETMAKER.COM (BPM, FURNITURE)



LEFT & ABOVE: Two laundries that evoke the past, at Pleasant Hill Shaker Village in Harrodsburg, Kentucky (above) and in a New Hampshire farmhouse (left), relatively unchanged since the early 20th century. The big soapstone sink is a household asset. **BELOW:** Old tin tubs, used in the back yard on wash days, for sale along Highway 127 in Kentucky.



might remain in the basement, or be installed in a former pantry or utility room, or in an enclosed service porch. Often the laundry room is included, along with kitchen and bathroom, in a compatible addition. The essentials are the same as they were a hundred years ago: hot and cold water supply, a sink, a washing machine, and a way to dry clothes mechanically or in the air. Good lighting, hampers or bins, accessible shelves, and a cupboard or two complete the room. Space for ironing right out of the dryer is a bonus.

When the laundry area is

part of the kitchen (or otherwise obvious), appliances maybe concealed in cabinets or behind a folding or sliding door, or hidden behind a curtain. In designing a space devoted to the task, owners of old houses often incorporate nostalgic (and practical) elements such as a soapstone utility sink and drying racks, with detergent stored in vintage tins or bottles. In any case, the laundry room is necessarily a practical blend of old and new, and—since it is unlikely a laundress will be coming in to help—a space that helps you enjoy the task. ✦

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DESIGN SAMPLER

- 1. KOHLER 'VINNATA'** Shown in oil-rubbed bronze; \$581.60 and up
- 2. JACLO '1015'** With swivel gooseneck, deck-mount bridge styling; \$1,749
- 3. SYMMONS 'FORZA'** With horizontal pull-out; \$396.65
- 4. HANSGRÖHE 'TALIS C LINE'** Traditionally styled pull-down at center; \$660
- 5. ELKAY** Gourmet pull-out faucet in brushed nickel; \$767
- 6. BLANCO AMERICA 'MERIDIAN'** Semi-professional with stainless steel hose protector; \$695 to \$925
- 7. MOEN 'BOUTIQUE'** Pull-down faucet in spot-resistant stainless; \$551.55



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MORE FAUCETS, SINKS, etc.

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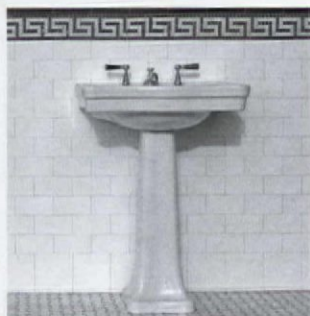
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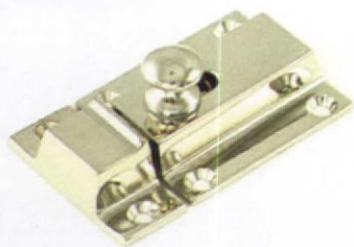
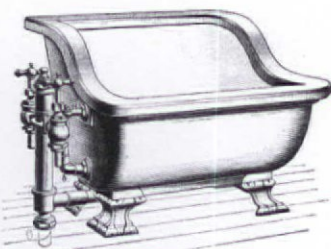
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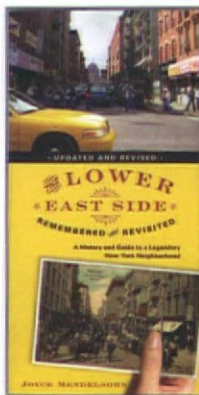


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Places to Go pp. 20-23

The paperback book *The Lower East Side Remembered and Revisited* by Joyce Mendelsohn chronicles the ever-changing history of the neighborhood, and also offers five self-guided walking tours that include more than 150 sites. The book is available for \$18.95 from the Tenement Museum Store: (212) 982-8420, tenement.org, or e-mail store@tenement.org



Softening the Walls pp. 28-30

Designer Barry Dixon: barrydixon.com • Mohair from Rogers & Goffigon: to the trade, (212) 888-3242, rogersgoffigon@verizon.net • 'Hydrangea' fabric from Robert Kime: robertkime.com • Staple guns from Arrow Fastener are widely distributed: arrowfastener.com

Mansion Redux pp. 34-43

p. 35 Frieze paper in entry and halls is original. Authentic Arts & Crafts-period pendant borders and woodland friezes available from Bradbury & Bradbury Art Wallpapers: bradbury.com **p. 38** Austrian



'Arcadia' border with 'Glenwood' wall fill from the Arts & Crafts Collection, bradbury.com

shades by Stacey Hillier Interiors, Portland, OR: (503) 645-7792, and also by Bolliger Window Fashions & Interiors, Portland: (503) 281-1236, bolligerwindowfashions.com • Antique furnishings through Hollywood Antiques, Portland: (503) 288-1051, hollywoodantiquemall.com **p. 41** Wallpaper in dining room (also in stair hall) by Cole & Son Wallpapers: cole-and-son.com • Paper hanger Jerry Peluso of Let's Hang It Up, Portland: (503) 636-6285, letshangitup.com

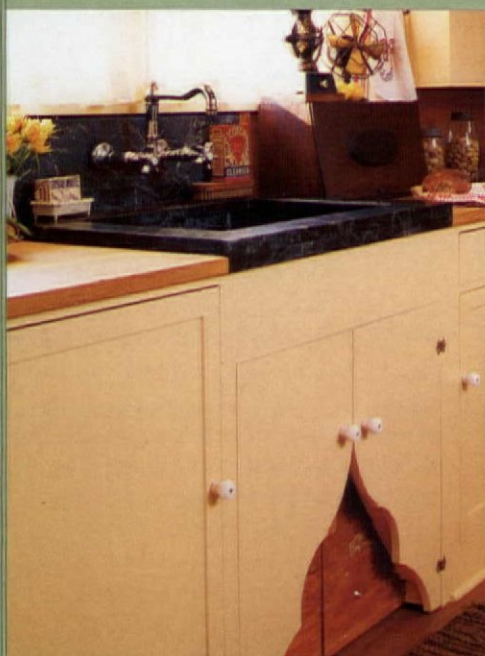
Wright's Pew House pp. 44-50

p. 46 FLW-designed 'Origami' chairs are rare and may fetch approx. \$12,000 each. Not available in reproduction. • Compatible glass tables and cabinets by Kevin Earley Furniture Design, Madison, WI: (608) 256-5171 • Modular 'Alphabet Sofa' by Piero Lissoni, 2008, for Fritz Hansen, available through Karkula NY (and others): (212) 645-2216, karkula.com

Kitchens & Baths pp. 52-55

Greene & Proppe Design, Chicago: (773) 271-1925, gpdcichicago.com • Architect: Thom Greene, Project Manager: architect Dan Ford, Interior Designer: Rick Proppe, Interior Designer: Paula Flanagan. See p. 53 for sources. **p. 54 Top:** Antique cabinets and hardware. **Left:** Custom cabinets and wood countertops; designer Kent Kiesey, Chicago: (773) 528-9301, kentkiesey.com **Center:** Period-style cabinets 'Square Inset' series with 'Newport' door style, customized for a 1930s look, in 'Buttercream' by Crown Point Cabinetry: (800) 999-4994, crown-point.com **p. 55 Top left and bottom right:** All vintage. **Top right:** Custom cabinets built locally. • Lighting and hardware from Rejuvenation: (888) 401-1900, rejuvenation.com • Reclaimed flooring from Sylvan Brandt: (717) 626-4520, sylvanbrandt.com • Paint 'Hancock Green' HC 117 by Benjamin Moore: benjaminmoore.com **Bottom left:** Porcelain apron-front sink by Villeroy & Boch: villeroy-boch.com • Lighting from Rejuvenation: (888) 401-1900, rejuvenation.com

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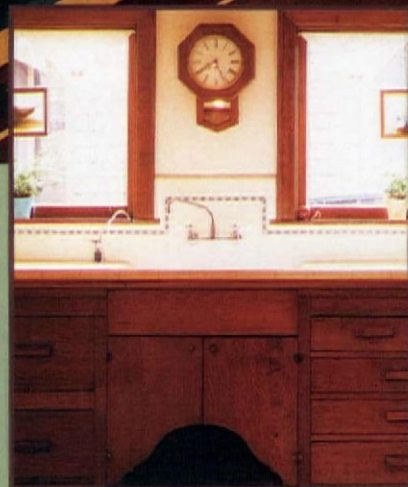


UNDER-SINK DOORS

ONCE HOPELESSLY old-fashioned, those half-doors for the cabinet under the sink are again popular for bungalow and retro kitchens. The quaint sawn profile served a practical purpose, hiding the plumbing while providing ventilation around sweaty pipes, and perhaps discouraging vermin from nesting in the warm darkness. These doors date to the 1920s and 1930s; before then, sinks were wall-hung or on legs, while later ventilation was through a slot or perforated grille. The cutout scallop may be just above the floor, or the doors may be cut back almost to their tops. If you hang small shelves along the back and sides of the under-sink space, you'll avoid looking at clutter left on the floor.

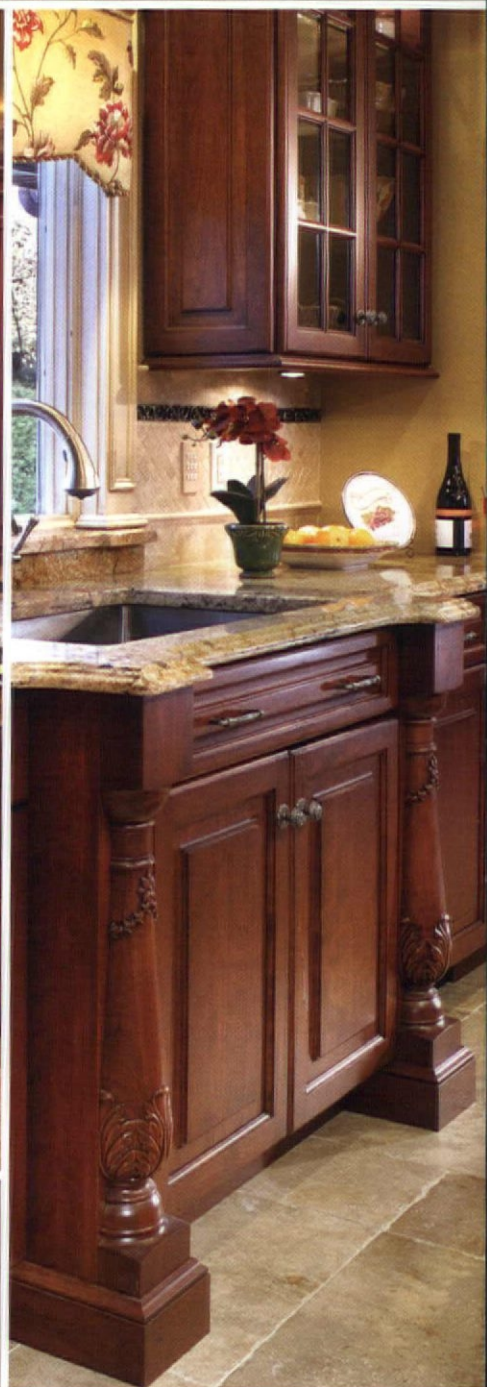
—PATRICIA POORE

ABOVE: Two inspired new kitchens, both in old bungalows. Note the trompe-l'oeil scene painted on a board backing the doors at left. **RIGHT & BELOW:** Half-doors in original kitchens, painted and unpainted.

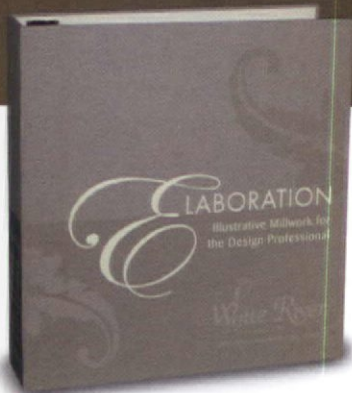


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