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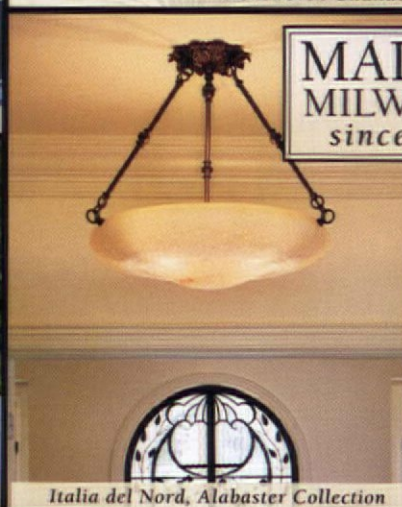
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VOLUME XII, NUMBER I



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VISITS

62 A Happy Hearth and Home

The house has pedigree, dating back to a ca. 1790 log section. Its comfort comes from a combination of this owner's color sense, unfussy furnishings, and an embrace of mid-century Colonial Revival.

BY DEBORAH HUSO

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A quick take on the vocabulary of America's "national style," 1876–1950.

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Come in for the winter to find an artful use for blossoms and leaves picked and pressed.

BY VICKI JOHNSON AND KEN DRUSE

ON THE COVER: *Period furnishings—some from thrift stores—and a Colonial Revival drum table front the Victorian parlor mantel and Irish mirror in a New York brownstone. Cover photograph by Bruce Buck.*



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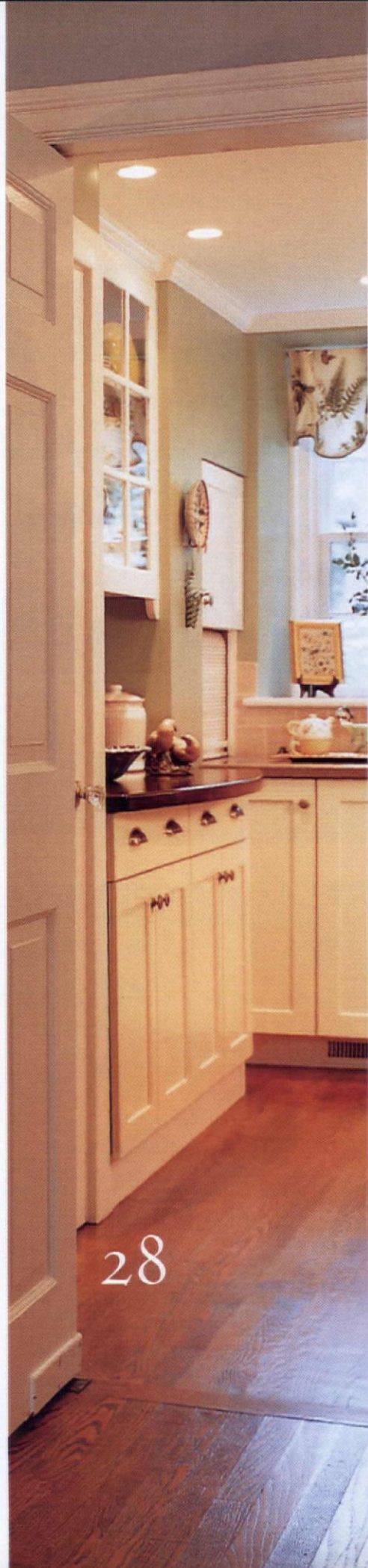
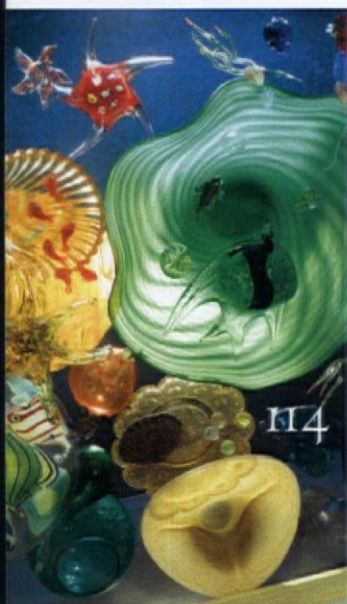
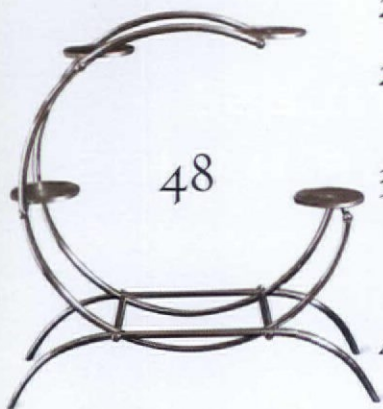
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The Wood's All Stacked

I LIVED IN NEW YORK CITY for eighteen years, first in an apartment on an airshaft, and then in attached Brooklyn row houses. In such city places, with sunlight scarce and the door locked tight, my rooms were almost the same year-round. It's different in this shingled pile in Gloucester. I'm amazed yet again at how different the winter house is from the summer house. It's like having two abodes (saving me from the mixed blessing of a second home). ■ All summer the screen door screeked open on damp beach towels and flippers, a relaxed clutter. But today when I come through the old wood door shut against a cold wind, I want to see hats and mittens neatly paired in baskets. The cellar is emptied, finally, of dusty preschool toys, a bittersweet clean-out making room for lacrosse sticks and camp stoves. ■ Noises change, too. Drifting in and out through open windows, summer's sounds are anonymous. Winter brings intimacy with conversations overheard, slippers padding on the stairs, bedroom doors clicked shut. With its crazy roof angles and walls of beaded board, the third floor, outfitted now in a plaid quilt and flannel, takes on the air of an Adirondack lodge, no longer that of a sailboat cabin. The leaves are brown, heaped dead, but their fall has revealed the winter view of the Atlantic after summer's lush screen. ■ I love New England and its changes, even with the rigors of a new season—tender shrubs to wrap, terra cotta pots to be emptied and stowed, rakes taken downstairs and snow shovels hauled to the porch. I love the order this brings to days and months and seasons. Cordwood stacked with laser precision promises rest along with warmth. ■ It's a different house now. Just when it seemed that we were too dispersed, the house has reverted to familiar domesticity, glowing with yellow light by 4:30 every afternoon, warm and closed around us. The holidays are next.



Patricia

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The Greater Philadelphia Historic Home Show and concurrent Designer Craftsman Show, held Jan. 27-29 at the Valley Forge Convention Center in King of Prussia, Penn., offer a rich and rewarding take on early American homes, restoration, and craftsmanship. *Old-House Interiors* and *Early Homes* are sponsors for both events; stop by our booth and meet the people who bring these magazines to life. Tickets to an opening night preview party are \$35. For more information, contact Goodrich & Co., (717) 796-2380, historichomeshow.com

Tenement Style

Known for its gritty interpretations of living conditions in early-20th-century New York walk-up apartments, the Lower East Side Tenement Museum has applied the same standards to its new gift shop. *Recollections*, which opened in September, is set up like a three-room tenement; furnishings include a 14-foot-long wooden counter, a pressed metal ceiling, and reproduction 1920s wallpaper. Items for sale range from embroidered table linens to vintage mixing bowls and a treadle sewing machine. *Recollections*, 108 Orchard St., Lower East Side Tenement Museum, (212) 431-0233, tenement.org



Hand-painted bowls by artist Shaari Horowitz will be on display at the Designer Craftsman show.

“ I think houses live their own lives along a time-stream that’s different from the ones upon which their owners float, one that’s slower. In a house, especially an old one, the past is closer. ”

—narrator Mike Noonan in *Stephen King’s Bag of Bones*, 1998



PROFILE

The elaborate curtains, draperies, and valances **SCOT ROBBINS** designs in his showroom just outside Nashville are wonders of construction and drape. They often begin with a photograph or an idea sketched on a piece of paper, followed by a design process where everything from the projection of the window trim to the weight, heft, and pattern of the fabric must be taken into account. Getting the fabric to drape well is particularly important, Scot says. Many of Scot’s designs employ a French blackout technique, with four layers of interlining including a heavy, English bump flannel and several sateens for a full and luxurious curtain. Fortunately, sewing comes naturally to Scot, as his father was an upholsterer and his mother loved to sew. Scot is also a national speaker, frequently traveling to give talks

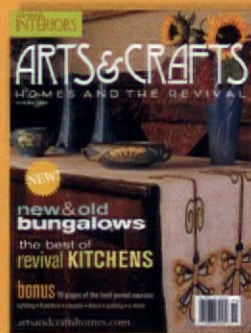


and seminars on the finer points of drapery construction and design. His advice for anyone considering window treatments? Don’t skimp on fabric and quality, and the results will speak for themselves. For a drapery fabricator in your area, consult the Window Coverings of America Association (wcaa.org). Scot Robbins and Co.: (615) 391-5772, scotrobbins.com. —BDC

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SEEKING: Arts & Crafts Homes

The staff of *Old-House Interiors* is launching a brand-new quarterly magazine entitled *Arts & Crafts Homes and the Revival*, with the first issue

coming in February. It will regularly devote several pages to readers' homes, with photographs submitted by readers. We'd love to hear from you if your home was inspired by the

Arts and Crafts Movement in England, Europe, or America, or if you have built a house or bungalow in the spirit of today's revival. We'll showcase them by theme, in arti-

cles with such titles as *Exotic Bungalows*, *Houses of Stone and Brick*, *Curb Appeal*, *Artistic Foursquares*, *Colors of Arts & Crafts*, *Great Additions*, *My New Kitchen*, *Morris Inspiration*, and *Before & After*. ■ Send jpegs and a paragraph or two to letters@artsandcraftshomes.com [subject line Reader Home]. If we do choose your house from an emailed submission we'll need high-resolution images prior to publication. Or send slides or prints to *Arts & Crafts Homes*, 108 East Main St., Gloucester, MA 01930. For info on the new mag or to reserve a charter issue, go to artsandcraftshomes.com. Thank you! —PATRICIA POORE

ARTS & CRAFTS HOMES AND THE REVIVAL

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OPEN HOUSE The plantation-style **Bonnet House** is most remarkable for its setting: an undisturbed swath of lush tropical vegetation reaching from the Atlantic Ocean to the Intracoastal Waterway in the midst of heavily developed Fort Lauderdale. Built in 1920 for artist Frederic Clay Bartlett and his wealthy wife, Evelyn Fortune Bartlett, the house is an eclectic mix of art and whimsy. Its loggias, music and dining rooms, and charming Shell Museum capture the sense of what life was like for this rich and artistic couple in Florida before the mid-century boom took hold. Like so many historic houses, Bonnet House suffered from the wave of hurricanes that battered the Gulf Coast in the fall of 2005. The main house is intact and still open for tours, but the grounds sustained about \$100,000 in damage. Contributions are being accepted. Bonnet House Museum & Gardens, 900 N. Birch Rd., Fort Lauderdale, (954) 563-5393, bonnethouse.org



LEFT: In the drawing room are original paintings by Frederic Bartlett, who also painted the faux marble decorations around the doors and windows.

ABOVE: The façade of Bonnet House, reflected in a lagoon dredged from a freshwater slough.



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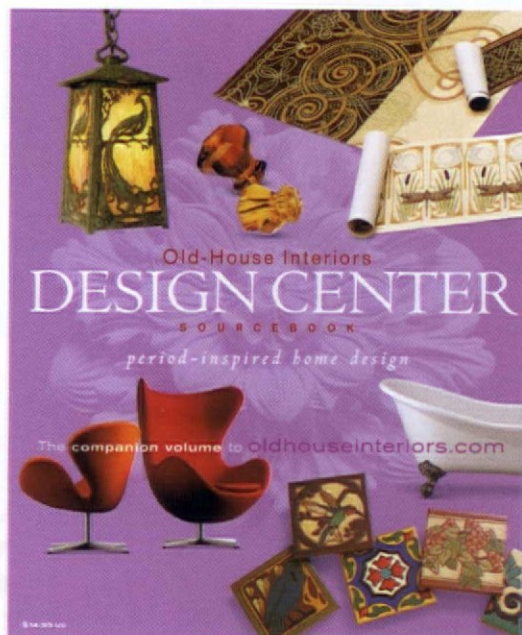
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David Berman continues to channel C.F.A. Voysey with Golden Bird and The Squirrel Tree. Both are \$115 per yard in sateen. They will soon be available in linen for \$120 per yard. Contact Wellspring Textiles, (508) 746-1847, wellspringtextiles.com

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Two songbirds trill their hearts out in this C.R. Mackintosh-influenced tile in jade. The 8" x 8" polychrome tile comes in three colorways and sells for \$123. Add a quarter-sawn oak frame for \$136. Contact Motawi Tileworks, (734) 213-0017, motawi.com



• Flawless and Floral

Inspired by early-20th-century leaded glass designs, these clever tiles fit together perfectly to create a seamless border. The 6" x 6" tiles in Hummingbird Mosaic are about \$70 per piece. Contact Meredith Collection, (330) 484-1656, meredithtile.com



• Light as a Bird

Known for restoration lighting, Conant Custom Brass also offers table lamps with scenic shades hand-painted by a Vermont artist. A lime-green ceramic "tulip" lamp topped with a bird motif shade sells for \$327.50. Contact (800) 832-4482, conantcustombrass.com

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Attract hungry birds during winter with the Dragonfly tube feeder in a choice of French bronze, pewter silver, or verdigris finishes. With its Japanese-style roof, the feeder measures 9" tall overall. It's \$41.50 from Cape Cod Weathervane Co., (800) 460-1477, capecodweathervanecompany.com



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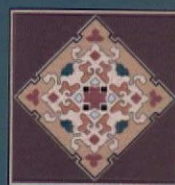
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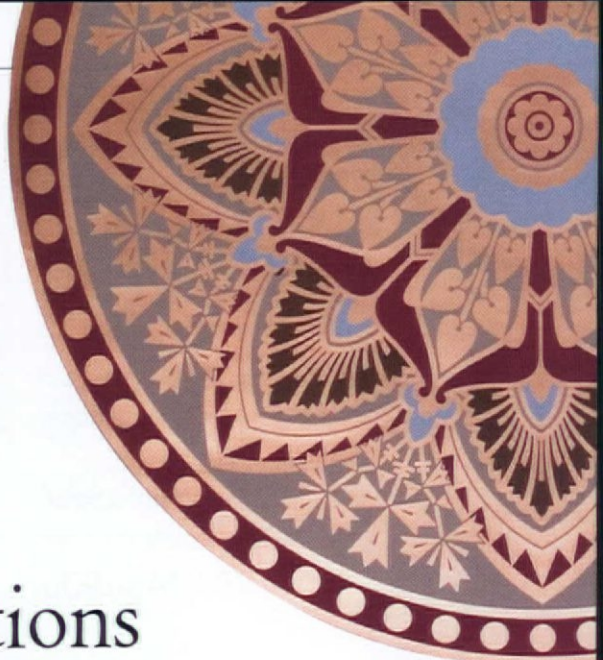
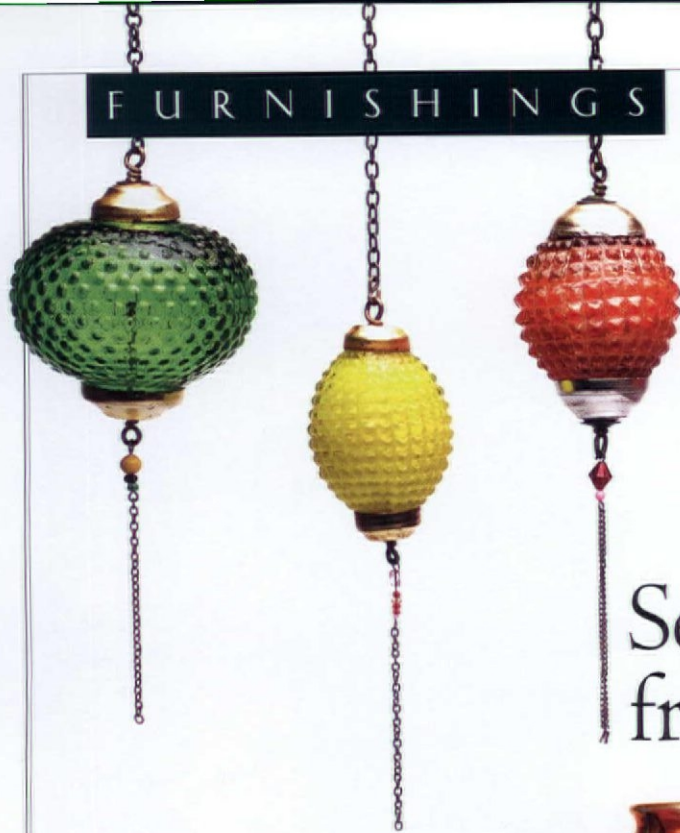


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• Egyptian Allure

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• Bamboo Nest

Four nesting tables in an arresting pie shape feature sprays of gold bamboo on a black finish. A new introduction of the From the Four Corners collection, a set of Han Nesting Tables retails for \$645. Contact Thomasville, (800) 225-0265, thomasville.com

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The Dresser Rosette is a faithful reproduction of an 1876 Christopher Dresser design incorporating lush, exotic motifs of the Near East. The rosette measures 27" in diameter. A single rosette is \$40. Contact Mason & Wolf Wallpaper, (732) 866-0451, mason-wolf.com

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Transporting View

Transcend a viewless window with *Nouveau Lily*, a stained glass panel in plum blue, cobalt, spring green, and ivory. The panel measures 22" x 35". It's about \$340 from *Meyda Tiffany*, (800) 222-4009, meyda.com



Pacific Winds

Yoshiko Yamamoto drew inspiration from a California seascape to create *Monterey Cypress*, a hand-printed block print. Limited to 275 signed and numbered copies, the print is \$175. From *The Arts & Crafts Press*, (360) 871-7707, artsandcraftspress.com



Western Revival

Monterey, a new line of leather, wood, and wrought-iron Mission furniture from *Warren Hile Studio*, captures the essence of fancifully designed Spanish Revival furniture of 1920s California. The A-frame night stand sells for about \$990. Contact (626) 359-7210, hilestudio.com



Tug of the Heart

Paired together on matching escutcheon plates, these curving offset pulls suggest the symmetry of a heart shape. In a medium antique finish, the set is \$400 from *Stone River Bronze*, (435) 755-8100, stoneriverbronze.com



One True Faux

Faux bamboo was fashionable in Victorian bedrooms of the 1870s and 1880s. *Thomas W. Newman's* faux bamboo bed is built from the wood of a single cherry tree. The king-size version retails for \$7,000. Contact *Thomas W. Newman Cabinetmaker*, (201) 963-9108, thomaswnewman.com

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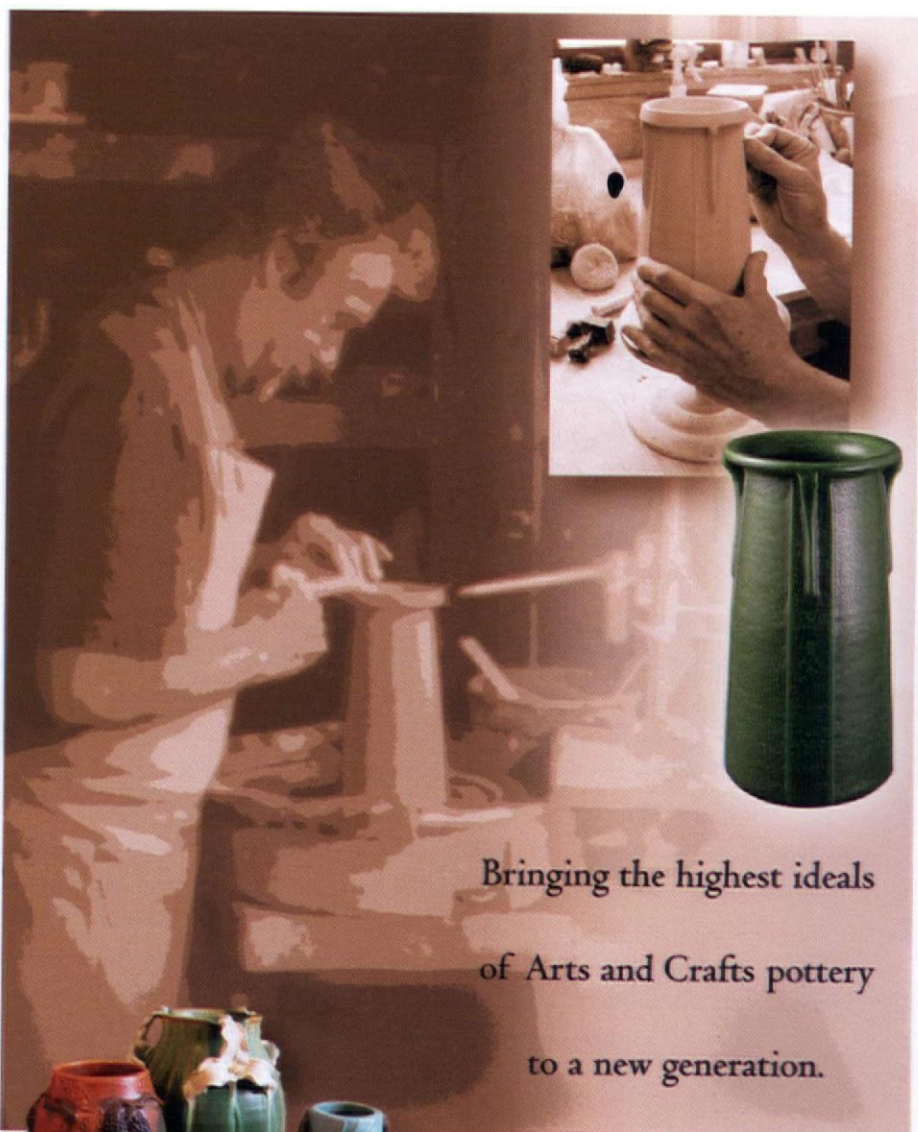
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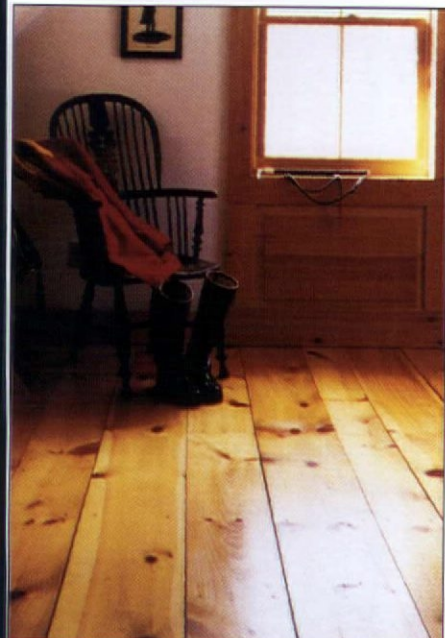
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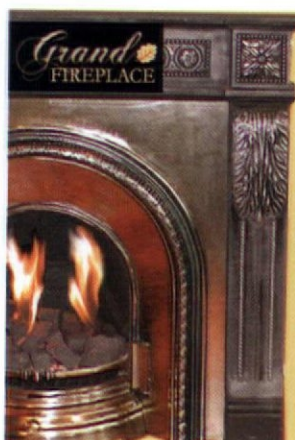
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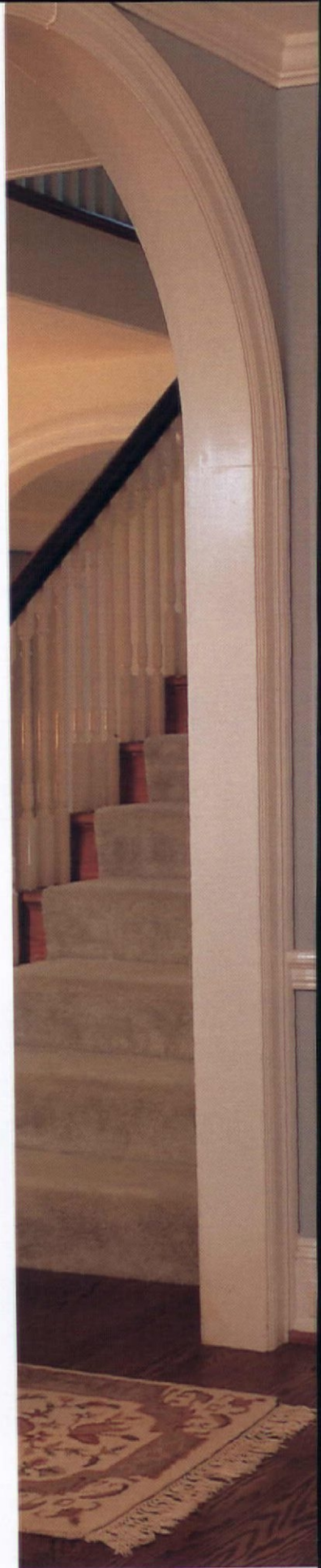
efficiency & class

three kitchens prove that modern assumptions and appliances can co-exist beautifully with strong and stylish inspiration. | BY PETER LEMOS

IF WE ARE TO BELIEVE many of the magazines we read, the key to a good kitchen is size: our kitchens should spread ever outward. But most of us need something that functions well on a modest scale. We are looking for kitchens that live up to the demands of hardworking realities, with enough room for us to cook and gather with relative ease. Even in an old house,

I chose 20 newly remodeled

and tightly designed kitchens for my book *Kitchens for the Rest of Us* [Taunton Press, 2005]. All emphasize function, craft, and intelligent planning over size and extravagance. They were all built within typical-kitchen-sized space (about 150 square feet) in real homes, on real budgets. Most cost between \$30,000 and \$50,000. Three of those kitchens—ones with a period sensibility that enhanced the existing old house—are shown here.





The new kitchen respects the Colonial Revival style of the old house. In a nod to the past and to maintain formality in the dining room, the original swinging door (now usually chocked open) was retained. **ABOVE:** A low wainscot around the breakfast nook, the antique table, and soothing green paint add tradition with sophistication. **FAR LEFT:** A no-nonsense approach marries stainless-steel appliances to old-style cabinets.





Unadorned cabinets and a judicious choice of modern furniture and fixtures give the new kitchen a still-youthful Mid-century Modern style. FAR RIGHT: The 1980s remodel shows that laminate can be too much of a good thing. RIGHT: The green glass backsplash, installed over a painted wall, makes greenish granite counters sparkle.

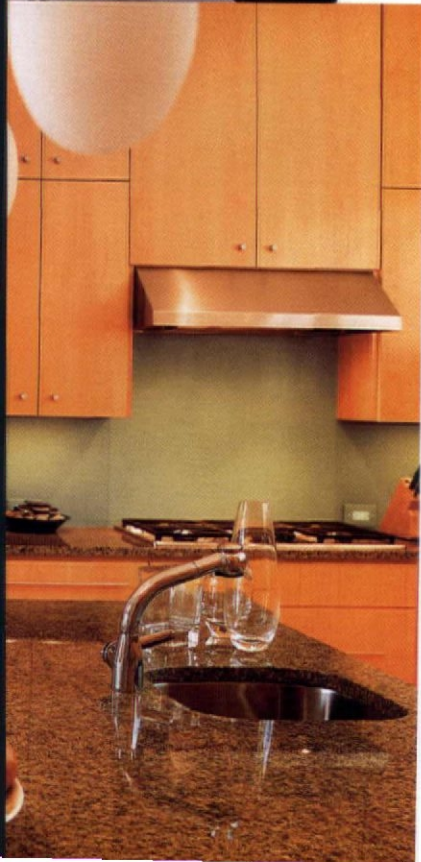
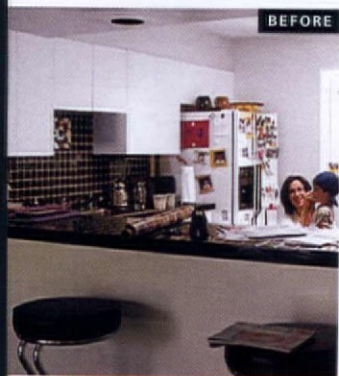
The first is in a Depression-era Colonial Revival house in rural Pennsylvania. The owner insisted on a strong connection between the new kitchen and the historic house, so she reused specific aspects of the original '30s kitchen, ridding it, however, of intervening touches like the red laminate counters. Inspiration for cabinets came from the old glass-door upper cabinets in the butler's pantry. The floors are oak, as in the rest of the house. But it's not a re-creation of a '30s kitchen: the stove, microwave

oven, and dishwasher are stainless steel and the contemporary room is flooded with light. Hints from this owner: In a vintage kitchen, mix antique furniture, light fixtures, even artwork with state-of-the-art appliances. Toss out kitchen items that, on reflection, you don't really need, as this will save the money you'd have spent on additional storage.

The second example is in a 1955 Ranch in Dallas, where the spare aesthetic of the period echoes in the surfaces and details of the new kitchen.



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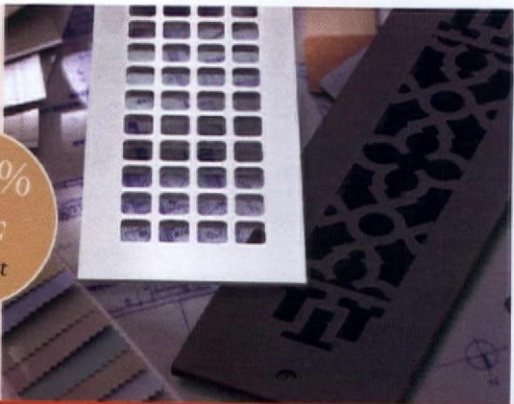
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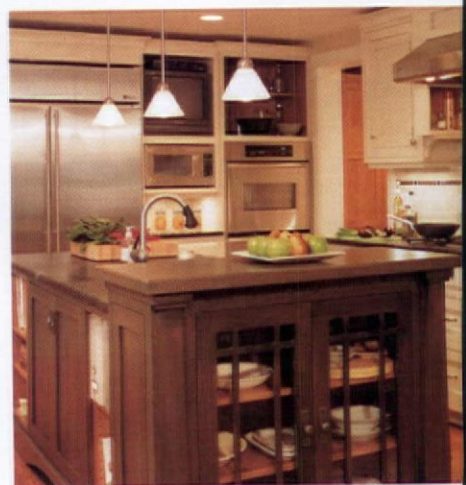
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The furniture-quality island is cherry with a period-inspired green stained finish.

BOTTOM: A raised china cabinet at the end of the island screens the work area from the dining room while allowing china storage. **BELOW:** The old kitchen was off-the-shelf and had limited counter space.



Light maple flooring and a pale green glass backsplash join such iconic pieces as a sunburst wall clock and space-age egg pendant lamps. Flat doors and drawers and minimalist hardware are all but invisible. Modern lines follow from stacking two sets of upper cabinets all the way to the 11-foot ceiling. Allowing 54 inches (rather than the standard 42 inches) between counters and island amplifies the openness. The result is an idealized version of the '50s look in a simple U-shape configuration.

The last kitchen is part of a Prairie School-inspired remake of a bland 1970s house in Illinois. Craftsmanship is paramount in this example. An expansive, furniture-style is-

land is the visual and functional center of the kitchen. Prairie details include the design of muntins in the cabinets. Close attention was paid to the period's conventions, from the putty color of paint on cabinets to the horizontal emphasis of the tile detail. ✦

KITCHENS FOR THE REST OF US by Peter Lemos, photographs by Ken Gutmaker [Taunton Press, 2005, \$29.95] showcases 20 remodeled kitchens of reasonable size.



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Inkwell, Hearth Ashes & Leamon Sirrup: By Color Seduced

BY CATHERINE LUNDIE

EVERY TIME I pick up a home magazine, it seems, I read about people afraid to put color on their walls. Though my yearnings were thwarted for a decade by spoilsport landlords, I've always had the opposite problem. When my husband Todd and I bought our first old house, a stone Queen Anne, I finally got a chance to indulge my penchant for saturated hues.

The subject was on my mind during a chat with our final landlord, a woman I'd never really "cottoned to," as the expression goes. She intended to move into the townhouse herself after we vacated. But the whole place was a dull white, so first she planned to paint.

"Really?" I asked, my interest awakened. "What are you thinking about for color?"

"Oh, beige!" She lowered her voice as though confiding a naughty secret. "I'm not a white person, I'm a beige person!"

With an inward shudder, I redoubled my determination to make our new house as colorful as possible.

We approached this task, unfortunately, with more enthusiasm than knowledge. Todd and I both liked old houses by instinct rather than by experience. And though we'd toured plenty of historic homes, and even bought a couple of gorgeous books on Victorians, we weren't yet clued in to the fact that there were pre-selected, historic paint lines available to us.

We chose colors ourselves, with neither experience nor the help of paint-company colorists. The result was a interior like the inside of a Crayola box: flamingo pink, shamrock green, canary yellow. It wasn't intentional; the colors had come out much darker than we'd envisioned, a predicament I suspect is common to other color junkies.

Surprisingly, two of our colors were ultimately successful. One was the crimson of the dining room, which perfectly suited the drama of that turreted space with its deep-silled windows. The other was the terra cotta in Todd's office, inspired by a room we'd seen at Woodlawn, a National Trust site in Alexandria, Virginia. Woodlawn was the home of George Washington's nephew, Major Lawrence Lewis, and his wife Eleanor 'Nelly' Custis (Martha's granddaughter). It was the Marquis de Lafayette bedroom that we liked. (In house museums, "Lafayette slept here" comes right after "George Washington slept here" in importance.) The rest of our house felt wrong, reminding us of the psychedelic shades on the first generation of San Francisco's infamous painted ladies.

But the success of those two rooms was a lesson learned. By the time we came to paint the outside, we'd discovered *Old-House Interiors* and the services of John Crosby Freeman. An author and color consultant who'd developed a line of historical paint colors for Valspar, Mr. Freeman spent a fruitful half day [continued on page 36]

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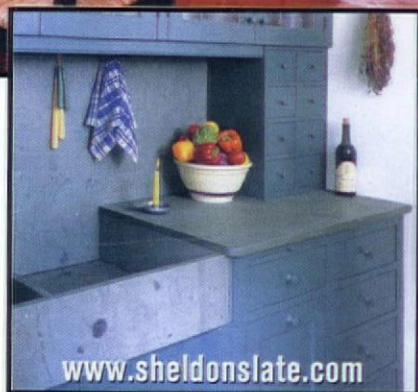
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Circle no. 18

at our home, tactfully guiding us to an age-appropriate exterior color scheme. He even stayed to tea, and politely refrained from mentioning the heartburn that our candy-colored rooms must have given him.

WE APPROACHED our next house with confidence. This place was in the country, with five or six park-like acres surrounding it. This time we would pick more appropriate shades, I told Todd wisely, and we would also establish a color scheme sympathetic to the surroundings.

I hadn't counted on the challenges of a house with multiple personalities. Our new domicile had started life circa 1780 as a simple, one-over-one stone dwelling in the New Jersey wilderness. By 1838 it was a prosperous farm, and its owners built a spacious hall-and-parlor addition. In the 1950s it was the property of a New York art gallery owner, who used it as a retreat for artists. She commissioned a (yes!) Mid-century Modern addition. I still have her kitchen, now battleworn, with its chartreuse-yellow floor.

How to reconcile such different spaces? The logi-

cal thing would have been to follow that standby decorator's credo: use the same color throughout a floor to unify the space. I couldn't bring myself to follow such sage advice, as it seemed too confining. I had more knowledge this time around, but I still wanted to be able to indulge my desire for color.

A historic paint line would save me! Subtler shades redolent of the past would pull together the multiple additions. But which line? I began frantically to collect paint chips like a squirrel gathering nuts in fall. Then my confusion really began.

I have a tendency to get seduced by names. A clever name can influence my decision to buy anything, from a tube of lipstick to a bottle of wine. One look at Pratt & Lambert's "Palace Supper Room Pale Yellow" and I was dining with Williamsburg's colonial governor, jewels sparkling in my piled and powdered hair. Benjamin Moore's "Old Salem Gray" transported me to the House of Seven Gables, where I climbed the secret staircase. Then there was milk paint—didn't authenticity deserve a nod? Who could resist the old-fashioned wholesome-



The advertisement features a photograph of a kitchen sink and countertop made of dark soapstone. A silver faucet and handles are installed in the sink. To the left of the sink is a woven basket containing fruit. In the background, a wooden cabinet has a decorative sign that reads "BUCKS COUNTY SOAPSTONE COMPANY". In the bottom left corner, there is a circular stone carving of a tree with the text "CUSTOM CARVING AVAILABLE" below it. A dark banner at the bottom contains the text: "Serving PA, NJ and DE with the fabrication and installation of soapstone countertops." Below this banner, contact information is provided: "1199 Blue School Road • Perkasie, PA 18944 • (215)249-8181 • Fax: (215)249-8183 e-mail: bcsoapstone@comcast.net • www.buckscountysapstone.com".

ness of paints called “Pumpkin” and “Bayberry Green”?

(Thank goodness the Historic Charleston Foundation hadn't yet put out its Charleston palette. Though my house can't match its splendid free-flying staircase, anyone who has toured the Nathaniel Russell house in Charleston would be tempted by “Russell's Gold.” Their new Carolina Low-country Collection? Don't get me started! Valspar's American Tradition, National Trust collection would have given me grief, too, as its palette is based on actual National Trust properties.)

Everywhere I turned, there were more choices. Although I knew that Martha Stewart's paint wasn't historical, the line based on her Araucana chicken eggs sure was pretty; nobody does soothing blues and greens like Martha. Restoration Hardware had some really nice neutrals—with coordinating bed and bath textiles!

I turned my head back determinedly to the historical lines. At one point I had nine different samples

on a wall. That was before paint companies started making those convenient mini-samples, so our indecision was getting expensive. The folks at the paint stores knew me so well they gave me my own color wheels. You might think this would make things worse—having the option of pondering all those colors from the comfort of home. But the color wheels actually simplified things because, getting back to the seduction of names, it was a no-brainer to choose between the frivolous-sounding

A historic paint line would save me! Subtler shades redolent of the past would pull together the multiple additions. I began to collect paint chips like a squirrel gathering nuts in fall.

“Limesickle” and the dignified “Beacon Hill Damask.” As for choosing a white for my trim, I refused on principle to ever purchase something called “Timid White.” I must admit to wondering who would . . . someone with a well-developed sense of irony?

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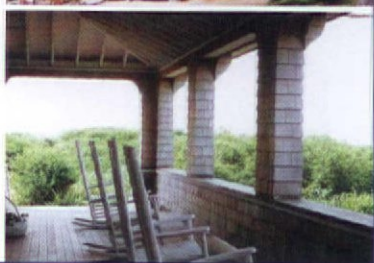


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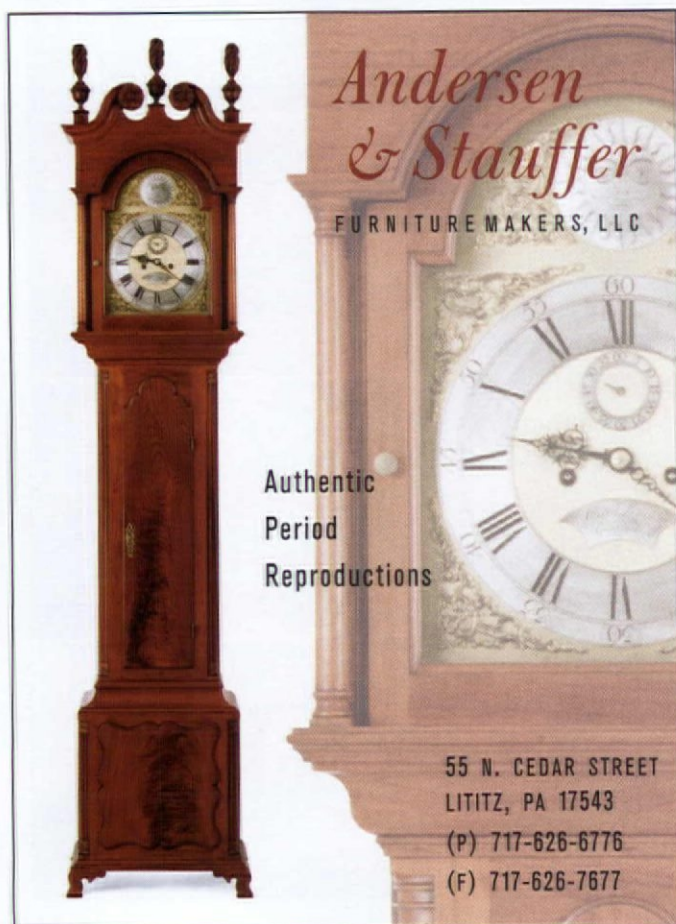
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MY INDECISION was compounded by the fact that I see colors quite differently from my husband. It rather startled me that he expected to have a say—unlike my color-blind father, who for 50 years of marriage has been overruled in matters from décor to the matching of his socks. Where I saw red, Todd saw orange; my green was his tan. In spite of his obviously being wrong (I maintain that he too is color blind), he insisted on having input.

At long last, and with a garage full of quart-sized paint cans, we settled on a palette of greens, golds, and creams. That sounds very reasoned and judicious; in fact, our choices were (like many folks', I suspect) inspired by random experiences. A photo in the Rejuvenation lighting catalog suggested the half bath's maple-syrup tones. My sister's dining room gave us a trim color for the parlor. An interior designer friend chose the guest room's restful green. The room with nine paint samples? Let's just say that one was a compromise.

In retrospect, I could have made it easier on myself by paying more attention to what the historical paint lines told me, instead of getting carried away by the hues and their names. Paint color, after all, is influenced by period and style, region and status and wealth. What shade would my New Jersey farm family have painted their new parlor in 1838? Period sensibility alone would have allowed me to make an educated guess; they didn't, after all, have millions of color choices as we do today.

Did experience teach me to, next time, follow a few simple rules and key my paint scheme to period and place? I'm willing to give it a try... the other day, though, I stumbled upon Duron's new Mount Vernon line, and I must admit I found its paint names most enticing. They are refreshingly literal-minded: "Wash Basin," "Inkwell," "Hearth Ashes," "Tin Plate," and my favorite, "Leamon Sirrup," lifted straight from Martha Washington's *Booke of Cookery* (I am such a sucker for the eccentricities of antique spelling!).

Come to think of it, I admire the sassiness of Martha W.'s color-saturated rooms at Mount Vernon, and although her house is far removed from mine in terms of architecture and place, General Washington did cross the Delaware not too far from here. Perhaps a Leamon Sirrup room is in my future after all. ♦

CATHERINE LUNDIE is a writer and "incurable old-house addict" living in rural New Jersey; her last essay for us was about her search for spirits, November 2004.



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In palmy San Diego, a growth spurt has enlivened downtown, but treasures also lurk in the city's vintage neighborhoods and in towns further afield. Hop on the freeway to hit all the hot spots.



Soaring San Diego BY THOMAS SHESS

SAN DIEGO couldn't be hotter, and we're not talking about the climate. Residential construction and renovation have been booming in this Southern California metropolis of almost two million people, especially downtown, where 21st-century condominiums soar into the skyline around San Diego's new major league baseball stadium, Petco Park. As a result, seriously quaint retail shops for furnishings, art, and design have blossomed in San Diego's historic Gaslamp Quarter (gaslampquarter.org), the 1920s-era Little Italy neighborhood, and the city's spanking new East Village arts district.

Equally hot are San Diego's suburban nodes, especially the off-the-beaten-freeway seaside villages of Solana Beach and Encinitas, where old California chic still can be found. North of the city, venerable and ritzy La Jolla is where you'll find Euro-chic and

modern designer apparel shops along Girard Avenue.

High on the list for architectural tourists is San Diego's Banker Hill neighborhood, just west of Balboa Park and the famed San Diego Zoo. If you have time to visit only one street for visual snapshots of the city's vast collection of period homes, don't miss Second Avenue between Quince and Walnut Streets. There you'll find architectural gems from top master builders and designers of the past, including Irving Gill, the Reid Brothers of Hotel del Coronado fame, and the locally famous William Templeton Johnson.

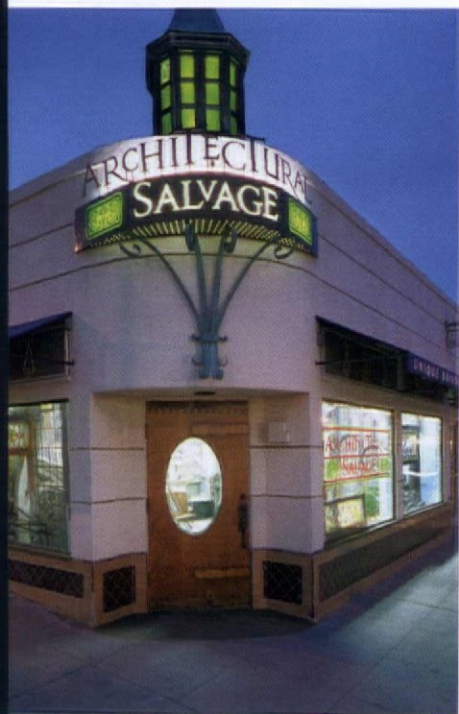
A quick jaunt to Balboa Park (designed by Samuel Parsons Jr., the unsung partner of Central Park landscape architects Olmsted and Vaux) showcases the region's heritage in Spanish Revival architecture from Mission, Mayan, and Monterey to

more baroque subsets including Churrigueresque.

With a surprisingly efficient freeway system, San Diego's historic neighborhoods and sleek shopping areas are easy to reach via rental car. And when the airport is smack in the middle of all the action, this breezy seaside area remains laid-back as ever to an ever-growing Jet (Blue) set.

- **ARCHITECTURAL SALVAGE OF SAN DIEGO:** 1971 India St., San Diego, (619) 696-1313, arc-salvage.com *Stylish store in Little Italy is jammed to the rafters in a meticulous, easy-to-access manner. Emphasis here is on those hard-to-find building artifacts saved from bulldozers.*
- **ANTIQUÉ WAREHOUSE:** 215 S. Cedros Ave., Solana Beach (858) 755-5156 *Cedros Avenue in Solana Beach is the design/style center of San Diego's suburbs for new and old. This warehouse is the best of the old-fashioned,*

LEFT: The Gaslamp Quarter is a shopping and entertainment district just south of downtown, where commercial buildings date to the 1870s. **BELOW:** Architectural Salvage, an architectural antiques dealer in San Diego's Little Italy.



under-one-roof antique retailers; they also offer custom-designed iron grillwork.

■ **BUILDERS TRADING COMPANY:** 90 N. Coast Hwy 101, Encinitas, (760) 634-3220, builderstrading.com *Located 25 miles north of San Diego, this home of high-end surplus architectural salvage and fabricated iron products sells a variety of new and previously owned products, none of which was produced for the mass retail market.*

■ **CRAFTSMAN REVIVAL:** 985-A Lomas Santa Fe Dr., Solana Beach, (858) 259-5811 *This independent retailer for Craftsman-era accessories, lighting, carpeting, and occasional pieces is the finest period shop south of Historic*

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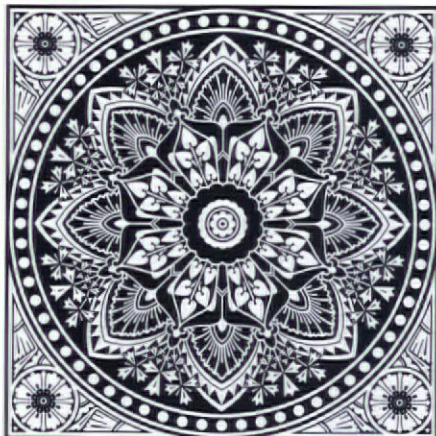
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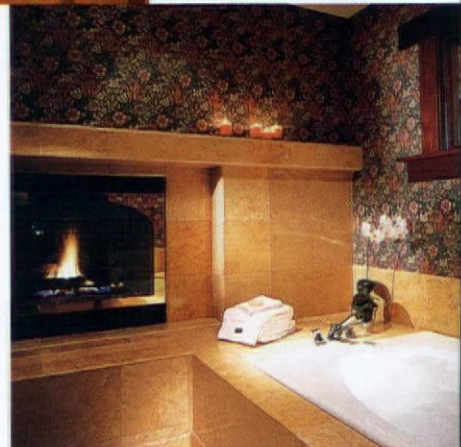
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42 DECEMBER | JANUARY 2006



LEFT: You might easily mistake the leaded glass entry of the Lodge at Torrey Pines for one of the Greene Brother's Ultimate Bungalows in Berkeley far to the north. **BELOW:** Relax in the Lodge's luxurious Thorsen Suite, complete with William Morris wallpaper and your own fireplace.

Equally hot are San Diego's suburban nodes, especially the off-the-beaten-freeway seaside villages of Solana Beach and Encinitas, where old California chic still can be found.



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■ **GIBSON & GIBSON ANTIQUE LIGHTING:** 180 Mace St., Chula Vista, (619) 422-2447, gibsonandgibsonantiquelighting.com Well worth the trek to an industrial park for an appointment-only visit with Jim and Karen Gibson, a brother-sister team who have a fully stocked warehouse of period lighting from roughly 1880 to 1940—plus custom designs in Spanish Colonial and Mediterranean Revival styles.

■ **GREG ENG METALSMITH:** Vista, by appointment only, (760) 945-5539, gregengmetalsmith.com Greg Eng is one of the San Diego area's leading custom-order architectural blacksmiths. He and wife Brenda create and install gates, grillwork, handles, hardware, lighting accessories, handrails, and fireplace accessories for commercial

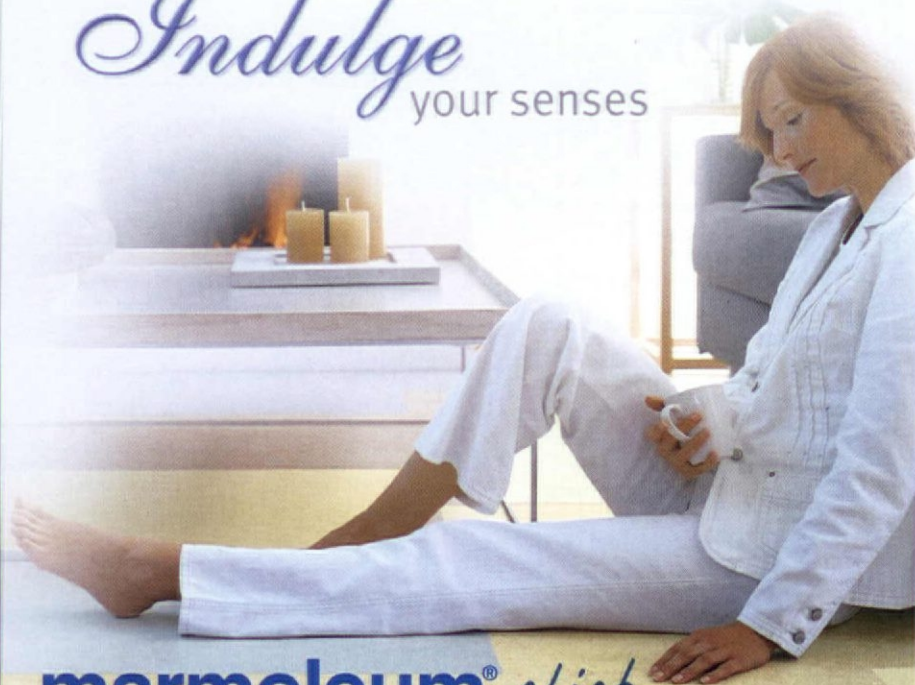
and residential clients.

■ **MAGNOLIA CREEK & COMPANY:** 1057 S. Coast Hwy 101, Encinitas, (760) 944-7033 Combination home accessories shop with antiques and restoration salvage pieces, too. San Diego's neighboring beach towns are quaint and quiet during the fall and winter off seasons, combining New England charm with palm trees, sunny days, and remarkable take-out Mexican.

■ **HOTEL DEL CORONADO:** 1500 Orange Ave., Coronado, (800) HOTELDEL, hoteldelcoronado.com The Victorian Grand Dame on the beach has played host to a flock of kings and presidents since it was built in 1888, but its most famous role was as backdrop to Marilyn Monroe in Billy Wilder's classic comedy, *Some Like It Hot*.

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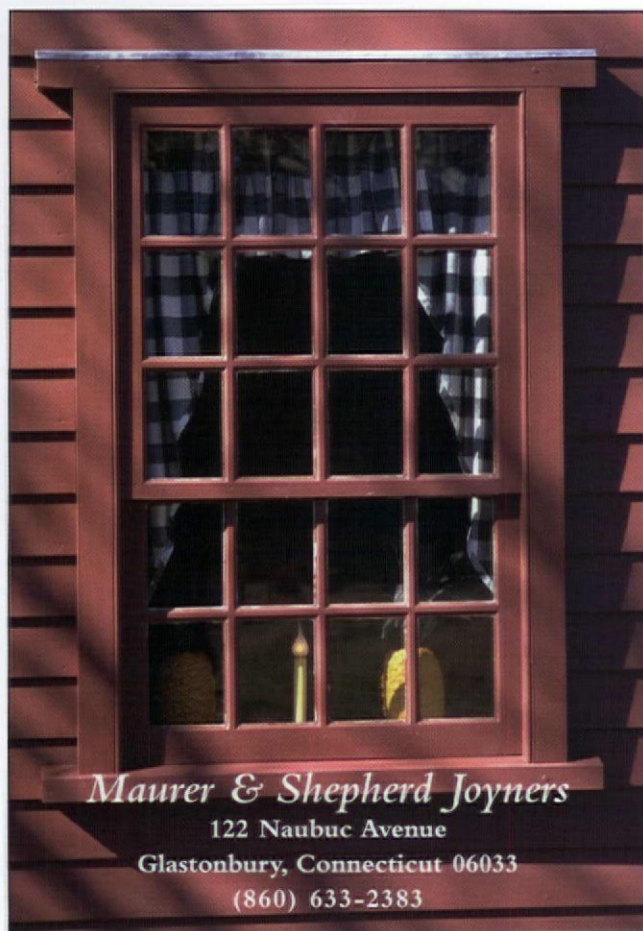


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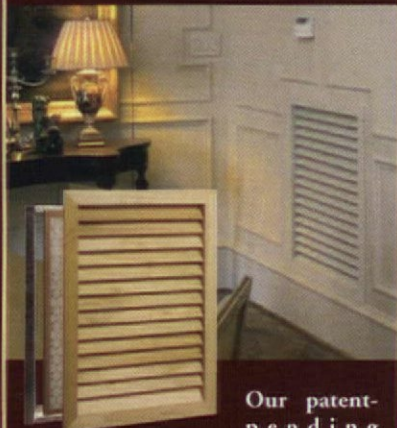
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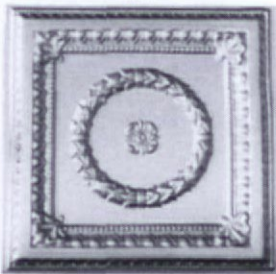
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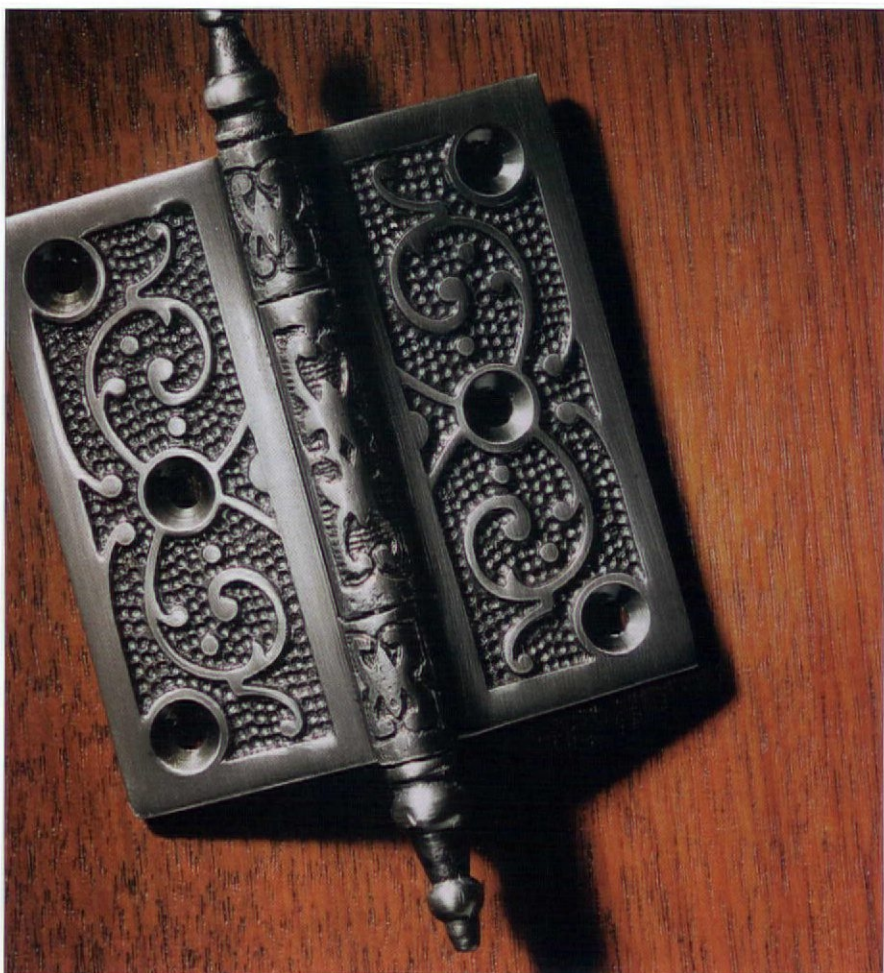
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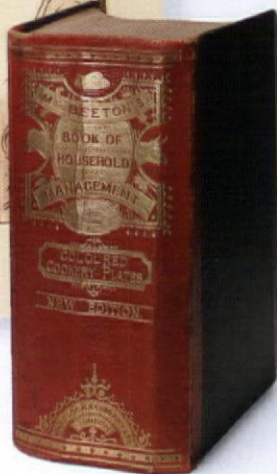


Table Plans from "Mrs. Beeton's"

MRS. ISABELLA BEETON COMPILED reams of household information—recipes being the bulk of it—for her *Book of Household Management* published in 1861. By the release of the second edition in 1869, Mrs. Beeton had succumbed (at 28) to a fever after the birth of her fourth child. Nevertheless, the wildly popular book for young wives got more revisions and additions, simultaneously published in London, New York, and Melbourne.

In an antiquarian bookstore, I came upon the quite Victorian 1901 edition: about 1700 pages with a binding over three and a half inches thick.



If you employed a house-keeper and cook, butler, kitchen maid and parlour-maid and housemaid and laundry-maid (and a governess), you, too, could set such a table.

Of course I bought it. From the several Forewords, I gather that these fold-out color plates on table settings date to the 1888 revisions. They say so much about the table itself: cloth, food service, settings, centerpieces. Then there's instruction in the rooms' décor, from carpeting to the divided wall treatment. Note the Aesthetic peacock feathers in the firebox. (The benches, substituting for chairs, are I suspect the illustrator's device, so as not to block important information about the tabletop.)

We're accustomed to living with the past in our old houses. Nothing is more a time-machine, though, than an old book on household duties and cookery.

I spent some hours with Mrs. Beeton and found myself exhausted afterward. Not from eyestrain, I would bet, but from the assault of living visions: of making beef-tea and barley gruel for the invalid, practicing the excellent virtue of hospitality, drawing sinews and gut from my fresh-killed turkey, displaying no agitation but rather showing tact in suggesting cheerful subjects of conversation in the trying time before dinner (regardless of the number or humor of guests), and preparing a salve of soap and tar with which to anoint the horse's cracked hoof. ✦ —P. POORE



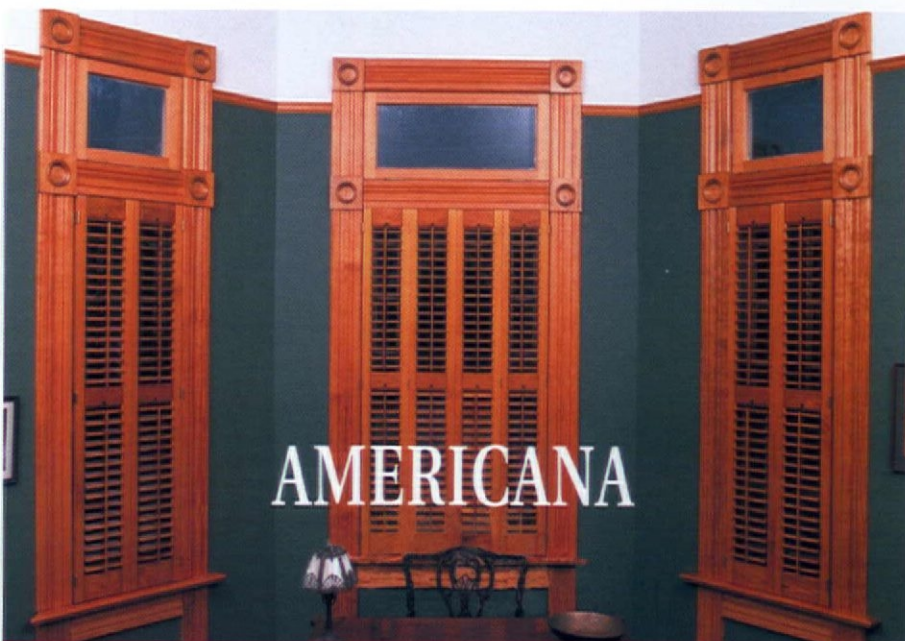
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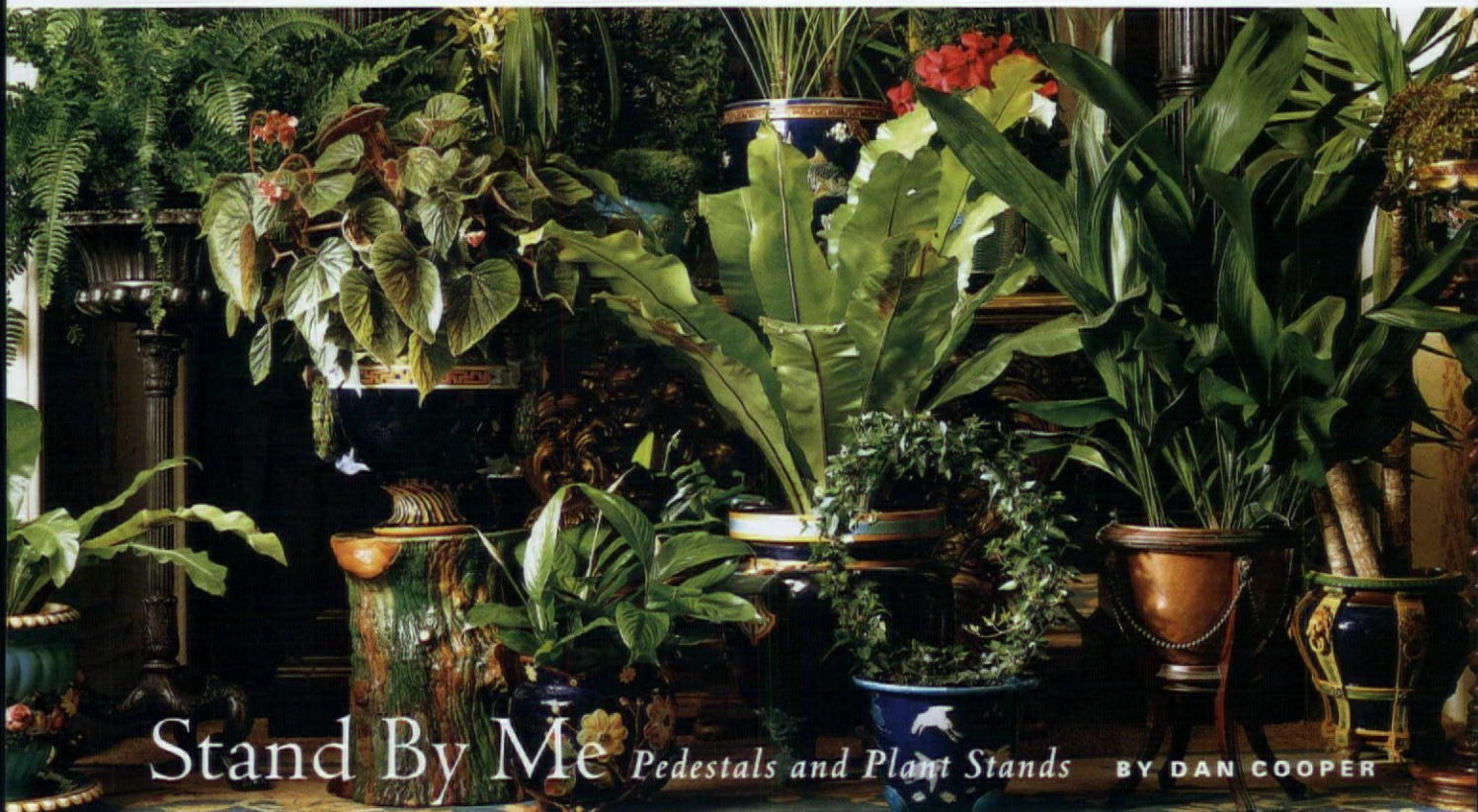
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Stand By Me *Pedestals and Plant Stands* BY DAN COOPER

A convention for every house: a fern on the marble top of a turned walnut base; three green pots on a plain pedestal of quarter-sawn oak.



WHEN WE “put [someone] on a pedestal,” we mean the person is exemplary, above the rest. In the world of interiors, the cherished object is placed on a pedestal in a special location. Along with visibility for the art object comes an implication that the homeowners are refined art lovers. So the pedestal lifts the owners, too, who rise above the teeming masses.

In 18th- and early 19th-century America, stands and small tables had important functions. The omnipresent snake-footed candlestand was just that: a space-conserving plateau on which to rest a light source near a bed or seating area. Many small tables were devoted to food service, including tilt-top tables, tea tables, and multi-tiered dumbwaiters. Such pieces, however plain or fancy, had a job to do

and were not there simply for ornamental display.

Then, as a neoclassical fervor swept America in the 19th century, pedestals decorated with motifs cribbed from ancient Greece and Rome became popular. On top of these sat statues and urns, antique or reproduction, which suggested an educated allegiance to culture.

In this period, the middle classes burgeoned—and sought to imitate the manners of the wealthy. Factories and mills sprang into action, mass-producing copies of famous statuary in cast materials that imitated carved marble. Suddenly, everyone could have a Classical talisman in the parlor. The well-to-do might possess actual marble statuary, while others collected works of Parian Ware, a dense statuary porcelain, [continued on page 50]

TOP: Plant stands of all heights are grouped effectively show off foliage in a Victorian conservatory. **LEFT:** A rare French mahogany pedestal with gilt bronze mounts in the Louis XVI style, turn of the 20th century, selling for \$25,000 at Charles Cheriff Galleries.

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The plant stand as stylish centerpiece did not disappear with the Victorian era: this Bauhaus Modern version in steel (French) is from Decorum.



As a neoclassical fervor swept America in the 19th century, pedestals decorated with motifs cribbed from ancient Greece and Rome became popular.



or statues cast in a variety of metals.

And each statue required some sort of pedestal.

SO BEGAN the pedestal's Victorian heyday. While Gothic and Rococo Revival pieces of the 1840s to 1860s were made, it was the Renaissance Revival of 1865–1880 that produced the most numerous and most outrageous designs. Renaissance Revival pedestals are often tortured, to our eyes, possessing brackets beneath the top, flying buttresses, splayed legs, and carved faces. Imagine the most ornate Renaissance Revival bed you've ever seen, its ornament condensed into a 36- or 42-inch-tall column. It hardly matters what you put on top.

Victorian-era pedestals have hooved feet, bronze and porcelain plaques, gilt mounts; they are made

of walnut and mahogany augmented with burlled panels and carved pilasters, draped with chains and embellished with finials and finally finished with marble or baize tops. They were polychromed, with gilt applied to incising. Some were ebonized.

It was just at this time during the mid-Victorian period that exotic house plants became popular to keep at home. The pedestal form, often with a waterproof stone or marble top, was pressed into service to elevate countless ferns and specimen plants. Stands were made that had a concealed, metal-lined box serving as a planter, avoiding entirely the possibility of water marks.

Pedestals of the 1880s Aesthetic Movement, too, were highly decorated, many of them with exotic motifs from the Far and Middle East.

ABOVE: A fern fills wall space near the pianoforte: familiar from the 1860s through the 1930s. **RIGHT:** A lean take on the bungalow-era stand: Thos. Moser (\$1,015).



OPPOSITE: (top right) The fern is one element in this time-warp parlor. **BELOW:** (left) The square-top stand in Arts and Crafts style provides a quiet base in a window bay. (right) The quintessential mid-Victorian fern stand, slender with a marble top; this one is from Heirloom Reproductions [MSRP \$355].



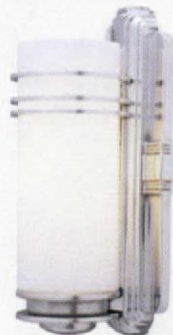
Many of these had sinuous (rather than boxy) dimensions and were finished with tops of embroidered fabric.

A measure of restraint returned with the Colonial Revival, and the basic motifs that inspired the form came back. Neoclassical pedestals were more prevalent during the revival than they were during the original neoclassical (or Greek Revival) period of the early 19th century.

Pedestals and plant stands continued to be popular during the years of the Arts and Crafts Movement. It was a time when both pottery and an appreciation of plants were important. The Art Deco and Moderne styles signaled an end to the pedestal as a common form of furniture. A strong rejection of Classicism, coupled with interiors that were more compact and sparsely decorated, saw the waning



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LEFT: A fancy stand ca. 1880 with a bird's foot and lizard base and open-work top, from Southampton Antiques (\$1,450). **MIDDLE:** Pedestals hit their decorative pinnacle in the Victorian Renaissance Revival period, when this walnut model of 1870 was made. (Southampton Antiques \$2,650) **RIGHT:** Another pedestal of 1870 from Southampton, this one is onyx (\$2,750).

of the pedestal as a popular form. Only functional pieces of furniture were used: multi-use small tables, end tables, and coffee tables got the knick-knacks. It was the Victorian revival of the 1970s and '80s that dragged the pedestal back into prominent view.

Plant stands, on the other hand, have remained ubiquitous, and their

designs were adapted with every change in taste. They are available in all styles today, in bamboo and wicker, hardwoods, cast and wrought metals, and plastic. ✦

DAN COOPER *managed to write an entire article about pedestals without making a phallic-centric joke (oops).*

SOURCES for furniture shown in the article

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Other Sources
Many furniture companies offering occasional tables will have pedestals. Those specializing in early American furniture have candlestands, which of course can be used to display a plant. The

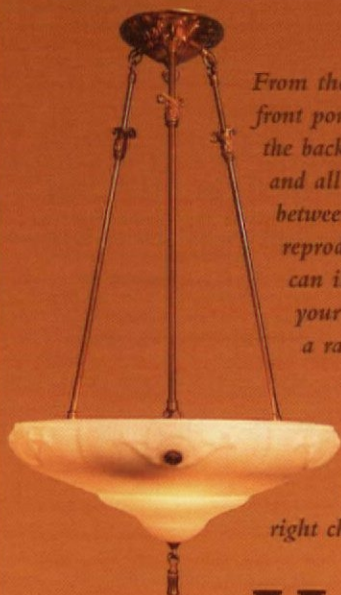
following companies have interesting period-style pedestals or plant stands:

- **ACHLA DESIGN** floridaplants.com Hand-forged metal pedestal after Frank Lloyd Wright, \$220.
- **PLANTSTANDS.COM** Their Cambridge Pedestal

looks like spool furniture; the *Antique Gold Cast Metal Plant Stand* is a Victorian-style multi-plant display piece. Both under \$200.

- **SAWBRIDGE STUDIO** sawbridge.com Represents several cabinetmakers whose stands are in Arts and Crafts, Biedermeier, traditional, and modern styles.
- **TOSCANO** designtoscانو.com This catalog company has pedestals with some wild designs, \$60-170: the *Column of the Maenads* (Greek), the *Luxor Pedestal* (polychromed Egyptian), and a nice Gothic one cast in resin.

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Feathery color washes, translucent glazes that resemble age-honed plaster, and sculptural wall finishes may look and sound beautiful, but how do you achieve the look you want?

Walls With Character

BY MARY ELLEN POLSON

TEXTURED WALLS and the effects that resemble them are as old as plaster, as ancient as fresco. They are also as contemporary as applying plastic shopping bags to a painted wall.

Today's commercially available products unquestionably make it much easier for an amateur to replicate surface illusions and effects that were

once the sole province of skilled artisans. It's also true that most techniques in the *faux* grab bag have historical precedence—even *frottage*, the ragging technique that uses plastic.

At the same time, the sheer number of proprietary glazes, techniques, and finishing mediums can be bewildering. Even if your goal is fairly straightforward, like a wall with

subtle color variations that resemble old plaster, should you opt for a color wash, a glaze, or Venetian plaster? Although the results of each medium can be quite different, these terms are often used interchangeably by decorative artists and on various decorative effect websites.

Whether you want to attempt a decorative [continued on page 56]

Color washing is the easiest of the textured finishes to master. It can be a perfect solution for colors that initially seem too harsh or bright. Simply dilute the paint and brush it on with a natural-bristle brush rather than a roller for a light, feathery effect.



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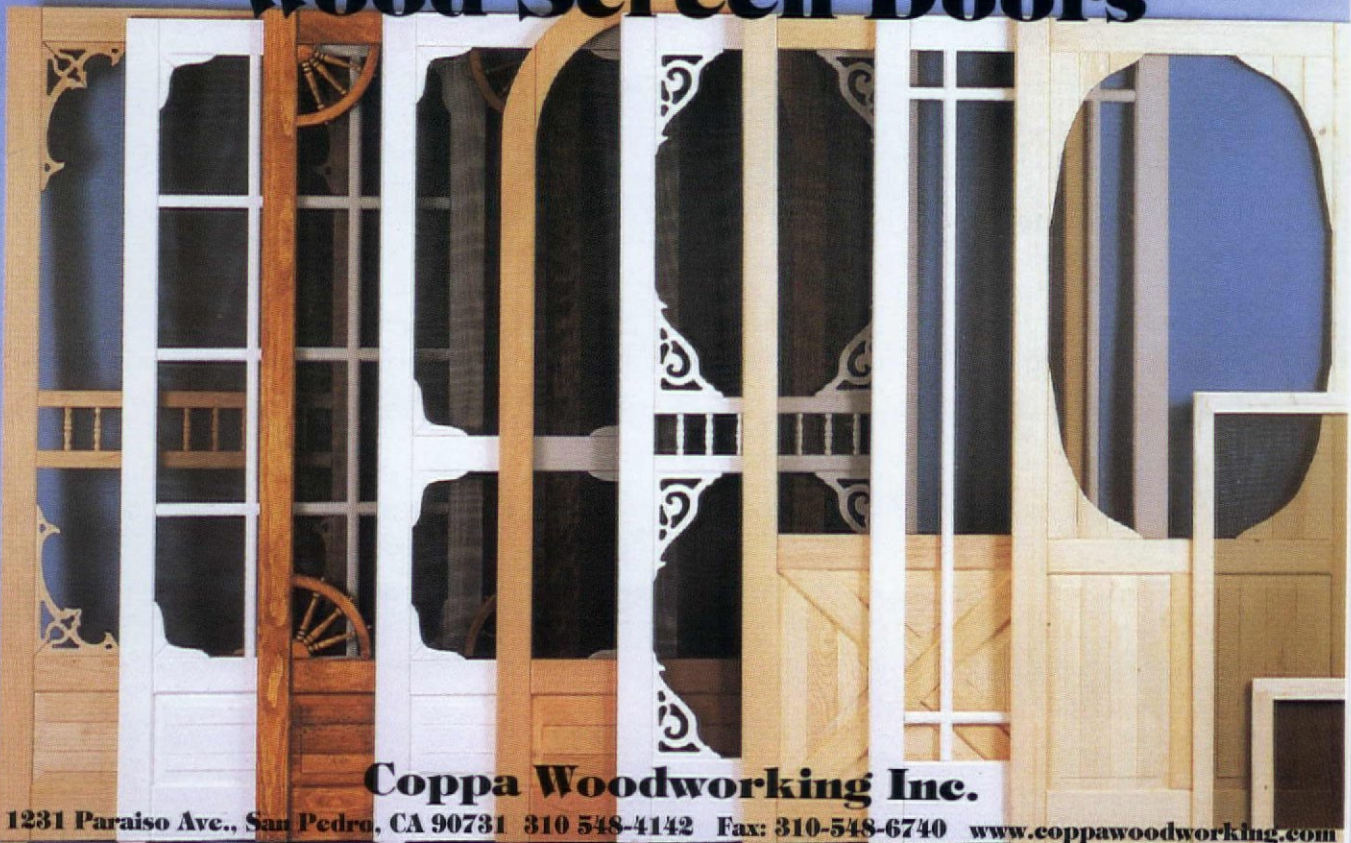
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Venetian plasters, like American Clay's Porcelana, are easily worked, smooth skim coats that can be polished with a hand trowel until they resemble marble.

GLOSSARY

BINDER An agent added to paint or varnish that stabilizes it and allows for desired drying characteristics (i.e., a shiny finish).

CRAQUELURE A two-part varnish process that results in an aged, cracked paint effect.

FRESCO Painting on fresh, wet plaster so that the pigments become one with the plaster as it cures.

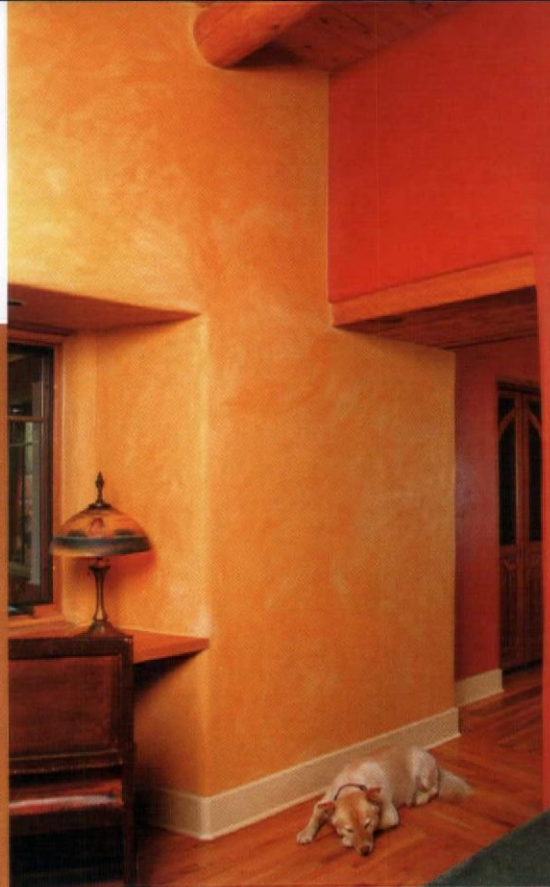
FROTTAGE Rubbing a painted area with plastic or another sheeting material to give various blotting effects.

GLAZE A thin coat of resin and pigment that creates a translucent, light-reflecting finish for various paint effects.

GOUACHE A water color to which a binder and chalk have been added to make it opaque.

SCUMBLE A transparent medium used to give a paint or color a longer drying time, which extends the working time for the artist. The verb "to scumble" means to break through an opaque layer of paint.

VENEER A skim coat of plaster or another finishing medium on top of a wall surface.



While professionals use a remarkably small array of brushes for given effects, they also incorporate such tools as cloth-wrapped combs, rags, and sea sponges in their tool kits.

effect yourself or prefer to hire an artist, you'll need to have a basic understanding of various techniques in order to make an informed decision. To make sense of a field in which terms like "scumble" and "craquelure" are commonplace, it helps to separate decorative techniques into two categories: flat mediums and textured mediums. Both are capable of producing surfaces with an almost endless array of effects.

By flat medium, I mean paint and all its associates, from latex, alkyds, and oil to resins, binders, and paint

thinners. For example, three coats of a weak latex paint solution (*color washing*) can add surprising depth and interest to your walls. Want the wall to look like it was last painted a century ago? Brush on a *glaze*, a resinous solution that can be tinted to make it darker, or lightened to make it translucent.

For specific types of textures, faux artists use tools that can drag, stipple, sponge, or otherwise manipulate the paint into various patterns, from stripes (*dragging*, or *striae*) to pointillist dots (*stippling*). While professionals use a remarkably small array of brushes for given effects (you can apparently get a lot of interesting looks out of a handful of stiff- and soft-bristled brushes), they also incorporate such tools as cloth-wrapped combs, rags, and sea sponges in their tool kits.

Textured mediums resemble the ones we know from historical wall finishes like plaster and stucco, but they're easier to apply and work. These proprietary blends tend to be mud-like veneers that go on in one or two skim coats rather than the three required for traditional plaster or stucco.

Most fall into one of two categories: *clay plaster* or *Venetian plaster*. Clay and Venetian plasters contain materials that make the plaster more easy to smooth, texture, and shape into desired finishes. They're also easy to tint. The blends also include elements that allow for the easy execution of rough or sand-textured finishes, such as sand, clay, mica, or other aggregates, as well as smooth finishes that resemble adobe. Like a true plaster, clay plasters are usually applied with a thin, rectangular trowel supplied from a plastering hawk. The plaster is heavy, and you'll need to be prepared to mix up a batch with a tool attached to a power drill. The

Textural Techniques

FLAT MEDIUMS

Color Washing

Built-up layers of diluted paint (or commercial wash tinted with paint or pigment)



Looks Like

Old paint and/or plaster.

Technique

Brush wash on flat clean surface with brush, soft cloth, or sponge, moving quickly in multiple directions. Rebrush as it dries to soften effect. Allow to dry completely. Follow with additional thin washes.

Glazing

Clear resinous medium tinted with paint or pigment that creates a translucent or semi-opaque light-reflecting finish on a paint treatment.



Antiqued color, with enhanced depth and shadow.

Brush a thin coat, fanning out in multiple directions. Remove any brush strokes with a soft bristle brush. Dab surface all over lightly with a rag. Brush again with soft brush, using just the bristle tips and changes of direction. When dry, finish with varnish and/or wax.

Sponging & Ragging

Textural effects achieved with a rag or sponge and a paint with a good working time (gouache).



Vari-tinted wall with areas of light and shadow.

Technique 1: (Dark on light) Dab paint over clean dry surface randomly, moving it around, with a damp sponge. **Technique 2:** (Light on dark) Paint wall completely; let dry. Dab surface with damp sponge to leave marks. Rub wet areas with dry cloth to remove wetted paint.

Dragging & Stippling

Decorative effects that break the surface of wet paint to create a consistent pattern.



Thin stripes (dragging) or speckled dots (stippling).

Technique 1: (Dragging) Apply a thick coat of paint. Wrap a comb in a soft towel. Hold firmly at either end, and drag smoothly through paint. Replace towel. **Technique 2:** (Stippling) Apply two thin base coats. While second is still wet, apply stippling tool (stippling or scrubbing brush) in a patting motion to create desired pattern.

TEXTURED MEDIUMS

Clay Plaster

An earth-friendly veneer made up of clays, aggregates, and pigments that can produce a variety of textures.



Looks Like

Adobe, smooth plaster, rough plaster, hand textured, patterned textures, etc.

Technique

Using a commercial formula, apply the base coat according to instructions and let dry. Finish with a second coat. Follow instructions to achieve desired effect: i.e., misting and sponging for a matte finish; troweling for a "skip trowel" finish.

Venetian Plaster

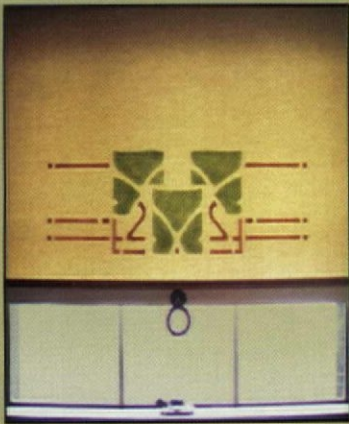
A plaster veneer that incorporates pigment, marble dust, and glue that burnishes to a high polish.



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To a smooth, primed surface, apply a rough texture coat with a heavy nap or stucco roller. Knock down any peaks, then apply a second skim coat with a putty knife. Scrape off excess. Let dry, then sand plaster with 400-grit sandpaper for a marble-like finish.

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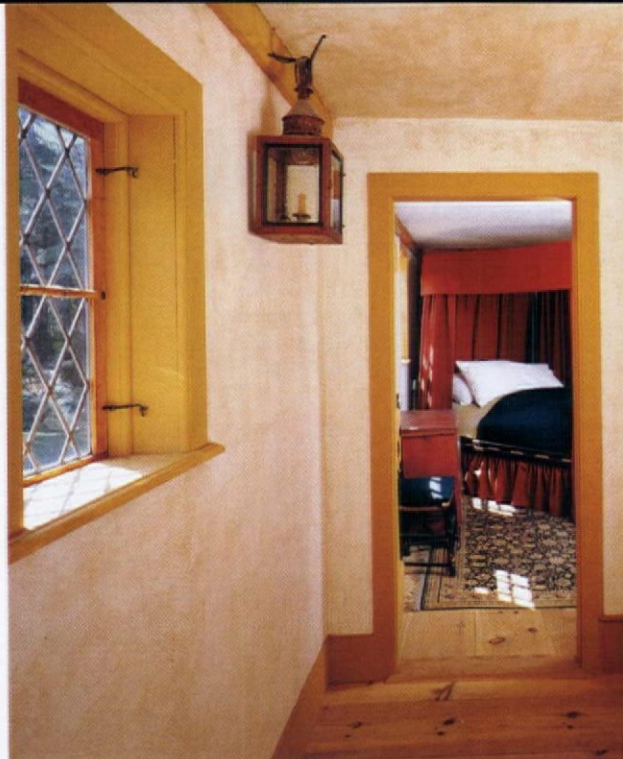
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The plaster walls in this reproduction colonial house are new, but they were skillfully treated to capture a sense of age.

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plaster also needs to sit for at least one-half hour (and preferably more) before application. This forgiving medium allows for long work times.

Real Venetian plaster was invented to resemble marble in the uniquely wet and watery climate of Venice. Commercial Venetian plasters always include marble dust, which gives the material its characteristic high sheen. As a rule, the more you burnish or sand the dried plaster, the

more like marble it becomes.

No matter which technique or effect you decide to try, you'll probably need to practice both applying the materials and working with various tools before you get the hang of it. Several companies offer instructional videos or DVDs with their products. You may even want to take a course in your chosen medium. Who knows? You could end up with a new career as a fresco artist. ✦

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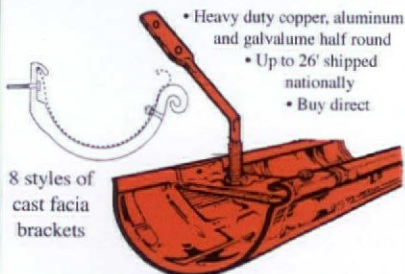
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OLD-HOUSE INTERIORS

JANUARY 2006



ORIENTALISM

The exotic East, from le style chinois through the Anglo-Japanese craze and a penchant for Turkish rooms. (page 75) ♣

MORNINGSIDE HEIGHTS

A once-dilapidated brownstone in Manhattan is resurrected and elegantly furnished by a restoration connoisseur. (page 68) ♣

LEAFY LAMPSHADES

Garden writer Ken Druse shows us what he does off-season with leaves and flowers pressed in a book. (page 84) ♣



A HAPPY HEARTH AND HOME

The comfort of Colonial Revival style in a Southern house with a log section dating to ca.1790 and nicely integrated additions, appended in 1937. (page 62) ♣



STYLISH TOOLS ON THE HEARTH

Standard equipment? Make the fireplace a focal point with screens, fenders, grates, and tools that complement the house. (page 80)

A happy hearth and home

Her house has pedigree—the original log section is 220 years old, the 1937 addition designed by a prominent architect—but Luanne Murphy of Charlottesville, Virginia, revels in the comfort of Colonial Revival style.

BY DEBORAH HUSO | PHOTOGRAPHS BY FRANKLIN AND ESTHER SCHMIDT

LUANNE MURPHY waited a long time to decorate with pink. A creative woman, the widowed mother of two grown boys, she bought this simple house fifteen years ago and set about making it over with comfort in mind. Luanne is a long-time collector of antiques who says: "I've always loved old houses. And I wanted a place where you could put your feet up."

With this house she got both wishes: history and comfort. Known by locals as the Keith House, it is in the heart of downtown Charlottesville.



A great room now occupies the log section of the house. Hearths and hand-hewn beams are original 18th-century material; paneling was added in the 1930s. ABOVE: A bay window is part of the enclosure of the original dogtrot in the log house; the kitchen wing at right dates to 1937.



THE COLONIAL REVIVAL

The English Colonial Revival had its roots in Victorian-era Boston and Philadelphia. The “revival” encompassed every sort of replica and free adaptation of Eastern U.S. styles of the colonial, Federal, and Greek Revival periods (i.e., ca. 1670–1845). During the 1920s and 1930s, “Colonial” was the preferred vocabulary for both builders’ houses and mansions. The Colonial Revival was the most successful of post-Civil War attempts by architects to settle on a style of American National architecture. [1876–1950]

Houses were designed in a cluster of nostalgic sub-styles. Early on, Palladian windows, multi-light sash, broken pediments, and Tuscan columns decorated large houses that retained Victorian massing. Familiar variants include the saltbox and Cape Cod forms; the garrison colonial with its steep roof and second-floor jetty; academic Georgian and Federal Revival houses; even colonial bungalows and foursquares. The Colonial Revival collided with the English Queen Anne in our Shingle Style. Furthermore, Arts and Crafts and Colonial motifs often appear together in a whole generation of houses.

FREE CLASSIC The huge McFaddin–Ward House in Beaumont, Texas, 1906, is an especially memorable example of the bold “revival” houses built after the 1893 World’s Columbian Exposition.



CAPE COD The modest Cape is the most prevalent form of the Revival. We associate it with tracts and post-war building, but prominent architects including Chicago’s David Adler also embraced the Cape Cod house.



FEDERAL Verandahs and the sheer size of this 1911 Cape May, N.J., house mark it as a revival example: it is a competent neo-Federal hunk of a house, bigger and more self-conscious than its 18th-century precedents.



VERNACULAR An apparently modest, shingle-sided cottage built in 1892 on Long Island and attributed to McKim, Mead and White, this one recalls the English gambrel roofs of southern New England.



Comfortable furniture and simple window treatments brighten the paneled room. A worn corner cupboard occupies space next to one of two flanking fireplaces. Stone chimneys date to the early 1800s. **BELOW:** An original boxed stair leads to the unfinished loft, once the bedroom for a previous owner's six sons.

Despite an unassuming exterior, the Keith House is rich with history. The ca. 1790 core of the home is actually a log cabin that once consisted of two separate rooms joined by a dogtrot, an open breezeway common in early Southern houses.

Today, the log portion is one large room flanked by two stone chimneys that, according to University of Virginia Professor Emeritus of Architecture K. Edward Lay, date to the early 1800s, when stonemason Daniel Keith lived here. The dogtrot was enclosed with a bay window as

part of a 1937 renovation with an addition, by Charlottesville architect Marshall Wells. Wells left the fireplaces and hand-hewn ceiling beams intact, but he added wood paneling to the large room, creating a warm, cozy, enclosed feeling.

Wells also added to the rear of the house, preserving its symmetry but providing significant living space for his client, then-owner Robert Harmon—and his family of 13! The addition is brick and included what was probably in that time a courtyard garden flanked by a dining room



The ARCHITECT —Marshall Wells

The ca. 1790 Keith House is only one of many American homes that were redesigned and renovated, or built new, in the style loosely referred to as Colonial Revival. When he designed an addition to the Keith House in 1937, architect Marshall Wells would have been intimately familiar with the Colonial Revival. A graduate of the first class of architecture students at the University of Virginia in Charlottesville, Wells (1900–1974) had studied under Professor Joseph Hudnut, the expert in Georgian architecture (and second director of the School of Architecture). Wells returned to practice in Charlottesville after working in New York with architect Thomas Harlan Ellett. ■ The area around the University, in fact, is rich with Colonial Revival architecture, much of it created by U.Va. students and graduates who, like Wells, designed numerous homes, houses of worship, and public buildings in Thomas Jefferson's home city. ■ Serious inquiries regarding the architecture of the Charlottesville region can be made to K. Edward Lay, Cary D. Langhorne Professor Emeritus of Architecture at the University of Virginia: email kl2u@virginia.edu

and bedrooms. The courtyard is today a sunroom with soapstone floors and a large skylight. French doors lead to a shady outdoor patio beneath an ancient beech tree.

“What’s wonderful is *how* the house was added to,” Professor Lay exclaims as he meanders through its charming old rooms. “It’s all still there.”

The cozy, rambling interior has an informality that Luanne Murphy loves. “I’m an informal person, and this is a very livable house.” She should take some credit. Luanne works at a consignment shop and often brings overlooked treasures and semi-antiques home from work. “I’m not into fine antiques. I like pieces that have charm.”

A preservation ethic comes through. No attempt has been made to “correct” the 1930s Revival changes, either by making the house more authentic or more contemporary.

The living room, which occupies the old log section, reflects a sim-

Cozy, rambling ...the interior

appeals to this owner, who likes the informality of a house that includes an 18th-century portion and additions dating to a major renovation, in revival spirit, of the 1930s.

ple, ever-so-slightly daring style. Many pieces fit with the traditional décor of a Colonial Revival home: an 18th-century setback cupboard near the bay window, a blanket chest of the same period, a pair of Windsor chairs. Next to one of the old fireplaces stands a worn corner cupboard; little lock boxes of the 1700s add history to the side tables that sit by cushy chairs. Luanne





The cozy alcove is in the bay created when the dogtrot was enclosed. **OPPOSITE:** The plain laminate kitchen was added during 20th-century renovations; red and yellow décor reflects the owner's passion for color. **BELOW:** A sunroom occupies space that was a courtyard for the brick portion added in 1937. The generous skylight can be covered.

points to the original boxed stair to the loft, explaining that six boys once slept upstairs, before the 1930s addition was put on.

But there is nothing stodgy about the room. Murphy's furniture is comfortable and cheerful and made for lounging: soft-colored overstuffed chairs and sofas, a few in a contemporary armless style. These are accented with vibrant pinks, greens, and blues. The room enclosed in dark wood feels bright.

The kitchen has red accents; the entry is Williamsburg blue. Murphy's colors trail into the sunroom, where

the skylight sends sunshine down on pink and green flowered and gingham fabrics. French doors lead from sunroom to dining room, where a simple cherry table bought in a consignment shop is surrounded by white painted chairs and accented with pink china: "I never go for neutrals . . .

"It's a functional house," says Luanne Murphy. "And it's happy . . . I like things that make me happy." ✦

DEBORAH HUSO, a Virginia native, writes about agriculture and wildlife, regional history and travel, and restoration.

Recommended

The Colonial Revival phenomenon may be the most sweeping movement in architecture and interiors, but since the 1930s it has been largely ignored by scholars. That's changing.

■ THE COLONIAL REVIVAL HOUSE

by Richard Guy Wilson [Abrams, 2004] Excellent, scholarly exploration of the massive appeal of Colonial Revival in architecture, interiors, art, and literature.

■ WALLACE NUTTING AND THE INVENTION OF OLD AMERICA by Thomas Andrew Denenberg [Yale University Press, 2003] Profusely illustrated in b&w and color.

■ HOUSES OF MCKIM, MEAD AND WHITE

by Samuel G. White [Rizzolli, 1998] Gorgeous treatment of the Shingle Style, Colonial Revival, and Beaux Arts dwellings of the firm renowned for their public commissions.

■ ARCHITECTURE OF JEFFERSON COUNTRY: CHARLOTTESVILLE AND ALBEMARLE COUNTY, VIRGINIA

by K. Edward Lay [University Press of Virginia, 2000] Order book through Press: (800) 831-3406 or at amazon.com; list \$49.95; CD-ROM through Albemarle County Historical Society: (434) 296-1492



Art historian Hugh Crean developed a curriculum based on his experience restoring this brownstone, which gave him the hands of a craftsman and the eyes of a connoisseur.



Brightly Restored on **MORNINGSIDE HEIGHTS** by Gladys Montgomery | photographs by Bruce B

"MY DEFINITION of a great interior," says Hugh Crean, "is one that is intellectually and emotionally satisfying, where you can sit alone and be in good company." Mr. Crean founded and heads the restoration department at New York's Fashion Institute of Technology. He based the program largely on his experience restoring and finishing his house, a Victorian brownstone in the Morningside Heights neighborhood of Manhattan's Upper West Side. F.I.T.'s unusual approach combines an emphasis on hands-on craftsmanship (in wood, metals, and ceramics) with business training, a grounding in historic preservation, object connois-

LEFT: Restoration of the once-derelict 1890s brownstone in upper Manhattan was "a matter of taking out past mistakes." **MIDDLE:** English and American pieces from the early-19th to early-20th centuries create an elegant vignette. **RIGHT:** "People thought I was mad to buy this house," comments Irishman Hugh Crean, since vindicated.



Framed by a magnificent 1890s door surround, which has been painted Georgian green and highlighted with gilt, an 1820s English pedestal card table and two 1860s side chairs create an intimate setting for dining in the parlor.



seurship—and Crean's idea that "objects are always part of a larger context, including what came before and after. Beyond being beautiful, objects have a psychological and spiritual life that the viewer breathes into them. In a room, they create a sort of conversation across time."

A house is a product of its time, but it also reflects the chapters of its history. "Houses are like people," Crean says. "Their experiences either make them more interesting, or crush them. My house is a relic that survived against all odds. Despite abuse, it retained its dignity."

Hugh Crean, who also lectures at the Metropolitan Museum of Art and the New York School of Interior Design and who consults with historic-home owners, was still a grad-

OPPOSITE: Period thrift-store pieces and a Colonial Revival drum table front the parlor mantel, which is topped by a late-19th-century Irish mirror. **RIGHT:** A Georgian-style interior is the perfect context for the parlor's neoclassical furnishings. **BELOW:** A period firescreen and an opulent window treatment (reflected in the overmantel mirror) invoke comfort.



Furnishing the INTERIOR

Hugh Crean's elegant and comfortable interiors are consonant with the brownstone's character, if not a strict period treatment. He moved the basement kitchen up to the first floor; its dining area can seat eight. He chose rich colors so that rooms would sparkle at night and in winter, when he entertains often. The parlor is Georgian green with gilded highlights, an upstairs study wine red, a bedroom Robert Adam blue, and the kitchen Devon cream. Furnishings include an English desk dating to the 1870s, circa 1860 side chairs, and a late-19th-century overmantel mirror, all from Dublin. He has a portrait of Queen Victoria, a turn-of-the-century painting of peonies by American impressionist Robert Wilton Lockwood, and a circa 1845 neoclassical sofa—which he found, upholstered in terry cloth, at the Salvation Army in New Jersey. In the parlor, an English pedestal card table, made of Pollard oak and dating to 1820, expands to seat four with the addition of a removable top crafted by a cabinetmaker who meticulously reproduced period motifs.

A BROWNSTONE of the GILDED AGE

The decade of the 1890s produced the greatest flowering of civic culture in American history, a culmination of the Gilded Age. Prominent New Yorkers, determined to place their city on par with London, Paris and Rome, during those years erected Carnegie Hall, Stanford White's Madison Square Garden, the Brooklyn Museum, the Cathedral of St. John the Divine, and the New York Public Library, and undertook expansions of the Metropolitan Museum of Art and the American Museum of Natural History. Columbia University built a new campus in Morningside Heights, close to the Hudson River at the far reaches of Manhattan's Upper West Side. Columbia's new buildings, designed in the neoclassical style by Charles McKim of McKim, Mead and White, earned it the nickname "the Acropolis of America." ■ In this era, middle-class families had servants. In polite society, men remained in the dining room after dinner with brandy and cigars, while ladies withdrew to the [with]drawing room or parlor. A heavy velvet portière undoubtedly separated the dining room and parlor in those days. A basement kitchen was connected by dumbwaiter and staircase to the first-floor dining room.



ABOVE: The brownstone's new English-style kitchen contains period-inspired cupboards for tableware and linens and an inviting spot to dine. **OPPOSITE:** The deep red walls of the study are a rich backdrop for work, conversation, and a glass of Irish whiskey.

uate student when he bought the brownstone in 1984. Part of a neighborhood developed in 1893 as housing for professors, it is east of Morningside Park and within walking distance of Columbia University. Each interior in this little row of brownstones was customized; this one has a Georgian Colonial Revival aspect.

The 20th century was unkind to urban neighborhoods. Many elegant houses in New York fell; more became victims of neglect. In 1984, Morningside Heights was a rough area and this brownstone was an

S.R.O.: a single-room-occupancy boardinghouse, home to people who, like the house, had hit the skids.

"When I bought it, people thought I was mad," Crean remembers. An Irish immigrant, he'd started out in the U.S. driving a taxi and thus knew the city's neighborhoods intimately. He saw the ad for this house just as he was about to board a train for a symposium in Philadelphia. He never made it. He'd headed uptown instead to see the house in the ad, where paper-thin walls defined a warren of little rooms crowded

The brownstone revealed its own treasures: a parlor mantel that had been stored in the basement, a chandelier hidden under rags in a closet.



“One of the worst mistakes people make with historic houses is ‘doing them’ immediately. It’s a tragedy when they gut interiors to modernize. On the other hand, the house’s purpose is to support your life.”



with filthy toilets, sinks, and stoves; ceilings had been dropped and re-finished with acoustical tile; a Murphy bed fronted the parlor fireplace. Plaster was falling, only one tap had running water. The second floor showed evidence of fire damage. By noon, he had made a deposit.

There was, you see, a graceful curved wall between parlor and stair hall, original woodwork, a corner of Minton tile showing behind the Murphy bed. Crean knew restoration would be “a matter of taking out past mistakes.” Having grown up in a circa 1790 Georgian house in County Kerry, amidst African art and artifacts his father had brought from British colonial Kenya, the young Irishman felt at home. Proving his instincts right, on his first night in the house—a cold one in January—a knock came at the

door. It was the Jamaican owner of the apartment building across the street, bringing a pot of hot chocolate. He got the furnace up and running.

Hugh Crean took three months off to write his doctoral dissertation in art history and to begin work on the house, clearing debris. “The real solutions came after living here for a while,” he says. “One of the worst mistakes people make with historic houses is ‘doing them’ immediately. It’s a tragedy when they gut interiors to modernize. On the other hand,” he concedes, “living in an old house should not be tyrannous. If you are sensitive to the house, you can work out an agreement.” Over the next ten years, he put on a new roof, revamped electrical and plumbing systems, scoured and sanded floors, removed dropped ceilings to reveal plaster

LEFT: Period-inspired detailing and a well-placed island mix vintage ambience with practicality. **MIDDLE:** A neoclassical mirror and a blue popular in Adamesque interiors complement a bedroom’s classical architecture. **RIGHT:** Collected over the years, antique china, silver, and glassware welcome a guest to tea.

rosettes, and converted the dining room into a kitchen.

“If there was anything missing, I wanted to find the old piece. It was a game I played on Saturdays, in salvage yards, with Polaroid photos and measurements from the house,” Crean recalls. The parlor’s double doors, chosen because they are identical to those in the brownstone next door, came from a Brooklyn junk shop. Once, Crean chased a dump truck down Manhattan Avenue to retrieve the ironwork for his stoop; it had been thrown in the trash by a neighbor who was “renovating.” ✦

ORIENTALISM

THE ACQUISITIVE fascination with oriental culture may seem a bit strange for us in the 21st century. In our age of lifelong television viewing, global travel and the Internet, who hasn't seen images of the Great Wall of China? Many of us know someone recently back from Thailand or shopping in Shanghai. But just a century ago, the East was still largely unknown to the West. Travelers bringing back reports of these strange lands were greeted with interest and delight. The East, Near and Far—the Orient—was exotic and intriguing.

China was among the earliest of the eastern cultures to exert influence in the West. *Chinoiserie*, the taste for Chinese design, had been in favor since Marco Polo brought back examples of the wonders of "Cathay" during the Middle Ages. After the French court at Versailles endorsed *le style chinois* in the 18th century, everyone had to have something in the Chinese taste. Silks and toiles featured pagodas and the Tree of Life; black lacquered furniture was decorated with mandarins and birds of paradise.

Chinoiserie made its way into the vocabulary of classicism as furniture makers, notably Chippendale in England and Townsend and God-

dard in the United States, incorporated "oriental" details such as Chinese fretwork. Chinese design was everywhere: statuettes by Meissan of Chinamen in long flowing robes; gilded Sèvres porcelain plates delicately hand-painted with scenes of junks and pigtailed Chinese fishermen. An oriental palette—brick red, clear blue, pale yellow, and turquoise-green—became fashionable as taste-makers including Madame Pompadour endorsed the style.

The most extravagant expression of the Anglo-Chinese taste to date, the Brighton Pavilion was built by the English Prince Regent between 1817 and 1822 in the seaside resort of Brighton in southern England. The turreted and domed "Hindoo" palace was decorated with pink and blue Chinese wallpapers. Enormous serpents and dragons hung from the ceilings as

supports for the chandeliers. By the time Queen Victoria inherited the Pavilion in the 1840s, however, chinoiserie was already considered passé.

The next wave was the craze for Japanese forms—initiated by the opening of Japan by Commodore Perry's celebrated visit in 1854. Westerners were fascinated by the newly discovered, "primitive" society uncorrupted by modern machines: just what William Morris



by Brian Coleman

A Turkish bench follows the circumference of a highly decorated Byzantine-Turkish-Arabesque turret that the author added to his own house.



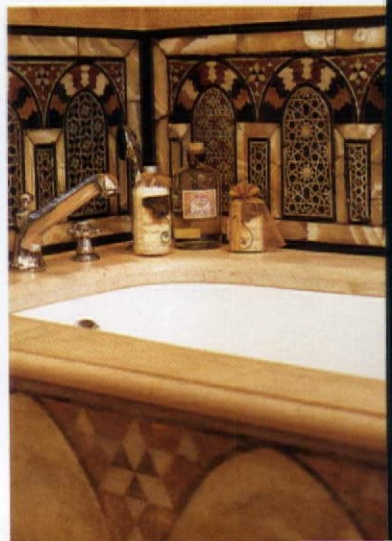
MOORS *the better*

When a large set of 18th-century, Syro-Turkish painted panels from a Middle Eastern palace turned up in Paris, Ann Getty did not hesitate. She didn't quite know how she would use them—but, she's fond of explaining, creating a successful interior doesn't happen overnight. Tutored by her late father-in-law, oil billionaire J. Paul Getty, and occasionally advised by the curators of the Getty Museum, Ann, who is the wife of philanthropist Gordon Getty, has gathered one of the finest collections of art and antiques in the country in her San Francisco home. Mrs. Getty decided to install the Turkish panels in a guest bedroom and its adjoining dressing room. At eleven feet tall, the panels did not quite cover the height of the bedroom, and so a high frieze of Turkish palaces complementary to the panel designs was painted above. ■ The ornate four-poster canopied bed is based on a Turkish throne; it has inlaid, mother-of-pearl panels and posts topped with crystal spheres. In one corner, a late 18th-century Indian painted and ivory palanquin (a processional bed for nobles) was made into a swing. Bathroom walls were hung with orientalist oil paintings by Gerome.

PHOTOGRAPHS BY DAN MAYERS



The Turkish bedroom is clad in 18th-century, Syro-Turkish painted panels. The Anglo-Indian ivory side chair is one of a pair. Lighting includes a Moorish Favrite glass Tiffany table lamp at the foot of the bed, and a pair of Pairpoint Puffy lamps on the side tables. **TOP LEFT:** Unusual Tiffany bronze sconces are in the form of peacocks.





ABOVE: The bathroom continues the theme with a cut crystal and mirrored cabinet made in the "Mughul style" by the English firm of Osler in 1887.

BELOW: A collection of 19th-century Qajar painted mirrors was incorporated into the headboard.



LEFT: (left to right) Inlays of painted wood and ivory accent an Indian swing covered in 19th-century Central Asian textiles. The bathtub is surrounded by 14th-century inlaid panels of alabaster, red porphyry, mother-of-pearl, and turquoise glass. Closet doors have panels covered in an antique William Morris printed cotton, its greens and Iznik blues a surprising complement to 18th-century Turkish woodwork.



Before travel became common in the 20th century, the Near East and Far East were grouped together as the Eastern world or Orient. Chinese, Japanese, and Turkish or Islamic design have enjoyed several periods of popularity.

and John Ruskin had ordered.

The 1876 Philadelphia Exhibition introduced the American public to Japanese art and architecture. The Anglo-Japanese style replaced more conventional Rococo and Gothic designs in everything from doorknobs to divans as tastemakers from Clarence Cook to Charles Eastlake embraced the new style. The flat planes, stylized designs, and nature-inspired motifs of the Anglo-Japanese style were

everywhere: storks and owls carved in the backs of chairs, beetles and spiders crawling up the handles of silverware, dragonflies lighting on silver teapots by Tiffany and Gorham, and cherry blossoms in stained glass.

The Anglo-Japanese craze was short-lived, here lasting only twenty years until the turn of the 20th century, as a growing passion for the Colonial Revival after our centennial eclipsed the appeal of foreign cultures.

AT THE BEGINNING of the 19th century, reports were making their way to the West about mysterious, sensual Byzantium, where languid odalisques and sultanas reclined on carpeted divans in sequestered harems.

By the 1870s interest was peaking as more Western travelers visited Constantinople [Istanbul], bringing back with them carved taborets inlaid with mother-of-pearl, and Persian carpets. Turkish design was popularized by such tastemakers as Tiffany and his associate, Lockwood de Forest, who incorporated polychromed peacocks and richly upholstered "Turkish" furniture in their interiors. Walls were painted with vivid red, blue, and gold arabesques, couches piled high with cushions, and jeweled daggers and swords prominently displayed as the Turkish craze took hold. Turkish nooks or cozy corners, tucked be-



JAPANESE

The Anglo-Japanese fad was very much a part of the Aesthetic Movement in England and America. Initiated by the opening of the Japan trade in 1854, the style borrowed lovely natural motifs and stylized design. The look came to the U.S. at the time of the 1876 Philadelphia Exhibition. The bedroom mantel shown, which marries sunflower-motif tiles to delicate faux-bamboo mouldings, is in an 1886 house in Grafton, Mass. In the U.S., the Colonial Revival eclipsed the foreign style within twenty years.



CHINOISERIE

No oriental style comes around more often than that borrowed from China. From the days of Marco Polo to Versailles, through the Victorian era and again in the 20th century, people have coveted objects and entire interiors in the Chinese taste: silks and toiles, hand-painted wallpapers, lacquered furniture, Chinese fretwork. Shown here: the China Trade Room at Beauport, a decorator's *tour de force* in Gloucester, Mass. Formerly a Gothic hall, it was transformed by owner-decorator Henry Davis Sleeper in 1923 after he acquired a set of Chinese wallpapers made at the end of the 18th century for a Philadelphia banker (but never used). The McCann family, Beauport's subsequent owners, added the formal Chinese Chippendale furniture and the 18th-century marble fireplace, as well as the needlepoint rug.

neath stairs or fashionably into a corner of the parlor, were popular as a place to display exotic treasures.

Turkish corners may have been a ladies' conceit, but men were certainly not deprived of Turkish delights. Turkish smoking rooms were added in larger homes and in clubs. Furnished with carved and pierced, kilim-covered chaises and chairs and lit by jeweled brass Turkish lamps, these were private places where men could forget their troubles, don beaded slippers, and savor the aromatic mixture of rose water and tobacco from a hookah pipe. Tiled Turkish baths were built in cities and resorts. Turkish design remained popular until the 1930s.

The fascination with exoticism extended to Egypt as well, far enough east from London and Paris to be still considered "oriental" in the 18th and 19th centuries. After Napoleon invaded the "Land of the Nile" in 1798, Egyptomania caught hold. Paintings of pyramids and furniture with carved sphinxes were produced. The influential Regency designer Thomas Hope published many Egyptian-influenced designs in his 1807 book *Household Furniture and Interior Decoration*. Although cabinetmakers including Duncan Phyfe in America incorporated Egyptian elements (paw feet, lotus leaves) in their designs, Egyptian furniture was never mainstream.

But 19th-century designers Owen Jones and Christopher Dresser referenced Egyptian motifs in their work. Egyptian design experienced a short and colorful revival in the 1920s after Howard Carter discovered King Tutankhamen's tomb in 1922; polychromed, Egyptian-inspired designs were produced for several years.

Exoticism may not be what it once was in our time. Our appreciation of the design history and beautiful motifs of the East, though, may be greater than ever. ✦

AUTHOR'S PICK: *I've found a great selection of reproduction Turkish wood furniture, reasonably priced and hardly distinguishable from antiques, at The Persian Shop, 534 Madison Ave., New York, NY 10022; (212) 355-4643. —BC*



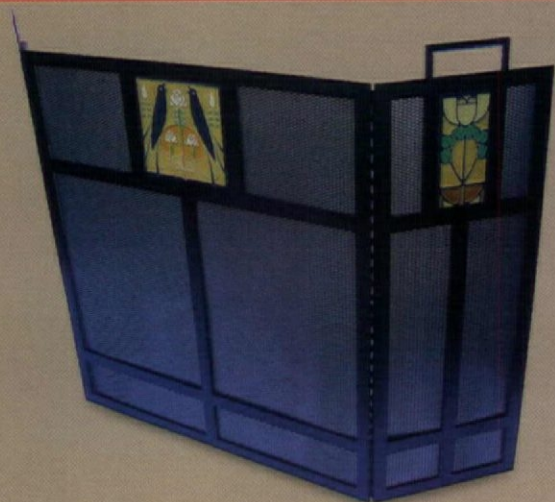
LEFT: A Dresser-designed andiron and a lion fireplace ornament rest before an antique Thomas Jeckyll surround with moths in rondels. **RIGHT:** Antique English A&C firescreen and fender in copper, by John Pearson.



LEFT: Sturdy and hand-made, this classic tool set is from Craftsman Homes Connection. **RIGHT:** An antique carved spill box from England holds "spills," rolled or twisted paper used to start fires. **OPPOSITE:** A bungalow fireplace has straightforward but sculptural andirons as well as a grate.



BELOW: Motawi tiles highlight this steel firescreen, suitable for Arts and Crafts rooms from Glasgow to Oak Park [from Oak Park Home & Hardware]. **RIGHT:** A British surround from 1852 accompanied by a tool set from the 1851 Great Exhibition.





Standard equipment for centuries, fireplace screens, fenders, grates, andirons, and tools are often seen as merely practical. But accessorizing your hearth in period style makes it the decorative focal point in the room.

BY BRIAN D. COLEMAN

Stylish Tools on the Hearth

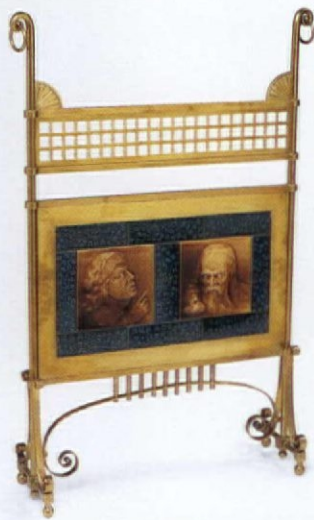
THOUGH you may think of the metalwork tools and accessories around your fireplace as practical necessities, they can be a great way to incorporate antiques and stylish design into the room, as well. A mid-Victorian marble fireplace is enhanced by a fancy needlepoint firescreen; a tiled hearth of the Arts and Crafts period looks even better with a pair of brass fire dogs in the style of Christopher Dresser.

No matter what style your room is, you'll be considering a few basics.

The **grate** should be more than an afterthought. The metal grate elevates logs off the hearth to allow air to flow around them and so determines how well they will burn; a grate also protects logs from falling forward into the room. In general, the more bars in the grate the better as the wood is less likely to fall through; look also for splayed arms on the ends so that the logs don't roll off as they burn. A safe **ash container** remains another essential. (It's best to wait three to four days after a fire is out before cleaning up embers and ashes.) A metal

container is the safest receptacle for ashes. Look for one that has a raised or double-walled bottom lining. A tight-fitting lid prevents ashes from blowing about and starting another fire. Most ash containers today are simple, in the form of a metal bucket with a lid and handle. Decorative copper models with porcelain handles are also available.

Sometimes called fire dogs, **andirons** were designed to hold logs in the hearth and were popular before the introduction of grates. They provided a means of lifting the fire-



TOP LEFT: A rare brass firescreen ca. 1880 includes Low art tiles (American). The ca. 1880 glass firescreen is in the Anglo-Japanese taste, with jewels and hand-painted designs. **ABOVE:** Cast-iron firebacks now come in designs from the colonial through Arts and Crafts eras. **LEFT:** A needlepoint firescreen in a Renaissance Revival parlor in New York.



wood off the floor, allowing oxygen to circulate around the wood. The decorative front ends of the andirons kept logs from rolling forward. Andirons can still be used for this purpose, but grates are more practical as they keep the burning wood completely off the fireplace floor even when it has burned down to small pieces. Homeowners today often collect andirons for their aesthetic appeal, using them decoratively along with grates. Andirons are usually of cast iron or brass; styles run

from classical urn shapes to Aesthetic Movement owls and cats with glass eyes to Arts and Crafts designs by W.A.S. Benson and contemporaries.

A **tool set** consists of a poker, shovel, tongs, and a brush or small broom. Many of us recall the brassy sets our parents owned, with screw-on knobs that fell off. But many period-appropriate styles and designs are available today: wrought-iron rods with open swirled finials, very nice for Arts and Crafts fireplaces; hand-forged pokers and tongs for a colonial-era hearthside. Make sure the set you select is welded and not screwed together. Never buy a brush with synthetic fibers, as they may melt with the heat of the fire; natural straw bristles have withstood the test of time.

Firebacks were first found in

FAR LEFT (TOP TO BOTTOM): COURTESY MUNSON WILLIAMS PROCTOR INSTITUTE; WILLIAM WRIGHT; DAN MAYERS; RIGHT: COURTESY PENNSYLVANIA FIREBACKS

SAFETY TIPS

Karen Duke is a Certified Chimney Sweep, and her family owns a fireplace store in Richmond, Virginia. Here Karen passes along a few important safety tips. Visit her website for more, as well as for a good selection of hearth products: gascoals.com

1. ANNUAL INSPECTION.

Have your chimney inspected and cleaned each year; a buildup of more than $\frac{1}{4}$ inch of soot or creosote should be removed. Even gas logs should be inspected and serviced annually.

2. SMOKE STAINS

are an indication of a draft problem. If there are visible soot or smoke stains on the walls or ceiling, do not light another fire until the cause

has been corrected!

3. READY THE HEARTH

BEFORE USE. Remove flammable decorations and make sure your equipment is in good condition. Replace batteries in smoke and carbon-monoxide detectors.

4. CHECK THE WOODPILE

and cover the top to prevent rain from soaking the wood, but leave the sides open to allow air circulation. Wet wood causes more smoke and

makes a dirty chimney.

5. DON'T BURN TRASH

(pizza containers, cardboard) in the fireplace as it may result in flash fires and toxic fumes.

6. DISPOSE OF ASH in an insulated metal container and wait seven days before emptying; recycling in the garden is practical.

7. REVIEW FIRE SAFETY

with your family and remind children to keep a safe distance from the fire. Practice an emergency home fire drill.

8. ADD A PAIR OF FIREPROOF SAFETY GLOVES

to the side of your hearth—handy for wayward logs and emergencies.

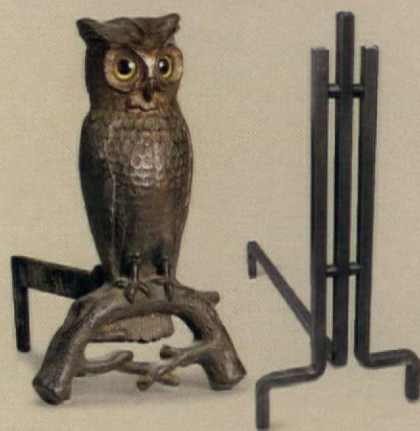
colonial fireplaces, used both to protect the back wall of the bricks-and-mortar chimney and to absorb and radiate heat and light back into the room. Using a cast-iron fireback today will prevent further damage and buildup in your old firebox. These come in several sizes and period styles.

Fireplace **fenders** are another accessory. Designed to keep long dresses and small children away from the flames, fenders in England were often built with small benches or seats for those wanting to get close to the fire. Fenders come in every imaginable style and sometimes were part of a matching set of tools and andirons. They're great for a formal period look, or to lend English ambiance, but fenders do take up floor space and make it more cumbersome to

add logs and clean out ashes. For these reasons they are not as popular today.

As a period-specific accessory, decorative **firescreens** are especially important. These sat in front of the fire: to protect the complexions of the ladies when the fire was lit, and to screen the empty firebox from full view when the fire was out. They came in brass and copper, were fashioned of textiles, wood, glass, even papier mâché. Screens were often works of art and an important venue to show off embroidery skills. Owners today often use a plain wire-mesh spark guard for safety. (Practical mesh "fire screens" date back only to the 1920s.) A decorative screen can be appreciated in the empty firebox, or as an accent next to a side table or chair. ✦

RESOURCES, P. 112



TOP: American andirons were influenced by 1870s designs in England. **ABOVE:** Iron owls and cats were popular in the 19th century; glass eyes sparkle with the flames. Prairie-style andiron from Craftsman Homes Connection.



ABOVE: Stylized griffins were favorite subjects for early-20th-century andirons.

RIGHT: Unusual goose andiron, also early-20th century.



Geometric designs were popular in the 1870s and 1880s, as in this American Eastlake-style pair.

Leafy Lampshades

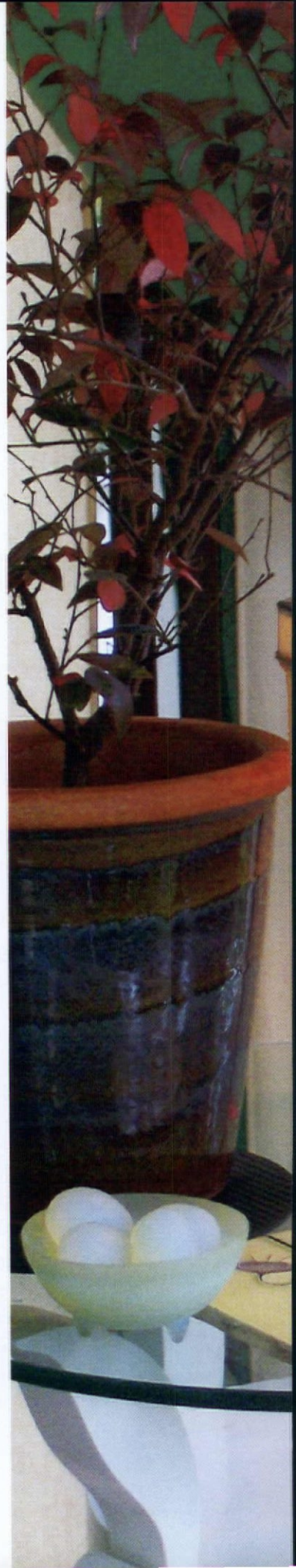
A WELL-KNOWN GARDEN WRITER COMES IN FOR THE WINTER TO FIND AN ARTFUL USE FOR TENDER BLOSSOMS AND LEAVES THAT HE'D PICKED AND PRESSED. **BY VICKI JOHNSON**
PHOTOGRAPHS (AND SHADES) BY KEN DRUSE

WHO HASN'T YEARNED to preserve a flower, or snip a handful of brilliant autumn leaves to press them in the pages of a journal? Gardeners and amateur botanists take inspiration from the colonial and Victorian plant-hunters, who pressed plants for scholarly study, or who pasted the dried specimens on note cards or framed them in imaginative arrangements to hang on the wall. Prolific garden writer [he's working on his 17th book!] Ken Druse, who frequently contributes to *Old-House Interiors*, shares his own way of using collected specimens as a decorative home furnishing.

Busy enough with his work as a landscape and garden photographer, book author, lecturer, and media personality (his new satellite radio show is "Ken Druse/Real Dirt"), Druse

also finds time to make things by hand. "I love to work in three dimensions," he says. "During the gardening season I work with plants, stone, earth, and such. In the winter, I still need to work with my hands—I need a project that takes me away from the computer!" Ken's home in the country, a small, 19th-century structure that he says "probably began life as a mill store," glows with some of his most imaginative creations. Scattered throughout the house are one-of-a-kind, handmade lampshades embedded with exquisite preserved flowers, petals, and leaves that he harvested from his garden.

Ken explains the inspiration for these lovely lampshades, which recall those of the late Victorian era as well as the Teens and Twenties. "I





Handmade LAMP SHADE CARE

Paper lampshades have been used safely for centuries. Ken recommends using 40-watt light bulbs in medium-sized shades, and nothing brighter than 60-watt bulbs in larger ones.

Don't hesitate to wipe the shade with a damp cloth when needed. Ken even reports that "one year, the shade that hung in our humid sunroom developed a little mold; I cleaned it off with a cotton swab dipped in bleach with no ill effects."

One of Druse's first shades, this one has no raffia on the wire and polyester fringe. Leaves are Japanese maple and *Rosa rugosa*, which have darkened, but "they still look good."



PRESSING *concerns*

Collect flowers and leaves from the garden (or even the florist) year-round for pressing. Ken presses his specimens in old phone books. Start at the back of the book. Arrange leaves and flowers so that they do not touch. Lay a section of pages about one-quarter inch thick over the first page before starting the next. Your book will fill up before you know it. For example, one hydrangea flower head will produce dozens of florets. One walk through the garden will fill a large phone book.

When Ken needs flowers in a hurry, he places the filled phone book in the microwave oven on low power for approximately 10 seconds at a time, checking until flowers are dry. Fleishy flowers and leaves take longer. Short bursts will ensure that you don't discolor flowers or burn your phone book.

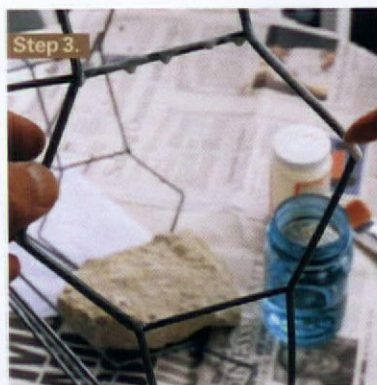
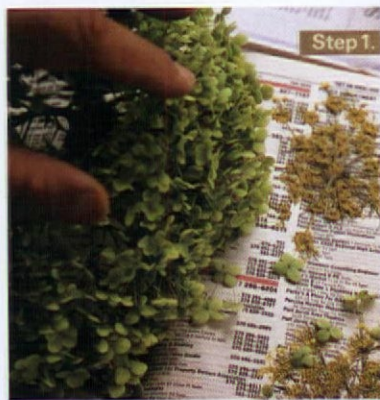
Scan flea markets and recycling bins for antique lampshade frames, or buy new ones from specialist craft suppliers. Ken bought his from Rico Shades [p.88]. Select a frame with as many small panels as possible. Rounded frames should have flat-faceted "panes." A necessary opening at the top allows for wiring and the escape of heat.

Assemble your **MATERIALS**

- **LEAVES** and **FLOWERS** from the garden or florist, pressed and dried.
- Used (stripped) or new **LAMP SHADE FRAME**, preferably with many panels or facets.
- An **OLD TABLE LAMP** to use as a base for building your new lampshade.
- Aleene's Super Tacky, Elmer's, or similar **WHITE GLUE**
- **ACRYLIC MEDIA**; you will use both gloss and matte.
- **TISSUE PAPER**, white and/or a few subtle colors. Flat, new pieces are easiest to work with.
- **SCISSORS**
- Several new, single-edge **RAZOR BLADES**. (They dull very quickly so be sure to have plenty on hand.)
- **FRINGE** (See The Finishing Touches, opposite)

Step 1.
Select your flowers and leaves and determine the design, making sure you have enough to repeat elements and create a pattern.

Step 2
Use an old stripped lampshade frame or a new one.



Step 3.
Run a bead of glue along the wire of one frame section.

Step 4.
Cut a piece of tissue paper slightly larger than the section. Place a cut piece of tissue paper so it covers the glue-coated section. Pull as taut as possible without tearing. Paper can be "drawn" tighter by dragging a finger over the paper and glue.



Step 5.
Allow glue to dry. Coat the tissue with undiluted, gloss acrylic medium. It is very important to use gloss medium at this stage because it will dry clear; matte will cloud the flower or leaf when it dries.

Victorian-style shades are made to be trimmed with fringe: glass beads, cloth, string. Fringes can be found at craft and sewing stores that specialize in trimmings and notions. ■ For a more finished appearance, paint the frame splines gold or silver, or cover them with fabric ribbon or artificial raffia made of paper, which comes on a spool. Ken cuts it down the center to make very thin strips, glues it in place with gloss medium brushed along the wire frame lines, then paints the medium on top of the paper raffia, too.

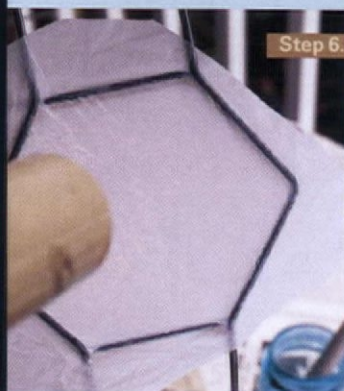
T

O CREATE COLOR PANELS, COLORED TISSUE



Step 8.

CAN BE "GLUED" WITH GLOSS MEDIUM OVER THE OUTSIDE OR INSIDE [DEPENDING ON DESIRED VIVIDNESS WHEN LAMP IS OFF] OF THE SHADE'S INITIAL SINGLE LAYER OF WHITE TISSUE.



Step 6.

Step 8.

Flowers and leaves applied to the outside of the paper will have a more vivid appearance. (For a more subdued design when the lamp is unlit, attach them to the underside of the shade.) With a paint brush, apply a thick but even layer of acrylic medium to tissue.

While medium is wet, carefully pick up dried specimen with fingers, tweezers, or brush dampened with medium. Lay specimen flat on coated tissue, in desired position, then coat/paint with gloss medium, making sure to brush out any air bubbles. (If flowers seem overly bright, a second tissue layer can be added. Note that Ken now uses less tissue than he once did, putting no tissue on top and only one layer beneath specimens.) Continue on all panels.

Step 9.

Let air dry, or use a hair dryer.

Continue Steps 4.-9.

until all panels are covered with tissue and medium (except "chimney" or center hole at top). When decoration is complete and shade is dry, evaluate color vividness, with bulb lit and off. Decide which panels, if any, to make more opaque: coat the inside of those with matte medium or another layer of tissue paper.

The final coat is a 50/50 mix of gloss and matte medium to give the shade a parchment appearance.

suppose it began with the Japanese maple in our garden. One autumn, the leaves were so gorgeous I collected a handful and pressed them between pages of the phone book. Then I began picking and pressing other leaves and flowers. It wasn't long before I had a stack of phone books filled with pressed specimens." Ken pauses and remembers: "Then, one summer, I wanted to weather-proof a string of Japanese rice-paper lanterns to hang on the porch, so I coated them with artist's acrylic medium; I was surprised at how sturdy they were afterward.

"One day I came across an interesting old lampshade and the idea took shape: pressed flowers and leaves I wanted to use, plus paper coated with acrylic medium, plus a fascinating wire lampshade!"

But, as every would-be artist and craftsman knows, a good idea is one thing, successful execution quite another.

Ken went in search of paper for the lampshade but found that rice paper was too opaque and would not allow the intricacies of the plants to show through. He turned to readily

Step 6.

Air dry; or use a hair dryer, on low heat, 12" from the tissue paper (keep it moving over the surface—if the dryer is too close or forceful, it may dislodge or tear the tissue). The hair dryer not only helps it dry faster, but also helps shrink the tissue paper to a tight fit.

Step 7.

When dry, trim off any paper edges outside the section with a new, single-edge razor blade. Blades dull very quickly so replace often.



WORKING WITH DELICATE, WET TISSUE PAPER IS A BIT OF A CHALLENGE . . . BUT YOU'LL GET THE HANG OF IT!



This wide, colorful shade has paper raffia covering wire splines. Floral ornaments are Japanese maple leaves and *Abutilon* flowers. Glass fringe is from M & J Trimming.



ABOVE: The "fringe" here was made of torn handmade paper with cut windows and flecked tissue. Blossoms are hydrangea and Queen Anne's lace. **TOP:** The paper raffia treatment in progress.

available, inexpensive tissue paper from a local craft shop. "With my first shade I made the mistake of thinking I had to use several of layers [of tissue paper] to make the walls of the shade strong enough. It was a mess!" Ken admits that "it ended up looking more like papier mâché and you could hardly see the flowers and leaves." He continued to experiment, using fewer layers of tissue on his next one, until he finally achieved satisfactory results. Much to his surprise, Ken eventually discovered that a single layer of tissue and plants, coated with the acrylic medium, is sufficient. The end result has the appearance of parchment. Ken reports that the thin paper holds up very well over time. Even though his

shades have a delicacy to them, particularly when lit, Ken insists that his have been dusted and cleaned, and moved about frequently.

Ken encourages people to press plants and try their hand at making their own shades. "I've done all the 'trial and error' for you," he promises. "It really is much simpler than it looks." He made his first successful lampshade five years ago. What began as a winter crafts project is becoming something more: two shades have sold at garden fairs and he's been asked to make others on commission.

It is true that the color of the flowers and leaves in the lampshades will change over time, as is true of all dried plants. But the beauty remains. †

SOURCES ■ **RIC-O-SHADES:** users.colfax.com/ricosshay
 ■ **M&J TRIMMING:** mjtrim.com ■ **KEN'S LAMP SHADES** sell for \$300 and up, depending on size. Please contact him through his website: kendruse.com

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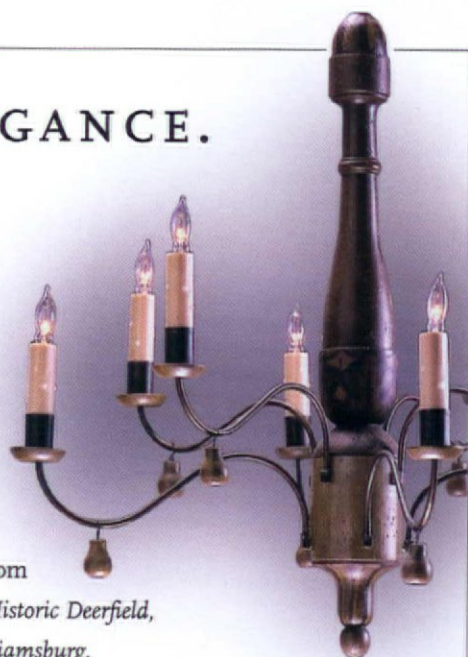
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Whether your home is two centuries old or was built last year, a thoughtful approach to lighting will reward you with interiors that feel comfortable and function beautifully.



Planning for Lighting BY MARY ELLEN POLSON

PURISTS WOULD ARGUE that lighting a period house is a simple affair: just collect an assortment of chandeliers, lamps, pendants, or sconces that match those the original owners would have used, and *voilà*, it's a *fait accompli*.

That is one approach. Another is to include new forms of unobtrusive or hidden lighting to support and enhance traditional fixtures that can't cover all the bases we expect nowadays. That way, your period chandeliers and art glass table lamps can play a starring role without the need to sacrifice general illumination or task-specific lighting.

Begin by mixing more than one source of light in every room. Think of this as a layering of sorts: lighting for different purposes, from changing light levels over the course of the day, to (corny as it sounds) mood lighting. For example, for morning work in a room with low levels of natural light, you'll need bright illumination and task lighting. In the living room, you might opt for lamps and sconces with dimmers to increase the sense of relaxation after a long day at the office.

You'll also need to control light levels. One of the most effective ways to do this is with dimmers. If the

bulb is a standard incandescent, installing a dimmer is as simple as changing out the wall switch. The dimmer should be easy to adjust with the touch of a finger. Standard dimmers include dials and toggles to turn light levels up or down, and a switch to turn the light off completely.

Make sure that the dimmer is sized to handle the load for the wattage it will control, advises Stan Pomeranz of Light Tech, a lighting design firm in Pittsboro, N.C. There's a big difference between a dimmer meant for a 60-watt incandescent bulb and one meant for a 500-watt halogen.

[text continued on page 94]

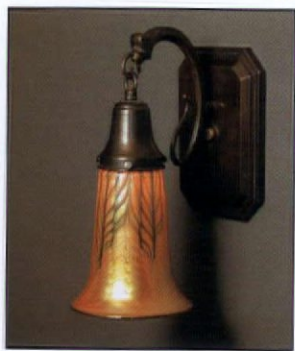
Prismatic pendants over a work-horse island afford ample task lighting, but they are also highly decorative in this Arts and Crafts-reminiscent setting. Small recessed lights in the ceiling enhance overall illumination.

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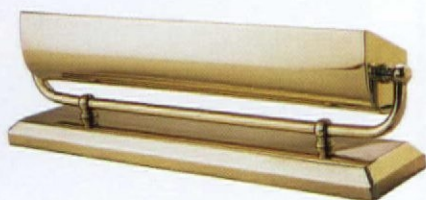
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Place task lighting with care, especially in rooms with surfaces that tend to be shiny, like kitchens and bathrooms. It may seem obvious, but a task light should help you see what you're doing, whether it's shaving in the bathroom, or chopping vegetables in the kitchen. Keep in mind that task-light levels can be relative: according to Pomeranz, a 60-year-old needs ten times as much light as a 20-year-old to perform a task with the same speed and accuracy.

If you want a row of down lights or pendants for task lighting over a kitchen counter, for instance, use a wattage that's strong enough to do the job, but not so strong that it is overpowering. Your goal is to create soft, bright pools of illumination that overlap on the work surface, without creating shadows or glare.

Same thing goes double for the bathroom, where surfaces tend to be



Even period-look push-button switches can accommodate a dimmer.

reflective and natural light is often absent. Take particular care around the mirror: task lighting here should light up your face without throwing shadows, creating glare, or turning your skin green. That's why side lights like sconces and tube lights with incandescent bulbs have been popular for so long in bathrooms. While recessed lights can illuminate a counter, a better choice for general lighting is a fixture that diffuses the light before it hits any of the shiny surfaces in the room, such as a flush-mount or hanging bowl with a glass shade.

Recessed lights excel as focal point and accent lighting. Unlike a Dirk Van Erp lamp, however, the fixture itself isn't the star of the show. Whether you want to create a dramatic wash of light on a single wall or to pinpoint light on a painting, the source should be as unobtrusive as possible. Even if you'd never put recessed lighting in a ceiling, you can always install small puck lights inside display cabinets. Such spotlighting shining down through glass shelves is ideal for highlighting Arts and Crafts pottery and copper. ✦

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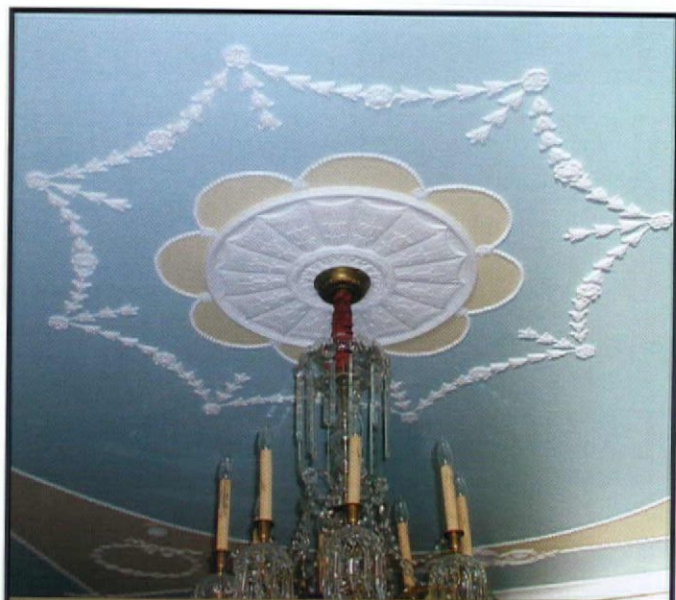
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Houses, barns, and outbuildings dating from the Georgian colonial and post-Revolutionary Federal periods were built with local stone, predominantly in an English Cotswold style but with Germanic and Dutch influences. The region’s iconic history is in the fabric of those old stone structures. The Thompson–Neely House at Washington Crossing served as a hospital for the Army of the Revolution during the period of that Christmas-night crossing.

ABOVE: The restored Peter Wentz Farmstead, 1758, a blend of Germanic and English Georgian traditions. **RIGHT:** In a recent building, woodwork and a checkerboard painted floor follow 18th-century precedents.





ABOVE: The spring house and main house at Kockert's Tavern. **TOP:** (left to right) Revival interior of a 1937 house in the farmhouse vernacular by G. Edwin Brumbaugh. A Georgian chimneybreast of 1739. Arts and Crafts-era English-style chimney in concrete and plaster. An early-18th-century staircase incorporated into an addition.

Pennsbury Manor is the reconstructed home of William Penn. Other old sites include the 1720 John Chad House, the whimsically painted Peter Wentz Farmstead, and the Buckingham Friends Meeting House.

Lauded for his important book *Dutch Colonial Homes in America* [Rizzoli, 2002], Geoffrey Gross went on

We're shown sturdy, unstudied exteriors and also the interiors of house museums, private residences, and public buildings; photos document paint and plaster, woodwork, and furnishings.

to document Pennsylvania's stone building tradition in *Stone Houses*. Photography in Gross's earlier book was compared to paintings by Vermeer. Local architect John Milner says this about Gross's new work: "[his] images carry on the documentary tradition . . . at a very high artistic level . . . One can feel the history, spirit, and atmosphere . . ."

Besides the very old houses, Gross included those more recently designed according to the region's traditions: by 1930s architect G. Edwin Brumbaugh and by Milner. Examples include a schoolhouse, church, grist mill, and barns. Several significant houses of brick are shown.

Craftsmanship and the beauty of the raw materials are evident. The authors were hand-picked. Margaret Bye Richie, architectural historian and preservationist, is also of the 11th generation of the Bye family of Bucks County who lived in Old Congress at Byecroft Farm—featured on p. 68

in the book—which has been in the family since the early 1700s. Architect John Milner lives in Chadds Ford, in the Abiah Taylor House—p. 206 in the book. Gregory Huber is co-author of a book about Dutch barns and has written over 60 articles on vernacular buildings.

About his region's treasures, Milner writes: "The most accessible form of documentation is architecture. Every day we have access to the architectural record, without having to go to a library or a museum, by just walking down the street or driving along a country road." Or by turning the pages of this book. ✦

REVIEWED BY PATRICIA POORE

Stone Houses
by Margaret Bye
Richie, John D.
Milner, and Gregory
D. Huber; Rizzoli,
2005. Hardcover,
224 pages, \$45. Through
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THAT LINOLEUM!

THE KITCHEN on the cover of the November issue has a Forbo Marmoleum floor. I have checked their website and cannot find anything that matches the light beige color. Can you tell me what colors were used?

We've been avid fans of your magazine for many years. [The current project] is part of a major renovation to make our "architecturally challenged" house more appealing; the linoleum flooring will be installed in the new mudroom, powder room, and the kitchen and breakfast room.

—PAT PRICE
Huntington, New York

Piera Marotto, Residential Marketing Manager at Forbo Flooring [go to themarmoleumstore.com], replies: Thanks so much for your interest in the recent cover of *Old-House Interiors*. We just loved that beautiful shot with our black-and-white Marmoleum tiles. I have a few options that closely match what you see in the photograph. For the black, look at 614 or 630. For the white, see 607 or, if you like it slightly beige, 713 is good as well.



Interiors. We just loved that beautiful shot with our black-and-white Marmoleum tiles. I have a few options that closely match what you see in the photograph. For the black, look at 614 or 630. For the white, see 607 or, if you like it slightly beige, 713 is good as well.

IS VOYSEY IN JERSEY?

I'VE GOTTEN LOVELY compliments about the article on Minnehaha [August-Sept. 2005]. I'm glad we did that! Now I'm working on a proposal for

Is it a farmhouse?

Our house was built in 1895 but it looks more colonial than Victorian. It has a longer section and a short ell with the gable facing the street. Oddly, our last house was built in 1849 and looked almost the same. These houses are plain. It's hard to relate to some of your articles that assign a style.

—S. ANDERSON, CLINTON, MISSOURI

In the 18th and 19th centuries, the majority of American houses were farmhouses, reflecting the primary occupation. Many rural houses featured some style notes, in the vergeboard trim or the door surround. Wood ornament may have long since rotted and been replaced. Local building traditions often went unchanged for fifty or a hundred years. It can indeed be hard to affix a date and style label on 19th-century rural houses.

Householders in the past would have emulated urban styles, as we do, looking to magazines and catalogs and purchasing locally made versions of what was in style. Most restorers today want to decorate their prized old house with what previous owners would have picked had they possessed just a little more taste, time, and money.

You'll find inspiration in David Larkin's *The Farmhouse Book* [Universe, 2005], where he documents early immigrant farmhouses as well as later versions. Although these dwellings span two centuries in every region and are variously made of wood, brick, and stone, they become representative of a house type through this book. —P. POORE

The kitchen was restored in this mid-1800s farmhouse in Dublin, Ohio.



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I WAS MISTAKEN about the Runtal towel radiator shown above (and on p.104, Nov. 2005). More than a towel warmer, it is a low-profile radiator that puts out quite a bit of heat. At 4400 BTUS per hour (BTUH), it generates enough to heat a 110-sq.-ft. room. Call (800) 526-2621 for a brochure and dealer. See their sleek, great-for-retro-fit radiators at runtalnorthamerica.com.

—MARY ELLEN POLSON

a book on English country houses in America, to feature houses like Old Westbury (by George Crawley, a real English architect) and the Edsel Ford House (where Albert Kahn pretended he was an English architect).

Several years ago, I saw a magazine article about a house in New Jersey said to be the only American work of CFA Voysey. Was it in *OHI*?

—BRET MORGAN
Fairfax, Calif.

Voysey aficionado David Berman of Trustworth Studios replies: There is no Voysey in the USA. There was one scheduled for Tyringham, Massachusetts, but it was never built. Bret may be thinking about the Baillie Scott-designed house in Short Hills. It's on p. 168 of Judith Tankard's book Gardens of the Arts & Crafts Movement [Abrams, 2004].

GOT A SLEEPING PORCH?
IN MY TRAVELS and research about pantries for a book I'm writing, I find I've come across a lot of primary sources on sleeping porches—as well as a few actual ones. There are two sleeping porches at Stan Hywet Hall, my great-grandfather's home in Akron. He always slept in one, year-round. He believed in fresh air. (He also smoked three packs of Chesterfields a day, and lived to be 96!) There was another sleeping porch off the boys' room and a wonderful "hospital room" in the tower, where the eldest of the cousins of my father's generation was born, and where inhabitants went when they were sick.

I'd like to write an article for *OHI* on sleeping porches of the past and building one in the present. Please ask readers to send photos (or other

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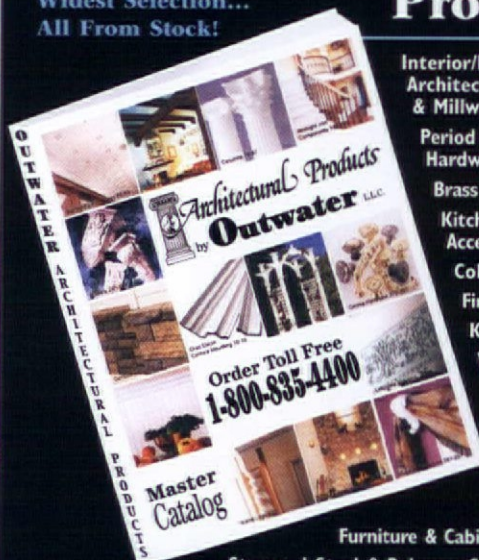
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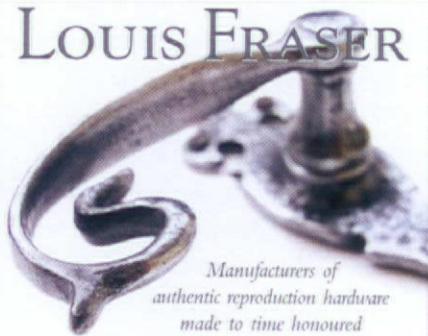
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—CATHERINE SEIBERLING POND
Hancock, N.H.

BUILDING CREDIT

I ENJOYED seeing the remarkable house in Durango, Colorado, featured in the Sept. issue. ["A Return to Arts & Crafts"] When Howard and Marjie Wilson came to Durango, they contracted with me to build the house, and I put them in touch with architect Jon Pomeroy. I also found them the lot on which the house is built.

Your nice photos show some

of the true craftsmanship, [but] this home deserves a book. Jon Pomeroy did an excellent job in its design, but credit must be given . . . particularly to the five Durango carpenters who built it, from framing to final trim, who deserve more credit than the modern architectural scene likes to give. Their names are Henry Dittmar, Rollo Mangus, Jim Whitlock, George Williams, and Jeremy Jepson (who began as a helper but became a great carpenter by the time they were done).

—STEVE MORRELL
(formerly Morrell Construction)
Durango, Colo.

What did you mean, "got the gack off"?

My 1907 house has woodwork like that shown on pp. 68 and 72–73 in the November 2005 issue ["A Good House Uncovered"]. Mine, too, needs some TLC. I wondered what Jeff Jones meant when he said they didn't use harsh strippers, but rather: "We rubbed it down . . . we just got the gack off." —JOAN STEPHAN, VIA EMAIL

Contractor Jeff Jones [Olson & Jones Construction, Portland, OR: (503) 244-7467] used a proprietary finish reviver or furniture refinisher—a concoction of spirits and a strong cleanser, made by such companies and Minwax [minwax.com] and Formbys [formbys.com]. These products are not paint strippers. They revive or remove shellac, lacquer, and oil varnishes. Shellac can also be removed with denatured alcohol. Only a paint stripper will remove urethane finishes. The product is wiped on the darkened finish and allowed to penetrate. Rub the woodwork down with medium-fine steel wool. Follow directions on the can before refinishing. Jones refinished the fir woodwork with an oil finish that does not contain varnish or polyurethane. Orange or amber shellac is also a traditional and easily renewed finish, though not recommended for wet areas.

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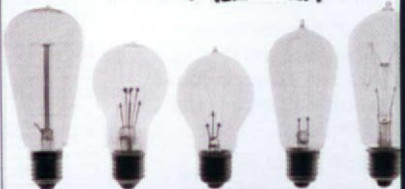
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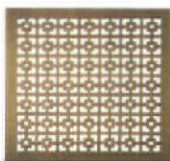
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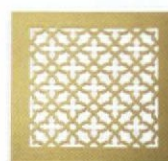
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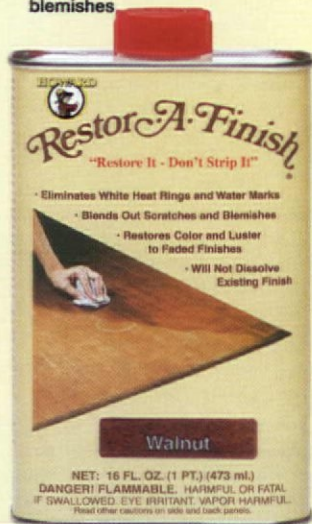
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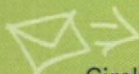
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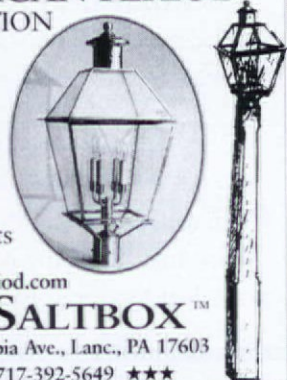
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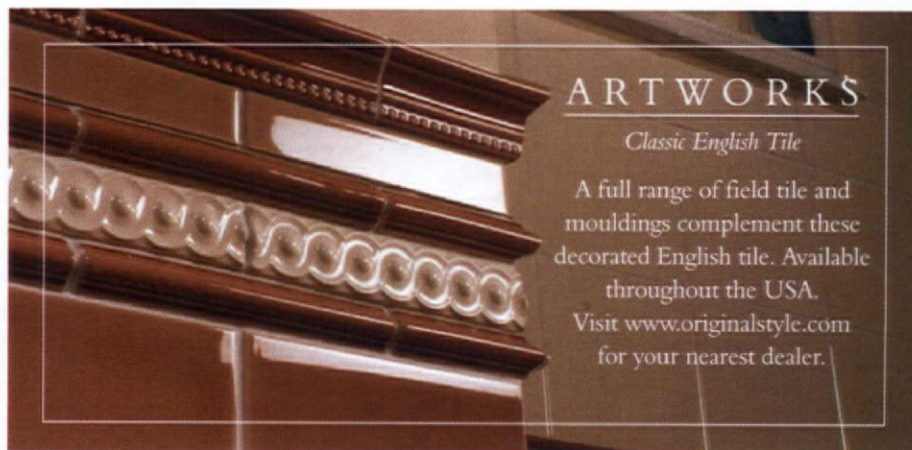
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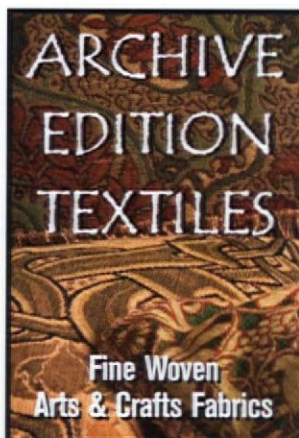


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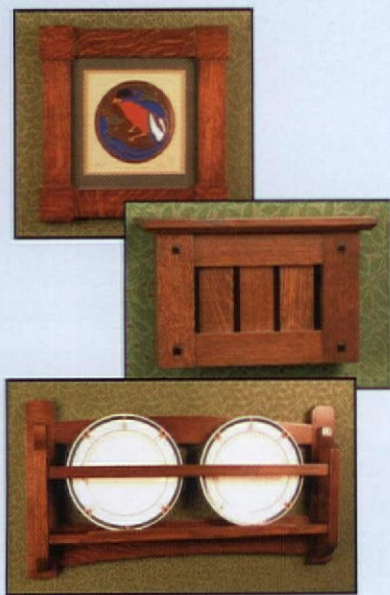
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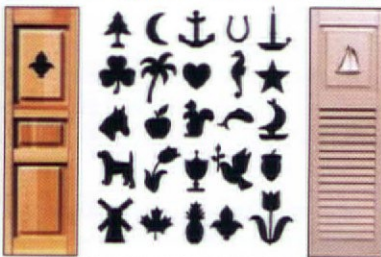
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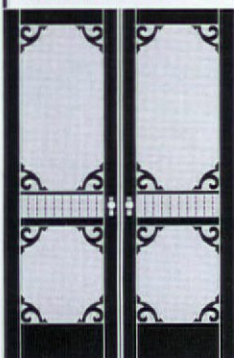
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find it here

The editors have compiled this section to give you more information about products and services in this issue. Objects not listed are generally available, or are family pieces or antiques.

By Color Seduced pp. 34-38

John Crosby Freeman, The Color Doctor, Norristown, PA: 610/539-3010

Historical Paint Color Collections

- American Tradition/National Trust color palette: valsparatlowes.com
- Benjamin Moore Historic Color Collection: benjaminmoore.com
- Carolina Lowcountry Collection: duron.com
- Colors of Historic Charleston: lordandevans.com or duron.com
- Estate Of Colors (Mount Vernon Collection): duron.com
- Frank Lloyd Wright Collection: martinsenour.com
- Historic Colors of America: colorguild.com [authorized by SPNEA]
- Painted Ladies Collection: martinsenour.com
- Pratt & Lambert Color Guide for Historical homes: prattandlambert.com
- Preservation Palette: sherwin-williams.com
- Williamsburg Collection: martinsenour.com

Milk Paints

- Bioshield Casein Paints: bioshieldpaint.com
- Old-Fashioned Milk Paint Co.: milkpaint.com
- Primrose Distributing/Olde Century Colors: oldecenturycolors.com [simulated milk paint]
- Real Milk Paint Co.: realmilkpaint.com
- Sawyer Finn Natural Milk Paint: sawyerfinn.com

Other Mentions

Martha Stewart paint palettes: sherwinwilliams.com [search "Martha Stewart"]; Rejuvenation Lighting catalog: 888/401-1900, rejuvenation.com

Walls with Character pp. 54-58

For more about decorative effects for textured walls, see *The Complete Book of Paint and Decorative Techniques* by Kevin McCloud [Simon & Schuster, 1996].

Stylish Hearth Tools pp. 80-83

Antique Fireplace Accessories

- Belcour: belcour.net
- Danny Alessandro, Ltd.: (212) 421-1928

Reproduction Accessories

- Ball and Ball: ballandball.com
- Craftsman Homes Connection: crafthome.com
- FireplaceScreens.com: fireplacescreens.com
- Fires of Tradition: firesoftradition.com
- Hansen Wholesale Fireplaces: hansenwholesale.com/homefireplaces
- The Hearth Collection: hearthcollection.com
- Historic Housefitters: historichousefitters.com
- Home fires: homefiresusa.com
- Iron Apple Forge: ironappleforge.com
- Jefferson Mack Metal: mackmetal.com
- Kayne and Son Custom Hardware: customforgedhardware.com
- Lehman's: lehmans.com
- Lemees Fireplace Equipment: lemeesfireplace.com
- Northline Express: northlineexpress.com
- Oak Park Home & Hardware: ophh.com
- Steven Handelman Studios, stevenhandelmanstudios.com
- Sugarloaf Chimney Restoration: dukefire.com
- Victorian Fireplace Shop: gascoals.com
- Victorian Hearth USA: victorianhearth.com
- Virginia Metalcrafters: vametal.com
- Winnetoesaukee Forge: irontable.com

Firebacks

- The Country Iron Foundry: firebacks.com
- Pennsylvania Firebacks: fireback.com
- Virginia Metalcrafters: vametal.com

Planning for Lighting, pp. 90-94

Stan Pomeranz is the owner of Light Tech, a residential and commercial lighting design firm in Pittsboro, N.C.: 919/542-5577, lighttechdesign.com

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ENTRIES ONGOING; deadline for grand prize June 15, 2006
THE 2005 GRAND PRIZE WINNER IS FEATURED IN THIS ISSUE ON PAGES 74-81.

ENTER ONLINE OR BY MAIL. HERE'S WHAT TO SEND:

- Photographs or jpegs of your project.
- At least one image of what inspired it. [It can be a photocopy from a book, etc.; we'll handle permission to use the image.]
- 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.

MAIL TO:

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The most arresting feature is the glass ceiling over the tub. My inspiration was a Dale Chihuly ceiling depicted in a coffee-table book on his work. (A few of these are sprinkled around the country, including one at The Bellagio in Las Vegas.) I created the ceiling out of organic and sea creature-shaped pieces I'd collected, arranged on a shelf of tempered glass.

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—JUDY TILLMAN
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