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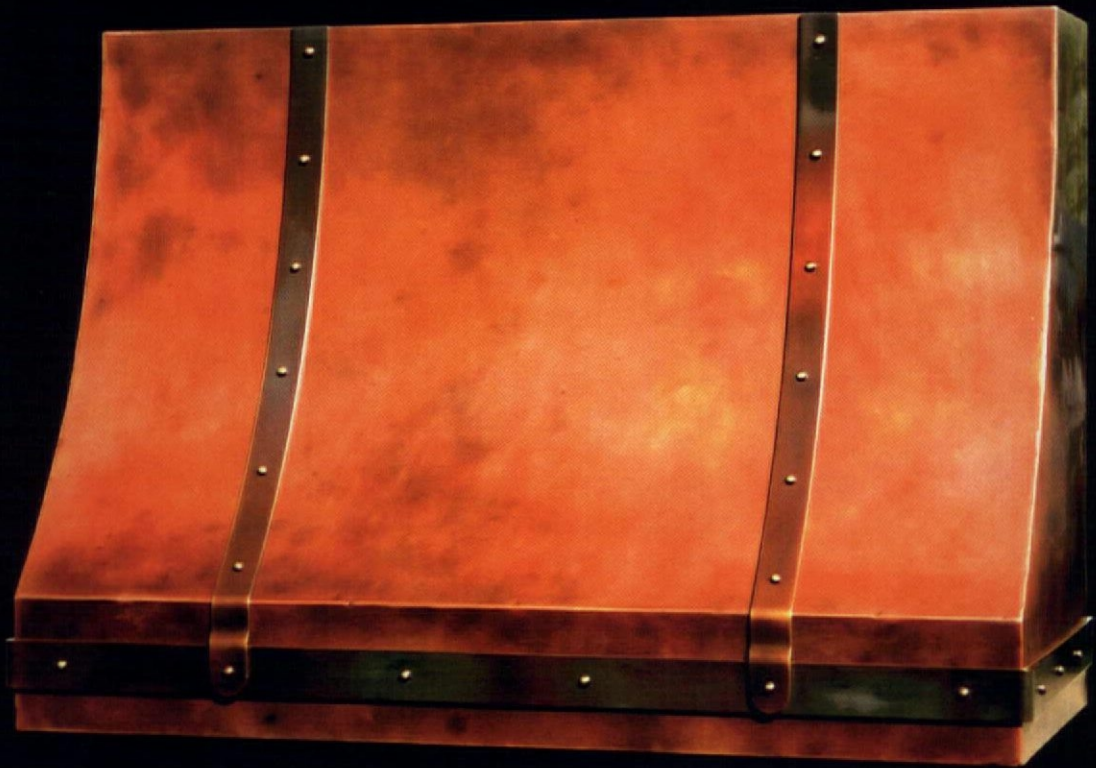
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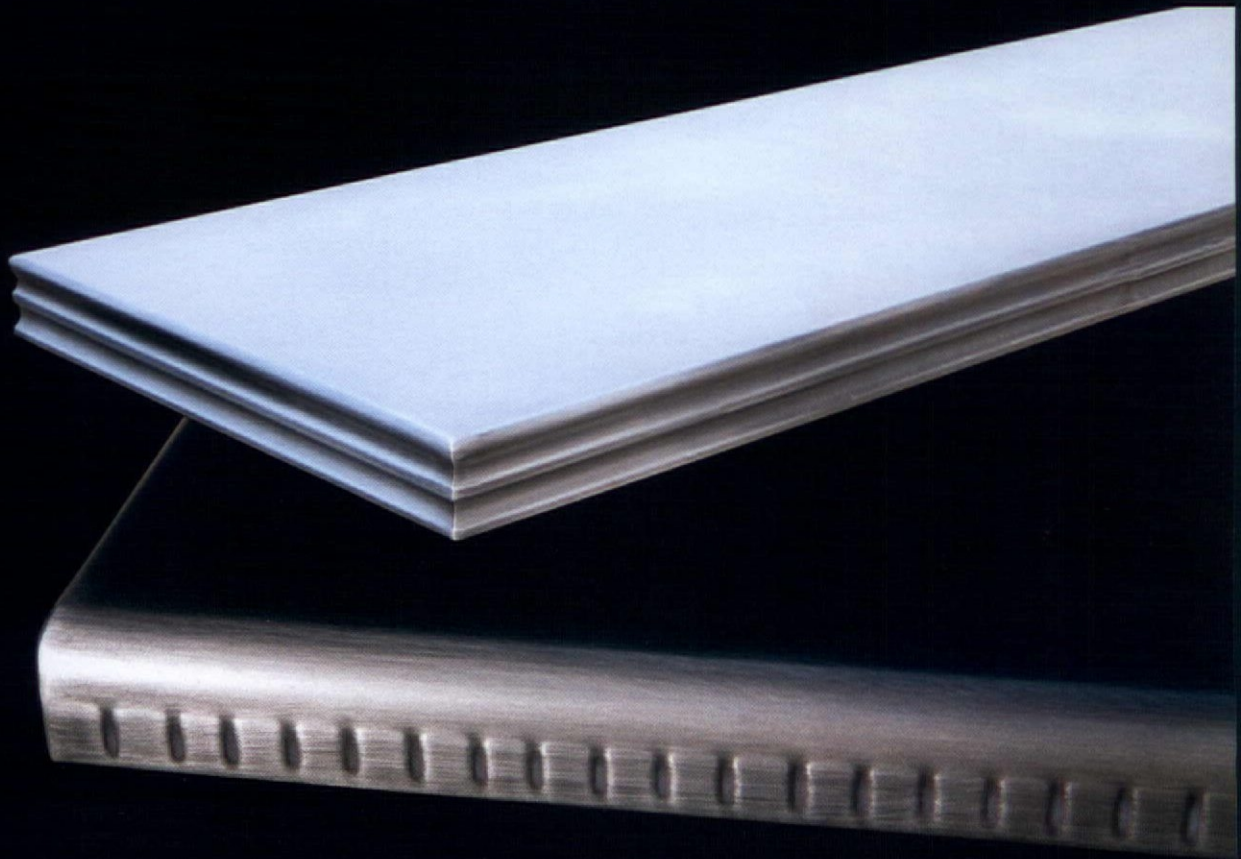
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OLD-HOUSE established 1995 INTERIORS

VOLUME XIII, NUMBER 2

VISITS

60 Predisposed Towards Beauty

Archival photos helped create evocative interiors.

BY REGINA COLE

66 An Art Deco House Gets Its Luster

A dedicated couple with a do-it-yourself bent moved to Philadelphia to adopt this house and bring it back.

BY SANDY MCLENDON

PERIOD INTERIORS

73 The Children's Corner

How to create a kids' haven in a well furnished house.

BY CATHERINE LUNDIE

HISTORY GARDENS

80 The Garden on Tamalpais

Garden "rooms" are connected by meandering slate paths on a stunning mountainside acre just outside of San Francisco.

BY BRIAN D. COLEMAN

PERIOD ACCENTS

86 The Magic of Mirrors

A clever ornament since the Renaissance, mirrors long have been used from foyer to parlor and bedroom.

BY BRIAN D. COLEMAN

ON THE COVER:

White wicker is timeless in a child's room, whether it lends a Victorian air, cottage charm, or a feeling of the outdoors inside. Cover photograph by Andrea Rugg.



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- 12 Editor's Welcome
The story is between the lines.
- 14 News & Views
Mr. Art Deco, Doris Duke's house in Hawaii, shows and exhibits.
- 21 Furnishings
- 30 Kitchens & Baths
Everything old is new again.
BY CATHERINE S. POND
- 36 Other Voices
Hand-wringing with an expert.
BY JANE POWELL
- 42 Systems
Clapboards, shingles, and all that.
- 48 Places to Go
Craftsmanship and tourism are thriving in Amish country.
- 54 Decorator's Know-How
Choosing the proper wood finish.
- 94 Designer Specs
The floor wars: wide boards vs. strip flooring, new and antique.
- 98 Dialog Back & Forth
Reader comment, Q&A, and letters to and fro.
- 103 Inside Books
The Queen Anne house.
- 106 Resources
Find it here—or send away.
- 114 Inspired By
A green Fiesta dinnerware plate inspires a joyful bathroom.



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OLD-HOUSE INTERIORS established 1995

VOLUME XIII, NUMBER 2

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DISTRIBUTED BY CURTIS
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Between the lines

THE STORIES that lurk behind our house visits are human-interest stories, after all, if not as obviously as are the stories in *People* magazine. Our stories don't coat-tail on celebrity, they don't tell-all about private lives. No, our stories are more like the shy girl in eighth grade who barely spoke in class, then stunned her fellow students belting out solos in the school musical. You got to know her only through her talent. You get to know our people only through their homes.

This came to me as I was editing Brian Coleman's story about the California couple who have been working on their spectacularly endowed, one-acre garden for thirty years: this is really the story of a marriage [p. 80]. That arresting Art Deco house in Philadelphia [p. 66] was restored by the self-named "cocktail couple," whose story provides insight into determined personalities: they relocated in order to buy that house, they educated themselves, and they did their own work. (Then they found they just couldn't sell it, despite the windfall it would have brought, because the house had become inseparable from their lives.) A woman wasn't afraid to embrace tradition in her house outside of Boston [p. 60], with such positive results. Our reader who designed a Deco bathroom around a Fiesta plate [p. 114] says herself that it's all about joy.

A house can bring out our best, or wear us down. I had a long talk over our shopping carts with an acquaintance at the supermarket last week. The conversation led to her invitation to come see the Arts and Crafts-influenced renovation they'd done to a house that had been run-down and badly remodeled in the past. She glowed talking about it, saying: "The house was really taking something out of us before. The whole family had never really settled in. I had no idea how important your house is to your happiness! I almost feel like a different person now."



A handwritten signature in blue ink that reads "Patricia Stone". The signature is fluid and cursive.



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Mathsson at the Bard

Bruno Mathsson (1907–1988) is one of the icons of mid-century Modernist design, but his furniture is relatively scarce in this country compared to that of Eero Saarinen, Ray and Charles Eames, and George Nelson. Unlike his contemporaries, Mathsson never aggressively marketed his designs in the United States, and practiced architecture primarily in his native Sweden.

A new exhibition, "Bruno Mathsson: Architect and Designer," is the first in the United States to examine

the work of this leading figure of Swedish modernism. Long before the Eameses began experimenting with bent plywood, Mathsson produced the Grasshopper Chair (1931), so-called because the shape of the integrated leg and arm rest strongly resembled a grasshopper leg. His Eva (or Working) chair, first seen at the 1937 World Exposition in Paris, caught the eye of Edgar Kaufmann, Jr., who recommended it be purchased for the new Museum of Modern Art in New York.

Sponsored by The Bruno Mathsson Foundation, the

show features about 150 examples of the designer's furniture, architectural drawings, photographs, and models. March 22–June 10 at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, bgc.bard.edu



The Eva chair, a Mathsson design from 1937



PROFILE



"Mr. Rick" Fishman at home, where the environment is also pure Art Deco.

LEFT: A peek into one of his two showrooms.

HE'LL TAKE ROMANCE Call him "Mr. Rick." Yes, after *that* Mr. Rick, the stylish proprietor of Café Américain in the film "Casablanca."

RICK FISHMAN, the owner of artdecocollection.com, is not only passionate about the romantic world captured in the glamorous Hollywood movies of the 1930s and '40s; he's succeeded in re-creating it his personal life and multiple businesses. • When Fishman launched artdecocollection.com several years ago, he casually opened a by-appointment showroom to help support the website. He left the shop door open and quickly found his business growing by leaps and bounds. "Now we have two stores, a 3,000-square-foot warehouse, and we're probably the biggest dealer of Art Deco furnishings on the West Coast," he says.

A true Art Deco activist, Fishman is also bandleader and guitarist for a swing band, and with his wife, Laurie Gordon, co-founder of Mr. Rick's Martini Club, a Forties-themed dance club with more than 1,000 members. The couple live in a landmark 1929 apartment building in Oakland in a restored apartment furnished top to bottom with Art Deco furniture. (Fishman even drives Thirties: he owns a 1936 Ford and a 1936 Buick convertible; his "modern" ride is a 1963 Studebaker Avanti.) • Mr. Rick, who likes his martinis very cold, prefers European Art Deco furniture to American, finding it better in both construction and design. Many pieces he sells are restored, even refinished if they need it, and sometimes updated to make them more comfortable. "In many cases, they need to be restored in order for people to appreciate them," he says. "All this stuff was made to be used."

“Do not have theories,” the architect Wilson Eyre advised students. “No artist has any business with them. If you don’t work from inspiration, you can get no aid from theories.” —Eyre taught at the University of Pennsylvania in the early 1890s



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"Greek" in London

James "Athenian" Stuart was crucial to the development of Neoclassicism in England and beyond. A new exhibition, "James Athenian Stuart 1713–1788: The Rediscovery of Antiquity," at the Victoria & Albert Museum in London, is the first comprehensive retrospective of Stuart's work.

The creation of the "Greek" style and its impact on English design during the late 18th century is largely due to Stuart's landmark publication *Antiquities of Athens*. Although he was overshadowed by contemporaries—most notably the Adams brothers, Robert and James—Stuart's career spanned the fields of architecture, interior decoration, furnishings, sculpture, and metalwork.

The exhibition showcases Stuart's



Stuart's watercolor for the Painted Room at Spencer House, completed about 1765.

work at Spencer House, an 18th-century landmark (27 St. James Park, spencerhouse.co.uk). Items on display include drawings and several pieces of furniture that Stuart designed for the house, the first such dwelling to feature accurate Greek detail in interior decoration in London. Through June 24, Victoria & Albert Museum, vam.ac.uk



OPEN HOUSE On her honeymoon with James Cromwell in 1935, tobacco heiress Doris Duke fell in love twice—first with the Taj Mahal and the Mughal architecture she saw in India, and secondly with Hawaii, the couple's last stop. In April 1936, Duke purchased 5 acres of ocean-front property on Oahu, where she began creating the retreat called **Shangri La**. The following year, she and Cromwell traveled to North Africa and the Middle East, collecting art and artifacts to furnish the house and taking documentary photographs, home movies, and renderings to aid in its design. The result is a sanctuary furnished with the finest Islamic art

and architecture imaginable, from breathtaking installations of Iznik tile to Indian enamels inset with precious gems. Shangri La is open for guided tours through the Honolulu Academy of Arts only (866/DUKE-TIX, honoluluacademy.org). For an in-depth online tour, visit shangrilahawaii.org

TOP LEFT: Doris Duke as a child with her father, J. B. Duke. TOP RIGHT: Shangri La enjoys breathtaking views. LEFT: A powder room off the Central Courtyard.



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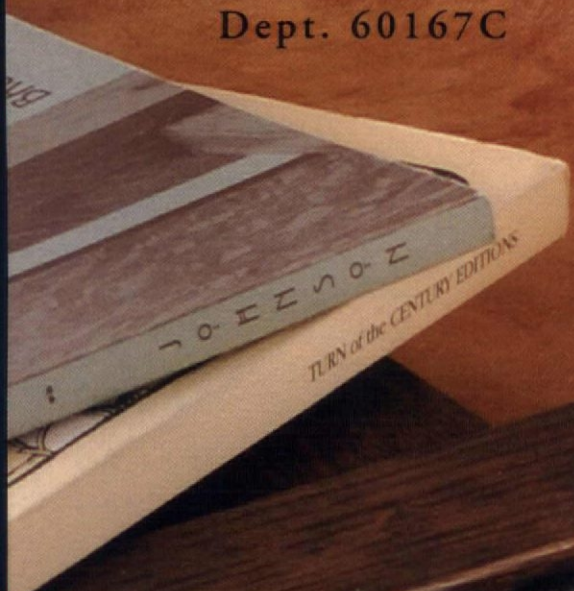
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David Hare will be one of the exhibitors at the Philly Invitational show.

Don't miss . . .

- **"OWEN JONES: DESIGN, ORNAMENT, ARCHITECTURE, AND THEORY IN AN AGE OF TRANSITION,"** lecture by Carol Flores, March 13, Seattle (206) 622-6952, historicseattle.org
- **PHILADELPHIA OLD HOUSE FAIR**, March 17, Germantown Friends School Field House, Philadelphia (215) 546-1146, preservationalliance.com
- **OLD HOUSE TRADE SHOW**, March 17-18, Westbrook College Campus Gymnasium, Portland, ME (207) 774-5561, portlandlandmarks.org
- **OLD HOUSE & BARN EXPOSITION**, March 24-25, Center of New Hampshire, Manchester, NH (603) 224-2281, nhpreservation.org Sponsored by the New Hampshire Preservation Alliance.
- **PASADENA HERITAGE SPRING HOME TOUR**, March 25, Pasadena (626) 441-6333, pasadenaheritage.org
- **PHILADELPHIA INVITATIONAL FURNITURE SHOW**, March 23-25, Cruise Ship Terminal, Philadelphia (215) 832-0060, philaifs.com New, select format focuses on custom furniture makers.
- **MISSION HILLS HISTORIC HOME TOUR**, April 21, San Diego (619) 497-1193, missionhillsheritage.org
- **ASHLEY HALL HOMES AND GARDENS TOUR**, April 21, Charleston, SC (843) 805-3099, charlestoncvb.com



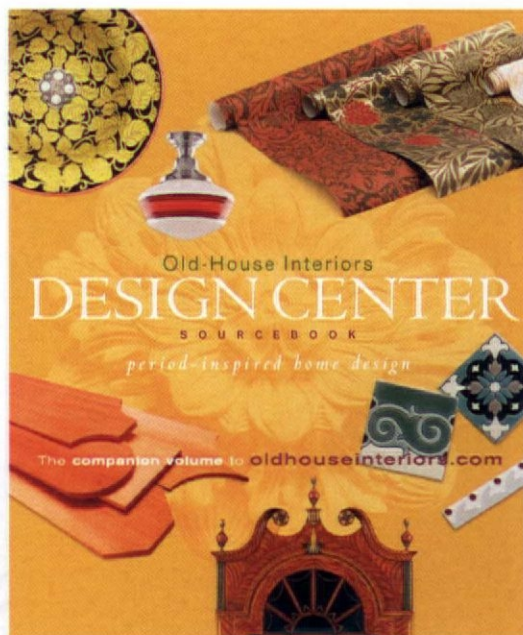
Bespoke and More

About 100 or so of the best artisans making furniture today will display their work at the juried Philadelphia Invitational Furniture Show, to be held March 24-25 at the Philadelphia Cruise Ship terminal. Most of the exhibitors create one-of-a-kind and customized designs for discerning clients. Other participants will display hand-loomed floor and wall coverings, wheel-thrown ceramics, blown-glass vases, and handmade lighting. (215) 832-0060, philaifs.com

Access to a Castle

Perched high above spectacular Crane's Beach in Ipswich, Massachusetts, Castle Hill is best known for its extraordinary grounds, which include an undulating lawn that descends toward the sea. That's partly because access to the Stuart-inspired Great House, designed by architect David Adler for plumbing baron Richard T. Crane in 1928, has been limited for years by severely deteriorated concrete entry stairs. Thanks to a \$52,800 grant from Lowe's and the National Trust for Historic Preservation, that will soon change. The grant will fund the restoration, improving the chances that the house (now open only two days a week in summer) will open its doors more often. (978) 356-4351, thetrustees.org

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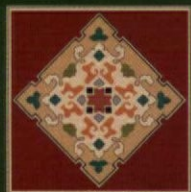
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♦ Wine & Vine ♦

Ann Wallace's new wine group includes a stenciled Wisteria pillow (\$110), a long-stemmed rose runner in wine and loden (\$110), and a small rose table round in wine and forest green with antique gold accents (\$135).

All on imported linen from Ann Wallace & Friends, (213) 614-1757, annwallace.com

♦ Blacker Bench

From the Pasadena Bungalow collection, the Blacker House Shoe Bench is based on several hall benches designed by Greene & Greene. It's 52" long and 24" deep, and storage compartments are hidden under the seat. The bench retails for \$2,357. From L. & J.G. Stickley, (315) 682-5500, stickley.com



Rich Weaving ♦

The architecturally distinctive Weave collection is one of several suites available in 30 finishes. Each piece is hand-finished and repeatedly polished and buffed to a high luster. Prices begin at about \$197 for an entry set with knob and small rose. From Von Morris Corp., (800) 646-6888, vonmorris.com



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Light from the Deco Age

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Circle no. 546

The Active Life ▶

The new Saddle Chic cabinetry collection easily moves from kitchen to family room to mud room with components that serve many uses—there's even a seated hall tree with a built-in doghouse! All kitchens are built to order. Contact Plain & Fancy Custom Cabinetry, (800) 447-9006, plainfancycabinetry.com



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Now, That's an Island! ▶

You won't lack for work space with this generously sized island, reminiscent of English country estate kitchens. In cherry with a stain and top glaze, it measures 11½' long and 3' wide. A similar piece (without top) would cost about \$17,500. From Crown Point Cabinetry, (800) 999-4994, crown-point.com



• Yellow Everywhere

Set a country table with a yellow ware collection that includes more than 25 pieces. Prices range from \$7 for a tumbler to \$59 for a large casserole. A table setting for four begins at \$115. From The Assembly House, (330) 874-3658, theassemblyhouse.com





Simply Rustic ♣

Recalling the appearance of hand-wrought iron, these Refined Rustic cabinet pulls and knobs are available in two finish options: the warm brown Rustic, or charcoal Black. Prices for the pieces shown range from \$4 to \$6.50.

From Hickory Hardware, (800) 235-9484, hickoryhardware.com



♣ Got the Drop? ♣

With early-20th-century details like drop cross handles with porcelain inserts and a curving spout, the Carlisle is versatile enough to use in a period kitchen. Prices for the widespread lav set begin at about \$780 in polished nickel. From Harrington Brass Works, (201) 818-1300, harringtonbrassworks.com



Floral Relief ♣

Brimming with classical details, this bas relief floral tile centerpiece is a product of good design. It's also affordable: the three large tiles alone are \$179.30. Henry's liner tiles are \$17.50. Corner pieces are \$9 each.

From Andersen Ceramics, (512) 921-4771, andersenceramics.com



Go Retro ♣

With names like Lang Street and Boogie Woogie, MODE flooring offers mix-and-match 16" tiles that create patterns reminiscent of 1950s linoleum and vinyl. The flooring retails for about \$4 per square foot. From Armstrong, (800) 233-3823, armstrong.com

Bespoke of Old ♣

Inspired by the work of his father, Bryce, Kevin Ritter custom builds kitchens that appear to be at least 200 years old. But they're as new and functional as any 21st-century kitchen. For a price quote, contact Timeless Kitchen Design, (610) 296-2775, timelesskitchendesign.net



Lots more in the Design Center at oldhouseinteriors.com



Bacchus & Wife

The symbol for Bacchus in Greek mythology was the panther, hence the clawed feet on these corbels, hand-pressed and cast from carved plaster molds.

About 12" high, they retail for \$295 each. From Antiquity Tile, (207) 862-3513, antiquitytile.com

Dipped in Dressing

Keep your hands clean as you mix and serve salad with a colorful set of Salad Hands or a Salad Server. Finished with a food-safe dye, they're available in eight colors. A server is \$32. The "hands" come in two sizes for \$19 or \$27 per pair. From The Bowl Mill, (800) 828-1005, bowlmill.com



Hand in Hand

The wittily personal Hand in Hand tongs are part of the "Dream" collection from metalware designer Michael Aram, known for his organic designs. The nickel-plated tongs measure 7 3/4" long. They retail for \$44 from Michael Aram, (866) 279-ARAM, michaelaram.com



The Human Element

The Howling Wind

Fired to withstand outdoor conditions, the Green Man looks ready for stormy weather. Designed by Laura Reutter and with finish glazes from Tim Taylor, the tile is 6" square. It retails for \$28. From Ravenstone Tiles, (360) 379-6951, ravenstonetiles.com

Knock Knock

The Victorians were fond of anthropomorphism in everyday objects, from elephant-foot umbrella stands to door knockers like this one. In unlaquered polished brass, it measures 5 1/2" x 2 1/4". It's \$82.16. Contact Historic Houseparts, (888) 558-2329, historichouseparts.com



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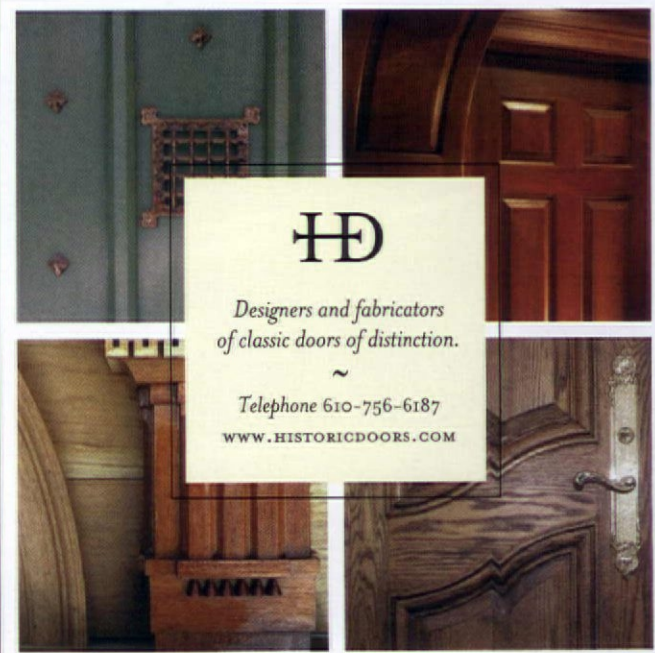
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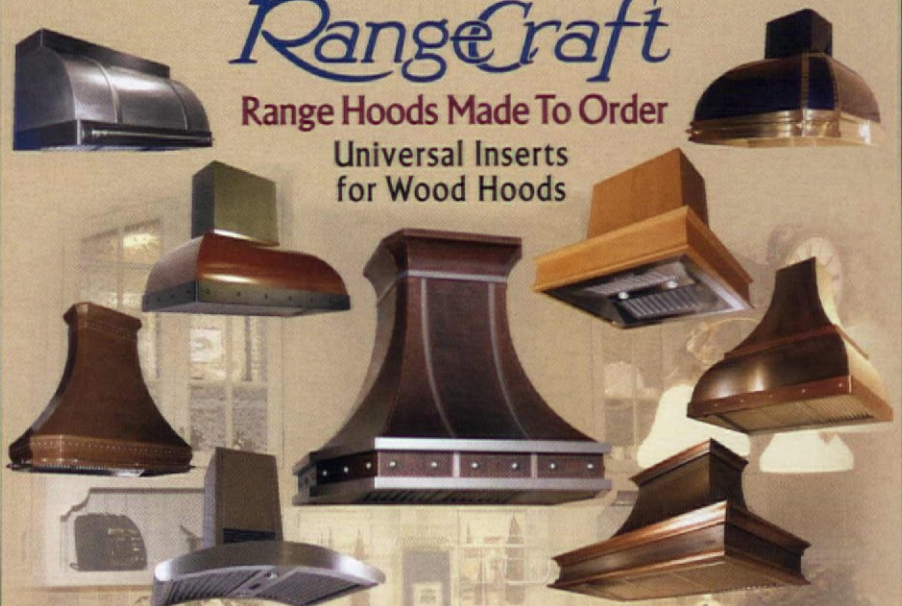
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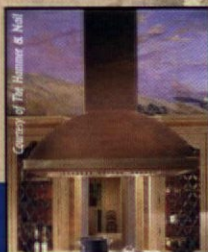
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A Cottage Kitchen

EVERYTHING OLD IS NEW AGAIN. THAT'S THE CASE IN THIS OLD-FASHIONED KITCHEN & PANTRY. **BY CATHERINE SEIBERLING POND**

PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

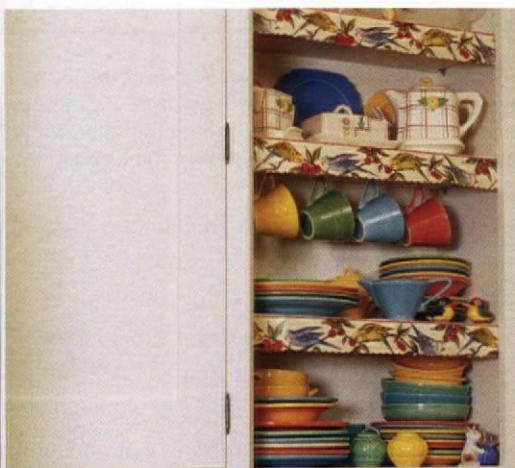
SOME OLD HOUSES find the right people to carry on their legacy. In southern New Hampshire, a Shingle Style cottage was rediscovered and its kitchen is now respectfully restored. With its original plan and interior finishes all intact, except for a kitchen and bathrooms, the house was designed by Frederick W. Stickney and built in 1890. It also came complete with the architect's linen floor plans and detailed contractor notes for each room, all tucked away in the attic. [Stickney also designed the Farm House at Billings Farm and Museum in Woodstock, Vermont.]

After they purchased the house in 1998, the new owners decided to live with the kitchen for a while—despite its 1970s avocado ambiance. While they had a strong sense of what they wanted, they also knew “the devil is in the details” and sought the help of a kitchen designer. They knew they had found a kindred spirit in Susan Booth at Vintage Kitchens when she was enthusiastic about the design challenge presented by a 12x12 medium-sized kitchen with its original footprint—and five doorways.

The owners realized from the start that a spacious gourmet kitchen would not fit with the character of their home, even though it might be a coveted setting for this one-time professional baker and prolific cook.

Admitting she has often worked in restaurant kitchens smaller than her own, the new woman of the house reflects, “There was no question of expanding the kitchen, so it was a challenge to fit everything in

The prior removal of a dumbwaiter to the cellar allowed space for an alcove for the newly refurbished gas stove. New woodwork around the alcove was copied from original intact examples. A display shelf incorporates a favorite collection of teapots. **LEFT:** Open shelving in a kitchen corner displays the owner's grandmother's Fiestaware and other collections.





Despite its small size, this kitchen has many work spaces and a good, efficient work flow. A Victorian sideboard on casters makes a perfect moveable island, complete with retractable light fixture above.

RIGHT: The soapstone sink, a local salvage find, was an important part of the kitchen design. An old vintage tablecloth in the owner's collection made easy and attractive curtains. **OPP., TOP:** The kitchen space even had just enough room for a beloved Hoosier cabinet that the owner purchased for a bargain at an Indiana farm auction in 1978. Two original pantries, both about 6x6 feet, flank either side of it.

the space . . . Susan Booth managed to do it and make it efficient."

Echoing the domestic economy mantra of the late-Victorian period, implicit in the kitchen's footprint, the owners have found a smaller kitchen with original ancillary pantries to be quite user-friendly. "When we first looked at the house, I saw those two pantries, turned to my husband and said, 'This is it.' So I knew I had to find someone who thought the way

I did." The new kitchen design included the replication of pantry details for the kitchen moulding, cupboards and woodwork, with original latches and drawer pulls reused as much as possible.

Booth was glad to incorporate the owners' ideas, like using an old soapstone sink as well as reusing some attic floorboards, crafted into a countertop by Booth's husband and partner, Steve. A small Victorian dining

room sideboard found in a local antiques shop became a moveable center work island, complete with its original marble top (and perfect for frequent pastry-making).

Before a final piece of moulding was attached, the owners placed behind it an envelope with photos of their work and a history of the house. "I hope it's a long, long time before someone tears the kitchen out and finds it. . . . My goal was to have



“In the little house

where the housewife does much of her own work, many hours of her day are necessarily spent in the kitchen. It is her workshop. Should it not then be the brightest, the most cheerful and at the same time the most comfortable room in the house? Should not every care and thought be put into the arrangement of all of its fixtures so that the work can be reduced to a minimum? Should not all the cupboards be placed so that they will be within easy reach of the range and work-table, and thus reduce the number of steps to be taken in going from one place to another, and should not the range be well lighted?”

—from “The Little House Kitchen and Pantry”
in *The Ladies’ Home Journal*, February 15, 1911



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LEFT: The “china closet” noted on the house’s original plan connects a corner of the kitchen with the dining room. Pantries are original; features were copied for the new kitchen. **BELOW:** A close-up of the kitchen storage pantry. Both pantries have windows for needed light and ventilation, and provide ample storage for the efficient overall design. **RESOURCES:** p.112

a kitchen that looked like it came with the house, and I couldn't be happier with the results.”

The sunshine filtering through dainty curtains, the bouquet of flowers on the window sill, the long, gleaming work-table, the cupboards filled with ample supplies and adequate utensils, the range ready to furnish controlled heat at the touch of your finger tips . . . the whole kitchen convey(s) one thought—you would like to stay there and do a great deal of cooking!

—from “A Charming and Practical Kitchen” by Doris W. McCray, *American Cooker*, March 1934

Rosemary Mack’s charming kitchen, with its blend of new and old elements within an original architecture, echoes those sentiments from seventy years in the past. ✦



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Hand-wringing with an Expert

BY JANE POWELL

I DON'T KNOW what to do about my kitchen. Sure, that's a familiar dilemma for many old-house owners, but I'm not just any old-house owner. No, I have the fortune (or liability) to be the author of *Bungalow Kitchens*, a pragmatic and unusually period-accurate book that I've been told is "the bible," which I wrote to help others with this very problem. I have designed and installed kitchens in ten other houses. I consult with people all the time about their kitchens. But I am absolutely paralyzed by my own.

In the houses I fixed up for resale, I tended to come down on the Compromise Solution side.

But this is my keeper house, and my only chance to do Obsessive Restoration.

It started innocently enough. The current kitchen, though it retains one historic cabinet and its beadboard walls, was remodeled in the early 1970s in a style I call Hippie Revival: exposed brick, avocado-green appliances, weird little mosaic tiles on the counters, and fake brick vinyl on the floor (the kind with fake mortar that has dirt already printed on it). In the four years I've been here, I've managed to get rid of the avocado cooktop (it

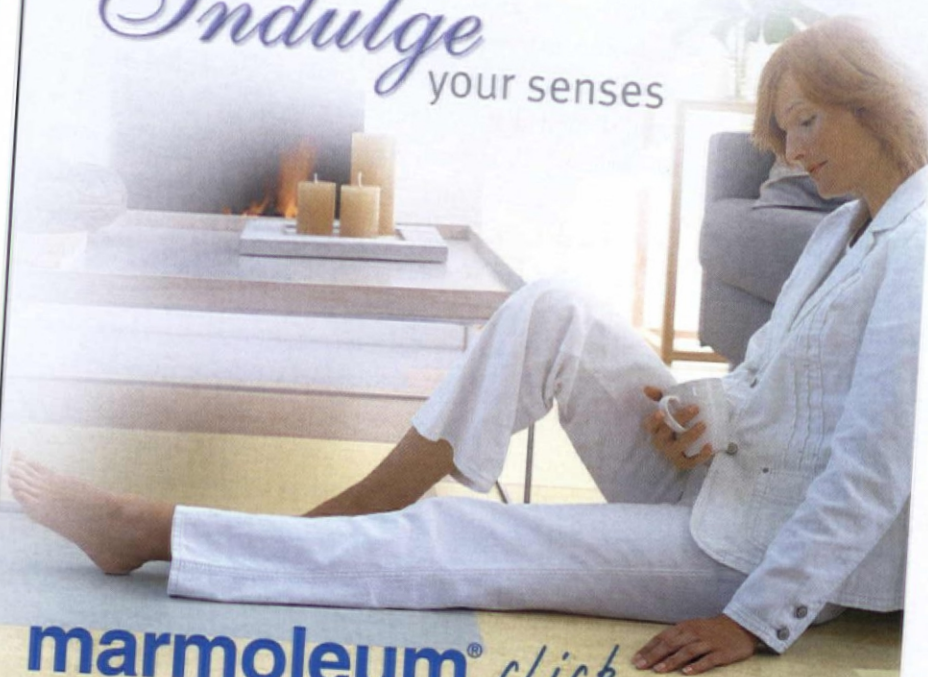
has been replaced by a 1940s O'Keefe and Merritt stove); the wall oven and range hood remain. I started down the slippery slope when I decided to get rid of the Mexican tile on some of the countertops, which dated from the 1980s. The hand-made tile was not flat and the half-inch grout joints were failing. Every time I cleaned up the kitchen I wanted to rip it out. Finally I did. I was left with an expanse of plywood covered with mastic, except for the rot around the sink. I had planned only to replace the Mexican tile with something temporary—maybe linoleum or inexpensive white ceramic tiles. But the rot around the sink called for replacing some of the plywood. It was at that point I began to think, "I hate this sink."

You see where this is headed.

MOST OLD HOUSE OWNERS are aware of The Mushroom Factor, which grows from these four dangerous words: "while we're at it." I can't just straighten out the sink, because the cabinet it sits on is angled. Worse than that, I've run up against the Obsessive Restoration vs. Compromise Solution quandary. In the houses I fixed up for resale, I tended to come down on the Compromise Solution side. But this is my keeper house, and my only chance to do an Obsessive [continued on page 38]

TOP: The kitchen, with its despised 1970s sink and a countertop stripped to the rotting plywood, awaits restoration as the author grapples with too many choices and a case of Plumbing Lust.

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Restoration. (Part of me wants to make it a house museum.) So I began to obsess about the sink. I have a perfectly fine sink waiting in the basement: a 20" by 30" tile-in sink with a side drain. It could be set between hex-tiled, slanted drainboards. It's more likely, however, that the original 1905 sink was wall-hung or on legs, with built-in or maybe hinged drainboards. I don't have that sort of sink in the basement, and, in fact, that sort of sink is hard to find in decent condition. Besides, I don't know for sure what the original sink was, and the only way to find out is to rip out the cabinets to look for clues. And if I rip out the cabinets, then there will be no sink.

Did I mention I have housemates?

I couldn't afford my house without them. They are less likely than I to be patient with mastic-covered countertops, or the sink being out of commission, which adds a certain amount of pressure to make a quick decision, and might just preclude my spending months trolling the local salvage yards and eBay looking for the perfect sink.

While debating the sink problem, I decided to rip out the mosaic tile. This uncovered the Douglas fir countertop on the original kitchen dresser. Under the mastic, the fir was painted. Using a heat gun to scrape off the mastic also removed the paint, but not all of it. Chemical use ensued. About a quarter of the counter was now down to bare fir, but by then it was evening. I considered the vulnerability of exposed fir to spills, then the proclivities of housemates, and hastily put a couple coats of shellac on it until I get around to finishing.

Stripping the mastic and paint produced a lovely fir counter, complete with a few black rings as patina, but it also left me on the horns of a dilemma. (Those who remember "Horrorful Clichés" from the old *Mad Magazine* can picture this clearly.) You see, I knew now that the cabinet originally had been painted, because there was no varnish under the paint, just raw wood. (I was hardly surprised, given that the inside of the cooler cabinet across the room still has its original paint, once cream-colored but now gold due to the linseed oil oxidizing over 100 years.) Clearly the Obsessive—and, for once, easier—thing to do would be to paint everything cream again.

But I didn't want to.

No. As I had fixed up kitchen after kitchen, always painting new cabinets to match existing ones that had already been painted, I dreamed of someday having a kitchen with cabinets made of clear-finished wood. I wanted the dipped-in-molasses color of old shellac. I even

had some cabinets I'd been "saving for the keeper house."

As you have probably guessed, by the next week I was ripping out the 1970s cabinets, hoping to find some clues behind their plywood backs. No such luck. Just more beadboard, which had clearly been patched in one stud bay, ruining possible clues. Yes, it had been open under the sink, and the plumbing for the faucets had once been inside the wall, rather than coming through the floor as it does now. But for two days we'd been doing the dishes in the bathroom with its separate hot and cold taps. I opted for the 20" by 30" tile-in sink waiting in the basement. I built a temporary counter, and was going to use the sink with the old deck-mounted faucet . . . because I hadn't yet begun to obsess about the perfect faucet. As it turned out, the new sink was too big to set the faucet behind it. I had to reinstall the hated old sink.

With the temporary counter in place and a sink hooked up, I had time to obsess about a new faucet. It had to be wall-mounted and it had to be nickel. I consulted my antique plumbing catalogs and books. I even consulted my own book, looking at faucets we had photographed in house museums with original kitchens. My research pointed to two separate taps being most likely in a 1905 kitchen. But after those two days washing dishes in the bathroom, separate taps were not acceptable. I came up with a rationale: I knew that the man who built my house already had a car in 1906; therefore, he was an Early Adopter, and it would have been very cutting edge to have a mixing faucet. (Working against my rationale, of course, was the fact that the family had servants.) I was happy with my decision only momentarily, until the first appearance of Plumbing Lust.

I DON'T BELIEVE everyone suffers from Plumbing Lust. I didn't think I did—until I saw the Rohl pot-filler faucet at a builder's show. I once thought pot-fillers were stupid; were people too wimpy to carry a pot of water from the sink to the stove? But this one was a beautiful piece of nickel-plated plumbing, with an articulated spout and star handles with porcelain insets, one at the wall and one on the spout end. It was lovely, it looked like a piece of strange antique plumbing. And it cost \$800. I had a vision of one of my housemates turning it on to fill a pot, then leaving the room and forgetting about it, thus flooding the entire kitchen, which eventually had me thinking the pot-filler was perhaps not a good idea. Besides, I didn't like its matching kitchen faucet.

In fact, I didn't like any of the faucets I looked at

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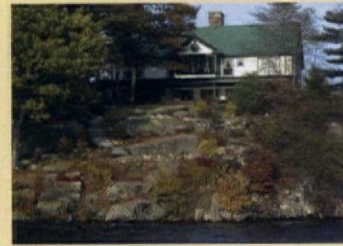
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on the Internet. I didn't like the shape of this spout, or I didn't like the shape of that faucet, or these porcelain levers had some weird metal fitting on the end, or they didn't look old. I lay awake till the wee hours pondering what to do. Should I look for an antique faucet? Should I buy one of the strange-looking, single-handled faucets from France? (They vaguely resemble old-fashioned pumps, but they cost even more than the pot-filler.) Eventually I settled on a Chicago faucet with plain porcelain levers and a built-in soap dish. In an homage to the pot-filler, I went for an articulated spout. But that wasn't the end of it, because I still had to decide on the finish. Apparently the choice isn't simply nickel plating; there's polished nickel and brushed nickel and satin nickel, any of which costs a whole lot more than a nickel extra. More sleepless nights ensued while I debated the question: did I want the faucet to come with patina or did I want to make my own patina? I finally decided to make my own, and went for the polished.

Bulky Trash Day was coming up, so it seemed like a good time to rip out the wall oven and the stove hood. (Funny thing, no one bothered to steal them from the curb.) It was a relief when they were gone. I'd had no idea of the mental energy it was taking to ignore them.

That's where things stand at the moment. I'm waiting for the plumber. Kitchen stuff is stacked in the dining room. Many more decisions remain to be made. Tune in next time for my report on the world of fully integrated refrigerators. This essay has no ending, of course . . . unless I win the lottery tomorrow, in which case we can wrap it up sometime before next Christmas. Maybe. ✦

JANE POWELL has produced, with photographer Linda Svendsen, many books on bungalows, notably *Bungalow: The Ultimate Arts and Crafts Home*, *Bungalow Bathrooms*, *Linoleum*, and *Bungalow Kitchens* [Gibbs Smith, Publisher].



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Lap board or shingle, paneling system or hand-split shake, materials for cladding an older home should not only look authentic, they should be as durable as the originals.



TOP: Shingles on houses built around 1900 are often finished with a belt course, which adds a graceful curve to the lower courses.

ABOVE: Traditional lap siding (historically called clapboards) is lapped board on board. While the material appears smoothly uniform, the slight projection gives the house added architectural dimension.

On the Side BY MARY ELLEN POLSON

CLAPBOARDS, shingles, and shakes are a time-honored tradition on older homes for good reason. First, they simply look right from an architectural point of view. Second, the original materials were often so good (thanks to the use of first-rate old-growth wood) that they last practically forever.

In this age of factory-finished building products, manufacturers have been perfecting shingles, shakes, and siding that look a lot like those traditional materials, even after installation. While these newer products don't have the natural longevity inherit in dense, old-growth wood, many have been engineered for greater endurance, with special additives to make them more insect- or fire-resistant, factory-applied paint or stain to insure better weather resistance,

and configured (in the case of shingle-paneling systems) to install much more quickly than standard boards or shingles.

So what should you look for if you're considering re-siding or shingling your house? Obviously, you want the best quality you can afford, preferably with a guarantee of long life. If your home has clapboards or shingles with an unusual cut (see chart on p. 44), look for a company that offers both quality and a close match for the wood that's already on the house.

Lap siding traditionally has a beveled cut—thin at the top and wider near the lower, more exposed part of the board. The best cutting method for lap siding is vertical grain, or quartersawn. Vertical-grain boards are cut so that the growth rings are



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If your home has clapboards or shingles with an unusual cut, look for a company that offers both quality and a close match for the wood that's already on the house.

vertical to the face of the board, giving it dimensional stability. You can also find flat-sawn siding, which is a little cheaper. Other styles of siding include board and batten (where the joint between two boards installed vertically is covered by a narrow strip of lumber), and "novelty" patterns meant to be installed flush to the surface of the house. Novelty siding patterns (channel, cove, log cabin, etc.) usually feature a notch or cup that disguises the joint between two boards.

Of necessity, these patterns are usually cut from flat-sawn lumber, which tends to cup and warp more quickly than its vertical-grain counterpart. For that reason, it's a good idea to opt for a factory finish or pre-stain option offered by lumber dealers large and small. Depending on where you live, kiln-dried lap siding is commonly available in pine,



cedar, redwood, spruce, or cypress.

Shingles and shakes tend to be used as interchangeable terms, but they are cut differently and have different uses. Shingles are sawn, while shakes are hand-split and quite a bit thicker than shingles. The profile of both is much like that of traditional lap siding, thinner at the top, and thicker towards the exposed part of the shake or shingle. The surface of a shingle is relatively smooth, with

an even grain, while a shake is often highly textured. While you might want to consider using shakes for an early or truly rustic home (if you don't opt for bark, a fanciful creation used on Adirondack and mountain lodges), in most cases, you will be replacing shingles.

Shingles are usually cut from cedar—either Western Red or Eastern white, depending on your location. Grown under the harsh condi-

SIDING CUTS

There are almost as many kinds of siding as there are shingles. The traditional cut is bevel, and variations range from cuts intended as an efficient way to join the boards to those solely for decorative effects.



Bevel



Rabbeted Bevel



V-grooved



Tongue and Groove



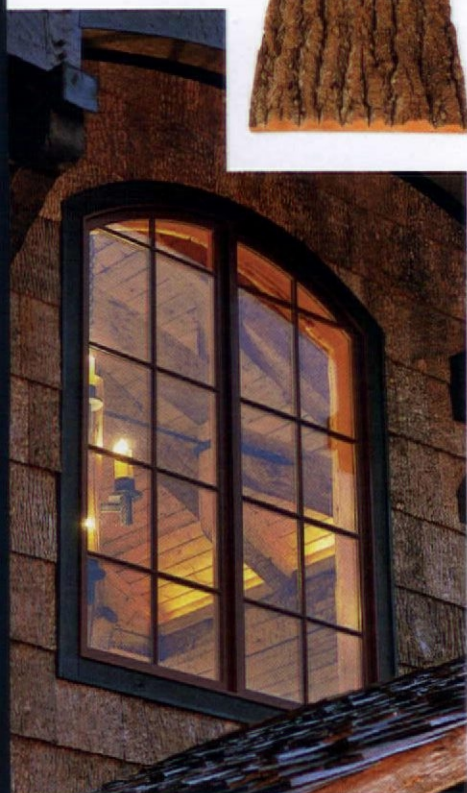
Channel



Cove

ABOVE: Shingles and siding add a subtle element of texture to a house. That sense of texture is one of the distinguishing differences between old construction and new.

TOP LEFT: These poplar bark shingles, popular on summer homes in the Appalachians a century ago, are now in revival.



tions that make good timber, both woods offer excellent longevity and insect resistance. They also accept paint, stains, and other coatings easily. Look for kiln-dried shingles that have been re-squared and re-butted to minimize waste; some manufacturers are using very precise sawing techniques that minimize raising the grain (a condition that makes it easier for the wood to absorb water).

Shingles lend themselves to installation in a multitude of patterns, from ribbon coursing (where the exposed depth of the shingles alternates between wide and narrow, cre-

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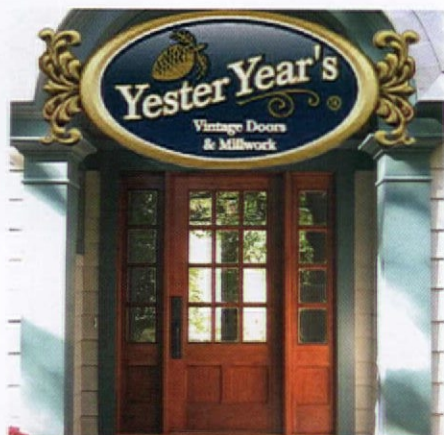
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ating a ribbon-like effect on the house) to geometrically complex patterns created by combining fancy-cut shingles (fish-scale, diamond, etc.). They are also easy to combine in rows or sections that install much more quickly than conventional shingles—usually at no sacrifice in terms of wood or quality.

There is actually historic precedence for such sectional applications, particularly where the use is decorative. The bottom course on a shingled Queen Anne or Arts and Crafts bungalow, for instance, often protrudes slightly in a graceful curve called a belt course. ♦

SOURCES for Siding & Shingles

A good source of information about traditional cedar siding products is the **WESTERN RED CEDAR LUMBER ASSOCIATION** (866) 778-9096, realcedar.org, which offers online links to members.

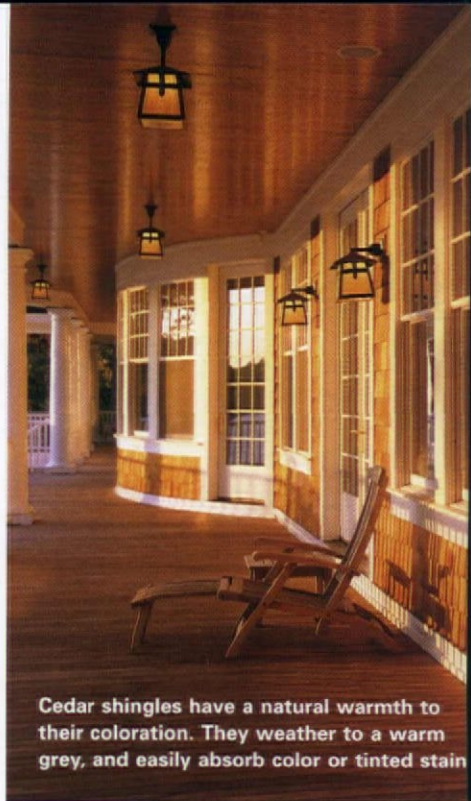
Pre-staining is a common option for both siding and shingles. The brand of choice is **CABOT STAINS** (800) 877-8246, cabotstain.com, which offers a range of stains (natural, semi-transparent, semi-solid, solid color, etc.) and other finishes.

Companies that offer both siding and shingles include: **BEAR CREEK LUMBER** (800) 597-7191, bearcreeklumber.com. Beveled, board-and-batten, and tongue-and groove clapboards (red cedar, redwood); cedar shingles, shakes, fancy-

cut shingles ■ **GRANVILLE MANUFACTURING CO.** (802) 767-4747, woodsiding.com. Quartersawn vertical-grain clapboards, flat-sawn novelty siding (log cabin, channel, shiplap, etc.); shakes and shingles ■ **MAIBEC** (418) 659-3323, maibec.com. Eastern white cedar shingles and solid-wood siding in traditional patterns, factory stained any color ■ **MICHIGAN PRESTAIN** (800) 641-9663, michiganprestain.com. Factory-stained cedar siding in several profiles; prestained shingles; shingle panels in 8' lengths

Siding specialists include: **BUCKLEY LUMBER** (877) 274-5685, cypressiding.com. Bevel, board-and-batten, channel, and beaded bevel cypress siding ■ **CEDAR VALLEY HANDCRAFTED SHINGLE PANELS** (800) 521-

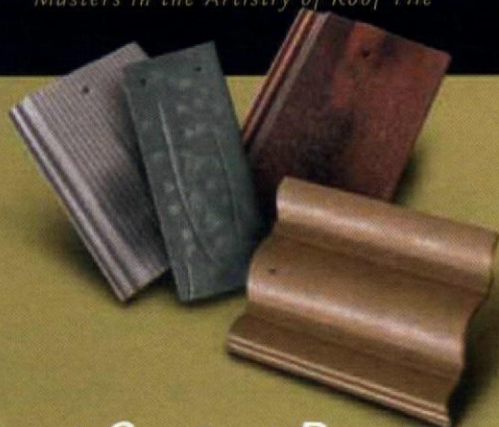
9523, cedar-valley.com. Single, multi-course, and specialty paneling systems in red cedar ■ **CRAFTSMAN LUMBER** (978) 448-5621, craftsmanlumber.com. Quartersawn vertical grain clapboards in spruce and pine ■ **WARD CLAPBOARD MILL** (802) 496-3581, wardclapboard.com. Quarter-sawn, vertical-grain clapboards. Companies that offer shingles and shakes include: **DOW'S EASTERN WHITE SHINGLES** (207) 884-8299, dowseasternwhite.shingles.com. White cedar shakes and shingles ■ **HIGHLAND CRAFTSMEN** (828) 765-9010, barkhouse.com. Real bark siding shingles and panel sheets in poplar, birch, and pine ■ **OUTDOOR LIVING TODAY** (888) 658-1658, outdoorlivingtoday.com. Western red fancy-butt shingles



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In Amish Country

BY ANDREA POE

LANCASTER COUNTY, Pennsylvania, is a place where the past is alive and well. Farmers drive horse-drawn buggies through gentle green fields, women wear aprons in public, and children attend one-room schools. The way of life of the Amish and Mennonite farmers who live in this peaceful corner of southeastern Pennsylvania hasn't changed significantly since their arrival in the 1720s.

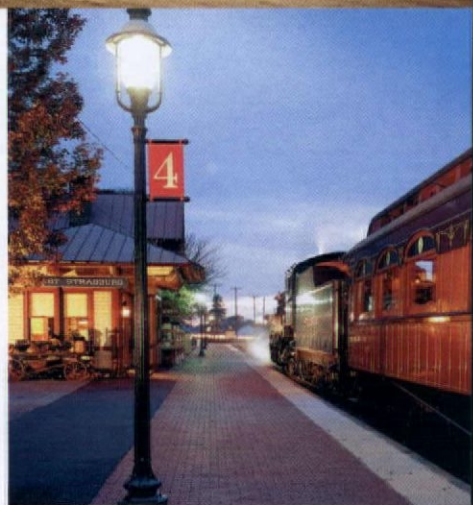
Lancaster County's towns are small but thriving centers where farmers do business and socialize, and the only places where "Plain" people (how the Amish and Mennonites refer to themselves) interact with "English" (how they refer to everyone else). It's not unusual to see buggies lined up behind cars in bank drive-through lanes and Mennonite shoppers tying their horses to hitching posts outside Gap.

Lancaster is best experienced by driving or bicycling along small, winding roads where you can catch glimpses

of farmers working their fields, relying on horse-drawn plows instead of motorized tractors. Buggies on the roadways ensure that you drive slowly and take in the pace of life that locals have perfected. Keep your eyes open for signs that announce barn sales, where you'll find good deals on handmade furnishings, quilts, and toys. And be on the lookout for covered bridges: 28 dot the countryside. Be respectful with your camera, however: many Amish have a strong aversion to having their pictures taken.

Lancaster (the city) is strollable with its 19th-century row houses, brick sidewalks, and leafy lanes. Start at the Lancaster Cultural History Museum (13 W. King St., lancasterheritage.com). Then pop into the Fulton Opera House, a restored, gilded Victorian playhouse that features timely productions like "Thoroughly Modern Millie" (12 N. Prince St., thefulton.org).

The small town of Ephrata is dom-



inated by Doneckers (doneckers.com), a multi-store complex that sells antiques and other furnishings, fine art, and clothing. On Fridays at the huge Green Dragon flea market, you can find everything from collectible sports cards to farm-raised hams and handcrafted garden furniture (greendragonmarket.com). For a glimpse at the less material side of life, visit Ephrata Cloister, the remains of a religious community for 18th-century German spiritualists and a National Historic Landmark, (632 W. Main St., ephratacloister.org)

OPPOSITE: (top) A horse-drawn buggy strikes a leisurely cadence through the rolling Pennsylvania countryside. (bottom) Passengers can choose from first-class, coach, or dining cars on excursions on the Strasburg Railroad, in operation since 1832. **BELOW:** A "Plain" family heads for a produce auction in Leola.



Strasburg, founded in 1693 and Lancaster's oldest town, is a mecca for railroad enthusiasts. The Strasburg Railroad, a four-and-a-half mile rail route, has been making its abbreviated run since Andrew Jackson was president (717/687-7522, strasburgrailroad.com).

The quintessential Lancaster County town is Intercourse, with more Amish than tourists and more hitching posts than parking places. Attractions include Kitchen Kettle Village, where you can browse for culinary creations like hand-rolled pretzels, smoked meats, and fudge, as well as locally made pewter jugs, handmade quilts, and oil paintings (800/732-3538, kitchenkettle.com). Another unusual shop is The Grande Place. This store scours the globe for unique music boxes, ranging in price from \$150 to \$15,000. A recent sample: Italian inlay boxes, quirky kaleidoscope music boxes, and a large, refinished 1870s nickel-plated cylinder music box that plays eight tunes (800/418-1875, grandeplace.com).

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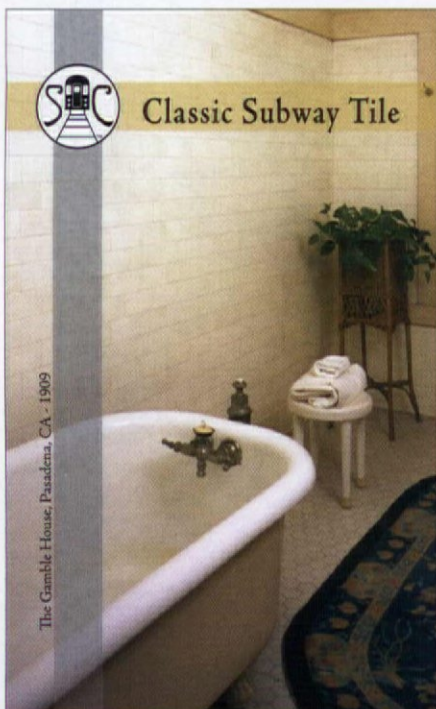
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BEST OF THE PAST

For those who appreciate high quality hand-crafting, Lancaster County is paradise: just about every store in the county sells locally made pieces, and many craftspeople sell directly through their workshops. The region is also home to some of the best sources of reproduction furniture, cabinetmaking, and lighting.

■ **AMERICAN PERIOD LIGHTING** 3004 Columbia Ave., Lancaster, (717) 392-5649, americanperiod.com

Located in an historic home, this multi-room shop offers traditional early American lighting.

■ **ANDERSEN & STAUFFER FURNITURE MAKERS** 55 N. Cedar St., Lititz, (717) 626-6776, andersenandstauffer.com

Furniture makers Alan Andersen and Tom Stauffer create high quality reproductions, from the simple—a New England oval-top side table—to the sublime: an intricately carved Philadelphia walnut highboy.

■ **BALL AND BALL** 463 W. Lincoln Hwy, Exton, (800) 257-3711, ballandball.com
The Ball family has a metal-working tradition that goes back more than 300 years. The company produces exquisite reproduction 17th- and 18th-century brass and iron furniture hardware, museum-quality lighting fixtures, and fireplace accessories.

■ **GREAT WINDSOR CHAIRS** 40 E. 28th Division Hwy., Lititz, (800) 240-6433, greatwindsorchairs.com

The showroom features dozens of varieties of Windsors, from fan-back to bow-back to sack-back to Philadelphia comb-back. Cabinets, tables, and clocks are also available.

■ **IRION CO. FURNITURE MAKERS** 1 S. Bridge St., Christiana, (610) 593-2153, furnituremakers.com
Museum-quality 18th-century reproduction Chippendale secretary desks and Federal tall post beds in woods like tiger maple, mahogany, and walnut. Visits to the workshop, where you can speak to master cabinetmakers, are encouraged.

■ **MARTIN'S CHAIR** 124 King Ct., New Holland, (717) 355-2177, martinschair.com
While graceful Windsor chairs are a specialty, Martin's also builds cabinets, tables, and beds. The showroom features quaint vignettes accessorized with locally made accessories like wool rugs, dried flower arrangements, and reware.

■ **MORTON FINE FURNITURE** 30 S. Hershey Ave., Leola, (877) 656-3799, mortonfinefurniture.com
This is the place to go for simple, unadorned furniture inspired by the American

Shaker period and the Arts and Crafts Movement. Housed in a former women's clothing factory, woodworkers are often on hand to answer questions and discuss technique.

■ **QUALITY CUSTOM CABINETRY** (800) 909-6006, qcc.com
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■ **SYLVAN BRANDT** 651 E. Main St., Lititz (717) 626-4520, sylvanbrandt.com
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■ **UPHOME, LTD.** 1247 Pottstown Pike, Glenmoore (610) 458-3226, uphomeltd.com
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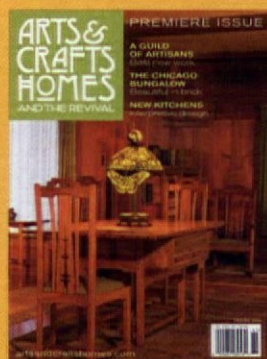
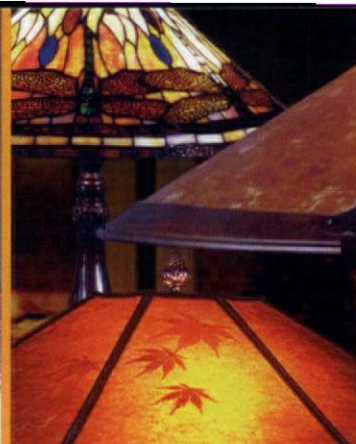


A horse and buggy silhouette against a brilliant Pennsylvania sunset

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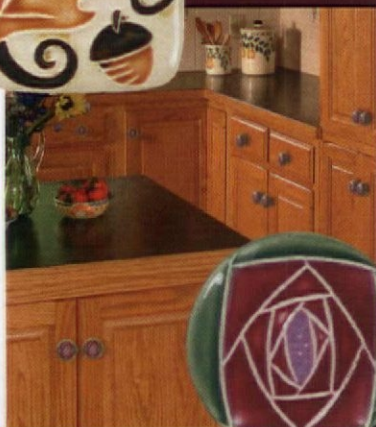
The Amish country is a good place to find quilts, handmade using traditional techniques, patterns, and materials.

a crossroads (of Routes 340 and 772) where local farmers come to trade goods and gossip. The main attraction is the Bird-in-Hand Farmers Market on the Old Philadelphia Pike, an authentic Pennsylvania Dutch market with dozens of food and craft stalls operated by Amish and Mennonite families.

While you can still get hearty traditional Amish meals like homemade chicken pot pie served family-style at places like Plain & Fancy Farm in Bird-in-Hand (717/768-4400, plainandfancyfarm.com), you can also find gourmet options, such as authentic crawfish étouffée and hushpuppies, courtesy of Louisiana chef Paul Prudhomme's nephew, David Prudhomme, at Lost Cajun Kitchen in Columbia (717/684-1706, lostcajunkitchen.com).

To experience Mennonite workmanship, stay in one of the three luxurious Homestead Suites at The Inn & Spa at Intercourse Village (800/664-0949, theinnandspaatintercoursevillage.com). You can also immerse yourself in traditional life by booking a stay at a farm bed and breakfast, like Jonde Lane Farm in Mannheim, a 1859 Mennonite farmhouse that was built by the current owner's ancestors (717/665-4231, pamall.net/jondelane). Other lodging options abound at padutchcountry.com—including dozens of other farm stays. ✦

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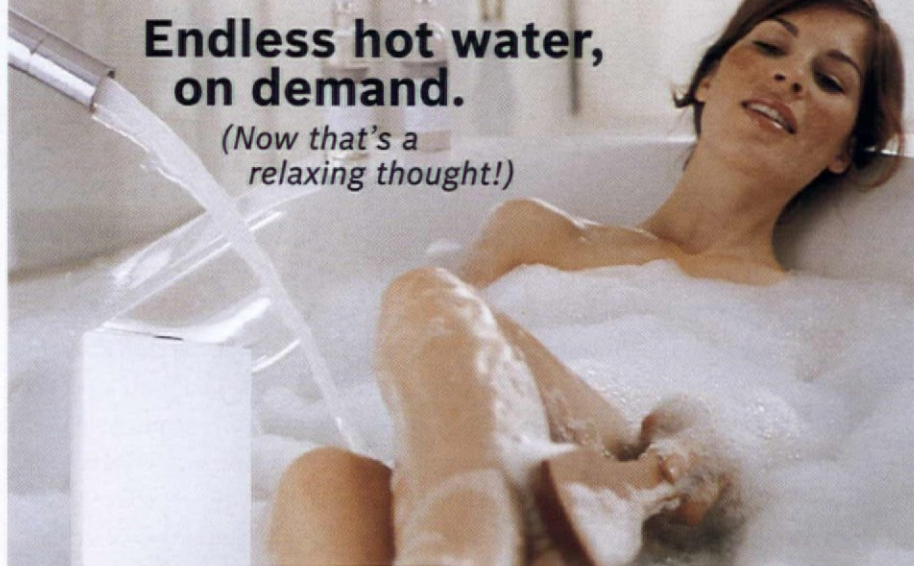
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I HAVE A NEIGHBOR whom I refer to as the Lord of the Rings. This has nothing to do with Tolkien's trilogy; it's more that he's constantly leaving beverage glasses on his antiques, resulting in countless white circles. He's been given many a coaster set, to no avail; he stores them in his bar, waiting for that special occasion.

Almost every house's decorative interior contains some finished wood: floors, woodwork, ceiling beams, and, of course, furniture are all examples. And just about all wood, with the exception of aromatic cedar, must be sealed with some sort of finish to protect it from the ravages of moisture and humidity as well as ground-in dirt and oil that will discolor it.

We should separate wood finishes into two basic functions: woodwork/furniture and wooden floors. For the most part, the former two



The baronial, Victorian oak staircase finished in varnish is at Wilderstein, built in 1891 near Rhinebeck, N.Y.

Finishing School

How to choose the proper wood finish to ensure authenticity and durability. BY DAN COOPER

applications are fairly similar, while flooring must contend with several additional factors such as much greater wear and exposure to moisture.

NATURAL OR CLEAR-FINISHED woodwork became popular during the second half of the 19th century, and the traditional materials to coat and protect it were orange (a.k.a. amber) shellac or a natural, oil-based varnish. A note on authenticity: satin finishes are a modern invention, and woodwork and floors were referred to as "polished," meaning they were supposed to be glossy!

Orange shellac's rich and lustrous glow is the preferred finish of many a restorer, despite its lack of resistance to water or alcohol. Properly applied, and protected with a coat of paste wax, its beauty is unrivaled, although it will not survive abuse on such surfaces as dining table or bar and vanity tops. Natural oil-based varnishes such as Valspar are also authentic with the additional benefit of being water- and alcohol-proof, but have slower drying times and may look too "thick" on fine antiques. Polyurethanes, or synthetic varnishes, are the most durable, but impart an even thicker

"wet" look and should be reserved for floors and high-wear areas.

One trick that antiques restorers use for extra-durable dining table and bar tops is to apply a shellac finish and then coat the top with a layer or two of natural varnish. Note: you can't use polyurethane over shellac; it will "lift" the shellac finish. You must use a natural oil varnish such as Valspar.

Clear lacquer finishes made their debut on furniture in the early 20th century; lacquer, while quick-drying and water- and alcohol-resistant, is usually applied by spray, a messy and potentially haz- [continued on page 56]

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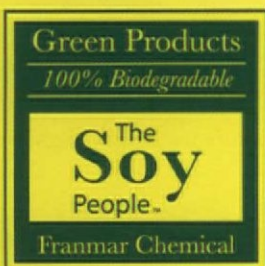


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When using a varnish in an exterior application, make sure that the varnish or polyurethane has "spar" in the title; this indicates a modification to the formula that allows it to remain somewhat flexible under the extremes of temperature and moisture. Ordinary polyurethane will yellow and crack very quickly when used on, say, a front door.

ardous scenario. Homeowners wishing for a lacquer finish often use one with an additive that slows the drying process slightly; this is known as Brushing Lacquer, and Deft is the most common brand.

Penetrating oil finishes such as tung or boiled linseed oils have remained favorites of those seeking a low-luster finish; their advantage is ease of application (wiped on with a rag) and repair (just add some more!), but they must be maintained rather frequently and are not as durable.

CURRENTLY, the most popular finishes for wood floors are oil-based polyurethanes. These became ubiquitous in the 1970s and '80s; they are synthetic, plastic varnishes that are highly resistant to water and most solvents, but are difficult to patch if damaged through wear or scratching. Polyurethanes are similar in appearance to the traditional varnished floor.

In the past few years, much attention and regulation has been focused on VOCs, an acronym that stands for Volatile Organic Compounds. These are chemicals released in the fumes of products. Many petroleum-based household products contain these, and a concerted effort has been made to reduce them in everyday use; in the case of wood finishes and paints, acrylic and water-based paints and varnishes are becoming the predominant products. While these are safer, they are



not always as durable or authentic in appearance. Because the square footage of a floor is so much greater than that of a piece of furniture or the woodwork in a room, more focus has been turned to low-VOC floor finishes.

The aforementioned penetrating oils are also returning to favor due to the low-VOC fervor. These usually have polymers added to them that harden and create a reasonably tough finish. They won't yield the thick glossy "bowling alley" finish that many traditionalists favor, but they do retain a certain luster. They are easily renewable with another application, and require no additional sanding.

Lacquer is to be avoided for floors, as its application produces a great amount of highly volatile fumes that can ignite from a light-switch spark or an unextinguished pilot light. ✦



Stain was used to create a checkerboard finish in this entry; the top coat may be a gloss varnish. **OPPOSITE:** The gallery and ceiling at The Barnacle, a raised bungalow in Coconut Grove, Fla., were shellacked long ago.

The STAIN ALTERNATIVE

Almost all of the readily available stains are oil-based; they consist of pigments suspended in a solvent, and the act of brushing or wiping them on raw wood leaves a film that tints it to a desired color. Often, this procedure isn't sufficient to yield a color that emulates a patina. Antiques restorers and refinishers use aniline dyes; these are water- or alcohol-based, and they create intense, rich shades that can mimic years of darkening. They are harder to find and trickier to apply, but for those willing to learn their techniques, they offer an excellent alternative.



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Comparison of Clear Finishes with Suppliers

	FLOORS	WOODWORK	FURNITURE
Shellac <i>Orange/Amber</i> ZINSSER COMPANY	Historic, but high-maintenance. Repairable/renewable. Not water or alcohol proof.	Historically authentic. Rich finish, not for exterior or high moisture/alcohol areas, i.e. bar tops and thresholds.	Same as woodwork, avoid dining table tops, but it's the best 19th century finish.
Varnish FINE PAINTS OF EUROPE, MCCLOSKEY, MINWAX, SUTHERLAND WELLES	Historically accurate, and warmer in appearance than polyurethane, not as commonly used.	Difficult to repair. Historically authentic. High-gloss, trickier to apply than shellac due to slow drying time.	Excellent authentic choice for areas contacted by alcohol and water.
Polyurethane (Oil based) BONAKEMI, CABOT, DEFT, MINWAX, PARKS, SYNTEKO	Very durable, gloss or satin; difficult to repair scratches and wear.	Acceptable, but a bit "plasticky" in appearance.	Same as woodwork; use for areas exposed to water/alcohol.
Polyurethane (Water based) BONAKEMI, CABOT, DEFT, GLITSA, MINWAX, SIKKENS	Very low odor, easy to apply. Not as durable as oil-based polyurethane.	Acceptable, but a bit "plasticky" in appearance.	Same as woodwork; use for areas exposed to water/alcohol.
Lacquer DEFT, MOHAWK	Quick-drying, but high odor, flash/fire danger from fumes, especially in large interior applications. Used as a sanding sealer.	Quick-drying, but high odor, flash/fire danger from fumes, especially in large interior applications. Used as a sanding sealer.	Accurate for 20th century. Water and alcohol resistant. Dull-looking for 19th century antiques.
Penetrating Oil BIOSHIELD, DALY'S, DEFT, PENOFIN, REAL MILK PAINT, SUTHERLAND WELLES	Low luster, renewable. Must be reapplied regularly, lest dirt and grime get ground into wood.	Low luster, Renewable. Must be reapplied regularly, lest dirt and grime get ground into wood.	Low luster; used when gloss is not desired or for "Early" and some Danish Modern furniture.



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OLD-HOUSE INTERIORS

APRIL 2007



CHILDREN'S CORNER

For a successful kid's room, use period wallpapers and old-fashioned furniture, and limit pop culture to ephemera.

(page 73) ♣

PENCHANT FOR BEAUTY

This owner remembered evocative, comforting interiors from childhood: William Morris meets the Colonial Revival. (page 60) ♣

1936 ART DECO LUSTER

It looks like a movie star's Modernist fantasy house, but this one was strictly do-it-yourself. (page 66) ♣

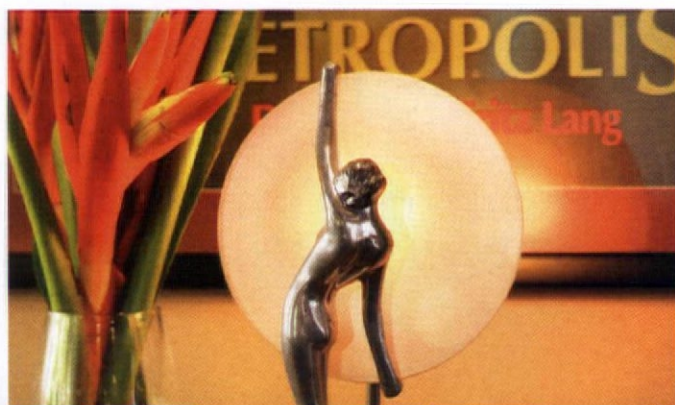


ON MOUNT TAMALPAIS

An overgrown acre on the mountain inspired a family to create garden rooms in their stunning landscape overlooking San Francisco Bay. (page 80) ♣

MAGIC OF MIRRORS

Forget the bathroom. Mirrors are at their best as a period accent, adding drama, light, and the play of reflection. (page 86)





LONG BEFORE Ellen Spencer and her family moved into this house, she knew how its interior should look. The dwelling is a center-entry Colonial with strong Tudor and Shingle Style elements, typical for coastal New England in 1908. Ellen's understanding of the stylistic peculiarities of the region's Colonial Revival grew out of an art history background—and the preferences she formed early in life.

“As a child, I loved coming to Winchester to visit my grandparents,” Ellen recalls. “It always felt wonderful to walk



Predisposed Towards Beauty

To create the evocative interiors she remembered from childhood, an art historian learned that she should turn to archival photos and old books. **BY REGINA COLE | PHOTOGRAPHS BY GREG PREMURU**



OPPOSITE: (top) The living room's comfortable décor takes color cues from a semi-antique oriental rug and, at the tall windows, panels in William Morris's "Compton."

INSET: The 1908 house, built in a neighborhood developed between 1906 and 1910, has strong Tudor Revival and Shingle Style elements. **LEFT:** The large double window overlooking the stair landing, once a design challenge, is draped asymmetrically. Needlepoint William Morris cushions soften the window seat.



"We were fortunate because the house had not been messed with." One cherished original feature is the pantry between the kitchen and the dining room. Here we look from the pantry through the dining room to the sunroom beyond.



The den, cozy with "Golden Lily" at the windows and "Daisy" on the club chair, houses Ellen Spencer's collection of Wedgwood Argenta Ware. **BELOW:** A beautiful vine clammers through red dining-room wallpaper. The furniture was handed down from grandparents.

into their house: it was so welcoming and homey." She says houses from that era—when this town fifteen miles north of Boston was one of the first streetcar suburbs in the East—have appealed to her ever since.

Typical of many houses built here for a burgeoning professional class between 1890 and 1920, this house was designed by Winchester architect Robert Coit, whose Boston firm designed over 70 local residences, plus such impressive public buildings as the Winchester Boat Club.

"Our house was sound and, except for an unfortunate re-working of the kitchen, had not been messed with," Ellen Spencer recalls. "I was teaching an art appreciation class, and I started to educate *myself*. I read East-lake, Wharton and Codman; I looked





LEFT: When the homeowners built a new kitchen, they based the cabinet design on those found in the existing butler's pantry. The blue-and-white Morris & Co. tiles are no longer available. **BELOW:** An Argenta Ware umbrella stand keeps company with a carved loon in the foyer.

The expansive house, a happy marriage of Arts and Crafts, Colonial Revival, and Tudor styles, is typical of many built in East Coast streetcar suburbs for a burgeoning professional class between 1890 and 1920.



at periodicals from the first decade after 1900. I found interior archival photos useful, to see how furniture was placed, what window treatments they used." Spencer also took evening lecture courses at Historic New England (then SPNEA).

The work of the Pre-Raphaelites had appealed to her when she'd studied art history. So when her research suggested that William Morris patterns combined with Colonial Revival furniture was the historic New England décor of choice, Ellen was elated. "So many things done to these lovely old houses had just never looked right to me—now I knew why. And I got into antiquing, I did it all myself, until I got stumped."

What stumped her was the large window in the front façade, located at

the stair landing. "It's too big and important to just leave it bare, but the window frame is off-center on the interior wall. On one side, the moulding butts right up against the corner." Ellen hired an interior designer, whose consultation "was not helpful. A picture in a book finally showed me what to do." She treated the window asymmetrically, the bulk of the maroon velvet swagged and draped to one side. "It looks just right, and I realized that I can do this!" Spencer says.

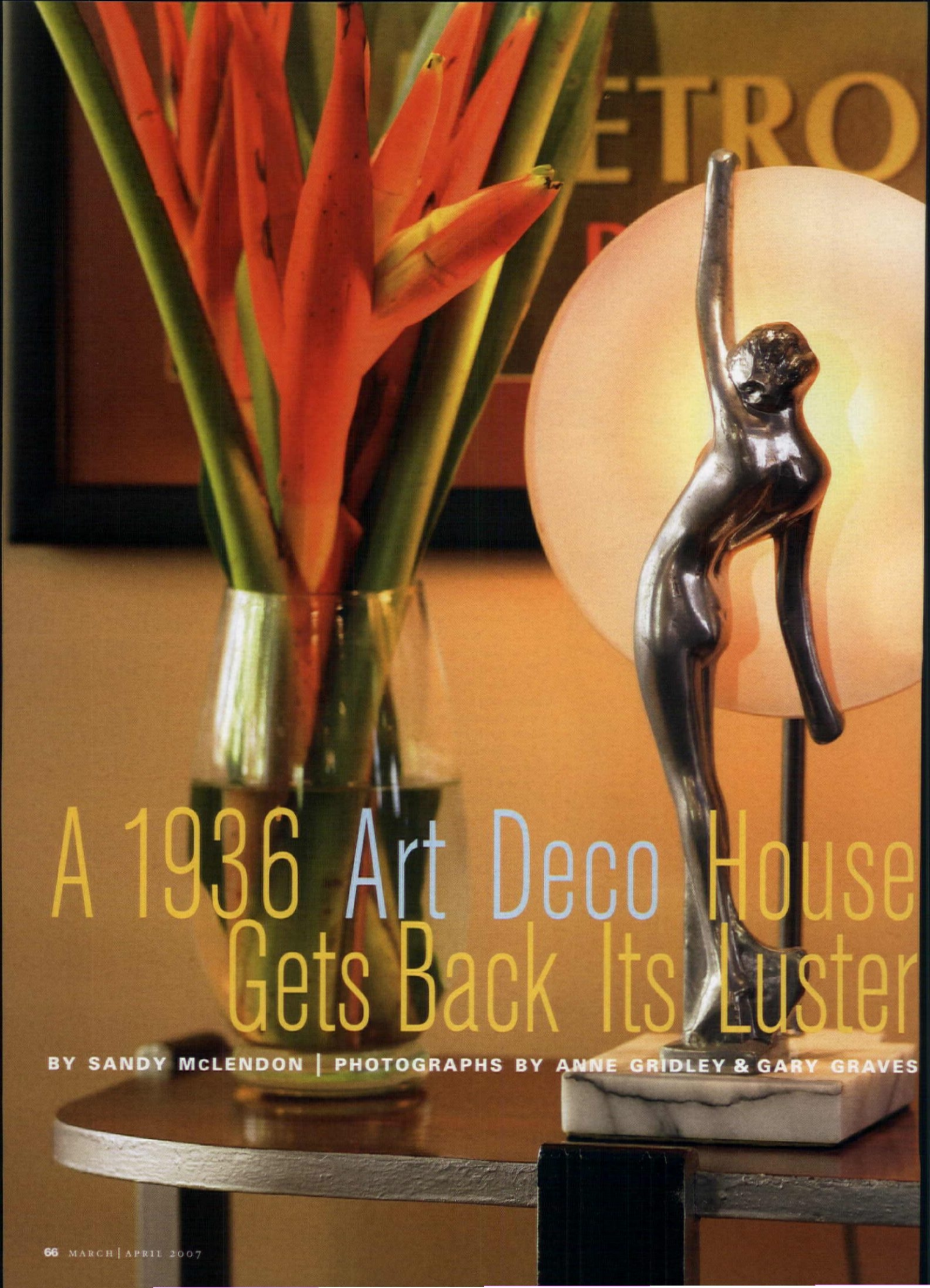
Her success with her own house launched a career in interior design. Homeowners turn to her make their own 100-year-old houses comfortable and beautiful. ✦

ELLEN SPENCER PERIOD INTERIORS is in Winchester, Mass.: (781) 729-8530



CLOCKWISE: (from top left) Bedroom colors are softer than downstairs hues. The Colonial Revival twin beds originally belonged to Spencer's grandparents. An alcove lends interest in the master bedroom. An English Arts and Crafts chair is at home in a New England hall.





A 1936 Art Deco House Gets Back Its Luster

BY SANDY MCLENDON | PHOTOGRAPHS BY ANNE GRIDLEY & GARY GRAVES

OLIS

tz Lang

The elegance of Art Deco is everywhere in the home of Jeanne and John Cassells, even in details like this exquisitely reproduced Frankart lamp with opalescent shade. **RIGHT:** The exterior is enlivened with Deco motifs, as in a wrought-iron balustrade and on a chimney. **BOTTOM:** The steps playfully invert the cantilevered overhang above. Both details are original.

A dedicated couple with a do-it-yourself bent moved to Philadelphia to adopt this house and give it tender loving care.

IN CERTAIN WELL-HEELED CIRCLES, the restoration of a Modernist house has become almost formulaic. A property has to be bid away from developers who would like to tear the place down. An architect is hired to ensure integrity of the design. A designer is brought in to get the interior details just so. If it sounds expensive, it is: it's no coincidence that some of the finest Modernist restorations around are in the hands of movie stars.

But there's another way, as the restoration of this 1936 Art Deco house in Philadelphia proves. Lovingly re-created detail and period furnishings have brought it back its original luster, just like the movie stars' houses. But the owners, Jeanne and John Cassells, didn't do it the way it's usually done nowadays. They did it the hard way—by themselves, with determination and self-education substituting for the unlimited budget they didn't have.

The Cassells, who were both in the airline industry at the time they began their odyssey, found the house online as a result of Jeanne's participation in

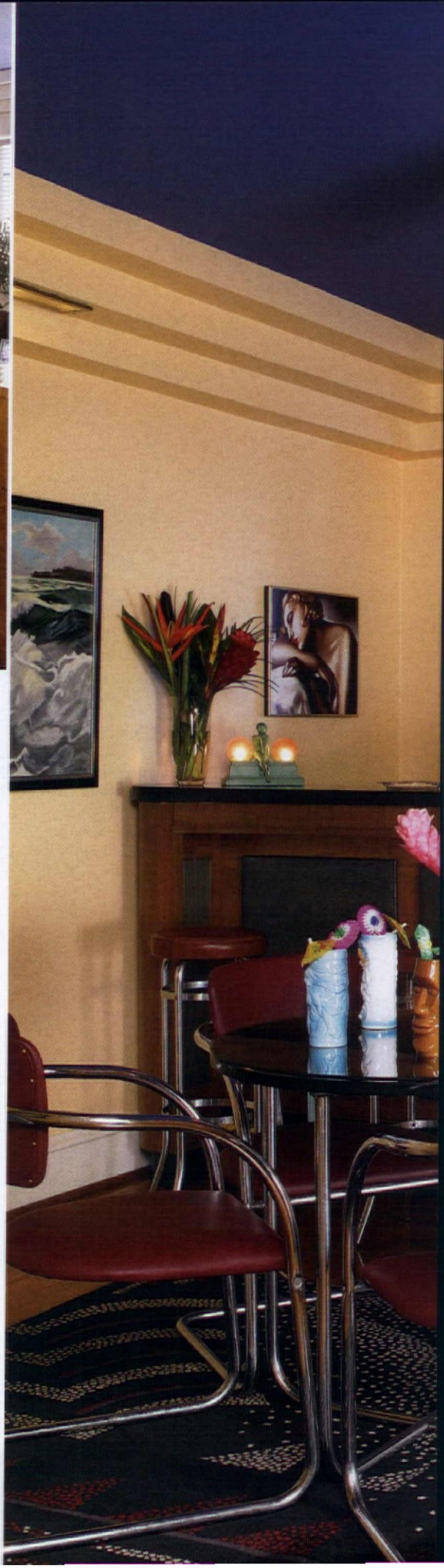




a discussion group about Art Deco. She had always loved the period, but since the couple was based in Washington, D.C. at the time, she hadn't found a dream house that fit into a real-life budget. A trip to Philadelphia confirmed that this one was the kind of house she wanted, but it also revealed that it needed work, lots of it. Fortunately, John's company, British Airways, was most accommodating: the couple relocated from Washington to Philadelphia. While John kept his project manager's job, Jeanne left her job at Swissair to work on both the house and a new career in real estate. She began her restoration by setting about to find out exactly what she had.

Built in 1936, the house had been designed by James A. Nolen, an architect whose family had built many houses and public works in modern Philadelphia (see sidebar). Part of an enclave of Nolen-designed houses, Jeanne's dream house was unique in that it was not a Colonial, as most in the area were. Indeed, the Cassells' house had been partially "remuddled" along Colonial lines, with crown mouldings added to many rooms. Grasscloth covered most wall sur-

ABOVE: The living room combines the antique Pullman Co. sofa and chair with retro of Art Deco, like the movie poster for Fritz Lang's "Metropolis"—an element that would not have been found in a residence in the 1930s. The barkcloth-patterned wool rug is vintage. **FAR RIGHT:** (top) An E. Jacquemin-designed daybed in its original mohair, with a Chinese Deco rug. (bottom) An online auction find: a burled-elm sideboard from Argentina.



Original details

were abundant: the house had most of its lighting fixtures and all of its windows; it had retained chromed hardware, 1930s tilework, and hardwood flooring.



Design for the dining room jettisons the formality of the 1930s in favor of a more contemporary, bistro-like ambiance. The vintage table and chairs, possibly designed by Wolfgang Hoffmann, are by the Howell Chrome Company. The rug is a modern re-interpretation of Deco motifs.





ABOVE: In the master bedroom, a burled Deco bed and wardrobe from Italy were an online auction find. The bedspread is vintage. BELOW: The master bath is fit for a 1930 movie queen with its original Deco shower door.

ABOVE: For an Art Deco look on a budget, the owners chose IKEA's "Abstract" kitchen cabinets in black, dressed up with Rejuvenation's pulls, cast from 1930s originals. Flooring is stenciled cork, tilework is original (with new tile on the backsplash).

BELOW: Norman Bel Geddes-designed twin beds are in the guest room. The vintage bedspreads turned up after the same green was chosen for the trim.



ART, COMMERCE & EDUCATION *James A. Nolen Jr.*

The James A. Nolen Jr.-designed house shown in these pages is only one of nearly 2,000 Philadelphia houses built by the Nolen family in the 1930s. **James A. Nolen Jr.** was not the first Nolen in the building business; his grandfather, James F. Nolen, had worked his way up from immigrant laborer to head of his own contracting firm, which was instrumental in the building of Philadelphia's Broad Street Subway in the 1920s. The next generation, headed by James A. Nolen Sr., branched out into residential building, following the suburbanization of Philadelphia made possible by the subway.

James A. Nolen Jr. participated in the family business, and he also contributed greatly to its reputation and prestige by earning a degree in architecture at Notre Dame University. Later,

in collaboration with architect Herbert Swinburne, James Nolen founded Nolen & Swinburne, a firm specializing in commercial architecture. Many of Philadelphia's schools were designed by the firm, as well as the South Philadelphia Branch of the city's public



library, and a number of office buildings. Nolen & Swinburne's reputation went beyond the local, however: Washington, D.C.'s HEW and HUD Buildings were their work. Both buildings were designed in collaboration with Modernist master architect Marcel Breuer.

Today, the Nolen tradition continues with The Nolen Companies, Inc., a residential building company that has erected more than 1,600 houses in the Philadelphia area, and developed sites for many more. James A. Nolen III, who like his father has earned an architectural degree at

Notre Dame, presently heads the company. His degree represents an uncommon accomplishment for a merchant builder, but Nolen believes that state-of-the-art design and building techniques are necessary to ensure quality construction.

The Nolen family has given a great deal back to the university that James A. Nolen Jr. and James A. Nolen III attended; a James A. and Louise F. Nolen Chair of Architecture and the James A. Nolen Jr. Fellowship have been endowed at Notre Dame. The professorship benefits the School of Architecture at Notre Dame, and the Fellowship offers full-tuition scholarships and stipends to architecture students. A fifth generation of the Nolen family is now beginning its contributions to the family legacy, which remains what it has always been: combine aesthetics with profitability, and be sure to give back to the community.

faces, and period details had been painted over or allowed to fall into disrepair. But those details were abundant.

Jeanne began by pulling down the grasscloth, and as is par for the course during restorations, one thing led to another. The wallcoverings had been concealing damage to the original plaster walls and soffits. Many a spouse would have been dismayed by the prospect of such a large hidden expense; John Cassells set about learning to replaster, eventually accomplishing the repairs by himself. John is originally from Dublin, Ireland, and jokes, "Plastering may have been in my blood." His engineering background helped. Light fixtures needed cosmetic restoration and a return to electrical safety, plus some ingenuity when modern-day parts didn't mate up to the 1936 ones.

None of this is to say that the Cassells' efforts followed traditional gender lines of brains versus brawn: John quickly became just as sensitive to nuances of design as Jeanne, and Jeanne personally chiseled an inap-

propriate, cracked quarry-tile floor, set in concrete, out of the kitchen. Whatever needed doing was done by whoever was up to the task at hand, and as the job progressed, the Cassells' skills grew. The original metal window framing was freed from layers of amateur paintwork, and the windows restored to their full function. Paint was removed from tile and door hardware, and a new kitchen was installed, incorporating original tilework that had miraculously survived various owners' remodeling efforts.

Even the most determined do-it-yourselfers reach a limit, though, and the Cassells did bring in professionals for certain critical jobs. The roof needed extensive repair, and the master bath needed retiling. And when period details were missing or could not be restored, new replacements were used, as in the light fixtures from Rejuvenation in several rooms. Wherever possible, original detail was preserved; the Vitrolite (heavy, colored plate glass) counters in the powder room are just one example.



TOP: (left) The plasterwork of the upstairs hall is given new interest with programmable LED indirect lighting from Color Kinetics. The LEDs change color constantly, or can be set to one color. **(center)** A kitchen fixture is an exacting reproduction from Rejuvenation. **(right)** The portholes-in-plaster stair is original and retains its brushed-aluminum handrail.

Furnishing the house was Jeanne's department, fueled by her knowledge of the Art Deco period and her indefatigable use of that modern-day Serendip, online auctions. "People were so nice!" she exclaims, when recounting the story of the E. Jacquemin-designed French Deco daybed she found on eBay and figured she couldn't afford. Giving the auction one last regretful look after its close, she found that it had gone unbid; the owner told her she could have the piece still in its original green mo-

hair for the opening bid amount. A beautifully inlaid sideboard in the dining room came from Argentina, with its former owners working patiently to ensure its safe shipment to Philadelphia. Even small details fell into place: a guest room had been painted in a period-perfect blue-green, then a pair of matching

Deco bedspreads turned up that were the same shade, and which perfectly complemented the Norman Bel Geddes-designed headboards in the room. Such finds resulted

in interiors that reflect the period more accurately than an interior designer's work might have.

Today, Jeanne and John Cassells are essentially finished with their monumental labor of love. Surrounded by treasures great and small, they have learned a lot about houses, Art Deco, and the better side of human nature. Recently interviewed about their restoration, they were asked if they had any tips for those who wanted to pursue their own DIY restoration. "One room at a time!" they chorused, laughing. Jeanne also stresses the need for patience. The Cassells' experience has been that the house will tell a sensitive owner what it needs; if you look at the "before" with an unbiased eye, the "after" is already there.

Recently, sated with their efforts and pleased with their accomplishment, the couple put the house on the market for a time; the financial appreciation they had achieved made the prospect of "cashing in" attractive. After only a few weeks, they realized they simply couldn't do it; the house had become a very important part of their lives and identity. With no restoration tasks left, Jeanne Cassells is refocusing her efforts on her real-estate career. With an eye like hers, she can't lose. ✦

SOURCES

The Cassells' house retained many of its original lighting fixtures, but where replacements were needed, they turned to Rejuvenation for reproductions that blend in. **REJUVENATION**, Portland, OR: (888) 401-1900, rejuvenation.com ■ Replacing the tile in the master bath proved to be beyond what these do-it-yourselfers wanted to take on. They got help from **TOBY GIOVINAZZO TILE AND MARBLE**, Erdenheim, PA: (215) 233-0294

"There was never a child so lovely but his mother was glad to get him to sleep." Ralph Waldo Emerson's words of wisdom still hold—but for both parents in this era of hands-on dads.

TO A CHILD, his bedroom is many things: a hideaway, an entertainment center, a playground. To a parent, it's that magical place where boisterous offspring alchemize into sleeping angels. How to reconcile all these needs, especially in a home that has been thoughtfully furnished in period style? Not only do you wish to avoid a room the color of a jellybean, but you'd even like it to mesh with the rest of your home's décor.

A separate place for children is a relatively recent phenomenon. During America's first few centuries, rooms were used for multiple purposes. There

children's rooms were like, however, are house museums. At Clayton, the Frick mansion in Pittsburgh, the nursery is lavishly furnished with brass beds, chairs in striped ticking, and gilt-framed photographs. Mark Twain's daughters shared a less grand room at their home in Hartford, Connecticut, with a striking 1877 nursery rhyme wallpaper by illustrator Walter Crane based on "Ye Frog He Would A-Wooing Go."

Initially designed to provide moral instruction, wallpapers for children's rooms soon gave way to papers based on nursery rhymes, like Crane's,

The CHILDREN'S CORNER

was far less furniture, too; after a child graduated from the cradle, there were no pint-sized beds, tables, and chairs for his or her special use. Of course, those with the means to do so have always set aside space for a nursery, where both babies and young children slept, played, and took their meals under the care of servants. In America, designated child zones became common with the rise of the middle class in the late-19th century.

Books on home décor took a didactic approach: toys, wallpaper, even fireplace tiles must be edifying as well as ornamental. Domestic management manuals, focusing on sanitary concerns, advised the use of metal cots (thought to prevent vermin). The best place to get a sense of what early



by Catherine Lundie

Designs) makes for a girl's room that is feminine but not fussy. An Arts and Crafts Bunnies pattern from Carol Mead Design is straightforwardly kid-friendly, yet recognizably historic. A stencil frieze of Revolutionary soldiers, like the Rufus Porter design available from MB Historic Décor, could be

or children's book illustrations, like those of Kate Greenaway. Friezes and papers were printed cheaply by machine rather than hand-blocked, and varnished or printed with fast colors to be washable.

Luckily, reproduction wallpapers are among the most readily available of period furnishings, lending instant history to a child's room. William Morris' delicate Jasmine (available from Charles Rupert

Sloped walls lend themselves to an overall wallpaper pattern. Here, the effect of a Victorian bower is enhanced by dainty bedding and a floral carpet. Scaled-down tables and chairs are a practical and appealing addition, perfect for doll's tea party or a coloring session.

What better place could a child ask for than a quirky old house with its window seats, inglenooks, turret rooms, back staircases, spooky attics, or endless nooks and crannies?



OPPOSITE: Take advantage of your home's unique features to individualize a child's room: turn a sunny window-seat into a reading nook with storage underneath. **RIGHT:** A canopy softens the upright lines of a traditional crib, creating a focal point for the room. **BELOW:** A changing table and shelf with hooks provides essential storage.



accessories—bedding, curtains, lamps, rugs, and posters—dwarfed the importance of furniture itself.

Discouraging as this history is, old-house owners have reason to rejoice. In a country where children's furniture is a multi-billion dollar industry, there is a surprisingly broad range of furnishings with period flair. The same basic principles of good design apply in a child's room as in the rest of the house—color, texture, scale. Yet a child's room is made for play, and these furnishings are generally more lighthearted, with whimsical details that will satisfy your child and your design sense alike.

"Try to provide a space for 'imagination play,' such as a draped window seat or a closet," says Barbara Christensen, an interior designer

in Hunterdon County, New Jersey. "Such a hidey hole could be a refuge for reading, a theater stage, a fort, or a fox hole." Here we old-home owners are in luck: what better place could a child ask for than a quirky old house with its window seats, inglenooks, turret rooms, back staircases, spooky attics, or endless nooks and crannies?

Babies have simpler requirements. When furnishing a nursery, it's safest to buy reproduction pieces that meet federal safety regulations. Bassinets and cradles are useful in the first months, when a tiny swaddled infant seems lost in the expanse of a crib. Portable wicker bassinets come looking like they rolled out of a Mary Cassatt painting. Cribs, by and large, manage to resist the flow of fashion—it's hard to get too vogue with a piece

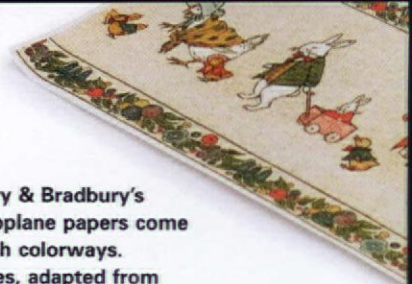
the perfect accent in a boy's room.

Heavily influenced by the Colonial Revival, much 20th-century children's furniture is fairly generic. Design movements such as Arts and Crafts, Art Deco, and Mid-century Modern bypassed the mainstream marketplace for kids. As early as 1930, however, Mickey Mouse wallpaper foreshadowed a future in which the decoration of kid's rooms would be strongly driven by the marketing of toys, cartoons, and movie tie-ins. From early Disney to present-day Sponge-Bob SquarePants, a proliferation of



LEFT: Bradbury & Bradbury's Art Deco Aeroplane papers come in three boyish colorways.

RIGHT: Bunnies, adapted from Harvey Ellis drawings published in *The Craftsman*, ca. 1903, and Mother Goose, based on a ca. 1913 document, both from Carol Mead Design.



RIGHT: These child-sized wicker rockers from The Land of Nod have removable rockers, converting to stationary chairs. Made of solid wood and rattan, they come in honey, white, or green. **BELOW:** Colorful and educational, the 48 wood blocks in this set from Lehman's are covered with letters, pictures, shapes, and numbers.



BELOW: An Arts and Crafts table and chair set (available in cherry or quartersawn oak) from Shortridge Co. is 40% smaller than a comparable "adult" set. **LEFT:** The Jenny Lind Changer from The Land of Nod features wood-turned detailing. **RIGHT:** (opposite) Spindled bunk beds from Stickley, accompanied by a coordinating desk set and bureau.





A vintage Mother Goose image adorns a Baby Goes Vintage nightlight. **BELOW:** Maine Cottage's Lizzie trundle bed comes in 40 vibrant colors. **BOTTOM RIGHT:** Rock your baby to sleep in an heirloom quality cradle, like this Art Nouveau design from Cold River Furniture.



For the NEST

These companies offer kid- and period-friendly furniture and accessories for the nursery and beyond. ■ **THE AMERICAN IRON BED CO.** (800) 378-1742, antiqueironbeds.com *Twins and trundles in antique iron designs* ■ **BABY GOES VINTAGE** (866) 921-2229 babygoesvintage.com *Antique-inspired accessories* ■ **COLD RIVER FURNITURE** (603) 835-2969, coldriverfurniture.com *Art Nouveau cradle, Arts and Crafts line* ■ **DRYAD STUDIOS** (870) 553-2251, dryadstudios.com *Arts and Crafts cribs, high chair, bunk and trundle beds* ■ **THE LAND OF NOD** (800) 933-9904 landofnod.com *Period-friendly furniture and accessories* ■ **LEHMAN'S** (888) 438-5346, lehmans.com *Traditional blocks, toys, children's wagons* ■ **MAINE COTTAGE** (888) 859-5522, mainecottage.com *Cottage-style twin and trundle beds, kid-friendly storage* ■ **SHORTRIDGE CO.** (888) 335-3393, shortridgelt.com *Arts & Crafts furniture scaled for children* ■ **STICKLEY** (315) 682-5500, stickley.com *Arts and Crafts bunk beds with slats and spindles* ■ **TRAVISWOOD SHAKER REPRODUCTIONS** (800) 588-5255, traviswood.com *Shaker furniture sized for kids* ■ **WARM BISCUIT BEDDING CO.** (800) 231-4231, warmbiscuit.com *Kid's bedding, furniture, toys, accessories*

Sources for historically inspired wall coverings include:

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OPPOSITE: White wicker accented with pink or blue is a timeless combination for a child's room.

RIGHT: Maps adapted as wallpaper lend instant nostalgia to an adolescent's room, where 3-D dinosaurs also blend in (below). **BOTTOM**

RIGHT: "Puss in Boots" wall hangings based on illustrations by Harvey Ellis in a twin-bedded room at historic Crabtree Farms near Chicago.



of furniture that has bars. Yet today the eternally popular Jenny Lind is joined by high-style Victorian iron cribs, plainspoken Arts and Crafts models, and painted cottage pieces.

When it comes to furnishings, there's also the option of buying antique: say, a beautifully carved oak East-lake bed for a boy or girl's room. A vintage metal bedstead is a versatile investment, as it can be spray-painted a different color to suit changing tastes.

A child's room can achieve stylistic continuity with the rest of the house by adapting floor or drapery treatments used elsewhere. Hardwood floors are softened nicely by matting or braided rugs. Stenciled floorcloths make a lively statement—the bright geometrics of Early American patterns appeal to children. Linoleum is a practical choice for rooms that see lots of spills and play.

Paint color is often a battleground. Bearing in mind that children are surrounded by crayon-colored toys, parents can offer a child a small selection of colors from which to choose. Whether filled with crisp pastels or soft Arts and Crafts shades drawn from nature, a bedroom can be a restful haven. By bedtime both parent and child will be glad of the calming atmosphere. If, however, your child insists on vibrant walls, take a deep breath and remember that there

are more shades on the color wheel than bubble-gum pink. Consider the saturated colors of a historical paint palette as an alternative to the relentlessly cheerful primaries.

One final suggestion: when designing a vintage kid's room, be prepared to include some inexpensive pop culture ephemera. Though that Spiderman lamp or Bratz poster may inspire instant dislike, practice that deep-breathing technique and remember: this too shall pass. ✦

Set on a knoll on the side of the mountain, the house was nestled behind a grove of Live Oak and mature plantings of rhododendrons and azaleas.

These owners have spent the past thirty years creating garden rooms connected by meandering slate paths.

RIGHT: A specimen tree and Japanese maples punctuate a curve. **BELOW:** Stone art greets visitors at the front steps. **BACKGROUND:** The mountainside view.



The GARDEN *on*

AN OVERGROWN ACRE ON THE MOUNTAIN NEAR SAN FRANCISCO
THE BEAUTIFUL LANDSCAPE AROUND THEIR 1937 TUDOR

THIRTY YEARS AGO, when Glenn Haldan and his wife Virginia were looking for a house with room for a garden, they'd nearly given up hope. They wanted to stay in Mill Valley, California, where they were raising their two children; it was an easy commute to Glenn's work in San Francisco and they loved the scenery and small-town atmosphere. Their patience with the hunt had worn thin when their Realtor showed them one last prospect. A long driveway led to the 1937 Tudor, with an acre of grounds, perched on Mount Tamalpais. Sweeping mountain vistas gave way to views of the bay below and the sparkling skyline in the distance. Glenn and Virginia knew this was the house of their dreams.

The secluded house was nestled behind a grove of Live Oak and mature plantings of rhododendrons and azaleas. The garden, however, had had little attention for decades. A large pine tree along the driveway screened the house from the street, but it also obscured the sunlight. Glenn was soon informed that its roots had invaded the neighbor's foundation. A hedge had been allowed to grow to over fifteen feet on the south side of the property, screening out not only residents on the hillside but also scenes of sailboats dotting the blue waters of the bay. And a large area next to the house, meant to be a patio, remained a mud pit (to the delight of the children).

Glenn set out to redefine the garden, opening it up to the California sun and the dramatic views, while pre-

TAMALPAIS

INSPIRED A FAMILY TO CREATE GARDEN ROOMS IN
HOUSE. BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT



servicing the sequestered setting. With his gardener, Casper Curto (who has worked in the garden for the past twenty years), Glenn laid out garden rooms. The long asphalt driveway was redone in cobblestones, and retaining walls of Colorado stone were added, out of which crept the scalloped leaves and violet-blue blossoms of shade-loving Kenilworth Ivy or Ivy-Leafed Toadflax (*Cymbalaria muralis*). The overpowering pine tree was removed, which pleased the neighbors as views were restored. The mud pit was filled, with some difficulty due to the steep site. They added a terraced pool between the patio and the guesthouse on the lower east slope, surrounding it with pots of roses and a table of bonsai. Sheltered by a small grove of white birch and scented gardenia trees, another small patio now rests in the steep slope

A two-tiered pool is built into the multi-level stone terrace to the east of the house and potting shed. Container plants provide seasonal color. Stone artifacts are found throughout the gardens.

at the back of the house (west), dotted with pots of orchids and succulents including the waxy-leaved *Echeveria* (hen-and-chicks) and ornamental Queen Victoria's agave.

Eventually, a greenhouse was added on the lower slope to rotate the still-growing collection of orchids (now numbering over 200—vandas, cattleyas, oncidiums, odontoglossums among the favorites). Then, to greet visitors, a softly gurgling waterfall and koi pond were installed near the front steps. (Migrating blue herons appreciate the pond's gold-finned inhabitants, however, so netting is used to protect the fish.)

Meandering slate paths wind around the hillside to connect "rooms" of the garden together. From the front steps, an allée across the north garden is made of the curving and twisted branches of majestic Coast Live Oaks



THE POOL TERRACE has multiple levels; stately obelisks and wooden Italian columns line its perimeter in classical symmetry. Paved with Montana stone, the terrace hold pots of pink, lavender, and creamy-white roses, including the sweetly fragrant, blush-pink 'Cecile Brunner' (sweetheart rose), the creamy-yellow hybrid tea 'Graceland', and the deep, reddish-pink 'Eva Gabor' hybrid tea rose.



FAR LEFT: A wall fountain and climbing jasmine decorate the potting shed.
LEFT: Salvaged columns stand before the romantic guest cottage at the lower east end of the property. **ABOVE:** A koi pond greets visitors near the front door.



(*Quercus chrysolepis*). Swaths of rich color—deep purple and pink rhododendrons ('Purple Splendor', 'Pink Pearl', 'Noyo Chief') and lipstick-red azaleas ('Ward's Ruby', 'Pride of Dorking') are bordered by the lush fronds of primordial ferns—Tasmanian tree ferns (*Dicksonian antarctica*), antler-like staghorns (*Platycterium bifurcatum*), and the slightly woody asparagus fern (*Asparagus densiflorus* and *neyers*)—that line the path to the guest cottage. Japanese maple (*Acer palmatum*) and white and pink flowering dogwood (*Cornus* 'Eddie's White Wonder', *Cornus florida* 'Cherokee Chief' and 'Cloud Nine') were planted between the Live Oaks for color and more canopy.

Near the back patio garden, a secluded sitting area rests beneath the shady branches of a *Magnolia soulangia* 'Jane' and a 12-foot-tall persimmon tree. A spot for morning coffee, it's also a rest stop for the squirrels who are treated to snacks of honey-sweet persimmon fruit every fall.

Pots clustered about the pool bring seasonal color: brightly blooming cyclamen during the winter, followed by tulips each spring, and then red, white, and pink impatiens during summer and fall. A carved stone head sits on the front steps; a bronze giraffe peeks into the pool terrace; antique cast-iron roosters guard the patio. Tying it all together are those vistas from every corner, of San Francisco Bay, Alcatraz, and the downtown skyline to the south; mountain meadows peppered with pink and purple wildflowers to the west; the craggy peak of Mt. Tamalpais rising directly to the north in silent majesty.

The garden is mature, but as always work is never done. Bromeliads are being hung in the rhododendrons along the driveway, for example. Glenn and Virginia say they never forget to find time each day for reflecting on their good fortune in finding this special mountaintop garden, and the beauty it has brought into their lives. ✦



Stone obelisks and potted plants provide interest, color, and fragrance near the house; the small structure is the potting shed.

LEFT: (from far left) Garden art and architectural salvage are surprises scattered throughout. One of the slate paths winds beneath Live Oak trees. The succulent hen-and-chicks lives on the west patio. The grateful owners provided places for serene contemplation.



ORCHIDS

Next to poinsettias, orchids are the second most popular potted flowering plant. Hardy, relatively inexpensive and yet beautiful, their exotic blooms last for weeks indoors. Mary Nisbet, who runs California Orchids (californiaorchids.com), has some tips for their care:

1. KEEP THINGS SIMPLE. Water on the same day each week. If the medium is dry an inch or so down, water heavily with room-temperature water. (Orchids love 10 minutes in the shower.) If a plant seems wet or heavy, skip it until the next week.

2. WHILE WATERING, CHECK FOR BUGS. Aphids love tender new growth and tissue-thin flowers. Mealy bugs, mites, and scale insects hide in crevices or under the leaves. Clean the leaves with a mild soap solution to avoid problems.

3. LIGHT IS THE KEY to strong growth and flowering, but direct light is usually too hot. East- or south-facing windows are best. If the leaves are hot to the touch they will usually burn.

4. ORCHIDS LIKE HUMIDITY, so mist each day when the air is warm.

5. FRESH AIR HELPS. Give your plants regular time outdoors or near an open window when temperatures are mild.

6. FERTILIZE every other time you water with a weak fertilizer: $\frac{1}{2}$ -strength 20 20 20 is fine. Once you feel familiar with the plants you can experiment with different fertilizers.

When you purchase an orchid, be sure to get its name. Then you can search online for more specific information. The American Orchid Society (www.aos.org) has a good website and directs you to local orchid resources. Another very good resource is orchidmall.com



The largest group of flowering plants in nature, orchids offer more than 25,000 identified species and over 120,000 hybrids.

PHOTO COURTESY MARY NISBET

A CLEVER ORNAMENT SINCE THE RENAISSANCE, MIRRORS LONG HAVE BEEN USED FROM FOYER TO PARLOR, FROM DINING ROOM TO BEDROOM (AND, OF COURSE, IN THE BATH).

BY BRIAN D. COLEMAN

T

HEY'RE OFTEN overlooked or taken for granted, but mirrors can be a valuable period accent. Some of us remember an oversized, heavy, gold-framed example hung over the sofa in our parents' living room. Often with smoky glass (and specks of silver and gold sparkles in the higher-end models),

LEFT: A large mirror leaning against the wall seems to reflect a room within a room.

OPP: (clockwise from top left) A beveled mirror built into over-mantel framing in an Aesthetic parlor. A Federal-era convex mirror. A triptych mirror ca. 1830. Crystal and gilt in an Empire parlor.

such mirrors were considered a sign of class in the post-War interior. But the possibilities are much richer than that. Framed according to style, large and small, mirrors can be hung on the wall or incorporated into furniture or built-ins.

They are at their best wherever a reflection of light is desirable.

Mirrors add depth, volume, and visual complexity to a room, and have been favored in formal parlors. England's Classical architect Robert Adam often used a triptych mirror above his

The magic of

mirrors



The history of MIRROR PRODUCTION

Mirrors used in antiquity were backed with discs of polished silver or tin to give a reflection. It was the Venetians who developed the process of coating glass with a mixture of tin and mercury to make mirrors as we know them today. By the 17th century, the secrets of the Venetian artisans had spread to other countries, and glass was blown and coated with reflective mercury in Paris and London. Mirrors were extremely expensive and reserved for wealthy patrons. It wasn't until 1835 that a German chemist, Justus von Liebig, discovered the process of cheaply coating a piece of glass with metallic silver, which made mirrors affordable to nearly everyone. Today mirrors are made by sputtering a thin layer of molten silver or aluminum on a glass plate in a vacuum, producing an evenly reflective surface.



ABOVE: A Victorian Renaissance Revival pier mirror is placed on the pier wall between two tall windows. **RIGHT:** The classical curves of a Federal convex "butler's mirror" is at home in an early dining room.

mantels—that is, a mirror made in three panels, suggesting the scarcity of large pieces of glass. Try hanging one over a buffet or side table to add depth and reflect the tabletop. The rule of thumb is that a mirror looks best when it is two-thirds the width of the object over which it is hanging.

If you favor a "more is better" philosophy, then an elaborate, gilded Victorian over-mantel mirror with shelves may be what you need to display your spoils. At Overmantels, a shop in England, they remind us that most mirrors made to rest over a mantel have feet that extend out from

the frame; these should not hang over the edge of the mantel. When measuring, remember to leave room over the mirror for the ceiling cornice or picture-rail moulding. The average hanging height for the mirror is two inches below the picture rail and four to five inches below the cornice. Always make sure the width of the glass is greater than the opening of the fireplace (firebox).

MIRRORS ARE AT HOME in just about any room in the period home. The entry hall or foyer is the traditional place to adjust your necktie, put on



gloves and lipstick, or tuck in a strand of hair, so that's a logical spot for a mirror. Leave it to the Victorians to embellish the concept. By the mid-19th century, foyer mirrors had evolved into large and elaborate pieces of furniture, often rising to the ceiling and ornamented with richly carved and gilded detailing.

If you have a house with lofty ceilings, a tall, narrow pier mirror (so-called due to their original placement

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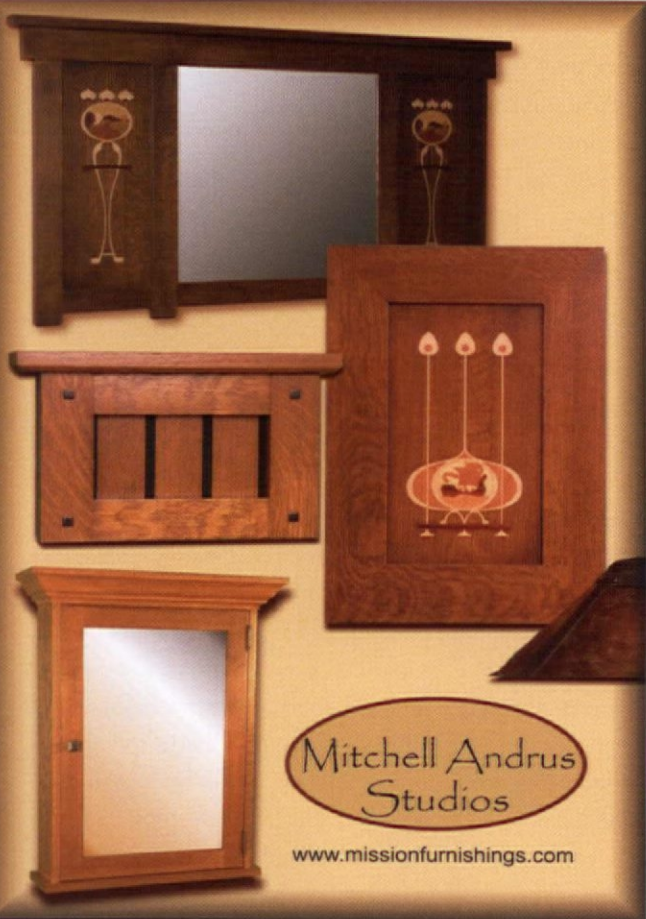


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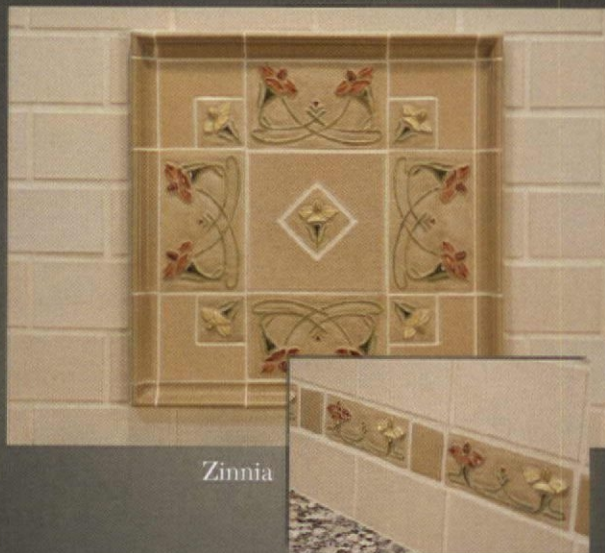
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An antique typically will have discolored glass as the backing will have partially rubbed off. Conservators tell you not to resilver, but to keep the patina.

on the pier wall between full-length parlor windows) is an appropriate choice. Today you can set a tall mirror by the front door, or on a stairway landing to reflect light downstairs. A pier mirror will also seem to enlarge and lengthen a narrow passageway. (Always firmly secure a large mirror in a passage or stairwell, as it can block egress if it falls over during a fire or earthquake.)

Back in the Federal era (1780–1820), round, convex mirrors were favored. More for reflecting light than giving an accurate image, these “butler” or “fish-eye” mirrors often were gilded and decorated with carvings and ball ornament, and sometimes had an eagle on top. With flickering candles at the sides, they were called girandole mirrors. You can find good-quality reproductions (Overmantels carries a nice selection), but if you choose a true antique it typically will have discolored and darkened glass, as its metallic backing will have partially rubbed off over time. Most conservators and dealers advise preservation of the patina—they’ll tell you not to resilver.

Many Arts and Crafts Bungalows have no separate entry hall or vestibule. An oak or walnut mirrored hat rack or hall tree by the front door suggests foyer and adds a period touch to your décor. The Mirror Lady carries a nice hanging entry rack appropriate for a Craftsman home.

Furniture is another place for a mirror. Although they were once mounted on the backs of cabinets



LEFT: Hung like a painting, an antique mirror dramatically breaks the line of the picture rail in an 1887 house. **ABOVE:** A screen of watery mirrored panels reflects light and adds dimension.

and vitrines to reflect light and objects, mirrors came out of hiding in the 1940s when they were affixed to furniture surfaces. Recently a revival of such elegant, sparkling mirrored chests, vanities, and highboys has come along. Venfield Antiques in New York specializes in the glamorous furniture of the Thirties and Forties. They find it hard to keep mirrored furniture in stock. Robert Hines, founder of Old Mirror Glass in Charleston, hand-makes mirrors with wonderful watery and imperfect finishes, and produces mirrored furniture as well.

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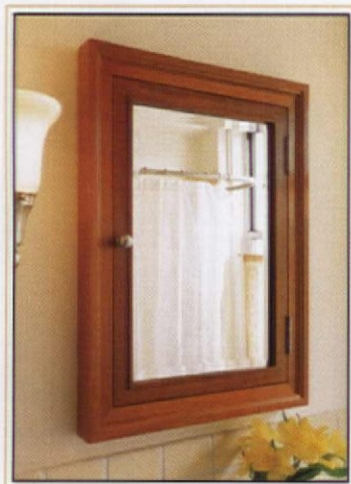
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Collectors have hung many mirrors of varying size on a wall to reflect light at different angles. **RIGHT:** (top) A copper-framed mirror imported by Susan Hebert. (below) One of a full line of Arts and Crafts-inspired mirror frames from Holton Studio Frame Makers.

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WHEN HANGING a mirror, the rule of thumb is to over-install, says Carol Tiktin of The Mirror Lady. Decide how much it weighs (holding it safely, get on a scale and then deduct your weight) and use strong enough anchor screws. Carol favors "E-Z Toggles," a self-drilling toggle bolt available at most hardware stores. If you lean a large mirror against a wall, brace it securely to prevent children or pets from toppling it.

The care of mirrors is pretty easy: just regularly clean with a small amount of water and a lint-free cloth or paper towel (though newspapers are still the best!). If you use a mirror-cleaning product, spray it onto your cloth and then wipe from the center outward to avoid liquid seeping behind the glass, which can cause the silvered backing to oxidize and discolor. For dusting, the pros suggest using a soft paint brush. ✦

Mirror SOURCES

THE MIRROR LADY is a full-service, online mirror business with a large selection of high-quality, period-style mirrors: themirrorlady.com ■ **OLD MIRROR GLASS** sells its own antiqued mirrors, hand made in a variety of styles or custom. Line of mirrored furniture: oldmirrorglass.com ■ **LENOIR MIRROR CO** carries just about every type of decorative mirror online: mirrorsmirrors.com ■ **OVERMANTELS** is an English company specializing in over-mantel mirrors in traditional styles: overmantels.co.uk ■ **VENFIELD ANTIQUES** in New York City specializes in mirrored furniture and lighting from the glamorous Thirties and Forties: venfieldnyc.com ■ **WILLIAMS CABINETRY** carries a good selection of Victorian mirrors for any budget: williamscabinetry.com ■ **SUSAN HEBERT** has lovely hand-hammered copper mirrors and other products for the Arts and Crafts home: ecobre.com ■ **HOLTON STUDIO FRAME MAKERS** has a full line of framed mirrors large and small in various Arts and Crafts styles: holtonframes.com

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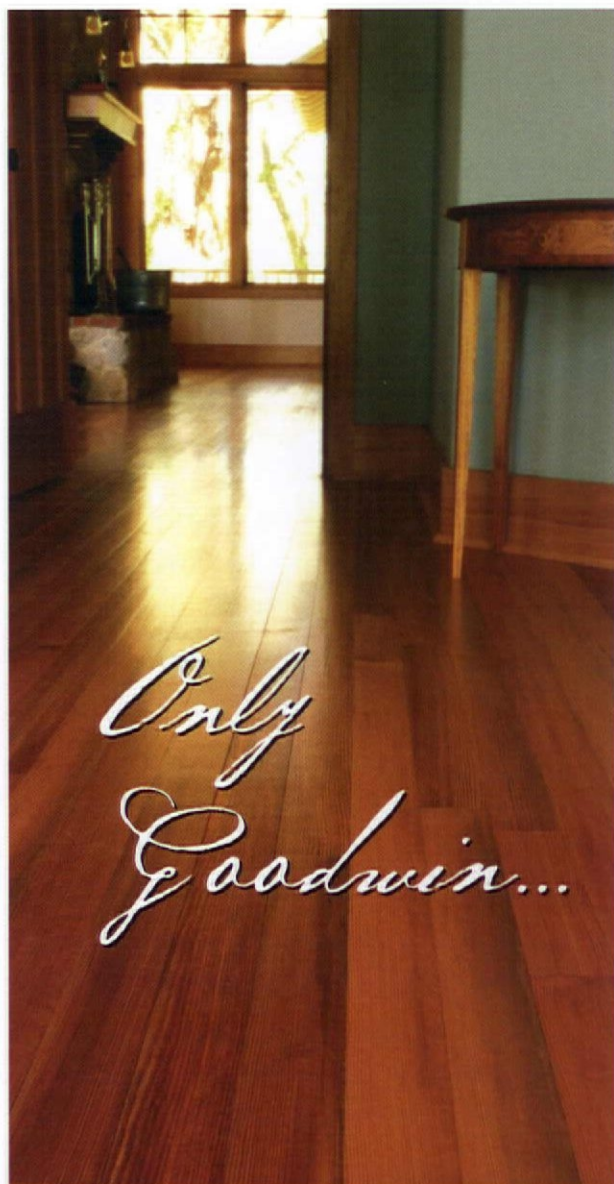
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Wide boards are all the rage now. Yet for most of our home-building history strip flooring predominated. You can still get both, much of it just as old as your house.



A wild cherry tongue-and-groove floor from Goodwin Heart Pine, which offers the wood in planks up to 8" wide.

Floor Wars

BY MARY ELLEN POLSON

IT IS A RARE HOMEOWNER who doesn't like a wood floor. But which is more appropriate for an old house, wide plank or strip? It's really up to you.

Wide-plank floors certainly appear to be more popular among buyers of reclaimed, antique, and old-growth flooring—despite (or perhaps because) strip flooring was ubiquitous in homes built from about 1875 to 1960. Rarity plays a role: antique lumber is scarce and precious. Who would re-mill irreplaceable antique chestnut or longleaf pine boards into uniform 3" strips when the beauty of the wood is what we value most today?

Fortunately, there is plenty of reclaimed strip flooring available in traditional woods like heart pine, oak, and maple in widths that range from 2 1/2" up to 4". Antique and old-

growth strip flooring offers two advantages over newly milled wood. First, the floor will be harder and denser (virtues that increase its beauty), and the board lengths will be far longer, preferably up to 7' or more. (The longer the lengths, the more authentic looking the floor.)

Similar advice goes for wide plank floors. Here, you have the luxury of choosing flooring of fixed widths (4", 5", or 6", for example), or random-width boards. Random widths can vary slightly—say between 4" to 6"—or dramatically, especially in the case of very wide boards. (The oldest floors in American contain boards up to 24" wide.) Length matters even more here than with strip flooring: look for boards at least 8' long on average—preferably more if you want to capture an authentic early American look.

Another important consideration is the "look" of the wood—should you opt for knots or other distress marks? Dealers usually offer woods in a range of grades from prime (knot free, tight grain) to "character" woods marked by anything from naturally occurring worm holes and saw marks to hand distressing. Think, too, about whether you want to see nails on the surface of the floor or not. If you prefer a tight, seamless floor, opt for tongue and groove, an interlocking cut that's usually blind-nailed, meaning the nails are sunk beneath the visible level of the floor. For a more rustic approach (especially with wide boards) you may want to specify an edge cut, where the boards butt side to side and end to end. Edge-cut boards are usually face-nailed to the subfloor, creating a pattern of visible nail heads on the surface.

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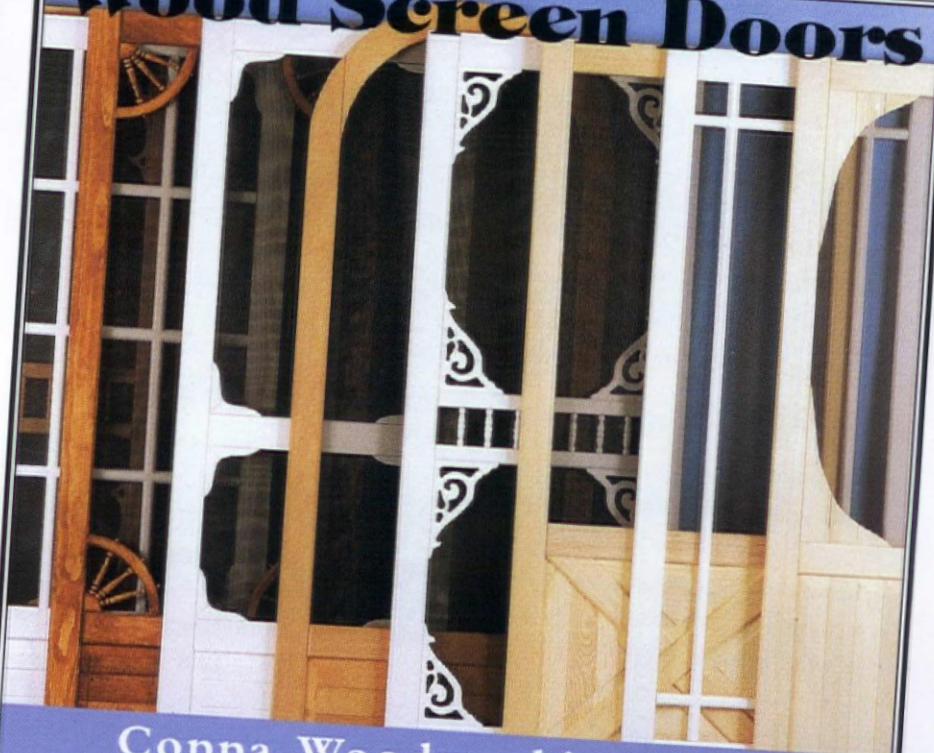
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DIALOG

back & forth

DOG BEDS FOR HUMAN ROOMS

I WOULDN'T be surprised if you took some flak for the "pet palaces" article, but I loved it! ["Dog Bed," Feb. 2007, p. 75] When you've worked so hard on a room, why ruin it with a messy dog mattress in the corner? I had a cozy nest for my dog built in underneath a window seat. She loves it.

—PAULA MUSTONE, via email

MORRIS INSPIRATION

YOUR ARGUMENT that there are two "William Morris styles"—his own eccentric approach as well as the pattern-heavy Morris & Co. look—informs today's revival. ["Morris Interiors Today," Feb. 2007, p. 63] The house in Wales was especially stunning, and a surprise: even abroad, they're combining Morris with Voysey and Mackintosh into one new style. I'd like to suggest the books that have helped me. The first is *William Morris Décor*

and Design by Elizabeth Wilhide [Abrams, 1991]. For the originals, I look at

Historic Arts & Crafts Houses of Great Britain by Brian Coleman [Gibbs Smith, 2005]. For contemporary Morris interiors: *William Morris and the Arts and Crafts Home* by Pamela Todd [Chronicle, 2005]. Another with contemporary interiors is *William Morris and Morris & Co.* by Lucia van der Post and Linda Parry [V & A, 2003].

—SUSAN RASMUSSEN
Providence, Rhode Island



Origins of a Folk Art

My aunt plans to leave me a tramp art jewelry box in her will, but I'm not sure I even like it. Was it really made by a tramp? —ARIANA MALTHANER, VIA EMAIL

"Tramp art" is the whimsical name given to a folk art form popular ca. 1870 to 1940. Boxes, picture frames, religious artifacts, and decorative objects were chip-carved from cigar boxes and, less often, packing crates. The wood was notch-carved with squares, triangles, and rectangles, then layered to create boldly geometric pieces. Some are inlaid with carved hearts, leaves or stars; others feature applied decoration of "found" materials like bits of china or mirror.

The name conjures images of carefree hobos whittling in the open doorway of a moving boxcar. Though there no doubt were itinerants who bartered wares for food or shelter, tramp art is both fragile and labor intensive—not consistent with nomadic lifestyles. The term wasn't coined until the 1950s, when antiques dealers found it enhanced the mystique of these largely undated and unsigned pieces.

Tramp art is relatively easy to find through websites like folkartisans.com, trampart.com, trocadero.com, and, of course, eBay. Good examples range in price from less than \$100 to a few hundred dollars. Prices for exceptional pieces can exceed \$2,000. Tramp art dealer Clifford A. Wallach, who has written a book on the subject, will display samples of this curious art form at the 23rd Street Armory Antiques Show in Philadelphia April 13–15 (barnstar.com).

No patterns have ever been found for tramp art; appreciate it for the skill, patience, and imagination involved. —CATHERINE LUNDIE





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EARLIER HOMES

WE RECEIVED two issues of your *Early Homes* magazine while exhibiting at the Philadelphia Designer Showcase Show. We live in an 1834 stone farmhouse; do you offer *Early Homes* subscriptions?

—BOB SHAEFF
Bucks County, Penn.

Early Homes began in 2004 as an annual special-interest publication. Due to positive response, we will be printing two issues in 2007: Summer and Winter. All back issues are available through the editorial office. Price per issue is \$6.95 postpaid. You can place an advance order for the 2007 issues. Call (978) 283-3200, ext. 10, 9 am–5 pm (ET). —L. VIATOR

Can you help with Tudor Revival?

I was wondering if any of your issues have had a focus on decorating old homes like mine. We live in a 1929 Tudor-style home. We are in the middle of a major remodel, trying to keep the original look as we make choices for our new kitchen, bathroom, and bedroom changes. —LISA MORSE, VIA EMAIL

YOU'LL FIND inspiration in many issues. Articles on 1920s kitchens or bathrooms, wallcoverings and palettes, on Arts and Crafts houses, even on other historical-revival styles of the period offer usable information. Our back-issue search function finds 14 hits for "Tudor" (and 16 more for "1920s"). Here are those I most recommend: March 2004 has a Tudor designed by George Niedecken with interiors reminiscent of Frank Lloyd Wright. July 2003 has two, quite different: a 1929 Storybook Tudor cottage with restrained Jazz Age interiors and a period garden, and an Arts and Crafts Tudor. Nov. 2002 shows baronial Stan Hywet Hall. Jan. 2002 has a more formal Tudor with Colonial Revival leanings, while July 2000 shows a 1925 Tudor Bungalow with florid Jazz Age interiors. Summer 1998 shows both a dark, eccentric castle-like Tudor and a light-filled 1928 brick Tudor done up with Modern furniture. Fall 1997 features Ainsley House, an Arts and Crafts Tudor with great woodwork. (Back issues are available online at oldhouseinteriors.com.)

The one book devoted to Tudor Revival houses has a focus on high-end examples. Nevertheless, you should own it for inspiration and guidance: *Tudor Style, Tudor Revival Houses in America from 1890 to the Present*, by Lee Goff with photos by Paul Rocheleau (Universe, 2002). —PATRICIA POORE

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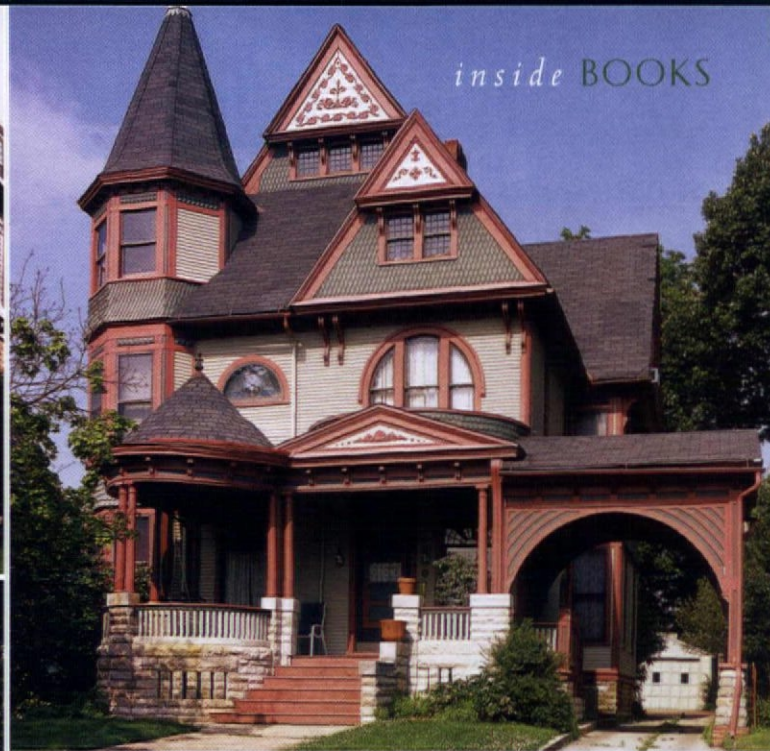
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The Queen Anne House REVIEWED BY PATRICIA POORE

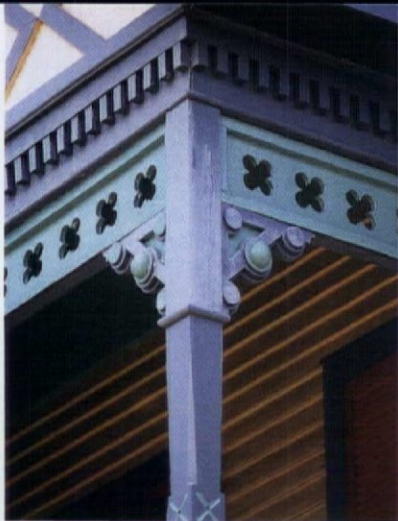
THE ENGLISH Queen Anne movement was familiar to architects and builders in the U.S. through magazine articles. Interest in this more vernacular and nostalgic architecture led to the development of the Queen Anne, Shingle Style, and Tudor and Elizabethan Revivals in this country. Of all of these, the Queen Anne was most popular. Who can't identify these late Victorian confections, capacious and com-

fortable, the quintessential "old house with nooks and crannies," towers and bays? In the past quarter-century, we've appreciated anew their exuberant excess of lighthearted ornamentation, from fishscale shingles to fretwork. Even small, cottage-like examples are recognizable by their colored-glass windows and gingerbread on the mandatory verandah.

The asymmetrical designs of the English Queen Anne were met

in this country by a tradition of wood-frame construction, local materials, and the abundance of affordable, machine-turned and -sawn ornament. Queen Anne houses are often called "the first national style," because pattern books, advertising, and railroads allowed them to be built from coast to coast during a boom period. Many were built with indoor plumbing, central heat, and storage closets—the sort of amenities considered to af-

Dynamic Queen Anne houses run from English medieval through free classic. CLOCKWISE: (from top left) An 1887 mansion by architect Frank Furness in Penn. An in-town Queen Anne tower house. A mail-order plan design by Robert W. Shoppell, built in a speculative subdivision in N.J. An 1892 house in Chicago, notable for its rusticated limestone. Designed in 1877 by Potter and Robinson of New York, a summer house in Newport, R.I.



TOP RIGHT: Parlor with mid-Victorian furniture in an 1891 vernacular Queen Anne, Galveston, Tex.
ABOVE: (top) Porch detail, Galveston. (middle) Encaustic-tile vestibule floor in the Newport house. (bottom) Turkish room off the entry in a house by patternbook architect George Barber, 1896.

ford modern domestic comfort.

In *The Queen Anne House*, a new book by Janet W. Foster, with photographs by Radek Kurzaj, we find 21 different residences, including private homes. H.H. Richardson's Watts Sherman House in Newport is here—the prototypical Queen Anne/Shingle Style dwelling. So is a Queen Anne by the young Frank Lloyd Wright. But we also visit a grand example designed by patternbook architect George Barber, and a suburban house in New Jersey built to the designs of R.W. Shoppell, the pre-eminent designer of mail-order plans. Photographs are full of details to appreciate and study.

A great advantage of the book is that, in concentrating on American Victorian Queen Anne houses,

we can see how the style was informed by, yet diverged from, the Queen Anne revival in England, and we get a clearer picture of the relationship of Queen Anne style to the Shingle and Richardsonian Romanesque styles.

REVIEWER'S NOTE: The original book on the Queen Anne movement was *Sweetness and Light: The Queen Anne Movement, 1860–1900* by Mark Girouard [Yale Univ. Press]. Highly recommended, it is still in print in its soft-bound reprint edition of 1984. ✦

The Queen Anne House by Janet Foster; photography by Radek Kurzaj. Harry N. Abrams, Inc., 2006. Hardcover, 240 pages, \$50. Through your bookstore.





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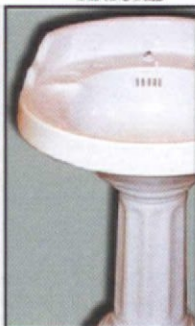
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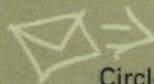


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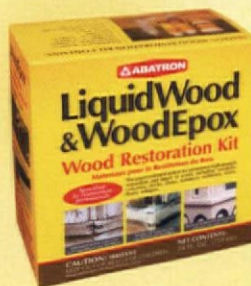
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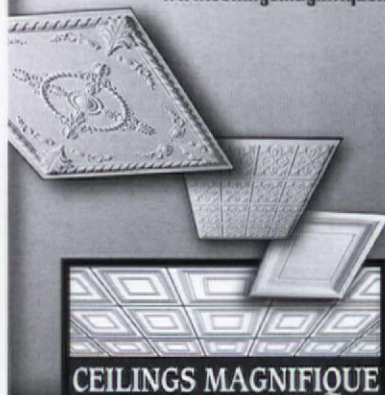
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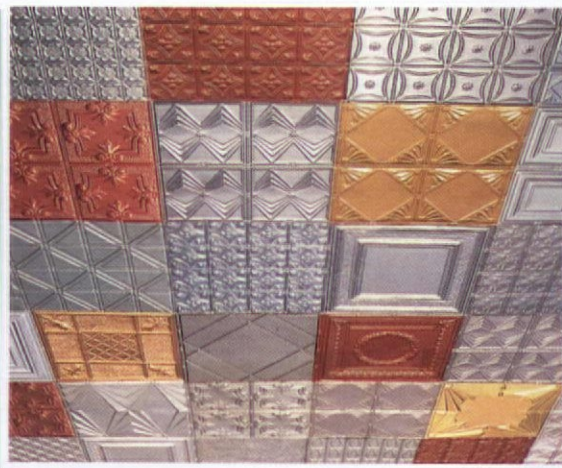
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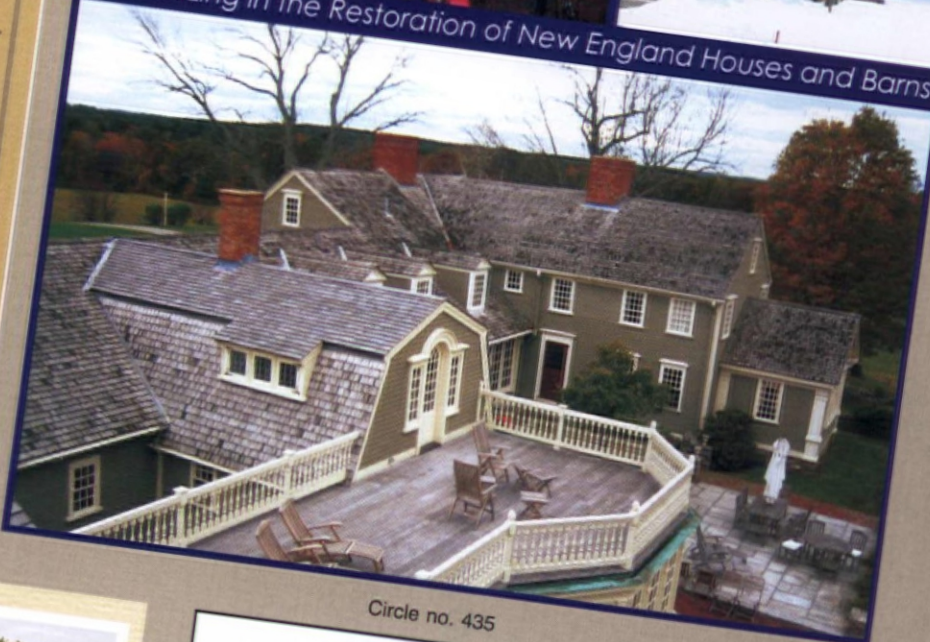
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A Cottage Kitchen pp. 30-34

Kitchen design and carpentry by Susan and Steve Booth, Vintage Kitchens, Concord, NH: vintagekitchens.com, 800/832-6251 • Builder is Ron Miller, Dublin, NH: 603/827-3370 **p. 30** Cabinets from Signature Custom Cabinetry, Ephrata, PA: signaturecab.com • Stove refurbished by Stanley Iron Works, Nashua, NH: 603/881-8335. • Stove hood by Broan: broan.com • Countertops are soapstone. • Tile from Stockwell Custom Mosaics, Dublin, NH: stockwellmosaics.com, 603/563-8499 • Woodwork paint from Benjamin Moore computer-matched to Pearl White cabinets by Signature: benjaminmoore.com • Ceiling paint is Super Scrub Cermaic paint in "Lady Banksia" from Historic Colors of America by California Paints: californiapaints.com • Wallpaper by Thibaut, pattern 839-T-445C: thibautdesign.com • Lighting from Rejuvenation: rejuvenation.com, 888/401-1900. Also Schoolhouse Electric: schoolhouseelectric.com, 800/630-7113 **p. 32** Egyptian Pulley Chandelier from Antique Hardware & Home: antiquehardware.com, 877/823-7567.

Predisposed . . . Beauty pp. 60-65

p. 61 Stairway wallpaper is "Acorn" from Morris & Co. by Sanderson: william-morris.co.uk **p. 63** Den wallpaper by Clarence House: clarencehouse.com. To the trade from George and Francis Davison at the Boston Design Center: 617/348-2870 • Upholstery is "Daisy" by Morris & Co. Drapery fabric is "Golden Lily" by Morris & Co. • Carpet from Laura Ashley: lauraashley.com • Dining room drapery fabric is "Compton" by Morris & Co. • Wallpaper is "Alessandro" by Gramercy: gramercyhome.com • Wing-chair fabric in "Standen" by Morris & Co. • Chair fabric by Osborne & Little, osborneandlittle.com To the trade from The Martin Group at the Boston Design Center: 617/951-2526 • Oval-backed chair fabric is "Maussane" by Pierre Frey, through The Martin Group. • Wall paint is "Enchilada," # 7781W from Benjamin Moore: benjaminmoore.com **p. 64** Wall paint is "Straw," 2154-50, from Benjamin Moore: see above. • Curtain fabric from A. Sommer Textiles Co., San Carlos, CA: 650/592-1350 • Trim and tiebacks by Brunswick & Fils: brunswick.com • Foyer wallpaper is "Geraldine Vine" by Gramercy: **p. 65** Striped wallpaper no longer available.



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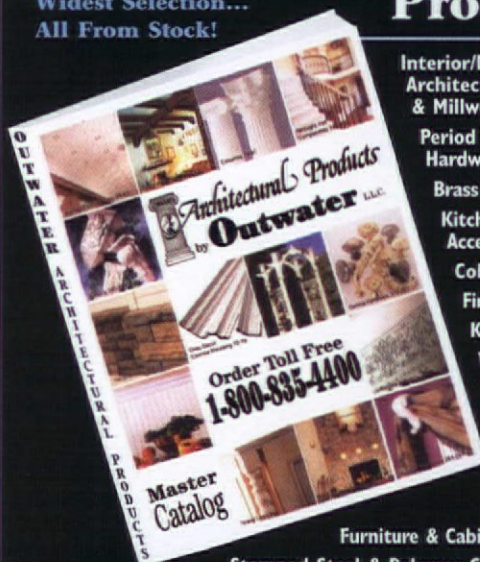
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AN ONGOING CONTEST: SEND PHOTOS OR JPEGS TODAY

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- Two or more paragraphs describing the project: the inspiration(s) for it, your intention and rationale, and the work you did.
- Your name, full street address, phone number and email address [for editor's use only], the age and style of your house.
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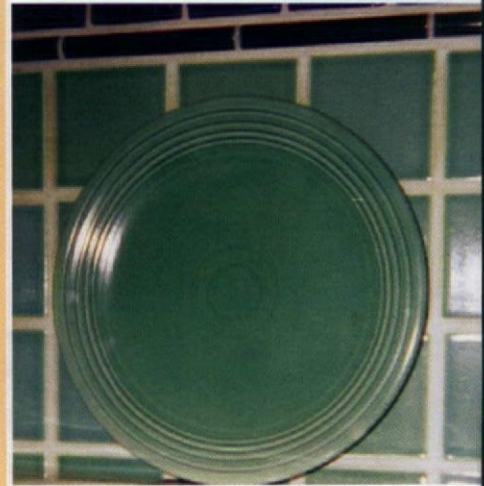
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INSPIRED BY



A vintage Light Green Fiesta plate (bottom) inspired the new period-style bathroom. **BELOW:** Colorful Fiesta dinnerware was made from 1936 until 1973 and has been reissued, with modifications and color changes, since 1986.



MY CA. 1928 Mediterranean Revival house came with what I called “the scary bathroom,” one that had something representing every decade since the house was built. A wall built in the middle of the room blocked any air that once might have come through the ghastly window, and mildew was rampant. I wanted to replace the room with joyfulness.

I’ve always admired American pottery, especially that kitchen workhorse: Fiesta. The vibrant colors just make me happy. I decided to create a room that would exude the lumines-

cence of Fiesta’s original Light Green.

The bath remodel started with a clawfoot tub I found at the salvage yard for \$200. Then I found Fireclay Tile’s apple-green tile (Vitrail series: fireclaytile.com), with the same hue and quality of light as the green Fiesta. The accent tiles from Deer Creek Pottery (deercreekpottery.com) are a Julia Morgan design. The pedestal sink is a reproduction by St. Thomas Creations (stthomascreations.com).

My favorite compliment? When visitors say, “Oh, you’re lucky to have an original bathroom.” —MS. DANNY FITZPATRICK, SAN FRANCISCO

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Photo courtesy of Pioneer Millworks. Sealers Plank Oak Flooring, finished with Millie's All Purpose Penetrating Tung Oil.

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