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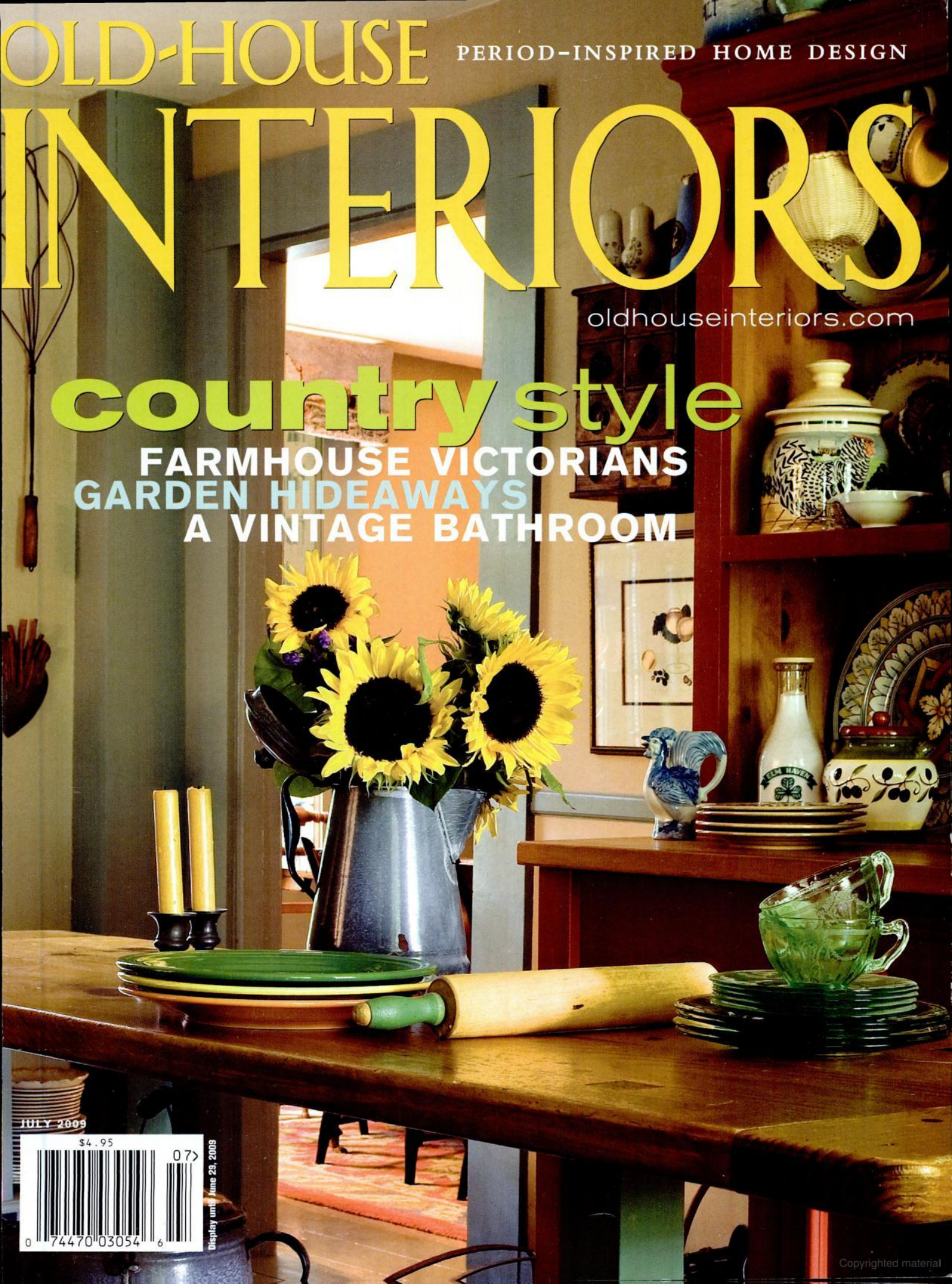
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JULY 2009

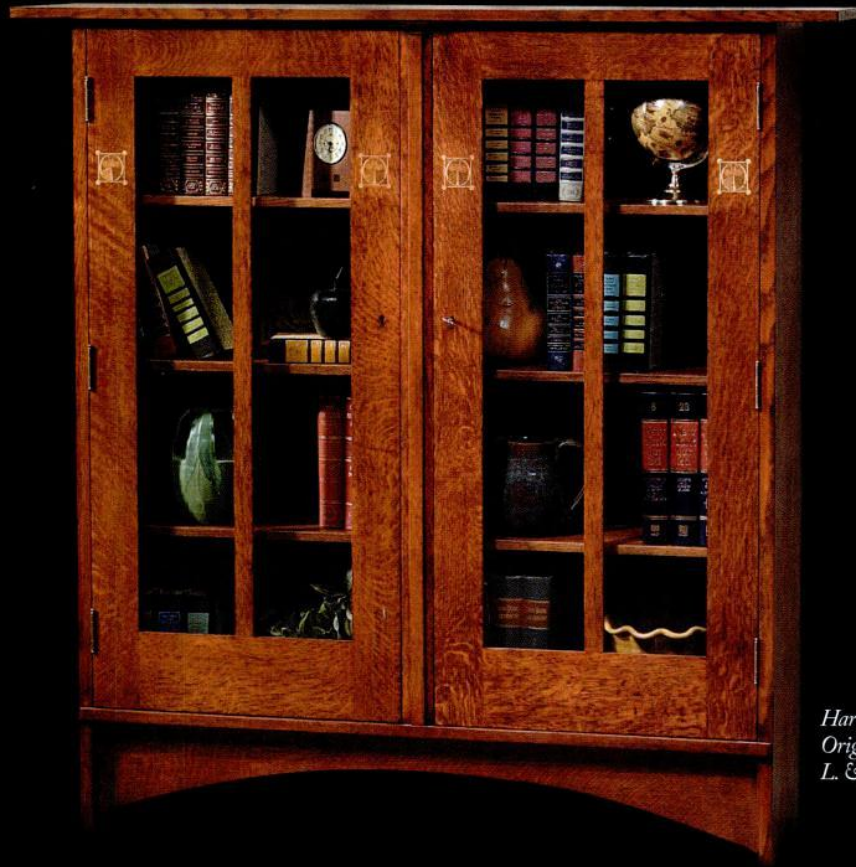
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VOLUME XV, NUMBER 3

PERIOD INTERIORS

- 44 **A Church-mouse Victorian**
A friendly New England house is cheery with hooked rugs, colored Depression glass, and family.
BY BRIAN D. COLEMAN

- 48 **Country Victorian**
Call it cottage, farmhouse, or folk Victorian, it's more cozy than ornate.
BY BRIAN D. COLEMAN

VISIT

- 52 **A Dream Downeast**
Memory lives in this simple foursquare house in Maine, where two artists live and work.
BY JOYCE JACKSON

HISTORIC HOUSES

- 58 **Samara**
It's a great home in the heartland, a late project of architect Frank Lloyd Wright in Indiana, inhabited still by the owner who commissioned it.
WRITTEN & PHOTOGRAPHED BY FRANKLIN & ESTHER SCHMIDT

HISTORY GARDENS

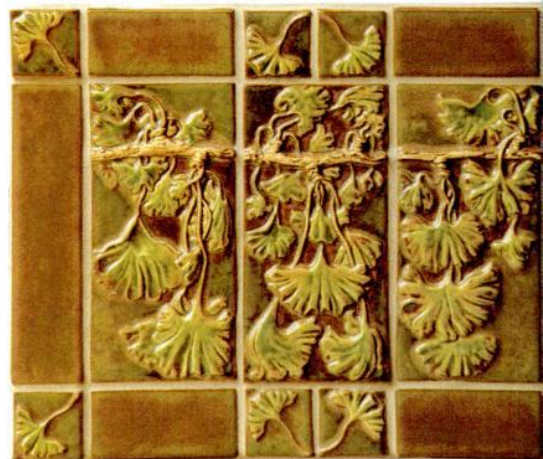
- 64 **Garden Hideaway**
One example of the evolution of the garden shed, this sanctuary hosts tender plants—and parties.
BY DEBRA PRINZING

ON THE COVER: *In the gabled country Victorian house in Dunstable, Mass., favorite collections are on display in the friendly kitchen. The worktable was inspired by one in Monet's Giverny kitchen in France. Cover photograph by Edward Addeo.*



19

64



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12



38

[10 Editor's Welcome](#)

Not ready for the rocker.

[12 News & Views](#)

Contemporary blown glass; exhibitions and openings.

[19 Furnishings](#)

[26 Kitchens & Baths](#)

Victorian conversion: an inviting bathroom with plenty of storage.

BY CATHERINE LUNDIE

[30 Other Voices](#)

Chateau sur Merde? Butchy and his plumbing disaster.

BY DAN COOPER

[34 Old-House Systems](#)

Coatings keep changing; here's the skinny on paint and stain.

BY GORDON BOCK

[38 Decorator's Know-How](#)

The fashions in backsplashes, for every personality.

[70 Designer Specs](#)

Period-friendly energy savings for windows and doors, with a note on tax credits.

[76 Dialog Back & Forth](#)

Radiator restoration; English cottages in Yonkers.

[80 Resources](#)

Find it here—or send away.

[82 Inspired By](#)

An old ad in OHI inspires a dramatic entry with columns.



26

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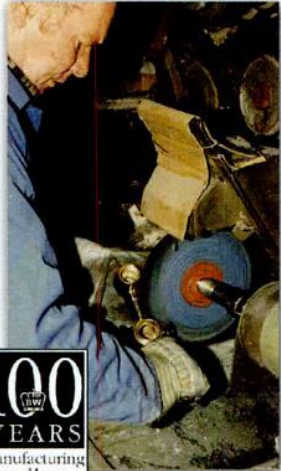
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Ready for my rockin' chair?

NOT HARDLY! When you love what you do, you find a way to make it work. Thus, I have an announcement to make: *Old-House Interiors* is now part of Home Buyer Publications and Active Interest Media. Despite continued challenges for print, and an ongoing housing slump, *Old-House Interiors* magazine is alive and well, part of a dynamic group with smart ideas for the future of publishing. I remain as editor-in-chief. And I promise that the work of favorite and familiar writers and photographers will continue to grace these pages.

Home Buyer already publishes *Old-House Journal*, so a notable result of this merger is that OHI and OHJ are back together again. Long-time readers will remember that OHI launched in 1995 as a sister publication to OHJ, which I had owned and edited for many years—going back to when OHJ was a brownstoners' newsletter in Brooklyn. With the sale and resale of OHJ, the two publications had become friendly competitors. Now they're siblings again, with opportunities for cooperation and growth in the whole field. Look especially for exciting new features coming soon on the websites.

Media and publishing are changing—rapidly and unpredictably. Joining forces allows the print magazines to survive; in fact, they should thrive, given the great staff and resources at Active Interest Media. (*Arts & Crafts Homes* and *Early Homes* continue, too, as part of this new deal, along with our *Design Center Sourcebook*.)

I have a great sense of relief; for both personal and business reasons, it was time for a change. It's energizing for me to realize I'm saying yes again to projects such as books and lectures. I feel blessed that I'm able to stay in the wonderful company of old-house people and in my wonderful job, and I look forward to all sorts of new adventures.



Patricia Poore
letters@oldhouseinteriors.com

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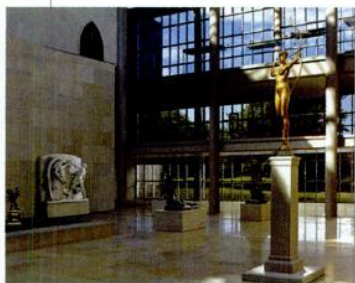
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American Gallery at MET Reopens

If your summer plans include a trip to New York, be sure to see the newly reopened American Wing at the Metropolitan Museum of Art. Twelve of the Met's 20 historic interiors, dating from 1680 to 1810, have been renovated, re-ordered, and reinterpreted. The wing's entrance—the light-filled Charles Engelhard Court—will showcase large-scale sculpture, mosaics, stained glass, and architectural elements. Nearby is the stunning loggia Louis Comfort Tiffany designed for his Long Island residence, Laurelton Hall, about 1905. A newly constructed mezzanine-level



balcony showcases a major recent acquisition: 250 superb examples of American art pottery made between 1876 and 1956 (from the collection of Robert A. Ellison Jr.) that have never before been publicly seen. Stained-glass windows from the same period by Frank Lloyd Wright, William Gray Purcell, George Grant Elmslie, and George W. Maher will also be installed nearby. Also on display are two new cases devoted to American jewelry, including early 18th-century mourning rings and works of the Arts and Crafts period. (212) 535-7710, metmuseum.org



CLOCKWISE (from top left): The Charles Engelhard Court at the newly renovated American Wing; a Roseville vase, ca. 1905–1908; and the Meeting-house Gallery, one of 12 refurbished period rooms.



PROFILE

It's not surprising that a Cape Cod glass artist would come up with a wave as a recurring motif in his work. But it's unlikely that the balls, vases, lanterns, and other glassware in the Seabubble series would have been as artful had **MICHAEL MAGYAR** not studied glassmaking in locations as diverse as California, Japan, and New Orleans over the course of a dozen years. • To make the captured waves, he begins by

TOP: Visitors to Michael Magyar's Cape Cod studio are welcome to watch him blow glass. **BELOW:** "Seabubble" glass balls and pitchers.




gathering molten glass on the end of a long pipe, blowing until the bubble is 2" or 3" long. Next he wraps another bubble with some color in the middle of the first bubble, then seals the molten colored glass inside. With a pair of metal tweezers, he twists and pulls the colored glass, making the characteristic wave pattern. "It's probably done in less than five seconds," he says. • Magyar built his studio in Sandwich, Mass., in 1992 with the help of Japanese glassblower Chiyoji Asahara, a long-time colleague. "He's easily one of the top five glass artists in Japan," Magyar says. Magyar also creates witch balls (also called garden balls): colored glass orbs about 9" to 10" in diameter. To make them, he dips a hot glass bubble into small pieces

of colored glass (called frit), all the while continuously turning the pipe. The colored glass melts into the clear glass, creating a (mostly) uniform tint. Cape Cod Glass Studio, (508) 888-6681, capecodglass.net —MEP

“...It is because our memories of former dwelling-places are relived as daydreams that these dwelling-places of the past remain with us for all time...”

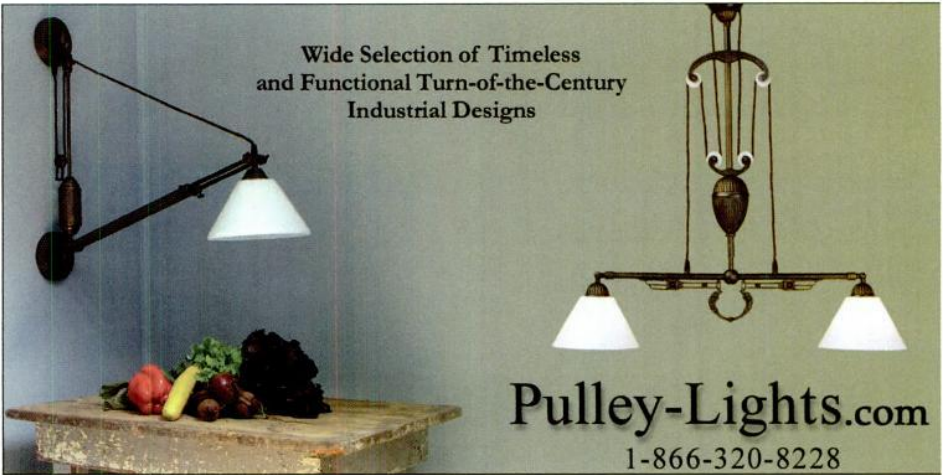
— GASTON BACHELARD, *THE POETICS OF SPACE*, 1958, TRANSLATED FROM THE FRENCH, 1964

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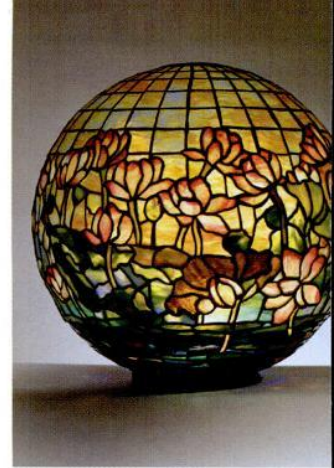
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Nature By Tiffany

Electra Havemeyer Webb (1888-1960), the founder of Shelburne Museum in Vermont, grew up in a house designed by Louis Comfort Tiffany on Manhattan's Upper East Side. So it's no wonder that a furniture suite from the Havemeyer music room is among the 75 items on display at a new exhibition this summer. Although the newly restored suite—which includes a settee, six side chairs, two arm chairs and two tables—is from the

museum's permanent collection, it has never been displayed before as a group. Organized by Senior Curator Jean Burks, the exhibition is grouped into four galleries, beginning with a re-creation of the music room. Other items in the show include lamps, stained glass, jewelry, ceramics, and metalwork. "Louis Comfort Tiffany: Nature By Design," through Oct. 25, (802) 985-3346, shelburnemuseum.org



The Pond Lily Globe, made by Tiffany Studios ca. 1900–1910, on display in Vermont.

OPEN HOUSE Built between 1761 and 1764, the **Schuyler Mansion** is the Georgian home of entrepreneur, Revolutionary War general, and U.S. Senator Philip J. Schuyler, who called it "The Pastures" for its setting on a bluff overlooking the Hudson River. The family lived here until 1804, and it was the site of daughter Elizabeth Schuyler's wedding to Alexander Hamilton in 1780. Beautifully outfitted parlors and a library—all lavishly trimmed with ornamental plaster—open off an unusually large center hall. The stair baluster, built in Boston by a master carpenter and shipped to New York, features twist-style balusters and a graceful handrail. At some point the interior woodwork was stripped of original finishes, but in the 1990s, several glazes indicative of graining were discovered. Graining was rare in Hudson River Valley homes in the 1760s, so the re-creations by restoration expert Steve Jordan are figurative rather than literal. Maintained by the State of New York since 1914, the mansion is open for tours May 15–Oct. 31. **Schuyler Mansion**, 32 Catherine St., Albany, NY, (518) 434-0834, schuylerfriends.org



TOP: A five-bay brick Georgian, the Schuyler Mansion dates to the 1760s. **BELOW:** (left) Schuyler probably bought "The Ruins of Rome" mural for the imposing two-storey hall in England. (right) The parlor features a stylish broken pediment overmantel and yellow ochre paint, a popular shade of the period.





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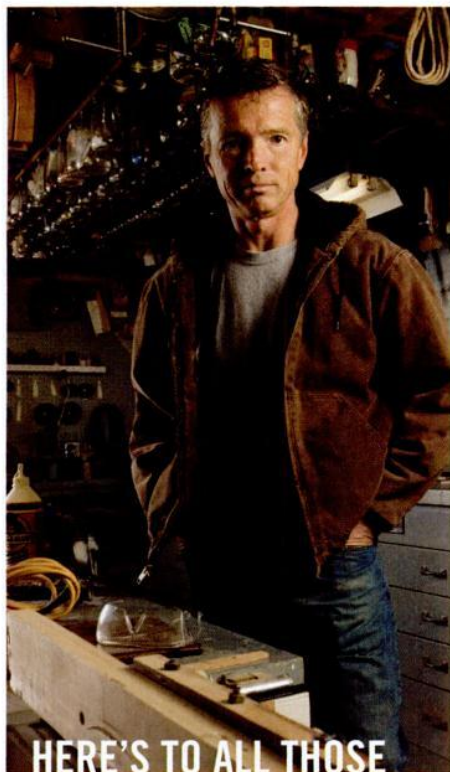
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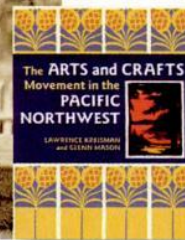
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A girl on a bungalow porch a century ago, on view in Seattle.

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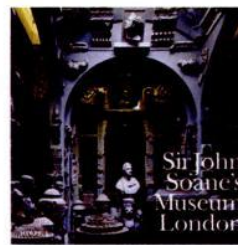
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- **RESTORATION TRADE FAIR**, June 28, Long Beach, CA Rose Park Neighborhood Association, rpna-tradefair.org
- **"ANCESTRY & INNOVATION: AFRICAN AMERICAN FOLK ART FROM THE AMERICAN FOLK ART MUSEUM,"** through July 12, Delaware Museum of Art, Wilmington, DE Explores the artistic expressions of self-taught African-Americans from the rural south and urban north. (302) 571-9590, delart.org
- **"WINDSOR CHAIRS: THE FIRST GARDEN FURNITURE—FIVE CHAIRS & FIVE PAINTERS,"** through Aug. 3, Coastal Maine Botanical Gardens, Boothbay Harbor, ME (207) 633-4333, mainegardens.org
- **MUSEUMS OF OLD YORK DECORATOR SHOW HOUSE**, July 18–Aug. 15, McIntire Farm, York, ME (207) 363-4974, oldyork.org
- **MAINE ANTIQUES FESTIVAL**, Aug. 7–9, Union Fairgrounds, Union, ME (207) 221-3108, maineantiquefest.com
- **ARTS & CRAFTS SAN FRANCISCO**, Aug. 8–9, San Francisco Design Center, San Francisco Arts and Crafts furnishings, plus Art Nouveau, Western, Native American and California Rancho (503) 491-8980, artsandcrafts-sf.com

Arts and Crafts Northwest

A new exhibition at the Museum of History & Industry in Seattle explores the history of the Arts and Crafts Movement in Washington and Oregon in the early-20th century. Curated by Lawrence Kreisman and Glenn Mason, the exhibition showcases more than 100 objects from public and private collections. "The Arts & Crafts Movement in the Pacific Northwest," on view through Jan. 18, 2010, is based on the book of the same title by Kreisman and Mason (Timber Press, Portland, 2007). The exhibition will travel throughout Washington and Oregon after its Seattle run. MOHAI, (206) 324-1126, seattlehistory.org.

London Neoclassic


One of England's most respected neoclassical architects was Sir John Soane (1753–1837). His principles of space, design, and display have been taught to generations of students. While many of his buildings, such as the Bank of England, are architectural icons, his




own house in London is his most enduring legacy. Operating as a house museum since Soane's death, the dwelling has survived miraculously unchanged, allowing a rare glimpse into

the world of this important 19th-century architect and collector. Rooms are filled with artifacts and treasures, including the sarcophagus of Egyptian king Seti I.

- A brand-new book is the first to comprehensively cover the history of the museum since Soane's own account in 1835. *Sir John Soane's Museum, London* by Tim Knox [Merrell Publishers, 2009] \$49.95 —BDC

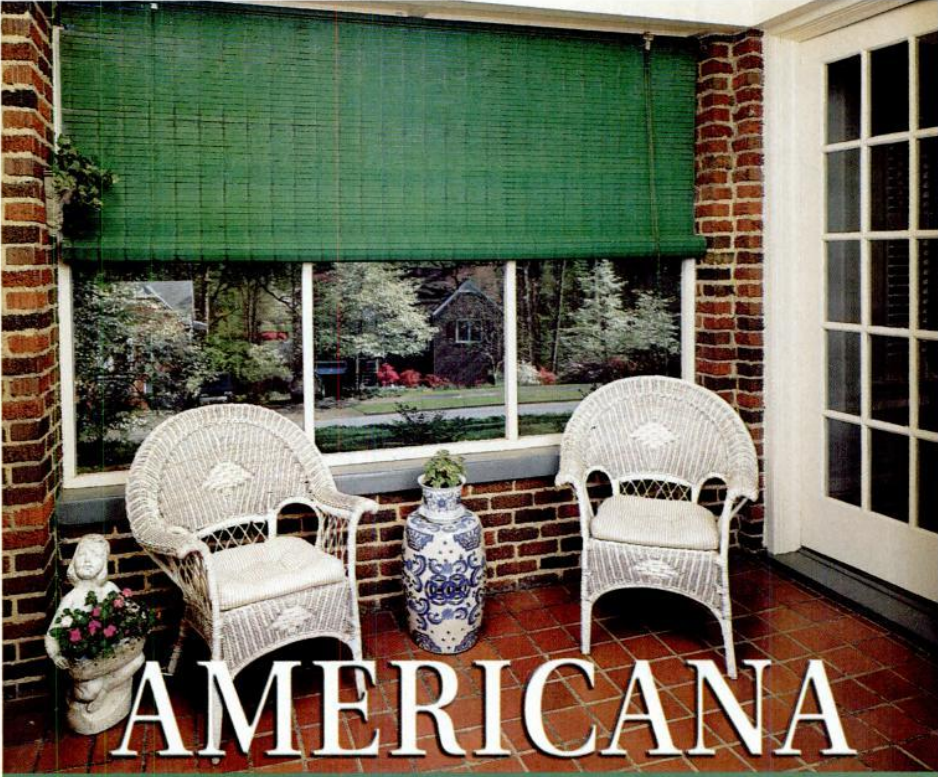


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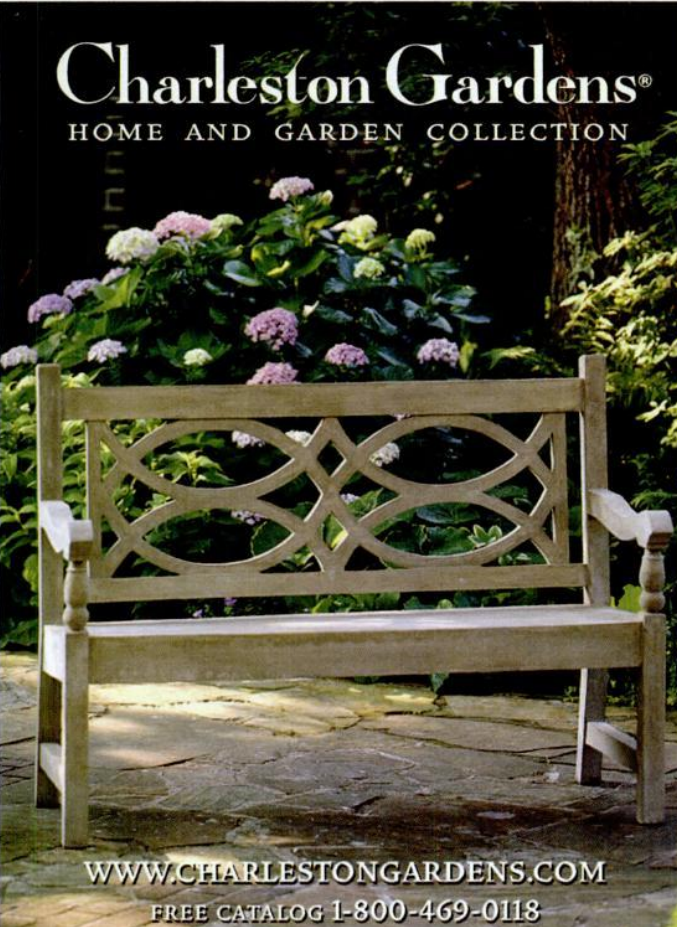
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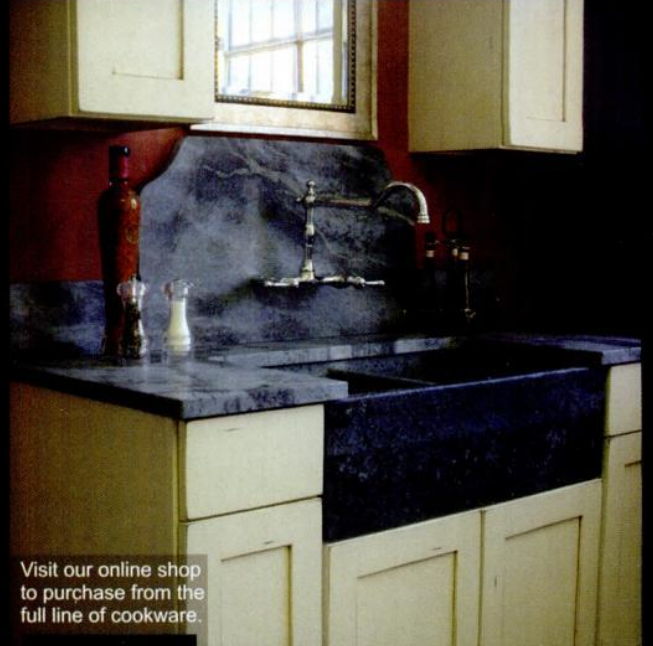
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◆ Bridge Style ◆

Reminiscent of Victorian plumbing fixtures, the new Bridgeford high profile faucet features a dual handle and side spray. Prices range from \$965 for chrome to \$1,354 for oil-rubbed bronze (shown). From Grohe America, (630) 582-7711, groheamerica.com

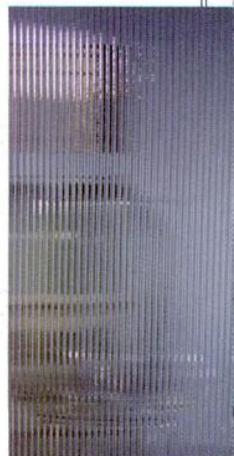


◆ It's a Keeper ◆

The bronze frog will hold a soap or scratch pad at the ready by the kitchen sink. The frog measures 5½" wide x 4¾" deep by 3¼" high. It retails for \$55. A set of two French triple-milled soaps is \$12. From Charleston Gardens, (800) 469-0118, charlestongardens.com

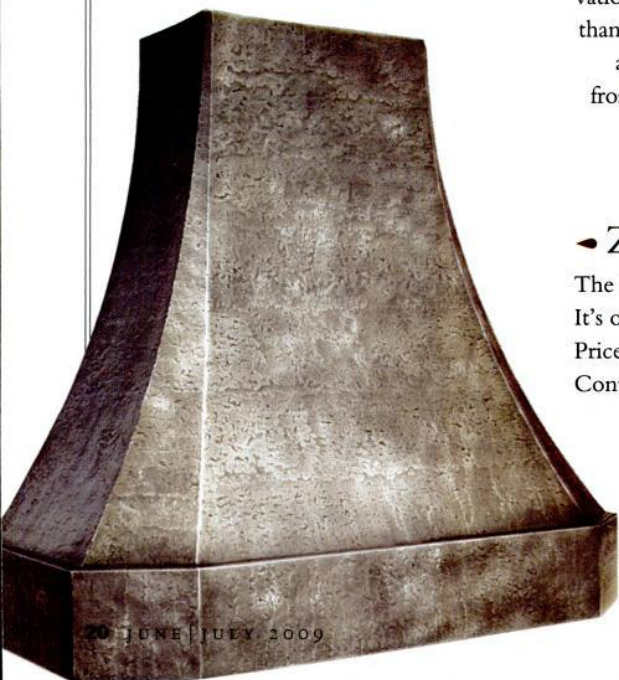
◆ Glazing Days ◆

These glass panels are perfect for small-scale renovations in the kitchen and bath. Choose from more than 120 decorative styles, including mouth-blown and machine-rolled antique, pattern, color, and frosted glass. Order online; Bendheim, (800) 221-7379, bendheimecabinetglass.com



◆ Zingy Zinc ◆

The French Country Zinc range hood features a reverse-hammered finish. It's one of many made-to-order options in zinc, copper, and stainless steel. Prices for a hood 48" wide x 36" tall are about \$8,000 in zinc or copper. Contact Handcrafted Metal, (800) 755-0310, handcraftedmetal.com



Barn Red ◆

The Bernard cord-hung pendant comes in dozens of colors and metallic finishes, with a choice of clear, ribbed, or frosted glass in several colors. In red with clear ribbed glass, it's \$234. The fixture can be stem- or flushed-mounted at additional cost. From Barn Light Electric, (800) 407-8784, barnlightelectric.com



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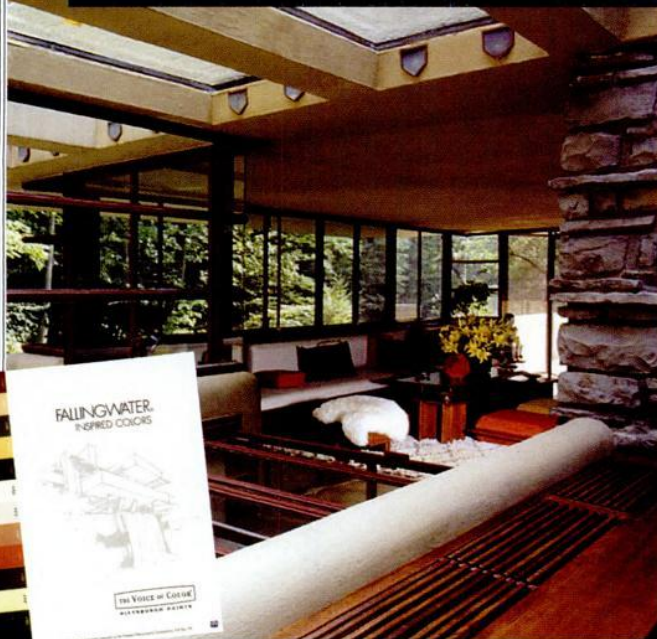
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FURNISHINGS



Frank's Colors

The Fallingwater Color Collection offers 13 shades from Frank Lloyd Wright's residential masterpiece, Fallingwater. All colors are available in PPG Performance, a zero-VOC paint, for \$18 to \$30 per gallon. From Pittsburgh Paints, (800) 441-9695, voiceofcolor.com

A Growing Palette

The 250-color National Trust for Historic Preservation Palette features tints from historic properties across the nation. (The newest are from the Betsy Ross House.) Ultra Premium paint costs about \$17 to \$28 per gallon. From Valspar, (800) 845-9061, valspar.com



Magic Swath

Scratches on your fine tables or chairs? Remove the evidence with the Tibet Almond Stick, a product your grandmother may have used to conceal scratches and water rings. The stick retails for \$4.99. From Van Dyke's Restorers, (800) 558-1234, vandykes.com

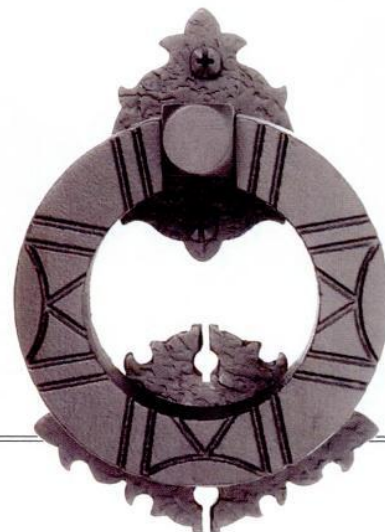


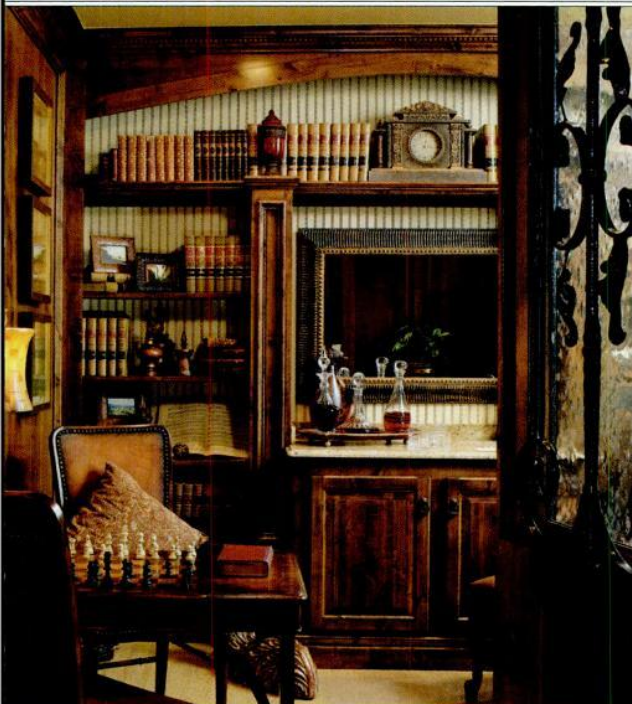
Spruce up the Place



Rustic Ring

Acorn Manufacturing's hand-forged Iron Ring door knocker features decorative incising. The compact knocker measures 4" wide by 6 1/4" high. In black, it retails for \$201.95. Order through Signature Hardware, (866) 855-2284, signaturehardware.com





♠ Woodwork Your Way

Planning a major interior woodwork restoration? Columbus Wood Products offers a full complement of interior wood trim, can finish all products to your specs, and offers complete installation and management services. For a custom quote, contact (614) 917-2700, columbuswoodproducts.com

♠ Quick Deck

Now you can get AZEK decking built by Archadeck, North America's largest deck and porch builder. AZEK is an easy-care composite material that resembles wood. Prices for decking are about \$6.50 per square foot, depending on region. Contact (800) 275-2935, azek.com



♠ Fishscale Beauties

Hand-split and -sawn shingles in old-growth wood are typical of the work of Kerry Shackelford, a master of museum-quality restorations. These fishscale roofing shingles in cypress come with a 40-year warranty. They're \$600 per square.

From Museum Resources, (804) 966-1800, museum-resources.com

Lots more in the Design Center at designcentersourcebook.com



♠ It's Strong

Gorilla Epoxy is a spanking new addition to the Gorilla Glue line of adhesives. Perfect for small jobs and quick fixes, the epoxy has a working time of 5 minutes and dries in 90 minutes. The epoxy kit retails for \$5. Contact (800) 966-3458, gorillatough.com



♠ California Lantern

The Historic California double lantern from the Anacosti line features a khaki lens and a rustic, Old Iron finish. The light measures 26" wide x 10 1/4" deep x 27" long. It's \$1,518 from Steel Partners, (360) 748-9406, steelpartnersinc.com



Baroque Beauties

The imaginative interpretations of classic Renaissance and Baroque designs in the ornamental Classical Field Tile Collection are available in more than 300 colors. The tiles come in either solid color or two-tone rubs for \$95 to \$135 per square foot. From Dunis Studios, (830) 438-2996, dunistudios.com

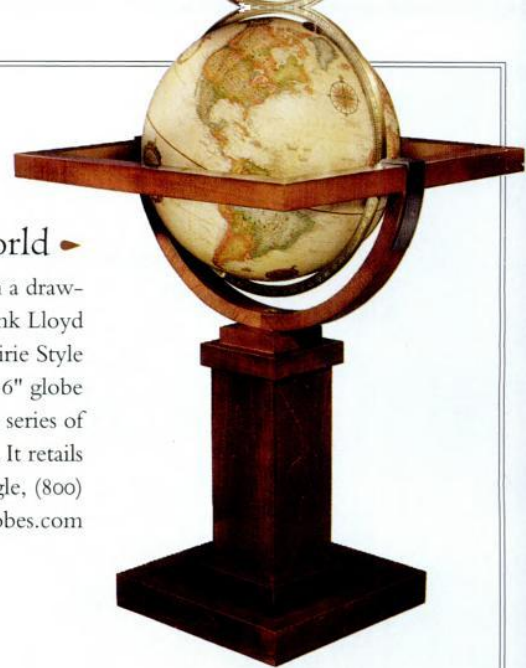
Clear as a Bell

Just introduced as part of the new Clear Line, the Otis is shown in polished nickel with a clear shade and silver-tipped light bulb. The fixture sells for \$109, reproduction bulb included. From Schoolhouse Electric, (800) 630-7113, schoolhouseelectric.com



Ginkgo in Relief

Stunningly interpreted in high relief stoneware, the Ginkgo Panel features a hand applied matte bronze glaze. The 4" x 8" tiles are \$64 each. The 2" x 2" ginkgos are \$20.70 per piece. Field tile ranges from \$4.18 to \$8.32. From Terra Firma, (803) 643-9399, terrafirmaarttile.com



Around the World

The Wright is based on a drawing for a globe stand Frank Lloyd Wright designed for a Prairie Style house a century ago. The 16" globe and maple stand is one of a series of five Wright-style globes. It retails for \$795. From Replogle, (800) 275-4452, replogleglobes.com

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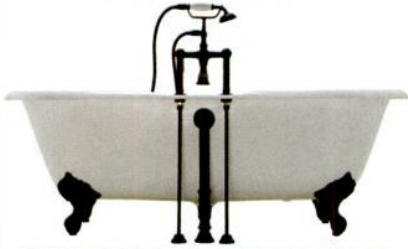


Earthy Concrete

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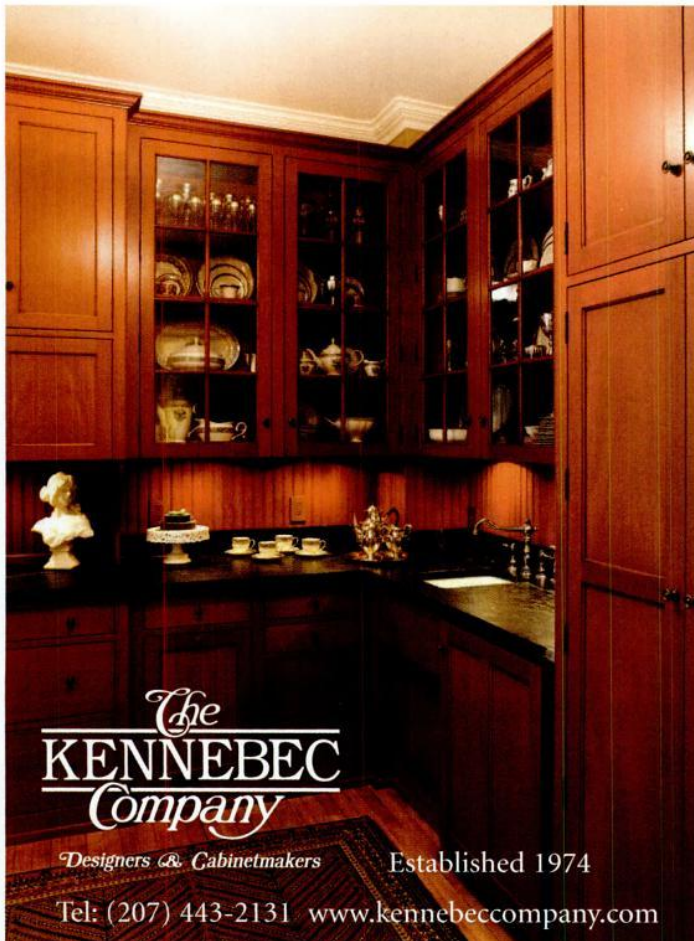
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TURNING AN EXTRA BEDROOM INTO A MASTER BATH MULTIPLIED STORAGE OPTIONS AND CREATED AN INVITING SPACE.

BY CATHERINE LUNDIE
PHOTOGRAPHS BY BRUCE BUCK

Victorian CONVERSION

NO MATTER how hard they tried, Lou Toboz and Ron Walker couldn't make peace with the maroon-and-pink tiled bathroom in their 1887 Queen Anne. It wasn't the exuberant color scheme—they'd lived in enough old houses to recognize and respect a circa 1940s re-do—it was the confines of the space. Original to the house, the narrow lav was installed when, as Ron notes, "bathrooms were seen as a necessity rather than a luxury."

Rather than tamper with the existing vintage bath, the couple decided to act upon a long-discussed plan: to create a master suite. Ron, a



LEFT: In the newly created passageway that parallels the bath, an existing radiator was gussied up with a fresh coat of Krylon spray paint. **RIGHT:** The serene blue walls in the new bath pick up a shade in the bedroom frieze. Lou bought up the decorative tiles in the shower panel for next to nothing during a moving sale at a local tile showroom.





Showerbath SOLUTION

Victorian bathrooms—and clawfoot bathtubs—are often smaller than today's spa-size rooms. But you can add the luxury of space with a curved shower rod. All the rage now in upscale hotels, curved shower rods add a few crucial inches of extra space and help you avoid one of the less pleasant aspects of a tight shower area: brushing against a clingy wet curtain. Easy to install across a standard tub, curved rods come in stainless steel and bronze, as well as chrome or nickel for a period look. I like these: ■ **Affordable Antique Bath and More (bathandmore.com)** makes a simple and elegant curved rod



The Double Crescent Rod (top) and an elegant curved rod.

that extends from 40" to 75" with a depth of 3 1/2" (at 40") to 10" when fully extended. It's straightforward to install if you remember to securely anchor the flanges to the wall; then the rod slips inside and is held in place with a set screw. Our favorite rings or shower

pins are the roller-ball models, which slide like ball bearings. ■ **Signature Hardware's Crescent Shower Rod (signaturehardware.com)** is increasingly popular for old-house remodeling—especially their 60" offering that fits the length of a standard drop-in tub. And we like their Double Crescent Shower Curtain Rod, which allows for an inner liner as well as a decorative outer curtain; double rods make handy towel racks as well. —BRIAN D. COLEMAN



LEFT & BELOW: Carpenter Jeff Loux created a short wall divider out of beadboard and a salvaged leaded glass window, enhancing the sense of privacy between bedroom and bath. The waterfall sink, patented in 1911 is a salvage piece. Water flows out beneath the porcelain bump at the center of the basin. **BOTTOM:** The under-the-stairs powder room is lusciously Victorian. Its original door (which opened into the dining room) was relocated to the hall. In its place is a stained glass window that adds to the jewel-box effect.

In what was a bedroom, the master bath incorporates art glass, a painted wainscot, and a ca.1911 sink for a timeless interpretation. Downstairs, the Victorian Revival powder room is more exuberant.



landscape architect, came up with a design that involved converting a bedroom adjoining the master bedroom on the second floor. Their wish list for the new bath included a walk-in shower as well as a walk-in closet. By the time the plan was drawn up by local architect Michael Burns, they had also eked out a hall linen closet, plus a tiny third closet in the bedroom next to the new master bath.

Over the years Ron and Lou had gathered an array of architectural salvage, which they put at the disposal of carpenter Jeff Loux. Jeff decided to install a leaded glass window in a privacy wall that shields bedroom from bath, and a small stained glass window into the 3' x 5' shower enclosure. Both lend light and a feeling of airiness to the space. He also salvaged and re-used all flooring, trim (replicating when



necessary), and hardware.

Lou, who was considering retiring from his social work career, says that timing drove their decision to forge ahead with their long-simmering plan. "I wanted to do it while I still had an income," he says wryly. "It also seemed wise from a marketability standpoint. These days, a master suite is almost a mandatory feature. If the time ever comes when we need to sell, we won't have to take on such a daunting project."

While some might wince at the sacrifice of a bedroom, Jeff views it from a practical carpenter's point of view. "In an old house where the bedrooms are small and have tiny closets, it makes good use of the space." It's much more efficient than knocking down walls or expanding the footprint of the house — which was not even possible in this case. His argument is borne out by the dimensions: just 12' 6" x 10', including the three new closets. "There's not an inch of wasted space, but you never feel cramped," Ron says contentedly. "It lives much larger than its actual size." ✦

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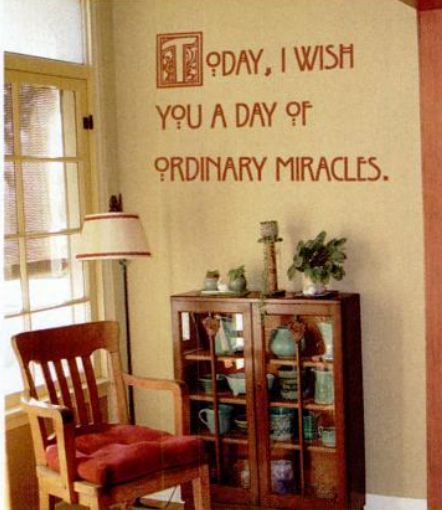
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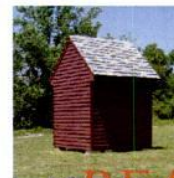
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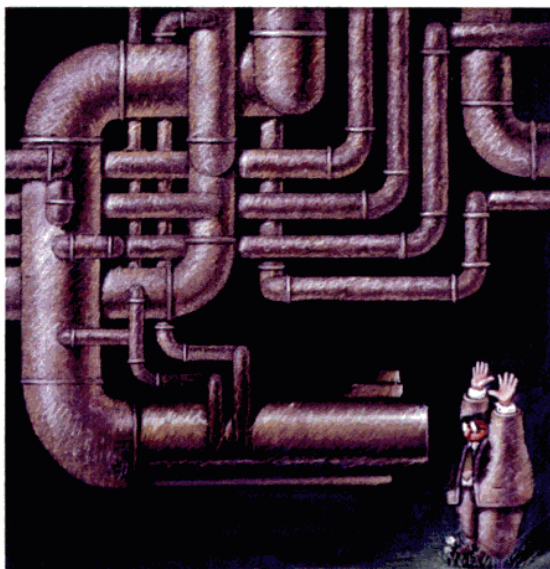
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Chateau sur Merde

BY DAN COOPER

Chapter VIII of the Butchy Chronicles

BUTCHY was in search of a larger hickey: he wished to hang a chandelier made of deer antlers, hooves, and electric candles in his Wilderness Room, and he intended to connect it to the old gas nipple with the aforementioned piece of threaded steel. I had regarded this lighting fixture with a combination of amusement and horror (*really, Butchy, how about some glass eyes as pendants?*), but my comments had not deterred him. What was originally a Colonial Revival library was slowly being transformed into Sagamore Hill, complete with stuffed porcupine bookends and other unfortunate creatures whom a taxidermist had immortalized in quiz-zical expression: “is that thing loaded?”

Butchy banged down the cellar stairs, visualizing the used coffee can where he might find the hickey. As he set foot on the dusty cement floor, he became aware of the cheery scent of fabric softener. This puzzled him, as the laundry room already had been relocated to the second floor. Sniffing about, he discovered the source of the Spring Rain wafting throughout the basement. An old soapstone sink, left connected for cleaning paintbrushes, was filling with suds and effluvia.

This was problematic, as it indicated a waste-line blockage beyond accessible pipes, most likely underneath

the front lawn. Butchy was more than annoyed, for he had recently spent thousands having the old clay line dug up and replaced with PVC. It was an icy Sunday, of course, necessitating an emergency call to Ream-a-Nu-One.

Half an hour later, Ream’s proprietor Swampy wheeled the heavy electric snake down the bulkhead steps and approached the four-inch cleanout with a large pipe wrench. As he tightened it down on the hex-fitting, he cautioned—as he did with every client: “there’s always a little bit of water when I open these up.”


Neither Swampy nor Butchy was prepared for the

For millennia, hominids have sheltered themselves in dwellings made as warm and dry as possible; only recently have they intentionally brought flowing water within their walls, resulting in both comfort and peril.

geyser; indeed, it was as if a fire hose had been charged with (we shall use the approved euphemism) black-water. The stream knocked the unsuspecting sewer-guy on his back. Swampy recovered quickly, most likely from fear of typhus, and struggled to plug the cleanout, all the while screaming, “CALL THE TOWN! CALL THE TOWN!”

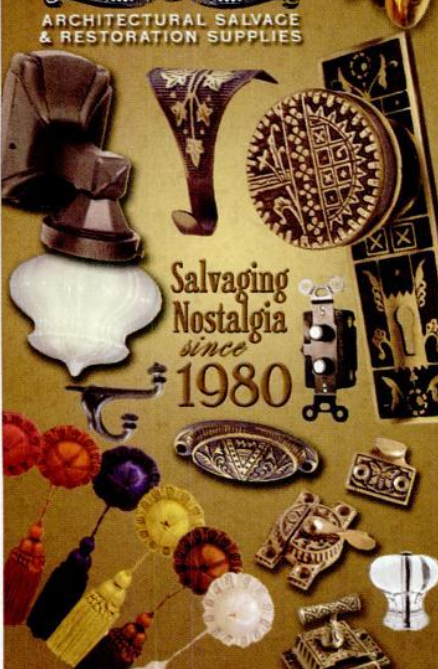
Butchy raced to the telephone, and the fella at the DPW, after insisting that it couldn’t possibly be their

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problem and suggesting Butchy call a plumber, admitted that the main line out on the street might, indeed, have become blocked. He'd be sending out a truck.

The drama was unbeknownst to me, as I was not on premises. I had just rung my friend to see if he had any spare shellac flakes. (I was in the mood for some French polishing, as a lovely piece had been delivered recently, requiring my attention.)

"I've had a shit-storm," Butchy moaned into the phone. "Really, Dumpling," I consoled. "It's just a little water . . ."

"No, it's not. There are *solids* in it! And bits of paper! I'm going to burn my house down."

The thought of singed porcupines (not to mention some passable furniture and a very nice prewar Steinway) moved me to action. I appeared at Butchy's door soon after, clad in boots, rubber gloves, and a mask. By the time I arrived, the water had receded, leaving little beached whales all about his cellar. I grabbed an old snow shovel and began scooping, while Butchy howled in revulsion with each scrape of metal on cement. Donning respirators, we then mopped the floor with bleach.

Later that evening, as we slumped into our black-vinyl booth at Get Bento (one of myriad sushi joints replacing every pizzeria on the South Shore), I tried to find humor in my friend's trauma. "Would you like tootsie-rolls for dessert?" I grinned, hoping to cheer him up.

Butchy looked wounded. Today's events troubled him: "It's karmic payback for The Door," he muttered.

"Do tell," I encouraged, as if I were hearing confession from a troubled member of my flock.

"Many, many years ago—beyond all statutes of limitations—I was helping someone restore a house in Upstate New York. The cover to the septic tank had cracked and collapsed. The closing was only a week away, so the guy grabbed an old five-panel door out of the barn, threw it over the tank, and covered it with dirt. When the new owners moved in and began work, their rented Bobcat ran over the tank and dropped through.

"No one was hurt, but I've felt guilty ever since because I didn't say anything. Today was payback."

With a shudder, I wondered if any of my past plumbing sins would be coming back to haunt me. I thought of the time I placed a paint-roller tray underneath a suspect waste line before closing up a Sheetrock ceiling. I'm not the first to sheathe a dodgy elbow with an entire tube of silicone caulk. I can sweat copper pipe with the best of them, but threaded fittings give me pause—it's not like a

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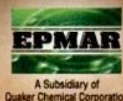
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solder connection, which is either good or bad; threaded fittings are ambiguous, they're sneaky: they seem sound . . . then, they drip once every half an hour.

Butchy toyed with his luminous gob of wasabi while I nibbled at the shredded turnip (or whatever it is). Why do we continually take wrench or torch in hand and not call in the pros? It was more than frugality, although that played a major part, and let's face it, getting a plumber to show up for something as small as moving a sink two feet to the right is damned near impossible.

For Butchy and me, it's the combined blessing/curse of being able to do your own work. *I can learn to do this; why should I have to wait months for someone to show up, and then pay them a lot of money?* Call it pioneer spirit, rugged independence, or foolishness, the attitude holds true for almost every old-house undertaking (with the exception of floor-sanding and three-coat plaster work; unless you've done that for years, it always looks like a DIY).

Plumbing and electrical work require a leap of faith; you throw the breaker on a new circuit and pray it doesn't snap back. You plumb by the book; but when it comes time to open the shut-off, you cringe as the rush of water compresses the air in the pipes, listening for the splattering from that one T-fitting you forgot to solder at all three ends, running a dry hand against joints searching for that tiny drop or, worse, that pressurized, pin-point stream pissing an arc across the kitchen.

It's always just fine (almost always). Yet as you cover up your handiwork with finish materials, the scene in your head is reminiscent of "The Telltale Heart": an obsession with listening for the pulse—not of blood through ventricles of the deceased, but the tap-tap-tap of water, pooling in a stud cavity.

We paid, left the sushi bar, and headed back to Butchy's befouled home. There, I would pick up my protective clothing and car, and go home. Later, in our beds, we would descend into weary sleep, listening . . .

In my dreams, I'm walking through a massive wreck of a house; it belongs to me, yet there are rooms I've never seen before, an entire wing lurking behind the linen-closet door. The basement has vast, quarry-like chambers where water seeps through stone walls in tiny cataracts, and the attic has towering ceilings sheathed in rotting tongue-and-groove. The floorboards are pried up, and in between the joists are open trenches: Is it rainwater or sewage? I can never tell.

Some of you dream that you can fly, others perpetually arrive late for final exams, naked and unprepared. I spend my resting hours holding back the flood. ✦

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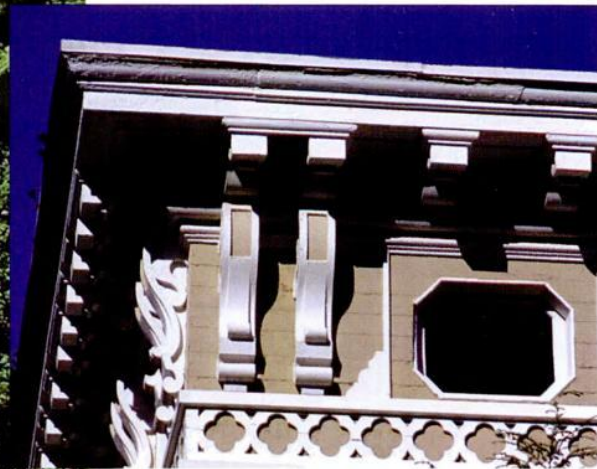


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The coatings industry keeps changing. Here's some help understanding product types and terms.

The Skinny on PAINT BY GORDON BOCK

Warm weather brings the outdoor painting season, along with a trip to the paint store. If, as you scan the shelves, you get confused or can't find your favorite can, don't be surprised. Products and labels are changing a lot in the paint world. Some between-the-lines information—*the skinny*—may give you a handle on what you need.

►**latex vs. acrylic** When manufacturers developed the first modern water-based paints in the late 1940s (in part to allow painting of materials that were not totally dry), they based them on flexible, man-made compounds described by the marketing of the era as latex. None of these water-based paints ever contained natural latex rubber, and, at any rate, by the 1970s manufacturers were moving away from these early com-

pounds in favor of acrylics—synthetic resins known for their non-yellowing clarity (think Plexiglass). The word latex continues to stick in the popular mind and is used in marketing.

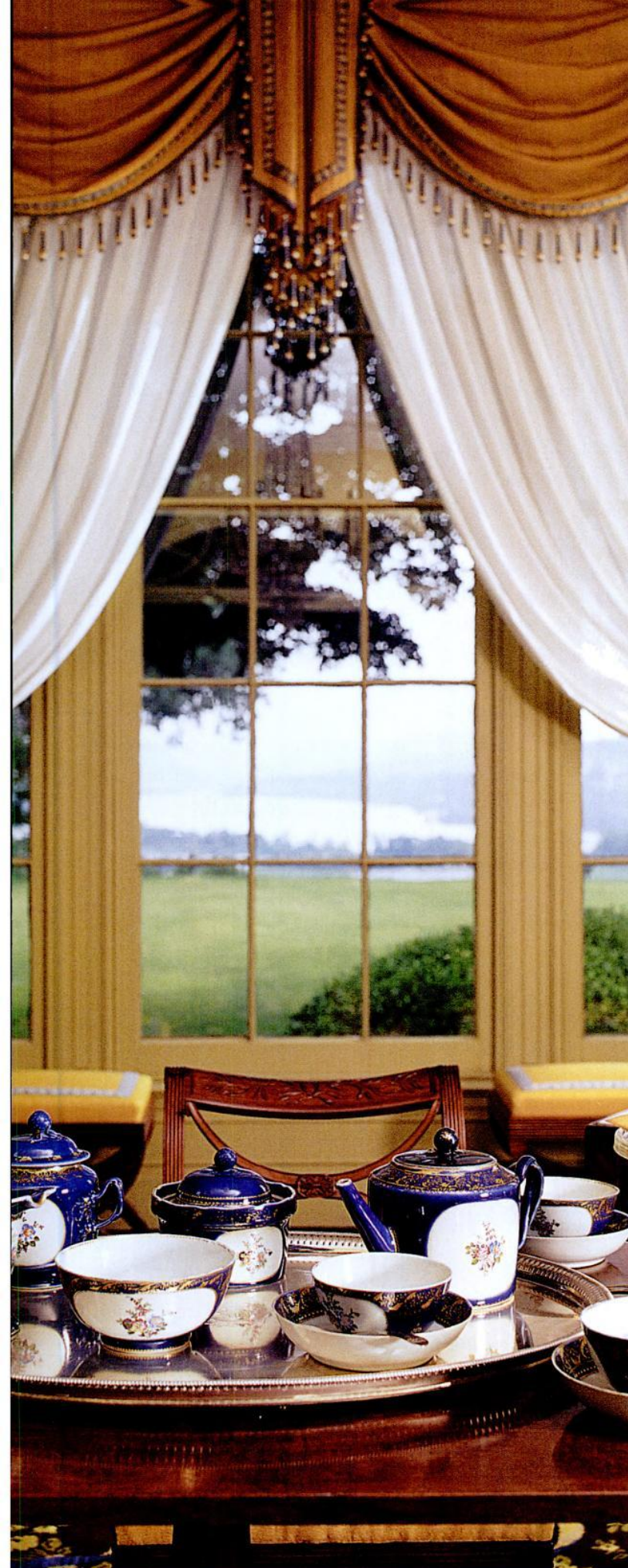
The skinny: Even within the fairly narrow category of water-based house paints, not all product formulations are the same. Manufacturers who use a high percentage of acrylics in their product sometimes highlight the fact by labeling it *acrylic* paint. Others may choose the label *acrylic-latex* paint to make sure there is no confusion about it being water-based, or to indicate there is a combination of acrylics and other ingredients. While professionals debate the nuances of different formulations and products, these products are all water-based, and have the advantages of being low on VOCs and easy to apply and clean up. Water-based

paints are more vapor-permeable over bare wood than are oil-based paints (helping building parts like porch columns to “breathe” or let go of moisture). And they generally last longer on masonry, which can break down oil-based paints over time.

►**alkyd** In a store, alkyds may be synonymous with oil-based paints, but in a chemistry lab, alkyds refer to a group of man-made resins widely used in the coatings industry. In basic terms, alkyd resins are the components that hold the pigments and which cure into a protective, semi-solid film when the solvents evaporate. Alkyds started to replace the natural ingredients in oil-based paint before the 1940s, so they have a long track record of high performance and versatility.

However, the high VOC content of most traditional alkyd paints

ABOVE: Victorian houses especially call out for polychromy and picked-out details. Preparation and use of appropriate formulations assure a long-lasting, non-fading result.



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means that many familiar products have been reformulated, restricted, or made impractical to buy in the push toward water-based paints.

The skinny: Despite yearly advances in water-based paints, alkyd (oil-based) paints are still unmatched for high gloss, durability in high-traffic areas, smooth flow, and good adhesion. So even with environmental restrictions, they are still usually available in quarts. Alkyd primers are recommended over water-based primers (under both oil- and water-based topcoats) for problem surfaces like weathered wood or chalking paint; therefore these are still widely available in gallons.

► **voc regulations** An umbrella acronym, VOCs (volatile organic compounds) are solvents and additives found in products of all kinds, from toiletries to antifreeze. Since VOCs cause smog and ozone depletion, the VOCs in architectural coatings—typically mineral spirits, naphtha, lacquer thinner, driers, oils, and alcohol—

Manufacturers are marketing *modified alkyd latex* paints: alkyd resins combined in a water-based paint, for the best of both worlds.

have been a particular target of the EPA. The result has been a series of ever tighter regulations leading to reformulations of many oil-based and solvent-based coatings, and in many cases discontinued sales.

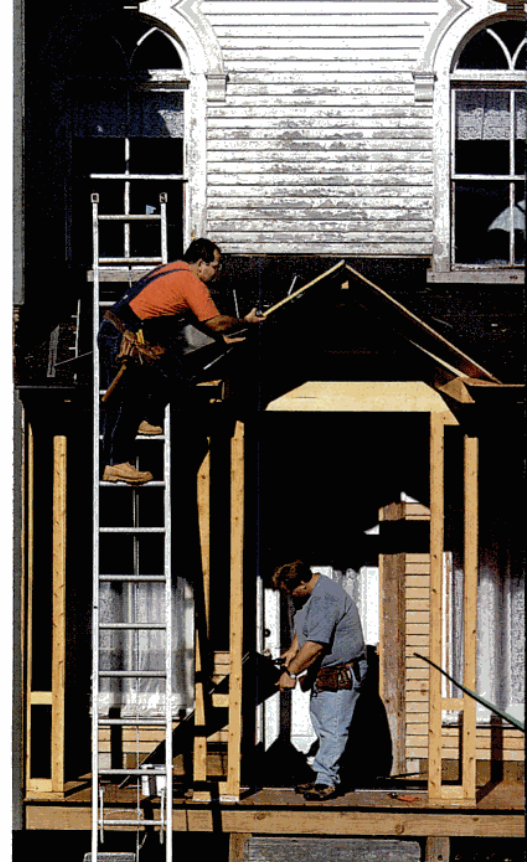
The skinny: Though the Clean Air Act restrictions on VOCs became national in 1999, effects on the consumer are not uniform across the country. Many states and regions, notably California and large cities including New York, have enacted their own, tougher standards. More-

over, the regulations have exceptions for certain products. For example, while gallons of oil-based enamels and deck paints, used for generations on outdoor trim and porch floors, are restricted because they're traditionally made with high percentages of VOCs, they can still be bought in quarts in most areas, at a premium cost. It may also be possible to buy industrial maintenance coatings that are a suitable match for demanding applications like porch decks.

► **elastomerics** In recent years, elastomeric wall coatings have gotten some press for their promise of a long-lasting finish that also addresses the problems of weathered surfaces. A type of exterior acrylic-latex masonry paint, elastomeric coatings are meant to be applied in thick coatings that can bridge cracks, but remain flexible and tough enough to stay intact when cracks open and close.

The skinny: Elastomerics are not a panacea. First, they cannot be applied to any surface where water may get behind them; and any crack over 1/16 in. wide should be caulked before coating. The thick coating requires more material than conventional paint, so the initial cost is higher. And the technology that makes the coating so flexible is currently compatible with only a limited range of colors.

► **penetrating stain** In the 1980s, paint companies began promoting semi-transparent stains designed to highlight the rough, grained surface of wood siding products then becoming popular for new houses. They also were touted for reducing the maintenance associated with



peeling paint. These products are not clear stains, but coatings closer to oil-based paint, except that they contain perhaps half the pigment of paint. This means that they penetrate the wood surface rather than lie on top of it in a film. The result is a coating that adheres well to rough or weathered wood, but does not peel or blister (because there is no film to block moisture movement).

The skinny: Semi-transparent stains do the job for which they're designed, but they are not paint. Generally, they cannot be applied over paint, nor do they perform the same way as paint due to their lower pigment content. While stains are easier to maintain than paint (usually needing only wire-brush prep rather than sanding), they may require more frequent recoating to sustain appearance and wood protection. ♦

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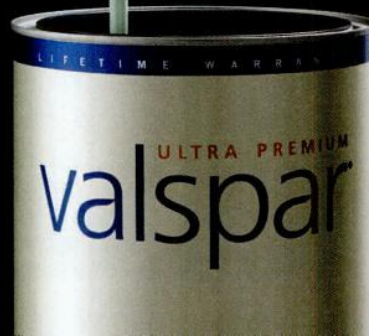
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Whether you want a background that's calm and soothing, practical or lyrical, a backsplash in tile, stone, or pressed metal is a great way to give your kitchen a taste of personality.

BACKSPASHES GIVE A KITCHEN a lot of decorative bang for the buck. In a small kitchen with a backsplash area of about 30 square feet, for instance, a pretty and functional splash can be had for under \$100 in pressed metal. On the high end, you could easily spend \$1,500 or more for custom art tile, a tile mural, or stone. That said, there



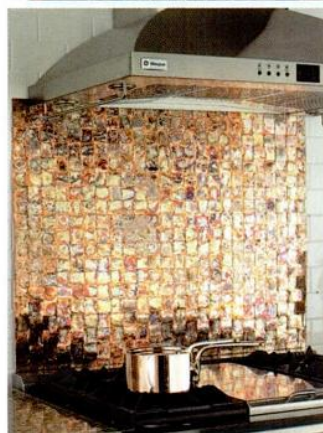
Backsplash Fashion

BY MARY ELLEN POLSON

are many beautiful options at almost every price point in between. All three types of material are durable and reasonably easy to keep clean.

Let's start with one of the most affordable choices: pressed "tin"—embossed steel, copper, or aluminum. Dozens of patterns from the late-19th and early-20th century are available, some from makers who've been around for decades. The designs range from styles that will give your kitchen a pronounced Victorian flavor to patterns that recall the Streamline era. [cont. on p. 40]

TOP: This award-winning backsplash from Motawi combines decorative relief and field tiles. **RIGHT: (top)** A range hood backed with tile from Copperworks. **(bottom)** A copper backsplash from Frigo Designs adds sparkle behind the range. **FAR RIGHT:** A Mercury Mosaic splash features tiles of varying hues from the same color family, accented by a mosaic border.



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Tile is probably the most versatile of all backsplash options. The range of colors and finishes available in field tile for under \$10 per square foot is literally unfathomable.

Pressed metal is usually sold in 2' x 4' sheets at prices that begin at about \$3 per square foot. On the high end, you can have a metal backsplash fabricated out of materials that include copper, zinc, and stainless steel. Metal sheeting is a traditional screen behind a commercial-style stove. If you are ordering a custom range hood, consider asking your fabricator to create a coordinating one.

Tile is probably the most versatile of all backsplash options. The range of colors and finishes available in field tile for under \$10 per square foot is literally unfathomable. Handmade or glazed art tile usually costs more, but the range of colors, finishes, and other effects produces a superior tile with an exceptional appearance. "Decos"—tiles with pattern, relief, or a scenic design—range up to \$100 per square foot and are often sold by the piece. Use these fancy tiles for punch as part of an overall design. Be sure to buy tile made by a reputable maker. Even in a generic color like white or gray, inexpensive tile can be of variable quality, with tonal shifts and stray marks that make the tile unusable.

Consider the context, too. Got a plain white kitchen? Add color and texture with either a single shade, or mix complementary colors to create a pattern. A single color doesn't have to be boring: field tiles come in dozens of shapes from square 4" x 4"s to diamond shapes and the classic 3" x 6" subway tile. To calm



ABOVE: An ice-green subway tile with a panel tile accent from Meredith Collection brightens up a simple white kitchen. **OPPOSITE (right):** An unusual carved soapstone backsplash from RMG Stone Products. **(top)** Subway tile in a translucent, creamy white that matches historic period tiles from Designs in Tile.

an otherwise busy, colorful, or too-bright space, choose subtle tones like cream, white, or tan. Tile offers scope for limitless texture, too, from soft matte to shiny satin; glazes range from mottled frogskin to satin as silky as boiled icing.

If you are already installing a stone countertop, you can solve part of the backsplash equation by simply adding a run of baseboard-like trim in the same material against the wall. Or choose a stone in a contrasting color to brighten, cool down, or warm up the effect of the countertop. (Obviously, you can also use tile or pressed metal, too.) Depending on the source, granite, marble, soapstone, and slate cost about \$50 per square foot and up. Happy splashing! ♦

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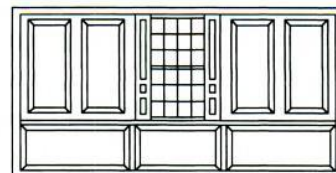
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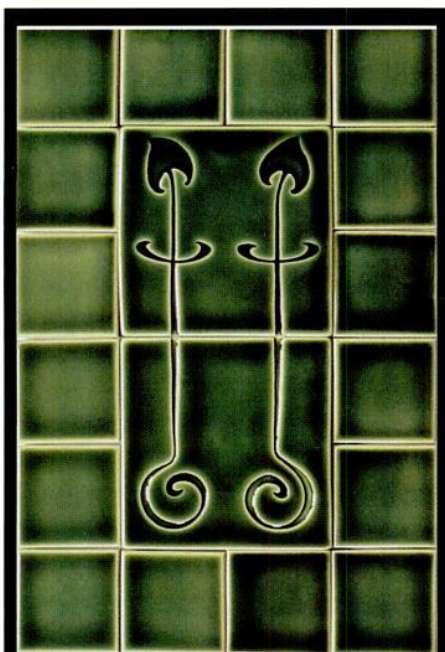
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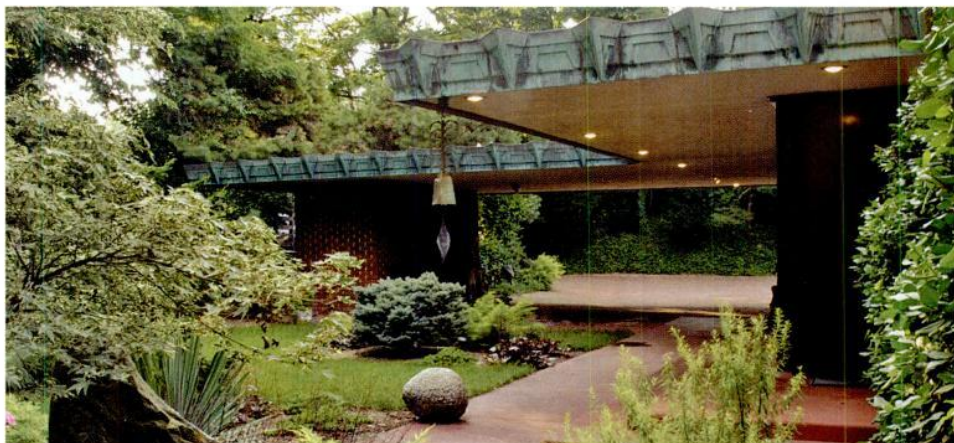


A DREAM DOWNEAST

Midcoast in Maine, lupines surround an old foursquare house restored through memory, attention, and art. (page 52) ♣

AT SAMARA

A house by Frank Lloyd Wright, unchanged since 1954 and still beloved. (page 58) ♣



HIDEAWAYS

A sun-catching sanctuary in Washington State is one example of today's garden house, a far cry from the old toolshed. (page 64) ♣



CHURCH MOUSE VICTORIAN

Unfussy, not grand, this 19th-century house is comfortable, neat as a pin, and filled with folk art and handicraft. (page 44) ♣

COUNTRY VICTORIAN

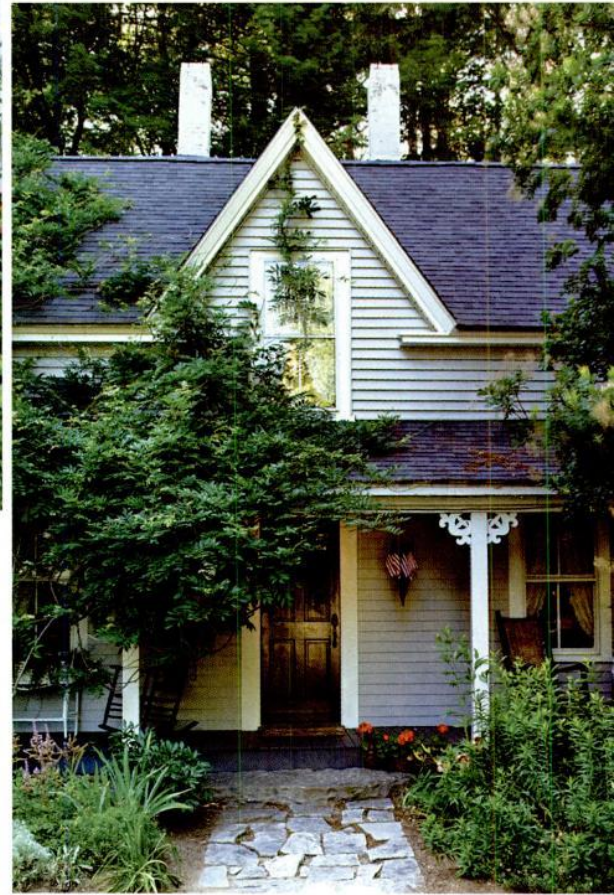
Call it cottage, country, or folk, the farmhouse type is simple and practical, but not without its period charms. (page 48)







LEFT: Three generations of the Kimpton family, at home on the porch: David and Marge, with daughter Jenny and grandchildren Caleb and Abbie. **BELOW:** The sweet and simple country Victorian house has a steep peak over the front entry. **OPPOSITE:** A doorway garden buffers the welcoming front porch with its rockers and homemade lemonade at the ready.



DUNSTABLE, MASSACHUSETTS, 1976: Marge and David Kimpton buy an 1870 Victorian farmhouse and their friends tell them they've lost their minds. Vacant for years, the house offered 34 broken windows, 200 feet of rotten sills, decaying floorboards, and (as it turned out) three Dumpsterfuls of trash and debris. But it beckoned with simple charm: a peaked gable, a front porch that said welcome, and small but comfy rooms that looked out at a wooded setting.

The couple loved the friendly little historic town. They knew this was a house where kids and dogs, cats,

A Church-mouse Victorian

Unfussy, not grand, this 19th-century house is warm and comfortable, neat as a pin and quirky with folk art. **BY BRIAN D. COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO**

BELOW: A broad shelf across a living-room wall displays an assortment of blue-and-white china. The silver Britannia tea service belonged to David's great-grandmother. **OPPOSITE:** Collections of colored Depression glass are displayed in various windows; this display of green glass bathes the pantry in a peaceful emerald light when the sun is low.



ABOVE: Fourth of July is commemorated in a pillow Marge designed and patiently hooked over the course of chilly winter months. **RIGHT:** The family room is warmed by a wood-burning stove. The simple space has painted wood floors and family pieces: an inherited Shaker rocker and a wing-back chair.



Furnishings reflect handiwork, appropriate for a farmhouse- or folk-Victorian family house: hand-hooked rugs and pillows, simple painted floors and woodwork, and comfortable furniture that was handed-down or picked up at local antiques stores and flea markets.

gerbils, and hermit crabs would all find comfort. Marge and David not only raised their son and daughter and then two grandchildren here, but also hosted many foreign-exchange students and even the children of friends who arrived, sometimes unexpectedly, to live with them until they finished high school. Marge says the historic house fit them perfectly. Its farmhouse-style 19th-century character welcomed what Marge calls her “family of church mice.”

EARLY ON, hired contractors did some major structural work. But the family put in much of the labor; their then-nine-year-old son Peter was thrilled when he was handed a sledgehammer and told to knock down some

walls. Some improvements were serendipitous: one day, Marge slammed the barn door and the dilapidated outbuilding fell down! So they kept the door (now serving a closet), bulldozed the rest, and expanded the southern end of the house, formerly a woodshed, into a much-appreciated family and game room. They insulated walls, updated plumbing, brought electricity up to code, and installed a gas furnace. The house was habitable after just several months.

Cosmetic restoration, however, continued for several years. (Their daughter Jenny, who was an eighth-grader when they moved in, was so embarrassed by the old house her crazy parents had bought, she insisted on



Country VICTORIAN

SWAGGED CURTAINS, heavy portières, upholstered sofas, dado and frieze, knick-knacks and *objets*: cranberry-glass *epergne*, silver tea set, porcelain figurines, a bust of Queen Victoria. If that's what you imagine when you hear the word Victorian, but you know it's not right for your 19th-century house, yours may be a folk or farmhouse Victorian.

THE COUNTRY Victorian home was not so ornate, and it was less intimidating. Right into the 20th century, the United States had a rural economy, with fewer people in cities and the automobile suburbs still in the future. Authors such as Andrew Jackson Downing, who with architect A.J. Davis published *Cottage Residences: A Series of Designs for Rural Cottages* in 1842, waxed romantic about the attractions of rural living. Downing provided plans for both elegant villas and uncomplicated cottages. Interiors were simple and straightforward, meant to be practical and to stand up to the rigors of a pastoral life.

Call it cottage, country, or folk, Victorian doesn't have to mean big or lavish. Built in 1869, this Upstate New York house was once a board-and-batten Carpenter Gothic cottage right out of Downing; clapboards and the verandah were added in 1910. The attic chamber has beds based on Swedish folk furniture, and floral fabric, handmade quilts, plain wood floors.



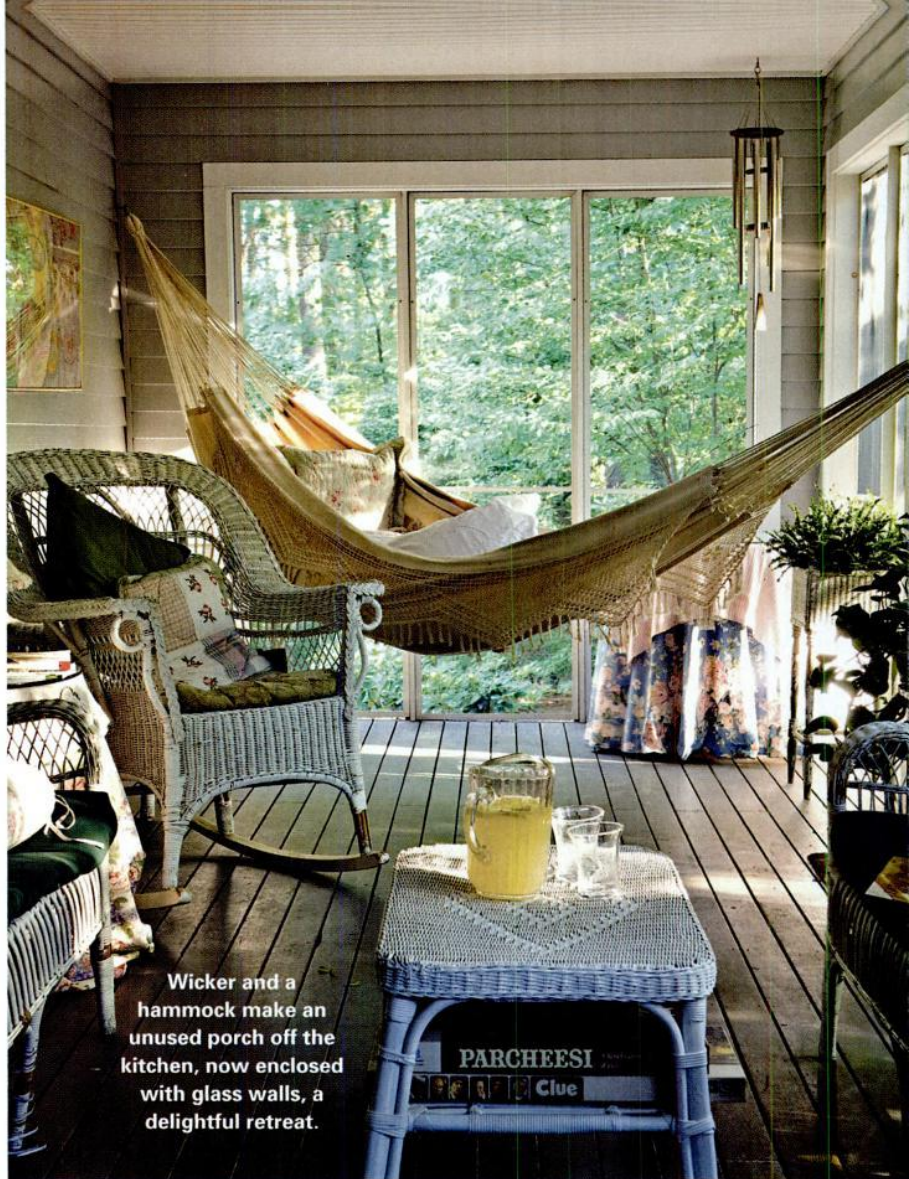
Color palettes were cleaner and brighter, less somber than in more sophisticated urban homes. Flocked wallpapers and fancy-stenciled and papered ceilings were too expensive and grand—and often unavailable—for a modest country residence. Walls and even floors were often finished with a coat of milk paint, in Delft Blue, French Gray, or Ashes

of Rose. Tastemakers of the period, such as Candace Wheeler, encouraged home craftsmanship and decoration such as “painting of flower-friezes upon canvas which can afterward be mounted upon the wall . . . a never-ending source of pleasure [with] . . . a charm and intimacy which no merely professional painter can rival.”

When wallpaper was used, one pattern, often floral (“gracefully tossing lilac plumes”), took the place of the fancier tripartite treatments encouraged for high-ceilinged urban houses. Windows were covered with just a lace panel or semi-sheer glass curtain, perhaps with a valance or a single swag made from cotton or damask. Expensive Brussels and imported oriental carpets were rare; instead country houses used modest ingrain carpeting and matting. Hand-painted stained-glass windows were too dear for most. “Stained glass” in country homes meant an upper sash or front door with colored glass panes.

Unlike the servant kitchens and butlers’ pantries of fancy homes, the country Victorian kitchen was all about domesticity “seasoned with love,” as Harriet Beecher Stowe advised in her 1869 tome *The American Woman’s Home*. Simple and clean, often with wood wainscoting on the walls and pine floors, kitchens were meant to be organized and practical for the farmwife, divided into storage, food preparation, and cleanup areas. Open plate racks allowed dishes to dry. Farmhouse furniture included the plain pine table covered with a home-embroidered, red and white “Turkey” cloth and surrounded by rush-seated oak chairs.

Furnishing in general reflected the frugal nature of life on the homestead: inherited pieces and hand-me-downs, like a mahogany Empire buffet or commode in the parlor, combined perhaps with a spoon-carved “Eastlake” walnut center table and a stationary platform rocker. Many a parlor on the prairie boasted a pump organ or piano in the corner for Sunday hymns and inspirational family entertainment. —BDC

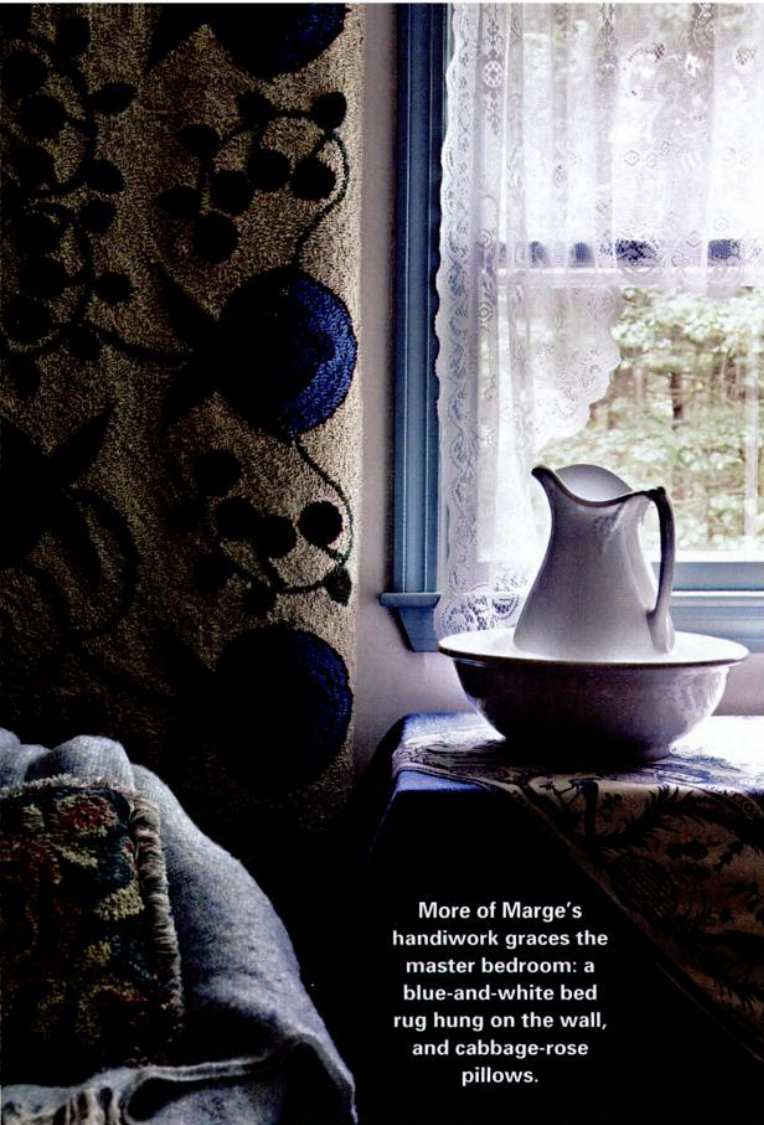


Wicker and a hammock make an unused porch off the kitchen, now enclosed with glass walls, a delightful retreat.

holding her birthday party in a movie theatre.) Patched and repaired, the lath and horsehair plaster walls were painted Benjamin Moore’s Oxford Blue, lending a traditional farmhouse look.

Pieces from Marge’s and David’s families found their way to the house, along with furnishings found on antiquing weekends in Maine. Favorites are a tiger-maple dining-room table, and the four-poster bed in the master bedroom. A trip to Monet’s home in Giverny inspired the design of their kitchen table. While other tourists were admiring the gardens, Marge and David were stretched out on Monet’s kitchen floor, measuring his work table with dollar bills for want of a tape measure, and sketching. David is a talented craftsman. He built an exact replica, down to the pegged joints.

David painted the kitchen floors in a checkerboard of blue and cream, inspired by the painted floors Marge remembered from the New England farmhouse she’d grown up in. Walls are painted in Ralph Lauren’s neutral but



More of Marge's handiwork graces the master bedroom: a blue-and-white bed rug hung on the wall, and cabbage-rose pillows.

warm Hopsack. The same Oxford Blue is on the kitchen woodwork (the local paint store calls it Kimpton Blue).

Marge also remembered the Depression glass that sat on her mother's kitchen table, souvenirs of movie dates in the 1930s. She began collecting and suddenly there was a lot of it. David filled the deeply recessed windows in the kitchen and adjoining pantry with glass shelves, which display watery green and party pink tea cups and creamers and sugars, little bowls and luncheon plates that sparkle as late afternoon sun comes through the windows. Anchoring the end of the kitchen, an open pine hutch holds dinner plates and ceramics. Even discounting Marge's chocolate-chip cookies, the kitchen draws people to the heart of the home.

The rest of the house has a farmhouse quality. Muslin curtains are gathered at the windows in the living room, which has an old sewing table, hooked rugs, and blue-and-white china. Rush-seated chairs surround the Sheraton-style dining table, along with a few painted Hitchcock chairs handed down in David's family. No precious antiques here, Marge jokes; the grand-kids were still learning the fundamentals of dining hygiene.

The old house is unpretentious but undeniably appealing. Teenage grandson Caleb recently declared he plans to live here the rest of his life—along with the basic necessities: a truck, a snow blower, and a big-screen TV. ♦

The Art & Craft of HOOKED RUGS

MARGE KIMPTON explains that her love of handiwork is the result of growing up surrounded by three generations of aunts, all of whom loved to sew. From an early age, she was taught how to do nearly anything with a needle and thread: cross stitching, knitting, crewel, needlepoint, bargello, and quilting. Following a visit to the Shelburne Museum in Vermont in 1990, Marge was inspired to begin hooking rugs. After two decades, her work graces every room in her house, and she teaches the craft locally. Her themes range from patriotic

Fourth of July motifs to very personal designs, such as the rug called "Dunstable" in the family room, which shows the history and landmarks of her village. ■ Rug hooking has been around since the mid-19th century, but its popularity has skyrocketed since the 1980s and today there are hooking organizations around the country. Here are Marge's tips for getting started: ■ Check out hooking firsthand: find a class or group in your area by going to Association of Traditional Hooking Artists online website, which lists all of the regional chapters:

www.ATHRugs.com ■ Start with a commercial kit (usually about \$40–100) that has all of the necessary supplies, then expand if you enjoy the experience. A kit will have the correct amount of wool pre-cut, a design already drawn out on appropriate backing, and the right size hook included. You will also need a small frame and good pair of scissors. ■ *Rug Hooking Magazine* is a monthly publication that covers the full range of hooking possibilities. Marge's favorite book is *The 20th Anniversary Edition of Rug Hooking*, which is a great resource

guide. Go to rughookingonline.com ■ Remember there are no design rules! This is a personal and creative process.





A worktable inspired by one in Monet's Giverny Kitchen functions as workstation, buffet, and home-work center. Grey agateware, green and multi-colored Depression glass, and green-handled utensils are period collections.



A

HONEYMOON in Downeast Maine left a lasting impression. My husband Patrick and I are artists who share a mutual affection for antique houses. Running a successful restoration business in the Hamptons (Long Island), we longed for our own place to restore. In 2001, while surfing the Internet, we clicked on our dream: a simple hip-roofed farmhouse on an eight-acre farm overlooking Boyden's Lake in Perry, Maine.

The solid house was built by Nathaniel and Mary Golding in 1893, and became the residence of their son, Robert N. Golding, from 1917 until his death in 1969. Mr. Golding was well known in the area as a farmer, hunter, woodsman, guide—and celebrated storyteller.

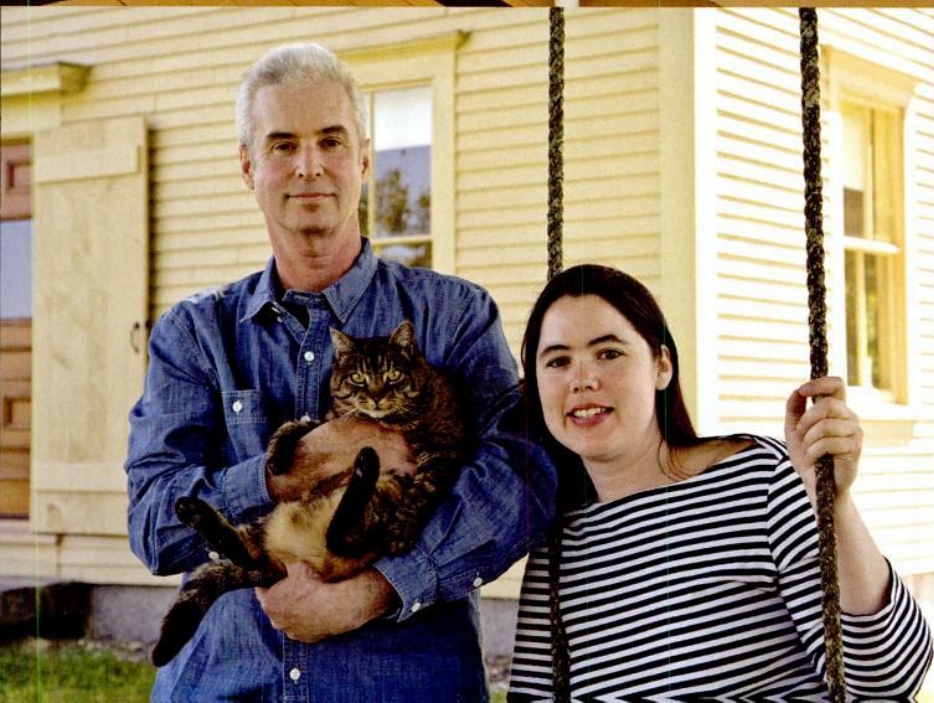
When we began our restoration, we didn't expect



A Dream Downeast

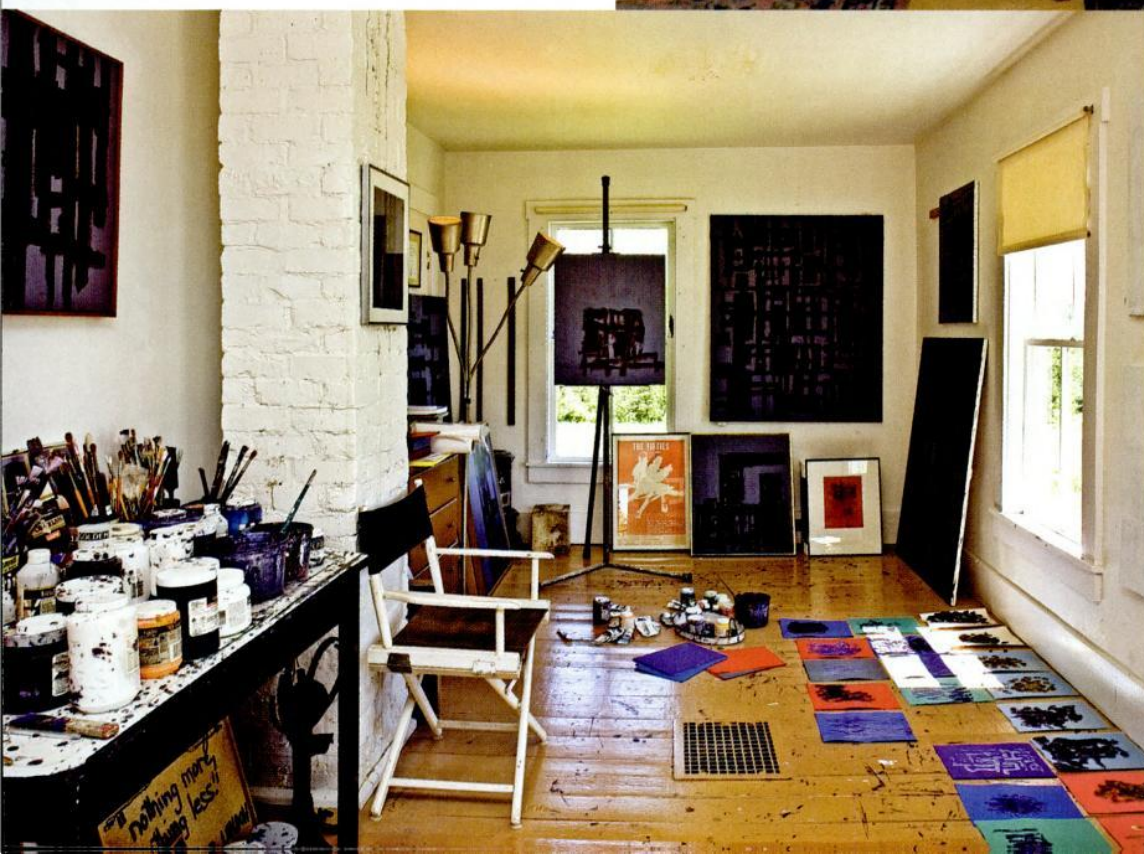
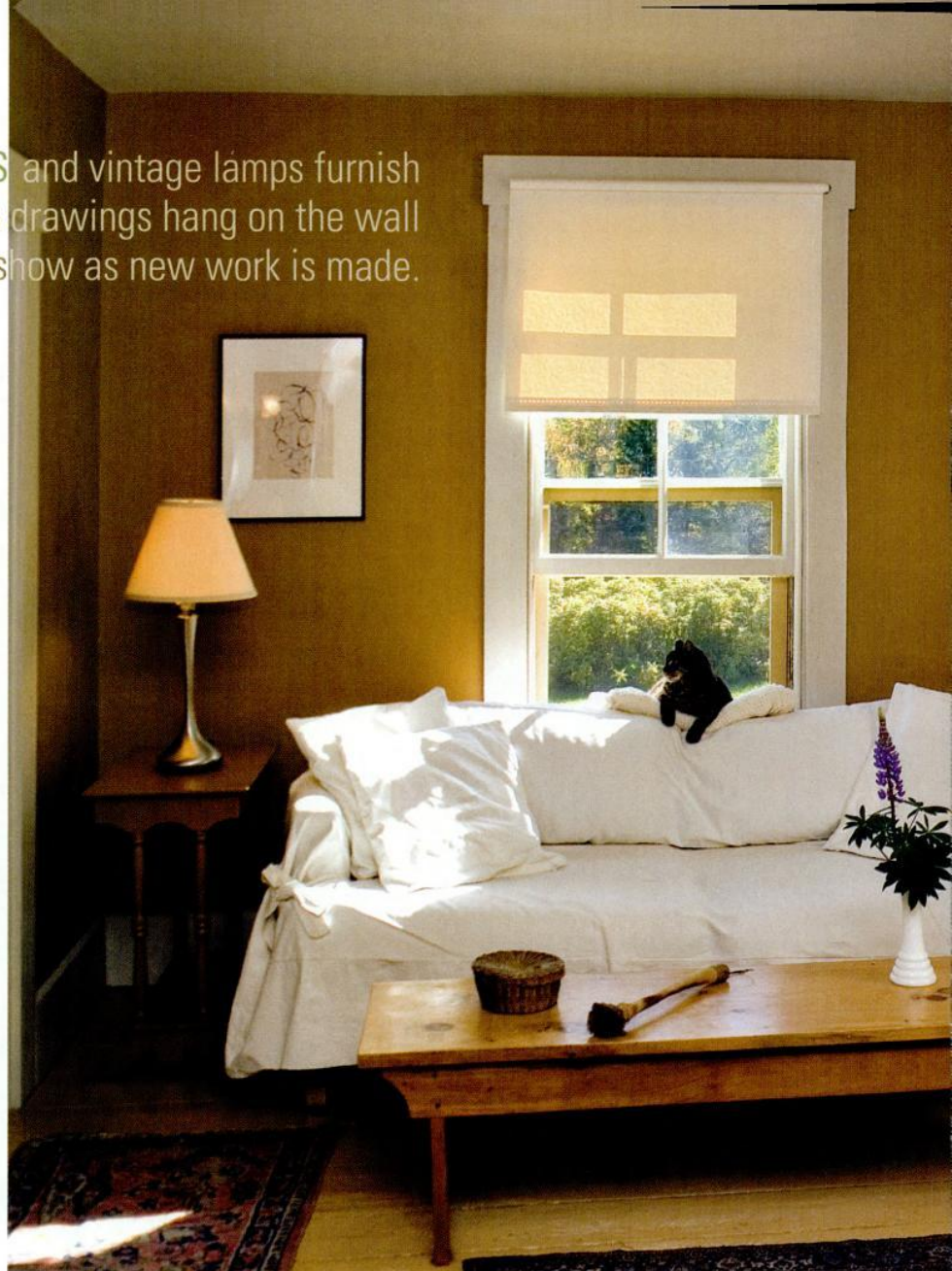
Midcoast in Maine, lupines and Indian paintbrush surround an old foursquare house restored through memory, discernment, and living art.

BY JOYCE JACKSON | PHOTOGRAPHS BY SANDY AGRAFIOTIS



"Our ideal 1930s re-creation" is what Joyce calls their kitchen. The 1920s sink was found locally after a year-long search. Work on paper is by Mary Rood Hender: "Springs," 1983. A painted stripe border is in keeping with the old linoleum rug once tacked in place. Porcelain lights are antique. Bakelite switch covers throughout the house match pre-existing originals. **OPPOSITE:** The house on Golding Road is fronted by a field full of lupines. **LEFT:** Patrick Mealey and Joyce Jackson, with Hailey.

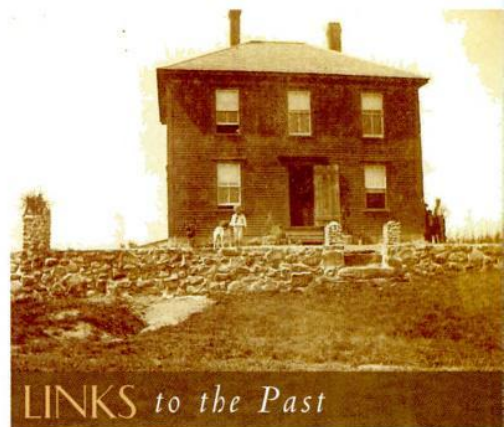
Simple antiques and vintage lamps furnish the living room, where Patrick's drawings hang on the wall in a constantly revolving show as new work is made.



TOP LEFT: The chandelier came with the couple, from Long Island; Joyce found it in a potato barn. Patrick made the dining table with antique recycled legs. Grandma Mealey's tramp-art box creates a perfect centerpiece. The chairs came from a barn in Perry.

LEFT: Patrick's sunlit studio is made up of two rooms combined into one during the 1960s. Easels, lights, porcelain-top table, and directors' chairs are vintage.

ABOVE: Footage of longtime owner Rob Golding making brooms is archived at the Northeast Historic Film Society in Bucksport, Maine; the hand-made hearth broom on the coffee table is one of his.



LINKS to the Past

Robert Golding, a son of the couple who built the house, looms large in its history. Noted illustrator and historian Eric Sloane included this story about Mr. Golding in one of his books, *The Spirits of '76*:

I remember Rob Golding, one of the last of that vanishing race of old-time Maine guides. "He is an old friend," my wife said, "and he is coming this spring to prepare a garden for us."

One day in May, Rob arrived. The next morning, during breakfast, I began to wonder at what time one should awaken a 92-year-old man. At that moment he appeared at the kitchen door. "I hope I didn't wake you," he said. "Tried to be quiet, but I kept striking your confounded Connecticut stones."

He'd been hard at work since six o'clock. At the end of two days, Rob had laid out an extraordinary garden with a split-rail fence around it. I suppose local help would have made it a week's work. When I brought up the subject of pay, Rob gave me a lesson in human nature.

"Work is work when you're paid to do it," he said. "When you're not, it becomes pleasure. There's a lot of time in heaven for me to rest, so I want to get in all the working hours I can while I'm still alive."

TOP: Golding House, circa 1898: built by Nathaniel and Mary Golding.

to find such a volume of material. Golding family descendants and friends have given us photographs, letters, and personal objects.

We made a surprising find at the University of Maine Folklife Center in Orono: hours and hours of audio reels, recorded in the 1920s by Thomas Archibald "Archie" Stewart, folklorist Dr. Edward "Sandy" Ives, and Maine humorist Marshall Dodge, of Rob Golding telling his legendary stories. They preserve the memories, wisdom and wit of Rob's life in rural Maine during the late-19th and early-20th centuries.

THE FARMERS' foursquare block, built around 1893, consists of a central hall and the dining room, the living room (originally a kitchen), a bathroom in what was a pantry, and an office (the old parlor). Upstairs now are his and hers studios in former bedrooms, along with the guest room that once belonged to Nathaniel and Mary Golding.

The 1935 addition is home to today's kitchen, patry, mudroom, and workshop (once the toolshed). The master bedroom is over the kitchen.

Patrick and I have accomplished extensive restoration, includ-



ing re-creation of an ideal 1930s-era kitchen, pantry, and bathroom using period fixtures, a vintage Florence stove, and the clawfoot tub that was in the house. Our philosophy has been to do as little damage as possible to the original fabric of the house, and to replace lost elements that are important. Our improvements have to respect and reflect the building's 116-year history. We've chosen finishes inspired by the original choices of the Golding family.

Throughout the house, simple rooms strike a balance between old (antiques connecting us with history) and new (contemporary art as food for the spirit). As for decoration, we surround ourselves with things we love. We use canvas pull-shades just like the originals we found in

the attic. Antique rugs lay in every room—except in the dining room, which has a checkerboard painted floor under the square.

Every room has its treasure. One grandma's pantry cupboard sits in the office, another's tramp-art box is on the dining table. An 1840s Connecticut ogee clock keeps time in the living room, across from a six-board, dovetailed captain's chest from Ohio. The 1820s mahogany Empire chest in the master bedroom was made locally. We hung a vintage Indian blanket over the balustrade, along with a black sheepskin we found in the garage.

A few years ago, I moved a later perennial garden from the front yard, to expose the original rock wall (visible in the archival photograph). Our heirloom orchard needed lots of TLC after many years of neglect—and the incursion of a *Rosa rugosa* hedge. Every June, the front and back fields fill with lupines. ✦

PATRICK MEALEY and JOYCE JACKSON are a husband and wife design/build team who fashion one-of-a-kind, quality furniture, kitchens, and baths.

FOR MORE INFORMATION, see page 81

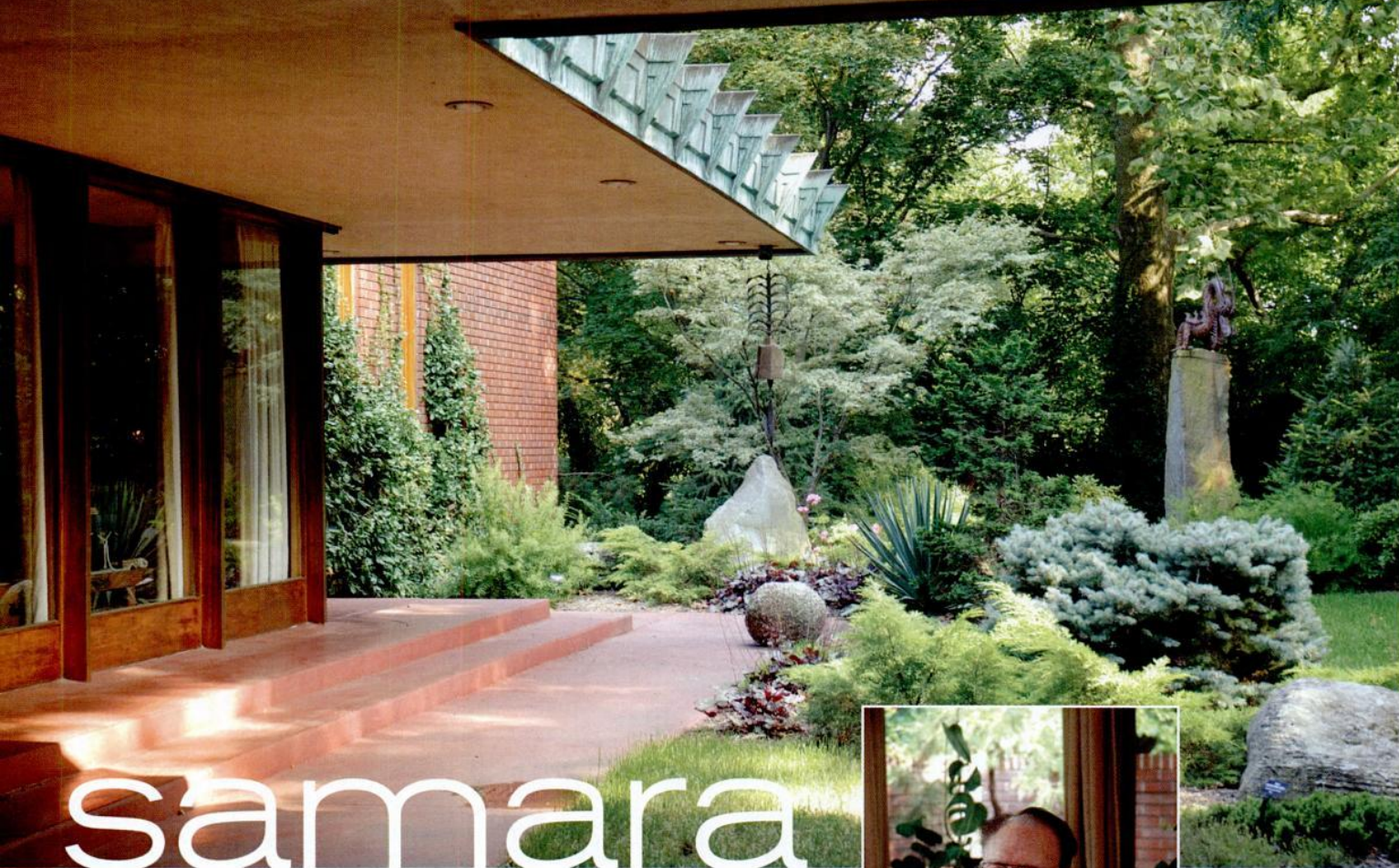


CLOCKWISE: The salvaged maple door matches one seen in historic photos. The painting, "Totem #4," is by Raymond Hendler, 1959. ■ Vintage lighting fits nicely, but historically it's an anachronism, as the house wasn't electrified until 1949. Antlers were found in the attic. The sculpture is "The Bathers" by Hendler, 1967. ■ The re-created pantry houses the fridge, microwave oven, and toaster, along with vintage appliances, and tin, graniteware, enamelware, and stoneware. The old flour barrel is a convenient recycling bin. ■ A stone step was one of Hailey's favorite spots.



This was the pantry until 1935, and a surviving cupboard was matched to bookend the chimney. The clawfoot tub is original to the house.

A GREAT HOME IN THE HEARTLAND



samara

Now in his 90s, Dr. John Christian still inhabits the home he and his wife commissioned from iconic architect Frank Lloyd Wright.

WRITTEN & PHOTOGRAPHED
BY FRANKLIN & ESTHER SCHMIDT



THIS STORY proves that “you just don’t know until you ask.” In October of 1950, a young Purdue professor and his bride got it into their heads to ask Frank Lloyd Wright to design a house for them.

It would be a modest house: John and Catherine (Kay) Christian were barely in a financial position to own any home, let alone one designed by a famous architect. Wright, who was 83 in 1950, was a living legend, al-

ready considered by many to be the greatest American architect.

To the Christians’ amazement, Wright took their request seriously, answering that he might very well design a home based on his increasingly popular Usonian concept. Rather than a modular “everyman’s house,” though, the Christian house was to be a step up; Wright meant to design a house befitting a family who would

The decorative copper fascia was designed in 1955—but due to technical and financial obstacles, not installed until 1991. Dr. Christian created a copper sulfite base formula to hurry along the patina. (Wright had tried using urine.) INSET: Owner Dr. Christian today.

OPPOSITE: The Chinese lantern seems part of the room, illustrating Wright’s philosophy that interior and exterior merge.





someday achieve an upper-middle-class position—and a family who was comfortable with new design concepts.

TWO CHALLENGES, however, delayed the commission. Consistent with his worldwide practice, Wright was inundated with requests; in his seven decades as an architect, he had never been busier. For their part, John and Kay Christian didn't have much money, having just begun their life together in Indiana.



Over the next three years, the Christians and Mr. Wright stayed in touch, as the young family's economic situation improved. In 1953, Wright agreed to meet with them again to review their ideas. He had requested that they put together material describing their intended lifestyle and what they felt they needed in a house. John and Kay wrote out a 27-page report, which detailed ev-

ABOVE: Many planned design elements were added years later; the Samara rug, which seems to show winged seeds in motion, was placed as specified in 1994. **OPPOSITE:** (top) With Wright's blessing, Dr. Christian imported ancient Chinese soldiers. (bottom) Natural light is part of the design; all the glass is $\frac{1}{4}$ -in. thick.

everything about their lives, and included photographs of themselves and the building site, along with topographical maps. Their stated needs encompassed a living room large enough to hold fifty people, for entertaining and student and faculty meetings. In a third meeting with Wright, the aging architect agreed to design plans for their house.



When the initial plans were delivered, John and Kay felt that some design elements didn't match their criteria. Put off by the architect's reputation for being inflexible, they were apprehensive about approaching Wright with modifications. As it turned out, Wright's dictatorial reputation was more the stuff of legend—and probably furthered by Wright himself. Wright had no problem revising the plans to incorporate a separate dining room (he elevated the dining space), and to move the bedroom away from the street to block noise. His redesign was in fact brilliant. He took the opportunity to reorient the bedrooms in mirror image, thereby creating a lanai now accessible to the bedroom spaces. He also lowered the house's elevation so that road noises would pass over the roof of the one-storey dwelling, and he incorporated evergreens as a noise buffer into his landscape design.

John and Kay Christian found Wright sympathetic to their needs and gave him their total trust. He, in turn, found pleasure in being with the young couple and al-

ways welcomed their visits and calls. As was typical for him, Wright oversaw every aspect of the house, from furnishings to dishes and textiles. Every function and element of décor was considered, planned, and designed.

Wright even had the idea for the name of the property—Samara, or winged seed. The word and the motif resounded with both Kay and John, and the theme is reflected in objects throughout the home. John and Kay never felt dominated by Wright or his designs; all three being of like mind, the couple welcomed his creativity and also his friendship.

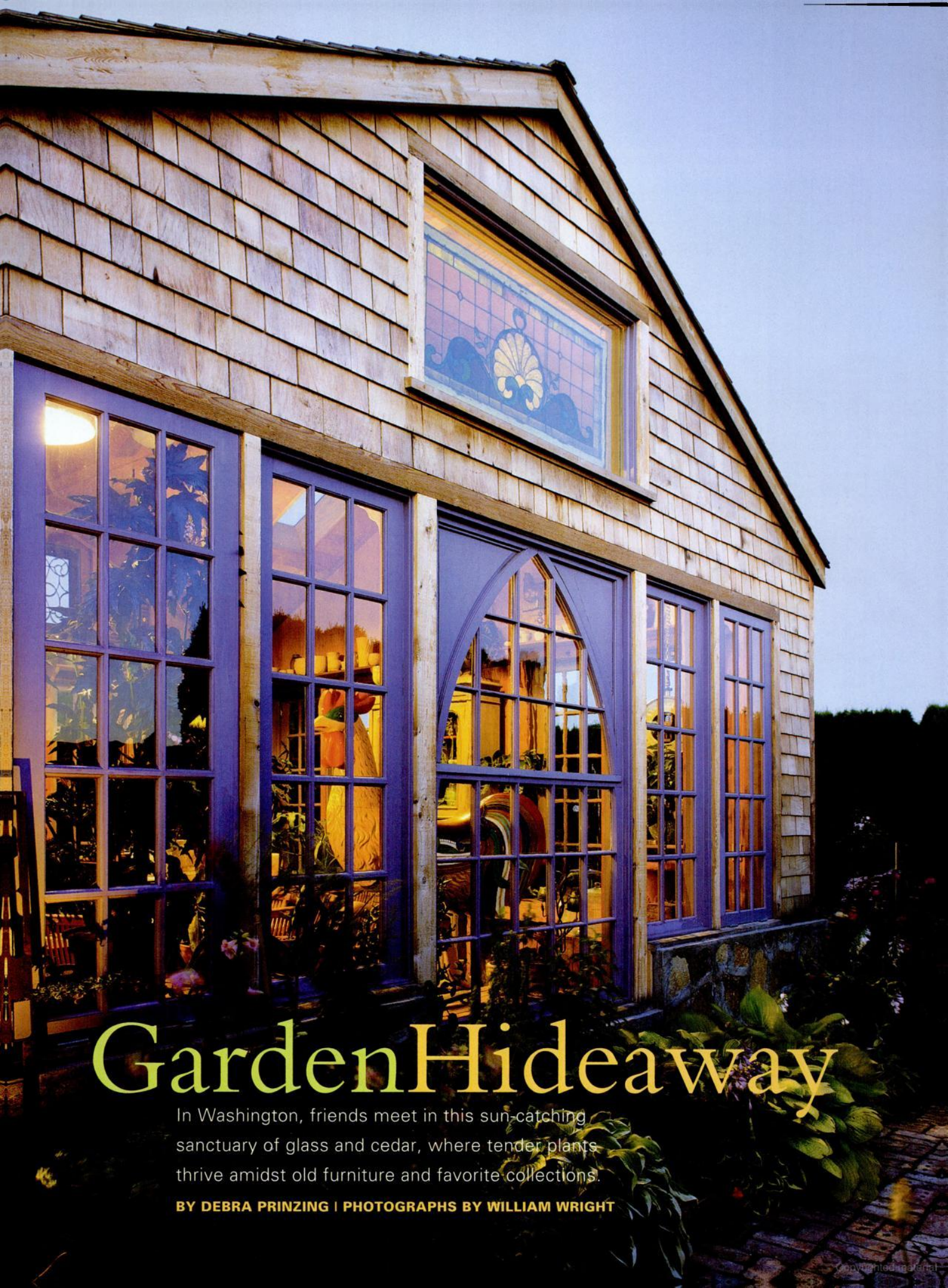
TODAY, Dr. Christian, a courtly gentleman who has passed his 90th birthday, hosts frequent tours of his house, a rare place of living history, and recounts tales of its creation. (His wife Kay passed away in 1986.) He is generous with his memories and his extensive knowledge of Wright. And he is meticulous about keeping Samara as Wright designed it. ✦

Every detail, from the china and picture frames to writing materials and even house plants, was specified by Wright, who had 50 apprentices working on aspects of each project.



ABOVE: Origami (butterfly) chairs in Philippine mahogany were designed to integrate with the architecture. **LEFT:** "Samara" designs distinguish table linens. **BELOW:** Wright's favorite view of the interior: note the winged seed (samara) design in the clerestory windows, which change the interior lighting in each season, as Wright intended. The red light in the fireplace lends the area warmth. **OPPOSITE:** High-back dining chairs designed by Wright create a room within the raised dining area.





Garden Hideaway

In Washington, friends meet in this sun-catching sanctuary of glass and cedar, where tender plants thrive amidst old furniture and favorite collections.

BY DEBRA PRINZING | PHOTOGRAPHS BY WILLIAM WRIGHT

OPPOSITE: A 20-by-20-foot cedar-clad "greenhouse" built with architectural fragments protects seedlings and plants amidst pottery and space to relax. **RIGHT:** An antique cupboard against the west wall holds McCoy pottery of the 1920s–1940s, in turquoise, mint, and jade colors. **BELOW:** Sunflowers in a McCoy pot sit in the tray of an early-20th-century produce scale.



mORE SUMMER cottage than glass house, this hideaway in Washington State is the centerpiece of what Michelle Wyles calls her "farmer's wife's vegetable garden." It functions not only as a greenhouse, but also a place for collectibles and friendly gatherings.

Two Gothic windows, which Michelle and her husband Rob hauled home from Hayden, Idaho, are bracketed by fifteen-light French doors installed as windows. Besides being a master gardener, Michelle is an antiques dealer who'd stockpiled architectural fragments. More Gothic millwork appears above the doorway, and vintage stained glass is mounted at the peaks of two of

Weathered shingles and lavender-purple trim evoke, for the owner–designer, Nantucket-style cottages. Windows and brick pavers are salvage.

the building's four gables.

Her design process was anything but logical, Michelle admits. "You can be unrealistic and impractical when you're making a garden building," she says. "The beauty of this one is the juxtaposition of its fanciness with its humility. It's not supposed to be la-di-da . . . it's a manifestation of things that make me happy."

In the summer, doors and windows are flung open to infuse the garden house with the fragrances of roses and lavender. Rob and Michelle host parties here, and benefits for charities such as the Yakima Area Arboretum, their local public garden. When the stars are shining above, the music is playing, and revelers are gathered at the large round table, Rob says it's magical: "people and plants in their glory!"

RIGHT: The illuminated gathering room at dusk: light glows in the gable's Gothic rose window.

BELOW: Around the shed's perimeter, bricks salvaged from an old school building were laid in a basketweave pattern.



Mission: HIDEAWAY

CHALLENGE To build a sun-filled garden sanctuary that emulates a greenhouse—lots of light, air, circulation, and humidity control—without mimicking its structure.

PROGRAM Big windows, running water, floors of native Cascade mountain rock, display shelves for pottery—and "room for a party."

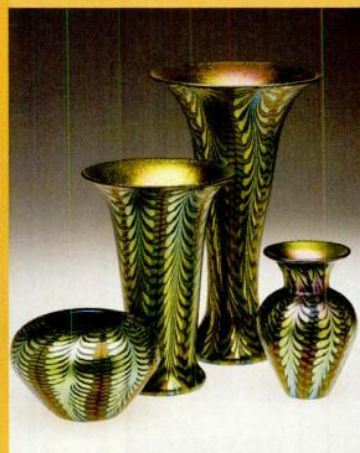
INSPIRATION A plain, Nantucket-style cottage of weathered shingles with lavender trim.

FEATURES Four symmetrically placed gables and four window-filled walls. Salvaged Gothic-style windows and French doors. Hinged panels for air flow, and a ceiling fan for circulation.

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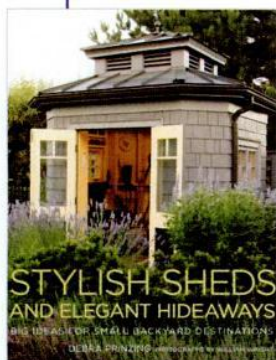


ABOVE: A collection of birdhouses is tucked against one wall of this toolshed, inspired by an old fisherman's hut.



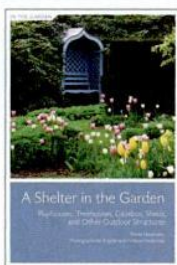
"A room of one's own" doesn't have to be in the house. Backyard structures sometimes bear no resemblance to the cobwebby garden sheds of suburbs past; today people are using them as studios, writing rooms, playhouses, dining pavilions—hideaways of all sorts. Look for lace curtains and window boxes, and cedar shingles instead of corrugated walls. Even toolsheds, of course, can be artistic.

more inspiration

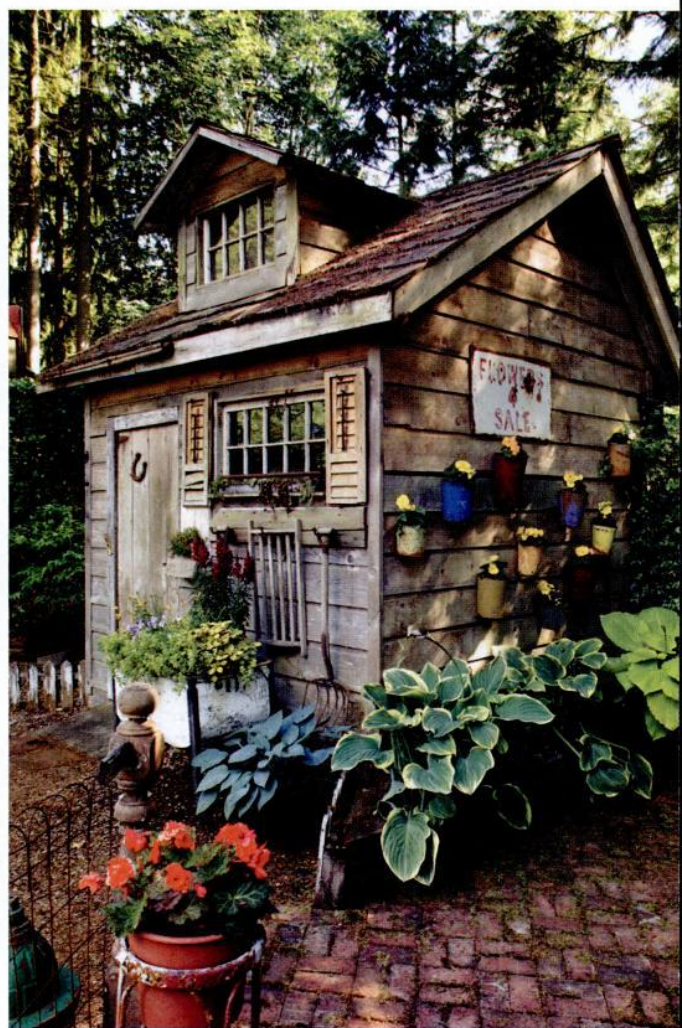


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Tabori & Chang, May 2009] Text
accompanied by 175 photographs
re-introduces bygone structures like
pergolas and potting sheds.



ABOVE: Begonias grow in painted sap buckets on the wall of this little storage shed built of vintage materials, on a rural property north of Seattle. **TOP:** A garden shed (with room for a luncheon) in Texas Hill Country, this one is built from the same limestone as the area's farmhouses.

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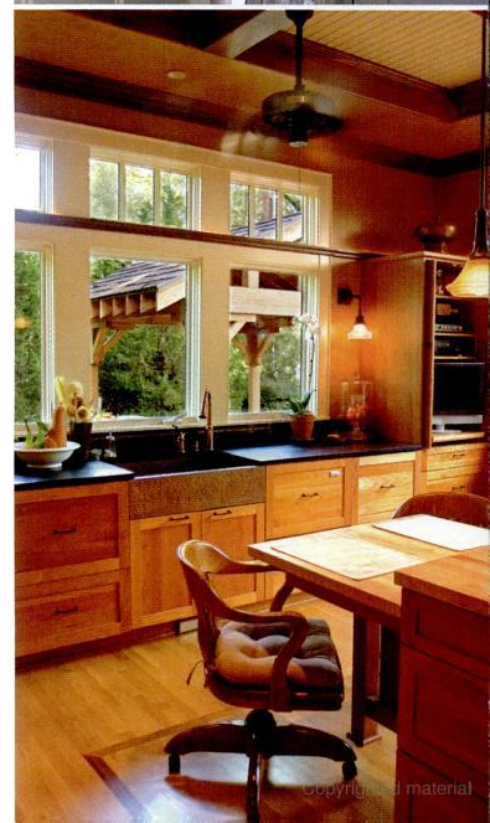
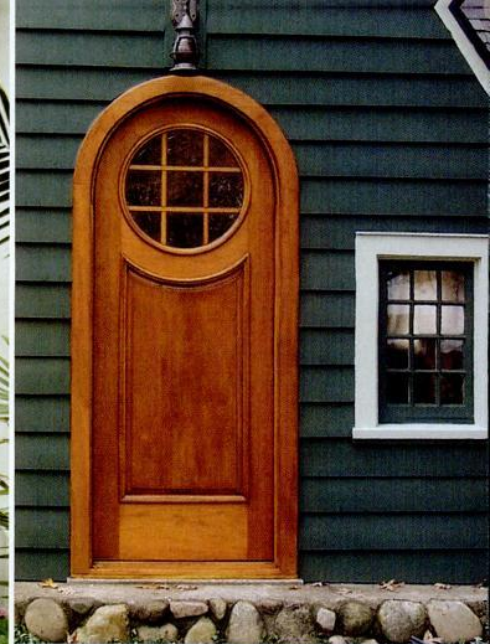
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Looking to cut your energy costs and perhaps score a tax credit? Plenty of period-friendly windows and doors meet the new standards, but so do interior storms. BY MARY ELLEN POLSON

Energy Savings, and Period Too

IF YOUR HOUSE STILL HAS ITS original windows and doors, you probably aren't going to replace them just to earn a tax credit. No doubt you are interested in ways to cut your energy bills, though, and that means tightening up around openings.

As any member of the newly formed Interior Fenestration Council will tell you, it's much cheaper, easier, and more energy efficient to install interior storm windows than to replace original sash. An interior storm window "gives you the same performance as a high-end replacement window," says David Degling, owner of InnerGlass Systems, and a

Council member. "Our windows at \$250 are as effective as a \$700 or \$800 replacement window. And you get to keep that original window. You're saving history."

It may come as a bit of a surprise that a tried-and-true preservation technology like interior storm windows are already eligible for energy tax credits, given the building market's emphasis on replacement windows. That's because the new standards essentially boil down to the number of layers between the inside of a window and the exterior, Degling says. Every layer of glazing, whether it's glass or acrylic, is equal to about R 1, [text cont. on page 74]

TOP: Despite the amount of glass, these triple-glazed French doors from JELD-WEN could qualify for Federal energy tax credits. **FROM TOP RIGHT:** A solid wood door from Yesteryear's Vintage Doors & Millwork; an interior storm window by Climate Seal; and period-friendly windows by JELD-WEN.



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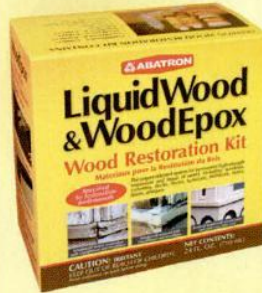
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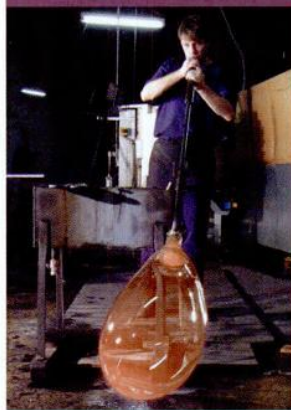


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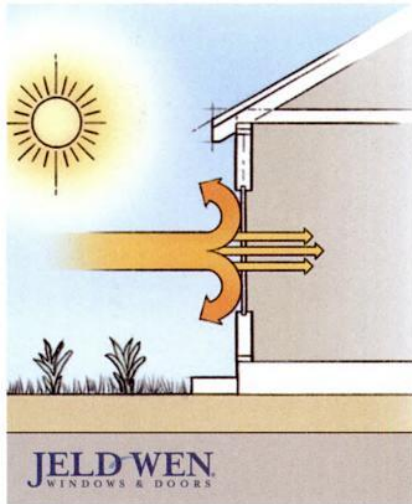
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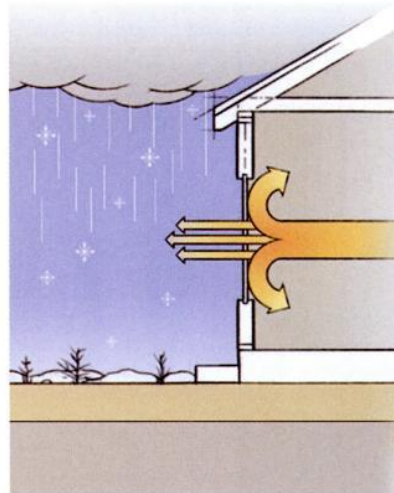
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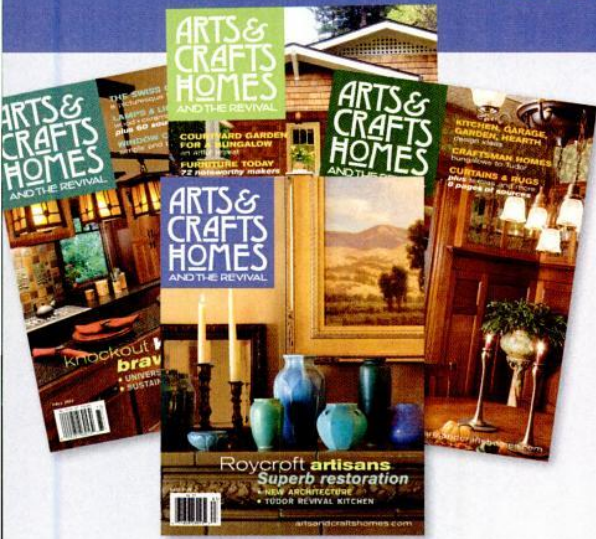
ABOVE: A custom-made interior storm window from InnerGlass Window Systems; an exterior storm with period-style trim from Mon-Ray. **LEFT:** Double glazing with Lo E film helps a window reflect the hot rays of the sun during summer. In cold weather, the reverse is true: the film—in essence, a heat mirror—reflects warm air back into the interior, while the insulated glazing helps prevent cold air from penetrating.

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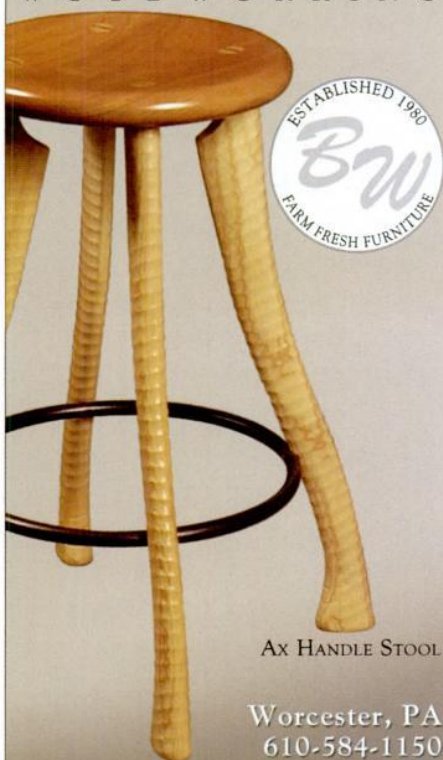
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an indicator of the thermal value of the window. If you've already got an existing single pane window, you can meet the required R value (2.84), by adding an interior storm sash plus a lo E coating. (Lo E coatings, which turn glass into a heat mirror, weigh in at about R .9, Degling says.)

Installing any kind of interior storm window will likely reduce your heating and cooling bills by 30% to 60%, depending on whether the existing window is single or double glazed, says Matthew Petit, master distributor for Climate Seal. The company's product, which is made of acrylic and seals magnetically, is undergoing thermal testing in order to qualify for the new energy credits.

For makers of replacement windows, the new standard also means they must go beyond double glazing with an air space between the two panes—the old gold standard of window efficiency that usually qualified a window for an Energy Star rating. They must also meet a slightly higher standard than the one for storm windows (the equivalent of R 3).

To meet the new standard, replacement windows usually must offer triple glazing or a combination of double glazing, Lo E film, and inert gas between the panes that adds up to R 3. Manufacturers are scrambling to create window packages that qualify.

JELD-WEN, which has long offered Energy Star-rated options, has come up with something called an "Energy Saver Plus" package. Windows in this category are not only double glazed, the inside of

each pane gets a Lo E coating, and the air space between is filled with argon rather than air, says Brian Hedlund, a product marketing manager for JELD-WEN. When configured correctly, Hedlund says, more than 90 percent of JELD-WEN windows can be configured to qualify for the tax credits.

So how much more will these tax-credit worthy windows cost you compared to a typical double-glazed window? JELD-WEN estimates an increase of between \$1.06 and \$3.05

per square foot.

That may not sound like a lot, but it adds up to \$50 to \$65 per window for typically sized

units. If your house has 30 windows, the additional cost could easily reach \$1,500—equivalent to the maximum energy credit refund. Nevertheless, if your original windows or doors are long gone, the tax credit may be just the incentive you need to replace them with new, period-appropriate units.

While most of JELD-WEN's steel and fiberglass doors meet the new standards, the only wood doors that do so are its top-of-the-line custom wood doors. Although it seems counter-intuitive, glazing can actually improve a door's energy rating, provided any glass inserts are double or triple paned. A tighter fit and improved weather stripping can boost the door's efficiency, too. If you are loath to part with your original door, a little weather stripping will go a long way toward tightening the seal against the elements. ✦

For more about the new Federal tax credits for home improvements, visit energystar.gov



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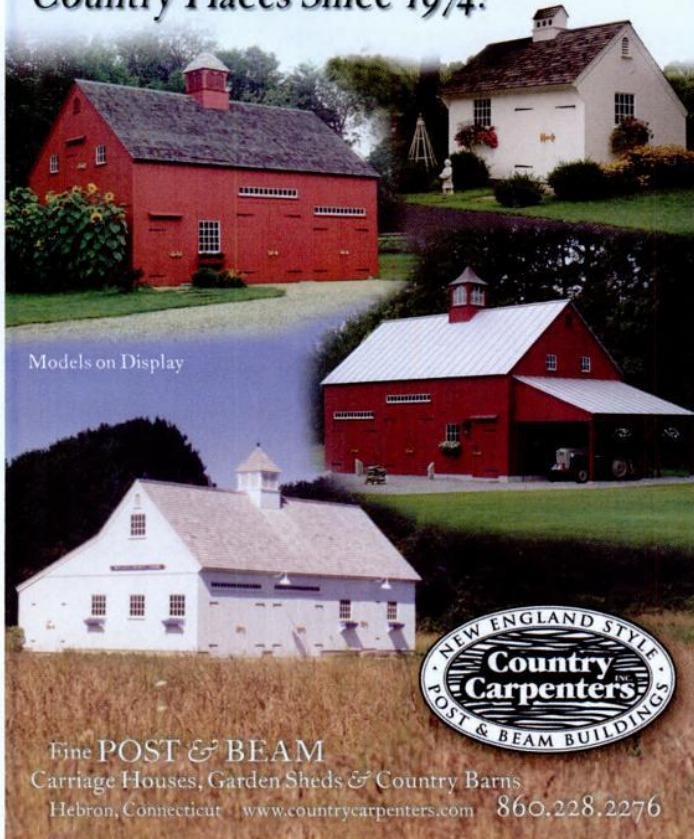
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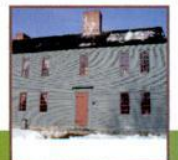
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DIALOG

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NEVER BORING

MOST OF THE house magazines have “a look”—you know, a similar style in every article. I practically gasped when I flipped from the “Victorian Passion” article directly to that spread called “Machine Age in Manhattan” [April 2009]. Such different lifestyles (each consistent in its design and details, though). I don’t think I’ll ever get bored looking at what you pick for publication!

—CASEY JOHNSTON
Miami, Florida

OLD RADIATOR QUESTIONS

CAN YOU LET ME KNOW of any companies that make metallic paints for old cast-iron radiators? I assume they have to be heat resistant paints; I’m having no luck sourcing this in metallic bronze.

—GERRY NICHOL
Philadelphia, Penn.

I have it on good authority from the owners of an 1887 Queen Anne in Lambertville, N.J., that the answer is Krylon metallic spray paint (yes, the stuff that sells for \$3 or less per can). Ron and Lou chose gold spray paint for the downstairs radiators, and silver paint for the one featured in the bathroom on p.26. The paint is still in great condition, although they applied it years ago.

Before you paint, prep the surface. For metal, Krylon suggests removing any loose rust or chipping paint with a wire brush, rough sandpaper, or chemical rust remover. Remove oil with a de-

greaser or denatured alcohol. Lightly sand the surface if previously painted, and remove dust with a tack cloth. Apply multiple light coats of paint for best results.

—MARY ELLEN POLSON

HAVE YOU RUN articles on modern hot-water radiators (not baseboard heaters), either to replace old ones or to use in a new old house?

—JANET SWITZER
Beulah, Colo.

Yes: dig up February 2008, “Warm Up Complete,” p. 36; and February 2007, “Warmth Where You Want It,” p. 36. See also companies listed under Heating & Cooling in the House and Garden section at our designcentersourcebook.com

—MARY ELLEN POLSON

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THE COTSWOLDS IN YONKERS

I HAVE BEEN a happy subscriber for years, and I have used many of your resources and advertisers as we give a face-lift to our 100-plus-year-old English Cottage in Yonkers, New York. My house is included on this year’s historic house tour so we’re especially motivated! (Four grandchildren of our house’s builder will be attending the tour.) —BARBARA BRIAN, Yonkers, New York



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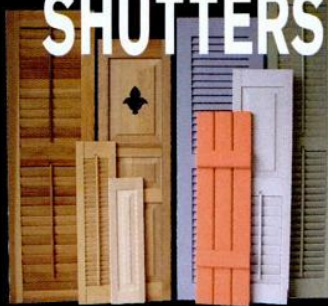


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COMING UP September 2009

their 27th year). At our spring show at the Kane County Fairgrounds in St. Charles, Illinois, we had a good crowd and wonderful dealer sales—in spite of the horrendous economic situation. Many enthusiastic buyers once again expressed their loyalty to our shows, and their [intention] to purchase authentic reproductions of American antique furniture and accessories, contemporary folk art, and historic crafts.

We listened with great interest to the award-winning artisans and craftsmen who have been with us for many years, as they expressed their frustration at the lack of support that they are receiving in the nation's decorator magazines. [Some] have gone down a completely different path, mainly featuring "cutesy" crafts and a confusing hodge-podge of decorating themes that seem to change every two or three months!

The reproduction and historical craft industry is at a critical juncture. Many artisans have been forced to leave the business or take part-time jobs and drastically cut back their production. "Out of sight, out of mind" applies here, as lack of coverage has had a detrimental effect on artisans.

We've been working hard to bring young buyers back to our

shows, and we're encouraged. Comments from these young people are most interesting: many of them say they are getting sick of the Pottery Barn, Ikea, and Crate & Barrel look, as well as the overabundance of spray-painted white furniture. To differentiate their décor, they're beginning to mix antiques, folk art, and reproductions just as our earlier show patrons did back in the 1980s and 1990s.

We thoroughly enjoyed your focus features on the very talented Hope Angier and author Ann Eckert Brown. Please do give additional consideration to expanding your coverage of top artisans and craftsmen. We are all in this together.

—LEE & JUDY MARKS
*Country Folk Art Festival
Glen Ellyn, Illinois*

OLD & FAITHFUL

THIS CURRENT issue of *Early Homes* is exceptional! It gets better with each issue and you remain true, no deviating. Much appreciated.

—JOANNE PHILPOT
Wayne, N.J.

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Victorian Conversion pp. 26–28

Carpentry by Jeff Loux, Jeff's Workshop: 215/736-2258 • Architect Michael Burns, Michael Burns Architects: 609/397-5508, michaelburnsarchitects.com • Salvage from Architectural Antiques: 215/795-2616, oldhomeparts.com • Lighting from Heritage Lighting: 609/397-8820, heritagelighting.com **p. 26** Wall paint Sherwin Williams Aviary Blue, SW 6778; trim paint Benjamin Moore Cloud White, OC-130 • Radiator is antique, painted with Krylon spray: krylon.com **p. 28** Wallpapers 'Claire's Willow' fill and 'Eastlake' Combo Border dado from Bradbury & Bradbury Art Wallpapers Victorian series: 707/746-1900, bradbury.com

The Skinny on Paint pp. 34–36

Environmental coatings

AFM Safecoat 619/239-0321, safecoatpaint.com *Zero-VOC paints* • **Fine Paints of Europe** 800/332-1556, finepaintsofeurope.com *Earth-friendly, low-VOC formulas* • **Mythic Paint** 888/714-9422, mythicpaint.com *Non-toxic, zero-VOC*

Milk paint

Old Fashioned Milk Paint Co. 866/350-6455, milkpaint.com *Chemically safe milk paint* • **Primrose Dist./Olde Century Colors** 800/222-3092, oldecencycolors.com *Synthetic milk paint, acrylic latex paint* • **Real Milk Paint Co.** 800/339-9748, realmilkpaint.com *Natural milk paint*

Traditional Paints/Low VOC

C2 Paint/The Coatings Alliance

888/989-4888, c2color.com *LoVo (low-VOC) paint in 496 colors; 18x 24-in. paint samples* • **Farrow & Ball** 212/752-5544, farrow-ball.com *Traditional palette in original formulations* • **Historic Colors of America** 813/655-1449, californiapaints.com *Historic Colors of America Collection* • **Lord & Evans** 843/722-1056, lordandevans.com *Historic Colors of Charleston palette* • **Pratt & Lambert** 800/289-7728, prattandlambert.com *"Green" latex paints; Williamsburg palette* • **Valspar** 800/845-9061, valspar.com

Church-mouse Victorian pp. 44–51

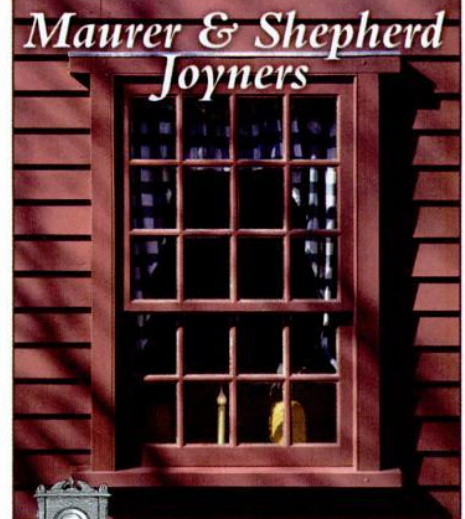
Straw Hill Windsor Chairs, Peter Scheffer, Claremont, NH: 603/863-6348, strawhillwindsorchairs.com

A Dream Downeast pp. 52–57

Joyce Jackson and Patrick Mealey are dedicated artists—Patrick a painter and Joyce a photographer. They've recently launched a line called The Tradition of the New: unique furniture, cabinets, boxes, mirrors, etc., a synthesis of folk art, antiques, and contemporary living.

More historic photos of the house (and a storytelling link) are posted on the Restoration page of the couple's website. 207/853-9504, fineartistmade.com

Also, many of the paintings in the house are by New York School painter Raymond Hendler. Joyce has been hard at work creating a new website to foster education about this important mid-century American artist: raymondhendler.com



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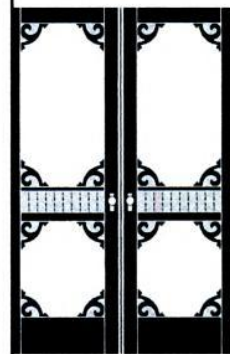
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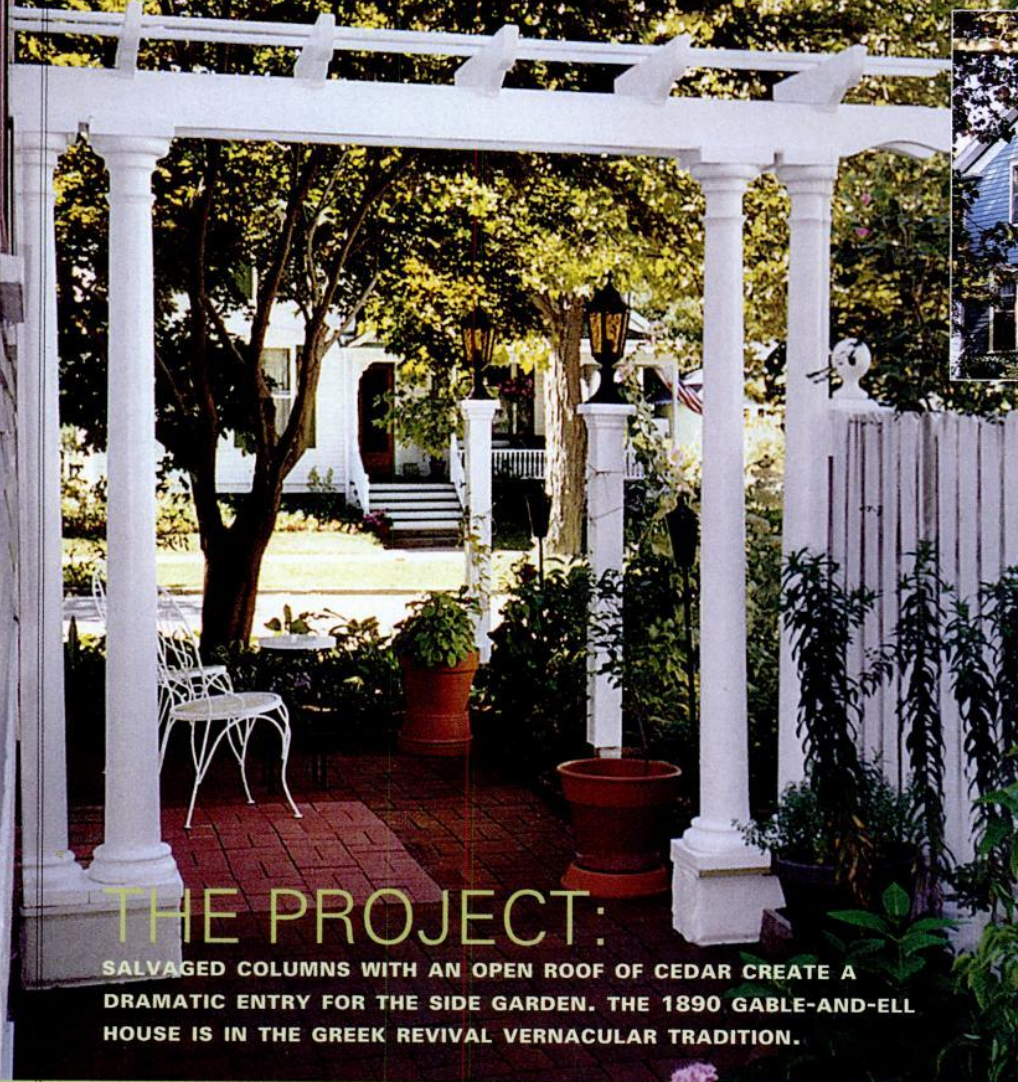
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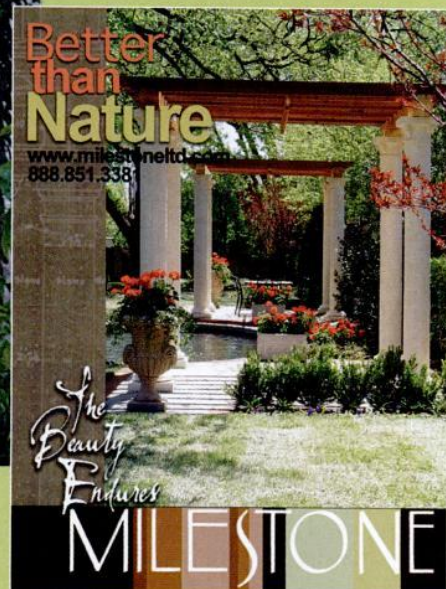


THE INSPIRATION:
(below) Our reader got ideas for a gateway from garden arcades pictured in this advertisement in *Old-House Interiors*, 2003.



THE PROJECT:

SALVAGED COLUMNS WITH AN OPEN ROOF OF CEDAR CREATE A DRAMATIC ENTRY FOR THE SIDE GARDEN. THE 1890 GABLE-AND-ELL HOUSE IS IN THE GREEK REVIVAL VERNACULAR TRADITION.



MY OLD HOUSE dates to 1890. For a long time, I have salvaged architectural millwork and built using salvage. In fact, I renovated the whole house using old millwork, panels, newel posts, railings, and much more.

I was inspired to create a side garden gateway after I removed a rotted fence and hot tub. I'd seen a lovely example when I attended the historic-house tour in Marshall,

Michigan. So, on the way home, I stopped at my favorite salvage source (in Kalamazoo) and found the set of slender columns. (Round columns are appropriate, as they match those on the wraparound porch and the pergola in my rear garden.)

Over the winter I looked for ideas—and found a good one in your March 2003 issue, in an advertisement. By spring I was stripping, sanding, repairing, and painting the old columns. They now support

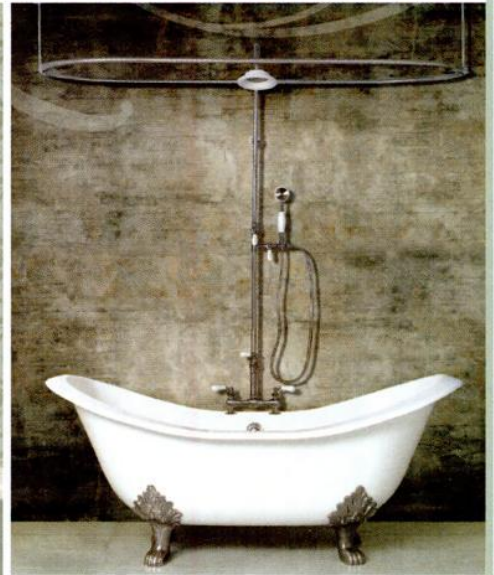
a cedar roof; the old fence posts became posts for antique lanterns. The assemblage looked especially lovely last winter, wrapped in gold lights and covered with snow.

Your magazine is a great resource and reference for my many projects.

—SHARON MOSELER
Grand Haven, Michigan

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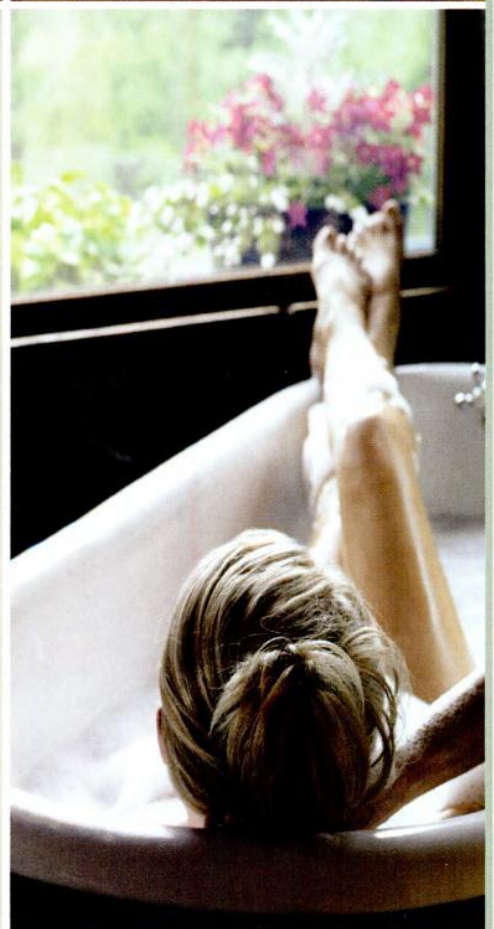
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