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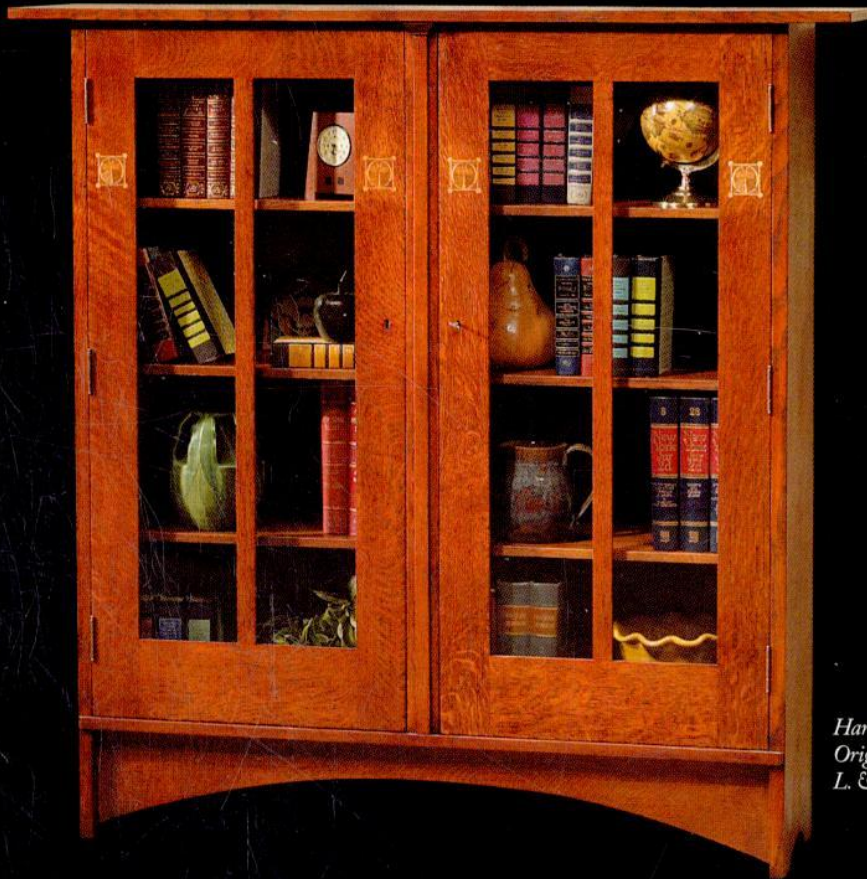
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ON THE COVER: *The Art Moderne house in Alexandria, Virginia, is furnished with choice modern pieces. Cover photograph by Steve Gross and Susan Daley.*



This One



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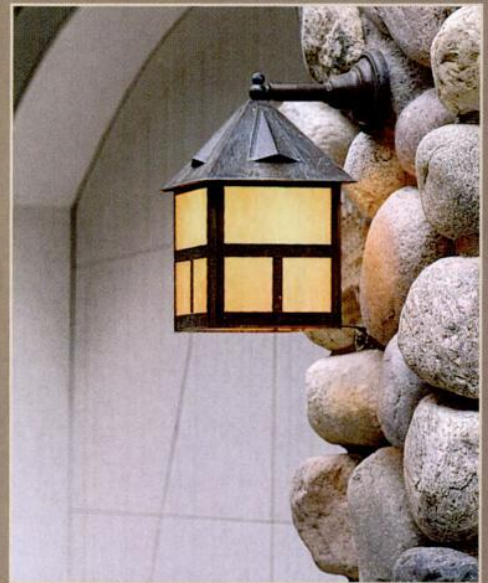
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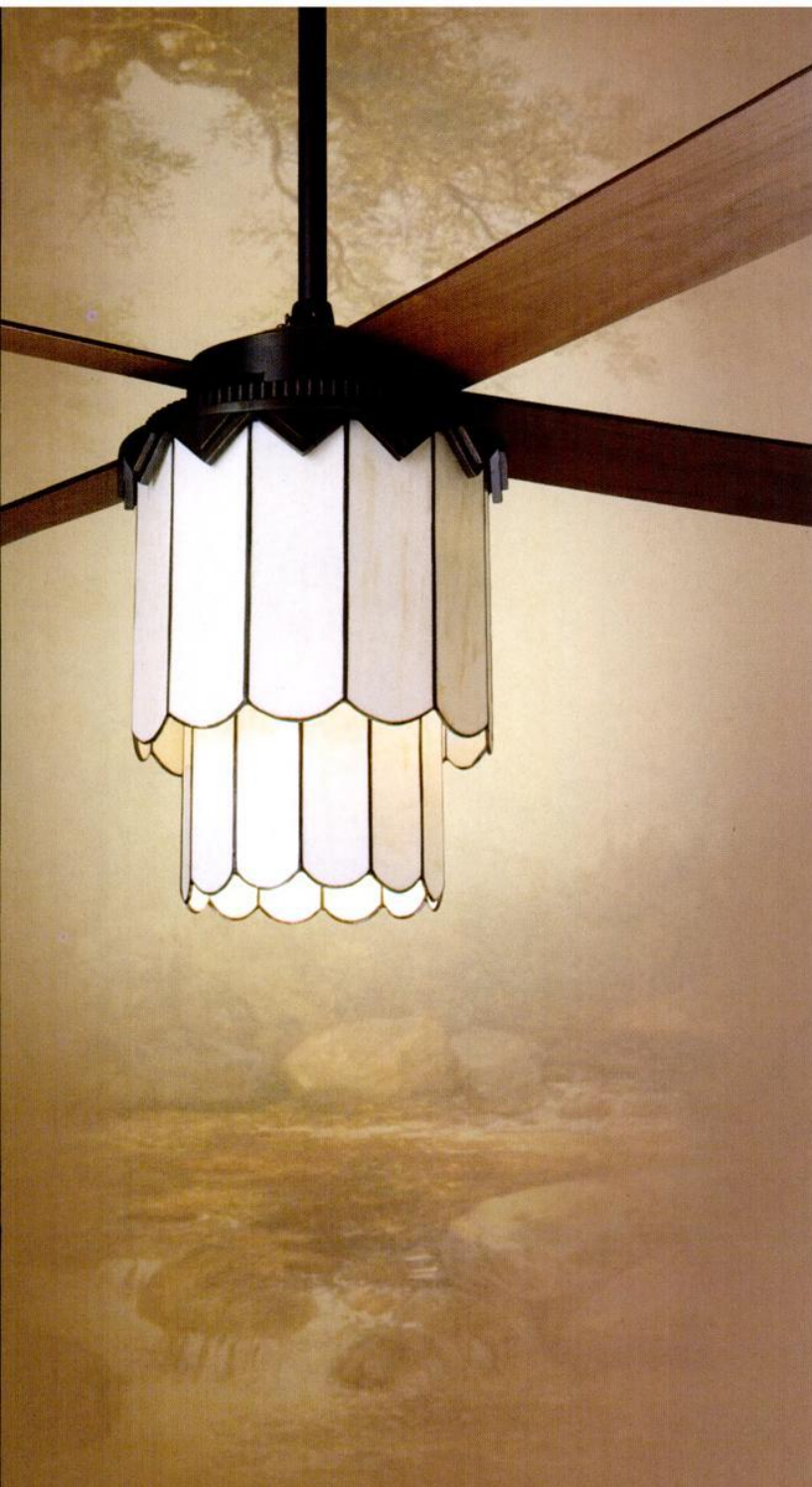
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EDITOR-IN-CHIEF Patricia Poore
letters@oldhouseinteriors.com

DESIGN DIRECTOR Sylvia Gashi-Silver

SENIOR EDITOR Mary Ellen Polson
mepolson@oldhouseinteriors.com

ART DIRECTOR Edie Mann

ASSOCIATE ART DIRECTOR Karen Smith

ASSISTANT EDITOR Lori Viator
lviator@oldhouseinteriors.com

ASSISTANT DESIGNER Jenny Young

COLOR SPECIALIST Nathan Winter

DIGITAL PREPRESS AND COLOR SPECIALIST Dale Disque

EDITOR-AT-LARGE Brian D. Coleman

CONTRIBUTING EDITORS Gordon H. Bock
Regina Cole
Dan Cooper
Erika Kotite

ASSOCIATE PUBLISHER Becky Bernie
bbernie@oldhouseinteriors.com

ACCOUNT EXECUTIVES Jim Führer
jim@masthighmedia.com
Julia Hite
jhite@oldhouseinteriors.com
Carol Murray
cmurray@oldhouseinteriors.com
Danielle Small
dsmall@homebuyerpubs.com

PRODUCTION DIRECTOR Marcia Doble
mdoble@homebuyerpubs.com

PRODUCTION MANAGER Michelle Thomas
mthomas@homebuyerpubs.com

ADVERTISING COORDINATOR Jill Banta
jbanta@homebuyerpubs.com

EDITORIAL OFFICES 10 Harbor Road, Gloucester, MA 01930
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What does it mean to be modern?

THAT'S THE THEMATIC QUESTION in the curriculum this year at my son's school. They're not referring to cell phone use, but rather life and expectations since the Renaissance. I asked Peter if the concept of Comfort had come up—comfort being a modern construct. I rattled on about Witold Rybczynski's books, the paintings of Vermeer . . . Peter feigned snoring.

"Sense of place" is another theme. (The class is going to France in the spring.) Peter knows Gloucester, its ocean coves and its Federal and Azorean church buildings and its ungentrified streets of small Italianate houses behind downtown. Last week we drove into the almost-completed new strip mall off the rotary, until last year terminal moraine, now all macadam and generic post-Modern facades. Peter said, "This is kinda scary. You have no idea you're in Gloucester." Ah, this is what it means to be modern.

Although our French exchange student, soon to arrive, has indicated an interest in shopping at The Mall (18 miles up the line), we won't be taking her to this new one, as it is of less memorable interest than the working waterfront and the historical museum, the granite quarries and famous ocean boulevard with its man at the wheel and the rocky popped coast . . . and City Hall with its WPA murals and the wooden footbridge toward the dunes and Dogtown with its motto-inscribed boulders and just about everything else on the North Shore.

I am at a bar at Dulles Airport, relieved that this time the delay to Logan is only two hours. The well-lit space behind the burglar bars is called Max and Erma's. Model airplanes hang from the pseudo-tin ceiling, and on the back wall hang blown-up snapshots of "the real Max and Erma": nostalgia in this place of constant movement and anonymity. I wish I were in Columbus, Ohio, in that neighborhood bar of many years past, with Max and Erma. I hope they got lots of dough.



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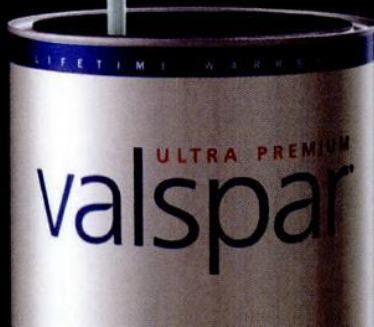
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Brass is Best

Here's another reason to love sunflower shower heads: scientists have discovered that plastic shower heads appear to harbor pathogenic bacteria at a greater rate than all-metal ones. The study, conducted by researchers at the University of Colorado at Boulder, found that a rise in pulmonary infections in the United States may be linked to pathogens in the water people inadvertently drink while showering. (The bacteria clump together in slimy biofilms that cling to the inside of the showerhead, reports Jenny Leonard on the science web site Furturity.org)

What to do? Besides taking baths more frequently than showers, check your showerhead for evidence of bacteria. If you find it, don't try bleach to clean it: these bugs are chlorine-resistant and will grow back. The best



All-metal showerheads, like this shower rose from Altman's, are hygienic as well as period-friendly.

solution may be to swap out a showerhead with plastic jets for something in a nice solid brass. —MEP

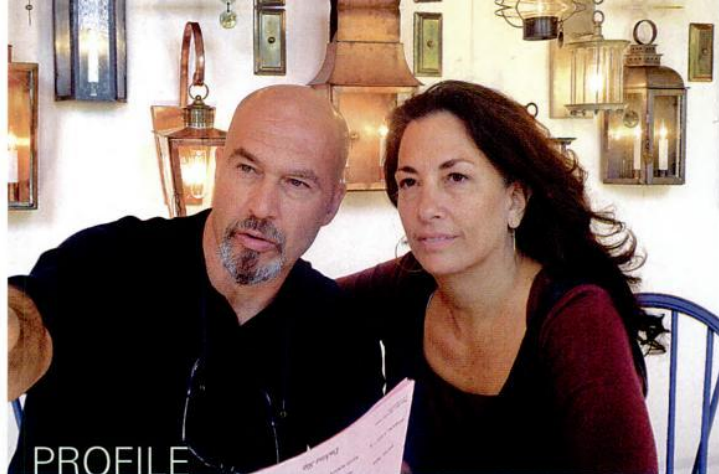
Chic at Winterthur

"Chic It Up!"—the annual design conference at Winterthur—focuses on design of the 1940s this year. Experts at the Nov. 13 event will address topics ranging from the influence of World War II on American decorative arts and design, the changing styles of houses and gardens after the war, and the importance

of new materials. Speakers include Pauline C. Metcalf, Donald Albrecht, Jennifer Carlquist, James B. Garrison, Ralph Harvard, and Allan Greenberg, along with Winterthur experts Tom Savage, Jeff Groff, and Maggie Lidz. Registration fee (\$225 to \$275) includes nine lectures, lunch, and dinner. (800) 448-3883, winterthur.org —MEP

“There are some things that are hideous that are absolutely valuable. You have to remember that 100 years ago, people also had poor taste.”

—ADAM WATSON, PW VINTAGE LIGHTING, INTERVIEWED ON SEPT. 17, 2009



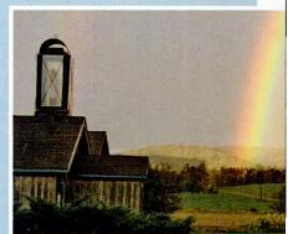
PROFILE

AUTHENTIC DESIGNS is nearly 50 years old, but it wasn't always based in bucolic Vermont. Now managed by Michael Krauss and his wife, Maria Peregrine, Authentic Designs was born when Michael's father, Danny, couldn't find authentic reproductions for the 1816 farmhouse he was restoring in Great Neck, New York. So Danny began making his own lighting, basing the designs on antiques found at auctions and flea markets—something the company still does 90 percent of the time. After years in a tiny space in Manhattan, the company moved to a toothpick factory in tiny West Rupert, Vermont, where it remains today.

All fixtures are made as authentically as possible from traditional materials like copper, brass, terne (a combination of lead and tin), and wood turned on lathes. "We try to do as much of the work as we can on the old machinery,"

says Michael. "It gives you a better look and more closely approximates the old lighting."

Because everything is built one at a time, any design can be built to scale. The shop is a small one, and employees share in most tasks, from crafting rod arms to repairing machinery, even chopping firewood and gardening. "We make an effort of cross-train people and make sure they aren't feeling like machines," Michael says. "People genuinely enjoy what they're doing here." Authentic Designs, (800) 844-9416, authenticdesigns.com —MEP



TOP: Michael Krauss and Maria Peregrine in the Vermont showroom. **ABOVE, FROM CENTER:** A custom-painted wire-arm chandelier with a lathe-turned center. A wire-arm chandelier with 24 lights; any fixture can be adapted for candlelight. You can't miss the welcome light at Authentic Designs.

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Apostles of Beauty

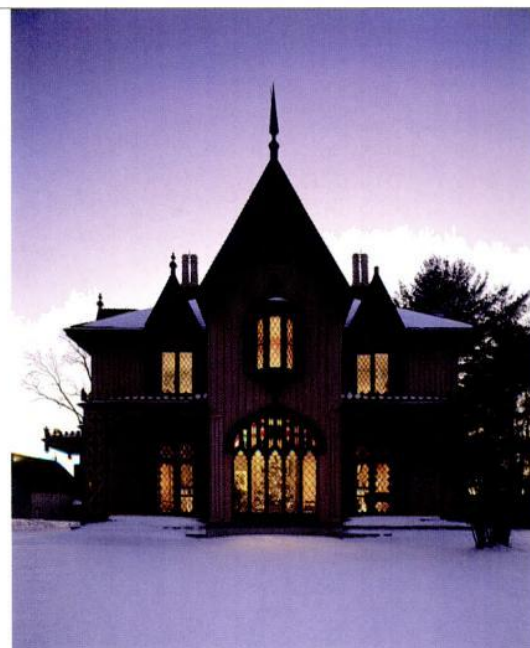
Showcasing world-class collections with roots in the Chicago area, "Apostles of Beauty: Arts and Crafts from Britain to Chicago" opens at the Art Institute of Chicago Nov. 7. The show, the first in 30 years at the Institute, includes work by some of the movement's most notable figures, from William Morris and Charles Robert Ashbee to Gustav Stickley and Frank Lloyd Wright. About half the pieces in the show have never been previously exhibited. Presented thematically, items are drawn from the Institute's own collections as well as the Frank Lloyd Wright Home and Studio, Crab Tree Farm, the Smart Museum, and private collections. The exhibition



A silver and enamel rose bowl designed by Archibald Knox for Liberty & Co., 1902.

is accompanied by a lavishly illustrated, full-color catalog that explores different aspects of the movement in five essays authored by the museum's curators. **Art Institute of Chicago**, through Jan. 31, 2010, (312) 443-3600, artic.edu/aic

OPEN HOUSE Roseland Cottage, the pitch-perfect Andrew Jackson Downing cottage in Woodstock, Connecticut, was the summer home of the Henry Chandler Bowen family. Built in 1846, the National Register landmark has survived virtually intact, from its Gothic Revival furniture, Lincrusta-Walton wall coverings, and diamond-paned stained glass windows to its painstakingly documented coral-pink exterior. Even the boxwood parterre garden is in the same configuration that it was in 1850. The outbuildings are all here, too, including the ice house, the garden house, and a carriage barn with bowling alley.



The Bowens entertained three presidents at Roseland Cottage:

Ulysses S. Grant, Benjamin Harrison, and Rutherford B. Hayes. Only Grant visited while he was in office; he spent a night there despite the fact that Bowen (a teetotaler) forbade drinking and smoking in his home. On Dec. 6, visitors can experience what the holidays were like for the family of Roseland Cottage: The house will be decorated based on a written account of a Christmas celebration in 1887. Events include a reading from Dickens' "A Christmas Carol" and holiday music. Admission is free, and refreshments will be served.

Roseland Cottage, Rt. 169, Woodstock, CT, (860) 928-4074, historicnewengland.org



ABOVE: Roseland Cottage, a National Historic Landmark, lit up on a winter evening. **LEFT:** The house will be decorated according to an account of the family's 1887 holiday celebration.

TOP: THE ART INSTITUTE OF CHICAGO
BOTTOM: AARON USHER, COURTESY OF HISTORIC NEW ENGLAND

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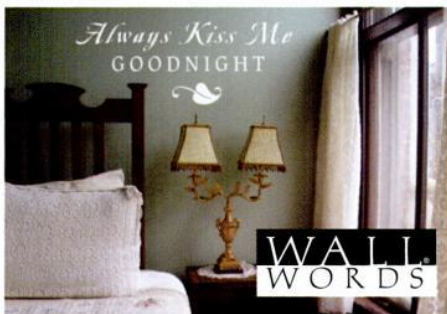
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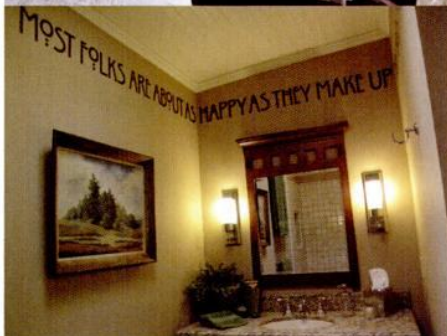
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LEFT & BELOW: A hand-painted and -gilded bowl by Shaari Horowitz, and a miniature case clock by Leonard Marschark, on exhibition in Wilton, Connecticut.

Don't miss

▪ **DELAWARE ANTIQUES SHOW,**

Nov. 6–8, Chase Center on the Riverfront, Winterthur, DE. (800) 488-3883, winterthur.org

▪ **"WHAT WAS MISSION?"**

Nov. 14, Craftsman Farms, Parsippany-Troy, NJ. Amy Stahl lecture and book signing by Richard Guy Wilson. (973) 540-0311, stickleymuseum.org

▪ **"A GALLERY OF AMERICAN CLASSIC FURNISHINGS,"** Nov.

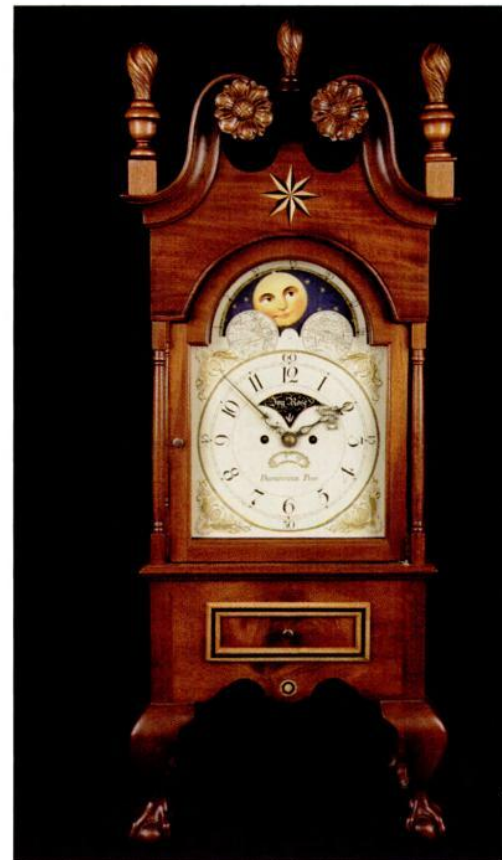
14-15, Wilton, CT. Featuring the work of eight decorative artists in the early American field. New England Historical Connection, (203) 761-8646, nehistoricalconnection.com

▪ **"BAUHAUS 1919-1933: WORKSHOPS FOR MODERNITY,"** through

Jan. 25, 2010, Museum of Modern Art, New York. (212) 708-9400, moma.org

▪ **"DECO THE HALLS,"** Dec. 5-6,

Concourse Exhibition Center, San Francisco. Arts & Crafts through 1970s, on sale. (650) 599-DECO, artdecosale.com



Pottery in Newark

A new exhibition at the Newark Museum explores the emergence of studio pottery during the flowering of the Arts & Crafts movement. "100 Masterpieces of Art Pottery, 1880-1930" is a showcase of treasures from the museum's collection, including American and Native American as well as European and Asian ceramics. The museum began acquiring ceramics in 1910, the same year that it offered an exhibition entitled "Modern American Pottery." The Craftsman Farms Foundation will offer a curator's tour on Nov. 5, led by the Newark Museum's distinguished curator of decorative arts, Ulysses Dietz. Tickets are \$45 and include lunch, with discounts for foundation members. Through Jan. 10, 2010, Newark Museum, (973) 596-6550, newarkmuseum.org

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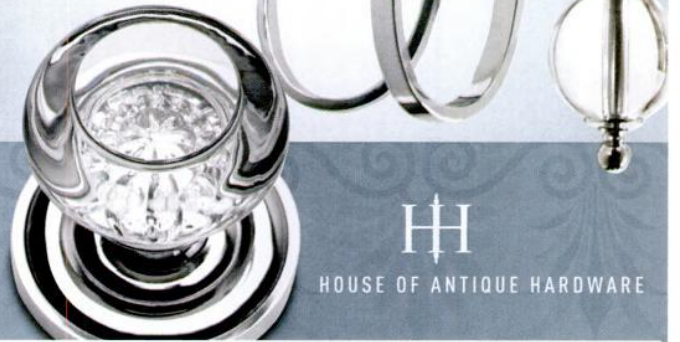
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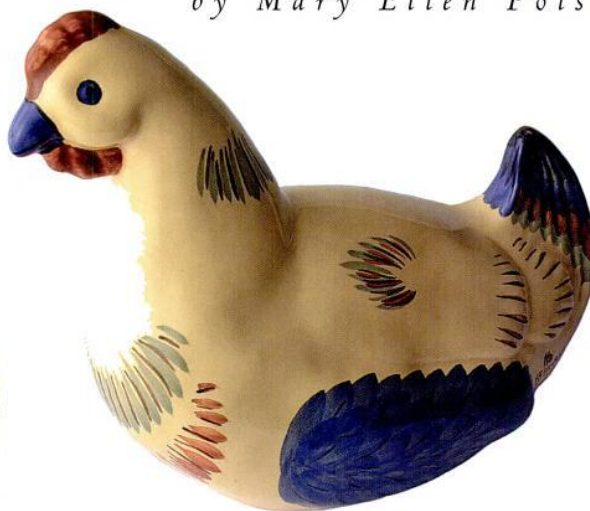
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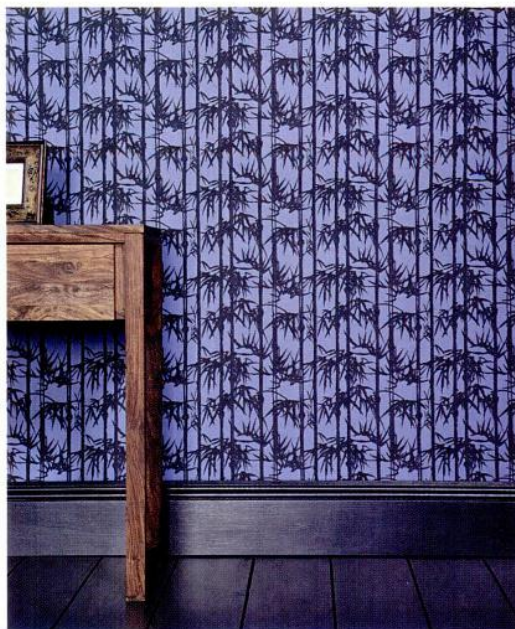
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En Suite ▶

Banbury bath accessories mix and match effortlessly with water-saving fittings from the same line. In the nickel finish, towel bars and rings cost \$28.30 to \$40.60. A toilet paper holder is \$38.30. The robe hook costs \$19.75. All from Moen, (800) 289-6636, moen.com

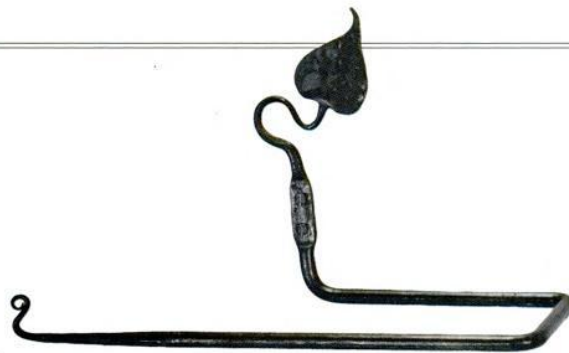


◀ Mercurial Mirror

With options ranging from crisp white paint to Ellis-style inlays, the Edison medicine chest suits baths of many period styles. Prices begin at \$479.95 for a small chest in quarter-sawn oak. (Add \$105 for a beveled mirror.) From Mission Furnishings, (908) 930-5583, missionfurnishings.com

Deco Mirror ▶

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◀ Fresh from the Forge ▶

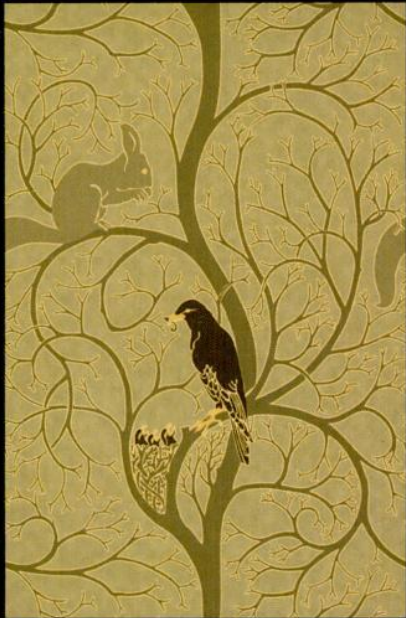
With decorative details like heart, leaf, ram's horn, or scroll finials, this hand-forged towel holder works in bath or kitchen. In right- or left-hand versions, the towel rod sells for \$39.75. From Historic Housefitters, (800) 247-4111, historichousefitters.com

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Flower wallpapers (some based on colonial originals) were highly popular during the Colonial Revival. Virginia Creeper comes in five colorways: blue, green, rose, gold, and sandstone, all on cream. A double roll retails for about \$126. From Historic Style, (250) 592-4916, historicstyle.com

Maple Beauty

Inspired by a 19th-century original found in rural New England, the Vermont Farmhouse Bed in tiger maple features a "rolling pin" 62" high headboard. The low-post bed sells for \$4,350 in the queen size. From Leonard's New England, (888) 336-8585, leonardsdirect.com



Bunny of a Kind

Inspired by bunnies that appear out of hedgerows on summer evenings, the Cape Cod Rabbit rug is hand-hooked in hand-dyed wool on linen. The one-of-a-kind rug measures 20" x 30". Similar custom rugs cost about \$700. From Annie Hayes Primitive Hooked Rugs, (607) 435-3468, anniehayesrugs.com

Double Electric

Electrified candle sconces, with or without shades, are a hallmark of Colonial Revival homes. The Georgian Revival double candle sconce is available in 12 finishes for \$440. Add silk shades for \$40 to \$70 per pair. From Brass Light Gallery, (800) 243-9595, brasslight.com



Colonial Revival Style



Country Oak

Distressed oak flooring is reclaimed from barn wood and available as straight-edged, tongue-and-groove, or shiplap boards. Random-width, random-length red and white oak costs about \$6.25 per square foot. From Carlson's Barnwood, (800) 734-5824, carlsonsbarnwood.com





Acorn Pendant

From the new Schoolhouse Collection, the Rochelle Mini Pendant is a reproduction of an early electric design. Hand-finished in burnished copper, it's fitted with a floral and scallop-patterned "acorn" shade in white opal glass. The fixture lists for \$189.95. From Meyda Tiffany, (800) 222-4009, meyda.com



Amish Country

With voluptuous turned legs, the Savannah table in maple offers ample seating with its two self-storing leaves. The table retails for about \$2,275. Coordinating chairs are \$485 each. For a dealer, contact Simply Amish, (217) 268-4504, simplyamish.com



Lots more in the Design Center at designcentersourcebook.com

Georgian Revival

The moldings, staircase, paneling, and other trim in this new Georgian Revival are exact replicas of Georgian millwork from a 1733 home in Maryland. For a custom quote on your project, contact Hull Historical Millwork, (817) 332-1495, hullhistorical.com

Revival Classics

Crystal knobs and rope molding are Revival signatures. The Hartford entrance set from Brass Accents features a Schlage keyway. The plate measures 2½" x 10½". In polished brass, it sells for \$318.95. From Signature Hardware, (866) 855-2284, signaturehardware.com





“I Got It at Auction”

BY CHARITY VOGEL

Here's my can't-miss guide to scoring unique furnishings for your old house in an unexpected place: the live auction!

UNLESS YOU'RE LUCKY enough to have inherited an ancestral home chockablock with priceless antiques (in which case I don't want to talk to you), you know this feeling: the uh-oh sensation that kicks in when you sign the closing papers and wave goodbye to the moving vans.

How, you think as you survey the house you've just bought, I ever going to furnish this place?

Old houses (like my Victorian) are big. Old houses may have lots of rooms. Those rooms have weird dimensions and odd shapes and interior spaces that are either cavernous or tiny and not easily furnished. Take it from one who knows: My 1898 Queen Anne has four big bedrooms with narrow doorways opening off a narrower hall (no couches upstairs here!), two miniscule bathrooms, and an ironing room. Yes, you read that right. Ironing. I dare you to try decorating that kind of space with things you find at the mall.

I found that there's a secret weapon available in the quest to furnish a vintage home without breaking the bank or sacrificing your sanity—and without settling for generic furniture, wall art, light fixtures, and decorative objects. That secret weapon is the live auction.

Don't be intimidated: Today's auctions aren't stuffy, overbearing pavilions of bad taste and ruthless competition. (At least most of them aren't.) Think of them more

as a combination of your favorite antiques boutique and your local Goodwill. Live auctions are growing more and more popular, too—total gross revenues across the country in 2007 totaled \$270.7 billion, according to the National Auctioneers Association, a figure that jumped 5.3 percent from the year before and which has been increasing steadily over the past decade.

What can be found at auction? How about vintage chandeliers, antique hand-woven rugs, marble-topped tables, writing desks and highboys and chifforobes and immigrant trunks? Plus any sort of item of daily life from all periods, from butter churns to Beatles trading cards to Fiestaaware pitchers.

All you need is the spirit to give it a try—and guidance to help you through your first auction experience. Demystify the process and you'll have fun and score some cool stuff for your vintage home. Trust me: There is nothing like making off with a glass-fronted, turn-of-the-century barrister's bookcase for \$60 to get your blood racing.

Attend one auction using the tips on the following page, and you'll return again and again. That old house will be full in no time at all. The best part is, every piece is guaranteed to come with a story—the story of how you found it at auction.



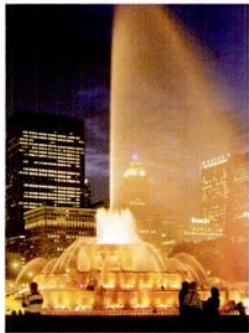
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8 STEPS TO A SUCCESSFUL AUCTION OUTING

- 1. LOCATE AN AUCTION NEAR YOU.** Try asking other old-house owners if they know of such a place; you might even form a small group to check one out together. (See #6 tip.) Your local newspaper also likely carries listings about upcoming auctions; read the classifieds to find them. Or, for a shortcut, visit the website of the National Auctioneers Association (auctioneers.org), which lets you search for live auctions by date, by the category of item you want to find (“antiques,” for instance), or geographically, by entering your town or ZIP code. The user-friendly NAA website even provides auction lists and photographs of the items for some of these events. Another useful web site to try: auctionnetwork.com.
- 2. START WITH A LOW-KEY ENVIRONMENT.** Your goal is to find a place that’s low-stress and welcoming to newcomers. Luckily, that describes many auction houses nowadays, as auctioneers try to make their events as public-friendly as possible. “We’ve learned to tone it down. Don’t worry, you won’t bid on something by scratching your nose!” says Steve Phillips of the Lodge Auction House in Buffalo, New York (thelodgeauction.com), who greets new bidders with a wide smile and a rousing “Welcome to the auction!” Look for a place that makes a pre-printed list of items to be auctioned available, either beforehand on the web or at the door.
- 3. KNOW YOUR LIMITS.** Before you even walk through the door, know how much you are willing to spend to get your feet wet. Twenty dollars? Two hundred dollars? Either is fine, because most auctions open to the general public have items in a wide range of prices. (But be sure to check the auction list to make sure that’s the case.) Once you decide on a limit, stick to it. It’s easy to get carried away during the proceedings, especially as a newbie. Don’t become a cautionary tale by bidding a thousand bucks on a set of Betty Boop drinking glasses that your Aunt Hilda used to have. (Even if you have loads of disposable cash and really, really want them, be sure they fit within your pre-set limit.)
- 4. GO IN PREPARED.** Once you get into the swing of the auction, you won’t want to leave. Although some events boast snack bars, it’s better to bring a granola bar and bottle of water. Other musts: a notebook with the measurements of all rooms, doorways, windows, and walls in your house that you might want to furnish; a tape measure, so you can check any tempting pieces for size; a pen or two; your checkbook and credit card, in addition to cash; and a cell phone. Also pack bubble wrap and boxes or bags if you plan to buy anything delicate or hard to carry.
- 5. CHECK OUT ITEMS BEFORE THE BIDDING STARTS.** Most auctions will let you do that in a specified period before the bid-calling begins; some, like the Lodge in Buffalo, even set aside a separate day earlier in the week for interested potential bidders to inspect the items up close. “People can come in a look at things, go home and do their research, and then come back and bid,” says Phillips. The best auctions will want you to be as educated and empowered as possible when the bidding begins—but in the end, the responsibility lies with you. At an auction, it’s *caveat emptor*: buyer beware. “Once you bid on it, it’s yours,” says Chris Longly at the NAA, which represents more than 6,000 auctioneers and is based in Overland Park, Kansas. “You can’t come back and say, ‘Look, there’s a scratch on this.’ Ninety-nine percent of auctions have an ‘as is—where is’ clause, no contingencies and no warranties. So you need to do your homework.”
- 6. TAKE A GUT-CHECK FRIEND.** This one is self-explanatory. Besides making the outing itself more enjoyable, having a friend or family member along gives you a second opinion on potential purchases, and can remind you about your spending limits in the heat of the moment. Take someone with a level head and common sense; then, when they tell you don’t need that 14-box collection of Doris Day memorabilia, listen.
- 7. ASK TO HEAR THE GROUND RULES.** Most auctions operate on the same basic principles, according to the same basic rules. “Auctions are about turning assets into cash, rapidly,” says Longly. Expect things to move quickly, at least until you get used to the sound and feel of it. Ask for a list of auction rules and conditions. Don’t be intimidated by the auctioneer’s chant, which is just a call-and-response singsong meant to entertain the audience and move the goods along as quickly as possible. If you want to master the basic terms you’ll be hearing, go to the NAA web site and click on the glossary page, or check out the *Complete Idiot’s Guide to Live Auctions*, a 352-page guidebook published by the NAA and available for \$17.
- 8. DRIVE A TRUCK OR SUV. JUST IN CASE.** You might go in wanting a set of 1940s-era Jadite bakeware and then spot the vintage Hoosier cabinet that will finish the kitchen. That’s not gonna fit in your purse. Go prepared. You probably have to leave with everything you buy; later pick-ups often aren’t allowed. Learn from me: the day you drive your sister’s Yugo to auction is the day you spot the armoire of your dreams.



MY OWN EARLY AUCTION FINDS

Even a very inexperienced auction-goer can grab some terrific stuff. Here are the first five things I ever bought at auction:


- BEER CRATE, \$15** At our first auction, my husband spotted a crate (above, right) from the defunct Buffalo Co-Operative Brewing Company (1880 to 1920). We got it for a song, and it's the perfect size to store chargers and cords for our electronic equipment.
- PAINTING IN FRAME, \$50** A print of an 1870s painting of a young woman in a striped "Centennial Dress" was too good to pass up, and looks great hanging in our parlor. The frame is antique, subtly ornate, and really heavy.
- SLAG-GLASS LAMP, \$80** We wanted a slag-glass lamp forever, but in antique lamp stores they were always \$500 to \$1,000, way out of our price range. This one (above, left) has one chipped glass panel, easily hidden by turning it to the wall. It's a beautiful shape: elegantly Victorian, as opposed to overwrought.
- TABLE FOR LIBRARY, \$35** The simple circle top and graceful, double-columned legs of this occasional table (page 20) make it perfect for our library, where it sits next to a wing chair and gets lots of use as a handy spot for tea and books.
- HAND-WOVEN RUG, \$50** Old rugs are fascinating objects that wear their history. Our home has an eclectic assortment of them, some hand-me-downs from grandparents, a few acquired expensively at full price. One hand-woven example with lush colors was a fabulous deal. ✦

—C. VOGEL


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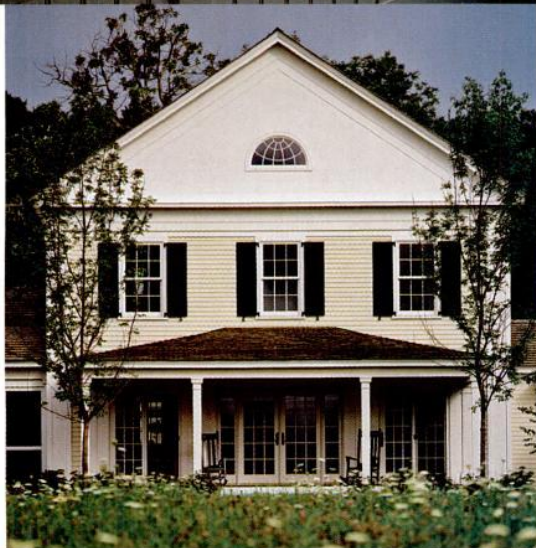
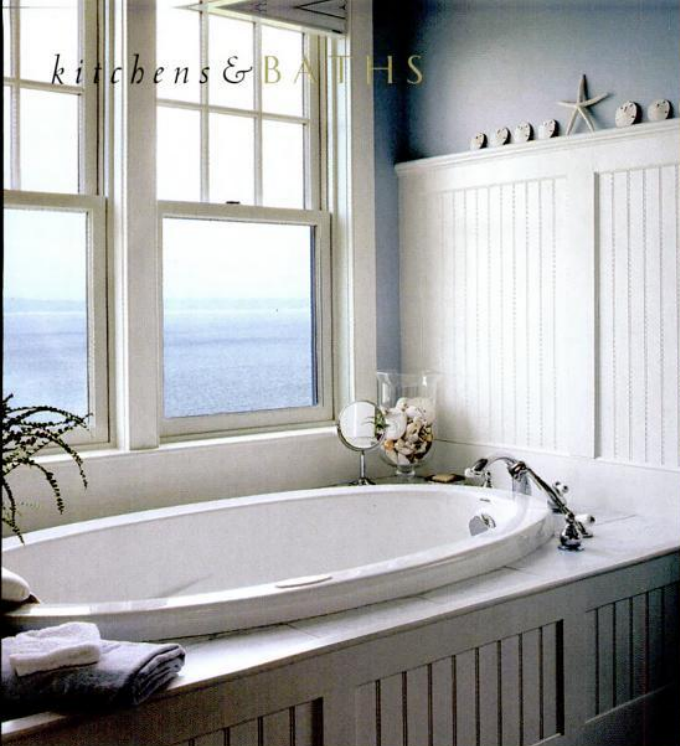
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Bath Enclosures

Bathrooms have never been prettier or more practical: modest in size, fitted for plenty of storage, and neatly trimmed out. **BY PATRICIA POORE**

BEADED BOARD, custom cabinets that take cues from old-fashioned linen drawers and closets, and wainscoted tubs harken back to the 1890s or 1910s. But these elements have been revived in a clean and modern way with updated fittings. The contemporary lines of built-ins are often based on cottage, Shaker, and Arts & Crafts-period interiors.

Take the bisque-yellow bathroom above—is it in an old

house or new? It's part of a master suite in a reproduction Greek Revival house in Vermont, designed and pre-built by Connor Homes (connorbuilding.com). The beadboard wainscot has been adapted to create a skirt for the drop-in tub. White-painted cabinets have traditional panel doors, and the classic medicine cabinet is finished with crown molding. Black iron accents in the hardware and lighting create a white, black, and buff col-

TOP: Two pretty bathrooms in new-old houses designed and built by Connor Homes. **CENTER:** The classical bisque-yellow bathroom is in this Greek Revival house. **LEFT:** A fitted and furnished Colonial Revival bathroom has cabinetwork by Crown Point.

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Coast COTTAGE

Befitting a new house in the Arts & Crafts spirit, this room is a fresh take on those beadboard bathrooms of summer cottages and bungalows. Designed by Richard Bubnowski for his own family, the house in Point Pleasant on the New Jersey shore is at once old-fashioned and new, with a pleasant coastal feel. ■ Beaded board run horizontally has precedent in many a seaside cottage; here the white paint gives it a contemporary look. The five-panel “bungalow” door is installed as a slider to save room. Vessel sinks are modern while alluding to washstand bowls; functional spigots have a retro presence mounted in the wall. Cherry

TOP: This cottagery bathroom has beadboard, built-ins, and Arts & Crafts lighting—yet the room has a contemporary presence. **LEFT:** The new seaside house replaced a 1921 tear-down and perfectly fits into the streetscape.

wood cabinets with nickel pulls and the 1¼". Durango stone countertop are timeless. ■ **RICHARD BUBNOWSKI DESIGN, LLC**, Point Pleasant Beach, NJ: (732) 701-4900, richardbubnowskidesign.com

or scheme that has remained popular since the Federal era.

In another house by Connor Homes, this one a Colonial Revival on Lake Champlain, beadboard is treated more formally in the sky-blue bathroom. The tongue-and-groove boards make up panels inset between mullions. Again, the wainscot becomes a tub enclosure. Playing up the virtues of

Fitted bathrooms are both a contemporary trend and a return to the furniture-like fixtures of late-Victorian times.

marble and porcelain, the classic blue-and-white scheme echoes the view.

While the core of the bathroom hasn't changed in a hundred years—it's still toilet, sink, and tub—today's baths look more like sitting rooms than washrooms. They are old-fashioned, but in the way of the butler's pantry. The Colonial Revival bathroom shown on the bottom of page 24, by Crown Point Cabinetry (crown-point.com), is a good example. The capacious tub with a view out the round-top window takes the place of window seat or sofa, and the chandelier would be at home in a bedroom. A furniture-quality look comes from the simple paneled tub enclosure and floor-to-ceiling cabinet (with two-sided shelf storage).

THE FITTED BATHROOM, with fixtures treated like furniture and a full suite of trim and moldings, was actually popular in the early days of indoor bathrooms. (Utilitarian, exposed fixtures were a hallmark of the "sanitary" bathrooms of the early 20th century.) Early plumbing catalogs even showed suites of "bath furniture" in styles from Elizabethan to Eastlake. It seems we've come back around to that sensibility. ✦

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LEFT: Industrial details on the McCoy (one of two new fixtures from Rejuvenation inspired by a classic 1910 "trouble light") include a cage mounted, cloth-covered cord and a reflector shade.

ABOVE: The Gridiron lantern from Urban Archaeology marries Tudor good looks with explosion-proof styling.

Beauty from Industry

BY MARY ELLEN POLSON

Thanks to a trove of vintage originals, industrial light fixtures have long been popular among restorers. Now they're inspiring a slew of home-friendly reproductions.

BRIGHT, HIGHLY EFFICIENT, and with the beauty that comes when form follows function, industrial lighting from the first half of the 20th century has come into its own. Vintage prismatic, reflector, and "explosion-proof" fixtures are so desirable as architectural antiques that

they've spawned a mini trend in utilitarian light fixtures for the home. Not only do these new fixtures have the charm of yesteryear, but they're also affordable enough to buy in multiples.

You are probably already familiar with prismatic lights: large pendants with mold-cast shades of clear

ribbed glass (yes, the ribs are actually prisms). Made in great numbers by the Holophane Glass Company (which is why the terms "prismatic" and "Holophane" are sometimes used interchangeably), these fixtures were scientifically designed to direct light where the client wanted it.

The perfect task light for factory floors and offices of the 1920s and '30s, they also diffuse light upward, creating a pleasant, brightly lit



ABOVE: Reproduction prismatic glass pendants from Wilmette Lighting feature tinted amber glass and come in shapes inspired by industrial fixtures. **RIGHT:** A brass pendant lamp with pulley from Country Gear Ltd. is a utilitarian take on late-19th-century technology that was usually hidden or seen only in industrial settings.



atmosphere—something many owners of historic homes want when they cook and entertain. “They’re good for kitchens because you get excellent down light,” says Adam Watson of PW Vintage Lighting, who finds and sells vintage Holophane lighting. “But you also get great ambient light out of them.”

Architectural and lighting antiques dealers have been offering prismatics for years, combining the valuable old glass with new fittings as necessary. Reproductions in the prismatic style include ribbed glass shades with “ruffled” edges or designs of different shapes tinted amber, like the ones from Wilmette Lighting. In a new high-tech twist, these lights are intended to be hung as a series from a cutting-edge suspension system.

Another style that’s suddenly

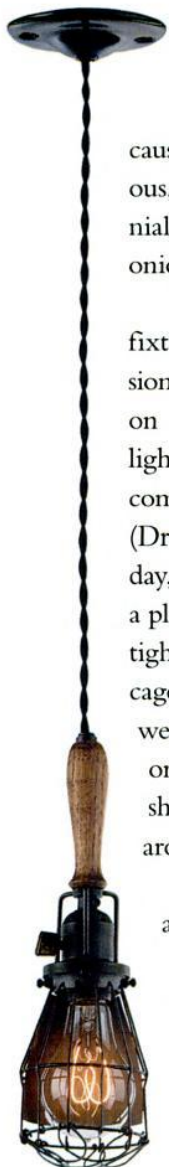
the BULB dilemma

Despite proposed bans at home (already enacted in Europe) on grounds that they waste energy, chances are the incandescent bulb won’t vanish overnight. Nor will the reproduction Edison bulb, which is available in single, double, and triple loop carbon filament styles, plus numerous other iterations. In fact, it’s never been easier to buy Edison bulbs, often from lighting companies that also sell hard-to-find sizes of compact fluorescents and GU 24s (see the list on page 30.) Be forewarned, however, that Edison-style bulbs tend to give off more heat than light; use them for ambiance, not task lighting.

widely available uses pendants with solid-color reflector shades. The originals were coated with green or, more rarely, cobalt-blue enamel paint, with a shiny white finish on the shade’s interior. Reproductions come in various shapes, from a small inverted cone to a large inverted dishpan, and are usually available in half a dozen colors, including a shiny silver that recalls mercury glass. Options can include braided or plain cloth-covered cords, as on Re-

juvenation’s McCoy pendant. Reflector shades lend themselves to use with reproduction Edison bulbs, which enhance the nostalgic feel.

Perhaps the quirkiest industrial lighting to hit the reproduction market are “explosion-proof” fixtures. Rugged 20th-century versions, developed for use in hazardous industries like coal mining, shipping, or petrochemicals, typically feature housings of caged wire. (Perhaps be-



cause lighting itself can be hazardous, caged lights date back to colonial times; one of the prettiest is the onion lamp.)

The Wiley, a Rejuvenation fixture that celebrates the explosion-proof look, is actually based on a drop cord “trouble finder” light produced by Sears ca. 1910, complete with an oak handle. (Drop cord lights, still in use today, are portable lights that allow a plumber or carpenter to work in tight spaces.) In the 1940s and '50s, cageless explosion-proof designs were often made out of aluminum or steel with spun aluminum shades, with a caged fitting just around the light source.

Explosion-proof fixtures are prized because they are among the few vintage industrial lights that can be wall mounted. With the new fixtures, that's no longer a problem: pendant and ceiling-mount designs can easily be adapted with a flush mount or bracket to become utilitarian accents on the wall, at a scale that's friendly to households everywhere. ✦

CLOCKWISE FROM TOP LEFT:

The Wiley from Rejuvenation is a re-creation of an early-20th-century trouble light, with a handle and wire-guard shade. The Hendrix, from Schoolhouse Electric's Clear line, is the perfect foil for a carbon filament bulb. Schoolhouse Electric's Union pendant features a clear, horizontally ribbed shade with Streamline styling. The ribbed glass shade from PW Vintage Lighting has a rare mercury type finish. The explosion-proof wall light, from PW Vintage Lighting is antique.



UTILITARIAN *Fashion*

Most of these companies offer reproduction and, in some cases, original industrial lighting fixtures; some offer Edison bulbs or period accessories.

- **AAMSCO** (800) 221-9092, aamsco.com
- **BARN LIGHT ELECTRIC** (800) 407-8784, barnlightelectric.com
- **BRASS LIGHT GALLERY** (800) 243-9595, brasslight.com
- **CITY LIGHTS ANTIQUE LIGHTING** (617) 547-1490, citylights.nu
- **COE STUDIOS** (510) 527-2950, coestudios.com
- **CONANT METAL & LIGHT** (800) 832-4482, conantmetalandlight.com
- **COUNTRY GEAR LTD** (631) 537-7069, countrygearltd.com
- **HI-LITE MFG.** (800) 465-0211, hilitemfg.com
- **PULLEY-LIGHTS** (866) 320-8228, pulley-lights.com
- **PW VINTAGE LIGHTING** (866) 561-3158, pwwintagelighting.com
- **REJUVENATION** (888) 401-1900, rejuvenation.com
- **ROY ELECTRIC LIGHTING CO.** (800) 366-3347, royelectric.com
- **SCHOOLHOUSE ELECTRIC** (800) 630-7113, schoolhouseelectric.com
- **SUNDIAL WIRE** (413) 582-6909, sundialwire.com (Cloth-covered electrical wire)
- **URBAN ARCHAEOLOGY** (212) 431-4646, urbanarchaeology.com
- **WILMETTE LIGHTING CO.** (847) 410-4400, wilmettelighting.com

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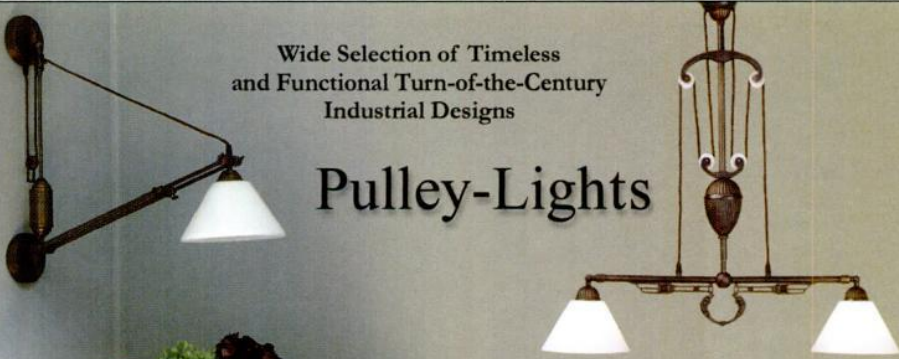
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- **AUTHENTIC DESIGNS COLONIAL LIGHTING** (800) 844-9416, authenticdesigns.com
- **BALL AND BALL** (800) 257-3711, ballandball.com
- **BEVOLO GAS & ELECTRIC LIGHTS** (504) 522-9485, bevolo.com
- **CAPE COD LANTERNS** (877) 794-5337, capecodlanterns.com
- **DAHLHAUS LIGHTING** (877) 925-4448, dahlhaus-lighting.com
- **HERWIG LIGHTING** (800) 643-9523, herwig.com
- **HOUSE OF TROY** (800) 428-5367, houseoftroy.com
- **HUBBARDTON FORGE** (802) 468-3090, vtforge.com
- **MEYDA TIFFANY** (800) 222-4009, meyda.com
- **OLD CALIFORNIA LANTERN** (800) 577-6679, oldcalifornia.com
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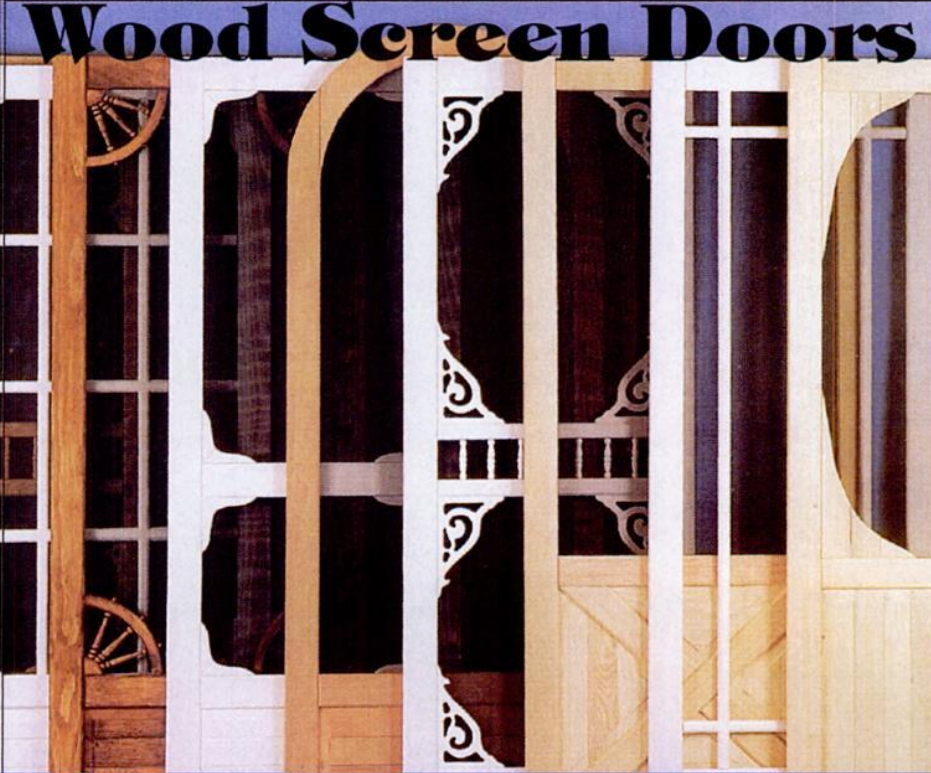
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Patricia Poore

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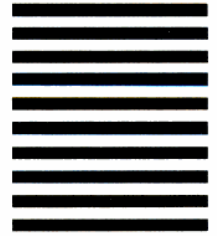
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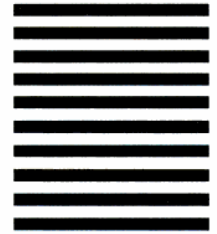
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OLD-HOUSE INTERIORS

DECEMBER 2009



THE KITCHEN SINK

Porcelain, soapstone, steel: period-defining sinks from butler's pantry to the Fifties. (page 48) ♣

STREAMLINED ART MODERNE

One couple (with a passion for Deco and mid-century design) knew just how cool this unusual house could be. (page 42) ♣



KEEPING IT CLASSIC

Colonial Revival houses are ubiquitous in neighborhoods nationwide. With a neutral period palette, the interior of this one is the epitome of grace. (page 34) ♣




THE ART OF LIGHTING

Artful lamps date to early in the electric era, but the beauty of today's work is unrivaled. (page 50) ♣

POSH LOOKS FOR OLD VENTS

For the heating system, these grilles, registers, and radiator covers do right by the house. (page 56)





The house has an old-fashioned elegance, with great proportions and plenty of light. The 1940s Duncan Phyfe-style dining table and chairs belonged to grandparents.

Keeping it CLASSIC

Unsympathetically renovated in the 1970s, the still-classic Colonial Revival is now the epitome of grace, with a neutral palette that allows rooms to flow seamlessly and shows artwork and heirlooms to best effect.



SHE'S BEEN painting since age 10 and she majored in art in college, so it's no surprise that Jenny Harmon-Scott became a successful color consultant and designer, inspired as she is by the opalescent wing of a beetle, the sheen of an old coin, the romantic glow of a painting by Turner. And so when she and her husband Shay purchased a 1927 Colonial Revival in the historic Irvington neighborhood of Portland, Oregon, she knew what it needed: a palette of period colors. The house had an old-fashioned yet comfortable elegance, with generous, open rooms that boast good proportions, handsome moldings and woodwork, and wall space to display Jenny's art. This house would be a perfect setting for their family heirlooms, including paintings handed down from her grandparents, a pump

organ used by Shay's great-grandfather (who was a traveling Bible salesman), and a handsome mahogany sideboard from Jenny's grandparents.

Still, the house needed updates. Built by a Scottish contractor, Robert B. Beat, it was structurally sound, but a misguided renovation during the '70s had left its mark: a living room painted an unsettling green and the dining room too-bright pink; the kitchen cramped and uninviting with dark particle-board cabinets hung in the center of the room and floral wallpaper in orange and gold. And so here's where they started. Overbearing cabi-

ABOVE: This 1927 Colonial Revival house, a familiar type nationwide, is in a historic neighborhood in Portland, Oregon. **LEFT:** Homeowner Jenny Harmon-Scott is a painter, color consultant, and designer. For the interior, she chose quiet period colors that flow room to room, and are a neutral backdrop to paintings and artwork.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT

Taking a cue from the Batchelder tiles, Jenny chose Pratt and Lambert's 'Light Coffee' for the walls.



ABOVE: Soft neutrals in the original Batchelder tiles suggested a "light coffee" color for walls. Brass andirons warm the browns. Leather club chairs join an English-style rolled-arm sofa. A 19th-century oil hangs over the fireplace. **LEFT:** Rusted black iron candlesticks accentuate the red tones in the tiles.

nets were scrapped in favor of straightforward paneled units copied from an original corner cabinet in the adjoining breakfast room. Jenny used her painter's eye to choose a palette of complex neutrals, warm but not overpowering, reflecting the Colonial Revival house. Benjamin Moore's 'Sweet Innocence,' a pale grey with a hint of violet, was used on the walls to bring light into the room; stainless-steel Viking appliances and nickel hardware diffuse and warm the refracted light. Smoky-grey Arizona ceramic tiles with a hint of red were chosen for the counters and floor, adding depth with the appearance of soapstone (but without the maintenance). A mix of antiques and family furnishings add character and personality: weathered, 19th-century pine chairs from Jenny's family farm in Kansas, a vintage maple



ABOVE: Original, embossed Lincrusta-like wallcovering warms crisp white trim in the Federal Revival entry hall. **RIGHT:** Golden walls in the dining room are a perfect backdrop for gilt frames and the inlaid mahogany sideboard—quintessential Colonial Revival refinement.



work table, a Colonial Revival gate-leg table that sits in the breakfast alcove.

The upstairs main bath was next, submerged as it was in water-lily wallpaper in garish blues, purples, and greens, clashing sharply with peeling beige Formica countertops. Mirrors hung on all four walls magnified the discordance. The room was torn down to its lath and plaster and sensibly redone in a period-appropriate design. White subway tiles line the walls and the floor is tiled in black-and-white one-inch hexes, very probably the original scheme. A frosted-glass window original to the room was carefully cleaned. When walls were taken down to the studs, the ghost of the original medicine cabinet was obvious; its original door was discovered tucked away in a basement corner, so the cabi-

net was faithfully re-created. A clawfoot enameled tub from Rejuvenation, vintage-style pedestal sinks, and the company's polished-nickel 'Deschutes' light fixtures and hardware give the bath an early-20th-century look, yet the bathroom is up-to-date and convenient.

Jenny's talent for color is on display in the living room, which had been a startling spearmint green, not a good choice to go with the tertiary terra cottas of the Batchelder tiles in the fireplace. Taking a cue from the lovely tiles, Jenny chose Pratt & Lambert's 'Light Coffee,' a warm and sandy brown, for the walls. Furnishings were chosen for their color and their design, adding contrast in an integrated manner. Brass andirons add depth to the brown walls; rusty wrought-iron candlesticks accentuate the red in the tiles;



the covers of old books stacked on tables complement blue and green highlights in the tiles. Chocolate-brown velvet curtains replaced insulated foam shades. Honey-tone woods were chosen for the furniture, leather club chairs with an English-style rolled-arm sofa from Rejuvenation. Paintings add discreet color accents; one of Jenny's favorites is a late-19th-century oil from her grandparents' home, now hung above the mantel. Timeless harmony is the result of small things: doors missing from the adjoining sunroom were milled and hung; plastic switch-plate covers were replaced with brass ones; a 1920s French chandelier was installed overhead.

The dining room had been painted bubble-gum pink. Jenny chose the aged-looking gold tones of Pratt & Lambert's 'Ventana' to bring the room a sophisticated, early-20th-century look. The creamy-gold walls are the perfect

ABOVE: In the kitchen, the maple work table is vintage and old pine chairs came from Jenny's family farm in Kansas. Countertops and floor are covered in ceramic tile. **BELOW:** A pale grey paint with violet undertones is sophisticated in the kitchen, with its nickel fittings. A Colonial Revival gateleg table is in the breakfast room beyond.



RIGHT: This painted corner cabinet, original to the breakfast room, inspired the straightforward design of the paneled kitchen cabinets. They replaced the dark particle-board units of a floral orange 1970s remodeling.

Colonial Revival Color: FIVE TIPS

Neutral, calming colors that include soft greys, off-whites, and tans are the basis of a sophisticated palette that complements the classical elegance of Colonial Revival homes and interiors.

1. Think of the house as a whole, and chose colors that flow from room to room.
2. Good paint is worth the investment. Cheap paints fade and look dull quickly.
3. The finish is key. Jenny favors soft matte and eggshell finishes on the walls, with satin or semi-gloss for the woodwork, because higher sheen gives molding depth to frame the walls. (Higher gloss is also easier to wipe clean.)
4. Greys are tricky and change with the light and adjacent colors. Use a crisp white to tone down and neutralize grey; a softer off-white with yellow or pink undertones will warm grey.
5. Be careful with taupe, essentially a warm grey-beige. Jenny likes to use taupe with gold or green rather than with red or pink, to keep the palette harmonious.



COLONIAL REVIVAL PALETTES

The Colonial Revival palette is generally lighter and more greyed than original colonial-era colors, but all of the collections below are a good place to start.

BENJAMIN MOORE 'Historic Color Collection': benjaminmoore.com

FARROW & BALL traditional colors and finishes: farrow-ball.com

FINE PAINTS OF EUROPE 'Mount Vernon Estate of Colours': finepaintsofeurope.com

'HISTORIC COLORS OF AMERICA' authorized by Historic New England: californiapaints.com

HOMESTEAD HOUSE PAINT CO. oil and acrylic paints based on traditional milk paints: homesteadhouse.ca

OLD FASHIONED MILK PAINT CO. 'Authentic Colors': milkpaint.com

PRATT & LAMBERT 'Color Guide for Historical Homes': prattandlambert.com

PRIMROSE/OLDE CENTURY COLORS 'Simulated Milk Paint' and modern formulations in traditional colors: oldecenturycolors.com

REAL MILK PAINT CO. 'Traditional Blends': realmilkpaint.com

VALSPAR 'Belle Grove' and 'Woodlawn' collections, Historic Colors: valspar.com

Also VALSPAR AT LOWE'S 'Colonial Revival Colors', Color by Architecture: valspar.atlowes.com



The bathroom was torn down to its **lath and plaster** and sensibly redone in a period-appropriate design.

OPPOSITE: It may look utterly original, but the upstairs bath was a do-over. This version is period-perfect with black and white tiles and nickel fittings. The restored window with frosted glass was original to the room. **CLOCKWISE**

FROM RIGHT: Contemporary pieces mix with antiques in the bedroom, where a ca. 1890 oil of Copenhagen hangs over the bed. The staircase has gilded wrought-iron railings. Shay Scott and Jenny Harmon-Scott in the sitting area at one end of the living room.



complement for the red mahogany tones of Jenny's grandfather's 1940s Duncan Phyfe-style dining table and chairs, as well as the gilt frames of oil paintings hung on the walls. An inlaid mahogany sideboard (also from her grandparents) displays family silver, and an early-20th-century brass chandelier and moss-colored velvet draperies complete the return to classical Colonial Revival refinement.

In entry hall and stairwell, Jenny wanted something enduring, a color tolerant of scrapes and scratches that would also highlight the gleam of the gilded wrought-iron railings and provide a backdrop for more oils and etchings. She chose Pratt & Lambert's 'Silver Mink,' a powdery grey that's quiet and welcoming and also complements the burgundy and blue jewel tones in the oriental carpet runner on the staircase.

Upstairs, the master bedroom runs the width of the house. Even though it has its own fireplace, it was cold and

uninviting, painted a restless peach. Jenny settled on Pratt & Lambert's 'Pearl White' in an eggshell finish, lending tranquility and making the most of the light. Furnishings here include a mix of contemporary pieces and antiques, including a ca. 1890 oil of Copenhagen hung over the bed.

Drawn to the wide, westerly windows that let afternoon light stream inside even on the Pacific Northwest's famously rainy days, Jenny chose the generous third floor for her studio. Here she can be found painting her latest portrait or quietly pondering colors for a design project. She says color is the foundation of good historical design. ✦

“W E HADN'T BEEN in the house six hours,” says Daniel Donnelly, “when we tore off the existing mantelpiece—a boxy faux-Georgian affair with dentil moldings. The original cast-concrete mantel was still there underneath it!” An unusual house to begin with, the Streamline-style or Art Moderne residence had been artlessly “modernized” in recent decades, so it took people with vision to restore it. Daniel and Patricia Donnelly were up to the challenge. As dealers in Mid-century Modern furnishings with a love of Art Deco, they immediately recognized the potential of the 1939 house, which was designed by architect Thomas Parker for the portrait photographer Thomas McEvoy.

Determined to preserve the property despite their family's need for more space, they found extra room without changing the original footprint. “We added a bedroom by going under the house and expanding the basement,” Daniel explains—instead of adding a wing, a common solution.

Unlike the concrete mantel, the balustrade of the main staircase was long gone. Having been in the busi-

STREAMLINE

An Art Moderne house is usually the oddball in the neighborhood, and that's true of this one in Alexandria, Virginia. But one couple knew just how cool it could be.

BY DAN COOPER | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY





Rooms are furnished with choice pieces from the collection of the owners, who are dealers and designers of Modern furniture.

“As early as 1984,
I was prowling the
back-roads of western
Pennsylvania looking for
Mission and Modern.”



BRINGING WORK HOME, OR HOME TO WORK?

What they love is what they do. The Donnellys started out as dealers of vintage pieces, but have expanded their product line to include reproductions of classic Mid-century Modern pieces—and design services. “We can adapt our pieces in scale and material, as

the client wishes.” The company’s inventory includes a diverse collection of vintage design and their own current production along with re-introduced classics by Herman Miller, Isokon Plus, Modernica, Vitra, and Fritz Hansen. They also offer custom

upholstery services and have a superior selection of fabrics. Stock includes seating furniture, cabinets, and lighting, including pieces designed by Daniel Donnelly. DANIEL DONNELLY DESIGN STUDIO, Alexandria, VA: (703) 549-4672, daniel.donnelly.com



OPPOSITE: The dining room has a mural of the Harlem River Bridge composed of inlaid Formica. **ABOVE:** The Streamline Moderne residence was built in 1939 and has been restored by appreciative owners.

ness since the 1980s, the Donnellys just happened to have salvaged the aft staircase of the S.S. United States, which they adapted for installation. With its graceful metalwork lines, it appears original to the house. The 1930s lighting fixtures had been replaced, too, so the couple put in their own favorite period pieces, such as the Kurt Versen sconces in the parlor.

The stylish house all but demanded furnishings of the same design period, and



TOP: Aluminum furniture designed by Warren McArthur is modern but inspired by neoclassical forms. **ABOVE:** The original cast-concrete fireplace treatment was hiding under a faux-Georgian mantel.

who better to pull it off than two impassioned collectors? “I was conscripted into the estate-auction business by my auctioneer father and my interior-designer mother,” laughs Daniel Donnelly. “As early as 1984, I was prowling the back-roads of western Pennsylvania looking for Mission and Modern.”

Twenty-five years of collecting has yielded an impressive assemblage, and rooms reveal a discerning eye. Hung on



LEFT: To replace the original balusters and rail, which had been torn out, the Donnellys adapted the salvaged aft staircase from an ocean liner.

RIGHT: Aluminum architectural panels define an intimate outdoor dining area where plant specimens thrive.



ABOVE: Lighting and textiles are vintage; the sofa is a contemporary Modern design. **OPPOSITE:** The owners devote time to selecting plants that reference the botanical motifs on their furniture.

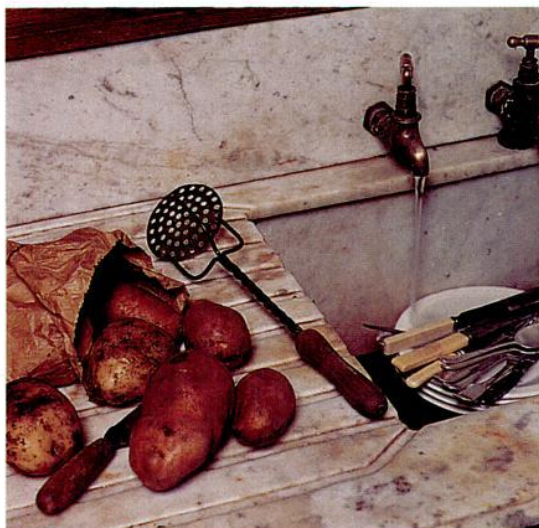
a dining-room wall is a striking mural of the Harlem River Bridge, composed of inlaid Formica. “It’s part of a 50-long mural of New York City from the Woolworth’s on 5th Avenue done before laser-cutting,” Daniel remarks. “The mural is an amazing piece.” The room also features graceful aluminum furniture by Warren McArthur: “He based his work on neoclassical forms, and it’s comprised of individual elements stacked and connected by internal tension rods.”

Beyond appreciating the furniture and decorative objects, visitors also notice the abundance of house plants. “After indulging our love for the furniture of this era, I became obsessed with how plant forms reference the items in the collection,” says Daniel. The theme carries through the house and to the outdoor dining area, which incorporates vintage architectural panels offset by a lush array of plantings and more furniture from the Donnellys’ collection. ✦

“I became obsessed with how plant forms reference the items in the collection—for example, the bamboo on the feet of the Italian console table in our foyer.”



Victorian era to 1950s (clockwise from below): Butler's pantry sinks are the likely models for Victorian Revival kitchens. A salvaged soapstone sink helps evoke the period 1890–1915 in an old Shingle-style house. This original wall-mount sink was rescued from the basement of a 1935 Tudor house. Chrome and laminate define a surviving '50s kitchen.



THE KITCHEN SINK

PLANNING A PERIOD-INSPIRED kitchen? Don't overlook the sink! True, it's the cabinets that most define a kitchen. But cabinets are often designed in consideration of the sink—as when a stone sink and countertops are integrated, or if a sink with apron or backsplash is to be set into furniture, or when a salvaged 1930s sink on legs suggests at least one unfitted wall.

Depending on the period, you may choose a salvaged or reproduction sink—porcelain on cast iron, soapstone, stainless steel—that's just like what would have been in an earlier kitchen. Other times an allusion to the original works better than a direct copy. For example, a plumbed sink can be made to look much like a ca. 1840 dry sink (which would have been a metal-lined trough set into a simple base cabinet).

Sinks varied by era, material, and region. Soapstone and slate have been popular for sinks since the 18th century in New England, but not so much in areas without quarries—the stone was simply too difficult and expensive to ship. In more upscale homes, Victorian butler's pantries had fine copper or German silver sinks, often with marble counters. These are models for sinks and countertop arrangements today, because Victorian Revival kitchens are more akin to large butler's pantries than they are to 19th-century cook-rooms and sculleries.

Porcelain-on-cast-iron sinks became popular in the 1890s with new firing technology, and be-

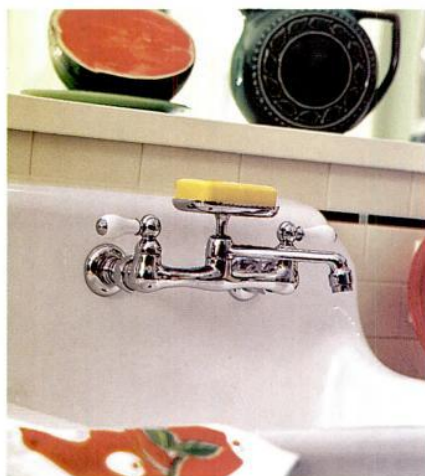
came the most common sink type by the 1920s. The first generation of porcelain kitchen sinks had furniture-like legs. Wall-mounted sinks followed and, in the '30s, porcelain in colors such as sand and green; white has always been the most popular color, however. Then came the porcelain basin, mounted in a wood or metal base.

Monel, a lightweight metal alloy, was introduced to great acclaim in the 1920s but was replaced by stainless steel during the 1940s, when copper and other metals were needed for the war effort. In the late '40s and 1950s, steel was used for countertops as well as sinks.

Faucet placement is another cue to period. The dry sink was adapted for the pump, then for two spigots (hot and cold) through the back wall. Mixer faucets that had two separate handles but one delivery spigot date to the early 1920s but weren't considered

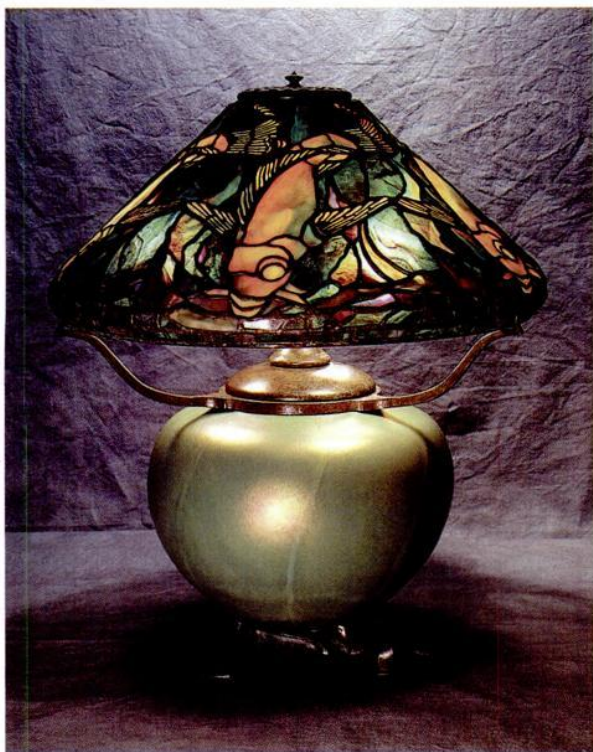
mandatory until the 1940s. The single-handle faucet so popular in modern plumbing actually dates to 1937 and became common by the 1960s.

Contemporary fashion, too, has its place even in old houses, where bathrooms and kitchens have always been updated regularly. The glass or ceramic “vessel” sink, pronounced hard to clean by some early adaptors, can be an artistic reference to the old washbowl. Concrete for sinks and countertops is trendy, but to the extent that the material emulates stone, it's an appropriate choice. The very popular, deep “farmhouse” sink with a finished front apron is practical and conjures up stone and European antecedents. ✦



BY PATRICIA POORE

ABOVE: In a kitchen carefully planned to fit a 1925 bungalow, an old-fashioned porcelain sink with backsplash is set into a vented base cabinet. The reproduction American Standard spigot with soap dish was a ubiquitous fitting a bit later.



Artful lamps with pottery or bronze bases and shades of mica or leaded and stained glass made their appearance early in the electric era: Tiffany's creations come to mind. But the beauty of today's art lamps is unrivaled.

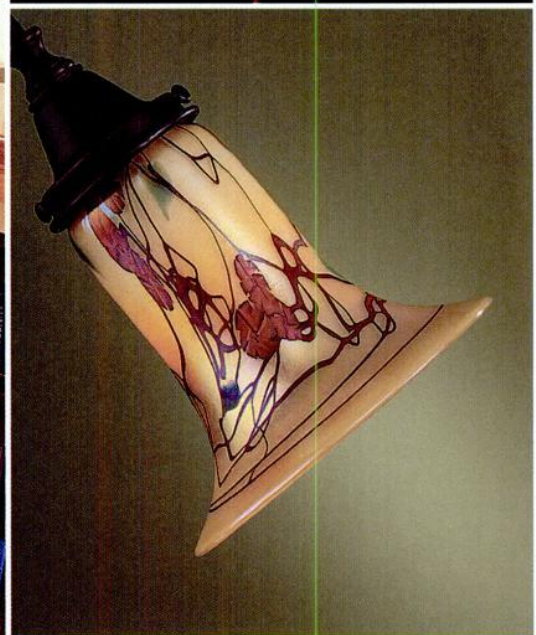
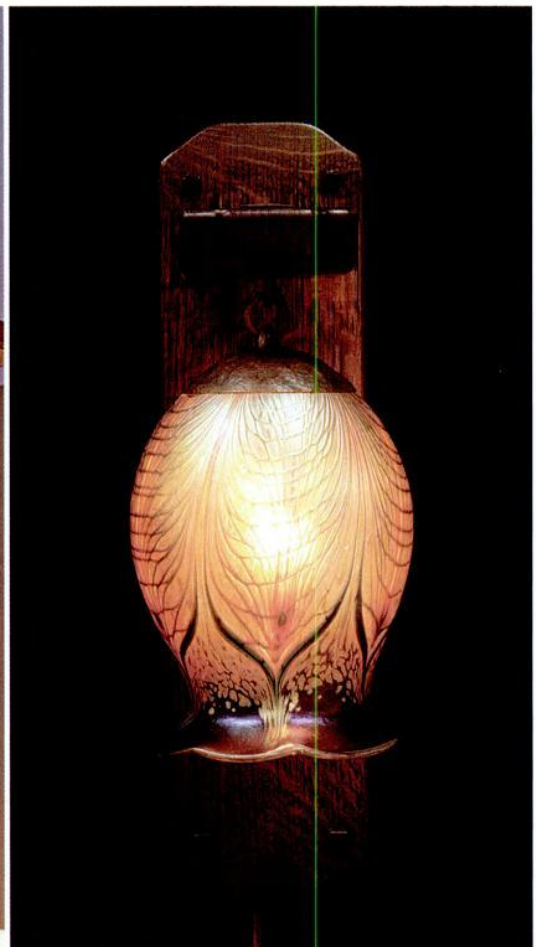
BY BRIAN D. COLEMAN

of lighting

IT PROBABLY STARTED with Thomas Edison; after all, naked light bulbs were considered by some potentially harmful to the eye. Lamps with shades of stained glass were not only beautiful, but also screened glare. Inspired by the “shimmering wings of butterflies and the neck feathers of pigeons,” colorful glass first produced by Tiffany and Steuben was all the rage until World War I, when austerity gripped the nation and fancy glass was deemed superfluous. Now, thanks to the burgeoning restoration movement, glowing art lamps and shades are once again in fashion and integral to period home design.

I decided to visit a few of OHI's favorite art-glass lamp studios to see how their works of art are created. You certainly don't have to be old-fashioned to appreciate the beauty. Pasadena-based Evan Chambers, for instance, is only 28 years old and founded Pavonine Glass after a college course introduced him to art glass production. (Pavonine means “resembling the feathers of a peacock.”)





LEFT: Lantern Glow ceiling fixture in the style of Greene & Greene by John Hamm and Thomas Stangeland (woodwork). **ABOVE:** Evan Chambers' (Pavonine) Cathedral Feather Tulip Sconce; California Poppy shade from Carl Radke (Phoenix). **OPPOSITE:** Fish shade on Pond Lily base by Century Studios.



ABOVE: Leaded glass Oriental Poppies shade on a floor lamp, by Barry Friedman of Luminosity Studios. **RIGHT:** Wisteria, a Tiffany reproduction, on the Tree Trunk base, by Century Studios. **OPPOSITE, TOP ROW:** Lindsay Art Glass base with Butterfly mica shade from Sue Johnson. Lundberg's Luster Heart in Jade Blue. Pavonine's Hawk Rocket Table Lamp in silver glass, cast bronze and copper, by Evan Chambers. Century Studio's Turtleback Table Lantern with Spirals. **OPPOSITE, CENTER:** Sue Johnson's spectacular Peacock lamp shade and base. **OPPOSITE, BOTTOM:** Replacement red rib and lily shades from Lamp Glass (online).

A talented metalsmith as well as a glass blower, Evan makes all of the metal parts and fittings for his lamps and even hand-casts the bronze bases. Evan creates hurricane lamps, hanging chandeliers, table lamps, and wall sconces, each marked by a delicate feathering of colors that shimmer with golds and brilliant peacock blues; an individual lamp takes up to 40 hours to make.

Louis Comfort Tiffany is credited with spearheading the art-glass movement, but vintage Tiffany lighting has remained beyond the reach of most. Then Irwin Terry and Bill Campbell opened Century Studios in St. Paul, Minnesota, in 1986. Drawing on their training in the fine arts, they create



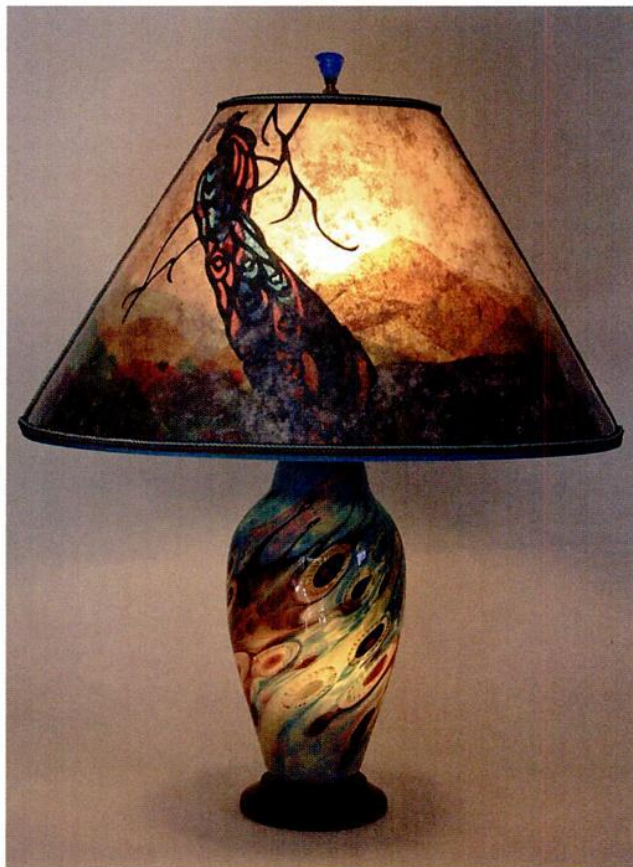
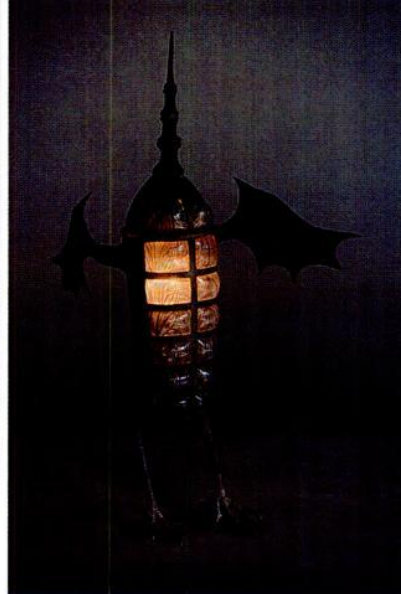
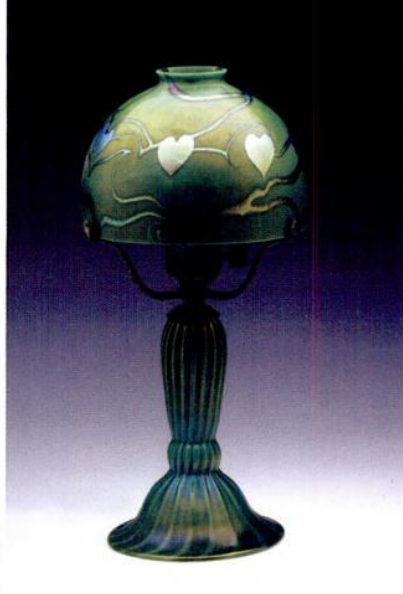
some of the finest Tiffany reproductions available, using the same labor-intensive techniques Tiffany used more than a century ago. Only the best hand-rolled, American-made opalescent art glass is used, and color is carefully modulated to flow evenly with each design; it's hard to tell their re-creations from the originals. Terry and Campbell

A GLASS glossary

- **IRIDESCENCE** An optical phenomenon of surfaces that appear to change color as the viewing angle changes, as seen in soap bubbles and butterflies' wings.
- **TIFFANY** Louis Comfort Tiffany [1848–1933] was an American artist and designer now best-remembered for his richly toned stained-glass lamps and windows.
- **FAVRILE GLASS** French for "handmade," it's an iridescent glass Tiffany patented in 1894, made by mixing different colors of glass together while hot.
- **STEBEN** American art-glass manufacturer founded in 1903 by Fredrick Carder and Thomas Hawkes in Corning, New York.
- **GOLD AURENE GLASS** Steuben's opalescent glass; it is similar to Tiffany's Favrile.

wanted me to pass on a few tips to those choosing a leaded-glass lamp. They say to make sure the lead or solder lines are smooth and finished, and the lower edge of the shade is even. Don't forget to examine the whole lamp: Good ones will have a patina applied to the base so that it blends seamlessly with the lead lines in the glass shade above.

BERKELEY-BASED Sue Johnson has been designing art glass and custom lamps for more than 30 years. Working with talented local glass artists, she transforms their jeweled-toned vases into glowing lamps, wiring inside their bases with three-way lights to allow the advantage of illuminating base alone, shade alone, or both together for multiple light levels. Handmade shades crafted from mica, hand-cut paper, or parchment (with Japanese Tsuru paper borders) add an extra dimension of texture and color. Her designs are inspired by nature; consider an amber mica shade ornamented with pepper leaves and drag-



SOURCES

in this article

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- **TANIA MAXWELL:** lampglassonline.com
- **BARRY FRIEDMAN:** luminositystudios.com
- **LUNDBERG STUDIOS:** lundbergstudios.com
- **EVAN CHAMBERS:** pavonineglass.com
- **CARL RADKE, PHOENIX STUDIOS:** phoenixartglass.com
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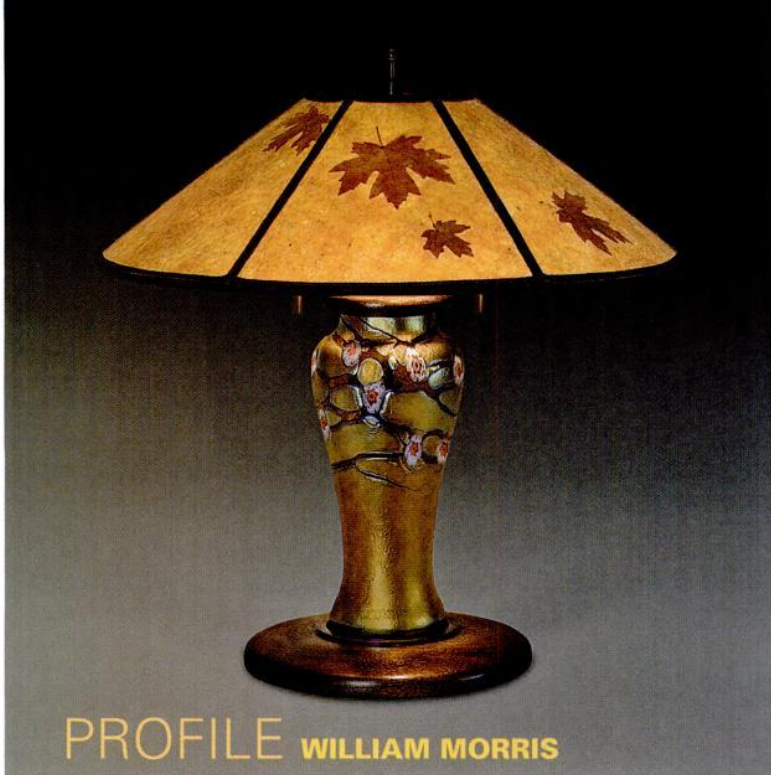
- **ARROYO CRAFTSMAN:** arroyocraftsman.com
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- **OLD CALIFORNIA LANTERN COMPANY:** oldcalifornia.com
- **PAUL CRIST MOSAIC SHADES:** mosaicshades.com
- **STORY LAMPS OF VERMONT:** storylamps.com

onflies. Some are pure whimsy, like the mermaids on a table lamp base or bats flitting around a translucent mica shade. (For maintenance, which is minimal, Sue says to clean regularly with a soft feather duster.)

Not all vintage glass lampshades were hand-blown. Often they were manufactured and embellished with hand-drawn, etched, or stenciled patterns and designs. Tania Maxwell of

the online Lamp Glass catalog points out that decorative shades were used in nearly every room of the house: student or banker shades on lamps in the study, *Gone with the Wind*-esque globes on table lamps, cased and clear glass shades on chandeliers and wall sconces. Lamp Glass provides a wide assortment of reproduction glass shades and makes shopping for period-appropriate lighting much more





PROFILE **WILLIAM MORRIS**

No, not that William Morris. This one lives with his wife, Renee, and five children in the historic town of Benicia in the San Francisco Bay area. A shop machinist and licensed cabinetmaker by trade, Morris had a successful business building kitchens and staircases, and even the occasional fitting, as when a lampshade client asked him to make a few bases for her in 1994. He so enjoyed the process of creating unique and individual lamps, it wasn't long before he opened his own custom lamp studio. ■ Finding meaning in his work is essential to him, and the Arts & Crafts philosophy that values handcraft guides him as he is inspired by nature to put care and spirit into each lamp. ■ Working in a true guild mindset,

he builds his lamps starting with bases made by fellow contemporary artisans: ceramic pots from Ephraim Faience, opalescent vases from Pavonine Glass and Lundberg Studios. His wife contributes her artistry in designing glowing mica and parchment shades at one with

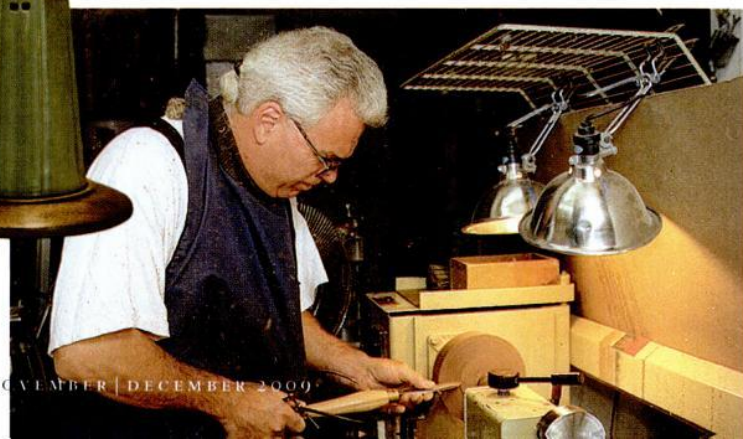
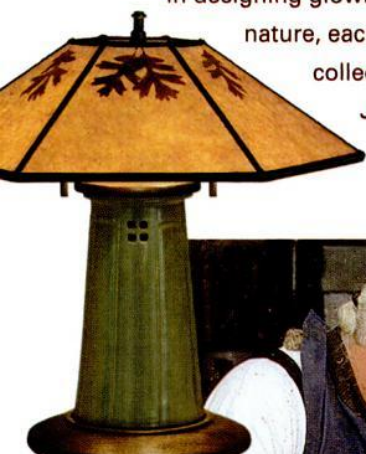
nature, each individually decorated with dried leaves she's collected: oak, ginkgo, eucalyptus, pepper tree, and Japanese maple. That energy and glow in each Morris Studio lamp is the spirit of community.

williammorrisstudio.com

ABOVE: The Hawthorn lamp has an art-glass base by Evan Chambers.

BELOW: William Morris works with wife Renee in their custom lamp studio.

The Oak Leaves mica shade sits on Ephraim Faience's Pasadena base.



affordable; if you can't afford a real Tiffany lily shade (around \$3,000), try one of Lamp Glass's reproductions for \$15. Especially helpful is their web site's "How To Measure" section, which takes the guesswork out of ordering the right size and style of shade.

Exotic, glowing color is what makes Lundberg Studios' lamps uniquely beautiful. Located in the small California coastal town of Davenport, they have been designing art-glass lamps for more than 30 years. Everything is painstakingly done by hand; craftspeople melt all of their own colors using sand and minerals, then gather layers of colored glass and delicately trail on colored lines. The molten material is then carefully pulled into the desired shape by first rolling and twisting it, then blowing the glass into a mold or sometimes manipulating it freehand with a "jack" tool. Lundberg Studios produces everything from art-glass lamps and shades to vases and perfume bottles, each a unique piece of art.

Barry Friedman apprenticed with one of the oldest stained-glass studios in the country, J. and R. Lamb Studios in New York. Since 1973 he has been producing exquisitely detailed stained-glass windows and lighting, working from a historic church in Vermont. He uses multicolored sheets of opalescent glass; the rich colors, patterns, and textures remind us of Tiffany's work. Making each shade is a laborious process: a wooden form is constructed, the design drawn over it on heavy paper or acetate, and then cut out with special double shears. The form is then waxed with melted beeswax, and the individual mosaics of glass are applied. When the design is finalized, the edges of each piece of glass are wrapped with a thin-gauge copper foil and then held together with a bead of lead solder. Once the shade is finished, the form is heated, the wax melted, and the shade lifted off; the interior is then finished in a similar process. A bronze patina is applied to the solder to match the base and hardware for the finishing touch. The three-dimensional look is best appreciated with low-wattage bulbs in clusters of four to eight, to avoid glare and hot spots in the glass. ✦

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Dress up the visible evidence of your heating system with period-appropriate grilles, registers, and radiator covers.

Posh Looks for Old Vents BY MARY ELLEN POLSON

IN THE GRAND SCHEME of things that need attention in an old house, heat registers and cold air returns are easy to overlook. The same can't be said, however, for radiators that have seen one too many coats of badly applied paint. Luckily, there are period decorating solutions that can transform the looks of the devices that deliver hot and cold air to your rooms, from forced hot air to radiant baseboard heat and mini-duct systems.

The simplest items to replace are grilles, which cover heat registers and cold air returns. A faceplate for the vent that delivers heat or air conditioned air, grilles are usually rectangular or square. They're placed low on a wall or in the floor next to the wall. A register is a functioning part of the heating system, controlling the flow of heated air from the furnace (look for a damper or louvers behind

the grille). Cold air returns, which are much larger than either grilles or registers, exhaust cold air back to the furnace for reheating. In homes with mini-duct systems, warm and cool air flows in through small, porthole-like ducts in the ceiling.

Thanks to precision-cut technology, the number of grille and register patterns has grown exponentially in just the past five years. Choices range from the basic slot or eggcrate styles in wood to intricate patterns replicated from Beaux Arts originals in a choice of metals and finishes, as well as paintable resins.

Wood grilles can be made in the same species as your floor and stained to match. Metal grilles and registers feature perforated patterns in ageless motifs that include honeycomb, basketweave, teardrop, scroll, quatrefoil, shell, cane, and many others. Choose

a pattern that complements other design details in your house, or that's associated with the period: a register with a quatrefoil pattern, for example, in an Italianate or Gothic Revival house, or a honeycomb pattern in a house with hex tile floors.

The high-velocity vents that come with mini-duct systems may be small, but they stick out like a sore thumb in the houses old enough to need them. The covers can be painted to match the ceiling, or dressed up with decorative covers made of resin that match intricate trim molding.

Since cold air returns tend to be much larger and more visible than registers, treat them with extra care. Options range from beautifully detailed patterns in various metals and finishes (either match the pattern to the one chosen for the registers, or choose a slightly grander one) to lou-

CLOCKWISE FROM LEFT: Cast-iron grilles and registers from Acorn Manufacturing feature a quatrefoil motif. The Romance Revival register from Heatregisters.com is a reproduction of a style common to many houses of the 1920s. The Earl from Laurelhurst Fan Co. is a through-wall exhaust fan with a period-friendly cover. An Art Deco-inspired grille cover from Iron Age Designs.

ver styles in wood that closely match the woodwork in your home. The latter idea works especially well in rooms with paneling or wainscoting. Done right, the return will disappear into the woodwork!

Ugly radiators that can't be improved by scraping and painting can be hidden beneath a radiator cover. (There are even covers for baseboard units; the ones from OverBoards include fluted Federal and raised-panel styles.) Whether wood or metal, these devices are now old enough to be considered historic. ARSCO Manufacturing, for instance, has been making radiator covers since 1934. Metal covers feature decorative grilles in many of the same patterns as grilles and registers, including Grecian, cloverleaf, and cane patterns. Wood covers can be as simple as a spindled or slatted box in oak or another wood of your choice, or as elaborate as a custom built-in that covers an entire wall. ✦



Upgrade the look of baseboard units with covers like this raised panel design from OverBoards.



Reggio Register has been offering grilles and register covers in eggcrate, slot, and scroll designs for more than 30 years.

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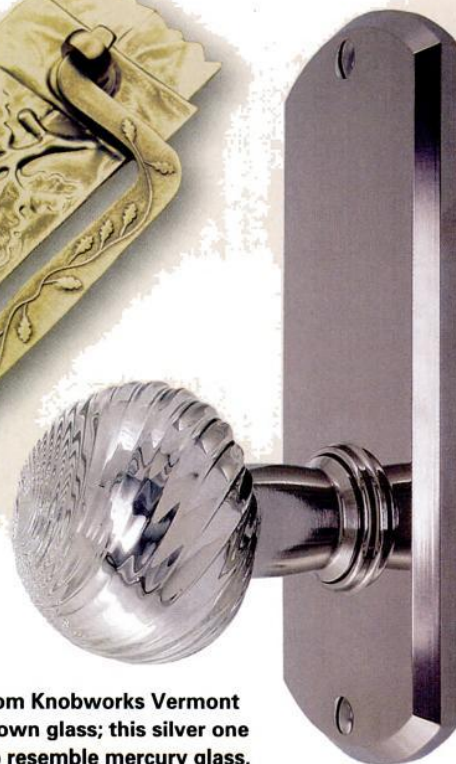
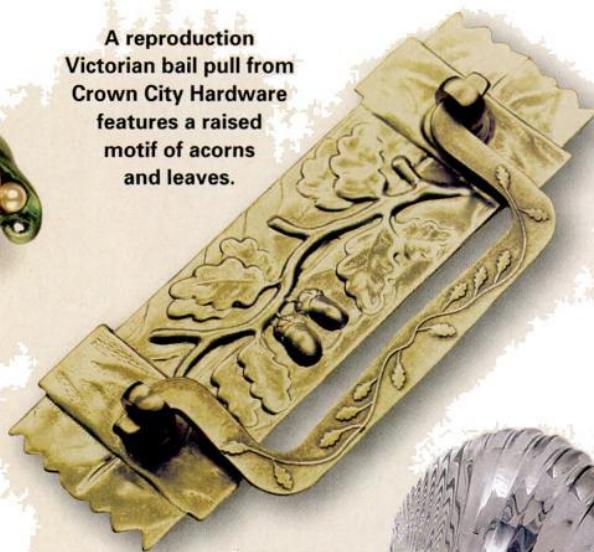
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Notting Hill's Pearly Peapod set is made using some of the same methods as jewelry.

A reproduction Victorian bail pull from Crown City Hardware features a raised motif of acorns and leaves.



Door sets from Knobworks Vermont have hand-blown glass; this silver one is mirrored to resemble mercury glass.

In recent years, architectural hardware has reached an apex not seen since the Gilded Age. BY MARY ELLEN POLSON

Jewelry for the House

ONE OF THE MANY REASONS to fall in love with an old house is the original hardware, which, from front entry set to door hinges and window locks in the upstairs hall, can be highly decorative.

Unfortunately, it's the rare Queen Anne or Colonial Revival that comes with all of its hardware intact. As for original knobs and pulls on kitchen cabinets, well, let us know if you find any.

Thanks to the growth of period-inspired creations over the past 30 years, it's become much easier to outfit a house with good quality replacements. Lately, however, hardware makers have gone beyond reproduction in a quest for innovative designs that marry time-tested techniques

like lost-wax casting to 21st-century precision cutting. The result is exquisite items that truly deserve to be called jewelry for the house.

Take the Pearly Peapod set from Notting Hill Decorative Hardware, for example. This hand-tinted set in pewter resembles a brooch and ring, but the larger be-pearled piece is a drawer pull and the smallest one is a cabinet knob. (Notting Hill works with artists to create its designs, which are made in a fine arts foundry.)

New hardware reaps the rewards of the artisan crafts movement. At Knobworks Vermont, buyers can choose from lines like Borealis or State House, where the blown-glass knobs come in period-friendly colors like amethyst and ruby, or Scholar, where each wooden knob is hand-turned in unique species like bird's-eye maple or walnut burl. But there's no trade-off in terms of performance: Entry sets are engineered to work

with either tubular or mortise hardware. In a similar vein but different spirit, it's never been easier to find hand-forged hardware custom tailored by a real blacksmith.

Larger manufacturers have introduced entire hardware suites that include not only investment-cast entry sets, but also house numbers, refrigerator pulls, clavos, and strap hinges for garage doors—often in luxurious materials the Victorians could only dream about. At the high end of the market, it's safe to say that if a material



LEFT: Hand-painted and Bennington-style porcelain knobs with brass rosettes from Historic Housefitters. ABOVE: The lost-wax casting method brings exceptional detail to the Ribbon & Reed set from Von Morris.



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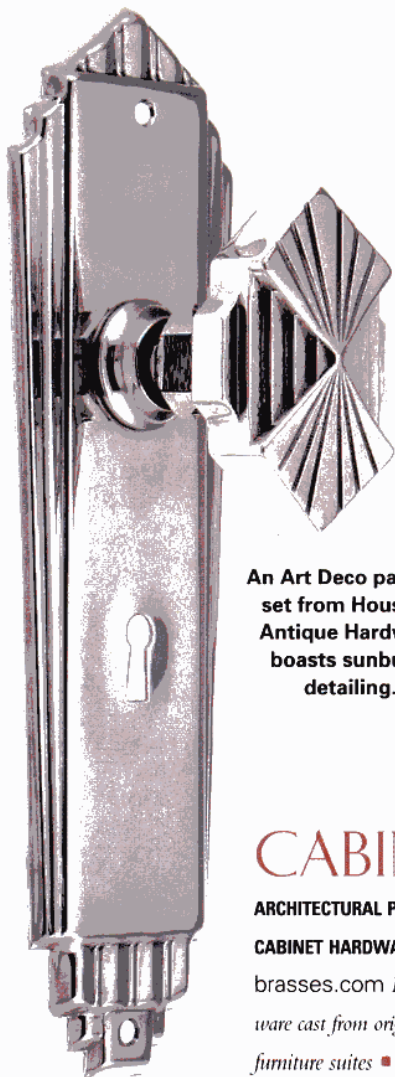
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has been used in jewelry (gold, silver, cloisonné, platinum) it will make its way into decorative hardware, if only in a finish.

Speaking of finishes, they too are approaching a new gold standard. Most makers of fine hardware offer at least five: polished and antiqued brass, brushed and polished nickel, and a dark oil-rubbed bronze. The best go far beyond; for example, Wilmette Hardware offers more than 25 finishes for its period-inspired collections. With captivating names like butler silver and dirty nickel, many of these subtle, beautifully rendered finishes capture the kind of patina previously thought to come only from age.

For some folks, however, only antique or vintage originals will do. As long as companies like American Antique Hardware and Vintage Hardware & Lighting exist, that will always be an option. You may not be able to outfit an entire house with Eastlake passage sets, but there are still plenty of Neo-Grec keyhole covers and Tudor Revival doorknockers out there. A little searching should lead you to the perfect jewels to replace your lost treasures. ♦

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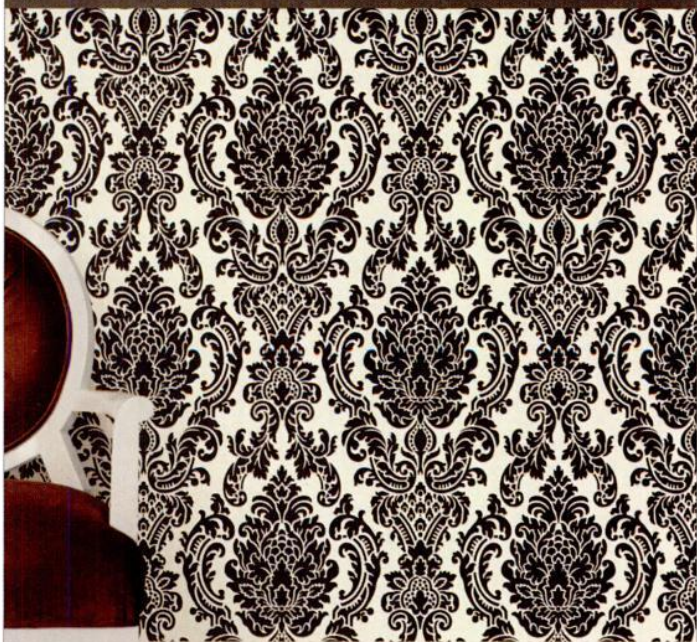
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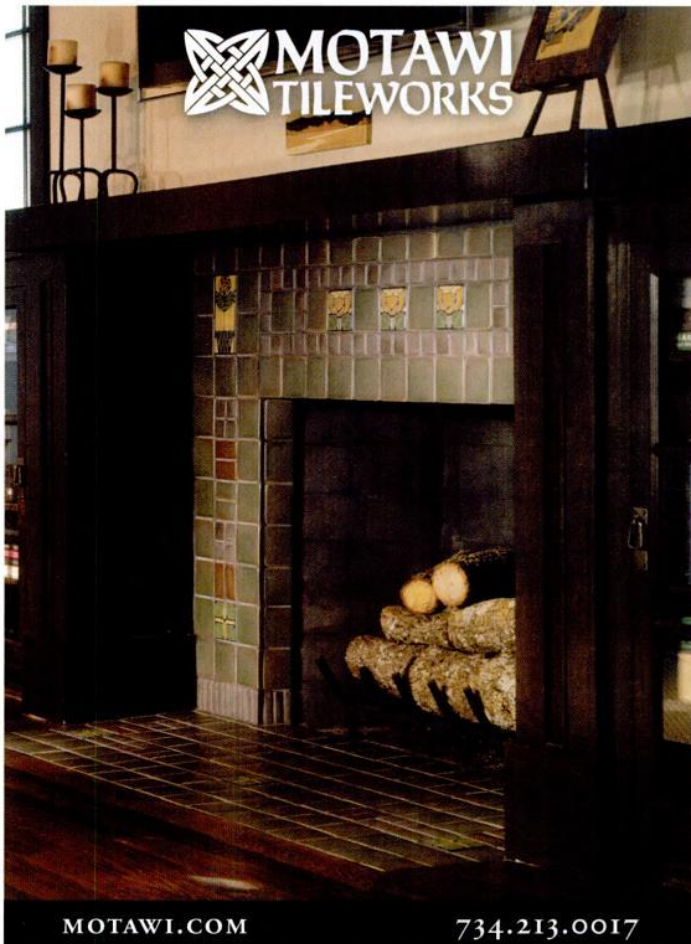
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I WAS AMAZED BY the “Bark House Style” story [October 2009], not so much for the look of bark shingles on the outside, which seems like a throw-back to rustic Adirondack houses, but because of the use of the materials indoors. The bark laminated kitchen cabinets are good-looking and I’ll bet they age well.

—GARY WALLACE
Poughkeepsie, N.Y.

TV CAMO, CA. 1815?

IN RESPONSE TO “TV Camouflage,” OHI October 2009: We collaborated with a local cabinetmaker, Dave Iman



of Creative Cabinetry, to design a set of cabinets as a wall entertainment center (below and right) that would blend with our 1815 Pennsylvania stone farmhouse. I love the result, an attention-getter and centerpiece of the room. It provides us with lots of CD/DVD storage, space for our TV accessories such as DVD player, X-Box, cable box, and quilts and throws.

—DENISE D’EPAGNIER
via e-mail

WHO IS AL FLOUNDER?

I AM THE CURRENT OWNER of the house owned by silversmith Al Flou-



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er in the 1920s. It is in the trophy-making city of Trumbull, Connecticut. Flouder did a lot of metalwork for his own Arts & Crafts-style home, before he sold it in 1957 and moved to Florida.

—BRIAN NAGOURNEY
via e-mail

Collector Paul Somerson of *chicago silver.com* responds: *The name Al Flouder doesn't ring a bell, but there were many silver makers in New England in the 19th and 20th centuries. Near me, Taunton, Mass., called itself the "Silver City" because of its big silversmiths such as Reed & Barton and F. B. Rogers. (It was also a big iron-making town, as bog iron was recovered from the local swamps, but for some reason they didn't call themselves "Bog Iron City.") The bigger companies had dozens of silversmiths in their employ, and there were quite a few boutique operations as well.*

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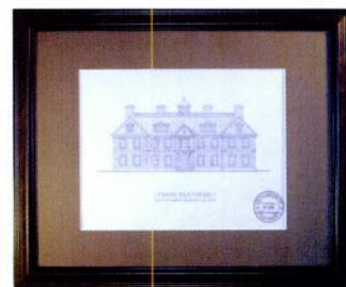
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Bath Enclosures, p. 24-27

Black, white and yellow room Design/build by Connor Homes: connorbuilding.com • Oak flooring finished in Waterlox Original tung oil finish: waterlox.com • Faucets by Kohler in warm nickel finish: kohler.com • Light sconce and candelabra from Hubbardton Forge: hubbardtonforge.com • Paint color 'Aura' (not currently avail.) from Benjamin Moore: benjaminmoore.com • Cabinet knobs from Home Depot. **Blue bath** Glazed porcelain floor tiles 'Caterina' from American Olean: americanolean.com • Bathtub Oceania air jet model RO65SA: oceaniabaths.com • All faucets 'Hampton' from American Standard with porcelain levers: americanstandard-us.com • Paint color 'Mt. Rainier Gray' from Benjamin Moore: benjaminmoore.com. **A&C-inspired bath** Design by Richard Bubnowski, Point Pleasant, NJ: richardbubnowskidesign.com • Windows by Marvin Windows & Doors: marvin.com • Travertine flooring in a honed finish, 18" x 18" tiles (mfr. unknown) • Bathtub 'Tea for Two' by Kohler: kohler.com • Vessel sinks 'Bateau' by Kohler • Faucets in satin nickel finish, 'Stillness' series by Kohler • Towel bar in satin nickel finish from Restoration Hardware: restorationhardware.com • Light sconce in brushed steel finish from 'Lighthouse Collection' of Murray Feiss Lighting: feiss.com • Paint in pearl finish 'White' from Benjamin Moore: benjaminmoore.com

Keeping It Classic, p. 34-41

p. 38 Stainless steel appliances from Viking: vikingrange.com • Ceramic floor and countertop tiles from Arizona Tile: arizonatile.com **p. 40** White subway tiles from subwaytile.com • B&W hexagon mosaic floor tiles from American Olean: americanolean.com • Tub and 'Deschutes' light fixtures in polished nickel from Rejuvenation: rejuvenation.com

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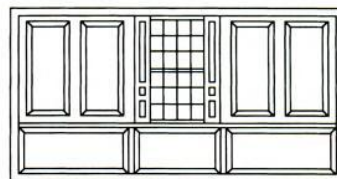
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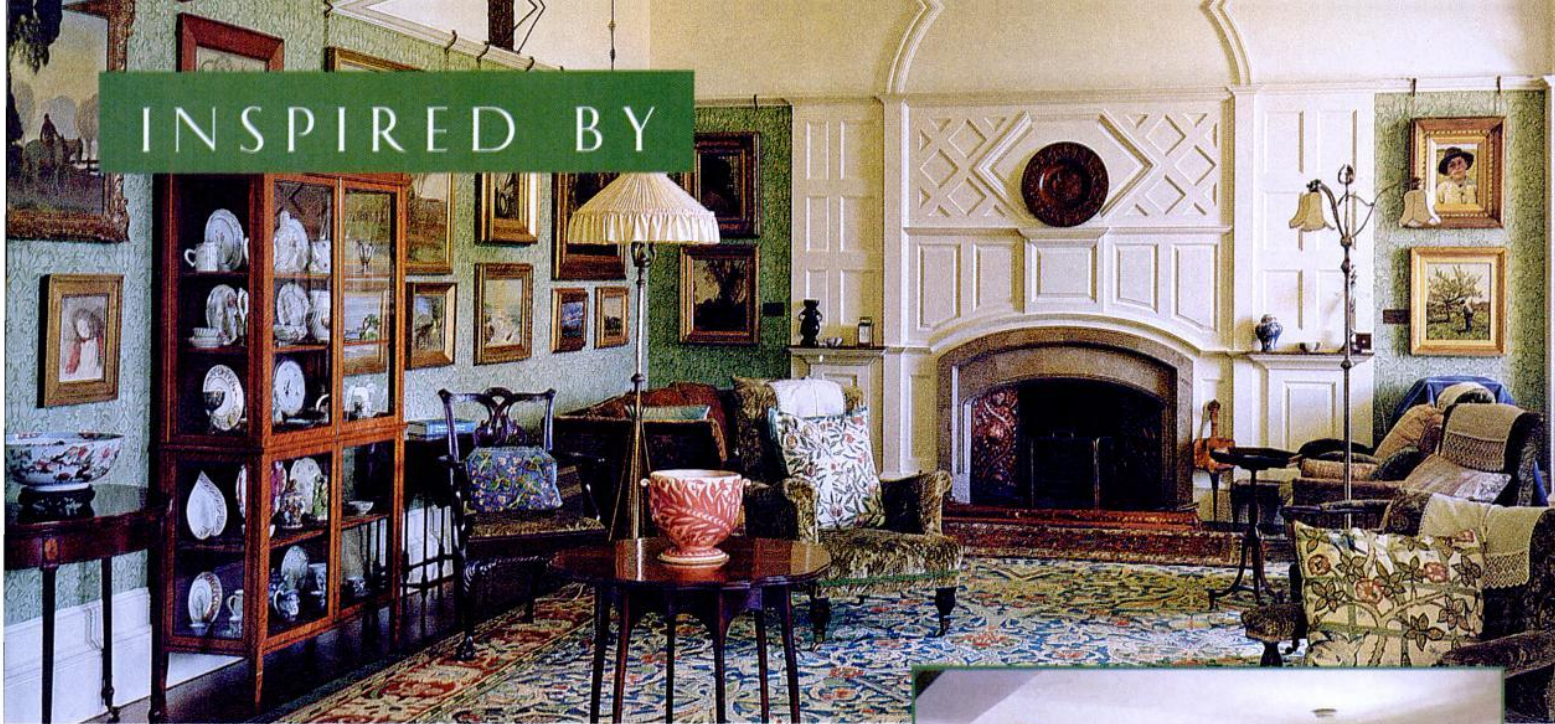


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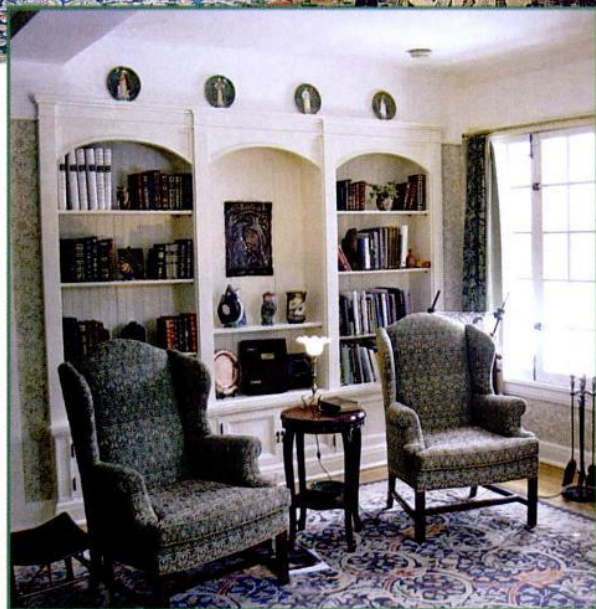
MICHAEL FITZSIMMONS helps clients with projects large and small, not only in Chicagoland but also in Virginia and Georgia, Michigan and New York state. (And he sells antiques of the Arts & Crafts movement and represents the best of today's revival artisans.) A recent project was the makeover of this living room. Nothing in the room—not colors, furniture, fabrics, or the bland details—reinforced the architecture of the large and gracious period house. The family hardly used the room.

“The house called for an English approach—William Morris suited the house and the clients’ taste,” says FitzSimmons. “Those who know this period will recognize the shameless borrowing we did from Standen, the Webb-Morris collaboration.” Most obvious is the trim treatment

on the overmantel, here adapted for the lower ceiling height. It incorporates the original mantel, which had some historical significance, and plays up the coved ceiling.

The casual arrangement of furniture, too, recalls the room at Standen. “The previous layout was very stiff,” FitzSimmons explains. “After the room was finished, one daughter told me that she likes to lie on the loveseat now and read—the room makes her feel like she is ‘in a magical garden where the squirrels don’t bite’. I took that as a compliment.” ♦

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TOP: Inspiration came from the parlor at Standen, architect Philip Webb’s 1892 masterpiece in southwest Surrey, England. **ABOVE:** Lending theme and focus to the clients’ fireplace: an adaptation of the overmantel treatment from Standen’s parlor. **CENTER:** Original bookcases were remade in the inglenook at one end of the large living room.

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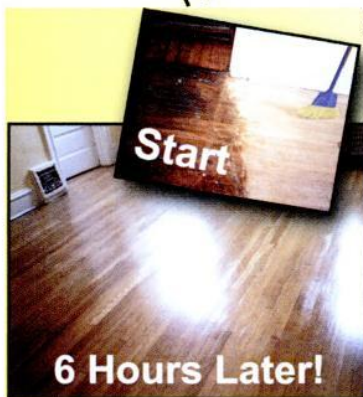
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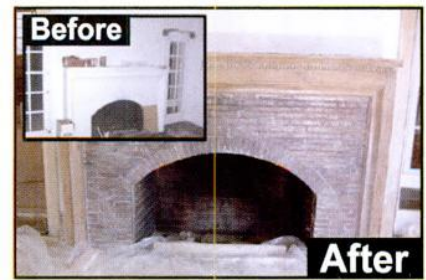
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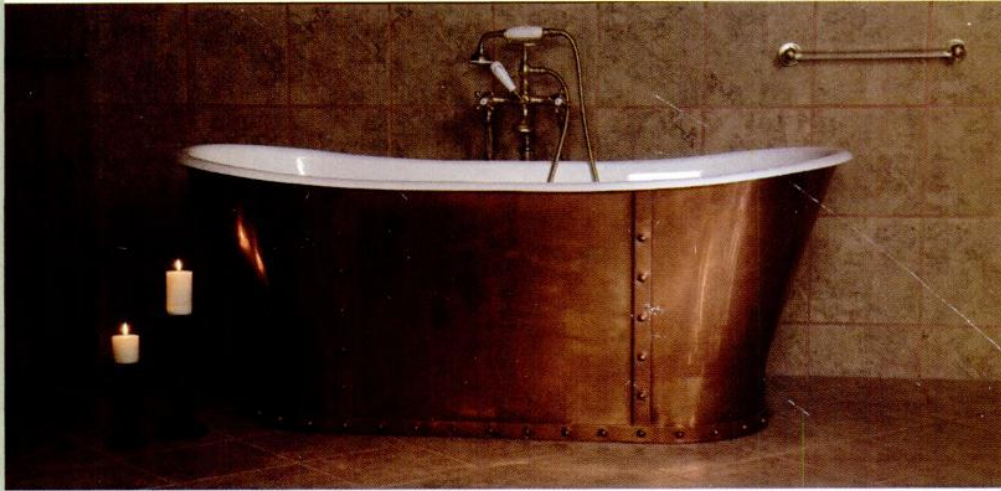


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