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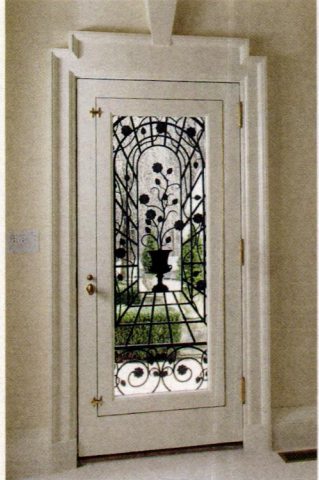
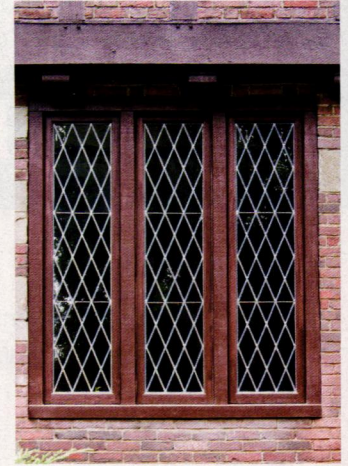
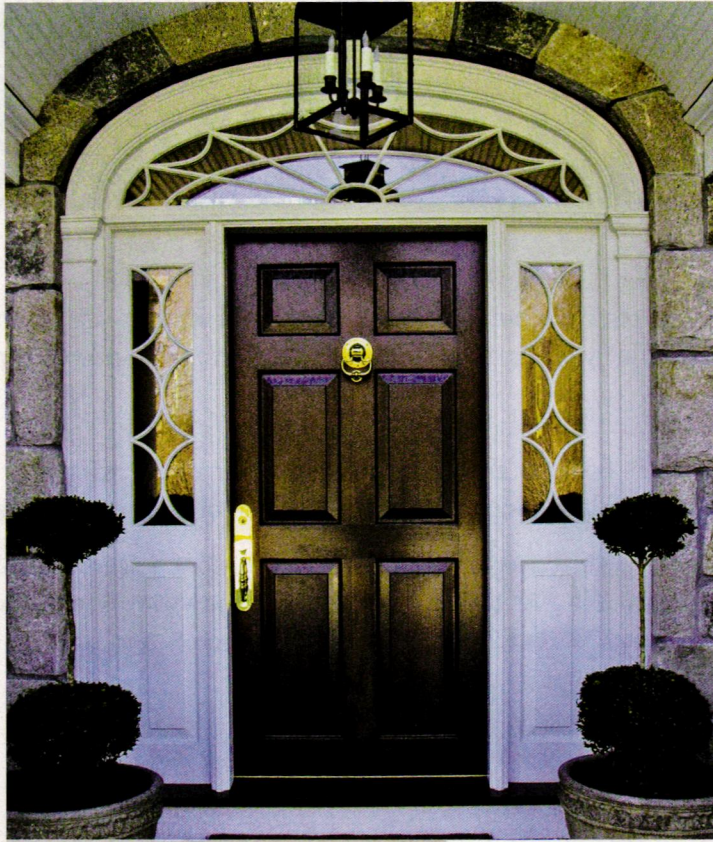
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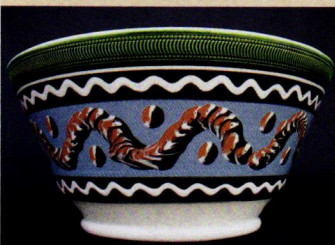
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OLD-HOUSE established 1995 INTERIORS

VOLUME XIX, NUMBER 2

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Open House

Don't Miss

Kitchens & Baths

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Places to Go

Old San Francisco.

BY REGINA COLE

I Just Bought

... a Queen Anne.

Buying Furniture

An Arts & Crafts bonanza.

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The point of no return.

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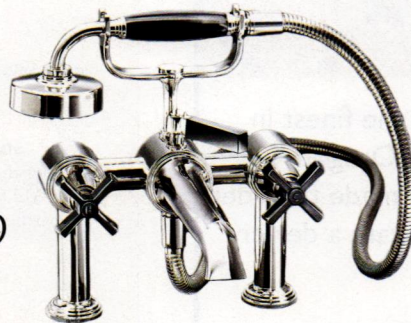
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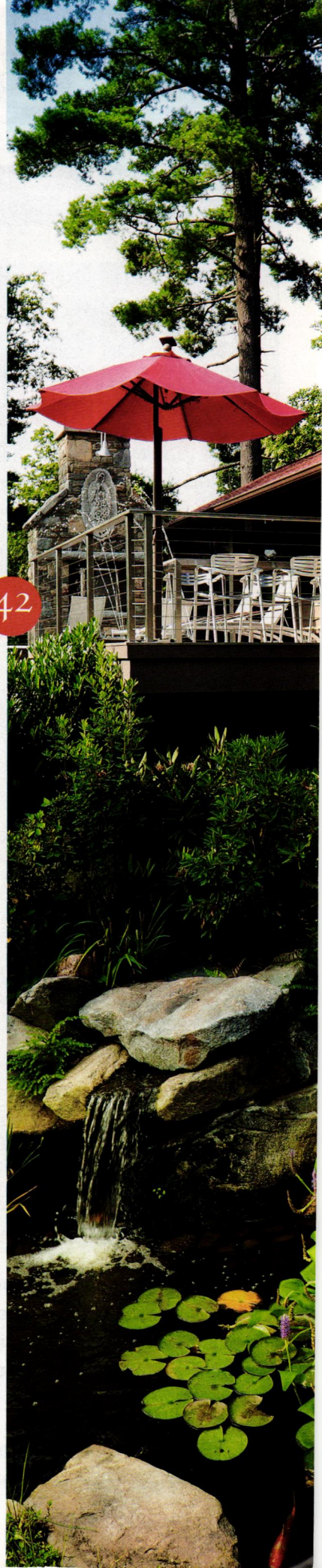
A portfolio of simple, effective window treatments that add color and style in the hardest-working room.

BY BRIAN D. COLEMAN



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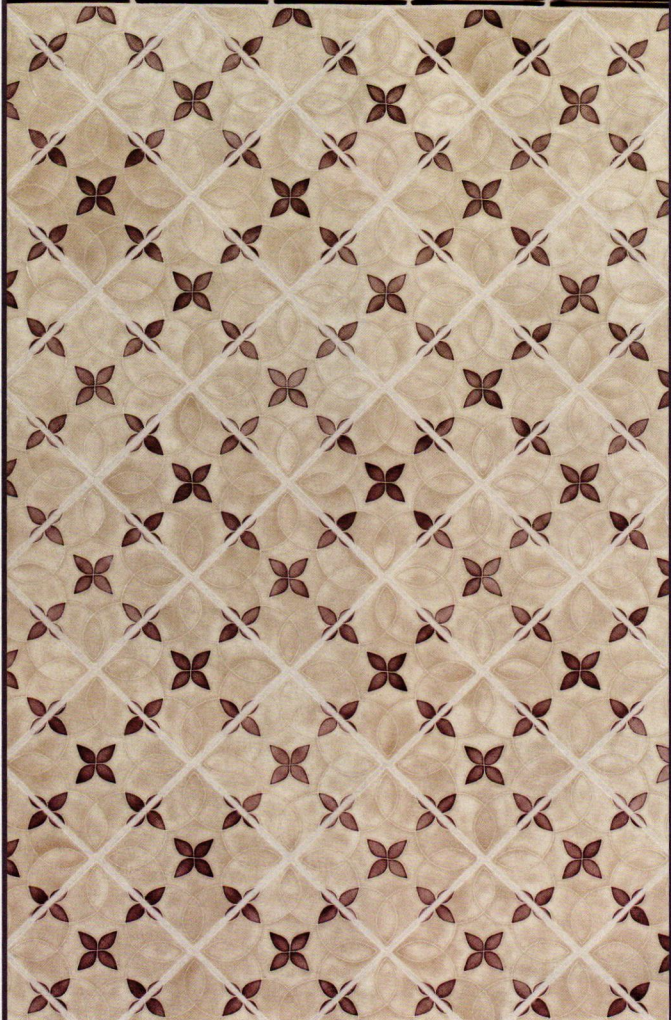
ON THE COVER: *Classic in white, an inspired kitchen suits a 1904 Seattle house. Photo by William Wright.*



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Above: **DAISIES** Raymond Honeyman
17.5" x 17.5". 45cm x 45cm. 12 holes to the inch canvas. **\$125.00**



Left: **POPPIES**
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Above: **BUTTERCUPS**
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A Love Letter

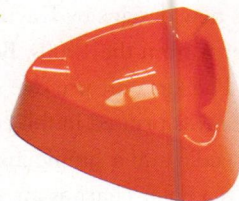
MEETING WITH A new circulation consultant, I overheard someone explain the difference between *Old-House Journal* and *Old-House Interiors* this way: OHJ is about restoration, and OHI is about décor. Succinct, I'll admit, though the word "décor" is one we almost never use. It brings me back to ca. 1970, when I was in high school and working at W.T. Grant—downstairs, not on the main floor with its Jewelry, Cosmetics, and Clothing: Descend with me and find yourself near the key-making machine; avoid the flying sparks to encounter the Pet Shop and, behind it, Toys & Games. Off the center aisle rear are those retail rows we call Décor, where customers can paw through melamine ashtrays, polyester-lace café curtains, and boxed sets of CorningWare.



A long time ago! Back when supermarkets had six aisles and Americans had never heard of kiwis or lemongrass. In the decades since, we've all grown more sophisticated—about design as well as food. I'm proud to say that OHI has played a strong role in furthering appreciation for period design. "Décor" can hardly describe what we cover, which has run from Palladian symmetry to amoebic mid-century coffee tables . . . from Christopher Dresser's Aesthetic wallpaper and proto-modern metalwork to George Mann Niedecken's Prairie School furniture . . . from Carl and Karin Larsson's artistic family-centered home in Sweden (which breaks my heart, in a good way, every time I rediscover it) to replica Saltbox houses built by our own readers.

Creating this magazine has taught me a whole new language. "Having the words" deepens the experience, as we know, and allows us to share it. It's been a blessing to share it with the architects and decorators, homeowners, historians and writers, artisans and tradespeople I've met—all of you with an acute sense of time and place, a commitment to beauty, and a tendency to leave things better than you found them. The girl at W.T. Grant dreamed of growing up to be a cultural anthropologist. I'd say she didn't stray all that far.

Patricia Poore
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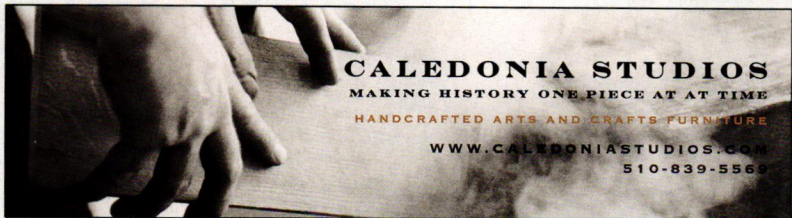


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FURNISHINGS

by Mary Ellen Polson

• Look of the Ancients

The stone tiles in the Altalena collection mimic the aged appearance of ancient Roman and Moorish tiles found in Spain. Tiles come in many standard sizes, but also can be cut to any size. Pricing for 6" x 6" tiles is \$35 to \$40 per square foot. From Stone Impressions, (800) 350-3003, stoneimpressions.com

Ornamental Balustrade •

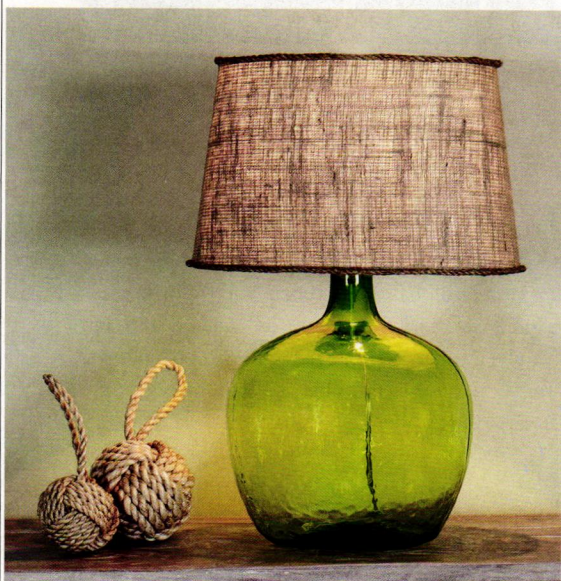
Ornamental iron stair rails are within reach with these affordable square hammered-on-edges balusters. In more than a dozen powder-coated finishes, plain balusters start at \$3.79. The balusters with the center scrollwork shown are \$16.58 each. From Custom Ornamental Iron Works, (866) 464-4766, customironworks.com



• Twenties Deco

Bath fittings from the new Style Moderne collection are inspired by such Art Deco icons as the Chrysler Building in New York City. The deck-mounted bath/shower mixer in chrome or polished nickel features black gloss accents. The mixer lists for \$3,986 to \$4,384. From Samuel Heath, (212) 599-5177, samuel-heath.com





Clearly Recycled

Old-fashioned demijohn jugs cast from recycled glass make an atmospheric base for a table lamp topped with a cream or natural burlap shade. The lamps come in eight tints (including lime green) and measure 28" high. They sell for \$249. From Shades of Light, (800) 262-6612, shadesoflight.com

Friend to Forests

With its tufted back and rolled arms, the Adler sofa balances past and present with construction details that include an FSC-certified solid maple frame and soft, soy-based foam cushions. Dimensions are 84" wide x 43" deep x 39" high. The sofa is \$2,870. From Schoolhouse Electric Co., (800) 630-7113, schoolhouseelectric.com



Green and Green



Bench of Greene

The Greene & Greene-inspired Blacker bench is custom made of long-lived, sustained-growth woods, including Kyaha mahogany and jarra. The bench is finished with a penetrating oil extracted from nuts that fall naturally off Brazilian rosewood trees. The 96"-long bench is \$4,000. From Celeski Studios, (360) 297-6699, celeski.com

Chalk Green

In rich Antibes green, this low-VOC chalk paint can produce decorative effects on furniture that range from lime wash to old paint. It needs no priming or sanding and works well with a complementary line of waxes. Quarts sell for about \$39. From Annie Sloan Unfolded, (504) 247-3788, anniesloanunfolded.com





Scalloped Reflector

From a company known for its eco-friendly products, the edging on the handmade scalloped mirror recalls early 19th-century molding details. The mirror is made of seasoned mango wood and measures 48" high x 35" wide. It's \$348, but requires oversize shipping (+\$25). From Shop Terrain, (877) 583-7724, shopterrain.com

Leafy Clean

Reproduced from a 19th-century English cotton print, the leaf-patterned Rosslyn wallpaper relies on paint that's free of potentially harmful VOCs.

Block-printed with water-based paints in 40 colorways, it's \$255 per roll. From Farrow & Ball, (800) 511-1121, farrow-ball.com



From Board to Basket

Designed by a child, the artist and crafter supply tote is constructed from reclaimed fence wood. Finished in a choice of water-based stains, it measures 9½" wide x 11¼" long. The carry basket is made to order for \$29.50. From Misc K Designs, (509) 474-9350, etsy.com/shop/misckdesigns



Earth Stone

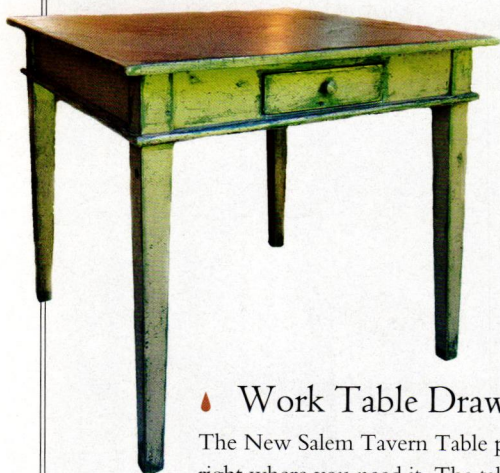
Quarried without chemicals (and with tailings so clean they're often used for stream stabilization), slate is the ultimate green surfacing material. Architectural slate (shown) averages between \$50 and \$90 per square foot, depending on the project. From Sheldon Slate Products, (207) 997-3615, sheldonslate.com



Natural Dresser

Made to the specifications of the Natural Living collection, the Shaker-inspired Burlington eight-drawer asymmetrical dresser is both chemical- and plywood-free. The American black cherry dresser measures 58" wide x 20" deep x 38" high. It retails for \$3,600. From Vermont Furniture Designs, (802) 655-6568, vermontfurnituredesigns.com





Work Table Drawer

The New Salem Tavern Table puts a single drawer right where you need it. The table measures 36" square x 30" high and can be finished in any color or color combination in the Olde Century Colors palette. The table sells for \$595. From the Barn Woodshop, (575) 264-0322, etsy.com/shop/thebarnwoodshop



Storage Overhead

The ample grid of the Scroll Arm oval rack keeps a kitchen's worth of cookware within easy reach. The stainless steel rack measures 54½" long x 20" wide x 22" high. It mounts on 16" centers. The rack sells for about \$1,220. From Enclume, (877) 362-5863, enclume.com

Kitchen Storage



Racked Island

The centerpiece of a kitchen with a sophisticated mix of cabinetry in different woods and finishes is a maple island with double plate racks at both ends, trimmed with turned posts. As shown, the island costs about \$2,330. From Dura Supreme, (320) 543-3872, durasupreme.com



All in One Kitchen

Authentic to 1925, the Hoosier Beauty kit in red oak includes five drawers, four cabinets, a pullout shelf, and a compartment behind a tambour door. The ready-to-assemble piece measures 75" high x 41" wide x 27" deep. Pricing begins at \$1,500. From Van Dyke's Restorers, (800) 558-1234, vandykes.com



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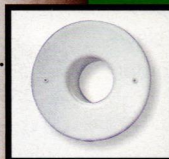


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RETA LARSON and **MICHAEL PRATT**, both artists, have been successful art-tile entrepreneurs for 30 years. Known for their variably colored Craftsman and Watercolors tile series, the two want us to know that their history-inspired designs can go clean and contemporary, too.



"This is definitely a 'grow day by day or get out of the business' business," says Michael, noting that Pratt & Larson is perhaps the last medium-sized art tile company launched in the 1980s to survive the Great Recession. "Creativity is what keeps us alive."

Reta was a textile artist and Michael a potter when they met in Portland, Oregon, in the 1970s. The city was an artists' hotbed even then: "We used to say if you shook a tree in Portland, a potter would fall out of it," says Reta.

They soon became a couple, and that led to collaborations in clay—first pottery, and then mosaic border

tile. Visits to Henry Mercer's Moravian Tile Works in Doylestown, Pennsylvania, and to Mexico, where tile making and other traditional handicrafts are a way of life, inspired early designs and techniques. They pressed some of the tiles for their first large commission—a frieze for a performing arts center—on equipment they'd acquired at Mercer's early Arts & Crafts studio in Pennsylvania.

When New York tile store Country Floors [countryfloors.com] began buying their work in the early 1980s, Pratt & Larson was on its way. In 1989, the company moved into a 60,000-square-foot factory and showroom in an industrial neighborhood in southeast Portland. The location was an incubator for creative entrepreneurship: Rejuvenation, Schoolhouse Electric, and several other related businesses are within a few blocks.

Michael and Reta work on the shop floor with their employees, now



Etched sketches

The just-introduced Sgraffito line is named for an ancient technique in which lines are carved or etched into a hard surface like plaster or clay. "The lines are meant to look drawn," Pratt says.

The cool overall pattern lends itself to more abstract installations—designs less literal than the company's image-based decos and relief borders, which established them as a leading maker of art tile in the 1980s and '90s. During the Italian Renaissance, Raphael's workshop employed *sgraffito* on palace façades. The technique was revived 1890–1915 during the Arts & Crafts movement. The new series allows Pratt & Larson to explore influences from medieval Europe and Arabic geometry.



A display board of the Motif collection, a line generated by one of the team members at Pratt & Larson.

numbering about 80. (That's down from nearly twice the number before the recession. "We were lucky in the sense that we knew the recession was coming," says Reta. "When it hit, we were standing pretty firm.") Several of their most recognizable patterns—including a recent series, Motif, and animal figures like squirrels—have come from employees; a spirit of collaboration runs through the business.

That they've stayed together as a couple for more than 30 years while running a successful business may be due to that open-air policy as well. "When you're in front of 140 employees, it changes the way you disagree with each other," says Reta. Pratt & Larson Ceramics, (503) 231-9464, prattandlarson.com —MEP

LEFT: Designs in the new, historically inspired Sgraffito line read as overall patterns. **BELOW:** Larson and Pratt have used their own multiple house renovations as showplaces for tile designs; this is from Watercolors.



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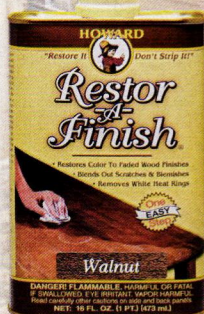
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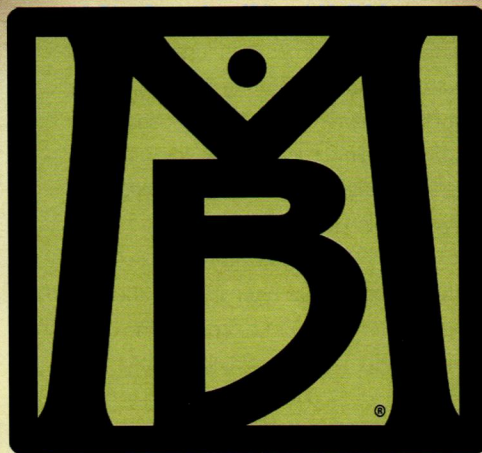
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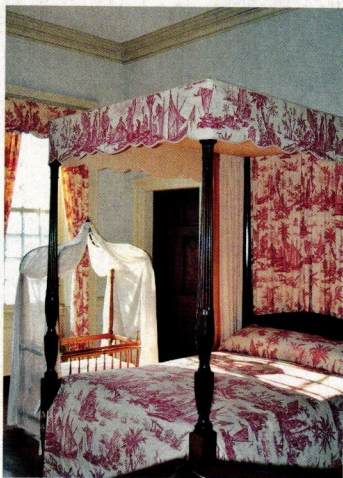
When I first saw the Robert E. Lee mansion in Arlington, Virginia—surrounded, infamously, by Arlington National Cemetery—I felt the impact of what must have been a heartbreaking loss for the great Civil War general and his family. So I was pleased to learn that another antebellum plantation associated with Lee is intact and sits in a bucolic setting near the geologically unique Stratford Cliffs on Virginia's northern neck.

Lee's birthplace, **Stratford Hall**, was built in the Georgian style beginning in 1738. It was home to four generations of Lees, including Henry "Light Horse Harry" Lee, Robert's father and, chronologically, a Revolutionary Calvary officer, member of the Continental Congress, governor of Virginia, and member of the House of Representatives. Saved after a year in debtor's prison in 1798 by a posting as Major General in the U.S. Army, Harry gave the eulogy at George Washington's funeral.

The brick great house was built as a two-story H-shaped structure by Light Horse Harry's father, Col. Thomas Lee. Distinctive chimney clusters dominate each wing. Initially the public rooms were on the west side of the house, with family quarters in the east wing. During the 1790s, Light Horse Harry rearranged the orientation of the main rooms, placing formal areas like the recently refurbished parlor on the north-facing side of the house.

Since 1929, the house and extensive grounds have been owned and managed by the Robert E. Lee Memorial Association. Stratford Hall recently announced a \$17 million fundraising campaign to position the house museum for the 21st century. More than half the money needed to restore the main house, expand the visitor center, and add climate-controlled storage for Stratford Hall's valuable period collections has already been committed. The house is open daily March through November. Stratford Hall, 483 Great House Road, Stratford, VA, (804) 493-8038, stratfordhall.org

—Mary Ellen Polson

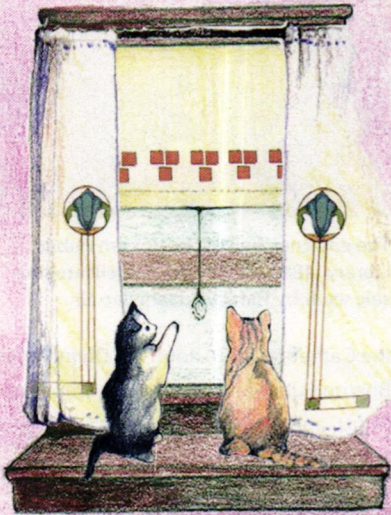


Completed by Thomas Lee in the 1740s, the Georgian house has an outstanding collection of 18th-century English and American furnishings. A bedroom with original Federal-era woodwork is dressed in toile; windows have raised-panel interior shutters. The Georgian Great Hall (left) has a high tray ceiling.

The 150-foot-high Stratford Cliffs along the Potomac River are filled with Miocene fossils, including primitive shark-toothed porpoises and salt-water crocodiles.



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▪ **"A GRAND TOUR: TRADE WINDS OF INFLUENCE,"** Charleston Art & Antiques Forum, March 13–17, Charleston, SC.

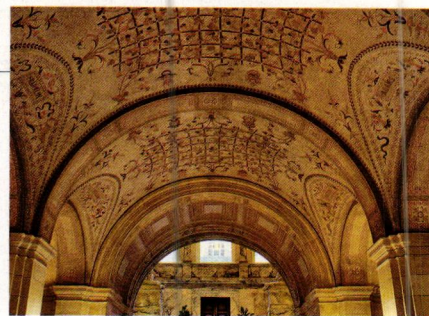
Speakers include scholars and representatives from American and European museums, including the Wallace Collection, London; Harvard University; Winterthur; MESDA; and the Colonial Williamsburg Foundation. (800) 926-2520, charlestonantiquesforum.org

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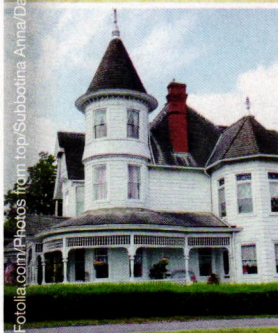


The entrance hall of the Boston Public Library (1889–1891) with its delicate mosaic vault by Rafael Guastavino Sr.

the Cathedral of St. John the Divine, the Boston Public Library, the U.S. Supreme Court, and the Nebraska State Capitol. (202) 272-2448, nbm.org

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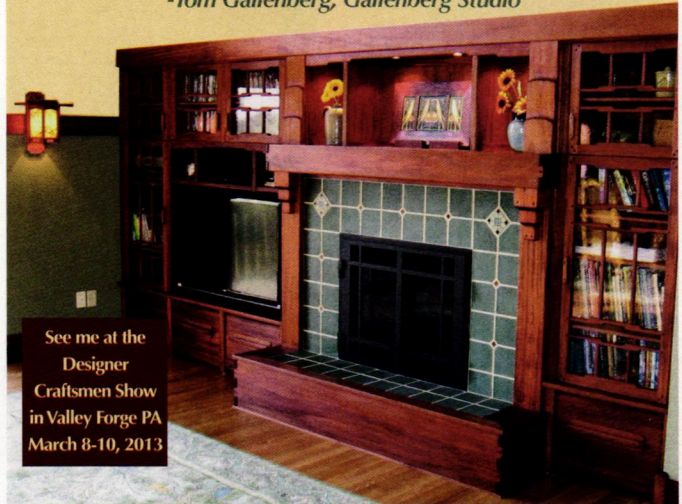
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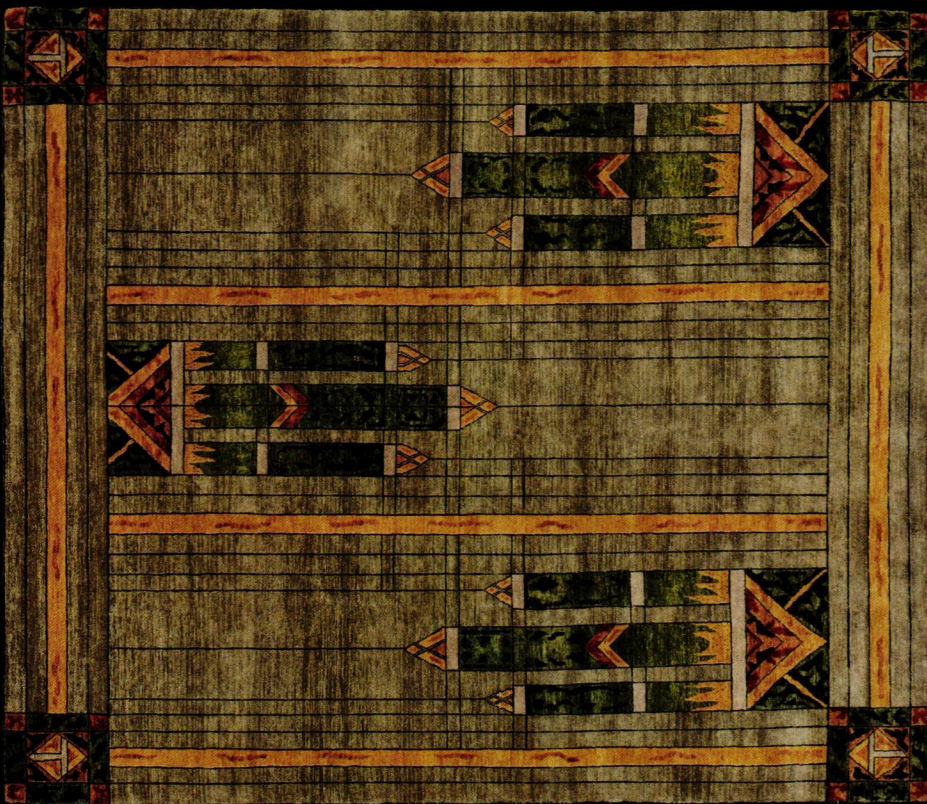
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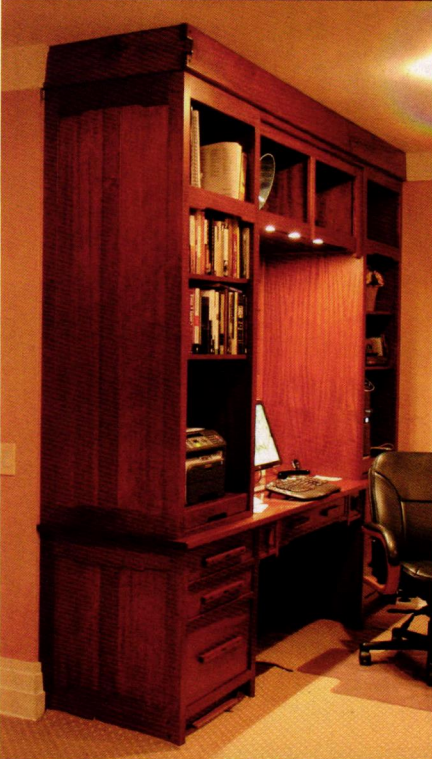
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BY BRIAN D. COLEMAN

PHOTOGRAPHS BY

WILLIAM WRIGHT



LEFT: The nook was carved from part of a back porch; its fine woodworking repeats details on the exterior. **BELOW:** The same arch-topped window, custom-built, seen from the outside. The exterior features wood siding, stucco, and stone.

IT WAS A TOWN built on lumber profits, booming at the turn of the 20th century after surviving a devastating fire in 1889. In Seattle in 1904, lumber baron Frank Hergert built his wife, Lizzie, a new “Mission style” mansion. He set it on top of a hill overlooking downtown.

Typically, the public rooms were spacious—but the kitchen, meant only for servants, was relegated to a small room tucked into a back corner. Last updated in the 1960s, with walls cov-

ered in a faded paper featuring red and green geraniums (installed upside down), its cabinets were awkward and the space poorly lit and cramped. Today’s owner grew up here; she bought the house from her parents in 1995. In 2008, she and her husband turned to Larry Johnson and Ellen Mirro of The Johnson Partnership to update the kitchen area. They wanted to keep the historical character while creating a practical space that was a family gathering spot.





LEFT TO RIGHT: Exterior of the 1904 house, showing the arcaded porch. Antique Holophane lighting came from Brass Light Gallery. Custom woodwork details in the breakfast nook. **OPPOSITE:** Black glass hardware punctuates white-painted cabinets. The under-counter brackets on the island were modeled on originals in the hallway.



PEOPLE

- **ARCHITECT** The Johnson Partnership: Larry E. Johnson, AIA, principal; Ellen Mirro, project manager; Seattle, WA: tj.p.us
- **CONTRACTOR** Jeffrey Baron, Baron Building and Design, Seattle, WA: baronbuildinganddesign.com
- **CUSTOM CABINETS** Warmington and North, Seattle, WA: warmingtonandnorth.com

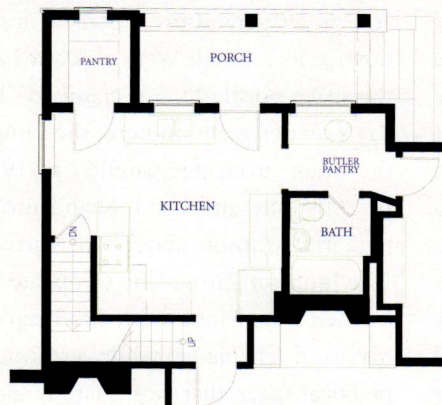
SOURCES

- **CUSTOM WINDOWS** O.B. Williams Company, Seattle, WA: obwilliams.com
- **HARDWARE AND LIGHTING** Rejuvenation, Seattle: rejuvenation.com
- **TILE** Ann Sacks: annsacks.com/tiles
- **BATH TILE** Subway Ceramics: subwaytile.com
- **STOVE** Lacanche: lacanche.com/en
- **FAUCETS** Rohl: rohlhome.com
- **CUSTOM STAINLESS SINKS** Ballard Sheet Metal, Seattle, WA: ballardsheetmetal.com
- **REPRODUCTION LIGHTING** Brass Light Gallery: brasslightgallery.com

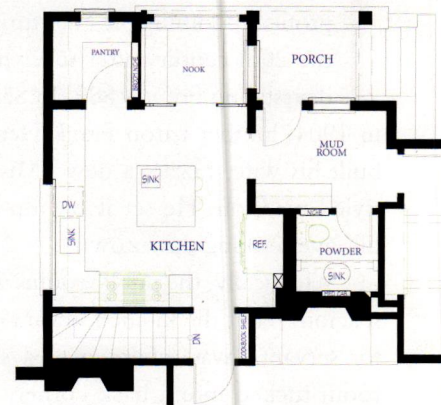
The program called for the back porch to be partially enclosed to provide a breakfast nook. The old butler's pantry became a practical mudroom and small powder room, with the butler's copper sink repurposed for the new space. Existing cabinets were refinished and reused. As the house is in Seattle's Harvard-Belmont Landmark District, all changes visible from the exterior had

to be approved by the Seattle Landmarks Preservation Board. Care was taken to replicate the home's original river rock, wood, and stucco.

The kitchen was reconfigured with a central island for more counter space and quick meals. New cabinets go to the ceiling, a favored treatment of the period. Details throughout the renovation are based on the house's original construction. For example,



KITCHEN PLAN BEFORE



KITCHEN PLAN AFTER



capitals in the breakfast nook are based on those on the house exterior.

The main window was enlarged to afford views of downtown and Lake Union. (Custom windows were made by Millwork Supply in Seattle, since out of business. The Johnson Partnership now goes to O.B. Williams, a millwork supplier established in 1889, for specialty windows.) Reproduction black-glass handles and pulls are similar to those used originally in the house. A small pantry keeps the microwave oven and cooking utensils hidden. The owners are delighted by the oversized Holophane lighting fixtures, reminiscent of ridged glass shades on one of the original pantry fixtures. Walls are painted a custom eggshell-white for more light. The man of the house, a dedicated Francophile, found antique French terracotta tiles for the floor. Subway tiles line the backsplash over new Carrara marble countertops. ✦

BELOW: The salvaged copper sink is set in an arch in the new powder room near the kitchen.

FAR RIGHT: The old butler's pantry became a mudroom with pantry counter and a powder room; the view is into the kitchen.





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- **SF TRAVEL** sftravel.com [trip-planning guide]



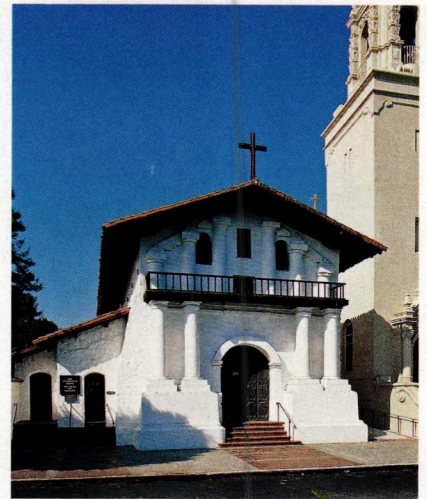
THERE IS SO MUCH here, it's hard to know where to start. You must see Fisherman's Wharf and Chinatown, of course, and ride on a cable car. Alcatraz, the infamous island prison, is a visit that will haunt you (and a must if you care about concrete conservation). The Mission District around the historic church retains its old Hispanic flavor. The world-class museums are easy to find on any website that covers San Francisco arts or tourism. Other recommendations for old-house people follow.

The Gold Rush city (earlier called Yerba Buena) grew up in the Kearney Street-fronting part of Chinatown. **Stockton Street** was the first prestigious residential address, but fires sent the elite to **Rincon Hill**, south of Market Street. Little remains of those early neighborhoods, but the **Mission Dolores**, founded in 1776, stands intact with 4'-thick adobe walls, rawhide-lashed redwood timbers, and primitive

ceiling paintings.

In chic **Jackson Square**, a fragment of the early boom years remains visible as faded lettering on a brick wall. "Hoating's Whiskey" survived the earthquake and fire of 1906, leading to this taunt: "If, as some say, God spanked the town for being over-frisky, why did He burn the churches down, and yet save Hoating's Whiskey?"

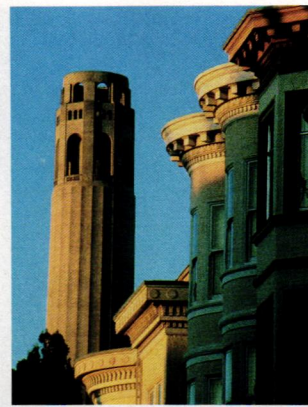
THE GOLD RUSH that jump-started the city petered out by 1854, but it expanded even faster during the following decades. Nevada's Comstock Lode was controlled from here, drawing armies of bankers and businessmen to service first gold and then silver miners. The 1886 **Haas-Lilienthal House**, open to the public at 2007 Franklin Street, was built by one of the many merchants who prospered. The ca. 1861 **Octagon House** at 2645 Gough Street, in an area known as Cow Hollow, is a house museum



ABOVE: Located next to the Basilica, historic Mission Dolores is the oldest building standing in San Francisco. **TOP:** The Golden Gate Bridge, opened in 1937, connects the city with Marin County across the strait to San Francisco Bay.

(limited public hours) and home to the Society of the Colonial Dames.

Chinatown and North Beach became San Francisco's first slums when the wealthy moved atop **Nob Hill**. Lat-



TOP: Many of San Francisco's famous Victorians are Italianate-style row houses built between 1850 and 1875. **TOP RIGHT:** Coit Tower (1933) sits atop Telegraph Hill. **RIGHT:** Landmarks include the Palace of Fine Arts (once part of the 1915 Panama-Pacific Exhibition) and the Castro Theatre.

er, Van Ness Avenue was laid out as a broad, European-style boulevard for the most lavish mansions of the 1870s and '80s. When they were destroyed in 1906, the city's elite climbed another hill to **Pacific Heights**. North Beach today is home to **City Lights**, the bookstore made famous by beat poets Kerouac, Ginsberg, and Ferlinghetti. Visitors flock to Chinatown, and Van Ness Avenue hosts car dealerships, including the former Packard showroom designed by Bernard Maybeck. Pacific Heights is still genteel and lovely, with heady views of the city and the **Golden Gate Bridge** from leafy streets.

For view-centric, architecture-oriented walkers, San Francisco is Mecca.

Alamo Square provides a feast of Victorian houses; this is where they were first called "Painted Ladies." For superb Art Deco buildings, stroll the **Marina District**. One block uphill from the Summer of Love tourist enclave of Haight-Ashbury, exquisite early 20th-century houses crowd tiny, steep hillside lots in **Ashbury Heights**. Walk toward the setting sun in **Outer Richmond** to gaze down at the **Cliff House**, a restaurant (in various iterations) perched on Point Lobos since 1863. Or watch the surfers from **Sutro Heights Park**. No visit to San Francisco is complete without a visit to **Coit Tower** atop Telegraph Hill, where dizzying views of the city vie with 1930s WPA murals for your

attention.

In this city, you'll never want for places to stroll; San Francisco dedicates more than 17 percent of its 47 square miles to parks and open space. **Golden Gate Park**, which stretches for three miles on the city's western edge, has not a single "keep off the grass" sign. The **Conservatory of Flowers** is the oldest surviving glass and wood greenhouse in the U.S. Reflected in the waters of **Lloyd Lake**, also in Golden Gate Park, is a pair of marble Corinthian columns, which came from the portico of the Nob Hill home of A.N. Towne. Sentimentally known as Portals of the Past, this is San Francisco's memorial to the terrible events of 1906. ✦

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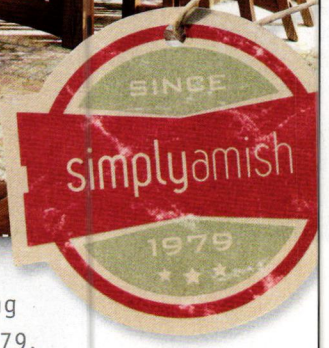
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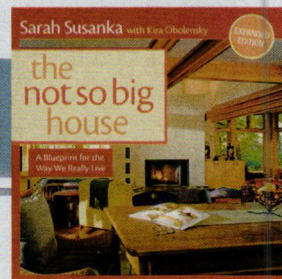
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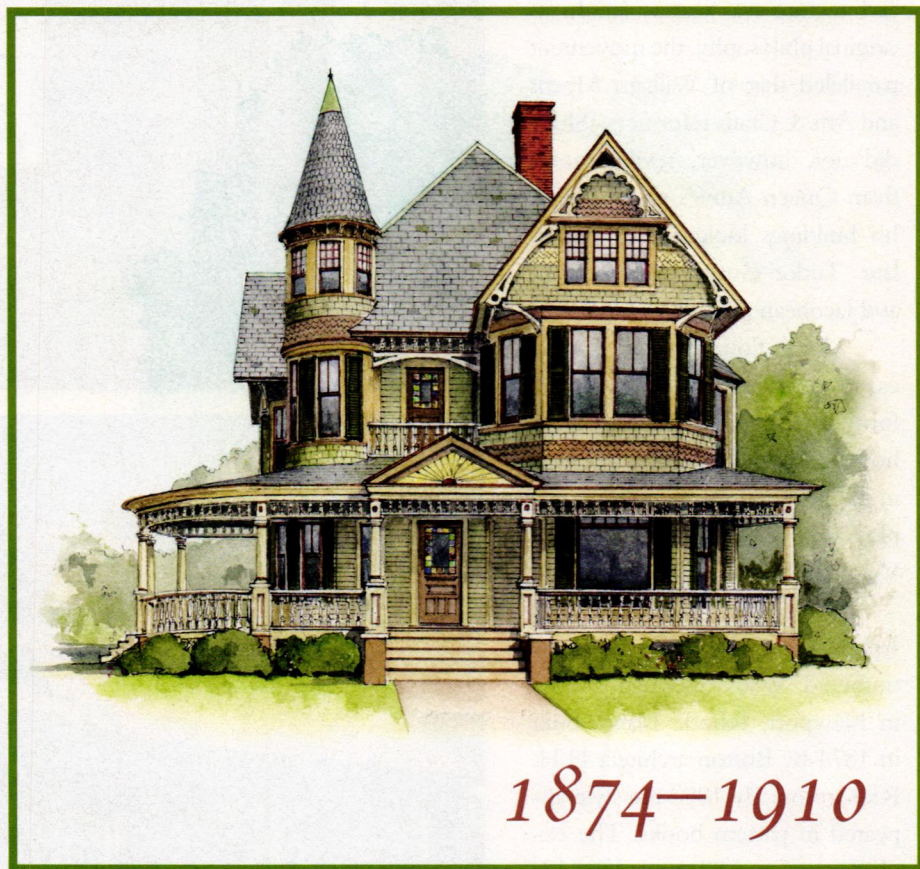
I just bought...

a QUEEN ANNE

IMMENSELY POPULAR from 1880 through the 1890s, this quintessential Victorian house is a period favorite. Robust but lighthearted exteriors, with their asymmetrical façades, towers, verandas, and fancy-but shingles, hint at the sweetly eclectic rooms that were found inside. ■ It is the most beloved of Victorian styles. Despite roots in the English “Queen Anne movement”—a return to early, vernacular architecture—it became a peculiarly American style in its mass-produced ornamentation (including “gingerbread”) and lavish use of wood. The Northeast, already heavily populated in the 1880s, has comparatively fewer examples than you might expect. Go south and west, however, and find the style more prevalent and more fanciful. The West Coast and resurgent areas of the New South have the most dizzying examples. **BY PATRICIA POORE**

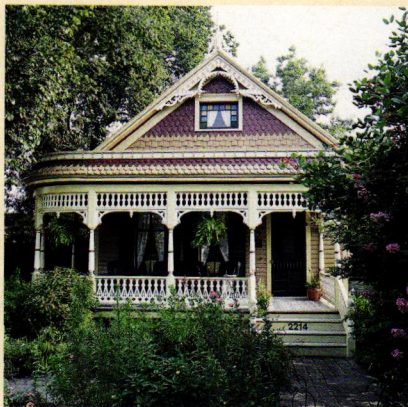
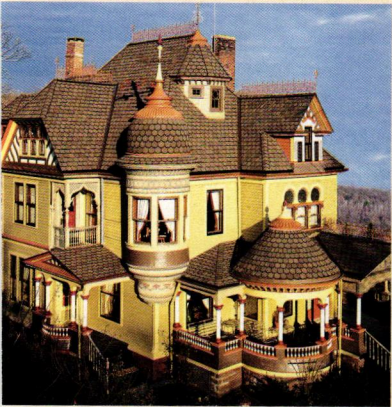
the HALLMARKS

- **ASYMMETRY** The plan is not classical, symmetrical, or foursquare; bays, porches, even turrets break the basic box. Roofs and massing are often complex.
- **TEXTURE** Exuberant and decorated surfaces are broken by a switch from stone or clapboard to shingles, the latter often with fancy-cut butts. Belt courses, brackets, and balustrades keep the eye moving.
- **MULTI-LIGHT WINDOWS** The so-called Queen Anne window has a border of small, square lights (panes) around a clear center light. Transoms and asymmetrical muntin patterns are not uncommon.
- **WOOD TRIM** Sawn, chamfered, carved, lathe-turned, and applied ornament can be found on porches, gables, cornices, etc.
- **TOWER OR TURRET** Not all but many houses have a corner tower (which extends to the ground) or turret, faceted or round. Towers, bays, and fireplace corners fill Queen Annes with “secret” nooks and crannies.
- **VERANDA** The capacious porch is an American Victorian invention. Look for wrap-around verandas. More modest houses have a front porch or portico.



This 1880s beauty leans toward Aesthetic or Eastlake ornament: cutout verge trim, corner brackets, sawtooth shingles, a sunburst in the porch gable. The conical-roofed turret and wraparound veranda are associated with grand examples. Note the so-called Queen Anne windows with their multiple and colored lights (panes).

QUEEN ANNE



The English Queen Anne movement of the mid-19th century is easily traced to the famous architect Richard Norman Shaw. He and other Aesthetic reformers looked back to the reign of “good Queen Anne,” 1702–1714, when workmanship was emphasized and architecture was vernacular. In its original philosophy, the movement paralleled that of William Morris and Arts & Crafts reformers. (Shaw did not, however, revive motifs from Queen Anne’s reign; rather, his buildings looked back to the late Tudor–Gothic, Elizabethan, and Jacobean periods.)

As it flourished in America, of course, the idea was transformed. Ye olde simple brick house of the 17th century became, in its 1880s revival, the most complex and surface-ornamented of Victorian house styles.

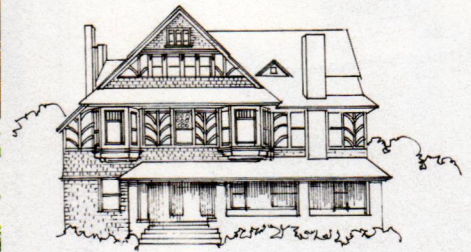
The first American Queen Anne house is probably the half-timbered Watts–Sherman House in Newport, Rhode Island, built in 1874 by Boston architect H.H. Richardson. By 1880 the style appeared in pattern books. The explosion of turned ornament led to the spindlework interpretation, called Eastlake after the English tastemaker. By the 1890s, Free Classic adaptation was widespread.



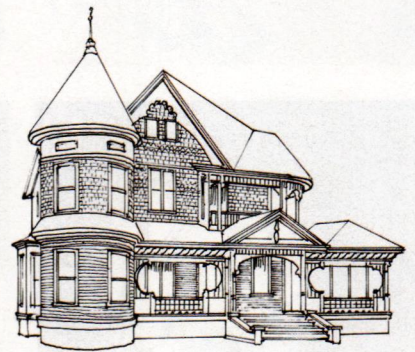
LEFT: Restored entry in a smaller Queen Anne house. Note the art glass, carved corbels, and fretwork spandrel in the doorway. **TOP & BELOW:** The style was interpreted for mansions, cottages, suburban houses, even row houses.



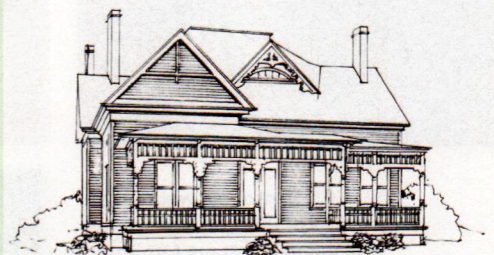
American QUEEN ANNE



Early examples are unmistakably English, borrowing half-timbering and carving from 17th-century architecture, in the tradition of Richard Norman Shaw. Many early examples incorporate masonry or stucco and feature prominent chimneys.



A tower or turret marks the style even for novice old-house buffs. Outrageous or subdued, the tower house offers the light side of Victorian architecture, with small-paned windows, fancy-butt shingles, and gingerbread. Eastlake-inspired trim gave way after 1885 to more "free classic" or Colonial Revival elements: pedimented entries, Palladian windows, plaster swags.



The Queen Anne cottage: Almost from the beginning, the style was interpreted for simpler and smaller houses. A fancy gable ornament, a single window of colored glass lights around a clear center, or a pediment over the entry might be the only clue to lingering Queen Anne style on an otherwise plain, gable-front box.



Dining room in a formal Queen Anne brick house, recently restored and decorated by David Scott Parker. Aesthetic and Anglo-Japanese motifs embellish luxurious woodwork, tile, and a revival ceiling treatment.

Queen Anne INTERIORS

Derived from English design reform movements, the Queen Anne style itself hastened the end of High Victorian decorating—which had become heavy, lavish, indiscriminating. Interiors drew from many styles, including the avant-garde Aesthetic and Anglo-Japanese. These mingled nostalgically with various antiques and symbols of "the old [colonial] days." Rooms were decidedly not overstuffed. In fact, tastemakers ridiculed proper 1860s parlors with their cabbage-rose carpets, florid mirror frames, and carved rosewood and marble furniture. Instead, they recommended that the frieze/fill/dado wall division would allow creative opportunities (wood wainscot, paper, cloth, paint, and stencils) while keeping the middle space,

CONTINUED ON P. 32

your essential BOOKSHELF

- **THE QUEEN ANNE HOUSE: AMERICA'S VICTORIAN VERNACULAR** by Janet Foster (Abrams, 2006). *Queen Anne, Shingle, and early Tudor Revival houses owe a debt to the English Queen Anne movement; here are 21 houses with plenty to inspire you.*
- **SWEETNESS AND LIGHT: THE QUEEN ANNE MOVEMENT 1860–1900** by Mark Girouard (reprint 1984, Yale University Press). *The original, still highly recommended book.*
- **CREATING THE ARTFUL HOME: THE AESTHETIC MOVEMENT** by Karen Zukowski (Gibbs Smith, 2006). *History plus help finding a creative approach to home-making today.*
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QUEEN ANNE



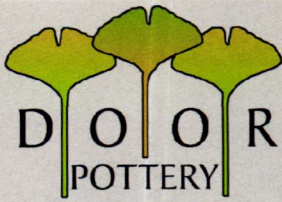
TOP LEFT: Bedrooms were often light, as in this one with Victorian painted cottage furniture.
TOP RIGHT: An exotic Turkish room is in a niche off the entry in a Queen Anne-style house.
ABOVE: A grand Aesthetic dining room and a more typical upstairs hall. **RIGHT:** Entry of a Queen Anne-style cottage.

the fill, relatively neutral; that ornament and decoration be “flat” or abstract, not shaded and literal; that the dining room be treated in dark colors as a backdrop for the table; that plants be used as inexpensive decoration.

The dominant entry hall deserves special attention with its paneling, fireplace, and built-ins. Embossed Lincrusta-Walton wallcovering was popular, as was damask and velour. The basic decoration of the Queen Anne house was art, as in paintings and prints, pottery, embroidery, handmade tiles, and art furniture—on top of the free use of art wallpapers and painted decoration.

Besides the accessories of the East, American “Revolutionary” furniture was again prized. Rush and cane chairs mingled with wicker and rattan and bamboo. Very popular was the so-called Eastlake style (usually in oak) with incised, stylized ornament.

The first wave of the Colonial Revival accepted any neoclassical style: Louis XVI, Hepplewhite, or Sheraton. Also consider plain country Empire, which was made regionally from the 1830s through the 1930s. ✦



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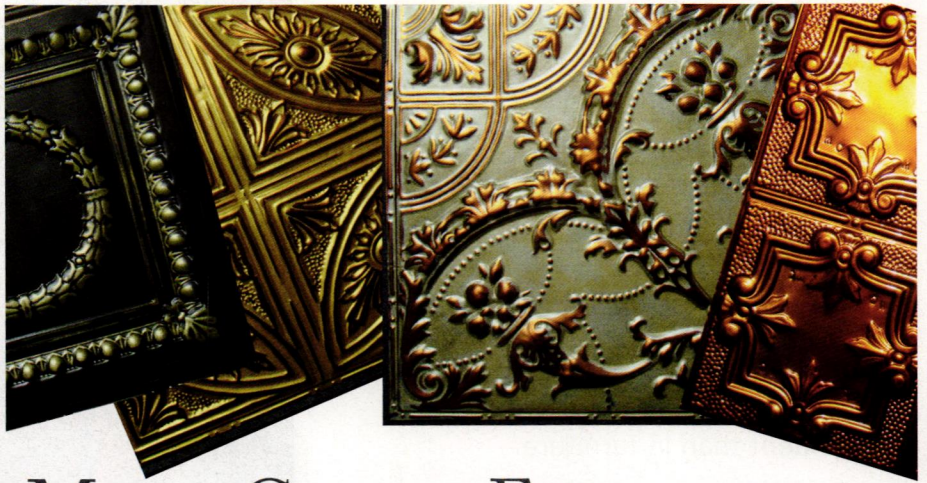
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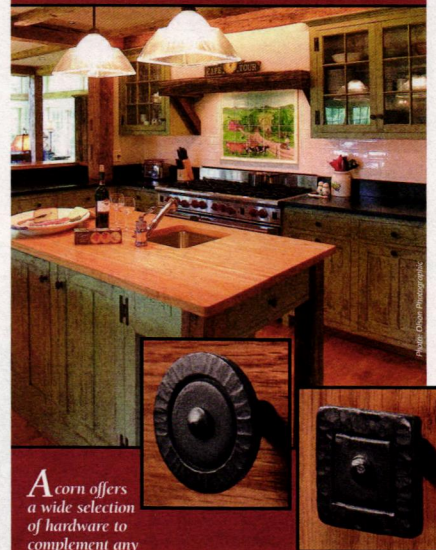
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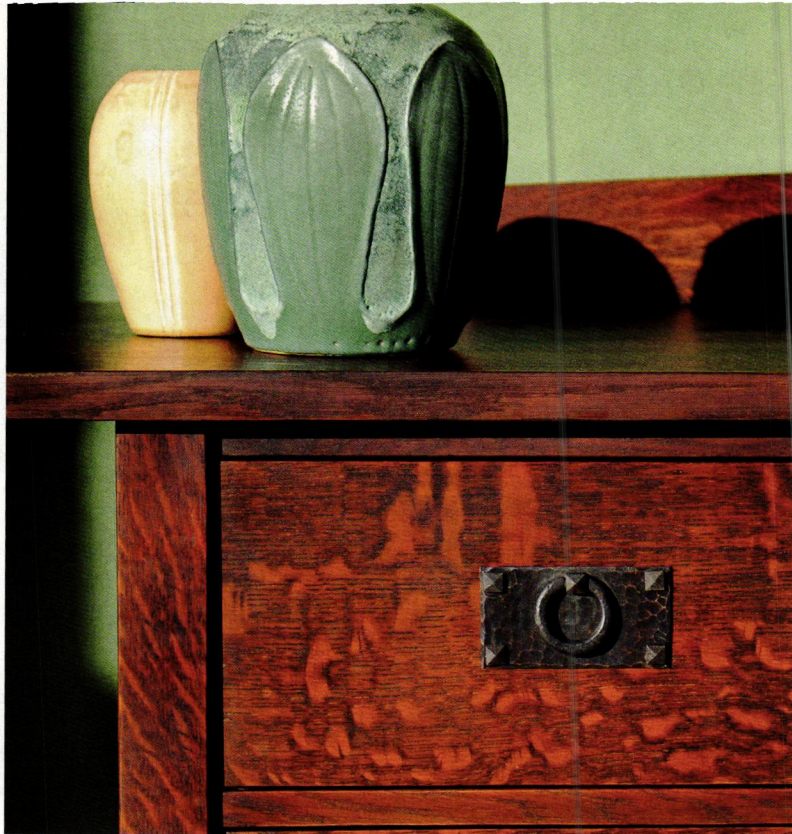
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The revival is nowhere more evident than in furniture. There are many “styles” in the genre; always look for the hand of the craftsman.

BY MARY ELLEN POLSON



Arts & Crafts Bonanza

THE NATION is awash in quarter-sawn oak furniture. One-man shops put together respectable end tables and desks at modest prices. Esteemed manufacturers like Stickley turn out

quality wood and upholstered pieces for every room in the house. Master craftsmen and -women create their own interpretations of chairs and sideboards in the style of the brothers Charles and Henry Greene, sometimes at prices that seem fantastic yet which barely cover the cost of making them, considering materials and labor.

That's not to mention vintage and antique Craftsman furniture, where a solid but unsigned slat-back side chair good for another generation of use might sell for \$150—a fraction of the cost of a well-made reproduction. Of course, true rarities by Charles Rohlf's or Harvey Ellis can and do sell for tens of thousands of dollars.

Given that prices are all over the map, how do you determine what's worth buying? If the goal is to build a legacy collection to hand down to your children, look for the

best you can afford, old or new. If you simply want your children to have a place to sit, eat, sleep, and study, affordably made reproductions—maybe even affordable vintage pieces—make the most sense.

A large part of the appeal of Arts & Crafts furniture comes from its reliance on easily identified and naturally strong woods, like American cherry and quarter-sawn white oak. Quarter-sawing is a cutting method that results in boards less likely to crack, check, or warp than other cuts; it also reveals the beautiful flecks or rays in the grain so characteristic of Arts & Crafts furniture. In a piece like a Morris chair or a bed frame, for example, the wood should be

TOP: An oak dresser from Caledonia Studios reveals beautiful rays and flecks, as well as a deep patina hand-applied by the artist. **LEFT:** Detail of the cherry 'Glasgow' desk by Kevin Rodel, who sometimes channels Scots designer C.R. Mackintosh.



LEFT: Book-matched end pieces cut from the same flitch open to show the radiating grain in this side table from Peter Maynard of Cold River Furniture.

BELOW: Pegged through tenons on front and side rails continue through the legs of a Morris chair from Voorhees Craftsman.

BOTTOM: Details on Stickley's 'Tsuba' Morris chair include incised carving, ebony pegs, and cloud-lift styling.

tenons are often finished with pegged dowels, also a characteristic decorative element. In less expensive furniture, these details may not be integral to the construction—except, occasionally, in expensive Greene & Greene-style furniture, where in some cases exposed ebony pegs and splines are indeed purely decorative.

Not every piece of Mission-style furniture is constructed solely of solid wood. (Gustav Stickley himself made quadrilinear posts from quarter-sawn oak veneer mitered and glued around a central post.) Many highly sought-after pieces make use of veneers, hand-carving, and inlays. These accents should almost always be for dramatic or decorative effect rather than as a means to cut

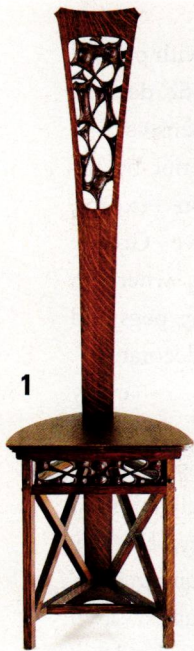
show both a tight grain and the characteristic flecks or rays. Less expensive furniture in the style may not be quarter-sawn, or may be constructed from red oak rather than white. Keep in mind that wood selection is an art: the better the artisan, the better the matching and wood selection for the most prominent faces.

Well-constructed Arts & Crafts furniture is made using mortise-and-tenon joinery—where a projecting tenon fits perfectly into a mortise opening—say, where a leg meets a crossbar—with as little nailing and gluing as possible. Mortise and tenon joints are often pinned with dowels so they won't shift as the wood shrinks and swells. They're also sometimes glued, although a well-constructed joint shouldn't require it. "This type of joinery has been used for hundreds of years and is the reason that 100-year-old Arts & Crafts pieces are still in use today," says Tedd Colt of

Caledonia Studios. Other techniques are similarly chosen for their ability to add strength and longevity: dovetail joinery on drawers and cross rails, center guides and non-plastic side suspension for drawers, hand-cut knobs for doors and drawers.

Early Arts & Crafts practitioners turned several of these age-old interlocking techniques into signature "quaint" decorative elements, like the through tenon. Common on chair arms, rocking and Morris chairs, picture frames, mirrors, and tabourets, a through tenon is somewhat self-explanatory: The tenon extends all the way through the mortised piece (say, the chair leg connected by a tenon from a side rail) and projects through slightly on the other side. Through





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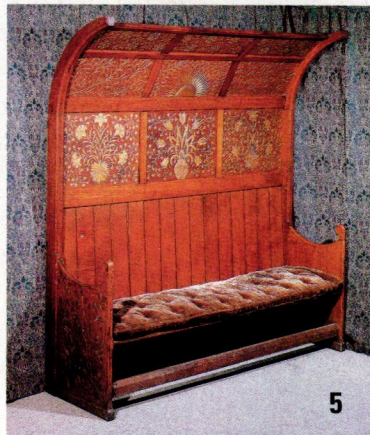
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6



7

- 1 Charles Rohlf
- 2 Liberty & Co.
- 3 Baillie Scott
- 4 C.R. Mackintosh
- 5 Philip Webb
- 6 Morris & Co.
- 7 C.F.A. Voysey

corners. Used in the recessed door panels of a sideboard, for example, well-matched veneers add a shot of drama to the overall piece without exorbitant cost. Carving and inlays usually require painstaking hand-

iterations

Say Stickley or even Mission, and a clear picture comes to mind. Arts & Crafts is not a style, however, but rather an approach to design and manufacture. Many artists and craftsmen in England, the United States, and abroad created their own sub-genres: the work of British designer C.F.A. Voysey is quite different from that of California architects Greene & Greene. Output today is similarly diverse, with artisans creating reproductions as well as interpretive work. *For sources, see p. 71.*

work, and will add both value and cost to a piece of furniture.

Finally, pay extra attention to the finish. Good pieces are hand-sanded and then pigment-stained many times (with additional sandings

between coats) to achieve the desired color. The craftsman then creates highlights and exposes different layers in the finish by laborious hand-rubbing—the initial steps in creating a patina that will only get richer with age. As a last step, many furniture-makers apply a layer of penetrating wax that should help your new treasure maintain its fine appearance for many years. ✦

Licensed reproduction 'Barrel Chairs' by Copeland Furniture cozy up to the 'Robie Tabouret,' all Prairie pieces designed by Frank Lloyd Wright. Today's furniture-makers offer interpretive designs as well.





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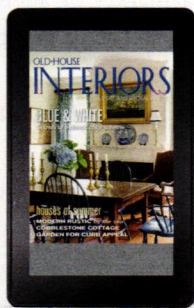
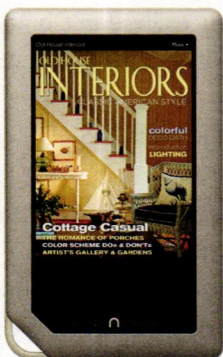
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The Point of No Return

If you've spent years obsessing over your 19th-century house, you may find your very thinking has changed. BY CHARITY VOGEL

WHEN WE LIVE IN an old house, we change it—that's a given. But what we might not realize is how living in a vintage home changes *us*. My husband and I recently marked 10 years in our old home—a full decade since the day we were handed the keys to this 1898 Queen Anne Victorian that had been built by a railroad conductor, and which had once housed a village hospital and a music studio.

We've made our own changes: painted clapboard and shingles, refurbished pine floors, ripped down plywood, patched up plaster. We like to think, in proud moments, that we've returned the house to a glory it hadn't known in a long time.

Who are we kidding? The house has done things to us, too. We have become tolerant of everything from mice to mixing patterns. Given enough time, you may find yourself seeing signs that you're a lifer:

1. You know what **milk paint** is. You even know where to buy it. Ditto whitewash.
2. You used to love polyester-filled comforters, even electric blankets. Now every bed has **a quilt**.
3. **Candlelight** is prettier at dinner, electric light too harsh. Cloth napkins now, not paper.

4. You watch **old movies** not for plot or dialog, but to inspect the sets. "The molding profile behind Greer Garson is the same as ours in the foyer!"

5. You grew up a modernist, but now your attitude toward **Frank Lloyd Wright** is just . . . benevolent. (Applies to Victorian house owners, not bungalovers.)

6. At flea market or auction, you really don't bother **measuring** anymore: not tables, rugs, armoires. If you love it, "it will fit."

7. More is better, and **pattern** in general is good. Solid colors, not so much.

8. **Ceilings** under nine feet make you anxious. So do narrow, tract-house hallways.

9. You've been known to glower at a loved one, hissing: "There's a reason why homes this size used to come with **servants**."

10. Floors are supposed to **squeak**; silence underfoot is vaguely suspicious.

11. You have **an attic** five times bigger than you need. (True story: An entire bedroom set went missing up there.)

12. The year has six seasons: winter, **spring cleaning**, spring, summer, fall cleaning, and fall.

13. Kept easily accessible: Have-a-Heart trap; multi-pack box of **mousetraps** (catch-and-release version); jar of “mouse butter,” which everyone knows is special peanut butter kept on a high shelf.

14. You are no longer scared of mice, no issues with **squirrels**.

15. You have removed **spiders** bigger than a dime from your home. Bigger than a nickel, even. Maybe a quarter.

16. You have a front stairs and a **back stairs**, and we don't mean outside.

17. When someone says “**horsehair**,” you think plaster, not Secretariat.

18. Your children's friends come over to your house just to play **hide and seek**.

19. You note with satisfaction that, when you are on the second floor, you honestly cannot **hear anybody** on the first floor. You have worked out knocking signals with your housemates.

20. You are **house-proud**. You try not to be, but you are. So what? Loving an old house is non-judgmental and pretty universal. We're lucky. ✦



CHARITY VOGEL lives in Western New York with her husband, T.J. Pignataro, and daughters

Mercy and Annabel. She is writing a book about an 1867 train wreck for Cornell University Press (angolahorror.com). Email her at cavogel@buffalo.edu.

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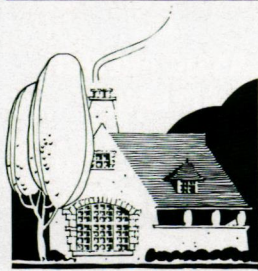

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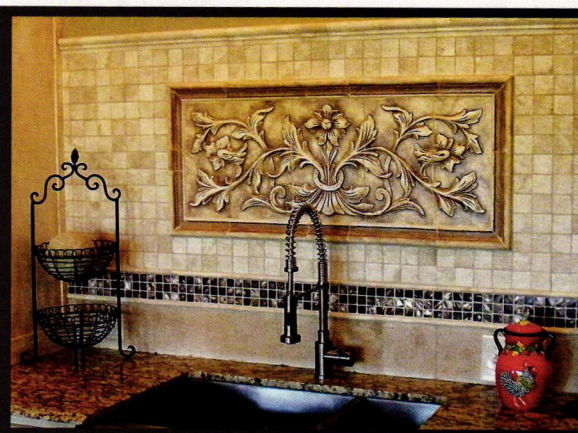
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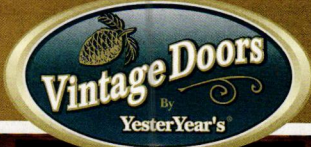



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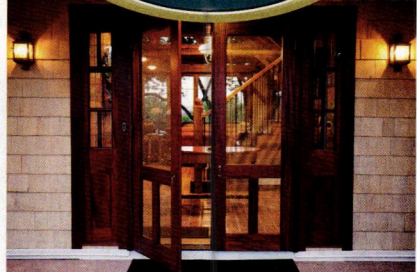



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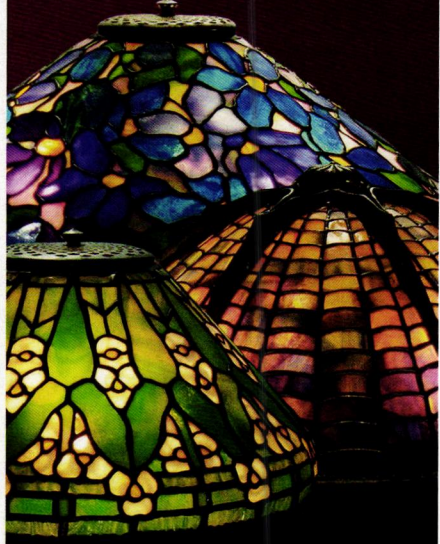
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OLD-HOUSE INTERIORS

APRIL 2013



NEW-CENTURY MODERN LIFE

A successful residential architect ditched the family's trophy house for this 1950 ranch, which he lovingly renovated. (page 42)

STYLE AND SERENITY

In his restored 1790s neoclassical house, a decorator's cosmopolitan rooms nod to the past. (page 50)



CURTAINS FOR THE KITCHEN

Don't overlook window treatments even in the kitchen, where the simplest curtains provide style, color, and practicality. (page 58)



SINKS FOR THE BATH

The market is overflowing with beautiful basins, console sinks, wall-hung and vessel sinks, some of them works of art. (page 56)





The lower stone patio surrounds a small pond and waterfall; the upper terrace with its outdoor hearth is above.

NEW-CENTURY MODERN

Life

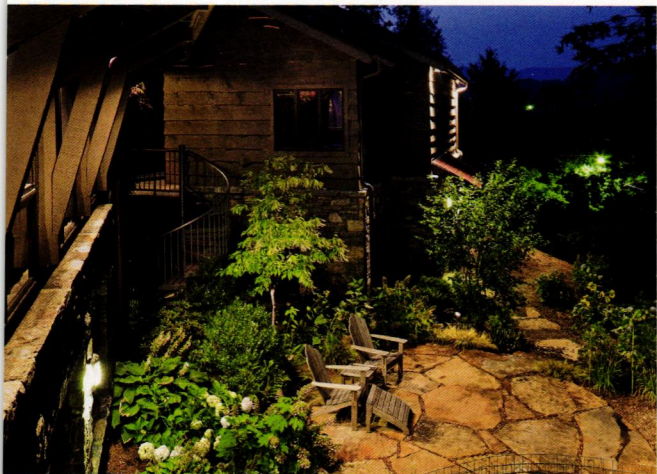
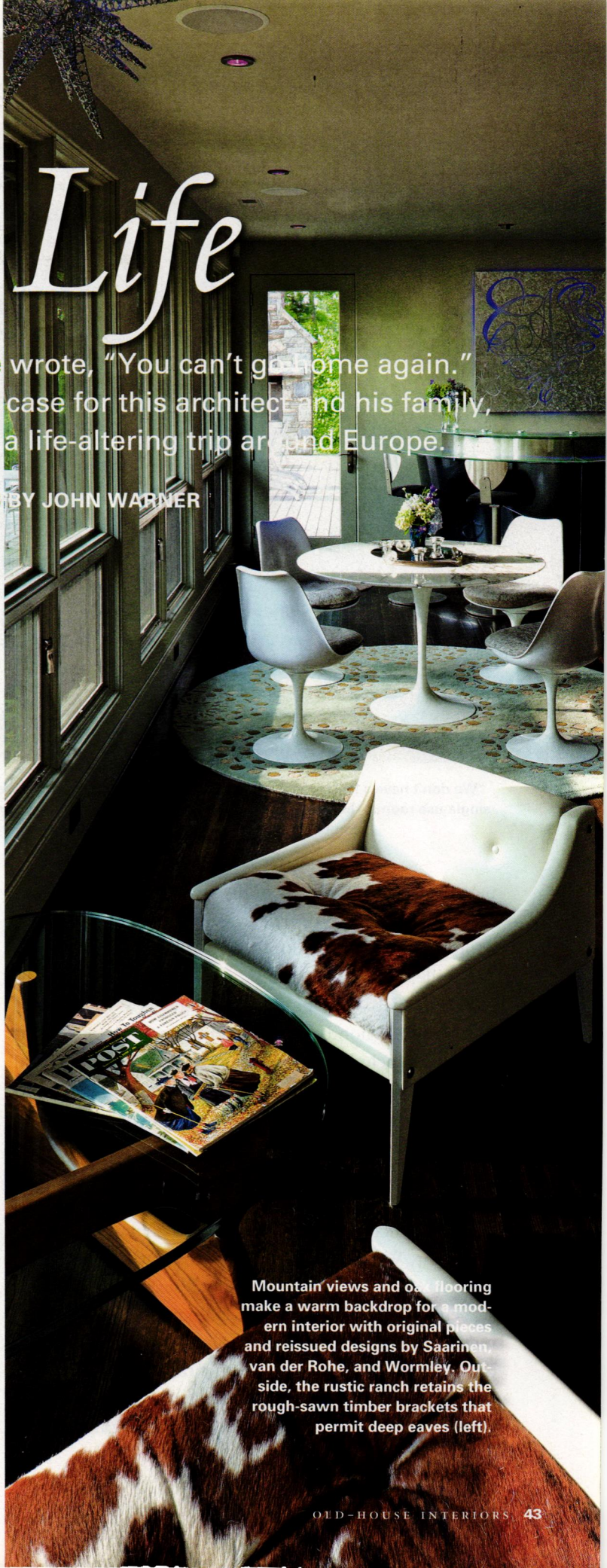
Asheville native son Thomas Wolfe wrote, "You can't go home again." But that hasn't been the case for this architect and his family, who returned to Asheville from a life-altering trip around Europe.

BY REGINA SINISKY | PHOTOGRAPHS BY JOHN WARNER

GROWING UP IN a 1950s ranch house in Milwaukee—shared with his parents, seven brothers, and a sister—Mark Sinsky was aware of the flaws in a typical 20th-century ranch.

"I was raised in a highly functional home, but in a dysfunctional *house*," he says. "I can remember being in our living room, by far the largest and nicest room, only two or three times during my childhood. Instead, we would all cram into the 'den' in front of the TV, a room that also served as the entry and a storage room for boots and coats."

Later, studying architecture at the University of Notre Dame, Mark heard the Mies van der Rohe mantra *Less Is More*. "I disagreed; I believed then that less is really less." Mark began a practice in Steamboat Springs, Colorado, becoming an ex-



Mountain views and oak flooring make a warm backdrop for a modern interior with original pieces and reissued designs by Saarinen, van der Rohe, and Wormley. Outside, the rustic ranch retains the rough-sawn timber brackets that permit deep eaves (left).



"We don't have a living room, a den, a study, or a family room . . . we have a *lounge*," family members joke. Indeed, rather than multiple single-use rooms, the house has a generous main space. An open salon is focused on the fireplace and a flat-screen TV powered by a Mac computer (great for Skype-ing). Intimate seating areas and a full Deco-style bar complete the picture.

pert in designing custom homes to take full advantage of the mountain properties. Most clients ascribed to More Is Better. In 1986, Sinsky moved his family to Asheville, North Carolina. For his family, he designed a 3,000-square-foot modern, cottage-style house in a great neighborhood close to downtown, with mountain views that included the celebrated Grove Park Inn.

Ten years later, his family had gotten bigger, and he had the opportunity to design a larger home on a pristine, six-acre horse farm nearby. "It wasn't just a great place to raise a family, I thought, but also a portfolio piece for prospective clients," Sinsky says. In fact, "It was so nice that eight years later, a client decided he wanted it. We had to be out in two months."

It was a pivotal moment for the family. "We all agreed to simplify and downsize: no more country-club membership, no more huge real-estate tax and utility bills, and no more work on the 'gentleman's farm'," Sinsky recalls. "We got off the hamster wheel." Besides, they'd missed their closer-to-downtown neighborhood.

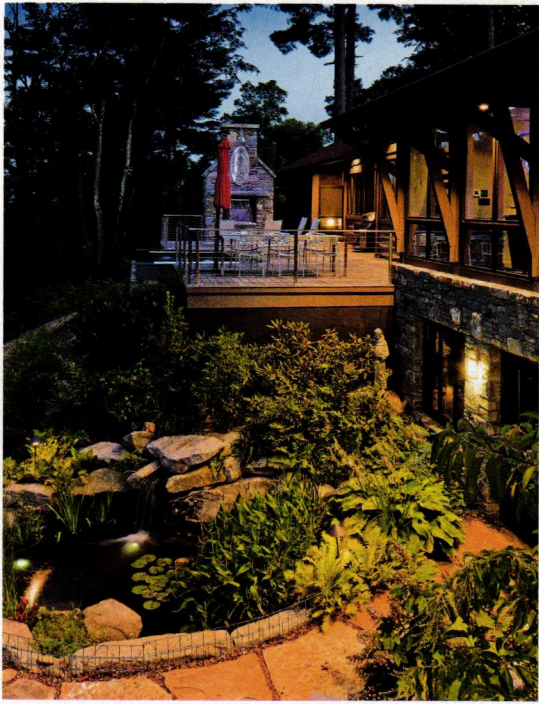
They had a standing offer from an older neighbor to buy her 1950 ranch house two doors down from their previous Asheville house. Mark's wife, Elizabeth Arrington, was doubtful: "It was dark, with a living room that was never used, and four bedrooms down the hall. The kitchen was totally cut off from the rest of the house. Once I asked the owner where she sat outdoors, and she said, 'Why would I want to do that?' It was the opposite of the way Mark and I like to live."

Still, Elizabeth had faith in Mark's design skills, and agreed that they should buy and renovate the house. A rustic-style bungalow-ranch, it had been designed by the prestigious Asheville firm Six Associates for Demaree Bess, a renowned journalist who'd lived in Russia as the chief Moscow correspondent for the *Christian Science Monitor* and who was later associate editor of the *Saturday Evening Post*. The ranch had "great bones," steel beams, 9' ceilings—and the promise of a stunning view. At the time, more than 60 mature, unreliable white pines covered the property; few people even knew the

BELOW & RIGHT: The design of the terrace is reminiscent of one the family saw at a remodeled monastery in France. Asheville's climate makes it a great place to enjoy the outdoors. "The work I did added to or improved upon what the property offered," says the architect-owner.



ABOVE: The original ranch façade and the new garage. Blue LED lights echo the blue LED "neon" flex lighting that replaced fluorescents in the dining room soffit. **LEFT:** On the rear side that faces the view, a rec room underneath the main floor opens to the lower patio. The garage has an office and guest quarters on the lower level.



ABOVE: Grass lawns have been banished; the owners say they prefer eating the berries they planted to mowing. **BELOW:** The renovated kitchen opens to the dining room, which flows into the lounge [see photo at right].





“I think oversized new homes will be on hold, as they were after the Depression. We will be seeing a whole lot of remodeling of our smaller—but wonderful—existing homes.” —Mark Sinsky

house was there.

It took two months to close the deal, redesign the house, and hire builder Steve Zarnowski, who said the job would need six months. Only two of their four children were still at home. Temporarily without a place to live, Mark and Elizabeth decided to home-school the kids as they traveled through Western Europe for the half-year. “We sold and donated about 75 percent of what we owned—or what owned us,” says Mark. The ranch would be roughly a third the size of their previous home.

Without all the “stuff,” the family’s big adventure cost no more than their previous lifestyle had. In Europe, they lived in apartments, each for a week or a month. “They were small but always wonderful: two weeks in the Mara-

is and two weeks in St. Germain [in Paris], a month in Barcelona, a month in southern France, a month in northern Italy. Then a month in Rome.”

Elizabeth “shopped” the places they stayed, trying things out at the apartments, noting features of a restaurant in Barcelona. At a mid-century modern exhibit in Milan, they picked out the arching lamp for the lounge; it is by the designer Achille Castiglioni. Elizabeth bought things online while they were still abroad. The family returned home in time to pick paint colors and landscape features. A theme emerged as they made decisions: What would be the simplest?

“I learned that less is indeed more,” says Mark, “and that you can come home again, transformed.” ♦

REGINA SINISKY is a San Francisco-based writer who writes for the San Francisco Chronicle, CNET, and VentureBeat. She is the daughter of architect Mark Sinsky.

TOP RIGHT: Modern materials in the kitchen recall Art Deco through mid-century design: streamlined hardware, reeded glass, stainless-steel mosaic tiles, countertops of Labradorite granite and stainless steel.

The owners of the Asheville ranch discovered their 'Arco' floor lamp, designed in 1962 by Castiglioni, in Milan. Today it's available from Design Within Reach: dwr.com. (Online you'll find inexpensive versions of varying quality.)



Walnut flooring from Carlisle Wide Plank Floors has the color depth and strong grain patterns of the original oak strip flooring in the ranch: wideplankfloors.com.

Take cues from:

an architect's sensitive remodeling of a 1950 ranch, now furnished with iconic designs that have roots in mid-century modernism.

The airy Harry Bertoia wire bar (or counter) stool is a classic. Knoll is the only authorized and licensed manufacturer of the Bertoia Collection (in continuous production since 1952). Buy direct through Design Within Reach: dwr.com, also through Hive Modern: hivemodern.com.



The kitchen's 'Caboche' chandelier is by Spanish designer Patricia Uquiola, who studied with Castiglioni. It's sold (in three sizes and two colors) by Y Lighting: ylighting.com. Less-expensive acrylic versions include the 'Bulle Modern Pendant' (shown) by Nuevo Living, available through modernfurnituredecor.com. 'Metropolitan' pendant (right, in ten metal finishes) is a more traditional Art Deco piece from Urban Archaeology: urbanarchaeology.com.





STYLE AND SERENITY

In the 1790s neoclassical house he restored in Connecticut, decorator Matthew Patrick Smyth has cosmopolitan rooms nod to the past.

ON THE INTERNET, about a decade ago, New York decorator Matthew Patrick Smyth found this house in Sharon, Connecticut. He'd been searching properties near train stations for an easy commute to New York. Unlike many Connecticut towns, which are named for cities in Eng-

land, Sharon was named after the Biblical Plain of Sharon. Many well-kept 18th- and 19th-century houses remain on either side of a small green; Smyth's "find" was set back a little on the main road as it passes through town. It was probably a good thing that he first saw the house in winter, with no summer foliage to hide its rundown



LEFT: In the sitting room, mirrors flanking the window add light and proportion. Antiques join pieces designed by the decorator-owner. **ABOVE:** An antique Asian ivory dragonfly perches amidst decorative objects on the dining table. **BELOW:** Matthew Smyth restored the ca. 1790 house, uncovering the Palladian-style triple window that had been boarded up by a previous owner.

**BY ANNIE KELLY | PHOTOGRAPHS
BY TIM STREET-PORTER**

appearance; Smyth got an unvarnished look at the work involved.

In the long waiting period before the property could be bought, Smyth was able to get all his plans and the necessary quotes in place. Work started immediately after the closing, and the renovation took just five months. The first thing you see when you walk into the house is





TOP: Eighteenth-century engravings of Paris's street plan remind owners Matthew Smyth and Jean Vallier of their apartment in Paris. This room also serves as the formal entry.

ABOVE: The original staircase handrail was discovered behind a wall. **RIGHT:** When a later wall was removed to expose the window, the landing became large enough for use as a sitting room. Blue-gray paint is by Farrow & Ball.

the dining room, which does double-duty as an entry area. To its left, the living room was created from several small rooms and is furnished with an eclectic collection of furniture, making it traditional and modern at the same time.

Surprises were in store dur-

ing the restoration. At the staircase, a beautiful handrail of tiger maple was found behind a later wall. The Palladian-style front window at the landing had been hidden behind an interior wall. When the wall was removed, the mezzanine space was large enough to be an intimate sitting



room. Smyth converted the upstairs level into three useful bedrooms, and put spare rooms to work as adjoining bathrooms. Downstairs, he gave the house a new kitchen.

Smyth learned that his late 18th-century house was once the Iron Cauldron Inn—a hotel for teachers from the school next door. The second floor had always been cut up into small spaces. After a hundred years as an inn, the building was home to families with lots of children. Smyth says he feels he’s giving the house a rest, as he’s in residence only on weekends.

Like many busy New Yorkers, Smyth likes leaving the city stress to escape to peaceful Litchfield County, where “it’s hard to say what the prettiest town is!” Seeing clients in Greenwich and Westport, he might add an extra night or two. With his partner, the author Jean Vallier, Smyth also keeps apartments in Paris and Palm Beach, but they are too far away for weekend trips. Here Vallier can write, and the two can stroll into the village without using the car. ✦



ABOVE: In the newly renovated, L-shaped kitchen, the corner seating area is upholstered in a Hinson herringbone fabric. The porcelain-tile floor has the look of slate. A stylish cowhide rug warms the floor in the banquette corner. **LEFT:** The new kitchen is a simple country room, with buttermilk-color cabinets and an old piece as a work table.

RESOURCES: SEE PAGE 71

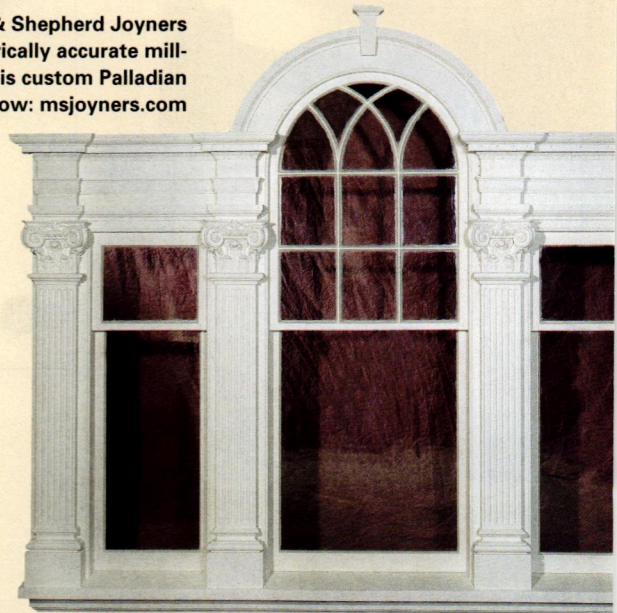


ONCE A SPARE ROOM, THE GUEST BATH IS PLEASANTLY OLD-FASHIONED, WITH A FOOTED TUB AND A SMALL-PRINT WALLPAPER.



The Pennsylvania Trifid Foot Sofa is a fine reproduction from Andersen & Stauffer: andersenandstauffer.com

Maurer & Shepherd Joyners build historically accurate millwork, like this custom Palladian window: msjoyners.com



Take cues from:

A late 18th-century country house in the neoclassical manner, its serene rooms a timeless mix of antiques and new work.



Similar to those on the 1790 Pennsylvania house, these louvered wood shutters are from Atlantic Premium Shutters: atlanticpremiumshutters.com



Kevin Ritter of Timeless Kitchen Design builds custom kitchens like furniture, and offers special antiqued finishes: timelesskitchendesign.net





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5

Sinks for the Bath

BY MARY ELLEN POLSON

UNDERMOUNT OR DROP-IN, console, vessel, or wall-hung, bath sinks are overflowing the market. Materials range from the classic vitreous china and porcelain to glass, stone, stoneware, and metals. Porcelain and china basins are hand-painted or modeled with relief decoration; glass is etched, reverse painted, or frosted in colors; vessel sinks are hand-thrown; copper is hand-patinated. Price points begin well under \$100 and—depending on design, materials, and plumbing fittings—ricochet upwards from there. †



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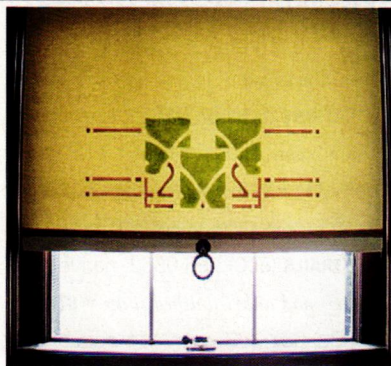
1 Console table with 'Retrospect' sink, \$1,083–\$1,276, American Standard **2** Washbasin, marble countertop, and stand, \$1,990, Stone Forest **3** Conical Bell vitreous china sink with 'Gilded Meadow' design in translucent blue for countertop or above-counter installation, \$1,300, Kohler **4** Uptown stoneware vessel sink in Torch Red, \$548, Ed Racicot–Art Sinks **5** Faience hand-thrown and hand-painted Iznik-pattern vessel sink from the Smithsonian Collection, \$1,300, Linkasink **6** Maestro 'Lotus' lav sink in copper with antique finish, \$621, Native Trails **7** 'Carline' vitreous china wall-hung corner sink in white, \$615, Herbeau **8** Above-counter round vessel etched glass sink, \$450, Lenova **9** 'Wide Blues' double console sink, \$8,257, Devon & Devon **10** Sunrise pedestal lavs are \$380 to \$490, Sunrise Specialty

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CLOCKWISE FROM ABOVE: These stenciled roller shades from Handwerk Shade Shop are perfect for bungalow-era kitchens. Shirred lace panels suit big windows in a Victorian-period kitchen. Up, down, or in-between, Roman shades like these stenciled ones by Dianne Ayres are practical. Simple lined swags finish windows in an early house.





ABOVE: These curtains are sumptuous with pleats, lining, and a contrasting border, but they're practical, too, held neatly against the glass and away from the sink. **LEFT:** Designer Judy Soccio made this treatment for a more formal kitchen; note that it was kept well off the counter.

Curtains FOR THE KITCHEN

BY BRIAN D. COLEMAN

WINDOW TREATMENTS, I've noticed, are often left out in kitchen renovations, even when other elements are carefully chosen for a period-inspired look. Curtains or shades give a more finished appearance, in addition to being practical for regulating light and privacy.

Kitchen windows present a few challenges. The windows all may not match; maybe there are casements over the sink, large double-hungs in the eating area, and a glass door to the mudroom. Go with what's practical in each case, tying the treatments together with material or color, or a common trim or stencil. Ann Wallace of Prairie Textiles suggests bottom-only café curtains over the sink, for example, with full-length curtains in the eating area, and a panel (held by rods at the top and bottom) for the window in the door.

Another consideration is location in the room. Curtains should not be near the stove or too close to splash-back from the sink. Judy Soccio of Couture Window Art says to keep treatments over the sink short—and that includes any cords. Think about how much and what you cook, too: If odors and grease are an issue, Judy says, choose washable fabrics or those with Crypton or Microban.

Simple, time-tested treatments that work for most periods include a valance or shaped pelmet (cornice), café curtains, sheers, roller and Roman shades, and Venetian blinds. If you have a pretty view or little room for curtains, a valance alone is enough to dress the window. A valance or pelmet also hides the working parts at the top of blinds and shades. Café (half, or sash) curtains can be stacked, but Ann Wallace says they are most often used only on the bottom sash, where

RIGHT: A crowning fabric valance shirred on a rod is perfect in this 1930s-inspired over-sink nook.
BELOW: Nothing is more traditional, practical, and affordable for kitchens than the roller shade.



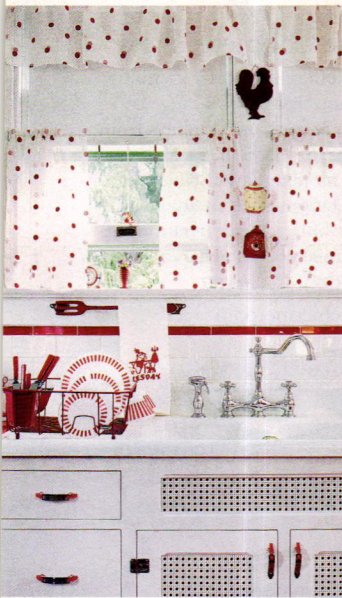
choosing FABRICS

Fabric content is confusing; the label doesn't tell the whole story, sometimes listing "and 37 percent other fibers." Heat and humidity within a kitchen or bathroom affect fabrics, making them grow, stretch, wrinkle, and discolor with mildew. Stick to cotton, linen, 100-percent polyester, and cotton/poly blends. Stay away from rayon and viscose, which will stretch and shrink visibly. Unlined café curtains, simple top treatments, and casual (not highly structured) swags are safe bets. For very damp rooms, Ann Wallace suggests unlined, washed linen, sewn with a rod pocket for a plain tension rod.

Thanks to window-treatment designer Judy Soccio for her advice.



LEFT: Plenty of light comes in with café curtains used only on the bottom sash; fabric and treatment are just right for a 1940s house. **RIGHT:** The owner of this 1950s kitchen collects vintage fabrics; yellow gingham café curtains with a narrow valance suit the look.



Red and white is classic for kitchens, as are these simple window curtains. **LEFT:** Curtains were sewn up from vintage 1940s polka-dot fabric. **RIGHT:** A pocket and tension rod turned a tea towel into a curtain.

CURTAIN & SHADE SUPPLIERS: See p. 71

they provide privacy without blocking too much light. Small curtains are also easy to remove for washing. (Just sew a rod pocket into them and shirr onto a simple rod. Dianne Ayres of Arts & Crafts Period Textiles says tab-top curtains are not a period treatment, and are hard to slide, besides.)

In the 19th century, "glass curtains" were sheers used next to the glass in layered treatments, and by themselves in service rooms. Near-sheer fabrics include lace, an easy way to add subtle pattern and class to plain windows. Dan Cooper of Cooper Lace suggests hanging panels from an inexpensive tension rod—a white one virtually disappears when tucked inside the lace.

Ubiquitous roller shades can be rolled up, pulled down, or left in-between, providing the best light control and the most privacy. The old-fashioned spring-loaded ones eliminate cords. You don't have to settle for white vinyl, or even plain fabric. Diane Hayes of Alameda Shade Shop suggests adding a special fringe or a scallop treatment at the bottom, or a stenciled decoration in paint. For an early or architectural look, consider interior wooden shutters. Make sure they aren't blocked by the faucet! ✦

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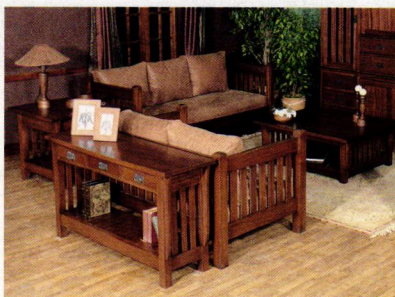
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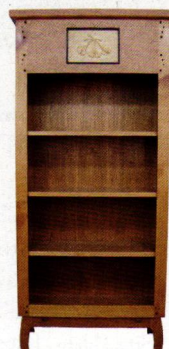
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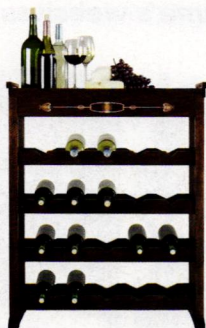
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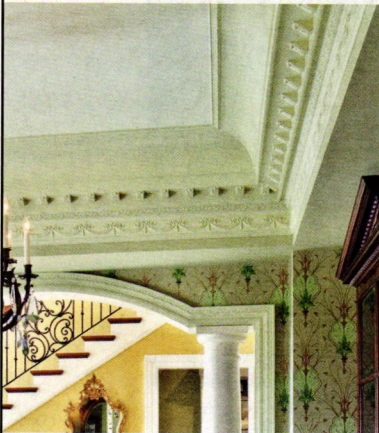


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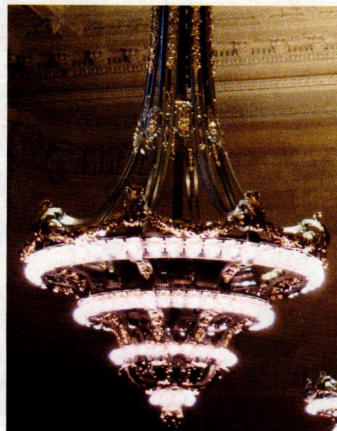
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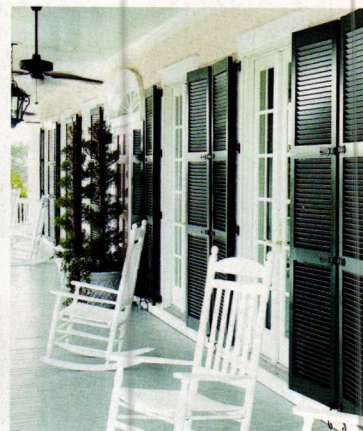
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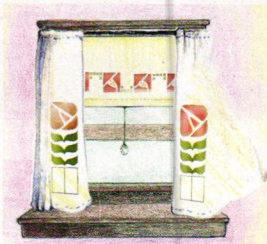


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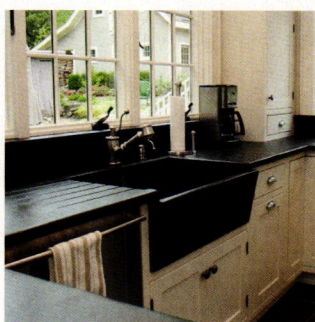
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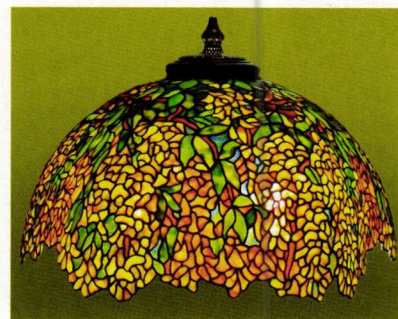


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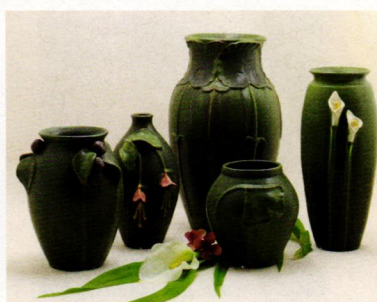
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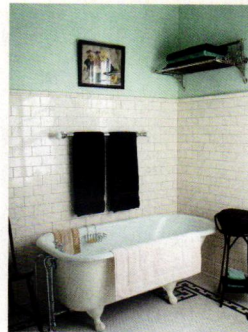
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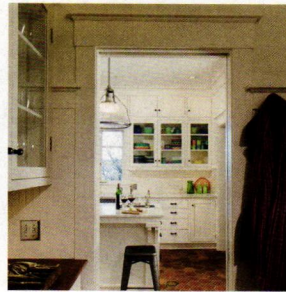
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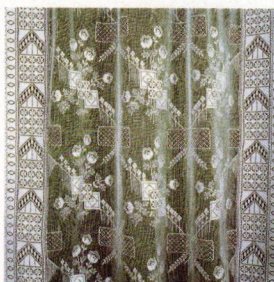
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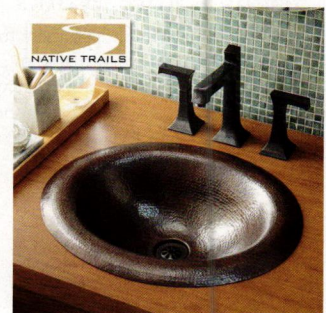
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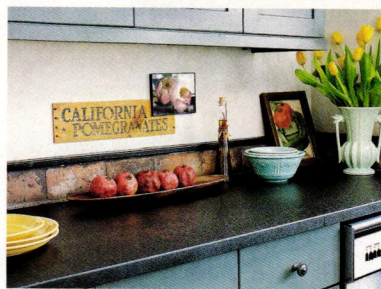
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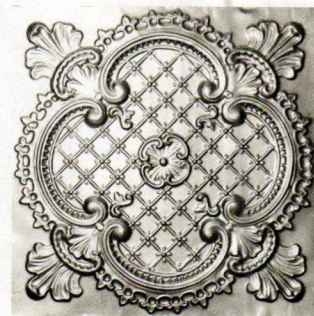
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Many sources are listed in articles; objects not listed may be antique or custom.

Arts & Crafts Bonanza pp. 34-36

Caledonia Studios caledoniastudios.com ■ **Cold River Furniture** coldriverfurniture.com ■ **Copeland Furniture** copelandfurniture.com ■ **Dale Barnard the-cabinetmaker.com** ■ **Gallenberg Studio** gallenbergstudio.com ■ **Green Craftsman Designs** greencraftsmandesigns.com ■ **Kevin Rodel Furniture & Design Studio** kevinrodel.com ■ **Lederer Studio Furniture** ledererstudiofurniture.com ■ **Michael Colca, Furnituremaker** michaelcolca.com ■ **Modern Bungalow** modernbungalow.com ■ **Simply Amish** simplyamish.com ■ **Stickley** stickley.com ■ **Vermont Furniture Designs** vermontfurnituredesign.com ■ **Voorhees Craftsman** voorheescraftsman.com ■ **Warren Chair Works** warrenchairworks.com
 For a more extensive list of companies, go to artsandcraftshomes.com and click on Products & Services, then Furniture.

Modern Life pp. 42-49

Mark Sinsky Architect, Asheville, NC: (828) 258-2288, marksinskyarchitect.com ■ **CONTRACTOR** Steve Zamowski, **Flat Creek Land and Building Co.**, Asheville: (828) 254-7467 ■ **INTERIOR DESIGN** Michele Pizer, **Pizer Fine Art**, Atlanta: pizerfineart.com ■ **KITCHEN INSTALLATION** **Forest Millwork & Cabinet Design Studio**, Asheville: forestmillwork.com ■ **CABINETS** **DeWils**: dewils.com ■ **PAINT COLOR CONSULTING** **Susan Nilsson Interiors**, Asheville: susannilsson.com ■ **SOUND SYSTEM** **Frank Dossier, Musician's Workshop**, Asheville: musiciansworkshop.com **p. 43** ■ Chair 'Dezza 24' by **Poltrona Frau** (Rome): poltronafrau.com ■ Saarinen 'Tulip' table and chair licensed to **Knoll**: knoll.com (through dwr.com) **p. 44** Couch 9' 'Chamberlain Classic' in mohair, Edward Wormley design licensed to **Dunbar Furniture**: dunbarfurnitureonline.com ■ Mies van der Rohe Barcelona chairs in brown leather, also Platner side table, licensed to **Knoll** (see above) **p. 46** Red Murano glass chandelier, Italy ■ Dining furniture, all family pieces ■ Art-glass lazy

Susan by **Rick Eckerd**, Asheville: grovewood.com ■ Stainless-steel tile backsplash **Neelnox Mosaics**: neelnox.com ■ Blue LED "Neon" flex light strip by **Tri-North Lighting**: trinorthlighting.com ■ Painting "Pont des Arts" by **Michelle Auboiron**, Paris: auboiron.com

Style & Serenity pp. 50-55

DESIGNER **Matthew Patrick Smyth Interior Design**, NYC: (212) 333-5353, matthewsmyth.com ■ **PAINT** **Farrow & Ball**: farrow-ball.com ■ **WALLPAPER** **Tyler Hall**: tyler-hall.com ■ **BATHTUB** **AF New York**: afnewyork.com

Kitchen Curtains pp. 58-61

Alameda Shade Shop shadeshop.com ■ **Ann Wallace/Prairie Textiles** annwallace.com ■ **Cooper Lace** cooperlace.com ■ **Dianne Ayres, Arts & Crafts Period Textiles** textilestudio.com ■ **Handwerk Shade Shop** thehandwerkshop.com ■ **J.R. Burrows & Co.** burrows.com ■ **London Lace** londonlace.com ■ **Paint By Threads** paint-by-threads.com ■ **Socio Rodriguez Design** wedowindows.com ■ **Vintage Valances** vintagevalances.com

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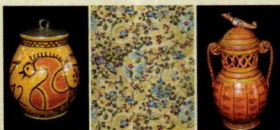
Saturday, March 9, 2013
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■ **VALLEY** On a roof, the enclosed depression or V formed at the meeting of two slopes of a roof.



■ **VENEER** Thin finish surface applied to a lesser material. Wood veneers were and are used even in fine furniture making. Veneer stone or brick is a lighter-weight “slice” of material that can be applied to a substrate.

■ **VICTORIAN** Though it literally refers to the era of the long reign of England’s Queen Victoria (1837–1901), as an adjective it covers the architecture, furniture, art, and literature of the mid- and late



19th century. American Victorian house styles include Italianate, Gothic Revival, Second Empire, Stick, and Queen Anne.

■ **VERDIGRIS** The blue-green patina that forms on copper, brass, and bronze, or a pigment derived from oxidizing copper, or a color resembling the green patina. Today it is a popular finish for lighting, mailboxes, etc.

■ **VERGEBOARD** Also called a bargeboard, it’s the trim piece, carved or pierced or otherwise embellished, fixed to the projecting edges of a gable in the roof. Very popular in Gothic Revival architecture, it’s also common on Queen Annes and Tudors.

■ **VERANDA** From the Hindi word *varanda*, a roofed, open gallery attached to the building for outdoor living in warm weather: a large porch, especially one that wraps around two or more sides of the house, or that swells to create a “room” at the corner.

■ **VERNACULAR** In architecture, building types dependent on historically used local materials and



traditional building practice or folk techniques; indigenous style. Also buildings not designed by architects.



■ **VITRINE** From the French, a glass-fronted or -paned display case for china, art objects, etc. Also used for glass-fronted display space in commercial storefronts.

■ **VITRUVIAN SCROLL** (or wave) Classical running ornament wherein a spiral form repeats to form a stylized wave pattern, as for a frieze or border. It shows up in American architecture from the Federal and Greek Revival styles to Second Empire and contemporary.

■ **VOLUTE** A scrolling spiral form in classical architecture, as in the rounded pair of ornaments in an Ionic capital, or the flattened spiral forming the end of a staircase handrail.

■ **VOUSSOIR** Wedge-shaped blocks or bricks that radiate to form the curve of an arch or vault; the central voussoir, sometimes larger and embellished, is called the keystone.

- 1 USONIAN HOUSE
- 2 VOLUTE ON HANDRAIL
- 3 VITRUVIAN WAVE
- 4 VERGEBOARD WITH CUSPS
- 5 VERDIGRIS PATINA

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A kitchen sink with a wooden countertop, a window, a coffee maker, and a paper towel holder. The sink is made of a dark material, possibly soapstone, and has a wooden countertop. The window is large and shows a view of a garden. The coffee maker is black and has a glass carafe. The paper towel holder is white and has a roll of paper towels. The sink is set in a wooden cabinet with two knobs.

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