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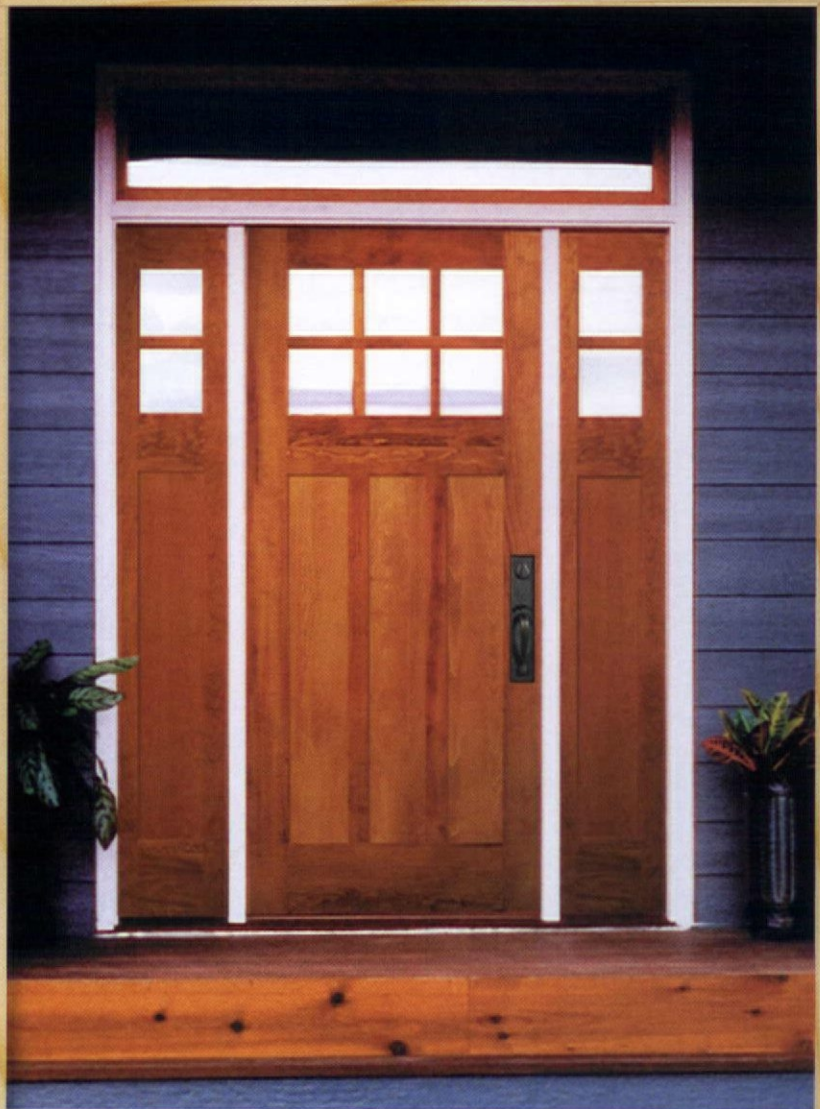
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VOLUME XI, NUMBER 5



## VISITS

### 64 Something More

In 1997 this was a 250-square-foot derelict cabin. Using salvage and wonderful design sense, these owners made it home.

PHOTOGRAPHS BY DAN MAYERS

### 70 A Return to Arts & Crafts

A new house makes reference to the work of California architects Greene and Greene, and leads to an integrated life in Durango.

BY PATRICIA POORE

## HISTORIC HOUSES

### 74 Welcome to Minnehaha

Golden brown shingles, shutter-green trim, big porches and stone hearths: this one is a gracious old family house in the Catskills.

WRITTEN AND PHOTOGRAPHED BY BRET MORGAN

## HISTORY GARDENS

### 83 A Second Chance

Losing a favored old house to demolition, Oregon owners build a near-replica, with lush gardens, on their land rich in views.

BY DONNA PIZZI

## PERIOD ACCENTS

### 88 Sugar & Spice

A tiny retreat, a room in pink, one with found objects, another rich in patina—all for little girls.

BY BRIAN D. COLEMAN

**ON THE COVER:** *The owners of the little cabin in rural New Jersey never shy away from color. (Peacocks run in the yard!) The sunroom is lively with vintage wicker covered in 1950s barkcloth. Cover photograph by Dan Mayers.*



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74



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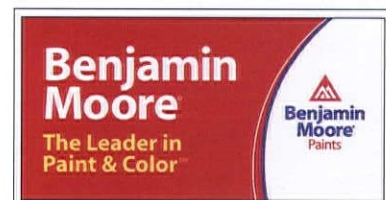
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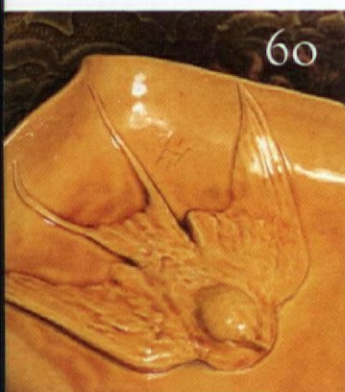
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an old photo in the attic.



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## Thoughts on a porch



**H**ERE I SIT, on my porch, assigned to write an editor's letter to go with a photo taken a month or two ago. I am cross because the photo has nothing to do with this gorgeous summer day. The photo is okay. It's real: paint chips and fabric samples have been pinned to my bedroom walls since spring. And these days I like my side view. (I remember when, as an adolescent, I saw my nose in profile, in a three-sided mirror at a friend's house, and I noted the slight hook—my nose is not turned-up at all!—and I hated it. Now I like it very much indeed. I'm rather pleased by the chin line, too, in this summer when I am turning 50.) So it's not the photo that's got me cross.

In my bedroom I decided on an unusual mid-range green for the walls. Not greeny-taupe, not putty, not sage, but a somewhat startling, I'm-going-to-see-this-first-when-I-wake-up green. (Why not?) The walls remain, at this date, the pale bisque-yellow from this room's former use as a home office. I do not paint in summer, when it is much more satisfying to play with the colors of annuals in pots.

Now that I'm done with the silly photo, I would rather write about Beauty. It's all around me, in lantana with panicles of orange-yellow, salmon, and fuchsia, bursting tall from a lichen-crusting clay pot planted with coral-orange and coral-pink impatiens. Beauty in white foam on sea-green waves beneath a lavender-blue sky pierced by stone lighthouses on an island offshore. At home and more so at work, I'm reminded of beauty in shingled architecture, graceful furniture, ceramics and fabric. Why do some people choose things that are not beautiful—that are ugly, in fact? Like some of the new houses being thrown up. I used to think it was stupidity and cynicism that let it happen: rough sensibilities, the quick buck. But it's dawned on me that most people lack a vocabulary of beauty. It is not taught. The mind can't organize and appreciate what it cannot communicate. I have more to say about this. Maybe next winter, after the walls are painted.

*Patricia*

# Full House

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### American Brass

The first serious exhibition of 19th-century American art brass goes on display in October at the Munson-Williams-Proctor Art Institute in Utica, New York. In the last half of the 19th century, manufacturers produced a wide array of "art brass" or "artistic bronze" goods in response to increasing demand for art objects in the newly fashionable Aesthetic taste. Complex metal furniture and accessories, from chandeliers and sconces to tables and doorknobs, were made in Anglo-Japanese and Modern Gothic forms with interchangeable, machine-produced elements. The decorative metalwork was often combined with vibrantly colored

ceramics and accents in the exotic Persian or Moorish taste. Anna Tobin D'Ambrosio, Curator of Decorative Arts at the Institute, has assembled a group of art brass objects from some of the best collections in the United States for the exhibition. Art brass maximized industrial production techniques, helping to set the stage for the use of metals and other industrial materials in 20th-century household design. Accompanied by a comprehensive catalogue, the exhibition runs from Oct. 2–March 19, 2006 at the Munson-Williams-Proctor Art Institute, 310 Genessee St., Utica, N.Y., (315) 797-0000, [mwpai.org](http://mwpai.org)



An Aesthetic table composed of brass, silver, and other metals, made about 1885.

“

My wallpaper and I are fighting a duel to the death. One or the other of us has to go.”

—Playwright Oscar Wilde, an advocate of the Aesthetic Movement, on his deathbed in a Left Bank Paris hotel, 1900.



PROFILE

If biology is destiny, **DARD HUNTER III** has made the most of his distinguished Arts and Crafts legacy. As a child, Dard watched as his father painstakingly researched every design the original Dard Hunter created, reproducing them on a hand press. "It took 15 years," says Dard. "After my father died, I ended up with the house and the collection. I was 19." Dard started Dard Hunter Studios "in an attempt to resurrect these graphic designs that a lot of people had never seen before." Dard I, who worked with Elbert Hubbard at Roycroft in its seminal years, is most famous for his book and graphic designs, but he also designed metal, glassware, jewelry, and pottery. Now 34, Dard III still lives at Mountain House, the family home in Chillicothe, Ohio. The studio is one of the few print shops in the country that makes its own paper, all bearing the Dard Hunter watermark. The business collaborates with other Arts and Crafts shops like Motawi Tile and Fair Oak Workshops to produce creations using Dard Hunter designs. Dard Hunter Studios, (740) 774-1236, [dardhunter.com](http://dardhunter.com)



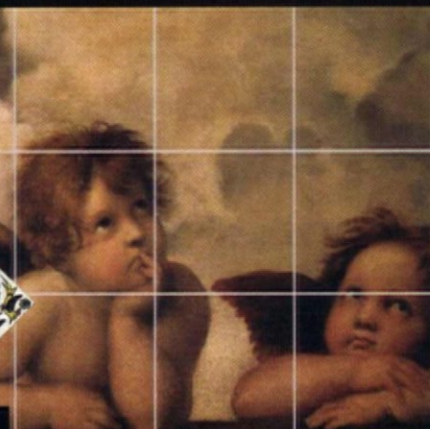
Dard Hunter designs in a framed art tile and a china cup and saucer.

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The entrance hall at Brick House, the home of Electra Havemeyer Webb, features a reproduction of a historic wallpaper modeled after a 1930s Nancy McLelland design. On the side table is an English Staffordshire jug made about 1810.

#### OPEN HOUSE

**BRICK HOUSE** Shelburne Museum has completed a five-year, \$4.4 million restoration of the influential Colonial Revival home of its founder, Electra Havemeyer Webb. The house, presented to Webb and her husband as a wedding gift in 1913, is a rare surviving example of a great American country house from the period defined by the two World Wars. In a sense, Brick House was the prototype for Shelburne Museum: Electra Webb's creative combinations of early American furniture, historic wallpapers, English ceramics, folk art, and pewter helped spur new ideas for the Colonial Revival movement and the presentation of American antiques. Henry Francis du Pont of Winterthur credited a 1923 visit to Brick House with his decision to collect early American furniture and antiques. New installations at the house include reproduction period wallpapers and textiles with furniture arrangements modeled on 1930s Colonial Revival designs. Brick House is open for tours on Saturdays and Sundays through the end of August; (802) 985-3346, [shelburnemuseum.org](http://shelburnemuseum.org)

#### Connecticut Classics

Eliphalet Chapin (1741–1807) is perhaps the most legendary of the Connecticut Valley furniture makers. Influenced by a brief stay in Philadelphia (where he fled to avoid a paternity suit during his youth), Chapin's interpretations of Philadelphia's more ornate Chippendale patterns came to dominate this cradle of American furniture design in the 1780s and 1790s. Now highly collectible, 23 of the finest examples of Chapin's distinc-

tive style will be on display at the Connecticut Historical Society Museum in Hartford. "Connecticut Valley Furniture by Eliphalet Chapin and His Contemporaries, 1750–1800" runs through Jan. 15; (860) 236-5621, [chs.org](http://chs.org).

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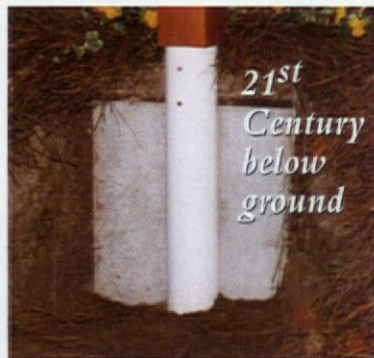
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The Captain Hawkins House, built in the Italianate style in Jamesport in 1863, will be the home of a designer showhouse on Long Island's North Fork in September.

### Italianate Showhouse

The Captain Jedediah Hawkins House will be the site of the first designer showhouse on Long Island's historic North Fork Sept. 18–Oct. 30. The North Fork Designer Showhouse will feature the work of more than 20 New York and Long Island interior and landscape designers in a benefit for a local hospital. For tickets or more information, contact (631) 722-5392, [captainhawkinshouse.com](http://captainhawkinshouse.com)

### Summit in St. Paul

Every city of a certain age has its boulevard of grand houses built a century or more ago. In St. Paul, Minnesota, the fabled lane is Summit Avenue, where the Victorian-era homes include designs by Cass Gilbert, the architect of the U.S. Supreme Court and the Woolworth Building in New York, and Emmanuel Masqueray, the chief designer of the 1904 St. Louis World's Fair. "A Touch of Cass," the Ramsey Hill Association House Tour, will open doors to a number of Gilbert's finest residential designs Sept. 11. Most of the 17 houses on the tour were built between 1880 and 1910, in styles that range from Queen Anne and Richardsonian Romanesque to Tudor-Italianate. Among them is the home of author Garrison Keillor, host of "A Prairie Home Companion." For tickets or more information, call (651) 228-9111, [ramseyhill.org](http://ramseyhill.org)

### Don't miss . . .

#### ARTS AND CRAFTS SAN FRANCISCO

San Francisco Design Center,  
Aug. 13–14, San Francisco, (707)  
865-1576, [artsandcrafts-sf.com](http://artsandcrafts-sf.com)

#### ISAMU NOGUCHI— SCULPTURAL DESIGN

Through Sept. 5, Seattle Museum  
of Art, Seattle, (206) 654-3100,  
[seattleartmuseum.org](http://seattleartmuseum.org)

#### OAK PARK/RIVER FOREST ASID SHOWHOUSE, Sept.

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Large Brian Coleman will speak  
on historic revival homes of the  
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# CONTEST

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- Two or more paragraphs describing the project: the inspiration(s) for it, your intention and rationale, and the work you did.
- Your name, full street address, phone number and email address [for editor's use only], the age and style of your house.
- A photo of your house's exterior; other photos that provide context [optional].

Questions? (978) 283-3200; [info@oldhouseinteriors.com](mailto:info@oldhouseinteriors.com)  
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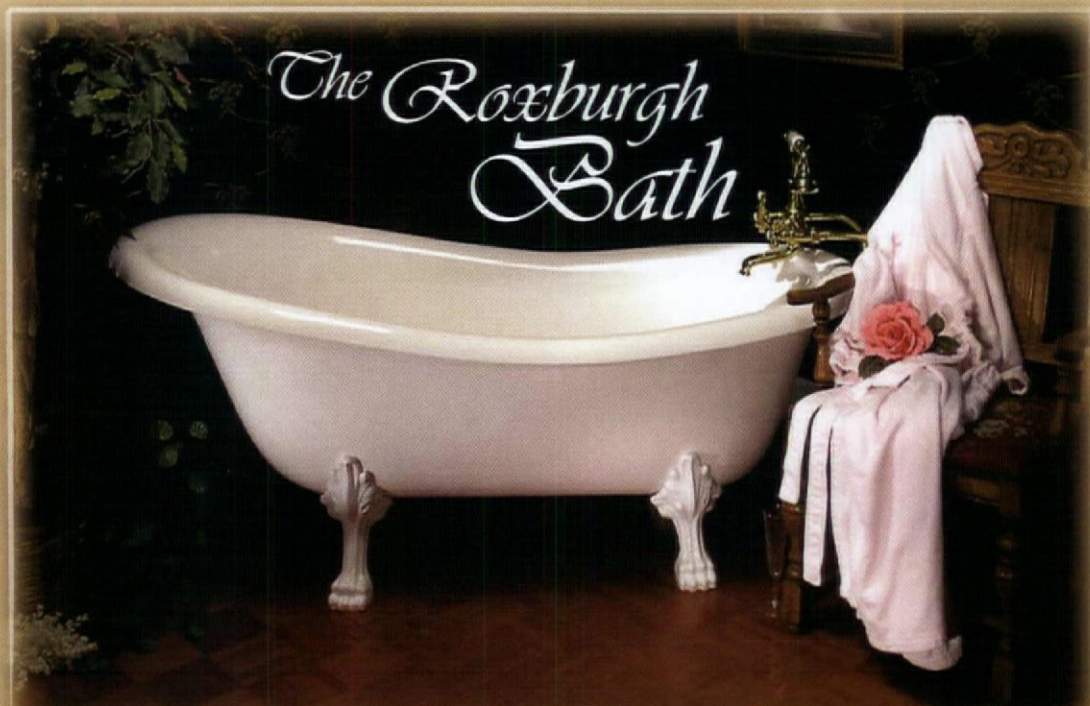
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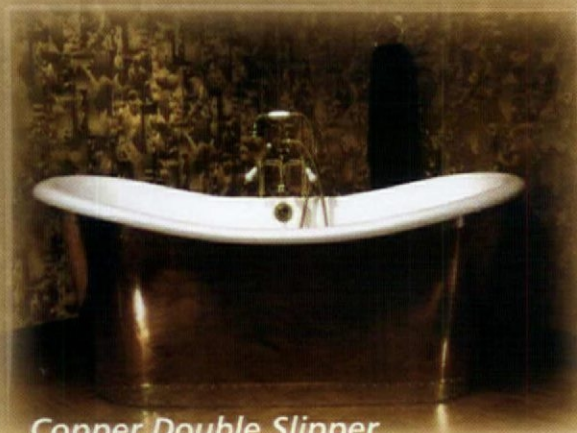
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# FURNISHINGS

by *Mary Ellen Polson*



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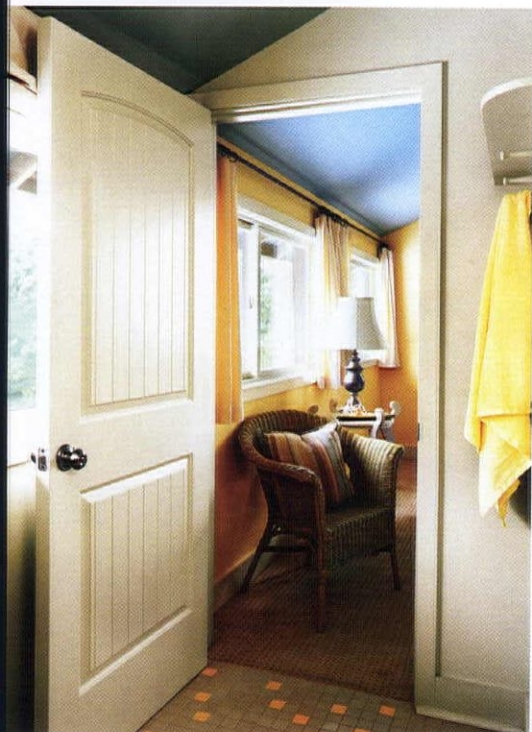
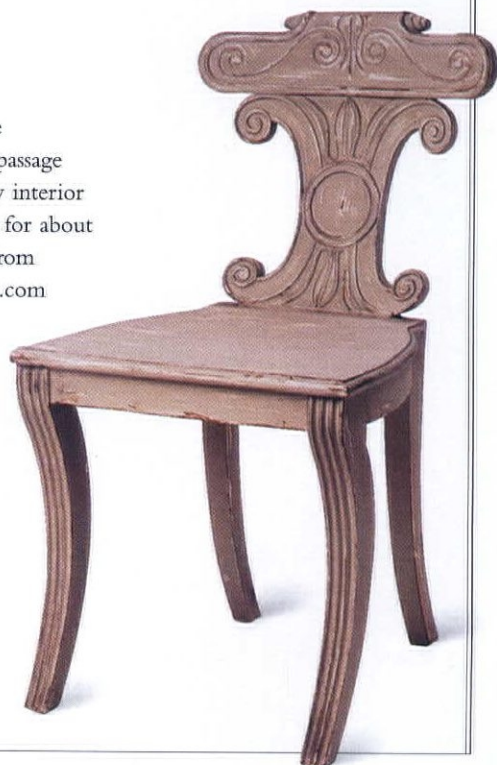
Known for her original (and fun) Modern designs, Angela Adams is branching into tile. Corice is offered exclusively in colorways of chocolate, frost, citron, and graphite. The 4" and 6" tiles retail for \$25.50 per square foot. Contact Ann Sacks, (800) 278-8453, [annsacks.com](http://annsacks.com)

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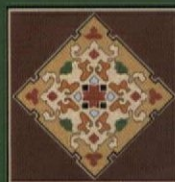
## Waiting Place ▶

The Hall Chair is a meticulous re-creation of a Thomas Hope design dating to 1815. The chair measures 17½" wide x 20¼" deep x 33¾" high. In antiqued gesso, it retails for \$2,930. From Smith & Watson, (212) 686-6444, [smith-watson.com](http://smith-watson.com)





THE THISTLE (PC-11B)

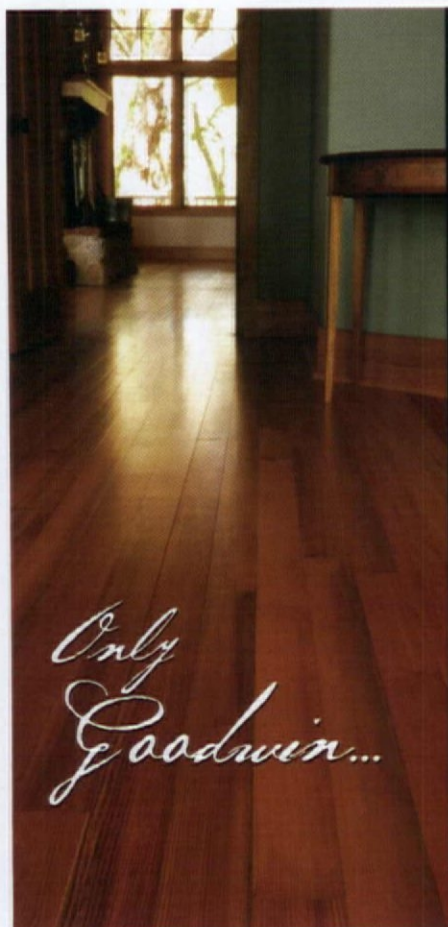


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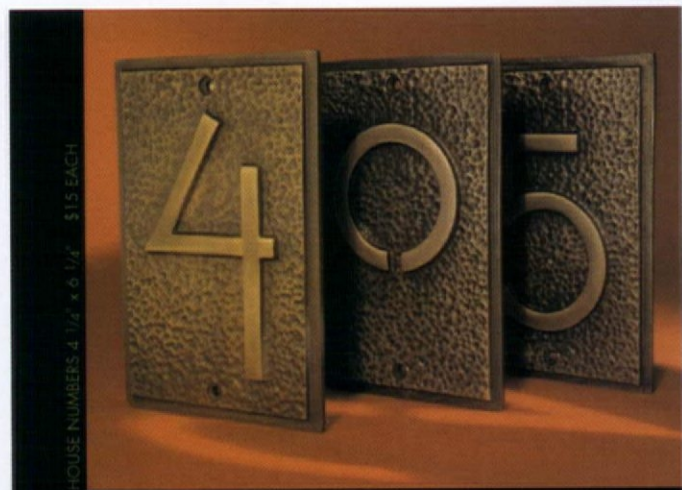
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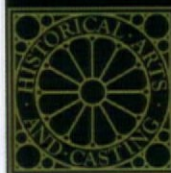
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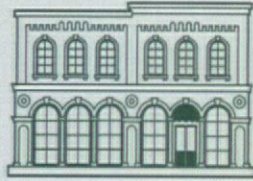


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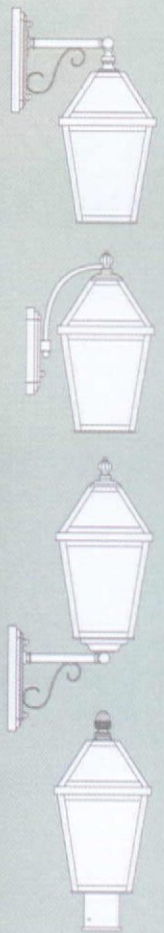
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### ♦ Light for a Porch

The Spring Green ring mount ceiling fixture can be used in damp locations like a covered porch. It's shown with Stamford lanterns, based on a 1905 original. The fixture retails for \$362. Contact Brass Light Gallery, (800) 243-9595, [brasslight.com](http://brasslight.com)



### ♦ Sleek Beacon

The cast-iron Clark porch light comes in basic black with a finial. Use a pair of them to light either side of an entry door. With the opal glass shade shown, the Clark retails for \$151. From Schoolhouse Electric Co., (800) 630-7113, [schoolhouseelectric.com](http://schoolhouseelectric.com)





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A leafy, quick-dry jacquard lends a vintage Forties feel to this quilted fabric hammock. The 13'-long hammock has a usable area of 55" x 82". The suggested retail price is \$207. Contact Pawley's Hammock Source, (800) 643-3522, [pawleys.com](http://pawleys.com)



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Lots more in the Design Center at [oldhouseinteriors.com](http://oldhouseinteriors.com)

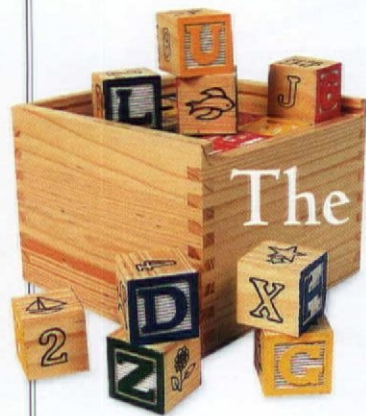
## FURNISHINGS



### Stove and Fridge

Get your child cooking with these vintage-inspired appliances. The stovetop (\$239) includes working knobs, a stainless steel sink, and an acrylic window. A magnetic strip on the fridge (\$179) holds a shopping list.

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Lots more in the Design Center at [oldhouseinteriors.com](http://oldhouseinteriors.com)



### Crane Cabinet

A small cabinet suitable for a girl's room is graced by Mary Lee Adler's painting of a crane. Finished with milk paint, the piece is 54" high, 18" wide, and 12 1/2" deep.

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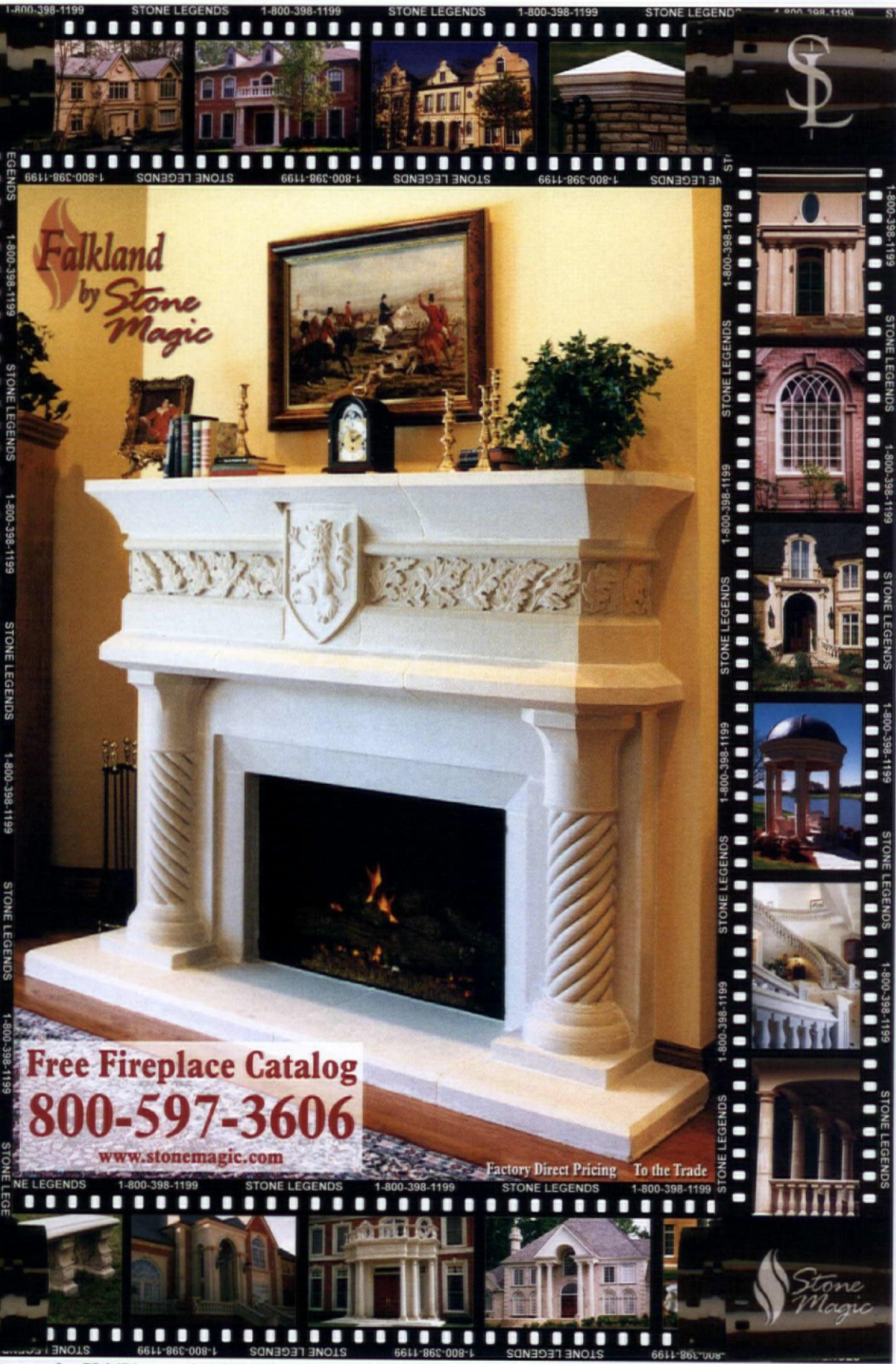
### Wild Life

There's an elephant underfoot, and bears in the trees! Designed by Buck McAdoo, "Elephant with Bears" measures 29" x 34". The rug is hooked from virgin wools and sells for \$710. Contact McAdoo Rugs, (802) 442-3563, mcadoorugs.com



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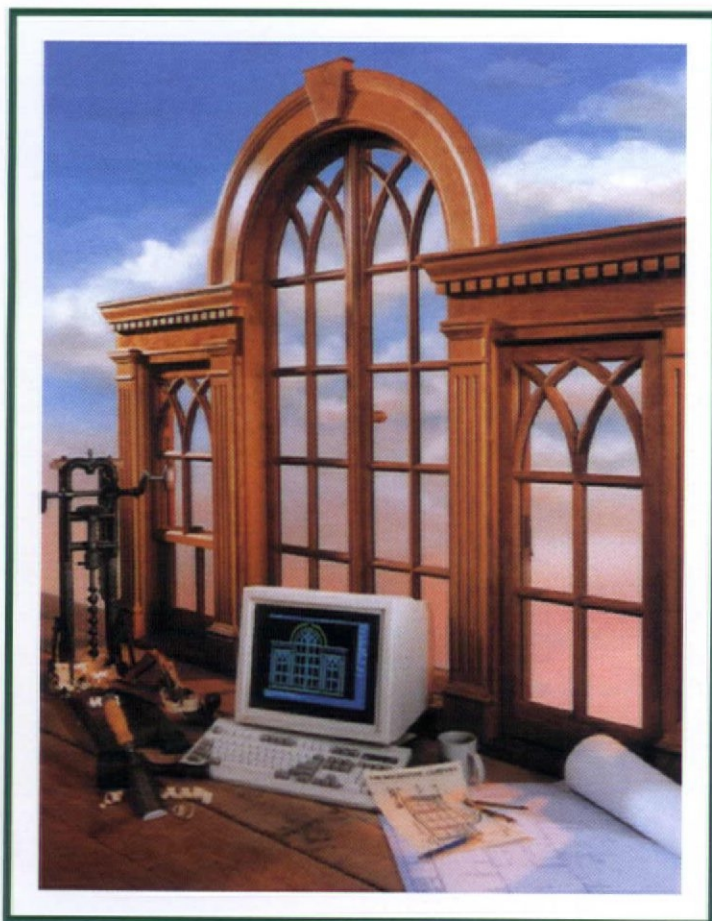
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*The early kitchen, a 1730 hearth,  
is restored and a country kitchen built*

BY GLADYS MONTGOMERY | STYLED BY PEGGY FLAVIN | PHOTOGRAPHS BY ERIC ROTH



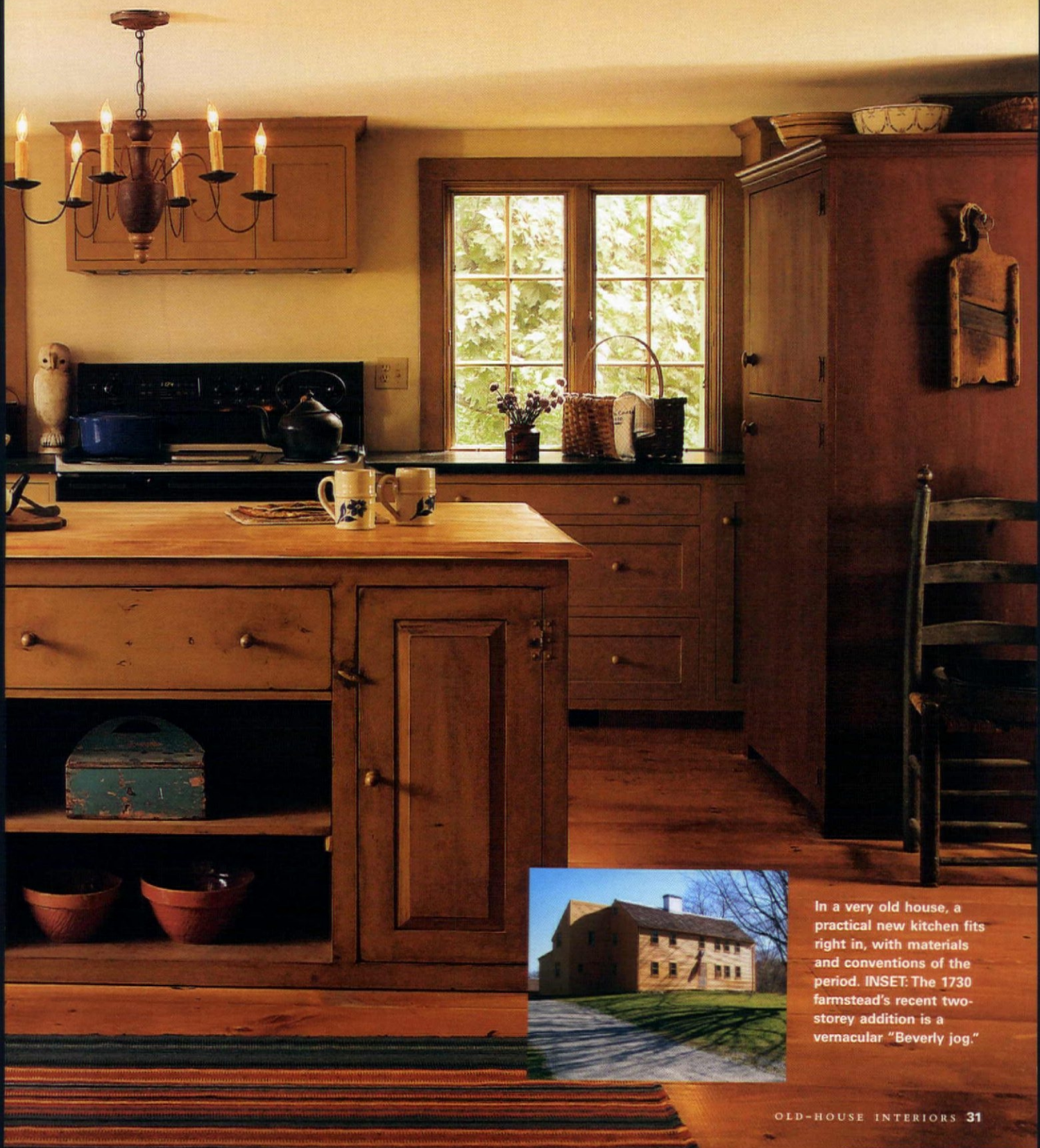
**T**HIS IS MY OWN tale of two kitchens: the ca. 1730 original that we restored, and the new country kitchen we designed with modern amenities. Old-house people often say, "The house told us what to do." Ours presented a daunting list of demands. Built around

1730, it is a rare survivor, but we knew it could become a developer's tear-down if someone didn't come along and pay attention. So we did.

When we first saw it, the 1959 kitchen, located in a 1947 ell addition, was a tunnel of a room, featuring dark knotty pine, yellow Formica,

and chipped aqua linoleum. A wall separated it from the family room and from a view of fields and stone walls—views that recall the time when this was a lone farmstead on a country road 15 long miles from Boston.

We carefully stripped away 19th- and 20th-century treatments to re-



In a very old house, a practical new kitchen fits right in, with materials and conventions of the period. INSET: The 1730 farmstead's recent two-storey addition is a vernacular "Beverly jog."



**LEFT:** A soapstone countertop and sink complement flat-panel cupboards, with lower sections that conceal appliances. **BELOW:** The red and mustard palette replicates early colors found in this historic house; details such as a deep sink and lever faucets are practical and suggest an old farmhouse. **OPPOSITE:** The kitchen island faithfully recalls cabinet details of the period, and has an aged paint finish.



veal original finishes in the early-18th-century part of the house, but we gutted the first floor of the later ell. We replaced the wall between the kitchen and family room with an island, creating a modern-day great room. We kept the kitchen's three oversized casement windows, still in great condition. Opposite them, new windows are oriented toward the view.

The new country kitchen marries a historical feeling with modern functionality. Country details—wide-pine flooring, 19th-century-style, flat-panel custom cabinets, durable soap-

stone countertops, deep soapstone sink, farmhouse faucets, and a reproduction chandelier—are consonant with the character of a 1730 farmstead that has seen generations of use and change. The island is made from two William and Mary-style buffets from The Seraph, bolted together and topped with a maple plank. Modern amenities, designed to recede into the background, include a black dishwasher and stove that blend with the dark soapstone, a cupboard housing the 36"-wide refrigerator, and a faux cabinet concealing the stove's ventilation unit.

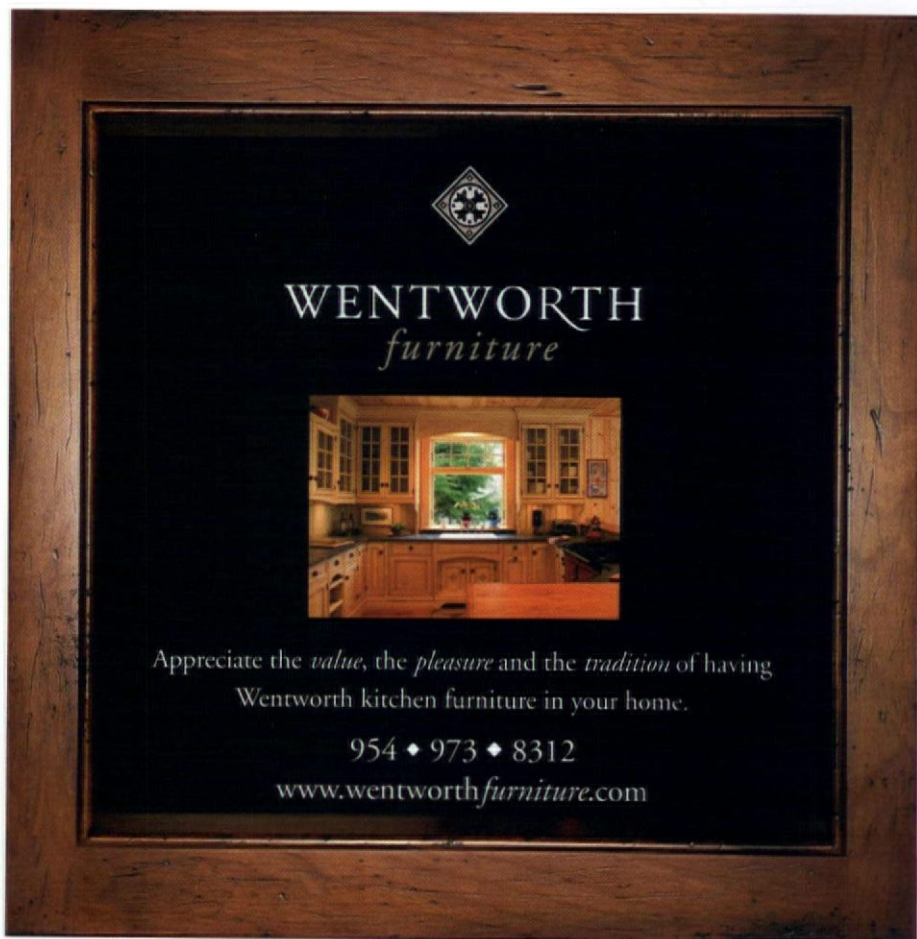
Early houses survive only if they are livable, but owners have to update them with an appreciation for their rarity and a thoughtful respect for the architecture.

To ensure visual harmony between the early rooms and the new kitchen, its red and mustard paint palette, rubbed to a soft patina, was derived from colors discovered in the ca. 1730 part of the house. The cupboards and the island were painted two different mustards and "aged" dif-



## The SOURCES

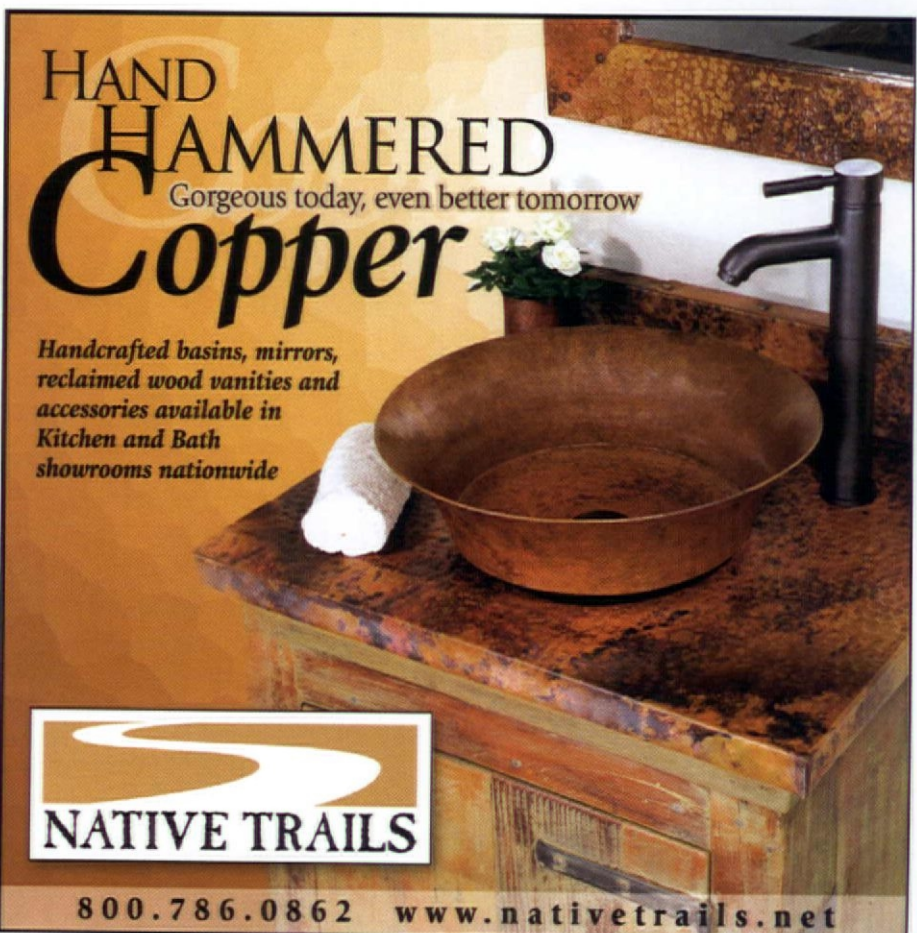
- **ARCHITECT FOR THE ADDITIONS:** David O'Sullivan, **O'Sullivan Architects**, Wakefield, MA: 781/246-1667, osullivanarchitects.com
- **CONSTRUCTION AND CABINETS FOR NEW KITCHEN:** **Landmark Services, Inc.**, Medway, MA: 508/533-8393, landmarkservices.com
- **FURNISHINGS** including island, corner cupboard, chandelier, blue pipe box, and paint from **The Seraph**, Sturbridge, MA: 508/347-2241, theseraph.com
- **STONE COUNTERTOPS** from **Gerrity Stone**, Woburn, MA: 781/938-1820, gerritystone.com
- **FEATHEREDGE PANELING AND WIDE-PINE FLOORING** from **Craftsman Lumber, Inc.**, Groton, MA: 978/448-5621, craftsmanlumber.com
- **MASONRY:** Richard Irons, **Early American Masonry/Irons Restoration Masons**, Limerick, ME: 207/793-4655.
- **PAINT AND WHITEWASH TREATMENTS** by the owner and by **Will Cady Perkins**, Ipswich, MA: 978/356-5171
- **APPLIANCES:** Dishwasher by **KitchenAid**; refrigerator by **General Electric**; stove by **Frigidaire**.



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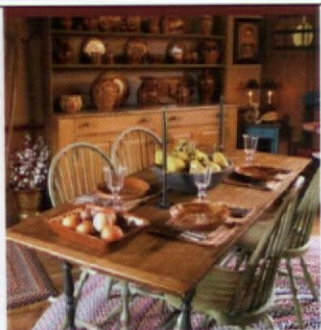


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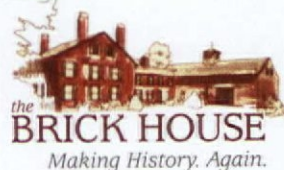
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## The Old KITCHEN Survives

The 1730 hall or "great room" that served as the original kitchen had been divided and tartered-up to look "colonial." We uncovered or resurrected period features with the help of an architectural historian and skilled restoration craftsmen. Beneath later work, we found the early walk-in

fireplace, floorboard ceiling, and beams in their early finishes, along with evidence of paneling.

The room was returned to its original 18' x 20' dimensions, the fireplace restored, and wide-pine flooring installed. Paneling was replicated and given a paint treatment of Spanish brown and

whitewash. ■ A transitional First Period/Georgian, this house has an asymmetrical hall-and-parlor plan.

The chimney, with four fireplaces, is 13' square at its base. The post-and-beam frame is sheathed in oak planks from sills to eaves. Houses like this were built to last.



The ca. 1730 cooking fireplace and bake oven were restored with antique bricks and clay mortar. Paint replicates the original Spanish brown.

ferently, to create the impression they were made at different times. For variety, a small hanging cupboard (also from The Seraph) and the cupboard containing the refrigerator are red rubbed over Spanish brown, the color used in the historic 1730 great room.

Most important, to keep a sense of scale, the new great room containing the modern kitchen is about the same size as the 1730 room that was the farmstead's first kitchen. The rooms are separated from each other

in time by nearly 300 years, in distance by only a short hallway. ✦

GLADYS MONTGOMERY is a writer specializing in early antiques, architecture, and decoration. She recently moved to the Berkshires region of Massachusetts, and this 1730 house in Reading is on the market: sitting pretty on 1.3 acres, it is priced the same as a McMansion on one-half acre nearby. "I wonder which will sell first," she muses, "and which will be more valued 100 years from now?"



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## Surviving Style Infidelities

BY BARBARA RHINES

I LOVE OLD FURNITURE. I can't help myself. I love the thrill of the hunt, the sweet memory of first encounter, the conquest of buying a piece. I guess I should have known that it wasn't in me to be faithful to one style for a lifetime.

I'm haunted by an old Kleenex commercial from the 1970s featuring Jo Anne Worley of *Laugh-In*. In the ad, she's sweeping through her house wearing a psychedelic kaftan. Each room is decorated in a completely different style—the purpose of the commercial being to show off tissue boxes for every décor. She passes from a Chippendale living room to an outrageous den outfitted with orange plastic furniture to a Victorian bedroom hung in velvet. After 30 years, I remain intrigued by that house. Could all those styles live together under one roof in a sort of decorating polygamy?

For many years, I rejected such free thinking, to enter into a monogamous relationship with the Arts and Crafts Movement, which began while I was still in college. Stickley furniture, art pottery, hammered copper: I got to know the style, its goals, even its family names (Gus, Albert, Leopold, John George, and Charles). Those were the good old days when both the Revival and I were young and living on the edge of the mainstream. Our rendezvous were at church rummage sales and quaint country auctions. My oak settle and I fell into a famil-

iar domestic routine. A few years ago, though, I began to lay awake at night, questioning my commitment.

Don't get me wrong. My Arts and Crafts collection has been a loyal life partner. It's weathered wild parties, unexpected moves in friends' borrowed vans, and the arrival of children with their eternally sticky fingers. Its rising value has even contributed to the family finances. I could not imagine my home without my comfortable, sturdy Mission oak.

I wasn't looking for a new love affair: it just happened. When I started seeing 1950s and '60s design in magazines, I developed a crush. Mid-century Modern was so different, so fresh, so new. Colorful, curvy, and fun, it didn't have a lot of philosophical baggage.

I began to frequent vintage furniture stores, just to look. One day when I was dropping off the week's refuse at the town dump, I saw a 1950s floor lamp obviously looking to be picked up. Tall, winsome, and slender, it held my eyes in a lock. Secretively, I brought the lamp home and hid it in the garage, feeling a rush of excitement. From then on, it seemed like I ran into great Modern furniture everywhere.

I snuck my conquests into the basement rec room, avoiding discovery by carefully escorting the new pieces through the walk-out basement door. The Arts and Crafts stuff in the living room would never [continued on page 38]



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know. One time I almost blew my cover, breathlessly hustling a bright-orange Bertoa chair through the living room and down the stairs. There was no reaction from the oak furniture, which probably thought I was carrying a Little Tikes toy down to the kids. I felt a pang of guilt when I glanced at the trusting Morris chair. Then I noticed, cat-tily perhaps, that it was looking a bit wide in the seat.

**The author traded her old bungalow for this 1949 Modern house of concrete block and glass, in Lincoln, Mass.**



I began spending more and more time with my Mid-century pieces. (Let's face it, they make me feel young.) I gazed at their sleek forms and tried out different positions in the basement. The romance was back.

After a couple of years of covert living, the Modern furniture rebelled. The yellow couch threw a hissy fit when my toddler scribbled all over its cushions with Magic Marker. The fiberglass on the Eames chair cracked a little through some mishap. The furniture made it clear that it didn't want to hide in the basement. I started looking for a new house. I told myself that my reasons had nothing to do with my furniture relationships. The kids needed more room, the street was too busy. But I knew, deep down, that I was trying to come to terms with the Modernism taking over my life.

My husband and I found a house built in the 1940s in the Bauhaus style, all concrete block and windows. Badly damaged in a fire, it was a bargain for its location, even considering the cost of restoration. We sold our little bungalow and shocked all the possessions by shoving them into storage while we renovated.

The idea of all my furniture thrown together in that warehouse gave me nightmares. I imagined an un-



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easy silence as the two rival styles checked each other out: the Morris chair slinging slurs about common little machine-made pieces, while the Eames chair blasted hypocritical Luddites. I visited the warehouse only once. The L. & J.G. Stickley settle was balancing on its arm end—not the way it was used to being treated. Because of its seven-foot length, the yellow couch with the scribbly cushions had risen from its lowly position and now hung proudly from the ceiling, lording it over the rest of the furniture. The scene was too intense. I left quickly.

While we renovated, we lived in a succession of other people's houses, and my love affairs went on hiatus. I drank wine out of mugs and slept on a futon. The retreat from my stuff cleared my head; I learned that I could survive without any of it. (The ascetic life is easier to take, of course, if there's a time limit.)

Moving day finally arrived and the first thing that came through the door was a Mission grandfather clock (New Haven) that I had forgotten I owned. I felt embarrassed for it. Pendulum reattached, it began ticking comfortably in the hall. Yet I knew in my heart that I

was done with that clock. A sweat broke out on my brow as I watched the reappearance of the Stickley settle, then the Bertoia bird chair, followed by the English A&C rocker and the George Nelson end tables. As pieces piled up in my International-style living room, I panicked. The art print that I call "Biomorphic Blob" was propped against the wall next to the Walter Crane prints.

A few weeks passed. I could make these relationships work, I rationalized madly. After all, Mission is early Modernism and therefore simpatico with Bauhaus. I would craft an eclectic arrangement of the best of the Arts and Crafts Movement with the best of the early Modernists, following a 20th-century timeline. Austerity would be the common thread. Through discipline and the use of neutrals, I was going to make it work.

The result was two months of unrelieved tension. The settle sat moodily in the middle of the living room, accented with new beige pillows. Two Breuer chairs faced off against the settle in steely silence. (I'd banished the English A&C rocker to the garage, along with the yellow couch.) Clearly, this Germanic austerity thing



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**Mid-century furniture mingled uncomfortably with an oak settle (left). The living room came into its own (above) with colorful Modern furnishings. (Arts and Crafts piece do family duty in the den.)**

wasn't working. Who would sit in this room? I knew I could no longer handle this problem on my own; I needed professional help. I called an interior designer.

Kathy was kind. She was patient. She nodded her head understandingly as I explained my vision of creating a focus roughly defined as Wiener Werkstätte meets Bauhaus, with the tonalities and spirituality of Charles Rennie Mackintosh pulling the look together. Deftly she moved the settle out of the living room and into the den. I wanted to die. Then Kathy climbed over boxes and lawn mowers in the garage and dragged in the yellow couch and a teak 1950s chair with slumped sawdust cushions that I had picked up at the dump.

After two hours, all the furniture that had been in the old house's basement was front and center in the living room. A skilled designer, Kathy did mix art and accessories between the two styles. But she grouped the big pieces by time period, just like in the Kleenex commercial. After the initial shock, a huge wave of relief swept over me. No more secrecy and cheating.

My secret mistress, Modernism, is now entertaining freely in the living room. (I'm treating the yellow couch to a fabric facelift.) In the den, my homey, experienced Mission furniture is once again catering to the needs of the family, sticky fingers and all. And I feel great. Every one of my beloved pieces has a place in my life. As Jo Anne Worley would say, "Woo-wooooo-ooo!" ✦

BARBARA RHINES is a writer and junkaholic in Lincoln, Mass. KATHRYN CORBIN is an interior designer [Brown-Corbin Fine Art, Milton, Mass.: (617) 361-9577].



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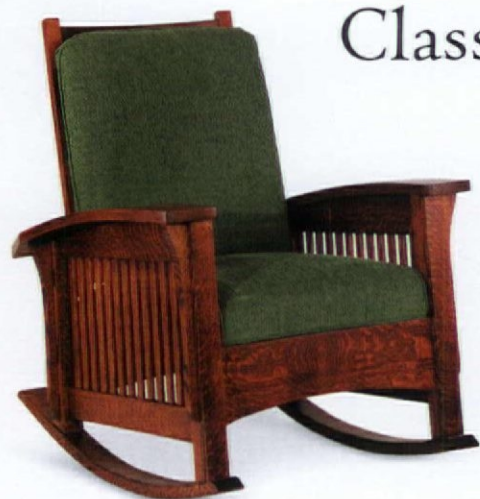
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## Classics that keep coming back

BY DAN COOPER



**I**N YOUR MIND'S EYE, picture a black leather motorcycle jacket, a gleaming grand piano, and a Volkswagen Microbus. These objects are iconic; even when placed in the aesthetic vacuum of a white room, their forms convey something larger than themselves. We feel in them the *zeitgeist* of the times from which they came. Though they transport us to another time and place, they are reassuringly familiar.

Such icons exist, too, in the realm of historic interiors. Their appearance in a room implies taste, even if it does suggest a reliance on the tried and true. Still, these pieces are tried and true for good reason: all of them share the magical commingling of ingenious design and great function.

Yes, the runaway popularity of the classics goes hand in hand with a

risk of them becoming trite. As with all things that achieve broad acceptance, they risk being rejected as over-used, even unimaginative, by cutting-edge tastemakers. The true icons weather such dips, and they are always rediscovered and then held up as timeless.

Few pieces of furniture are as iconic as the Wing Chair. Originally designed as a resting place for invalids, wing chairs embrace the occupant in comfort while lending a clubby atmosphere to what may be an otherwise unremarkable chamber. Nothing says "cozy hearthside with Anglophile aspirations" like these high-backed upholstered chairs.

With the resurrection of the American Arts and Crafts movement, the Craftsman Bent-Arm Rocker leads the pack as the classic form of Mission furni- [continued on page 44]



**TOP:** Eames Lounge Chair and Ottoman, an iconic 1940 design. [Mfd. by Herman Miller, through Design Within Reach] **MIDDLE:** The Nobility Mission Rocker defines a room—or takes its place as a quiet classic. [Mission Living] **BOTTOM:** The Philadelphia Carved-Deschler Easy Chair, a Colonial Revival classic with great legs. [Anderson & Stauffer]



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**RIGHT:** "Chinese Chippendale" dining chairs, fanciful in their time and traditional ever since the 1870s revival, surround a pedestal table. [Huntsman chair, Goodwin table from L. & J.G. Stickley]

**BELOW:** Sleigh beds combine neoclassical design with coziness. [Colonial Furniture Co.]



**Brass (and iron) beds** come in many styles, rectilinear to curvaceous, but most often seem the epitome of the Victorian boudoir. [Hyde Park Bed, Charles P. Rogers]



Chippendale-style dining chairs and Craftsman-style rockers are made in endless variations. The Noguchi coffee table, on the other hand, is an unchanged design from the original manufacturer.

*For sources, see page 120.*

ture. Its cubic massing and bold rectangularity is so distinctively different from anything that came before or since, you can't help but think "1900," awash in a forest of fumed quartersawn oak. Old-fashioned and yet modern, it's sturdy, it's unassuming, and it's indestructible.

We hold dear certain pieces from the boudoir as well; the alliterative Big Brass Bed, considered sleek and hygienic in its time, now feels quaint, evoking a romantic, restful past. The same can be said of the neoclassical Sleigh Bed, its sweeping grace

cradling one between solid head and foot boards. The Four-Poster Canopy Bed returns us to the colonial era, with all of its associations.

For many of us, the Grandfather Clock, more properly called a Tall Case Clock, was the first antique we noticed, perhaps at Grandma's. Willfully archaic pendulums, weights, and clanging chimes, they force us back in time with such unnecessarily elaborate ornamentation and so many moving parts. Their mere existence proclaims an appreciation of the past.

When Grandma served the

Sunday roast, we more likely than not were seated at a Duncan Phyfe-style dining table. Should you frequent antiques shops and auctions, you'll get the impression that every couple married between 1920 and 1960 was issued one of these as a wedding present. The classic Colonial Revival piece was part of an ensemble that included shield-back Chippendale or saber-leg chairs. They were—and still are—incredibly popular because they combine great historic design while imparting taste and respectability to their owners.



Bowback Windsor chairs stand for centuries of sturdy, inventive design. [Bow Back Side Chair and Continuous Arm Chair, ca. 1760, Warren Chair Works]



Tall-case clocks, elegant and traditional, can be masterpieces of the carver's skill. [Irion Co.]  
**BELOW:** Introduced in 1917 and a staple of 1920s-1930s kitchens, the Hoosier is again being faithfully reproduced. [Deluxe Hoosier, Lehman's]



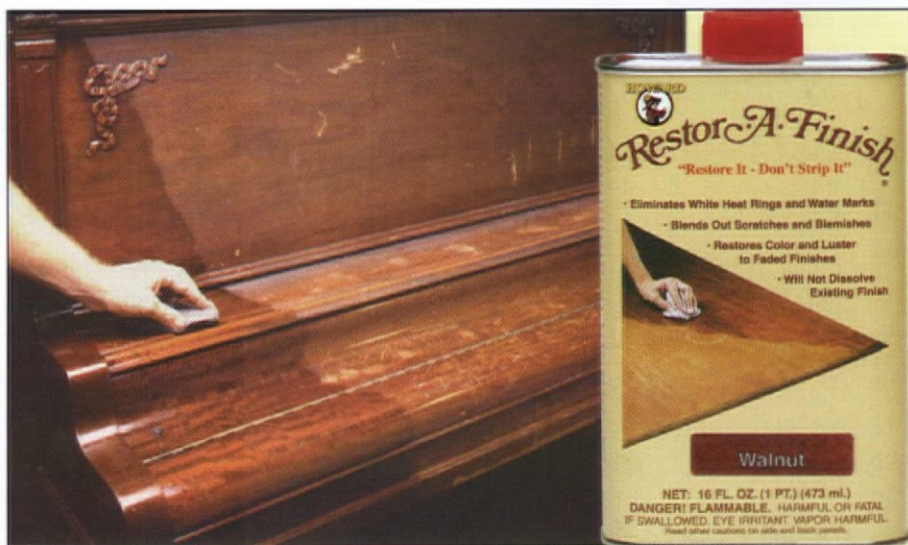
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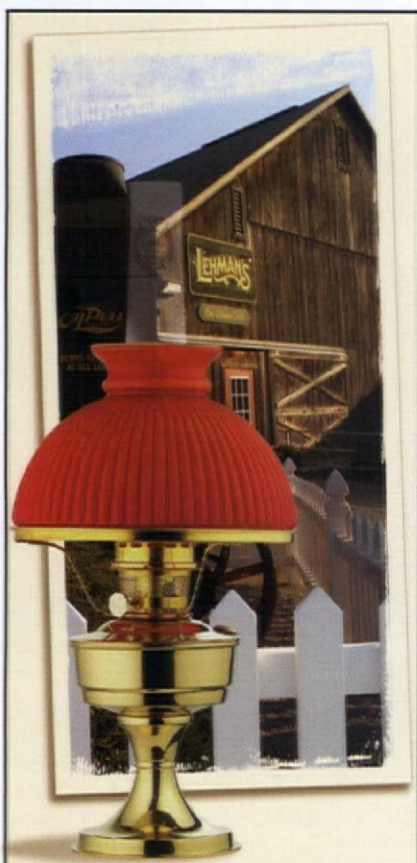
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The ultimate piece of mid-century "usable sculpture": the 1948 Noguchi coffee table, plate glass on interlocking wood legs.

[Herman Miller; also sold through Design Within Reach]



A traditional piece in an otherwise contemporary interior brings taste and familiarity. Set amidst upholstered antiques, a compatible Modern classic is a refreshing counterpoint.



**ABOVE:** Federal and Empire furniture has always been favored for dining rooms. [Phyfe Pedestal Table, Colonial Furniture Co.]

with their bold design and inventive materials. The Eames Lounge Chair is every bit as ingenious and iconic as the Stickley Bent Arm Rocker or Wing Chair. The same holds true for the best of those amorphous glass-topped coffee tables. Such pieces transcend "Retro" to become classics.

If you are enchanted with any of these icons of furniture design, consider using them whatever the style and age of your house. But I will offer one caveat: Do not furnish a room or a dwelling solely with classics, lest you inadvertently re-create the impersonal look of a hotel lobby or furniture showroom. Timeless pieces should be used as anchors in a room. Their appeal, besides good looks and function, is that they allow you to furnish around them with your own distinctive taste and with more unusual objects. ✦

In the kitchen, the 20th-century Hoosier Cabinet is an iconic piece for many of us. Hoosiers varied greatly in accoutrements, and those possessing all the bells and whistles such as the built-in flour sifter and canister sets are now cherished. Having fallen from favor with the advent of "modern" kitchens of the mid-20th century, antique Hoosiers were first rediscovered by Luddites who insisted on monitor-top refrigerators and converted coal-fired cook stoves. Now back in production, they are appreciated not only for their panache but their functionalism.

AN OBJECT doesn't have to be all that old to achieve the status of a classic. Currently every stick of furniture from the suddenly *recherché* 1940–1960 period is available on eBay, but the true classics of the time stand out

DAN COOPER fails to see why his white resin lawn chairs aren't iconic.

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## Browsing Charleston

BY MARY ELLEN POLSON

**W**AY BACK in the Eighties when I was young and living in nearby Beaufort, S.C., a trip to Charleston was a great weekend getaway. We'd stroll along the Battery, where stunning antebellum mansions look out over Charleston Harbor toward Fort Sumter and Fort Moultrie, or meander down side streets lined with Charleston's distinctive "single" houses with their side piazzas, hoping for a glimpse of a cool interior garden behind an open gate. I'd snap pictures on Rainbow Row, a cluster of row houses along a cobblestone street painted in tropical pastels; browse the Old City Market; or window shop the antique stores on King Street.

We'd catch a play at the restored Dock Street Theater (135 Church St., 843/720-3968), or a musical performance at Piccolo Spoleto ([spoleto.usa.org](http://spoleto.usa.org)), and eat dinner at one of the city's many excellent restaurants. One memorable day, I stumbled into a private art studio in the French Quarter. My visit had coincided with an Art Walk (843/724-34324, [frenchquarterarts.com](http://frenchquarterarts.com)), a quarterly event where dozens of art studios open their doors to all comers, offering a peek inside one of Charleston's secret worlds.

You can do any or all of these things with just as much pleasure today. One aspect of Charleston that has changed is the number of op-

portunities for restoration-related shopping: antiques stores now flourish in many parts of the city, and several companies offer products uniquely linked to Charleston's history and architecture. And though the crush of Yankee invaders is now firmly established (it was well under way 20 years ago), Charleston is still the quintessential Southern belle with all the requisite charms on display, at least for the temporary visitor. But don't spend all your time in town. The grand plantations upriver—Middleton Place ([middletonplace.org](http://middletonplace.org)), Drayton Hall ([draytonhall.org](http://draytonhall.org))—will reward you with more glimpses into the many hidden worlds of the Lowcountry.

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**LEFT:** Antebellum mansions with double piazzas along Charleston's South Battery create a stunning vista for visitors. **BELOW:** The music room at the Edmondston-Alston House, built on the High Battery in 1825 and now a museum (middletonplace.org).



**Centerville, MD - Mount Pleasant.** C.1799 Georgian brick manor house on 2.72 acres w/ tree-lined drive. Meticulously restored w/10' ceilings, 6 fireplaces, original woodwork, mantels & doors, marble bath, 5-zoned HVAC. In-ground pool, original smokehouse. Convenient to Annapolis, Easton and Wilmington. Historically Registered. \$1,475,000. Tred Avon Properties, William Marquess, 410-820-4104.



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**LEFT:** The Pink House on Chalmers Street, part of Rainbow Row. **BELOW:** The view from the portico at Drayton Hall, an 18th-century Georgian house on the Ashley River managed by the National Trust.

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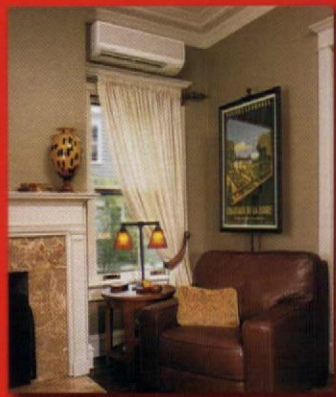
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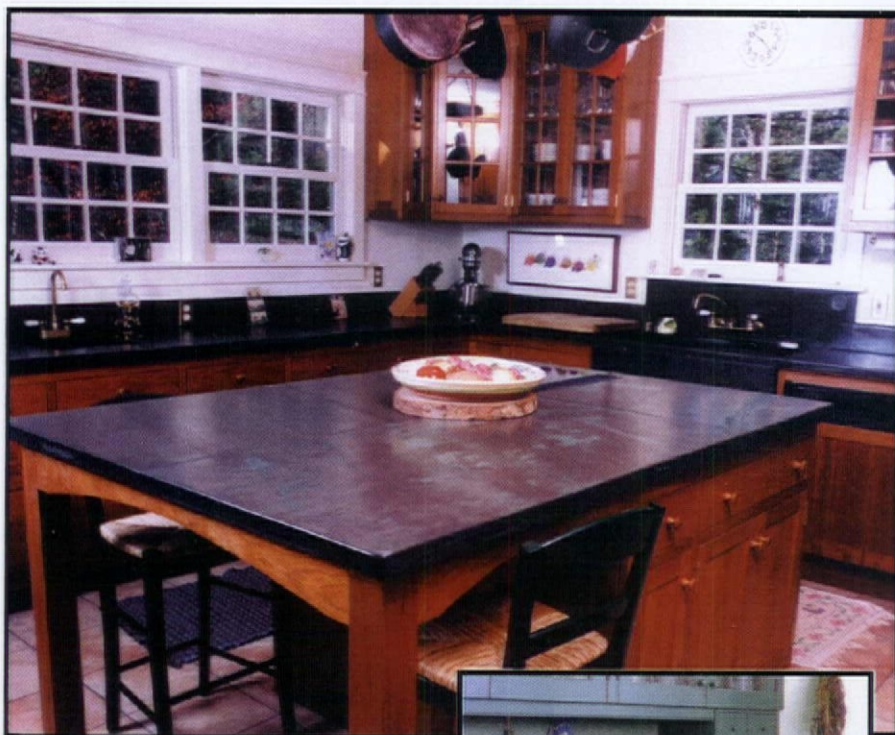
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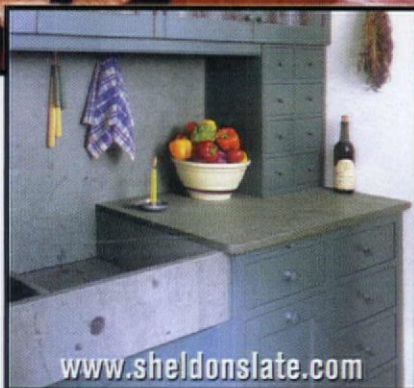
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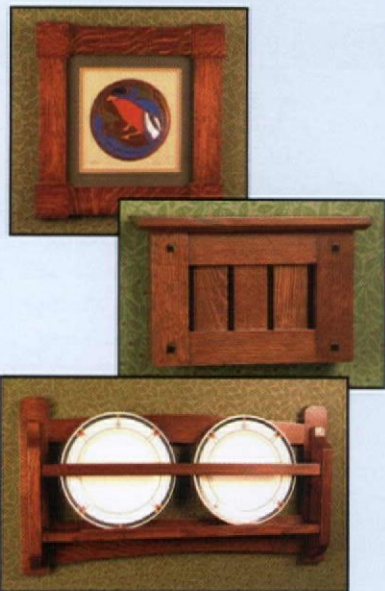
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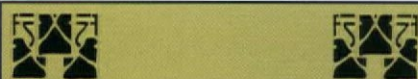
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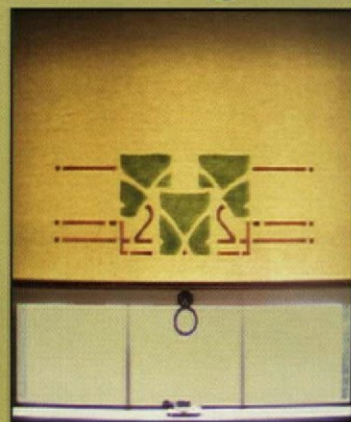
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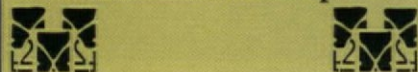
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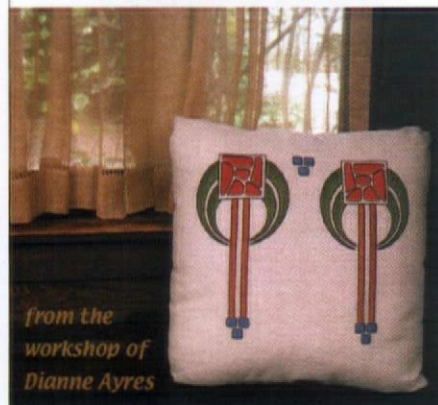
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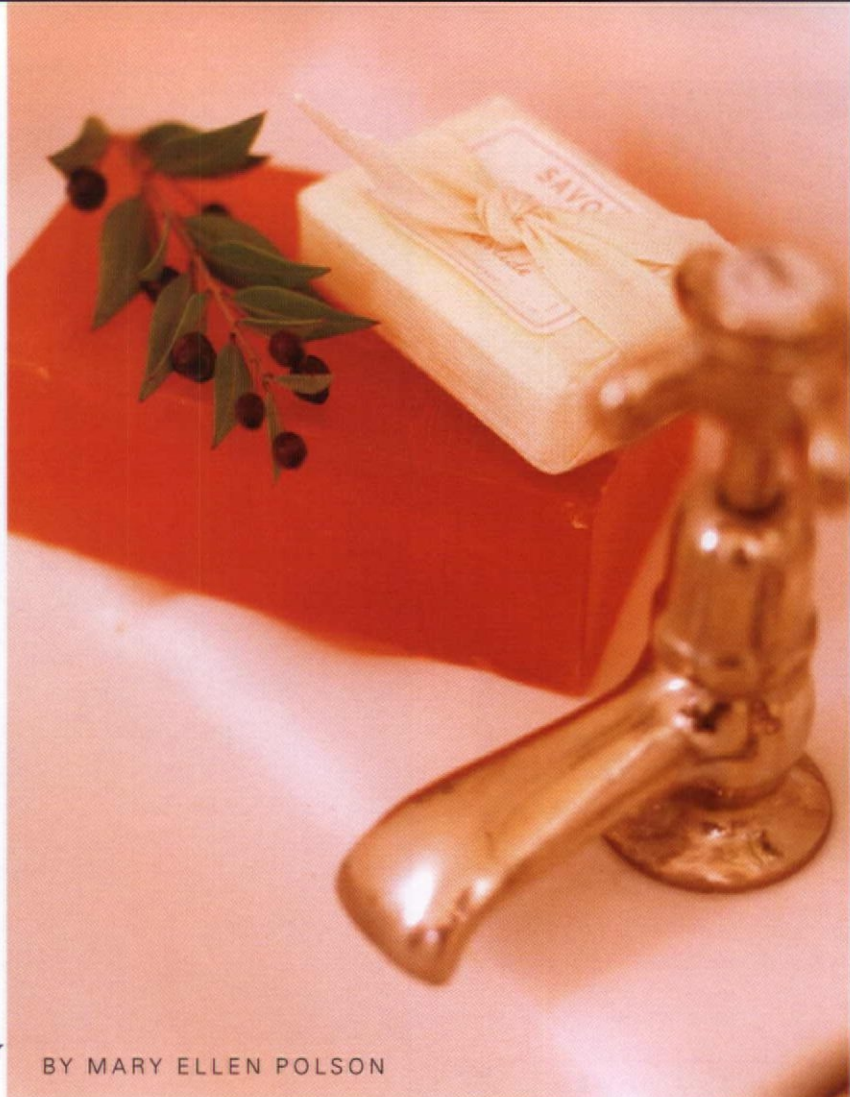
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Whether finished dull or shiny, gold or nearly black, brass has the ability to be all things to all people. This versatile alloy of copper and zinc is one of the most enduring media for decorative metalwork.



## Getting Brassy

BY MARY ELLEN POLSON

THERE'S SOMETHING almost hypnotic about brass with a lovely patina. Makers of functional hardware—lavatory faucets, lighting fixtures, door entry sets and the like—assume buyers want a fan-deck of finish choices, with shiny brass as the least of their options. But every time *Old-House Interiors* publishes a picture of an old brass faucet like the one shown above, we get a stream of calls from readers wanting to know how to get “that look.”

It's easy. Just leave the faucet in place for about 80 years, taking care to clean it with nothing more than a soft cloth and a nonabrasive cleanser. All joking aside, there really is nothing like an old piece of brass to give a bath or door entry an authentic feel. While you can find vintage

andirons in an architectural salvage shop, you may prefer something new for heavily used fixtures like lights, plumbing fittings, and door hardware. Fortunately, many makers of decorative metalwork offer unlacquered brass as an option among all the polished nickels and antiqued bronzes. But they haven't stopped there: there are literally hundreds of proprietary finishes on the market that mimic the look of old brass.

Further confusing the issue is that many types of metalwork use brass as a base metal for other finishes, from the cheapest brass amalgam that's been faux-painted to pricey nickel-plated lav fixtures that can cost more than the whirlpool tub they're intended for.

The brass used in most hardware and light fixtures is an alloy of

copper and zinc, a combination that allows the metal to oxidize to a rich brown patina. Bronze, a close relative which also develops a lovely patina, is an alloy of copper, tin, and other metals, varying from zinc, manganese, and nickel to silicon. Historically, bronze was more malleable and easier to cast than brass, while brass was harder and more durable.

Most of the brass used to make architectural hardware is machine-pressed from thick rods of solid brass. Other types of metalwork, including the parts of many light fixtures, are stamped from thinner sheets of brass. The most expensive way to form decorative brass is to cast it. In sand casting (a very old method), sand is packed around a hand-carved model to make a highly detailed

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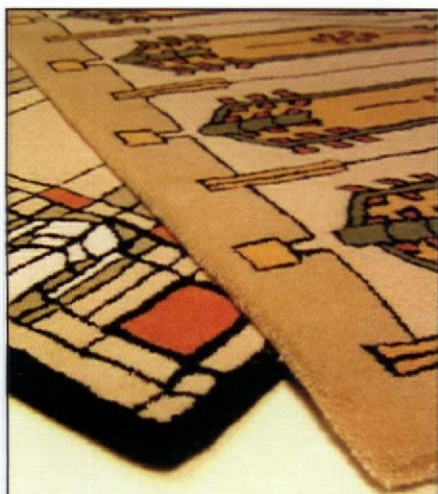
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56 AUGUST | SEPTEMBER 2005



Offering a wide range of finishes has become the norm rather than the exception. Among the 12 options for the John Day wall bracket are (from top): antique copper, brushed nickel, burnished antique brass, and unlacquered polished brass.



## One Sconce, Many FINISHES

Think picking out a single finish is easy? The simple but stylish John Day wall bracket from Rejuvenation (888/401-1900, [rejuvenation.com](http://rejuvenation.com)) comes in a choice of 12 finishes—five of them brass. While some of the looks are left unlacquered to age gradually and develop further patina, others come with the “old” look already built in. Perhaps the most dramatic finish is antique copper, the result of a tinted lacquer over antiqued brass. Several of the examples shown have had highlights added to suggest the variations that come with age. Even the lacquers can vary: the Old Brass finish (above) is the result of coating with an olive-brown lacquer, while the burnished antique brass sconce is finished with satin lacquer. Ironically, the one fixture that is likely to develop the most authentic patina—at least, one that evolves the old-fashioned way—is bright, shiny unlacquered polished brass.



mold. Molten metal is poured into the mold to produce hardware with finely-grained detail. Each piece is then hand-ground to remove any lines or bumps, given a desired finish, and then polished.

In recent years, manufacturers like Rocky Mountain Hardware and Stone River Bronze have perfected new casting techniques, especially for bronze, that results in pieces that more closely resemble hand-forged hardware than the delicate, finely detailed nuances of an Eastlake entry set. Because the chemical composition of bronze can vary depending on the mix, the results cover a wide range of stunning looks—including finishes and patinas that have the same indefinable appeal as century-old brass.

In the presence of other chemical interactions, the copper in brass and bronze can assert itself, producing the greenish patina called verdigris. Manufacturers skillfully nudge the chemical characteristics of the metals to achieve certain effects. For that reason, it's important to learn whether the finish you observe today will age and gain patina in the years to come, or stay more or less the same.

Begin by asking whether the finish on a piece you like is applied or a natural result of the manufacturing process. Baltica, for example, sand-casts all of its solid brass and bronze hardware and leaves the pieces unlacquered. Its antique brass and bronze finishes are intended to darken over time through exposure to weathering or moisture, and may develop traces of verdigris. Its lighter polished brass and bronze fittings are expected to age to a warmer color, which can be brightened with distilled white vinegar, or polished to retain the original look.

Another important considera-

tion is whether the piece is solid brass, brass that's been plated with another metal, or a less-expensive amalgam of brass and other metals ("scrap" or "pot" metal). Solid brass will stand up to frequent polishing for years without showing signs of wear; in fact, its looks should improve with age. While plated

If you opt for hardware or fittings with one of the many antiqued, bronzed, or "architectural" finishes, be sure to find out whether the finish includes lacquer. It's not always easy to tell, especially if you're ordering online.



Cabinet hardware in variations on brass from Omnia Industries.

hardware can also be quite durable, it may deepen in color or otherwise age in appearance, depending on whether or not it has been lacquered. In most cases, a metal with an applied finish is more vulnerable and should be cleaned sparingly so as not to interfere with either the intended look or the desired aging process.

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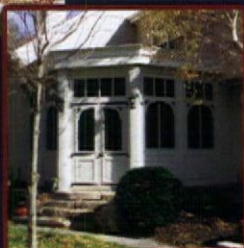
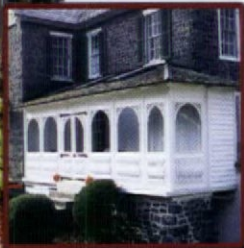
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Reproduction hardware from Van Dyke's Restores mimics the look of pieces from the early 1900s, including the finish.

tings with one of the many antiqued, bronzed, or "architectural" finishes, be sure to find out whether the finish includes lacquer. It's not always easy to tell, especially if you're ordering online. These darkened, vintage looks are often the result of a tinting medium that's applied to the brass, with or without lacquer. In some cases, the tint is actually mixed with the lacquer before the bonding process. In that case, if you attempt to remove the lacquer, you'll also remove the finish.

To determine whether a piece of decorative metalwork has been lacquered, test a small area by dabbing it with a good quality brass polish. If the metal doesn't brighten immediately, it is probably covered with lacquer. If you're confident the lacquer isn't part of the intended finish, you can remove it yourself with a lacquer remover, or better yet, take it to a professional plater to have it removed and the piece freshened or restored. ✦

Go to Resources on p.120 for companies mentioned in article; dozens more in *Hardware and Lighting at the Design Center* at [oldhouseinteriors.com](http://oldhouseinteriors.com)

# WHAT'S NEW?



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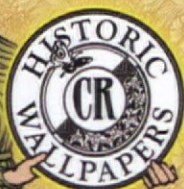
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One swallow does not a summer make—an old English proverb meaning that overcoming one difficulty does not solve all of one's troubles. Swallows have been symbols of hope, harbingers of summer's new beginning, considered to bring good fortune to any house on which they built a nest. For the Chinese, swallows represent daring and coming success as well as fidelity. The Japanese often incorporated swallows, symbols of domesticity, in stylized designs of waves and willow trees. Christian art depicts the swallow as a sign of the Incarnation and Resurrection: the migratory birds are associated with hope renewed. During medieval times, swallows were known as martlets, symbols of rootless younger sons who inherited no land. Swallows were favored motifs in the 19th century, particularly during the Anglo-Japanese craze, suggesting the eternal promise of Nature. The annual return of the swallows to San Juan Capistrano remains one of the most celebrated signs of spring. —BRIAN D. COLEMAN

# Swallows

ABOVE: A rare Chelsea Ceramic Art Works plate of ca. 1875 features a soaring swallow. BELOW: (left to right) Hand-painted swallows on a Victorian fan; a swallow embellishes a kerosene lamp; beaded swallows on an Aesthetic Movement table runner; swallows on an English transferware cake plate in the Anglo-Japanese style.





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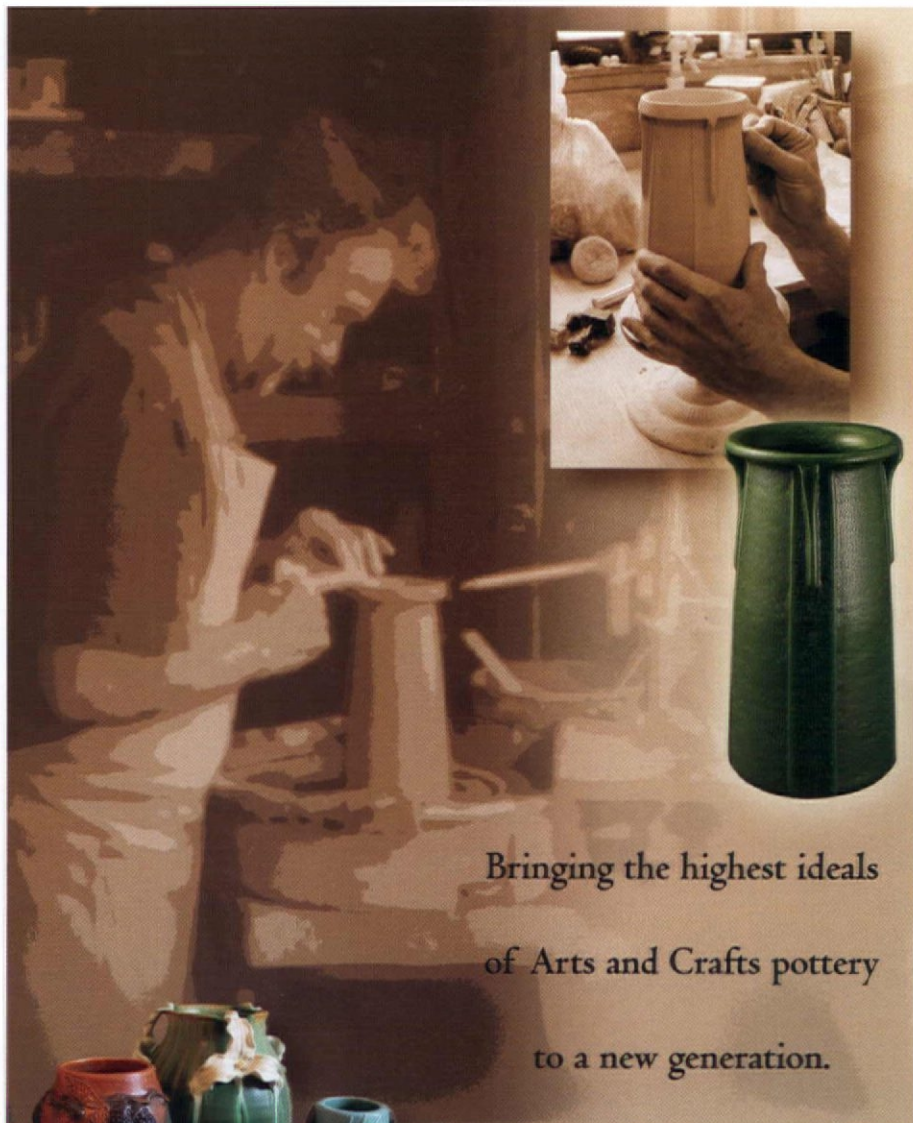
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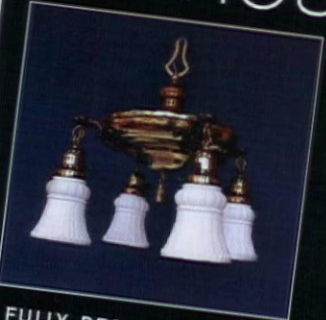
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SEPTEMBER 2005



## A SECOND CHANCE

Late Victorian kitchen and formal gardens surround a replica cottage on a hill in Oregon. (page 83) ♣

## NEW ARTS & CRAFTS

A contemporary house in Durango brings the beauty and strength of Greene and Greene's architecture to modern living. (page 70) ♣



## AT MINNEHAHA

This house, little changed, marries the Catskill rustic style to the more academic Shingle Style. (page 74) ♣



## SUGAR & SPICE

A little girl can have any kind of room she wants . . . even a pretty, unabashedly romantic one. (Right?) These examples make beautiful use of fabric and paint. (page 88) ♣

## SOMETHING MORE

This country cabin in New Jersey is now 750 square feet of charm: three times bigger than the derelict the owners bought! (page 64)





# something more

IT TOOK DETERMINATION even to *see* the property, as the real-estate agent had lost the key and the only way to view it was to pry open a window and climb in. Tenants had not been kind to the unpretentious structure. By the time John Frederick and Paul Dorman looked at the 250-square-foot cabin in 1997, it was no longer habitable.

There was no running water. The small kitchen, added in the 1920s onto a porch without a foundation, was collapsing. Its wall insulation, guaranteed to make the fire marshal pale, consisted of coffee cans filled with cooking grease stacked behind cardboard. Long-forgotten phone numbers were scrawled on the kitchen walls. Wiring consisted mostly of extension cords wrapped haphazardly in duct tape. The old living room and a bedroom added in the 1940s were musty, their chocolate walls partly covered in imitation wood-grain panels, floors carpeted in nicotine shag. The bathroom's only window had been boarded up.

Schooley's Mountain Springs in semi-rural Morris County, New Jersey, has been known for



**TOP:** Peacock Scotty struts for the camera; his wife Patricia is not in the picture. **ABOVE:** The original porch, restored; John, a designer with an eye for color, chose the palette.

**LEFT:** Phyllis sits in an Adirondack chair in the garden. **OPPOSITE:** The small sunroom is lively with cheerful, red-painted vintage wicker covered in 1950s barkcloth.

THE COUNTRY CABIN IS NOW 750 SQUARE FEET OF CHARM—BUT THAT'S TRIPLE THE SIZE OF THE DERELICT TEAR-DOWN THIS COUPLE PURCHASED. **BY BRIAN D. COLEMAN | PHOTOGRAPHS BY DAN MAYERS**







An 1840s Empire sofa in the parlor is paired with chairs found at flea markets, dressed up with pillows that John's mother made from old quilts. Salvage finds include a painted Roaring Twenties Victrola horn hung from the ceiling.



The den is decorated in a Fabulous Fifties theme, with banana-fruit wallpaper of the period and such furnishings as a burnt bamboo rocking chair. **BELOW:** The parlor is furnished with a mix of salvaged and flea-market finds and family pieces, from bits of Victorian stained glass to John's grandmother's oak table. John hooked the rugs himself.

its healing waters since the mid-19th century. Small cabins were constructed around the springs, including this one in 1862. John and Paul were able to see through the mess. The price was affordable and the location ideal: it is set amongst the trees on a heavily wooded hillside with room for gardens and animals. So they rolled up their sleeves. Living without heat or hot water initially, they used a neighborhood gas station's sink and bathroom. While the kitchen got its foundation, they cooked meals on a hot-plate in the bathroom.

John and Paul run a successful

antiques business, traveling throughout the Northeast. Often they come across unique bits of architectural salvage. They used these both as a means of keeping costs down and as a tribute to the often-overlooked beauty of found pieces—much as the cottage's vernacular charm had been overlooked by everyone except them.

For the bathroom, John found an oak buffet missing its top at a yard sale and converted it into a vanity by adding a sink. The pair installed an Arts and Crafts stained-glass window and a ceramic tile floor. Keeping costs down, John and Paul installed a 12x12-



## EIGHT TIPS *for Using Architectural Salvage*

Not sure how to use found items and old pieces in your house?

Homeowners John Frederick and Paul Dorman share eight of their favorite ways to incorporate salvage in just about any home, new or old.

**1. DON'T FORGET DRAWERS;** they can easily be saved and recycled.

We took old drawers from a trestle sewing machine and reused them as silverware drawers in our kitchen.

**2. A VINTAGE ICEBOX** may not be practical for today's kitchen, but it is still good for dry food storage and adds a great period look in kitchen or pantry.

**3. IT'S EASY TO CAMOUFLAGE** an unattractive fridge. We took a

weathered green door we found in a Dumpster, cut it in half, and used it as a screen to hide our white refrigerator.

**4. TIN CEILING TILES** don't have to be used only on the ceiling. We used them as a backsplash on the walls around our bathtub.

**5. OLD WINDOW SCREENS** should never be thrown away. We found an antique, wooden one, removed the rusting wire, and refitted it as a mirror.

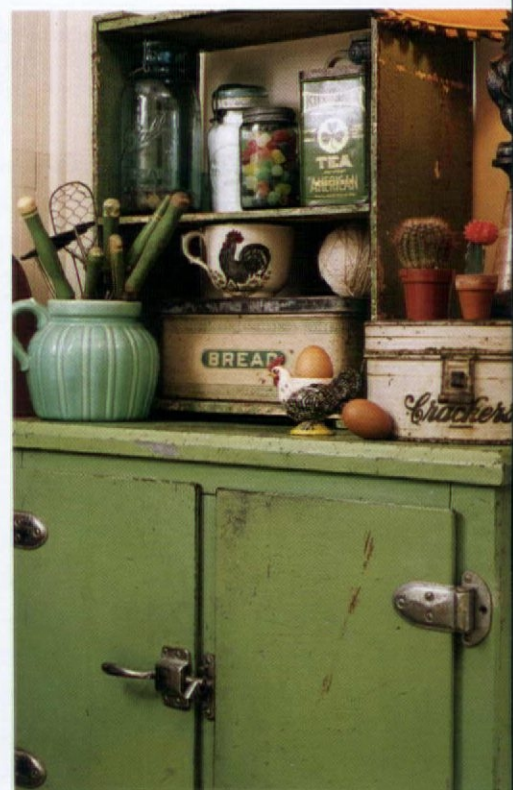
**6. USE EXTERIOR TRIM INSIDE** as well as outside. We took beautifully carved, exterior wooden brackets meant for underneath the eaves and used them as supports for a long wooden shelf.

**7. BE CREATIVE** with your kitchen cabinets; for something more interesting, we salvaged an old oak hutch and retrofitted a porcelain sink and a drainboard into it.

**8. OLD DOORS** can be used as screens and room dividers. We found a Victorian stained-glass front door and used it as a stall divider between the toilet and tub, even leaving the hardware intact!



**LEFT:** The narrow galley kitchen was returned to the 1930s with cream and green fixtures, salvaged cabinets, and a vintage porcelain sink. **BELOW:** Period kitchen accessories such as a 1920s refrigerator, old tins and canisters, and cream-and-green cooking utensils add to the appeal.



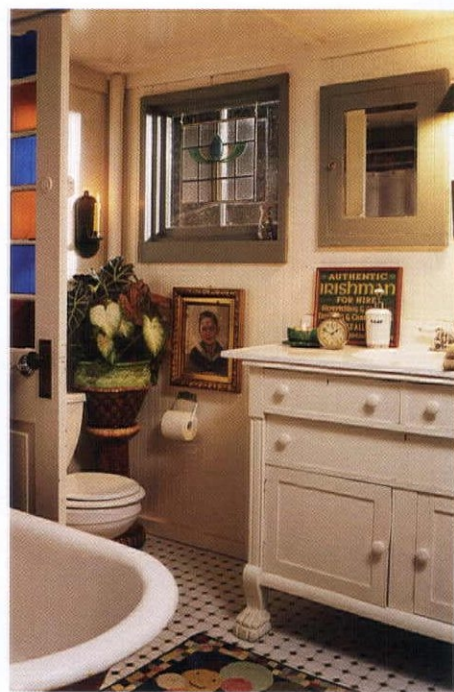


foot bedroom by having a pre-fabricated shed added to the back of the house; the addition took three hours. An oversized front-door transom window salvaged from a New Jersey mansion lets the dappled light of the forest stream into the room.

They added a den between the new bedroom and the main cabin, with French doors they'd found on top of the garage when the debris was cleared away. Vintage 1950s drapes in Chinese red decorated with pagodas provided the theme; they papered the room with a bright teal and chartreuse floral paper of palm

fronds from the period. Fifties accessories include a burnt bamboo rocking chair and a collection of "memory ware," vases and pots covered with broken pottery shards in a random arrangement.

The small parlor retained its original heart-pine floors and ten-foot ceilings. A 1930s armchair is slipcovered in a red-and-white toile. Never completely satisfied, John has been known to rearrange the room and even repaint it during the middle of the night when he can't sleep, surprising his partner when he awakens with an entirely new décor. ✦



**ABOVE (and top):** Walls in a cool, pear-skin color allow for colorful furnishings—cast-offs like the turquoise-blue Empire chest and woolen camp blankets from the 1940s. The Renaissance Revival headboard retains ca. 1875 polychromy; the footboard didn't fit in the small room, so now it's wall art.

**TOP RIGHT:** Salvage in the bathroom: an old clawfoot tub, a Victorian stained-glass door used to divide tub from toilet.



Designed by Jon Pomeroy, the living room recalls the artistry of Greene and Greene, Prairie School lines, and Modernism. The settles are an old Stickley design commissioned from Mission Studio. Tiles are from Motawi. OPPOSITE: Concrete pavers and mahogany make a dramatic entry.



# A return to arts & crafts

LOVE FOR COLORADO, A BEAUTIFUL SITE, AND AN APPRECIATION FOR THE ARCHITECTURE OF GREENE AND GREENE MADE THIS HOUSE.

BY PATRICIA POORE | PHOTOGRAPHS BY PETER J. CAMPBELL

**T**HEY GOT “bitten by the bug” fifteen years ago, while living in a typically Californian Spanish Bungalow in San Diego. “We fell in love with Greene and Greene,” says Marjie Wilson, referring to the architect brothers whose work was inspired by Southwestern and Japanese design—and by the possibilities inherent in wood. When Marjie and husband Howard became

smitten with Colorado, while visiting their daughter in Denver, they bought land on the Animas River (“the river of lost souls”) and commissioned architect Jon Pomeroy to build them a house inspired by Greene and Greene. It is not a replica.

The house took three years to build—1999 until 2002—and its decoration and furnishing continue. (Murals by Peter Campbell have been



The open-plan kitchen and family room are frankly modern, with custom-built mahogany cabinets and an Arts and Crafts frieze by Bradbury and Bradbury. Countertops are concrete. **BELOW:** The staircase incorporates Greene and Greene joinery.



added in the living-room frieze.) The dramatic woodwork inside and out is mahogany. Floors are quartersawn white oak. The staircase, designed by Pomeroy, is a rhythmic composition featuring Greene and Greene's rabbeted joinery.

The furniture, both antiques and custom reproductions, is mostly Stickley and Greene and Greene designs. Several Handel lamps keep company with new pieces in the Greenses' style by Jeff Grainger of Jackson, Wyoming.

Grainger also made the dining room furniture, patterned after that at The Gamble House. Two early Stickley settles were reproduced by Mission Studio, as was the Harvey Ellis-designed Stickley bed with inlays.

Marjie feels the place they chose is sacred. "We have seven children, living all over the world. They come to see us here." ✦

RESOURCES are listed with this issue's Contents at [oldhouseinteriors.com](http://oldhouseinteriors.com)



## An Arts & Crafts CONFERENCE

**BELOW:** The cantilevered porch ceiling has a Modernist feel appropriate for the site and wide vistas. **BOTTOM:** The dining room furniture, by Jeff Grainger, recalls furniture at The Gamble House. Carved chairs are inlaid with copper, pewter, and abalone.



Marjie Wilson was so enamored of Durango and her house, she needed to share this new life with others. That was the genesis of the Durango Arts & Crafts Era Conference, now in its second year. Conferences are held at the Strater Hotel, an 1887 landmark in this mining town. The theme is "American Arts and Crafts, with something of a Southwestern spin," says Marjie. Speakers will include John Crosby Freeman, Thomas Heinz, and John Brinkmann of American Bungalow magazine. David Rudd will hold an antiques appraisal clinic. Three speakers discuss Southwest and Native American influence on the Arts

and Crafts Movement. Vendors' displays include textiles, Indian art, antiques, furniture, metalwork, lighting, and a bookstore.

▪ The Colorado Arts & Crafts Society calls the conference "an ambitious undertaking and a great success." Proceeds go to the Mercy Health Foundation and Hospital, where Marjie Wilson is on the Board. ▪ **THE DURANGO ARTS & CRAFTS ERA CONFERENCE AND MARKETPLACE**, October 28–30, 2005. Limited to 300 people, \$125 per person for a 3-day pass. The Wilsons host a separate tour of their house, on Sunday, Oct. 30 at 4 pm. Call (970) 382-2091 or (970) 375-2835, [durango-arts-craftsconference.com](http://durango-arts-craftsconference.com)



**ABOVE:** With the monochrome calm of Greene and Greene bedrooms, this one includes a Bradbury pendant frieze and fine furniture reproduced from original Stickley designs. Simplicity (note the curtains) and high quality workmanship define the house.



*Welcome to*



Golden brown shingles and shutter-green is a classic Adirondack color scheme. The house marries the Catskill style of the previous generation to the more academic Shingle Style. OPPOSITE: The broad verandah opens to a flowing interior; dinner bell and walking sticks point to gracious days at "camp."

Combining rustic Adirondack convention with the Shingle Style, this cottage at Onteora is at once elegant and simple—a comfortable and capacious family summer home for a hundred years.

# MINNEHAHA

WRITTEN AND PHOTOGRAPHED BY BRET MORGAN

A CENTURY AGO, the East Coast was dotted with once-humble resorts that the Gilded Age already had bedizened with lavish houses. From Bar Harbor to Jekyll Island, these formidable dwellings were routinely referred to as "cottages." Standing apart from these developments was the Catskill summer colony called Onteora Park, in the mountains of New York State.

Onteora was different from other super-affluent enclaves both in its original devotion to "plain living and high thinking," and in subsequent development as a retreat for the modestly well-off. Its cottages were just that; their simple elegance has enabled many of them to survive to this day. Minnehaha is one of the most delightful of them. More than a hun-

dred years after its construction, it continues to serve as a beloved summer home for a family.

Onteora was established in 1888 by Candace Wheeler as a retreat for like-minded progressives. Wheeler was a proto-feminist powerhouse: an esteemed textile designer, an associate of Louis Tiffany, an oracle of the American Arts and Crafts Move-

The big central room, the Lounge Hall, is a two-storey space centered on the stone fireplace, with a balcony ringing the perimeter. The lantern is from Morocco. **BELOW:** A recycled Victorian sofa and a collection of fine glass are at home in the casually rustic room. The American cupboard houses Russian Easter eggs and Bohemian glass.

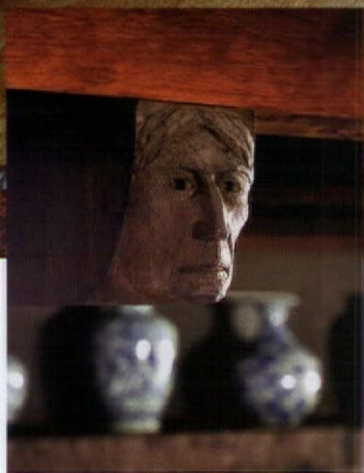


ment, and an advocate of professional employment for women. The first Onteora cottages gave form to her ideals. They were almost medieval in their simplicity—beautifully built and decorated, but without such innovations as indoor plumbing. They also lacked kitchens: Wheeler wished to emancipate women from housework, so residents dined communally at a central clubhouse. Onteora attracted some of the leading writers and artists of the day, among them Mark Twain and John Burroughs, the rugged nature writer.

In 1891 summer visitors included the Canadian painters George and Mary Reid; they would return every year for the next quarter of a







Regarding faces carved into corbels under a beam at the fireplace end of the Lounge Hall: one story goes that they are a likeness of architect Reid. More likely they allude to Native Americans, not an uncommon Adirondack motif.

century. As a youth, George Agnew Reid had assuaged his father's disapproval of his artistic ambitions by apprenticing himself to an architect. Later, this training gave the adult Reid the confidence to design buildings himself, in an era when architects were still defined more by experience than by professional licensing. (His best-known building

is the Ontario College of Art, a gracious Georgian brick structure that Reid designed when he became Principal of the college in 1920.)

When George Agnew Reid's portrait commissions enabled the Reids to move to the tony Toronto suburb of Wychwood Park, George designed their new house with advice from friend and neighbor



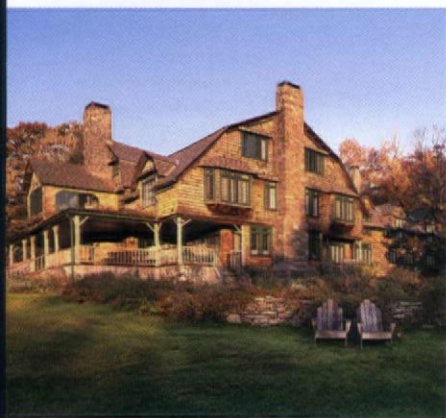
With a nod to traditional elegance, the dining room, too, is a generous room with a big stone fireplace on the far wall (behind us, in this view).



## The ADIRONDACK PORCH

Reid ringed the major rooms of Minnehaha with a rambling porch that nearly doubled the square footage of the ground floor. The walls of the house bump in and out, breaking up this vast porch area into a variety of intimate spaces, some shallow and sun dappled, others deep and shady. Summer days were lived on porches furnished with old rugs and twig furniture and paper lanterns, and littered with tennis rackets and croquet mallets. Beyond lawns and gardens lay the spectacular mountains; "Onteora," after all, means "hills of the sky." Lazy afternoons would be interrupted by darkening skies, bolts of lightning, booming thunder, and torrents of warm rain—nature's stormy drama, to be witnessed safely from the sheltering porch.

**TOP:** The Old Hickory furniture on the broad porch is thought to be original to the house. Porch posts and balustrade are peeled logs. **BELOW:** A series of porches, open and glazed, asymmetrically surrounds the big central room.



Upstairs at Minnehaha: Beadboard, laid vertically or horizontally, is a standard finish for summer-house interiors. Bathrooms retain their big old fixtures. The view from one bedroom (bottom) shows the guest-friendly layout, where rooms open to the gallery that overlooks the big room.



## COTTAGE COMFORT

George Reid's clients were a new generation, wealthier than the colony's founders. Although rustic simplicity appealed to them, they were not averse to indoor plumbing. Their summer migrations to Onteora were likely to include a small entourage of servants. Thus the cottages Reid designed were larger and more modern than those of Candace Wheeler's circle. The new residents and their indoor plumbing proved sufficiently disheartening to Wheeler that she sold her interest in the colony she had founded and moved away.



The master bedroom retains its low-maintenance beadboard wall finish, long ago painted white. The room has wonderful views of the mountains, and faces southeast, leading occupants to follow Thoreau's advice: up early to experience nature!







Eden Nye, the distinguished Arts and Crafts architect.

At Onteora, Reid designed a cottage for himself and Mary. It proved so fetching that he was soon Onteora's de facto architect. He would go on to design the community's Gothic church and half-timbered library and many shingled cottages, including Minnehaha. Although Minnehaha is one of the grander cottages at Onteora, Reid contrived to cloak its grandeur in modesty. Visitors are denied a full view of the house as they approach on a curving drive through

the woods: they will understand its true dimensions only after walking through the cottage and descending to its broad, south-facing lawn. The entrance porch nestles in the humble northwest corner of the house; here Reid presents the most casual and rambling aspect of the house, with the broken slopes of its gambrel roofs echoing the profiles of the nearby mountains. The weighty front door offers just a hint of what awaits inside. A low-ceilinged vestibule leads to a great spatial surprise: the two-storey Lounge Hall.

This grand room serves as the interior hub of Minnehaha. A staircase winds up one wall to balconies circling the upper level; that gallery opens to bedrooms and sleeping porches. Under the balconies, broad doorways open to the spacious dining room on one side, a snug library on the other. As in any traditional living room, the hearth is the focus of the Lounge Hall, and here the hearth is impressive indeed: irregular stones arch over baronial andirons, and the mantel is one great slab of roughly dressed stone.



In the absence of servants, the original pantry between kitchen and dining room (its door leading to a porch and the garden) is now used as flower room and a place to wash garden vegetables.

Neglect had saved Minnehaha from unsympathetic remodeling and unsightly additions. But the porches were falling away, and interiors were decked with 1950s frumpery. Now, decorated with local antiques, French and Islamic furniture, the house is a modern Aesthetic treasure.

CAPACIOUS PORCHES and gambrel roofs, central living halls and fluid interior spaces: all these are hallmarks of the Shingle Style. But while many architects incorporated flights of fanciful detail into their Shingle Style cottages—faux bamboo porch posts, perhaps, or Colonial Revival mantels, or many-spindled stair balustrades—George Reid eschewed all such exotica at Minnehaha. Instead he married the spatial delight of the Shingle Style to the rustic craftsmanship of the Adirondack camps, where natural materials were savored for their rugged beauty, and where good pro-

portions and careful craftsmanship elevated foursquare construction to the art of architecture.

The current occupants found Minnehaha in a state of advanced disrepair. Neglect had saved it from unsympathetic remodeling and unsightly additions, but the porches were falling away from the house and the interiors were decked with Mamie Eisenhower frumpery: heavy drapes and valances darkened the windows, department-store sofas sagged on faded plush carpets. So the new owners committed themselves to the rebirth of Minnehaha as a summer refuge

from their modern lives.

After many years of patient effort, the cottage has been imaginatively restored in a manner suited to its heritage. The paneled walls are hung with old prints depicting nearby scenic glories and vanished landmarks, among them Sunset Rock and Haines Falls, the Catskill Mountain House and the Hotel Kaaterskill. Billowing white roses of pierced paper shade the floor lamps, and a Victrola stands in the Lounge Hall, ready to waft Enrico Caruso's recording of *Cavalleria Rusticana* out into the summer night. ✦



## A SECOND CHANCE

*Late Victorian gardens surround a Queen Anne cottage on a hill in Corvallis, Oregon. The surprise? The house, a replica of one demolished in the nearby town of Forest Grove, was built in 1992, the already-lush gardens several years later.*

**BY DONNA PIZZI | PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON**

*Kalmia latifolia* (mountain laurel) borders the lawn just beyond the back porch. *Pieris japonica* shrubs (temple bells, lily-of-the-valley shrub) flank the porch steps. *Rhododendron* 'Souvenir of WS Slocock' is the rhody at left.



## The KITCHEN GARDEN

at Amy and Dennis Erickson's house was well planned. Located just steps from the side door and kitchen porch, it fills the air with fragrance. It's easy to snip a few sage leaves or a sprig of rosemary for the roast. Heady lavender, lace-cap hydrangeas, and rows of rhododendrons hug the hillside. Here are their tips for making successful kitchen gardens:

- Place **FRAGRANT HERBS** right near the back door: rosemary, lavender, sage.
- **INCLUDE A VARIETY OF NON-KITCHEN PLANTS** that will bloom with fragrance throughout the seasons: *Sarcococca ruscifolia* or fragrant sweet box (February); *Viburnum carlesi* or spice viburnum (spring), lilacs (spring); daphne (summer).
- **FOR GROUND COVER**, consider heather (*Erica carnea* 'springwood pink'), which creates a carpet of color and fragrance beneath *Cercis canadensis*, or redbud tree. Thyme and oregano will do the same.
- **COUNT ON PERENNIALS**, because plants that come back year after year are a boon to any kitchen garden. Sorrel makes great soup; lily of the valley can be used in fragrant bouquets. **RESOURCES, SEE PAGE 120**

**ABOVE:** Eight historic colors from the Sherwin Williams palette were used on the replica house, the original of which was built in 1895: Renwick Yellow, Roycroft Vellum, Rookwood Dark Red and Dark Green, Shire Green [SW2226], Audubon Green [SW2229], Birdseye Maple, and Hammered Silver. **RIGHT:** Amy says that the angel's torch honors not only her late father, who was enamored of the statue when he found it in a catalog, but also her mother, who passed away first. **OPPOSITE:** A Japanese maple near the front porch brings a red glow to the garden, which is ringed with azaleas and rhododendrons, including *Rhododendron vaseyi*, the Vasey or pinkshell azalea; *Rhodo* 'Cream Crest'.



# *Inside, the replica house is*

as close to the original as codes would allow: staircase, doors, even bathrooms look the same.



WHEN THEY PURCHASED the land in 1987, the one-time orchard was so overgrown that Amy and Dennis Erickson could not even imagine where they would put the house. Their goal was to find an old one and move it onto the property.

Two years later, the couple stumbled upon the Crosley house, an 1895 folk Victorian with distinctive horizontal belt courses. It was in Forest

Grove, about 70 miles away; its owner wanted it gone to clear space for a parking lot. Assuming a win-win proposition, the Ericksons hired a lawyer to work out the details of an agreement—prompting a cease-and-desist order from the house's owner, who needed that parking lot sooner rather than later.

The Ericksons liked the house so much, they knew they would want

to build a replica if they couldn't save the original. During a stay of demolition, Portland preservation architect Alfred M. Staehli meticulously documented the house in photographs and dimensioned drawings.

On their land in Cornelius, the couple broke ground for the new old house in 1992. The conception of the gardens waited until 1995. Al Staehli had put them in touch with William



Lavender borders this corner of the kitchen garden; the birdbath featuring a carved squirrel came from Amy's parents' garden. **BELOW:** A circle of slow-growing pines—*Pinus strobus umbarculifera*—guards a cherub that came from Amy's late father's garden. Flowering catmint (*Nepeta*) blooms at left. **OPPOSITE:** A stand of pines is the backdrop for the formal south-side garden.



K. Roth, a landscape architect who, like Staehli, has since retired. Amy explained to Bill Roth that she wanted a cottage garden that would complement the massing and era of the house. The garden on the north side, they determined, would feature hydrangeas, azaleas, rhododendrons, and kitchen herbs. (See p. 84.) The more formal southern garden (p. 87) would contain a variety of roses, a circle of pines for privacy, and an angel statue that Amy's father had admired. Amy chose the perennials.

Dennis had said that he didn't want a lot of lawn, believing lawns to be high maintenance. "Since then, he's learned," says Amy: "it's just the opposite. The fields blow a lot of weeds," necessitating constant maintenance of the planting beds.

Their landscape architect had envisioned a reflecting pool. But the Ericksons chose the resin angel from the Toscana catalogue as a tribute to Amy's late parents. To the angel's left is a Jackson & Perkins "Veteran's Rose," again for her father. He was honored (as the oldest living soldier who had served at Fort Vancouver) by the Nez Perce Indians at the fort on its 150th anniversary in 1997.

MEANWHILE, Amy contacted John Crosby Freeman, long billed as "the color doctor," to plan a color scheme for the exterior, which Bill Roth took into consideration when he chose trees and shrubs. Today the house and garden are seamless—and timeless. It's hard to believe this scene is little more than a decade old. ✦

*For the formal garden,*

a reflecting pool had been suggested.

But Amy Erickson chose an angel statue

as a tribute to her parents. The red "Veteran's

Rose" to the left also honors her father.







# SUGAR & SPICE

*A little girl can have any kind of room she wants . . . even a pretty, unabashedly romantic one. Right?*

*by Brian D. Coleman | photographs by Dan Mayers*

MAYBE IT'S JUST the houses I get invited into—I did do a book recently with the textile company Scalaman-dré, after all. But I'm noticing that feminine, fanciful, fabric-filled rooms are still (or once again?) popular with little girls. The rooms shown here are in very different houses, from a six-storey brownstone in Manhattan to a tiny bungalow in Colorado. In every case, the parents remarked that they believed in sharing their own love of good design with their children.

Pretty guest rooms are often found in the homes of people who have no children of their own at home. Bedrooms for visiting nieces and grand-

children are often decorated in a nursery or romantic theme—attractive and generic enough to suit several little girls. These traditional themes haven't changed since the Victorian era.

And, yes, cowboys and space still crop up as themes in little boys' rooms. Modernism, though, is making inroads—and technology takes over by adolescence.



## ONE TINY RETREAT

Cass Daley is an interior designer—and *haute-couture* seamstress who has always been very hands-on. When she and her husband Pat bought a tiny, two-bedroom bungalow in Colorado as a second home, Cass had no qualms about the small size of her two-year-old daughter's room. The compact, ten-foot-square room was big enough only for a bed, a chair, and a nightstand. Cass used her talents to transform the space into an enchanted playhouse that suited her little daughter. She painted the room a sunny yellow and added her own playful mural of nursery-rhyme figures around the bed. Her inspiration came from a Humpty Dumpty lamp she found at a tag sale for \$5. Cass hand-stitched a colorful duvet from seven bright cottons; she upholstered an antique wicker chair in a maize-color union cloth and trimmed it with braid. It's too early to tell if Cass Daley's daughter inherited her mother's artistic leanings and sewing talent—but she's certainly been exposed to its benefits.

Familiar, comfortable furnishings are dressed up with fabrics in lively colors.  
ABOVE: A funny little old lamp inspired the room's theme.



**RIGHT:** A Scalamandré fabric that is both youthful and classic is the centerpiece for a beautiful room. The "drapery" on walls is paint. The bed is Gustavian design, a reproduction from Sweden's classical period.



## A GIRL WHO LIKES PINK

Carol Knott, an interior designer for forty years, says that good design is important for children, just as it is for adults. When clients in a Colonial Revival Chicago house asked her to design a special bedroom for their six-year-old daughter, Carol started with the girl's love of pink. She chose Scalamandré's toile "Jeanette sur la plage," which features Victorian children at the seashore. She selected a simple Gustavian bed, upholstering head- and footboards in the toile. The duvet cover is made from the same fabric, as are window treatments. The tufted chair and ottoman are upholstered in the hand-printed Scalamandré silk "Caprice des Dames" in rose and cream. The area rug is trimmed in silk fringe. A muralist painted trompe l'oeil "drapery" around the room, as well as a fairy-tale scene on the wall opposite the bed. Even though she is only six, the little girl who loves her room is inspired to keep it neat and tidy.



Exquisite fabrics add to the texture of a room with a whimsical castle scene painted on one wall (center). The sand castles, fairies, and bunnies were inspired by the toile. Details (top left) are as considered as those in an adult's room, but scaled for a child's-eye view.

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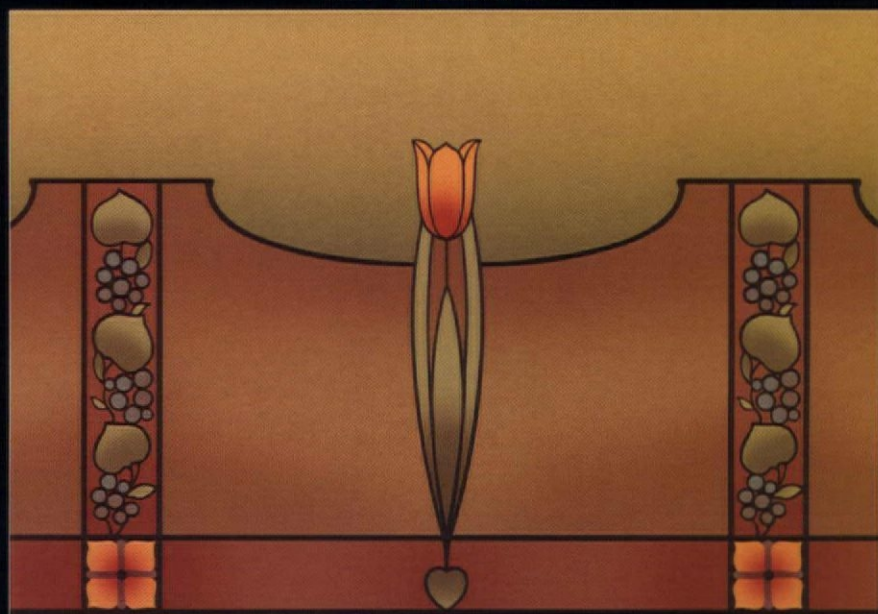


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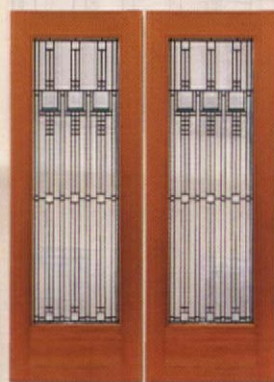
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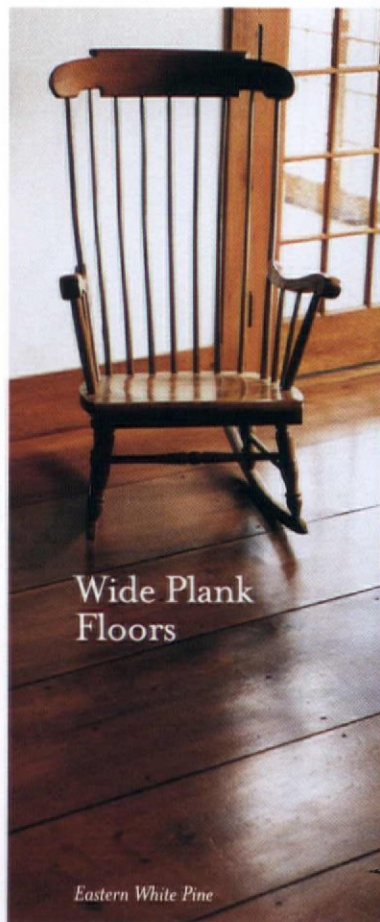
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## FOUND OBJECTS

Growing up in New England, Derek Webb helped his grandfather with the restoration of his Victorian mansion. Early on he acquired a love of antiques and salvaged items. When he bought a 1902 Dutch Colonial-style house in the hamlet of Ross in Marin County, Calif., he used lots of old things. The bedroom he designed for visiting nieces is neat but not precious: the furniture was left un-refinished, its worn paint part of the charm. Flea-market finds include an ivory and green desk from the '20s, schoolbooks with children's lesson papers tucked inside, a wooden bench that he lined with favorite old

Raggedy Anns. Derek hopes that this room will introduce his nieces to a love for old things, just as his grandfather introduced him.

**Nothing is new except the whimsically stacked bookcase built against a sloping eave.**



## PRETTY IN PATINA

At the Novogratzes new-old house built with salvaged materials in Soho, even the kids' rooms were designed around architectural finds. "The wear and tear just adds to the patina." [To see the whole house, refer to the May 2005 issue, p. 76.] The girls were allowed to choose the wall color, which they did without hesitation: bubblegum pink. Mom Cortney designed playful motifs for the room. Antique shutters decorate the windows; pretty floral doorknobs are from the Fifties, a public-school chair has students' names gouged into the arms. (An Allison and a Sam were apparently talented carvers.) Cut-down doors were pieced together to create a vanity

table. Fabrics are mostly vintage.



**Pink party lights decorate old iron beds. Discarded wood doors were rescued; their panels were replaced by colored construction paper sandwiched between Plexiglas sheets (left).**

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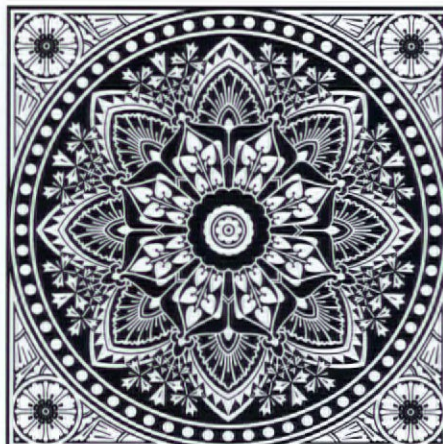


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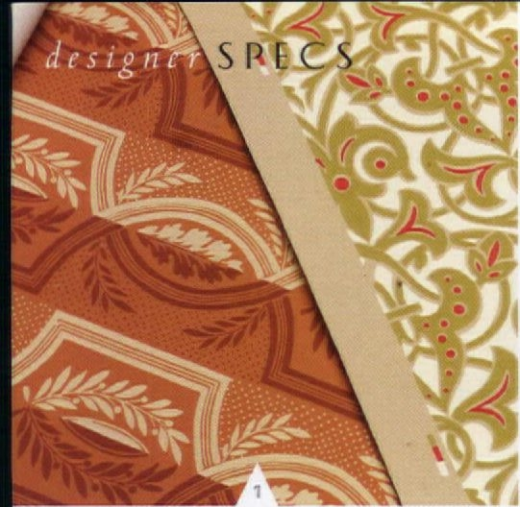
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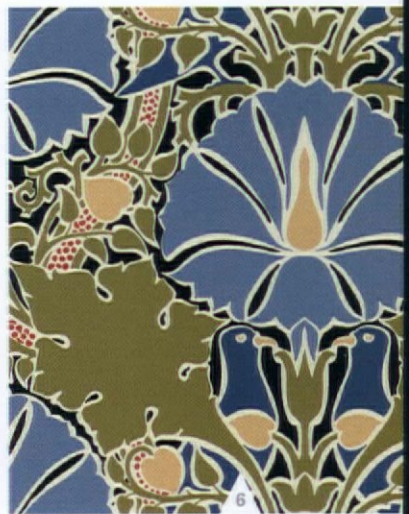
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### Design Sampler

- 1. ADELPHI PAPER HANGINGS** *Oak Leaf & Acorn* [ca. 1815, Boston] and *Persian Volute* [ca. 1850, found in Indiana] illustrate classic papers hand-printed by weighted wood blocks.
- 2. CHARLES RUPERT DESIGNS** *Bird & Vine* (1879) and *Pink and Rose* (1890) are two of many designs by William Morris.
- 3. MASON & WOLF WALLPAPER** *Pavilion Frieze* with *Dot* border and *Thirza* fill paper from the new Christopher Dresser “Modern Ornamentation” collection of 14 coordinating designs.
- 4. CARTER & CO.** *South Parlor Wall* is an American 1878 block print from a historic house in Hartford, Conn.
- 5. J.R. BURROWS & COMPANY** *Honeybee Wall* (Candace Wheeler, 1881) and *Bradford Nasturtium* (Jennie P. Jones, ca. 1905).
- 6. TRUSTWORTH STUDIOS** *The Saladin*, a digitally produced and thus scaleable design of morning glories, is one of many whimsies by British designer CFA Voysey.
- 7. WATERHOUSE WALLHANGINGS** Two custom reproductions: *Gallier House* (ca. 1840–50) and *Nye Homestead* (mid-18th century).



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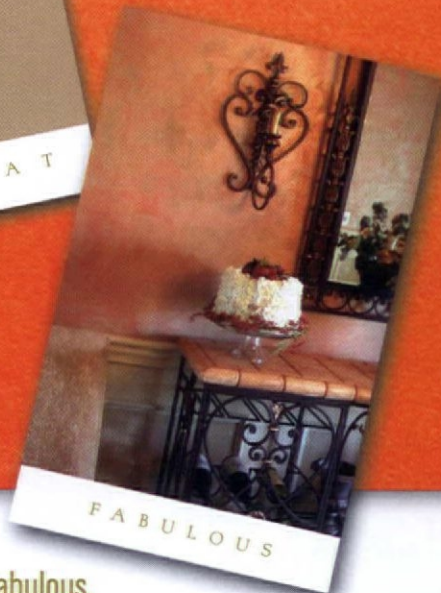
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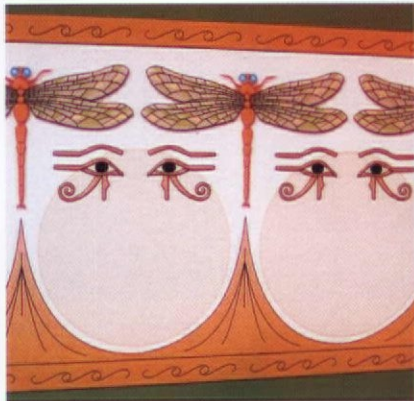
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■ **Egyptian Elements by GATE MULTIMEDIA** (866) 294-7166, gatemm.com *Borders and motifs from the Victorian-period Egyptian Revival, with shades of Art Nouveau and Art Deco patterns inspired by a 1920 Egyptian Revival tapestry. Digital. 27-in rolls, \$51/yd.; 34-in., \$75/yd. Borders \$33/10-ft. roll 5.25-in. wide; \$75/15-ft. roll 8-in. wide* ■

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**ABOVE:** Both are called Dragonfly, but Carol Mead's dragonflies and dandelions are Anglo-Japanese, while Gate Multimedia's Eye of Horus motif is decidedly Egyptian.  
**BELOW:** One of seven 1930 Deco borders due Sept. 15 from Bradbury & Bradbury.



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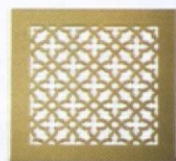
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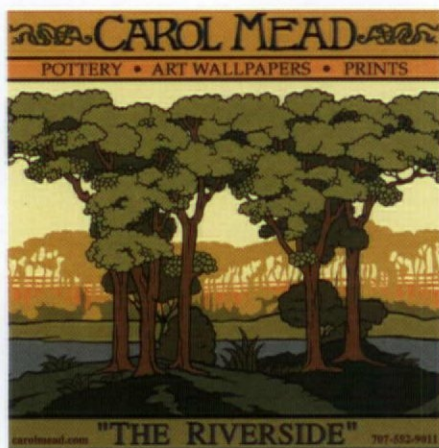


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A period-inspired but very original design by Burt Kallander of Burt Wall Papers: Poly-Hopper, inspired by memories of spring hikes to swampy ponds with tadpoles and "frogs in the mud." \$63/roll (24-in. width, approx. 30 sq. ft.)



wallpaper" or not, I urge you to go to the websites listed on p. 96 and see what's new. The Voysey papers from Trustworth Studios are like nothing else: brambles, bluebirds, and faeries, a nursery world with adult dark edges. Victorian Collectibles brings you to the days of Renaissance Revival parlors. Adelphi showcases a refreshing classicism punctuated with surprises (the ethereal blue in Votive Goddess Arabesque!).

Here are a few tips: (1) Many of these companies print on order, so assume a lead time of two to twelve weeks. (2) For field papers, prices are given per roll (or double roll). Normally, a "roll" is a unit of measure equaling 15 linear feet of paper, at a width of (typically) 21 inches wide. Although measuring and pricing are "by roll," the paper will likely be delivered in the longest possible length based on the printing process, up to five or six rolls long. (3) Borders, friezes, and dadoes are generally sold by the linear foot or yard. (4) Hand printed papers are untrimmed; often a border or borders are printed alongside a frieze or dado pattern. They must be cut and the paste applied. You will probably want to hire a specialty paperhanger.

To roughly estimate the amount needed, measure the perimeter to get linear feet, and multiply that by the ceiling height in feet. (Always round up. In general, don't subtract for windows and doors.) Divide the product by 30, which is the number of square feet per roll, to get the num-

## VINTAGE PAPERS (old stock)

- E.W. MOORE** [London and online], [ewmoore.com](http://ewmoore.com) 1960s through 1980s patterns ■ **HANNAH'S TREASURES** [Harlan, Iowa and online], [hannahstreasures.com](http://hannahstreasures.com) Wallpapers 1920s-1960s, bandboxes and wastebaskets. ■ **INTERIOR 1900** [online from Sweden], [interior1900.com](http://interior1900.com) Vintage papers and borders 1910-1980, murals, flocks, mostly Scandinavian. ■ **SECOND HAND ROSE** [NYC and online], [secondhandrose.com](http://secondhandrose.com) Over a thousand patterns in stock: 1860s-1970s from kitchen kitsch to original E.L. Wright designs; Aesthetic, chinoiserie, novelties, florals, op-art and Mylars. Also original linoleum. ■ **VICTORIAN COLLECTIBLES** [online from Milwaukee], [victorianwallpaper.com](http://victorianwallpaper.com) They have for sale a collection of papers 1920-50 found in Wisconsin.

ber of rolls needed. Example: A 12x17-ft. dining room with a 9-ft. ceiling has 58 linear feet x 9 feet = 522 square feet ÷ 30 = 17.5 rolls to be ordered.

If a silk-screened paper costs \$55 per roll, material cost will be \$962.50. Hand block-printed wallpaper is more costly. A four-color block-printed paper at \$425 per roll will run \$7,225 for seventeen rolls. "It's not cheap," agrees Chris Ohrstrom of Adelphi Paper Hangings. "But think how much the drapery or the carpet cost, or a good piece of antique furniture. Now think about which element has the most visual impact." †



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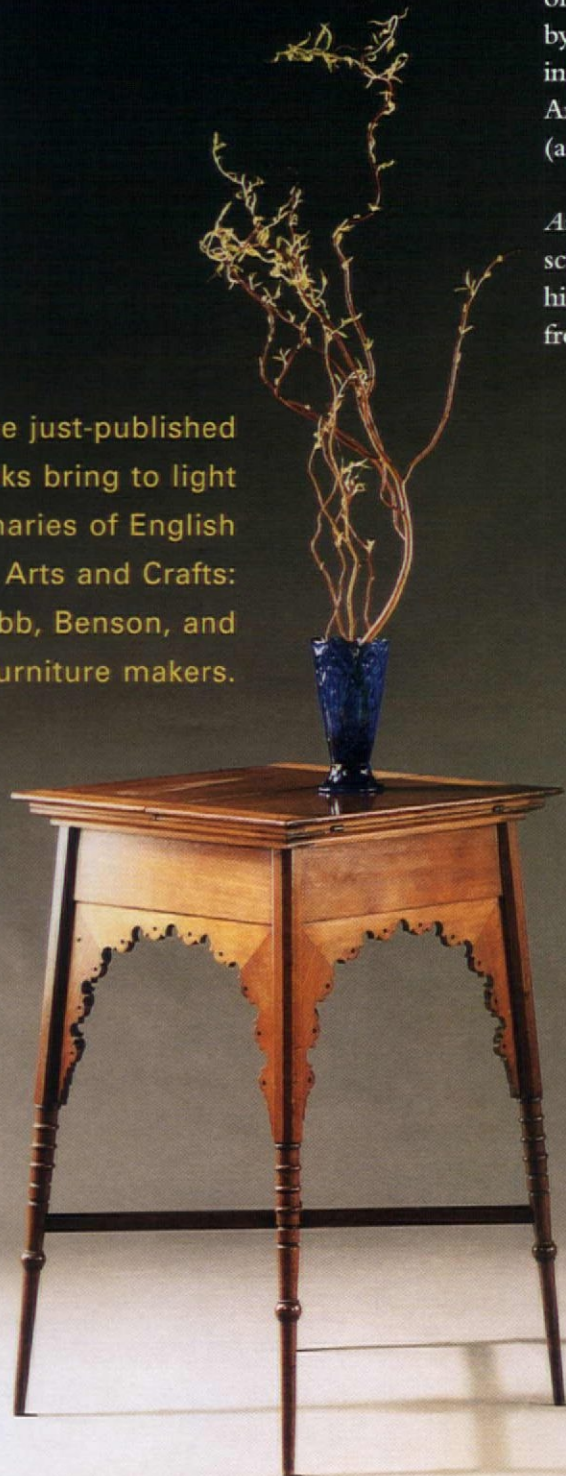
# Early Arts & Crafts

REVIEWED BY BRIAN D. COLEMAN

**W**ILLIAM MORRIS has become a household name for Arts and Crafts enthusiasts in the U.S. and Canada, as it is in Great Britain. Many of his contemporaries, however, have been overlooked by all but historians, despite their great influence during their lifetimes. That's changing as interest in the Arts and Crafts Movement has generated new research (and fine new books) about its origins.

Sheila Kirk's *Philip Webb: Pioneer of Arts and Crafts Architecture* is a definitive work by a leading British scholar, and an engaging account of Webb's life and his architectural practice. A close friend of Morris from the time both were young apprentices in the

Three just-published books bring to light luminaries of English Arts and Crafts: Webb, Benson, and the furniture makers.



Work table with fretted Isnik arches, Liberty design registered in 1889. Morris & Co. firescreen with silkwork designed by Walter Crane, executed under direction of May Morris, 1885. [Arts and Crafts Furniture]



Sideboard attributed to Bruce Talbert, with Aesthetic galleries, inlays, figural panels. [Arts and Crafts Furniture] LEFT AND BELOW: East wall of Webb's masterpiece Standen, and the entrance hall with main staircase. [Philip Webb]

Architect Philip Webb designed not only buildings (Red House, Standen) but also interior furnishings—everything from powerful furniture to elegant stemware for James Powell & Sons.



office of architect George Edmund Street, Webb (1831–1915) was a founding partner in Morris's interior decorating and furnishing business. Webb's first commission was Morris's own Red House (1858–59). Webb never formally published a design philosophy. He wished to be remembered for his approach, emphasizing the importance of integrating a structure within its surroundings and championed the value of hand craftsmanship. Devoted to his work, Webb never married and led a simple life, living in the London chambers he had taken

as a young architect in 1864 until he retired. Kirk's book is handsomely illustrated with period images and contemporary photography. It traces Webb's life from his comfortable childhood in Oxford and early years with Morris, to his later Queen Anne and studio houses, and finally the grand country homes, which he built only for clients he felt were sympathetic. A comprehensive Catalogue of Architectural Works closes the book.

The first book to be published entirely about William Arthur Smith Benson is *W.A.S. Benson: Arts and*

*Crafts Luminary and Pioneer of Modern Design*, edited by Ian Hamerton. Benson (1854–1924) was a leading figure in the British Arts and Crafts Movement. Benson was best known for his innovative and daring lighting, which celebrated the exciting new medium of electricity. Benson produced lighting, metalware, and furnishings (including wallpaper and textiles).

The book examines Benson's life and work, each chapter written by an authority. In Chapter One, Peter Rose places Benson's designs in the perspective of the overall revolution in design occurring at the end of the 19th century. Other chapters examine Benson as an inventor and designer, as a "gentleman architect," and as a "palpatingly Modern" lighting designer. Appendix One is helpful for collectors: it reproduces several period catalogs of Benson's lighting and hollowware designs, together documenting over 700 designs.

The third new book from England is John Andrew's *Arts and Crafts Furniture*. Andrew is one of the founding members of the Antique Collector's [continued on page 104]

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## Vermont Slate Countertops

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Small table designed by Benson, with cast-brass panels and spun-brass feet. [W.A.S. Benson]

Club. From the simple oak tables and chairs of the Cotswold makers, to the still-futuristic creations of the Glasgow School, to the stylish pieces sold by Liberty's, furniture is illustrated with 303 plates, most in color. A brief chapter on American designers looks at the work of Wright, the Stickleys, Limbert, Charles Rohlf's, and the Greenes. I found the chronology section especially useful: it outlines the Arts and Crafts Movement from 1829—when Thomas Carlyle first wrote about the dehumanizing effects of machinery—to the onset of Modernism. ✦

### Arts and Crafts Furniture

by John Andrews; the Antique Collectors' Club Ltd., 2005. Hardcover, 279 pages. Through your bookseller.



**Philip Webb** Pioneer of Arts & Crafts Architecture by Sheila Kirk; photography by Martin Charles; Wiley-Academy, 2005. Hardcover, 300+ pages. Through your bookseller.



**W.A.S. Benson** Arts and Crafts Luminary and Pioneer of Modern Design edited by Ian Hamerton; the Antique Collectors' Club Ltd., 2005. Hardcover, 303 pages. Through your bookseller.



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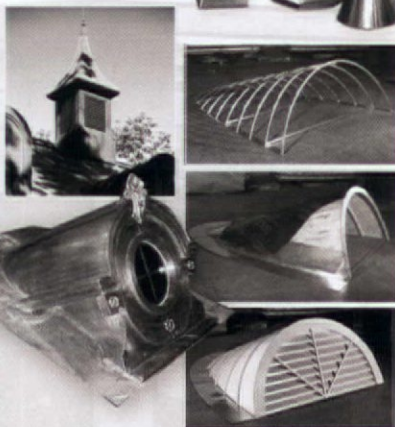
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# DIALOG

back&forth

**WINDMILLS OF YOUR WALLS**  
 I JUST LOVE the wallpaper shown on your July 2005 cover. Is there any more information about it? *Old-House Interiors* is my favorite home décor magazine.

—CHRISTINE GAYDOS  
 Warwick, NY

*That tulip-and-windmills wallpaper was installed by a previous owner fifteen years ago. I searched for something like it in contemporary collections but had no luck, although tulips do show up in many companies' designs. I haven't looked yet at vintage*



*(old stock) wallpaper—companies that sell them happen to be listed on p. 98 in this issue. It's so much fun to look at the old collections online! —P. Poore*

**BLOG ON**

THOSE OF US who are fans of Catherine Seiberling Pond's online blog were delighted to see portions of it adapted for an essay in your July issue. For more of her "domestic musings": [inthepantry.blogspot.com](http://inthepantry.blogspot.com) Make a cup of tea and join us in the pantry!

—ROSEMARY MACK  
 Dublin, N.H.

**Is there an index?**

I have all my back issues (unless I loaned a few and didn't get them back). Would you tell me which issues pertain to '20s décor?

—ANDREA STRUBLE, WAYNESBORO, PENN.

**W**e do indeed have a back-issue index online. Go to [oldhouseinteriors.com](http://oldhouseinteriors.com), and click on the cover of the current issue. Then select "back issues" from the menu at left. Look at the table of contents (TOC tab) of issues, or search by key words. "Colonial Revival" gets 32 matches; "1920s" gets 15 results. —LORI VIATOR

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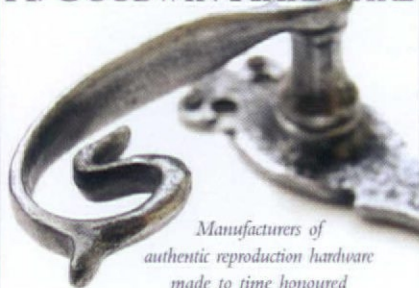
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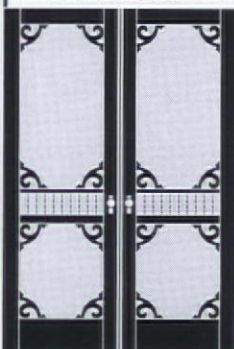
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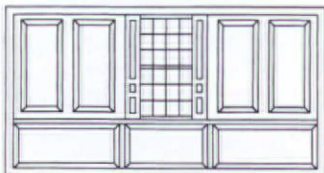
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The high-gloss finish on entry doors, which a reader noticed in Nantucket, is popular in England, where this photo was taken. Prep and paint are key.

TWO HOUSES BY ONE  
 STONEHURST ["A House with Great Bones," p. 82, May 2005] reminds me of the Glessner House in Chicago.

—FRAE MCGUIRE, VIA EMAIL

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during the 1880s by Boston architect H.H. Richardson. Stonehurst, in wood, is identified as Shingle Style; Glessner House, in stone, is most often called Romanesque. Inside, both houses have an open plan, and gorgeous staircases. —Patricia Poore

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On a visit to Nantucket, I noticed that many front doors along Main Street had a high polish. How can I create the same look? —CANDACE BLAKE, NEWTOWN, PENN.

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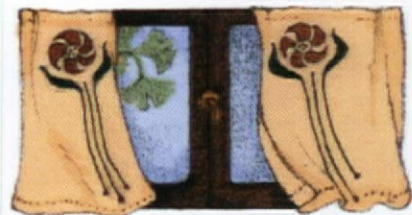
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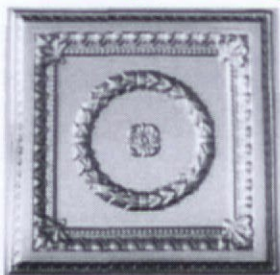
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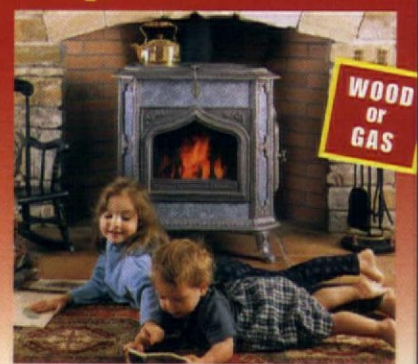
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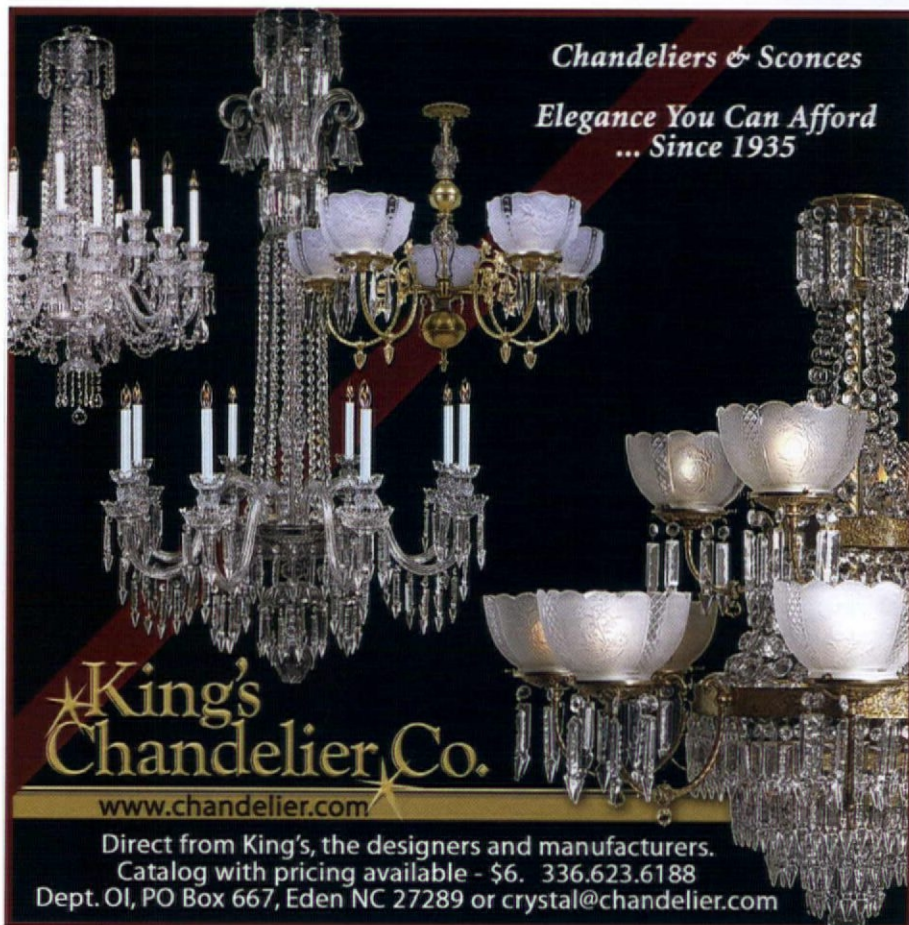


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### Furniture Focus: Classics pp. 42-46

**p. 42** Eames chair mfd. by Herman Miller: 800/646-4400, hermanmiller.com and sold through Design Within Reach: 800/944-2233, dwr.com • Nobility Mission Rocker from Mission Living: 877/694-3279, missionliving.com • Philadelphia Carved-Deschler Easy Chair from Anderson & Stauffer: 717/626-6776, andersenandstauffer.com  
**p. 44** Huntsman chair, Goodwin table from L. & J.G. Stickley, 315/682-5500, stickley.com • Cherry sleigh bed from Colonial Furniture Co.: 570/374-8091, colonialfurniture.com • Brass Hyde Park Bed, Charles P. Rogers: 800/272-7726, charlesprogers.com  
**p. 45** Bow Back Side Chair and Continuous Arm Chair from Warren Chair Works: 401/247-0426, warrenchairworks.com • Tall-case clocks in several styles from Irion Co. Furniture Makers: 610/593-2153, furnituremakers.com  
**p. 46** Deluxe Hoosier from Lehman's: 888/438-5346, lehman.com • 1948 Noguchi coffee table from Herman Miller, also sold through Design Within Reach [see above] • Phyfe Pedestal Table, Colonial Furniture Co. [see above]

### Getting Brassy pp. 54-58

Among the many resources consulted are: Al Bar-Wilmette Platers (800) 300-6762, albarwilmette.com • Baltica (508) 763-9224, baltica.com • Conant Custom Brass (800) 832-4482, conantcustombrass.com • Liz's Antique Hardware (323) 939-4403, lahardware.com • Nostalgic Warehouse (800) 522-7336, nostalgicwarehouse.com • Omnia Industries (973) 239-7272, omniaindustries.com • Rocky Mountain Hardware (888) 788-2013, rockymountainhardware.com • Stone River Bronze (435) 755-8100, stoneriverbronze.com • Sun Valley Bronze (866) 788-3631, svbronze.com • Rejuvenation (888) 401-1900, rejuvenation.com • Van Dyke's Restorers (800) 558-1234, vandykes.com

### Motifs: The Swallow p. 60

Swallow lamp and blue transferware plate from William Turner Antiques, NYC: 212/645-1058

### Something More pp. 64-69

The owners' antiques business specializes in architectural salvage. Cottage Treasures: 908/876-1737, email to cottagetr@aol.com

### A Second Chance pp. 83-87

Paint palette Sherwin Williams: sherwin-williams.com • John Crosby Freeman, The Color Doctor (Norristown, PA): 610/539-3010 • Jake Lautenbach, Lautenbach's Landscaping, Inc. (Hillsboro, OR): 503/690-4640 • Bud Bolden, Bolden Construction Company [brick work] (Forest Grove, OR): 503/357-5891 • Sean Russell, NuWave Concrete (Yamhill, OR): 503/992-2421





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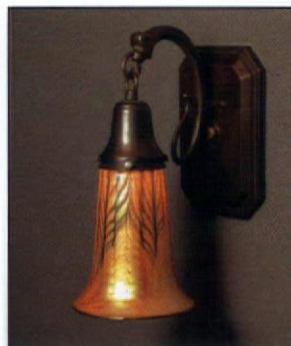
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# INSPIRED BY

**F**OR THE OCCASION of our tenth wedding anniversary, we decided to build a Victorian-era gazebo or summer house in the garden, in which we would renew our vows. We pooled design ideas with those of our builder, Michael Cavaliere, finally settling on a pretty plan. The roof would be covered in red cedar shakes, the flooring would be bluestone.

Right about that same time, I'd been poking around in the attic. Our house is a very early Dutch homestead dating to the mid-1600s. I discovered a pile of discarded sawn balusters—and recognized them from a 1910 photograph sent to me by a descendant of the original family. The balusters were what had been on the porch during the Victorian era!

Excited about my find, I ran outside to show them to Michael, who'd begun framing the gazebo. He was excited, too. He said he would make a pattern from an original piece, and replicate them to create a balustrade for the gazebo. It, of course, recalls a bit of the history of our old house, too.

The gazebo's cupola was set in place the very day before our ceremony: May 15, 1993. —MARION DUCKWORTH SMITH



**The gazebo sits in the garden of the Lent Riker homestead in Jackson Heights, New York. Mid-construction, the homeowner found old sawn balusters that show up in a 1910 photo (above) of her house. The sawn baluster design was copied for the gazebo rail.**

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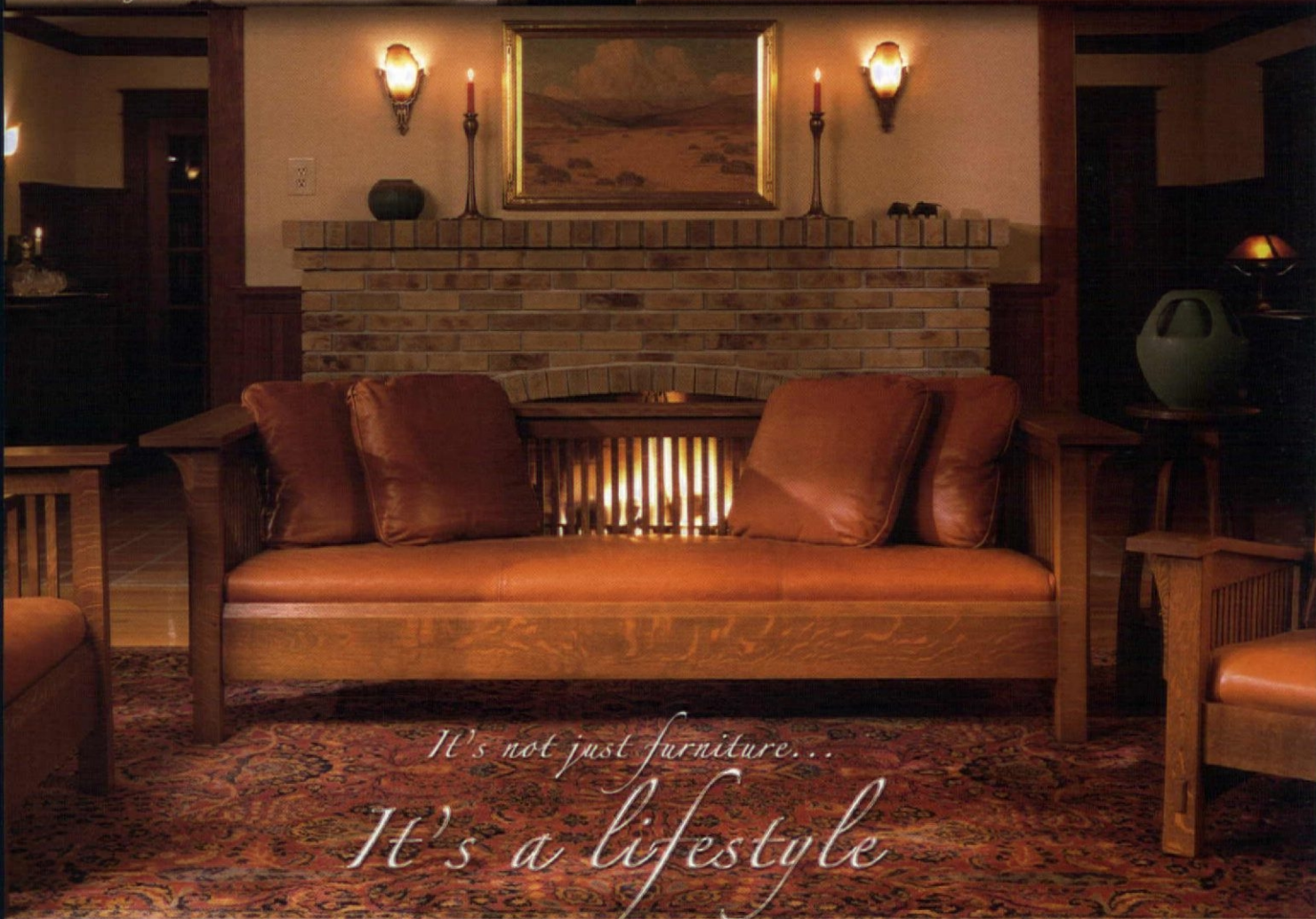


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