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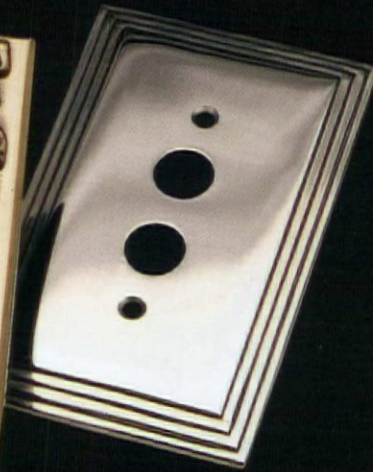
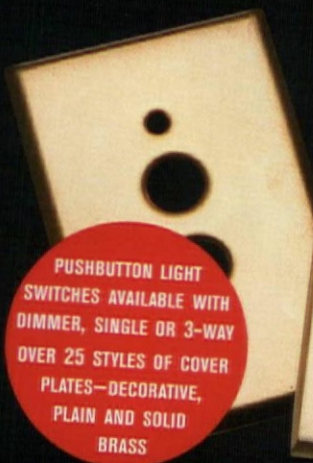
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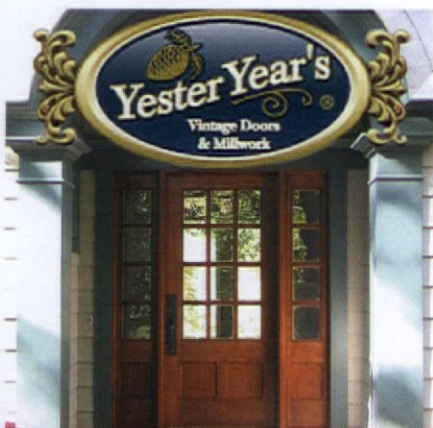
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**ON THE COVER:** *Period furnishings, bargain finds, and family treasures populate an Italian Villa brought back and decorated with revival papers. Cover photograph by Philip Clayton-Thompson.*



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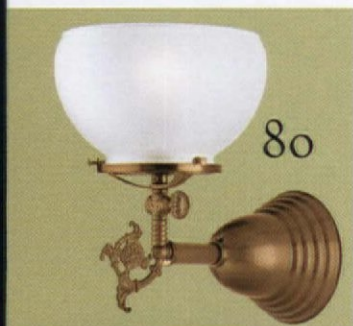
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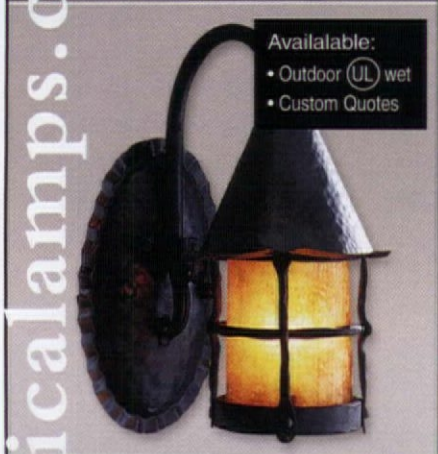
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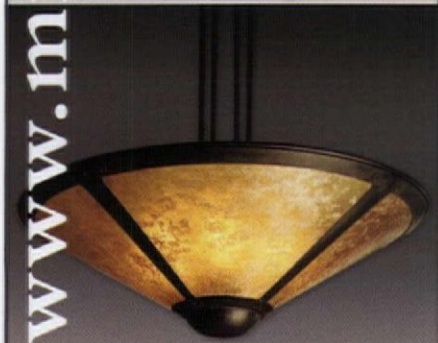
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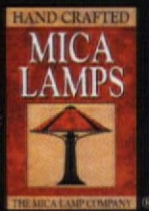
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## Not really my house

**O**UR PIANO ARRIVED. A good one this time—a rebuilt Steinway, no less. It replaces a baby grand that didn't work out. A couple of years ago, I'd traded in the old upright that my boys learned to play on. (Built in 1897, that one was impossibly Victorian, Rococo with Empire; it rang and pinged, but the volume was awesome.) The piano that replaced the upright never made its way into their hearts. It was small, its sound timid, it was cobbled together . . . all right, I admit it, I bought it for its looks: figured mahogany with a natural finish and that Becker Bros. gilded decal. Damaged and inexpertly repaired, it was a nice piece of furniture but a terrible instrument, and the boys' practicing languished.

Then the 1903 (ebony-finish) Steinway presented itself. Buying it was not an easy financial decision; after laying down a deposit, I spent the wee hours awake, anxiously sweating over my future prospects (and my motivations). The boys visited the piano like a horse in a stable, even rehearsing on it for a recital while it was still in the rebuilding shop. They never told me I was crazy, or that they'd rather have, well, a horse. So I went ahead with the purchase.

And now they play a lot. Next to the house, the piano's the best thing I ever bought. I don't play, but I got two lessons out of the deal, both applicable, I think, to restoration. One: Some things are consumer items, meant to be bought on the cheap and used up; others are investments. Two: Life goes on and the house had better adapt. Up in my former master bedroom is an impressive collection of castles and knights, ready for battle. We've rearranged rooms as laptops supplanted big stationary computers.

And the wicker-filled sunroom that used to be for quiet time is set up, this week, for a teenagers' party. The house will never be "done." If it were, how would we have found room for a grand piano?



*Patricia Stone*

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**At Home with Tiffany**

Most connoisseurs of art glass are familiar with Louis Comfort Tiffany's highly recognizable murals, lamps, and art objects. In many ways, however, Tiffany's home on Long Island, Laurelton Hall, was the epitome of the designer's artistic achievement. "Louis Comfort Tiffany and Laurelton Hall: An Artist's Country Estate," celebrates this extra-

**TOP: A Tiffany Studios wisteria panel, from a frieze for the dining room at Laurelton Hall, ca.1910-1920. LEFT: A favrile glass vase with feather pattern, made before 1902.**



ordinary aesthetic environment in an exhibition at the Metropolitan Museum of Art in New York.

An unusual merger of oriental, Mediterranean, and other influences, Laurelton Hall was built in 1905 in Oyster Bay, New York. Tiffany designed every aspect of his estate, lavishing as much care and creativity on the design and furnishing of his 84-room home and gardens as he did on all the wide-ranging media in which he worked. Although a fire gutted the house in 1957, the exhibition brings together many

of its surviving architectural elements and interior features. Additionally, the show features many items Tiffany personally designed and owned, including stained-glass windows, paintings, glass, and ceramic vases. Other objects on display come from Tiffany's collection of Japanese, Chinese, and Native American works of art. The exhibition runs through May 20 in the Iris and B. Gerald Cantor Exhibition Hall at the Met, (212) 535-7710, metmuseum.org

**Laurelton Hall in Pictures**

The companion guide to the Laurelton Hall exhibition, *Louis Comfort Tiffany and Laurelton Hall: An Artist's Country Estate*, by Alice Cooney Frelinghuysen [Metropolitan Museum of Art Publications, 2006] is a lavishly illustrated journey into the



soul of a designer and his ultimate creation, the artistic house. In paper (\$45) or hardback (\$65), through [metmuseum.org/store/](http://metmuseum.org/store/) or your bookseller.

**PROFILE**

**SHARON HINSON** and **MARJORIE ELLENA** initially started [historicproperties.com](http://historicproperties.com) out of frustration. In 1998, there was no venue—online or otherwise—to help link potential sellers to people actively looking for a historic house. The now-profitable website is a marketing link for real-estate brokers, preservation agencies, and individuals with a historic property to sell. But this mother-daughter team switched from advertising real estate to *buying* it when they got involved in saving an 18th-century house that had been promoted on the [historicproperties.com](http://historicproperties.com) website. ■ Delighted to hear from the broker that the property had sold, the two women were horrified to learn that the new owner planned to tear down the


house, a late 1700s Dutch Colonial known as Wood Farm. "We don't normally buy properties," says Marjorie. "But we didn't want this 1700s house being demolished and buried in a landfill." ■ With support from Essex County Museum and Historical Society, Marjorie and Sharon managed to find both a new location for the house and a house mover willing to relocate it on a tight schedule. "We didn't know where it was going until 4:30 the afternoon before," says Marjorie. The house, now on a 16-acre parcel (with a pond) in Tappahannock, Virginia, is for sale at cost (\$400,000). Both Marjorie and Sharon are very familiar with "the call of the house," and hope a new buyer will soon feel that way about Wood Farm. "It's hard to believe someone would have wanted to demolish this," Marjorie says. [Historicproperties.com](http://historicproperties.com), (888) 507-0501, [historicproperties.com/woodfarm.htm](http://historicproperties.com/woodfarm.htm)

**ABOVE: Sharon and Marjorie saved a 200-year-old house from the fate of a teardown by financing its purchase and finagling its relocation. RIGHT: The house, ready to go.**



“ Frederic Church's house, Olana, is over there on a hill. They say he got so involved in landscaping the grounds that he stopped painting. ” —Brice Marden, the contemporary abstract artist, quoted in *The New York Times*, Oct. 29, 2006.





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## Grove Park at 20

The Arts & Crafts Antique Show and Conference celebrates its 20th anniversary Feb. 16–18 at the fabled Grove Park Inn in Asheville, N.C. It's an opportunity for total immersion in the world of Arts and Crafts. A three-day conference pass includes entrance to the country's largest Arts & Crafts antiques show, with more than 50 exhibitors; a large contemporary crafts show; seminar presentations; historical walking tours of the Inn and nearby Biltmore Industries; daily small group discussions; demonstrations and special exhibits.

Highlights this year include evening lectures by Bruce Johnson on the conference's history; Andre Chaves on myths of the Arts and Crafts Movement, and Arts and Crafts in California presented by



Robert Winter. New events include a cocktail reception and dance, presented by *Style 1900* magazine, on Saturday evening, and an Arts and Crafts fashion show presented by Ann Chaves Sunday morning. To register, contact Bruce Johnson, (826) 628-1915, [webteek.com/arts-craftsconference](http://webteek.com/arts-craftsconference)

A related exhibition, "Love, Live, and Work: The Roycroft Legacy," is on at the Asheville Art Museum through Feb. 25.

Other venues near Asheville during the conference include the Southern Highland Craft Guild's Folk Art Center on the Blue Ridge Parkway (Milepost 382). The Allanstand Craft Shop, in operation since 1895, offers a superb collection of mountain crafts, folk art, jewelry, and textiles ([southernhighlandguild.org](http://southernhighlandguild.org)).

## OPEN HOUSE

Halfway between Denver and Santa Fe, Trinidad, Colorado, is a historic crossroads on the Santa Fe Trail. Most of the town is a National Historic District, Corazon de Trinidad. Near its heart are two landmark properties, the **Baca House**, an unusual two-storey adobe structure with Greek Revival details, and Bloom House, constructed in 1882. Both houses are part of a historic museum complex that includes the Santa Fe Trail Museum. Workers built Baca House for mercantile owner John Hough and his family in 1870, mixing Hispanic construction techniques with Anglo design. Soon Hough wanted to push west with the railroad. Anxious to secure a buyer, he traded his expensive house for 22,000 pounds of wool (worth about \$7,000) to a prominent founding family in Trinidad in 1873. The



new owners, Felipe and Delores Baca, bartered another \$1,500 in wool for the furniture. Today, the house is colorfully decorated with Hispanic folk art, Rio Grande textiles, and Victorian furnishings. Baca House, Trinidad History Museum, 312 East Main St., Trinidad, Colo. (719) 846-7217, [coloradohistory.org/hist\\_sites/trinidad/bacahouse.htm](http://coloradohistory.org/hist_sites/trinidad/bacahouse.htm)

**ABOVE:** The Territorial-style Baca House combines adobe construction with Greek Revival architectural elements. **LEFT:** A cast-iron stove and period utensils in the kitchen.



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## Philly Warmth

It can be chilly in Philadelphia in January, but the Greater Philadelphia Historic Home Show and Designer Craftsman Show makes a visit to nearby King of Prussia worthwhile. This year's events, sponsored by *Old-House Interiors'* bi-annual *Early Homes* magazine, will be held Jan. 19-21 at the Valley Forge Convention Center. The historic home show features over 70 exhibitors in the fields of architectural salvage, fine-art restoration, floor and wall coverings, furniture restoration, millwork and mouldings, windows, porches, and landscaping. The juried, invitational designer craftsman show features the highest quality in fine furniture reproductions, museum-quality replicas, and contemporary folk art. Admission to one or both shows is \$12. For more on both shows, visit [goodrichpromotions.com/historic\\_home/index.html](http://goodrichpromotions.com/historic_home/index.html), or call (717) 796-2380.

## Don't miss . . .

- **GREATER PHILADELPHIA HISTORIC HOME/DESIGNER CRAFTSMAN SHOW**, Jan. 19-21, King of Prussia, PA, (717) 796-2380, [historichomeshow.com](http://historichomeshow.com) Meet the editors of *Old-House Interiors* and *Early Homes* magazines!
- **WINTER ANTIQUES SHOW**, Jan. 19-28, Seventh Regiment Armory, New York City, (718) 292-7392, [winterantiquesshow.com](http://winterantiquesshow.com) Benefits East Side House Settlement.
- **ARTS & CRAFTS ANTIQUE SHOW AND CONFERENCE**, Feb. 16-18, Grove Park Inn, Asheville, NC, (826) 628-1915, [webteek.com/arts-craftsconference](http://webteek.com/arts-craftsconference)
- **"LOVE, LIVE, AND WORK: THE ROYCROFT LEGACY,"** through Feb. 2 Asheville Art Museum, Asheville, NC, (828) 253-3227, [ashevilleart.org](http://ashevilleart.org)
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by Mary Ellen Polson



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The Dublin bed is composed of a restored 19th-century Irish church window, salvaged antique iron fence scrolls, Japanese water glass, and Pennsylvania walnut. Custom bed designs begin at about \$10,000, although this California king approached the \$20,000 mark.

Contact Jeff Soderbergh, (401) 845-9087, [jeffsoderbergh.com](http://jeffsoderbergh.com)

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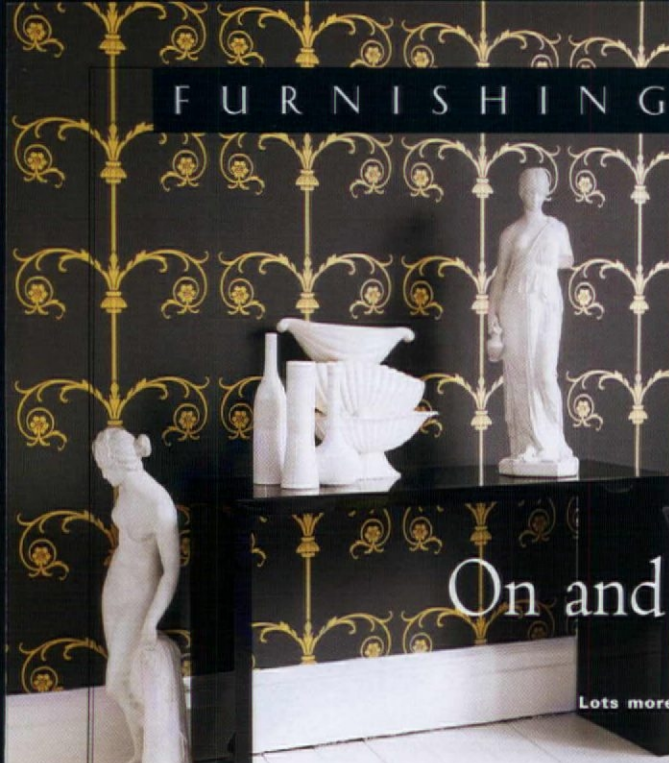
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## On and Off the Wall

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### British Chic

With a pattern evocative of a Victorian chandelier, "Glamorous" is from the first wallpaper collection of British designer Julien Macdonald.

The paper, which is hung dry on a pasted wall, is \$75 per double roll. From Graham & Brown, (800) 554-0887, [grahambrown.com](http://grahambrown.com)



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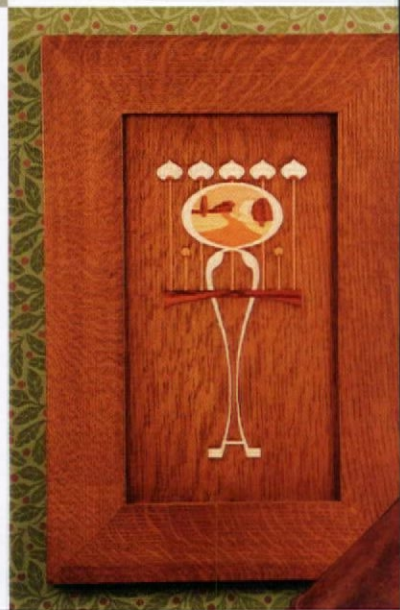


### Titanic Motif

A vertical French Shell panel from the Titanic collection, taken from archival photographs of the doomed ship, is flexible and easy to install. The Petitsin panel measures 12" x 28". The price is less than \$250. Contact JP Weaver, (818) 500-1740, [jpweaver.com](http://jpweaver.com)

### Ellis Revival

Mitchell Andrus revives the intricate inlays of Stickley genius Harvey Ellis in a set of 13" x 19" wall plaques. In quartersawn oak with multiple inlays in fine woods, the Landscape plaque is \$385. From Mitchell Andrus Studios, (908) 647-7442, [missionfurnishings.com](http://missionfurnishings.com)





### Formal Filigree

Mayflower is a new introduction from a trove of original early-20th-century designs by little-known wallpaper artist Jennie B. Jones. The paper sells for \$55 per single (6-yard) roll. From J.R. Burrows, (800) 347-1795, burrows.com

### Artfully Framed

Tim Holton now offers Edward S. Curtis photogravures, newly struck from pristine originals by Mountain Hawk Prints and framed in stained quartersawn oak. Measuring 11 1/4" x 15 1/4", Canyon de Chelly sells for \$1,260 framed. The print alone is \$600. Contact Holton Studio Frame Makers (800) 250-5277, holtonframes.com



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The Nest Sconce is reminiscent of the rustic twig furniture of the turn of the 20th century. Ideal as a seasonal or year-round candle holder, the wall-hung sconce measures 14" high x 12" wide x 4" deep.

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Looking Glass ►

Inspired by a girandole mirror hanging in Philadelphia's Independence Hall, this circle mirror with gold leaf is available with convex or plain glass. It sells for \$1,595 and requires a lead time of eight to 10 weeks. From Richard Rothstein & Co., (877) 795-5112, [richardrothstein.com](http://richardrothstein.com)



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A redesign of an antique banker's fan, the Fargo is replete with nostalgic details, including chrome accents, a stylish label, and crocodile faux leather. It's 20" high. The price ranges from about \$200 to \$250, depending on finishes and trim. Contact Fanimation, (888) 567-2055, [fanimation.com](http://fanimation.com)



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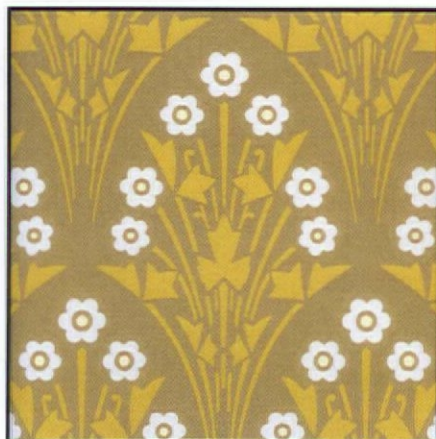
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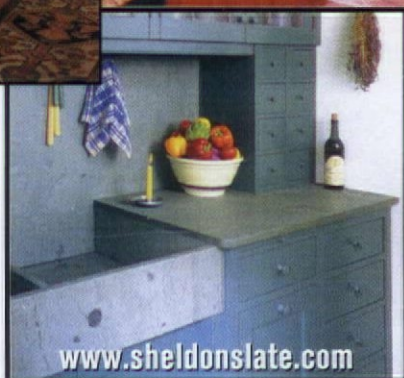
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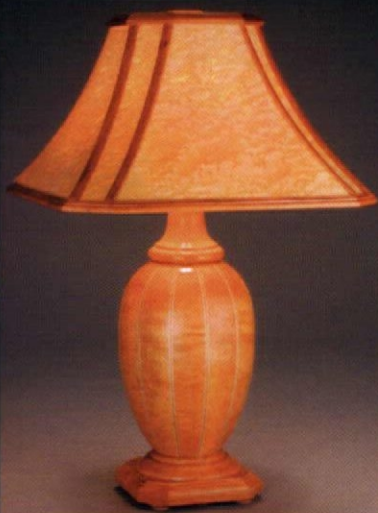
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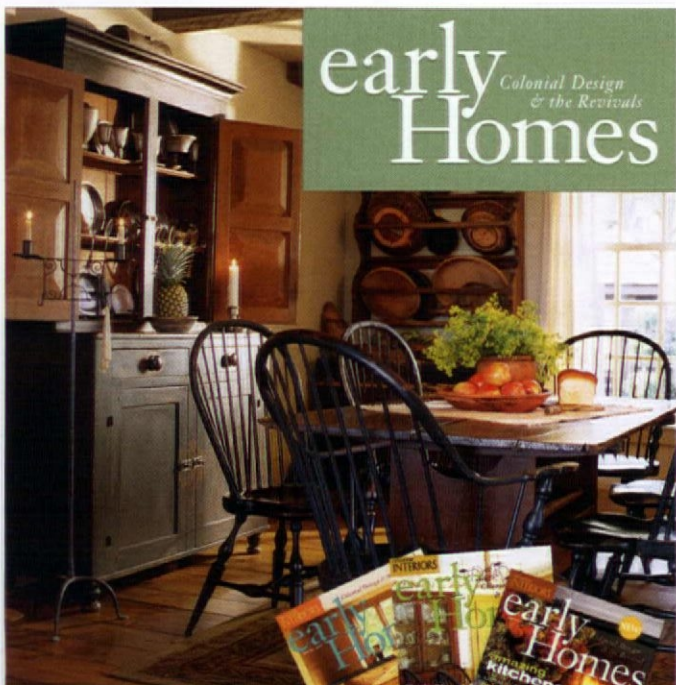
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# Kitchens in BLACK & WHITE

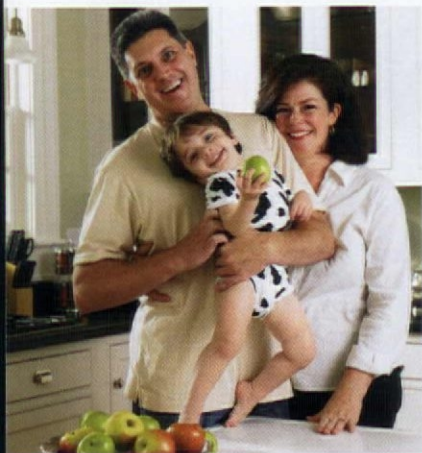
PRIVATE HOME, STOCKTON, NEW JERSEY

**M**Y CA. 1780 farmhouse has seen several additions over the years, one of them an incongruous, Mid-century Modern appendage. The kitchen it housed was no doubt once the last word in "hip," but a half century later the blond cabinets were warped, the fiberglass ceiling tiles stained, and the lime-green, croc-patterned floor worn smooth.

The kitchen was the last in a long line of renovation projects for which I'd enlisted the talents of carpenter Jeff Loux. We work well together, so I dispensed with a designer, instead drawing up plans that Jeff refined. The process was made easier when the interiors of the walls were found to be furry with mildew and were taken down to the studs, giving us a clean slate.

Because my house is such a potage of periods, I decided to give the kitchen a simple, turn-of-the-century flavor. The cabinets

Jeff built are Shaker-style, the raised panel on the interior a delightful detail. He gussied them up just a bit with a line of bead- [text continued on page 33]







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- **SINKS:** Franke, (800) 636-5771, franke.com
- **LIGHTING AND HARDWARE:** Rejuvenation, (888) 401-1900, rejuvenation.com
- **FLOORING:** Sylvan Brandt, (717) 626-4520, sylvanbrandt.com
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**FAR LEFT:** The camera-shy author with her husband, Todd Stine, and son Liam. **ABOVE:** The open kitchen centers around a vintage baker's table. **INSET:** The Seventies "before" cabinets looked sleek, but were falling apart. **OPPOSITE:** Bead-edge detailing on drawers and doors adds dimension to white cabinets; reproduction pulls and knobs anchor the house in history.





**JULIA MORGAN MANSION, SACRAMENTO, CALIFORNIA**

**“BEAUTIFUL!”** we congratulated the designers of this large new kitchen and pantry. The house is a formal 1923 Beaux Arts mansion by Julia Morgan, the first woman architect licensed by the State of California (and most famously known for William Randolph Hearst’s Castle at San Simeon). Bequeathed to California State University at Sacramento in 1966, the mansion was long used as office space, but a \$1.7 million renovation restored woodwork and floors, drapery and gardens—and added this event-catering kitchen in the style of a 1920s room. The black-and-white design is elegant and classy, historical but not slavish. ■ **DESIGN:** StoneWood Design Inc., Janice Stone Thomas (principal),

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**TOP:** Like the Beaux Arts house, the new kitchen is spacious and classical.

**A black and white scheme evokes the 1920s as it establishes a clean backdrop for catered events.**

**The checkerboard is a floorcloth. LEFT: Professional appliances include multiple ovens and dishwashers.**



ing: "The Shakers probably wouldn't do that," he laughingly admits. He also suggested a layered moulding that would draw the eye away from the shallow sloped roofline, which we'd decided to keep because it mirrored that of the adjacent room. More awkward angles cropped up because there's no attic space in which to conceal air-conditioning ductwork. "I kept the cabinets to one level throughout the room to visually minimize this," Jeff explains. The moulding he crafted for the window and door replicates that in the 1838 section of the house.

I chose a black-and-white color scheme because I like both its timeless and neutral qualities. The maple cabinets were painted a warm white, and the countertop is honed black granite, which has proven to be both practical and easy to care for. To offset any impression of chilliness from the black and white, we installed a

mellow golden floor of re-sawn heart pine finished with tung oil. The walls are a celery-green shade that complements the ever-changing bounty of produce on display. Simple hardware and

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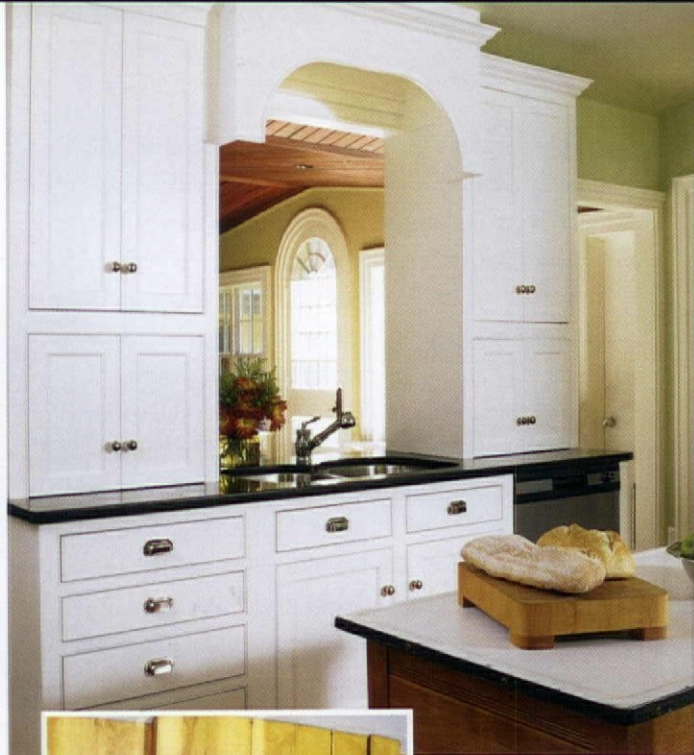
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An arched pass-through echoes a salvaged Georgian door in the family room. **INSET:** The previous kitchen didn't speak very well to the 19th-century part of the house. **BELOW:** Liam offers treats to Marty the cat.

pendant lights in polished nickel add some sparkle.

Perhaps the biggest challenge any old-house owner faces is to how to take that brand-spanking-new edge off a renovated kitchen. We incorporated a salvaged 19th-century door, and we have an old baker's table acting as the kitchen's centerpiece. Also, my collections of pressed-glass pitchers and majolica have finally found a home.

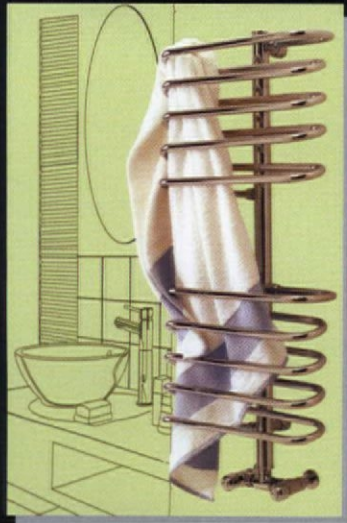
At the end of it all, I have one surprising piece of advice aimed at those afraid to renovate with a tiny infant in the house: go ahead! Propped in his chair, my baby was entertained by Jeff during many hours of finish work—and that's a good thing. —CATHERINE LUNDIE





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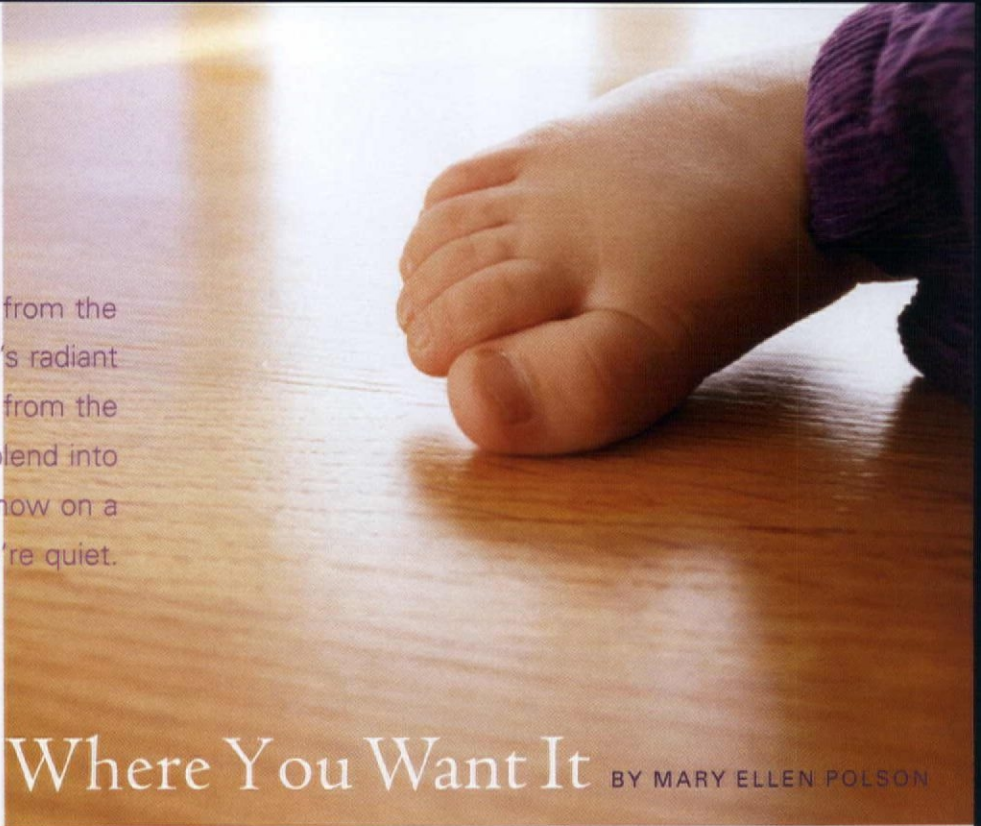
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## Warmth Where You Want It BY MARY ELLEN POLSON



**ABOVE:** A European-style wall radiator still has fins, but fits much closer to the wall than a comparable vintage unit.  
**TOP:** Under-the-floor radiant heat creates a luxurious environment for bare feet all winter long.

**O**LDER HOMES are notorious for cold spots and balky radiators. Even if your current heating system is in good condition, you may still have a trouble spot of two. Or you may be planning an addition, or simply want to add extra warmth to a bathroom or enclosed porch. That's where today's radiant systems can be of help.

There are two types of radiant heat—hydronic and electric. Hydronic systems use water heated by a boiler to radiate heat into a room and warm the air. Delivery methods include under-floor hot-water tubing systems, traditional hot-water and steam radiators, hot-water baseboard radiators, and towel warmers. Electric systems typically use wires to conduct heat-producing energy through a comparable array of units, including under-floor mesh matting, baseboard heaters, wall radiators, and towel warmers.

While hydronic heat is generally more fuel efficient, there are circumstances where electric radiant can be more advantageous, especially in

existing houses. The most obvious instance is in under-floor radiant heating. Hydronic systems require looping an elaborate PEX tubing system under the subfloor. Installing such a system works best for additions, or in settings where an entire room will be gutted to the studs. PEX systems typically require professional installation.

On the other hand, electric radiant flooring uses do-it-yourself-friendly mesh mats that contain the wire-thin heating element. These install directly over the subfloor, so they are ideal where the flooring material is to be replaced, like a bathroom. The mats are extremely thin (some are  $\frac{1}{8}$ " or less), so they don't add a lot of height to the existing floor. The installer simply rolls the mat onto the subfloor and trims to fit before the top flooring goes down. The wiring in the mat usually hooks directly into the existing electrical system; the best come with a thermostat. While some mesh mats are designed to work under only stone or ceramic tile, others come with *[continued on page 39]*





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**LEFT:** Slender flat-panel radiators from Runtal virtually disappear under a window sill. **BOTTOM**

**LEFT:** One- and two-pipe units from Steam Radiators are streamlined, yet familiar. **BELOW:** Wesaunard's corkscrew-like Boz towel warmers keep towels handy.



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Another alternative for floors and other areas is low-voltage electric, available in mats and thin cables that go virtually anywhere. Because this system uses a transformer to link to a power source, it can go places other systems can't: under driveways and walkways to melt ice and snow, or under the roof to prevent ice dams.

Traditionally, of course, radiant heat came from radiators. If you have a hot-water boiler, it's possible to replace a missing or balky radiator in less than a day with new ones in a dizzying array of configurations and shapes. There are reproduction Victorian finned radiators, stream-lined contemporary finned versions that sit close to the wall, ultra-modern flat-panel units, and streamlined baseboard units.

For those in search of wall space, a hydronic baseboard unit can be an ideal replacement for an old or missing radiator: unobtrusive and quiet, it is just as effective as a traditional radiator. Where space is at a premium, flat-panel units—about 4" high and just 2" deep—

can be installed in groups, vertically or horizontally, curved to fit round spaces, or low to the floor to replace electric baseboard heaters.

Electric baseboards don't have to be cheap and flimsy. A few hybrids combine the energy-efficiency of hydronic heat with an electric power source. Hydro-Sil's proprietary system, for example, uses an electric wiring element to conduct heat through silicone, an inert liquid. The result is a warm, radiant heat similar to that of hot-water radiators.

Whether hydronic or electric, a towel warmer is a great way to add comfort to a bathroom. These units not only dry your towels, but also help reduce moisture in a typically damp area. While some are low-wattage units that simply warm towels, the more powerful are capable of heating the room. Manufacturers are also offering towel warmers in creative shapes, notably Wesaunard's beehive-shaped "Boz" towel warmers. The company also has a "creative" series of customized towel warmers in shapes that include guitars and cherubs—with or without musical notes or a monogram. ✦



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## Ogden, Utah's Secular City

BY REGINA COLE

A VISIT TO OGDEN, Utah, takes you on a tour through the forces that made the American West. Even if you're in no mood for a history lesson, though, it's a great place to ski, stroll, shop, hike, bike, ride, paddle—or take in the snow-capped peaks of the Wasatch Range and the shimmering expanse of the Great Salt Lake. On a recent visit I kayaked from the lake's Antelope Island State Park, where a herd of reintroduced bison is thriving, then drove up the breathtaking Ogden Canyon

to the mountain village of Huntsville, where the Shooting Star Saloon has been pouring brews since 1879, and headed east of the smaller village of Eden to buy fresh honey at the Abbey of the Holy Trinity. There I met one of the Trappist monks, a direct descendant of Brigham Young. His great-great-grandmother was Young's fourteenth wife. She'd divorced him, the only one of Young's many wives to do so. Then it was back to Ogden for dinner at one of the fashionable eateries on historic 25th Street.

The first Europeans to frequent this spectacular, rugged area were fur trappers, “mountain men” in search of beaver streams; one of them was a Canadian working for the Hudson's Bay Company named Peter Skene Ogden. In 1846, Miles Goodyear, another veteran trapper, built Fort Buenaventura to supply the wagon trains beginning to move west on the Oregon Trail. The ill-fated Donner Party stopped at Fort Buenaventura on its way to suffering and starvation in the Sierra Nevada. Goodyear is

**Here's the view from the Union Station plaza up historic 25th Street, its late-19th- and early-20th-century buildings now home to antiques stores, restaurants, clothing shops—and saloons that fondly recall Ogden's rowdier days as a railroad town. Overlooking them all is Mount Ogden, a scenic backdrop on the east side.**





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Utah is a big state with a small population; those who want to look at beautifully crafted furnishings après ski may find themselves driving on long mountain roads where the scenery is splendid and the traffic sparse. The state that practically invented industrious effort boasts a substantial list of businesses serving the old-house owner. Organized from north to south, here are some companies well known to us. Call before visiting, as not all have showrooms.

◆ **LOGAN:** STONE RIVER BRONZE, [stoneriverbronze.com](http://stoneriverbronze.com)

American manufacturer of architectural bronze hardware. (435) 744-0400

◆ **LOGAN:** GREEN RIVER STONE, [greenriverstone.com](http://greenriverstone.com)

Fossil-fish murals and shale stone products for interiors. Showroom in Logan. (435) 753-4069

◆ **LAYTON:** GIBBS SMITH, PUBLISHER,

[gibbs-smith.com](http://gibbs-smith.com) For 35 years this independent publisher has brought out wonderful books on architecture and design, among other subjects; authors include our Brian Coleman, and Jane Powell and Linda Svendsen, Doug Keister, Christian Gladu, Catherine S. Pond, et al.

◆ **CENTERVILLE:** BARTILE ROOFING, [bartile.com](http://bartile.com)

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◆ **SALT LAKE CITY:** GEOFFREY FITZWILLIAM

CABINETMAKER, [fitzwilliam.com](http://fitzwilliam.com) A former violin maker now specializing in furniture design and construction; his personal style reflects the Arts and Crafts movement. He occasionally collaborates with wife Melanie, a stained-glass artist. (801) 557-7026

◆ **SALT LAKE CITY:** HAMMERTON, [hammerton.com](http://hammerton.com)

Lighting, pot racks, occasional furniture in Craftsman, rustic ("log and timber"), and historical revival ("Chateau") styles. To the trade, with retail showrooms in Murray and Park City. (801) 973-8095

◆ **SALT LAKE CITY:** INTERCON FURNITURE,

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**FAR LEFT:** Peery's Egyptian Theater fell on hard times during the 1980s and was slated for demolition. Local historic preservationists not only saved and restored it, but also replaced the long-gone Wurlitzer pipe organ that thrilled moviegoers before "talkies." **LEFT:** An original feature is the "atmospheric" auditorium, where a switch turns a daytime-sky ceiling to night, complete with twinkling stars.

Passenger trains don't go to Ogden anymore, ironic in a city with a history so defined by the railroads. But its location between the snow-capped Wasatch Range and the expanse of the Great Salt Lake provides opportunities for recreation and sightseeing.



**ABOVE:** Now home to the Eccles Community Arts Center, the 1895 Eccles home hosted the first Girl Scout meeting in the state of Utah. **RIGHT:** The 1924 Mediterranean Revival Union Station is the third depot built on the site. An 1869 frame building was demolished in favor of a grand, red-brick building in 1889. When that one burned in 1923, the current station was erected. Today it houses museums, galleries, gift shops, and function halls.

credited with being Utah's first permanent settler. In 1851 the fort's name was changed to Ogden City, but it was little more than a frontier outpost until the railroads came. When the Union Pacific Railroad heading westward from Omaha met the Central Pacific Railroad working eastward from Sacramento, they met at Promontory Summit. Today it is the Golden Spike National Park, named for the ceremonial spike symbolically driven on May 10, 1869.

Ogden came to be called "Junction City" because, for the next hun-

dred years, every transcontinental train stopped here. Railroad executives and lumber barons thrived and built Queen Anne and Richardsonian Romanesque houses on Jefferson Street, seven blocks from the hurly-burly of downtown.

AND HURLY-BURLY there was: unlike other Utah communities, Ogden was a secular city. Terminating at the 1924 Mediterranean Revival Union Station, 25th Street came to be called "Two-Bit Street"; merchants still tell about its sinful diversions,—evidenced, they say, by a system of underground





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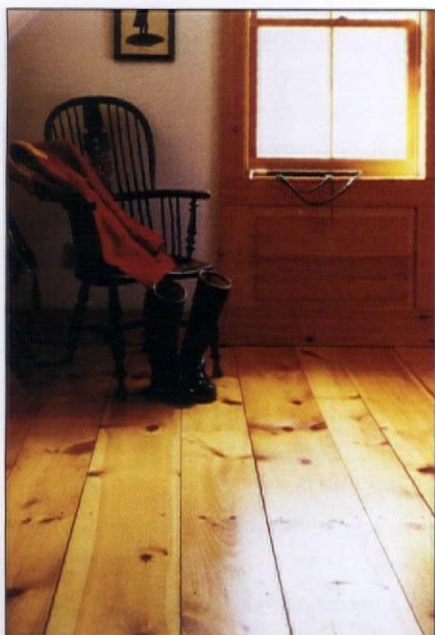


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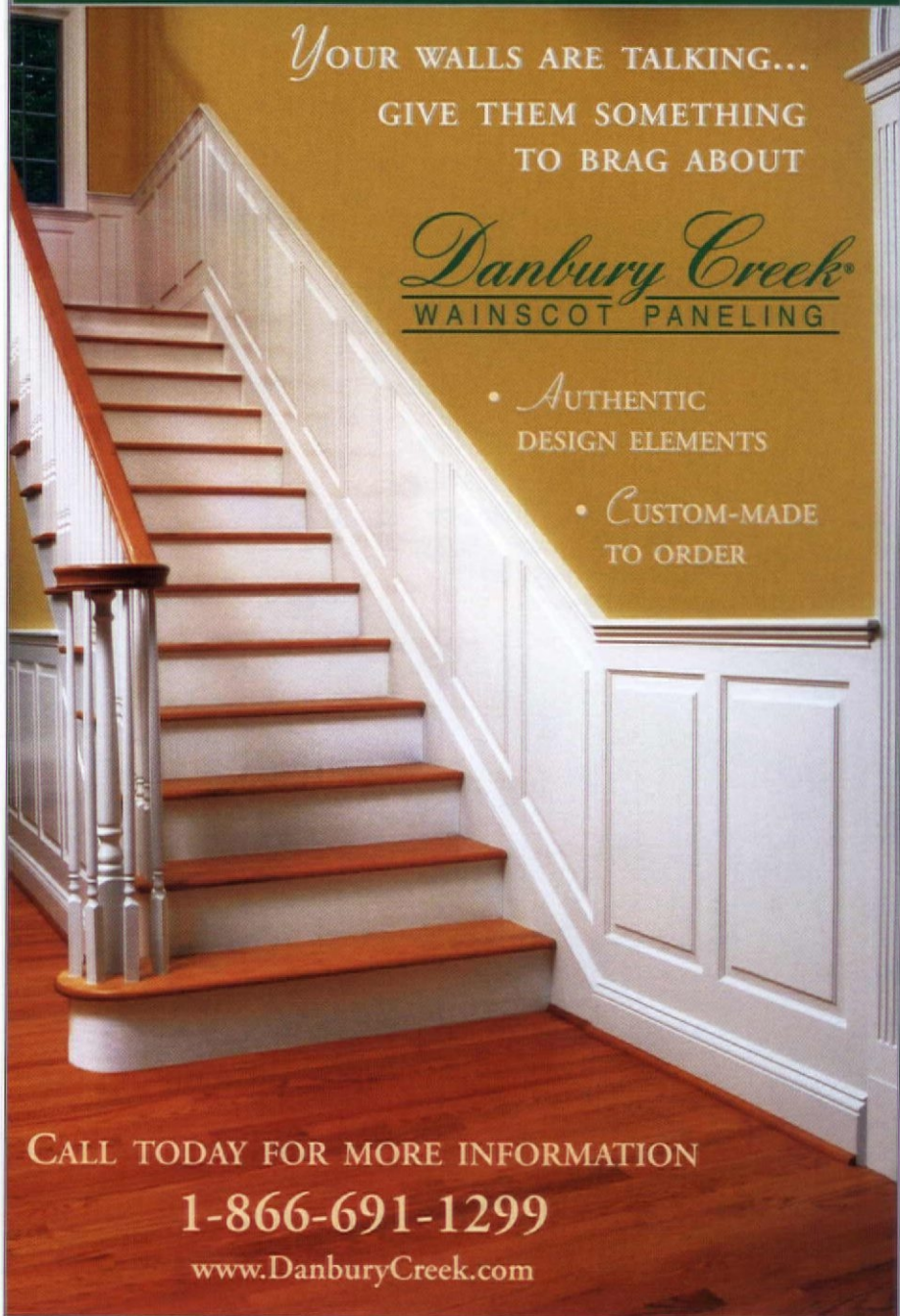
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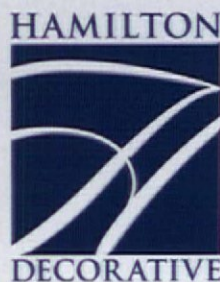
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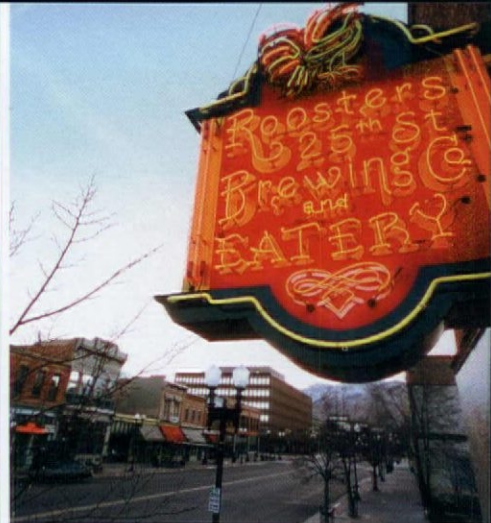
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Since 1869, Ogden's 25th Street has been famous for its hospitable offerings of food and drink for travelers.

tunnels. Moneyed rail passengers stayed at the Ben Lomond Hotel, still in operation. [[benlomondsuites.com](http://benlomondsuites.com); (877) 627-1900]

Passenger trains don't go to Ogden any more, ironic in a city with a history so defined by the railroads. The vaulting spaces of Union Station are not empty, however: they are home to galleries, gift shops, function halls, and museums, including the Utah State Railroad Museum, the Browning Firearms Museum, a natural history museum, and the Eccles Rail Center. The opium dens and gambling parlors of 19th-century 25th Street appear to have decamped, replaced now by chic restaurants, designer resale shops, and antiques emporia. A prominent 1920s downtown office building has a new life as the Hampton Inn boutique hotel [[hamptoninn.hilton.com](http://hamptoninn.hilton.com); (801) 394-9400]. Nearby is the 1924 Peery's Egyptian Theater, built two years after the discovery of King Tutankhamen's tomb and used today as a venue for films.

And that impressive neighborhood of the 19th century tycoons, so carefully sited away from downtown, is once again one of Ogden's most desirable residential areas, its public centerpiece the 1895 Eccles Community Arts Center. ✦



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Circle no. 164



You recognize Victorian and Arts & Crafts wall schemes. But what do you do in an Edwardian house, or one built between the wars?

BY DAN COOPER



## Heads Up! *Wall & Ceiling Treatments 1901–1945*

**Q**Ueen Victoria died in 1901. But the era didn't end all at once, despite the growing popularity of the Arts and Crafts Movement. And it would be some time before decorators got busy ripping out cornice mouldings, and painting walls and ceilings white. The period referred to in England as the Edwardian era (for King Edward VII, who died in 1910) loosely covers the first two decades of the 20th century—right up to the First World War. Design influences were many and subtle, and bore trappings of past decades. Wallpapers were still bold and colorful, although the palette had shifted from the muddy tertiary colors of the Aesthetic Movement towards delicate pastels and rich jewel-

**In Portland, Oregon, the interior of a 1929 English Tudor cottage has been made lushly romantic in the style of 1930s Hollywood: texture abounds in troweled walls, velvet fabrics, and fireplace tiles redone in faux tortoise-shell. Note the coved frieze between walls and ceiling, and the bold picture moulding.**

tones. Olive greens became emerald, and the terra cotta and Pompeian reds favored by the Late Victorians were replaced by clear ruby red. There was also more use of blue, a color previously given short shrift.

**PAINT AND PAPERS** You might choose a wallpaper pattern that undulates for a house of this period, as Art Nouveau was whiplashing around Paris; wallpaper was one of the things affected by the movement on these shores. Geometrics were out of style, florals and sinewy lines all the rage. But you, like so many before, may prefer Art Nouveau's archrival, the Colonial Revival. Patterns in this mode drew inspiration from a previous century but were produced in a smaller scale and with less bold motifs; look for delicate neoclassical patterns. Still other wallpapers from this era simulate fabric or textured plaster, in a nod to the Arts and Crafts Movement. These were printed on oatmeal ground, a slightly lumpy

paper, or they had an overlay print that simulated tapestry or burlap. (Tapestry and oatmeal papers are available again, through Charles Rupert Designs, [charlesrupert.com](http://charlesrupert.com), and other companies listed at Walls and Ceilings in the Design Center; go to [oldhouseinteriors.com](http://oldhouseinteriors.com).)

Paint was also a popular treatment for walls, often applied over textured or troweled plaster, or embellished with pinstriping or moderate stenciling. Ceiling papers still appeared for the first decade of the century, but fell from fashion.

**COVES AND FRIEZES** It was during this time that an interesting trend developed in the treatment of the transition from wall to ceiling. During the Victorian era, the junction between wall and ceiling planes was finished with a moulding, whether a built-up crown mould or a simple picture rail. During the Edwardian era, it became fashionable to lower the picture moulding anywhere [continued on page 48]





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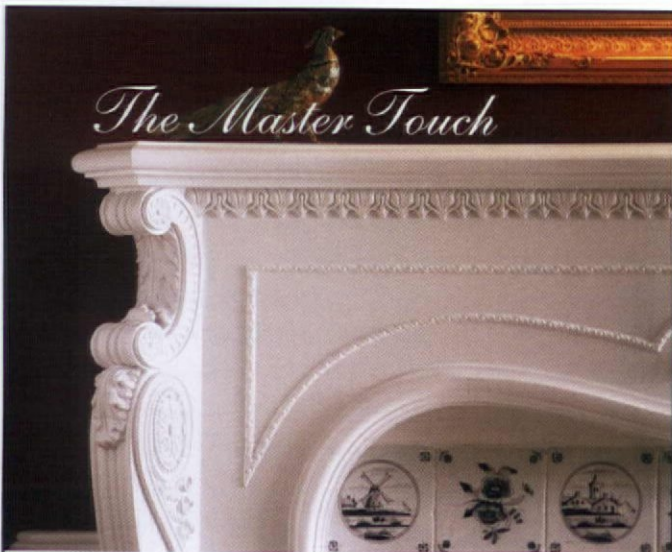
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Circle no. 20





The highlight of this 1925 Coral Gables dining room is the hand-painted coffered wood ceiling.

from nine to eighteen inches below the ceiling. This created space for a stenciled or papered frieze. Nevertheless, the plastered top of the walls was usually painted the near-white color of the ceiling. Or it was painted darker, or pinstriped.

There was a vogue for coved ceilings, too, popular in houses of various styles from neoclassical to Tudor or Spanish. A concave arc of plaster formed a seamless transition between wall and ceiling, with no right angle. It might be treated, decoratively speaking, as part of the ceiling or part of the wall, for different effects. The cove might be ornamented with applied

Suddenly, it seemed, every wall had been troweled with rough plaster. Textures ranged from a plain sanded surface to something one might call Volcanic Crater.

plaster in a “wedding cake” manner, often with Adamesque swags and wreaths, and the decoration could carry over to the ceiling.

AFTER THE WAR, there was a sea-change in interiors. Wallpaper was still being printed, but the Arts and Crafts Movement had paved the way for the Romantic Revivals, most notably those of the Tudor and Mediterranean styles, which had been quietly lurking in the cupboard since 1900 and were now sweeping through the suburbs like an architectural brushfire.

Suddenly, it seemed, every wall (and many a ceiling) had been troweled with rough or textured plaster. The idea was to lend a romanticized impression of age and patina to a modern interior. Appropriate textures range from a plain sanded surface to something one might call Volcanic Crater.

Ceilings were not universally monochromatic in houses of the

Romantic Revivals. In fact, highly decorated ceilings with wood coffers, colored stains, and stenciling were used in Mediterranean houses, and Tudor Revivals had heavily beamed or coffered ceilings, or Jacobean plaster ceilings with intricate tracery. Libraries, dining rooms, and halls had painted panels with medieval or Tudor motifs, often with dull blue or Venetian-red accents. It's rare to find a period example that hasn't been over-painted. But careful analysis will reveal such treatments. A great place to go for inspiration: the restored lobbies of those grand hotels built during the 1920s.

## CALCIMINE,

*no friend o' mine.*

So, you've just prepped your chipped and flaking ceiling and have dutifully applied two fresh coats of paint. Something's wrong; the paint isn't sticking. It's coming off . . . not just here and there—the ceiling looks like sycamore bark! ■ Chances are, your ceiling was last painted with calcimine (kalsomine) paint, akin to whitewash, which was meant to be washed off before recoating. Calcimine forms a poor to abysmal bond with subsequent coatings, especially latex. Calcimine was popular as a ceiling paint for decades, if not centuries, because it was cheap, and easily washed off and reapplied with no chance for paint buildup. Until the hapless later owner puts latex over it. There is hope: today, manufacturers make specific remedial primers that will stabilize the calcimine and allow the application of modern paints. (See p. 49.)



## Restoration PRODUCTS

Many houses of the first half of the 20th century retain their plaster walls and ceilings, and even trimwork, if not their original finishes and paint colors. These products help you deal with special restoration needs.

- MOORCRAFT Super Spec Alkyd Calcimine Recoater 306** by Benjamin Moore: a flat alkyd specifically designed for recoating surfaces previously painted with calcimine. [benjaminmoore.com](http://benjaminmoore.com)

- GARDZ High Performance Sealer For Porous Surfaces** by Zinsser: a specialty coating for porous and calcimine-coated surfaces and to use over uncoated wallpaper prior to painting. [zinsser.com](http://zinsser.com)

- NU-WAL** by Specification Chemicals: a system for repairing damaged plaster by use of

fine-textured fiberglass matt set in an adhesive, applied like wallpaper; for cracked walls and for lead-paint encapsulation. Also adds a moisture barrier. [spec-chem.com](http://spec-chem.com)

- KRACK-KOTE** by TK Coatings: a system for patching walls and ceilings using a fiberglass fabric and compound that remain flexible to guard against further cracking. [tkcoatings.com](http://tkcoatings.com)

- Big Wally's PLASTER MAGIC:** system for stabilizing cracked and loose (sagging) plaster with a flow-adhesive

injected behind plaster and lath through drilled holes.

[bigwallys.us](http://bigwallys.us)

- DURHAM WOOD PUTTY:** fills cracks and crevices in plaster. [waterputty.com](http://waterputty.com)

- PLASTER-WELD** by Larsen Products: interior bonding agent for successfully applying new plaster to sound, clean old surfaces. [larsenproducts.com](http://larsenproducts.com)

## Artistic Texture FINISHES

- BIOSHIELD:** clay plaster, also clay paints for simulating textured walls. [bioshieldpaint.com](http://bioshieldpaint.com)

- AMERICAN CLAY:** "earth plasters" and pigments in three systems for various finishes, from porcelain-smooth to Mediterranean-style aggregate. [americanclay.com](http://americanclay.com)



In a 1937 Art Deco apartment, the walls and curving fireplace surround are painted in a soft, slightly purplish medium grey, lightened in this picture by the two French Deco floor lamps.

AS THE COUNTRY emerged from the Depression, the fascination with Romantic Revivalism faded and the future suggested decorating cues. A notable change was the elimination of ceiling mouldings; now plaster met plaster at a right angle. Pre-War buildings were Modernized, original mouldings and trim meeting a

grisly fate as they were pried off by the armload. Now white ceilings were the norm. Wallpaper was not prohibited, it only seemed that way. In reality, of course, plenty of funky 1940s and 1950s wallpaper patterns were popular. Some firms are making them again, and others sell unused original stock. ✦

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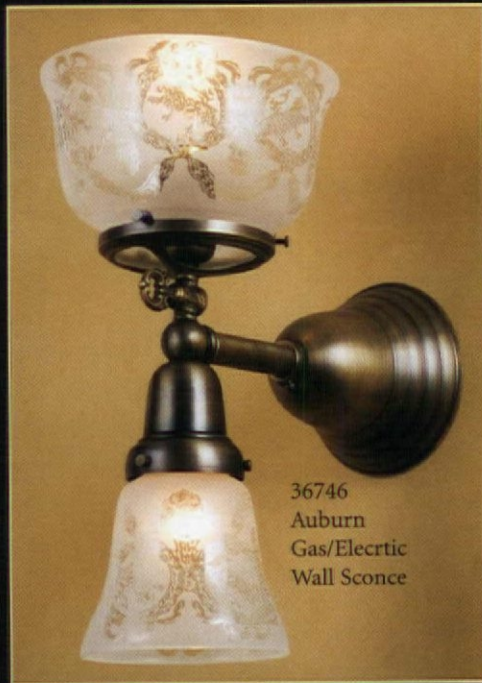
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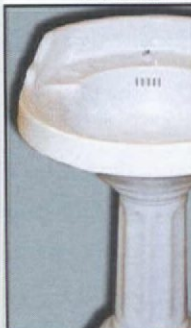


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A California couple brought out the best in their high-ceilinged Victorian, relying on antiques of the period and a full complement of Revival wallpapers.

*The*  
RENAISSANCE  
*of an* ITALIAN VILLA

BY DONNA PIZZI | PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON

MORE THAN ONCE over their thirty-four years of marriage, special education school teacher James Fuhring and his wife Cheryl have called upon their entrepreneurial skills to make ends meet. When they were first married, James took up furniture building as a cost-cutting venture. During an impromptu visit to a local antiques store ten years later, they discovered that Renaissance Revival furniture styles made popular in America during the 1860s and '70s—whether individually handcrafted pieces from New York or better-quality mass-produced furnishings from Grand Rapids, Michigan—were not only cheaper, but also more finely built than anything James could make.



A mandolin that belonged to the owner's grandmother joins a Victorian brass lamp, one of many inexpensive finds. ABOVE: The Italian Villa was built in 1872.





They found a set of four replacement columns, and had them painted with a faux marble finish. Renaissance Revival chairs came through a newspaper ad. The dining table and breakfront are said to be from the estate of abolitionist John Brown.

“From then on, we considered buying antiques as investments,” explains James, “and as soon as we could afford something we liked better, we’d buy it and sell what we had for a profit.”

As its name would suggest, Renaissance Revival furnishings sprang from traditions founded during the Italian renaissance—or rebirth—that began in the small Ducal courts throughout Italy in the 15th century, and spread across Europe. Unlike the Rococo Revival period (1845–1865) that preceded it, whose furnishings were characterized by serpentine and

rounded edges crowned with finicky, ornate, and very delicate leaf or fruit carvings, Renaissance Revival furnishings were generally large, rectilinear shapes, featuring turned or fluted legs, burl panels, and heavily carved crests and finials.

The heavier style was a perfect fit for the 1870s Victorian homes to which the Fuhrings were often attracted, especially for this Italian Villa, designed by Maine-born architect Seth Babson, who traveled around the Horn to Northern California, where he was commissioned to redesign the Crocker family home and the com-

panion Crocker Museum in Sacramento in 1868. Babson began building this villa upon the completion of the museum in 1872, and completed it in 1877. Built as a belated wedding gift for the owner’s wife, the house displays many of the features found in this Italianate subtype: two storeys, single front door, tall, narrow, and paired windows. This example does not have a tower or belvedere.

When the Fuhrings purchased the house in 1997, it had been vacant for four years, and despite the arduous work done by the previous owner to make it structurally sound,





**OPPOSITE:** The Fuhrings found four matching pillars to replace those missing from the parlor. **CLOCKWISE:** They used historical photographs to bring back the villa's wildly overgrown gardens, and designed this rose arbor to highlight the red door. A pair of rosewood Renaissance Revival chairs were discovered at a yard sale in San Jose; the mirror frame was flea-market find at \$40. The dining room features wallpapers by Bradbury & Bradbury. Cheryl's mother gave her this Victorian cruet set.



the villa had suffered numerous indignities in the past, including the stripping of all its fixtures, back porches, and faux-painted salon pillars, as well as the destruction of the pool by rising ground water.

Using family photographs of the property found in a nearby historical library as their guide, the Fuhrings went immediately to work to bring the house back to its glory days. James restored the three-storey back porch, and coaxed the gardens, including the 300-year-old sycamore tree, back to their full beauty. Cheryl called upon her designer's eye to choose the Brad-

bury & Bradbury papers, which James artfully hung. Cheryl then decorated the historic home with the many Renaissance Revival furnishings that James had ferreted out of flea markets, garage sales and antique stores, all at rock-bottom prices.

"I'm good at finding antique furnishings," admits James, "and Cheryl's good at placing them."

On one occasion, James happened to be in The Hoosier, a now-

defunct San Jose antiques store, when the owner announced he was taking offers on a \$2800 Renaissance Revival bedroom set on consignment. James made the lucky bid for a mere \$1100.

At the San Jose Capitol Flea Market, located in a town where Victorian homes are nearly as plentiful as in San Francisco, James found countless bargains: a pair of Renaissance Revival chairs for \$60; a pair of combination gas/electric light fix-



Family of the original owners lived here until perhaps 1940; but later it had been a boardinghouse and then abandoned. The ghost of the bride for whom the villa was built has been often sighted, guarding the property.



A Victorian vignette on an Eastlake table has a backdrop of Revival wallpapers.

tures for \$50; a named and dated 19th century coverlet from Bucks County, Pennsylvania, for \$35; a Victorian walnut platform rocker for \$45; an Eastlake table for \$65; a Karastan carpet for only \$75.

“At first we didn’t bother to research our finds,” says James, “but the more American-made antiques we bought, the more we began to study them. We learned that American Victorian furnishings are often more valuable than European ones, simply because there are fewer of them and are, therefore, more difficult to find, especially out West, where furniture often arrived by covered wagon.”

Although the Fuhrings have since moved on to another historic home in the area, they remain closely tied to this architectural jewel. In fact,

when they were questioning the wisdom of their purchase back in 1997, Cheryl’s mother happened to glance over at the bricks used to build the hearth of their San Jose home. To her great surprise, she saw three bricks stamped with the Babson house’s name. It was, they felt, definitely a sign.

“We later learned that the bricks used to build the Italian Villa were made on the property,” explains James. “When they finished the construction, they stamped 300 leftovers, held a party and gave them away as presents to the guests.” When the Fuhrings’ daughter was later married on the property, a guest brought her a stamped brick as a wedding gift. “That was just of many strange coincidences,” says James, “that told us we’d done the right thing.” ✦

## USING HISTORICAL PAPERS

Cheryl and James Fuhring have been traveling to Benicia, California, ever since former owner Bruce Bradbury began his shop there in 1979. James says they’d grown accustomed to buying Bradbury seconds at half-price, or attending \$5/roll sales. James learned to expertly hang the hand silk-screened papers. “The first time I tried, it was like something out of ‘I Love

Lucy,’” he recalls. “I made ramps, and I’d be pasting up the paper on one end, and then walking along the ramp with this long roll of paper coming down behind me.”

Here are some of his hard-won tips:

■ **GO SLOW.** “Cutting papers is the hardest step,” says James, who uses a metal yardstick to keep the cut straight. Papers should be trimmed dry on a large flat surface. Use sharp, frequently changed blades.

■ **FOLLOW THE “THREE P RULE.”** Use a liner Paper for better adhesion, then Prime and

Paint the wall, using a field color that matches the paper’s background—thus guarding against show-through problems with uneven cuts.

■ **LINE IT UP.** The pattern on each roll must line up where the papers abut one another. If the “trim join” cut isn’t straight, the primed wall will ameliorate the gap problem.

■ **USE GOOD ADHESIVE.** Use a high-moisture, good-quality adhesive, such as wheat or cellulose paste. The Bradbury website ([bradbury.com](http://bradbury.com)) recommends pre-testing your adhesive with their papers for compatibility.

■ **PASTE & RELAX PAPER.** Use a short-nap roller to apply paste thinly and evenly to back of paper. Fold roll in half, pasted sides together, and let sit for 5 minutes until the paper relaxes.

■ **HANG IT.** Start at center to gently brush out paper, using a soft-bristle wallpaper-smoothing brush. When complete, let set 5–10 minutes; roll edges with a wooden seam roller. Do not over-brush or -roll.

■ **WASH WITH WATER.** Remove all wallpaper-paste residue using a damp sponge or soft, damp towel. Do not rub.





ABOVE: An Eastlake bed and dresser were found through a newspaper advertisement. The Bradbury frieze is Glasgow. TOP RIGHT: (and below) The imposing Renaissance Revival bedroom set is beautifully enhanced by the Revival wallpapers, which include the Iris frieze. The ceiling was designed with leftover wallpaper and enrichments. BOTTOM RIGHT: Bradbury's Renaissance papers and Damask fill paper elevate the bathroom; the six-foot tub with brass feet was had at auction for substantial savings.





Bakelite radios *en masse* decorate one end of the master bedroom, where an Austrian chandelier supports a bejeweled bronze alligator. Copper-plated elevator panels surround the fireplace.





## FRAGMENTS BECOME

# Art

As his abused townhouse in Manhattan was renovated, this surgeon and passionate collector stipulated that no details be added back: no mouldings, no columns, no fixtures. He had his own supply.

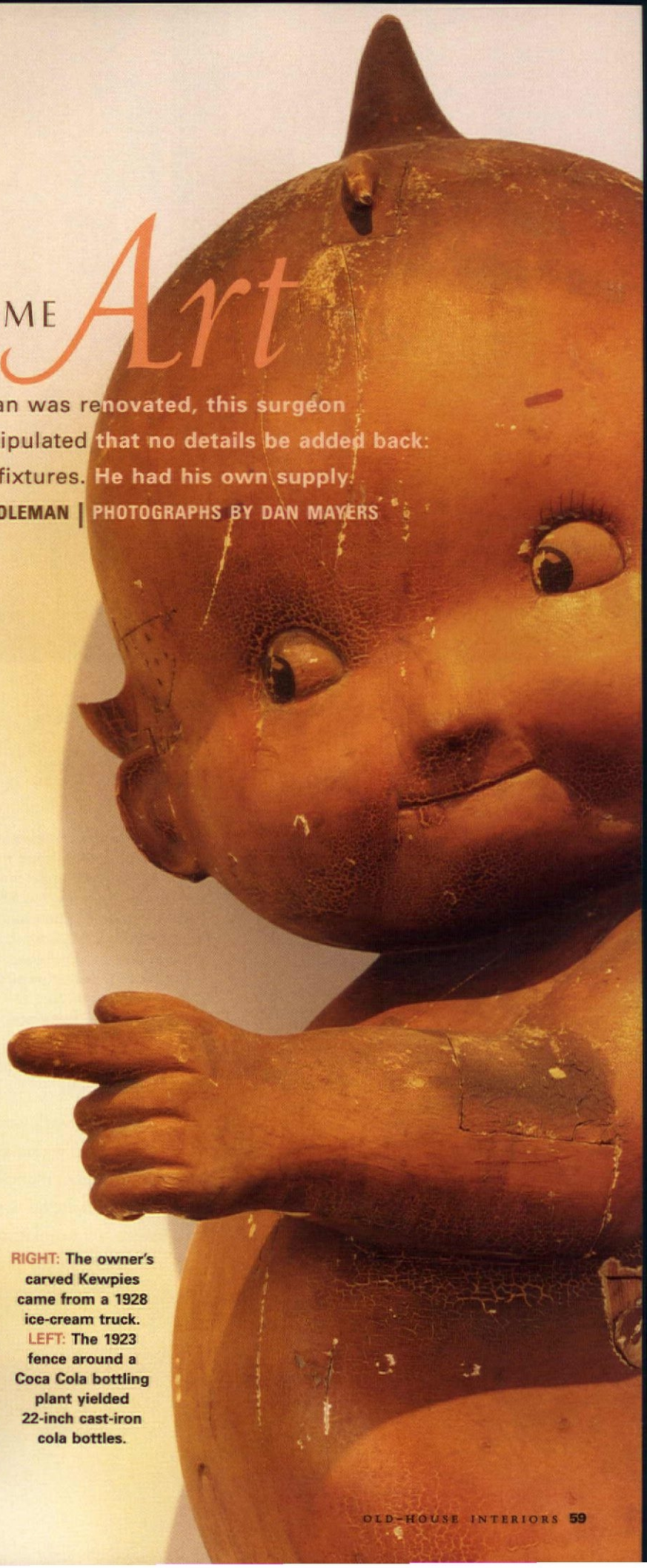
BY BRIAN D. COLEMAN | PHOTOGRAPHS BY DAN MAYERS

**D**R. ROBERT LERCH is blessed with a keen intellect, an inquisitive mind, and a good eye—qualities that have served him well in his profession as a surgeon. The same attributes helped him fill his New York City townhouse with an extraordinary collection of architectural oddities and treasures—from cast-iron columns and ornate stained-glass windows and lamps to machines and manufactured objects that most of us would pass right over. Not many people, for example, would give a second thought to cast-bronze bridge lamps from the 1930s, or figural 19th-century pool-table pockets, or an old pharmacy jar that once held baby-bottle nipples. But Bob's visual acumen and sense of style lets him find the beauty and magic in other people's castoffs. He's successfully gathered diverse objects together in an interesting, amusing, one-of-a-kind collection.



**RIGHT:** The owner's carved Kewpies came from a 1928 ice-cream truck.

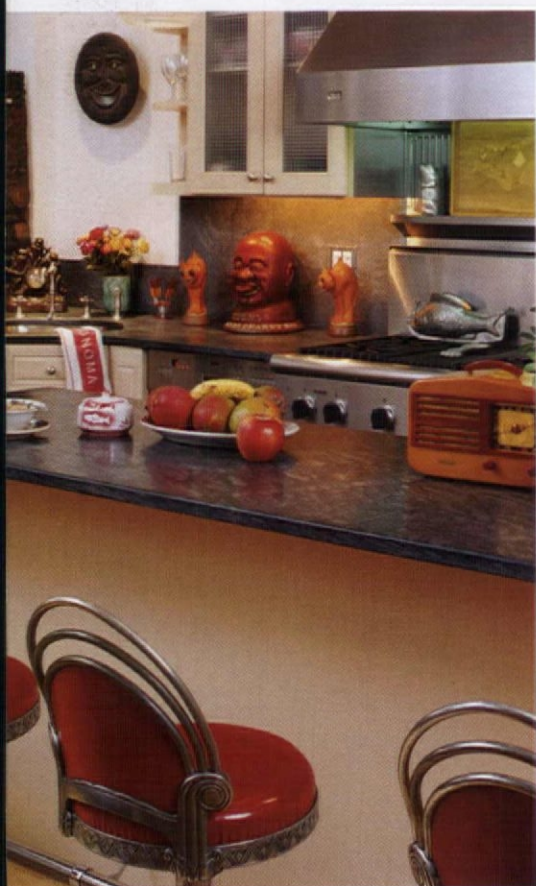
**LEFT:** The 1923 fence around a Coca Cola bottling plant yielded 22-inch cast-iron cola bottles.







**American Aesthetic Movement** dressing-room screens panel the dining room (opposite), where a Tiffany octopus lamp hangs over the table and a ca. 1930 coin-operated vending machine for dispensing fruitcake is the centerpiece.



**ABOVE:** Salvaged cast-iron columns support the upstairs living room, which is filled with architectural and advertising treasures. The bronze bridge lights are ca. 1930. The glazed terra-cotta fireplace from a 1920s bank was found buried in a back yard. Part of an extensive Bakelite jewelry collection is framed on the walls. **LEFT:** Kitchen stools are from a 1930s soda fountain.

Bob has always had a passion for collecting. As a young boy, he filled his room with stamp collections, coins, and rocks. By the time he went to medical school, he'd discovered architectural antiques and had begun accumulating anything that caught his eye: rare mercury mosaic stained-glass windows; fancy Victorian fretwork and architectural columns; glazed terra-cotta panels from a bank. Although he had no use for them at the time, he knew someday he would find a home where

they would be properly displayed. By the time he purchased a five-storey brownstone on the Upper East Side, he had an enviable architectural inventory. The 1885 building was structurally sound but had been stripped clean of original architectural elements: exactly what Bob wanted, a clean start that would accommodate his treasures.

The building had been divided into apartments, with an interior staircase added in the back. So for the first eleven months Bob, his wife, and their daughter lived in one room and shared a bathroom with a construction crew while the entire house was renovated. To return it to a single-family residence, the back staircase was removed, apartment walls torn down, and modern baths and services installed. All along, Bob stip-





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## THE JOY OF SALVAGE

Dr. Bob Lerch found a place for everything he'd collected, if not installed as building elements, then displayed with like pieces grouped together. His collection of over 100 Bakelite radios from the second quarter of the 20th century, boldly displayed on shelves along one wall, has a stunning presence. One guest bath has glass shelves and

cabinets across two walls for a colorful collection of German Schaffer and Vater bisque figurine bottles from the early 1900s. The upstairs parlor has large shadow boxes that hold part of Bob's massive Bakelite collection—thousands of pieces ranging from bracelets and buttons to napkin-ring holders. Bob also has a knack for unorthodox re-use of things unusual or prosaic: ornate brass pool-table pockets are

now used as candleholders on the staircase. ■ Bob makes these suggestions:

1. Look for uncommon beauty in common objects.
2. Avoid reproductions when old ones are available.
3. Things look better in groups—particularly small objects.
4. Most antique objects are better left as-is, with the patina part of the charm.
5. If you love something, buy it. You'll find a way to incorporate it.



Wind-up toy snails ca. 1940 mischievously fill a Victorian aquarium.

ulated that no new architectural details be added: no cove mouldings, no columns, no lighting fixtures. He had his own supply.

Now, everywhere you turn, there is something to delight or amuse the eye. The dining room, paneled in Victorian burled-walnut dressing screens, is centered on a dining table with cast-iron pool-table legs with the heads of elephants. Life-size Kewpies from a 1928 ice-cream truck grin mischievously across the sitting room at the kitchen, which is furnished with Orange Julep syrup dispensers turned into hanging lights, 1930s Art Deco soda-fountain stools, and a ca. 1900 tin phrenology map

on the wall. The master bedroom has a large, six-foot pair of 1940s aluminum bas-relief panels depicting Art and Music from the Barbizon Plaza Hotel hung above the bed. A "Mickey Finn" 1905 cast-iron strength tester rests in the corner. A pair of jewel-faceted, cast-iron gas heaters in the shape of large mermaid and merman seashells, taken from a 1940s beauty parlor, sit in front of bed and have been converted into night-lights.

Buy what amuses you, Dr. Lerch advises, and trust your eye and instincts. Architectural salvage when appropriately used is as beautiful as displaying works of art. ✦

**RIGHT:** The French paint-sample cabinet is ca. 1930; the Old Mill is a 1920s vending machine. The sink console with winged griffins is in the master bath. Pool pockets are now candlelit sconces; a pool ball is held in early-20th-century prosthetic arms. A bronze seahorse frieze from an aquarium and a French praying-mantis lamp decorate a mantel.





# MORRIS INTERIORS TODAY

THE FIRST QUESTION is, What makes a “Morris interior”? Is a Morris interior one inspired by the writings of, and the houses lived in by, William Morris [1834–1896]? Or is it one outfitted in wallpaper or textile patterns from Morris & Co.? In either case, sensibility appears to play as great a role as any color, pattern, or period convention.

William Morris himself didn't hang wallpaper, preferring tapestries on his own plain painted walls. He said about Kelmscott Manor, his ancient house not too far from London, that it had “grown up and out of the soil and the lives of those that lived in it . . . [on] some thin thread of tradition.” The decoration of his house was unstudied; vernacular and antique furnishings, personal portraits, and beloved gifts filled the old rooms. We can hardly find the prescription for a “style” here. Morris's approach would seem to suggest something different, but always intrinsic, for each house.

Morris & Co., on the other hand, the brainchild of specific individuals and a purveyor of real goods, did leave us with an impression of style. Think of early Morris chairs, ebonized Sussex chairs with rush seats, De Morgan tiles. A long-lasting decorating style developed around the firm's wallpaper and fabric designs.

And a very pleasing impression comes from studying the houses of those who worked with

Morris or were undeniably influenced by him: Philip Webb, C.F.A. Voysey, Edwin Lutyens, and later Mackintosh.

A different historical “Morris style” developed in the U.S. Morris & Co. goods were introduced here as early as the 1870s, from Boston to Chicago and soon San Francisco. H.H. Richardson was an early fan who famously used the papers and textiles at Glessner House in Chicago. More often, however, Morris patterns were used as a complement to colonial or Colonial Revival rooms.

Today the patterns, never completely out of favor since their 19th-century introduction, are used with excellent results in transitional houses—those that bridge Victorian, Arts and Crafts, and Colonial Revival modes—as well as in Aesthetic Movement, academic Colonial Revival, and Arts and Crafts houses whether English-derived or American Craftsman. Morris designs are a favored

backdrop for people with period collections of silver, copper, pottery, or oak furniture. Morris designs pull together almost any house.

As is often the case in revivals, today's Morris interior may be easier to describe than the originals. Look for a certain spirit in approach: the use of antique (but not necessarily precious) and vernacular or local furnishings; plain surfaces and painted woodwork; mixing of patterns and a use of strong, beautiful colors; a light touch with personalization.



*by Patricia Poore*

**The abstracted botanical patterns and gorgeous color sense of Morris's papers and fabrics transcend any one style or era. Here Acorn wallpaper sets off Colonial Revival woodwork in a Shingle Style house in Maine.**





**LEFT:** English and American Arts and Crafts meet in the dining room. The sideboard is Stickley. The room recalls Standen's dining room, but architect Vitzthum says she was inspired by the high wainscot and plate rail at Carl Larsson's house in Sweden. **BELOW:** Morris Honeysuckle paper, Sussex chairs, and cottage woodwork evoke old English houses. **BOTTOM:** The window seat is authentically detailed, with leaded glass, antique medallions, and Morris fabrics.

## INSPIRED ROOMS

A new house on Lake Michigan blends English Arts and Crafts details, Morris-designed fabrics and wallpapers, and American conventions. Sandra Vitzthum of Vermont, trained as a classi-

cal architect, was inspired here by the great Arts and Crafts houses of England, built between the 1860s and 1905 or so. As part of her extensive research for the client, she visited Red House and Standen (by Philip Webb, with interiors by Morris & Co.),

as well as houses by Lutyens. The new house has an unembellished, rather medieval triple-gable design and overall a symmetrical rigor. With a moderate footprint of 32 x 60 feet, it has, nevertheless, a spacious, almost grand, feel.



The new house, a successful blending of medieval-inspired English design with classical rigor, is softened by timeless A&C-era materials such as cedar and brick, oak, woven fabrics, hammered silver, and stained glass.







Some motifs of the revival:

- Morris-designed fabrics and wallpapers
- diamond-paned leaded glass in a medieval spirit favored by Morris
- English Arts and Crafts details from the great houses
- timeless materials associated with the A&C era—oak, brick, local stone, woven fabrics, hammered metalwork, tile, stained glass
- a meeting of English and American Arts and Crafts conventions—Morris with Stickley
- punctuation from international or Modern sources

With today's interest in historical styles and especially the Arts and Crafts Movement, it's possible a true Morris Style is emerging for the first time. ✦

## COMFORT, COLOR & PATTERN

This house in East Hampton, New York, offers more proof that Morris patterns and the cozy, uncluttered sensibility of English Arts and Crafts design work everywhere. The core of the house is a 1648 colonial saltbox, which became a larger farmhouse in the 18th century, was made over in Colonial Revival taste in 1892, and took on its current aspect as a sprawling, stuccoed Elizabethan Arts and Crafts mansion between 1900 and 1917. Morris's soft greens set the tone.



**ABOVE:** Morris's Golden Lily in the hall establishes the sensibility and approach to color.  
**TOP:** A window seat finishes one end of the large living room with its high paneled wainscot.  
**LEFT:** The soothing Pimpernel-papered bedroom has a custom-made Cotswold bed in limed oak.







W

HEN PAUL and Carolyn Morgan discovered this large house tucked away in the wilds of northwest Wales, they recognized it as a home that would allow them to re-create Arts and Crafts interiors. They knew, too, that the comfortable dwelling would accommodate their furniture, which spans several eras and styles.

Although a substantial farmhouse had stood here since the early 19th century (or earlier), the house they bought is largely the work of Charles Bateman,



# A Country House, Wel

Appreciative owners relied on local materials to bring back this 1910 house in Wales, designed by the A&C architect Charles Bateman. An eclectic and meaningful collection of antiques from several periods sits well with Morris papers and artistry created by local talent. **BY PAMELA TODD | PHOTOGRAPHS BY CHRIS TUBBS**

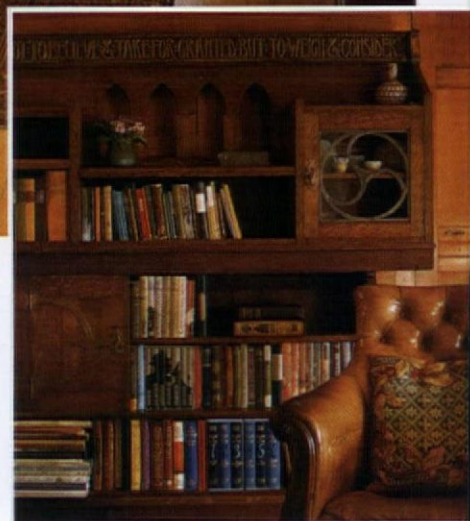




**OPPOSITE:** (top) Morris's Golden Lily is available today only as an expensive block-printed wallpaper—so the drawing room walls are covered with fabric in the same design. (bottom) The house as it was configured in 1910 is the work of A&C architect Charles Bateman. **LEFT:** Morris & Co. Sweetbriar is on the kitchen walls. The Aga stove surround is in the style of Voysey.

*Crafted*





**ABOVE:** The long Great Hall has a Liberty bookcase and an Arts and Crafts armchair, mixing with Turkish rugs and Deco lights designed for the room.

**RIGHT:** The hallway's A&C Gothic bookcase is from Liberty's. **LEFT:** One bedroom has a dressed four-poster, evoking the Morris beds at Kelmscott.



who was commissioned in 1910 by a Mr. Gammell, a South African mining magnate. Bateman was already known as an Arts and Crafts architect, and so it is unsurprising that the plan should incorporate a neo-medieval Great Hall. It is indeed "great," measuring almost 50 feet long. A number of different areas for sitting, reading, or playing makes for an almost intimate atmosphere, despite the size of the room.

There was a great deal to be done before the Morgans could move in, in 2000—not the least of it was

rebuilding eighty windows. Using local materials and skilled craftspeople rather than mass-produced goods is a principle that has guided them, just as it did members of the original Arts and Crafts Movement. They sought out local talent, not only to replace the Welsh slate roof but also to act as their furniture makers, stained-glass artists, and metalworkers. Jonathan Cooke, who created the lights for the Great Hall from blackened brass and stained glass, was a special discovery, as his own father had actually lived in the house after Mr. Gammell.





The stained glass of the inner porch entailed commissioning portraits from Burne-Jones originals. But there was also a serendipitous find. Quite by accident, Paul came across the original William Morris roundels and lancet [windows] and purchased them as salvage; they had been slated for a modern conservatory.

Newly commissioned tables share the drawing room with traditional drop-sided Pembroke. Now there are Art Deco lamps and Art Nouveau screens. One bedroom is an homage to the great Scots designer Charles Rennie Mackintosh,

**ABOVE:** Another bedroom features the unmistakable motifs of Charles Rennie Mackintosh, including his Glasgow rose and tall-backed chairs. **RIGHT:** A commissioned glass panel in a child's bedroom is familiar: the room's curtain fabric is Morris's Strawberry Thief.

all rectilinear precision. There's an occasional splash of Pugin. By employing local craftspeople and using high-quality vernacular materials, however, the house has a sense of unity—that of the Arts and Crafts ethos. ✦

THIS HOUSE is included in William Morris and the Arts and Crafts Home, *Chronicle Books, 2005.*





**RIGHT:** A Rococo Revival sofa and marble-topped center table are among the original furnishings purchased in Philadelphia in 1855. **BELOW:** An Eastlake-inspired exotic gazebo is in the side garden. **OPPOSITE:** Paint scheme and carpets exactly reproduce the Victorian originals; the chandelier has hung in this spot since the 1850s.



**BELOW:** Built in 1851, Campbell House is the last survivor of this period in St. Louis.



## The CAMPBELL HOUSE

A Bright Victorian Jewel in America's Gateway to the West

BY GLADYS MONTGOMERY | PHOTOGRAPHS BY ALISE O'BRIEN

**T**HAT DISTANT horizon we view now through the soaring St. Louis Gateway Arch is the horizon that beckoned to thousands of pioneers, earning this city its nickname: "the gateway to the West." Today, the best view of the glory days

of the 19th century—when St. Louis was the nation's fourth largest city—is offered at the 155-year-old Campbell House Museum. One of our most accurate Victorian-period restorations, Campbell House is known for its high-style rooms, which hold ninety percent of the home's original furnishings. A five-year, three-million-dollar restoration, completed in 2005, restored period carpets and wallpapers, stenciled walls, and hand-painted ceiling ornamentation, returning the 1851 house to its ca. 1885 grandeur.

"The house gives a view of Victorian decoration that is very different from the one most people have," remarks the museum's executive director, John Dalzell. "Colors

are bright, they're fresh. And they're used in combinations that are very contemporary and interesting."

Campbell House has an equally colorful history. Irish immigrant Robert Campbell was a major force in the opening of the West and in the development of St. Louis and Kansas City. His wife Virginia, eighteen years his junior, took an active interest in national and civic affairs. When Robert died in 1879, his own fortune amounted to \$500 million in today's dollars. After Virginia died in 1882, the three surviving Campbell sons kept the family furnishings; in the mid-1880s, son Hugh, an amateur photographer, created sixty albumen images of the interiors. This archive guided the re-











cent restoration. The photographs are part of the museum's extensive archives: 500,000 pages of diaries, family records, business ledgers, invoices, receipts, and letters. The documentation sheds new light on the history of St. Louis.

BUILT IN 1851 and consisting of a main block with a wing to the rear, Campbell House was the first in Lucas Place, St. Louis's earliest suburb. Designed for prominent, well-to-do residents, the area's stylish detached townhouses imitated those being built in New York and Philadelphia. "Robert and Virginia had a lot of money, and

could have whatever they wanted. They were constantly working on the house," Dalzell says. Expansions and modifications began seven months after the Campbells bought the house and continued through the early 20th century. In 1857, the family had purchased an adjacent lot, providing space for a garden and a carriage barn.

"The Campbells hired George I. Barnett, St. Louis's best-known 19th-century architect, to choose the carpet and wallpaper. He also designed the carriage barn and all of the additions to the house," John Dalzell notes. In 1855, Virginia shopped in Philadel-

phia, spending \$40,000 on Rococo Revival parlor furniture and other pieces. The family also purchased furniture and decorative-arts objects on subsequent trips to New York, Philadelphia, and Europe. The museum's furnishings include lighting by Cornelius & Baker, dining-room pieces by Moore and Campion, mirrors by James Earle, Belter chairs, a Herter Brothers easel, and a Schomacker piano.

The family was constantly adapting rooms as relatives, guests, and servants came and went, as children were born and died; at one time, nineteen people lived here. "Spaces were very





**ABOVE:** The masterbed chamber's stunning period décor epitomizes the high Victorian period, with a lively color palette, gilt and swag window treatments, floral medallion carpeting, and a Rococo Revival suite of furniture.

fluid," Dalzell says. "The only room that stays the same is the parlor."

Restorers chose 1885 as the focus date for restoration because Hugh Campbell's photographs document the interiors so well, and because that target date provides a view of two generations of occupancy. The Campbell family lived in the house until 1938, when Hazlett, the last surviving brother, died. Today, Campbell House is the



**ABOVE:** The restoration used sixty c. 1885 photographs to re-create the double parlor's original brilliance, with authentic paint treatments, carpets, fixtures, and Rococo Revival furnishings owned by the Campbell family. **BELOW:** In the dining room, Virginia Campbell entertained President Grant and his large retinue in 1873. She purchased the Rococo Revival sideboard in Philadelphia in 1855.



**ABOVE:** The cyma curve on the hand-carved, flame-grain mahogany-veneered newel post in the front hall echoes a shape associated with the Rococo Revival.





## The CAMPBELL FAMILY

Born in County Tyrone, Ireland, a few weeks before Lewis and Clark began their westward exploration in 1804, Robert Campbell (1804–1879) was a major figure in America's expansion and in establishing St. Louis as a leading urban center. He came to the U.S. at age 18, made a fortune in the fur trade, helped establish trading centers along the

Missouri River, and was a friend of mountain men Kit Carson, Jim Bridger, and Jedediah Smith. Campbell owned a mercantile business, and invested in real estate, gold mines, and freight operations; he was a founder of the famed Texas cattle drives and helped develop Kansas City as a center for shipping cattle east. Mark Twain's first job as a riverboat pilot was on one of Campbell's steam-

boats; a week later, Twain sank the boat. Campbell met his wife Virginia when he was 31 and she was 13, and declared himself willing to wait. In 1873, Virginia entertained President Ulysses S. Grant and his large retinue while Robert was away on business, an unusual thing for a woman to do in that era. The Campbells had thirteen children, only three of whom—Hugh, James, and Hazlett—lived to adulthood.



**TOP:** A kitchen cupboard contains some Campbell household effects; ninety percent of the family's furnishings are in the house. **FAR LEFT:** The principal bath, installed in the 1870s and never changed, opens to the master suite and upstairs hallway. **LEFT:** St. Louis craftsmen replicated original Victorian paint treatments, including the glorious stenciling in the front entry hall.

only original Lucas Place townhouse still in existence. It opened as a museum in 1943, and in the following decades underwent several restorations. To develop the recent plan, the museum in 1998 engaged Gail Caskey Winkler, a Philadelphia specialist in 19th-century interiors, and Roger Moss, Director of the Philadelphia Athenaeum. Researchers examined

photographs and documents such as construction invoices, as well as the house itself for physical evidence.

"It was amazing how intact the house was," John Dalzell says. "Every time we needed to know the color for woodwork or wallpaper or carpet, we were able to go down and literally uncover it." Original paint colors, which survived beneath five later treatments, were identified in laboratory analysis using a mass spectrometer, the latest in restoration technology. Pieces of Victorian wallpapers were hidden behind later woodwork, and carpet fibers still clung to tacks remaining in the floors. "When the

family had the furniture reupholstered," Dalzell continues, "they added another layer to what was already there."

Wallpapers were reproduced by Carter & Co./Mount Diablo Handprints. Carpets were rewoven by English mills, and by American Axminster and Schumacher, to match the originals. The museum chose St. Louis Master Artisans to return the interiors to their Victorian splendor. Union painters reproduced wall stenciling and grain-painting and the ornate ceiling decoration in the parlor. John Dalzell muses, "We don't know whether this type of painting was typical or not, because so few examples survive." ✦

**CAMPBELL HOUSE** was designated a St. Louis Landmark in 1946, listed on the National Register of Historic Places in 1977, and named a Save America's Treasures project in 2000. The house was documented between 1936 and 1941 by the Historic American Buildings Survey; measured drawings and photographs can be viewed at <http://lcweb2.loc.gov>. Type in "St. Louis Campbell" to search. The Campbell House Museum is at 1508 Locust Street in St. Louis, MO 63103. Telephone (314) 421-0325, website <http://stlouis.missouri.org/chm/> Hours Wed.–Sat., 10–4, Sun. noon–4. Closed Mon., Tue., and national holidays. Tour \$6 per person, age 12 and under free. Reservations not required.



You can make the dog's bed match your old house—or take a flight of fancy to another style. **BY BRIAN D. COLEMAN**  
**PHOTOGRAPHS BY DAN MAYERS**

### DECO *in Bucks County*

Sheepdog Hannah spends her days greeting customers at The Interior Shop, run by Richard and Linda Delier [delierco.com]. The Deliers pulled out all of the stops for her bed by Jeffco, a “Chez Moi” Art Deco récamier that’s a reproduction of one owned by Helena Rubenstein. It is upholstered in Scalamandré’s Shangri-La silk in Schiaparelli pink, perfect to highlight Hannah’s silver-grey, black, and white markings.



# Why not a stylish **dog bed?**

OLD-HOUSE OWNERS are ourselves a special breed, spending inordinate time and money on our homes. It's no surprise that some of us lavish the same on

our dogs. The dog bed, so often a messy and anachronistic corner, can be instead a period piece, a place where a little effort goes a long way, a micro-

cosm of the decorated room! Here are some dog palaces from around the country, selected by me and photographer Dan Mayers for an upcoming book.



## COUNTRY CASTLE in New Jersey

Phyllis, an eleven-year-old, Irish-bred Jack Russell terrier, has long been a fixture at Cottage Treasures, the antiques shop of Paul Dorman and John Frederick in Long Valley, N.J. [cottagetr@aol.com] Befitting her matronly status, Phyllis now prefers to spend her days in quiet repose, so Paul and John designed a boudoir for her. They converted a painted antique Asian cupboard, ca. 1780, removing the shelves and installing vintage English chintz on the walls and floor. The value of the antique has not been affected, because none of their changes is permanent.



## CAMPING in Canada

Judson Beaumont is a talented artist in Vancouver, B.C., who appreciates the need to include our dogs in our lives, at home and on the road. Puffy the sweet-tempered Shih Tzu has a highly detailed camper made of fiberglass to remind her of their adventures. The Pet Camper (he's sold them to others) comes with two trays for food, a laminate interior for easy cleaning, and wheels that really turn for mobility. Judson designs one-of-a-kind furniture and art across North America [straightlinedesigns.com].



## The NORWICH by Oscar de la Renta

Yorkie Zachary-Arthur is another member of the Delier household (pp. 75 and 78). He is partial to lounging on his Oscar de la Renta Norwich bed. Developed by Mr. de la Renta and his wife Annette from beds they have created for their dogs on their Punta Cana estate, it is crafted in "dogwood" (i.e., distressed mahogany) and the frame features diamond and X-motifs in a nod to the orient.





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## CANOPY

Sometimes Zachary-Arthur (p. 76) and his companion Ann-Marie enjoy cuddling in their canopy bed from Ann Gish, Inc. Fabricated from stainless steel, the bed complements the humans' master bed. Pet-friendly fabrics are completely washable.



## OTTOMANS on the Upper East Side

The whimsical "USS Precious" functions is both a nautical palace and a footstool for the captain of the home. Shown here in plush, marine-blue English ultra-suede, it has white cotton rope trim and brass finishing details. (Of course, sometimes there are cats to consider.) Betsy designed a line of custom beds in traditional styles [betsybogs@nyc.rr.com]. [cont. bottom left]



## PASSEMENTERIE for a Grande Dame

Twelve-year-old Yorkie Nanette was the grande dame of her Seattle household. Her residence befits a lady of her station; designer Eric Jensen [eric@9dotdesign.com] created a palace trimmed with the very best of Scalamandre's passementerie: silk trim, tassels, and cording [scalamandre.com]. The design recalls the traveling tents for Victorian-era royalty. A six-inch wooden base is the foundation; the stair entry ramp was hand carved, covered in a blue-and-white, leopard pattern, all for grand entrances. Sumptuous green-and-gold, silk-stripe curtains were lined in yellow silk for her dream-filled slumber. A ruched, sky-blue taffeta crown and 24 karat gilded flag finials and spires provide fanfare.



"Ottoman Precious Palace," shown in black faux leather with pewter biker studs and chain and an ultra-suede zebra cushion, is home to Elizabeth, the tiny but fierce miniature Chihuahua.

## LOUIS XV CHINOISERIE

James Gill is Vice President of Design for The Interior Shop [see p. 75] and proud papa of Maxwell, a longhaired, miniature dachshund who accompanies him to work. Maxwell has a choice of beds, but his favorite is his Louis Quinze floral painted and gilded black-lacquer chinoiserie model with its serpentine domed top capped by a bronze finial.







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What's in a name? Nowadays, some lighting experts are just as likely to call an Electric Age wall fixture a sconce as they would an authentic colonial-era antique.



5

## Wall Brighteners BY MARY ELLEN POLSON

ORIGINALLY, a sconce was not a fixture at all—just a fancy tin-coated holder with a back, capable of supporting a candle or two and hung on a wall. Elaborate ones might have an oval or mirrored back to increase candle power. With gaslight came the Victorian bracket lamp—lights mounted on an arm (or two, or three) fixed to a decorative plate that concealed the source of its luminescence—a piped-in gas line in the wall. The plate, or bracket, proved equally popular with combination gas-electric fixtures, so that “wall bracket” became synonymous with early electric 20th-century wall lights. Faced with an abundance of designs, the nomenclature has returned to its beginnings, with the “sconce” the hands-down winner in the name game. ✦

### Design Sampler

1. **KING'S CHANDELIER** Charleston Sconce 2, with frosted white shades, \$625
2. **SCHOOLHOUSE ELECTRIC** Baylor in matte antique bronze with art glass shades, \$387
3. **REJUVENATION** Oregon City in old brass with satin-etched glass shade, \$161
4. **URBAN ARCHAEOLOGY** Federal sconce in polished brass, \$750
5. **AUTHENTIC DESIGNS** Metedaconk Lantern in terne-coated copper, \$423.45
6. **CLASSIC LIGHTING DEVICES** Mirror Sconce in Old Tin finish with ribbon-cut border, \$435
7. **HISTORIC HOUSEPARTS** Antique Brass Sconces, ca.1885, rewired gas-electric, \$950
8. **BRASS LIGHT GALLERY** Nashota ring mount wall sconce, from \$273 with windowpane shade
9. **STEVE HANDELMAN STUDIOS** Analita wall sconce in burnished gold with honey opal glass, \$391
10. **OLD CALIFORNIA LANTERN** 200 Arroyo View, an interior wall sconce in mahogany with ebony pegs and art glass shade, \$426



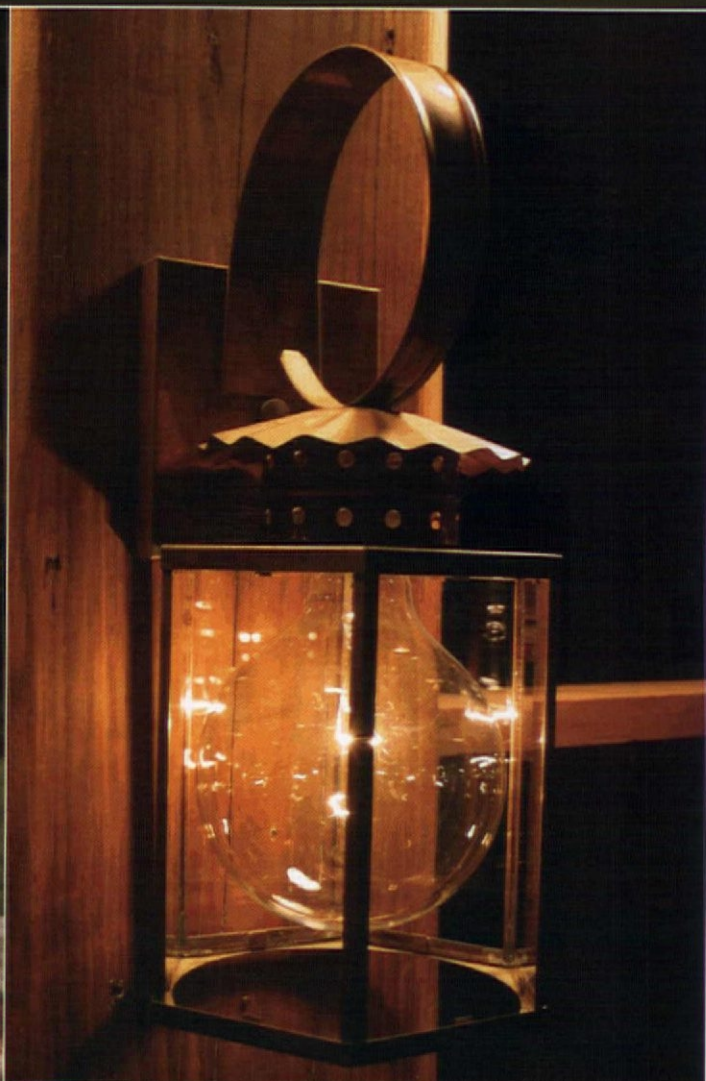
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**TOP:** A flared Mission-style wall bracket, the **Nashota**. **FAR LEFT:** the Tudor-influenced **Analita** sconce, with an art-glass shade. **LEFT:** Another version of a hooked wall bracket, the **200 Arroyo View**.

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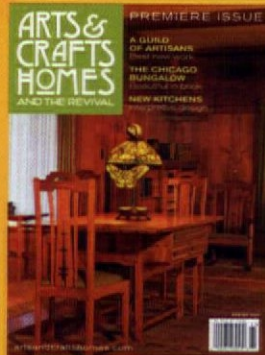
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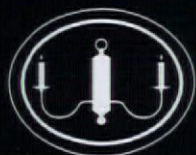


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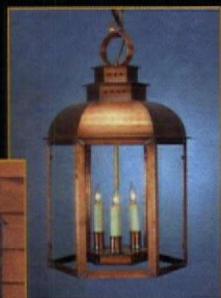
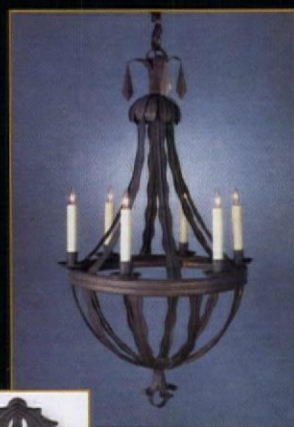
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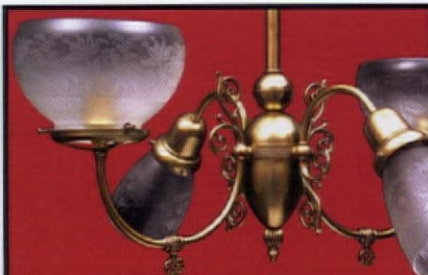


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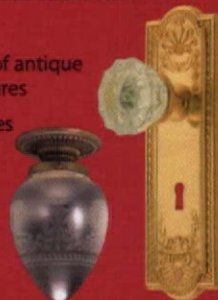


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## The Townhouse *A serious look at American examples of the type*

**N**OT SINCE Charles Lockwood's celebrated book *Bricks and Brownstone* [published in 1972, revised 2003] has there been a comprehensive study of the townhouse. Its origin goes way back: to the densely packed houses of ancient Greece, to Pompeii's deep houses with narrow street façades; to 17th century London, and that city's red-brick Georgian houses of

1750–1800; to Glasgow's Greek Revival terrace houses and tenements of the early 19th century. The earliest Philadelphia townhouses, of brick-filled heavy timber construction, date to 1691. Throughout the Federal period, rowhouses were built in New York, Baltimore, Charleston, Richmond, even Nantucket. The Italianate brownstones of Brooklyn and Boston are Victorian-period

townhouses. Study the history of these blocks and blocks of housing, and you find the social history of Boston's Beacon Hill, of Rittenhouse Square in Philadelphia, and of Pacific Heights in San Francisco.

The body of Kevin Murphy's new book *The American Townhouse* consists of tours of 25 urban houses, from Boston to Savannah and New York to San

**Attached houses of the early 19th century remain on Acorn Street in Beacon Hill, Boston, Massachusetts.**





**TOP: (left)** The cornice of the neoclassical Payne Whitney house on Fifth Ave. in New York, designed by McKim, Mead & White in 1902. **(right)** The focus here is on a mid-18th-century Philadelphia rowhouse, just fifteen feet wide. **ABOVE:** At thirty feet wide, this historic brick and brownstone house in New York's Greenwich Village, built ca. 1845, has a grand scale.

“It was only in the mid-20th century that the ‘Brownstone Blitz’ was described in more positive terms and rowhouse neighborhoods once again became highly desirable . . .”

Francisco. First, an introductory section comments on the history of the townhouse idea. This isn't a book of decorating advice; the writing is more that of a social scientist: “Between the periods of urban growth and renewal, however, stretch decades in which the townhouse underwent numerous typological alterations as a result of changing concepts of the middle-class home and of domestic life more generally.” The author defines townhouse as a type with narrow street frontage and a deep lot, with vertical circulation (i.e., stairs) most often confined to a side hallway. He includes rowhouses (meaning party-wall houses) as well as detached urban houses built close to the street and in rows of buildings of similar scale.

Once the houses are introduced, design is central. Murphy offers information on peculiarities, construction records, and ownership histories, all accompanied by excellent

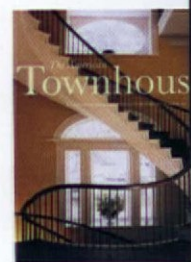
photographs by Radek Kurzaj. Townhouses are by definition an urban type, and so we see the more sophisticated “city-cousin” work of each era: façades enriched with hood moulds and console brackets, interiors with marble mantels and massive staircases.

Tours begin with a 1750 house in Philadelphia and end in a 1926 house at Rancho Santa Fe, Calif., a kind of attached bungalow. Extant houses are divided into chapters by time period: Colonial and Federal, Greek Revival, Italianate and brownstone, Queen Anne and Revivals. Peak years for this medium-density, human-scale housing came during the late 19th and early 20th centuries. ✦

REVIEWED BY PATRICIA POORE

### The American Townhouse

by Kevin D. Murphy; photography by Radek Kurzaj. Harry N. Abrams, Inc., 2005. Hardcover, 240 pages, \$45. Through your bookstore.





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# DIALOG

*back&forth*

## HONORING HOOSIERS

THANK YOU for the great Furniture Focus article “The Hoosier Cabinet” in your October/November 2006 issue. Our green-and-cream Hoosier is the focal point of the kitchen in our 1910 bungalow. It was purchased from Montgomery Ward by my grandfather for my grandmother in 1929.

Nine years ago, when we bought the house that had been my grandparents’, we also bought the Hoosier cabinet. It has a built-in flour sifter, a deep tin-lined drawer, and a rack that holds my cookie sheets—and when the enameled shelf is pulled out all the way, the original

label with the “Good Housekeeping seal of approval” is still in place. It’s everything it was advertised to be back in the early 20th century!

—DANNA BROWN NICKERSON  
*via email*

## PUT IT ALL ONLINE

SOME MAGAZINES—*Cooks Illustrated*, for example—offer an online sub-

scription so I can access the content of past issues without having to remember where something appeared. It would be great if *Old-House Interiors* would do the same thing. I pay for a magazine subscription and I would continue to do so, but I would also pay an additional similar sum to have online access to the old articles, just so I don’t have to keep storing them forever in case I

need to redesign my bathroom.

Please have pity on us old-house packrats. Help us liberate our shelves from the weight of your great information.

—GRETCHEN RAMEY  
*via email*



*We are at work on a new content management system for our websites, after which we’ll share virtual tons of our publishing past. Stay tuned!* —ED.

## What about Depression green knobs?

Do you have knowledge of a source for light green Depression-glass door knobs (a set of two for both side of the door)? I’ve had no problem finding the darker emerald-green color. —BOB FISHER, SNOW HILL, MARYLAND

I’ll give a quick answer here, and hope to hear from hardware colleagues and readers with more information. My impression is that the emerald-green glass is easier to find because it is still being manufactured. The lighter green, Depression Glass knobs are antique or refurbished stock. Crown City Hardware has, right now and often, old green glass doorknobs for sale. Go to their site, [www.restoration.com](http://www.restoration.com), and look under Antique/Door Hardware [not the glass category, that is, but at Door Hardware]. I was impressed by the price: \$889 for a restored set. Look, too, on eBay; but realize that with Crown City, the knobs are ready to install. Other suppliers of antique (unused or refurbished) hardware are listed in the Design Center section of our website, at Hardware. —P. POORE

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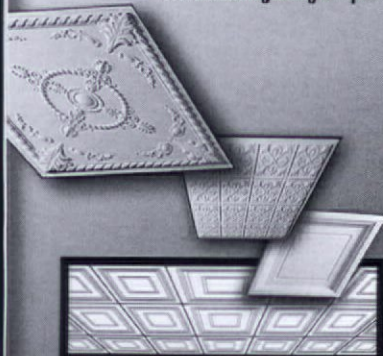
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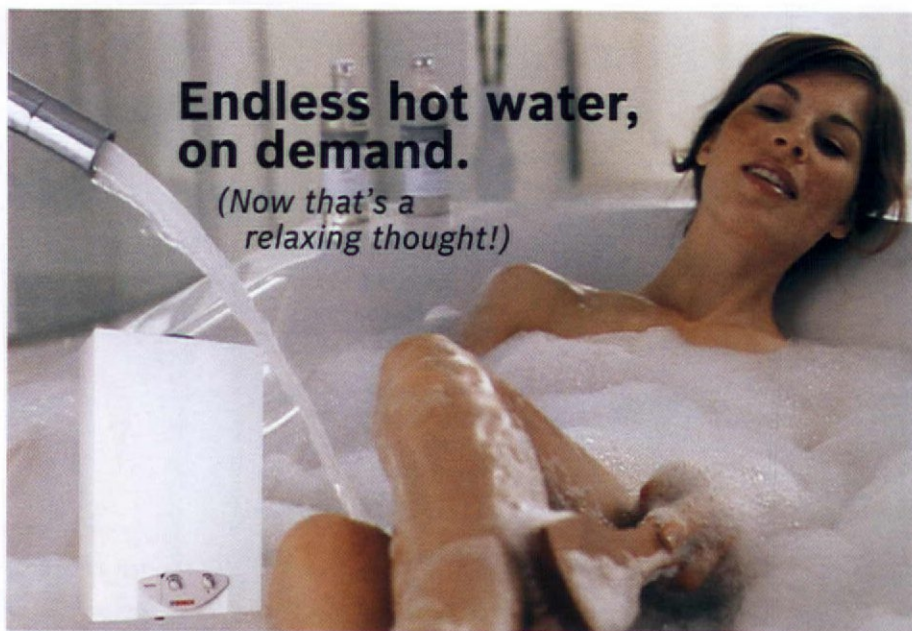
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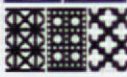
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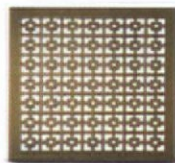
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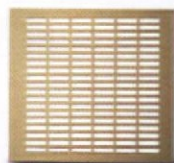
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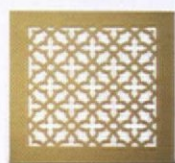
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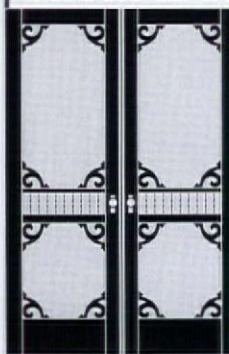
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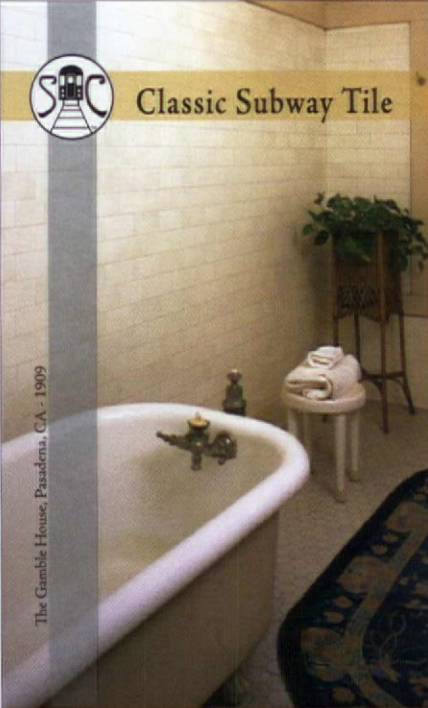
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**Heads Up! pp. 46-49**

Sources for wall repair and finishing products are listed on p. 49. • Colonial Revival papers and those of the Arts and Crafts era are listed at the Design Center at oldhouseinteriors.com Go to Walls & Ceilings. • Oatmeal and tapestry papers are available from Charles Rupert Designs: 250/592-4916, charlesrupert.com

**Italian Villa pp. 53-57**

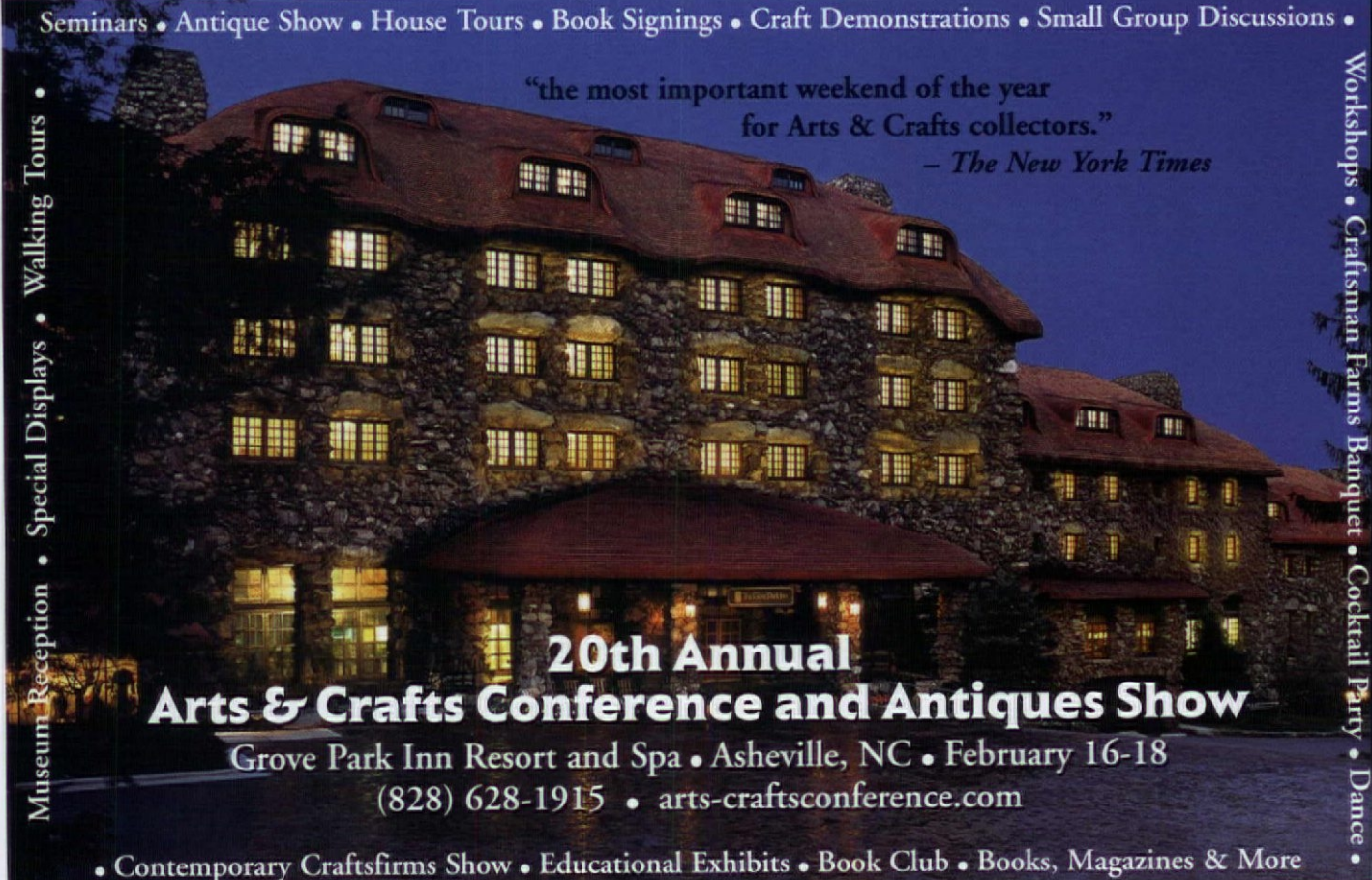
Wallpapers and friezes from various collections (notably Fenway and Neoclassical) of Bradbury & Bradbury Art Wallpapers, Benicia, CA: 707/746-1900, bradbury.com • Antiques from Capitol Flea Market, San Jose, CA: 408/225-5800 p. 57 Bath tub from The Plumbery in Elk Grove, CA: 916/369-2284, plumbery.com

**Morris Today pp. 63-69**

Morris wallpapers shown are from Morris & Company by Sanderson: 212/319-7220, sandersononline.co.uk • Imported Morris papers and fabrics by mail order from Charles Rupert Design: 250/592-4916, charlesrupert.com • Morris-inspired designs also available from Bradbury & Bradbury Art Wallpapers, The Morris Collection: 707/746-1900, bradbury.com p. 64 Architect: Sand Vitzthum, AIA, Montpelier, VT: 802/223-1806 Interior design and rugs: Michael FitzSimmons Chicago: 312/787-0496, fitzdecarts.com • Repr Stickley furniture available from L. & J.G. Sticklely: 315/682-5500, stickley.com

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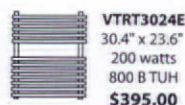
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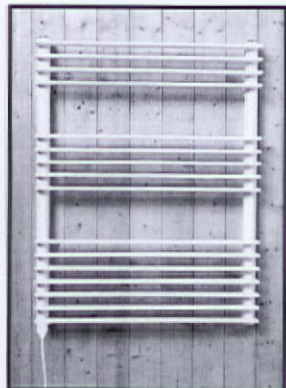
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In the past ten years, readers have shown us a kitchen island based on the work table in an English manor ... a personal wall mural in the style of Rufus Porter ... a colorful house with borrowings from Swedish Arts and Crafts. Do you have furniture, or even a "new old house" that was inspired by something out of the past?

AN ONGOING CONTEST: SEND PHOTOS OR JPEGs TODAY

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**ENTER ONLINE OR BY MAIL. HERE'S WHAT TO SEND:**

• Photographs or jpegs of your project. • At least one image of what inspired it. [It can be a photocopy from a book, etc.; we'll handle permission to use the image.] • 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].

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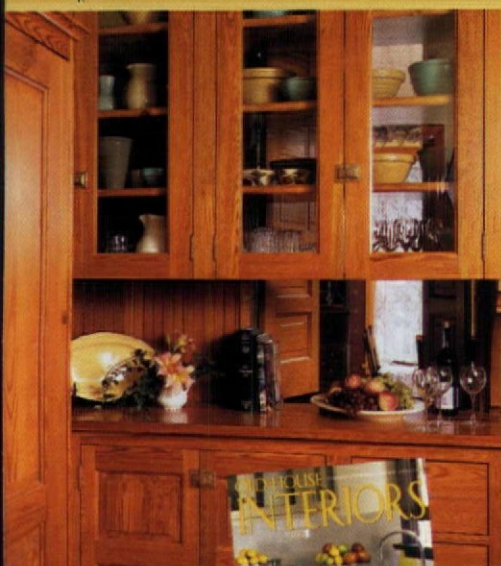
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# INSPIRED BY

**BELOW:** An article on readers' kitchens in our November 2000 issue inspired both the design approach and the turn-of-the-century style in the Rees kitchen.



**W**ITH ITS METAL cabinets and vinyl flooring, the kitchen in our 1897 house had begged to be replaced using woodwork, countertops, and details more in keeping with the house. From mounds of decorating and remodeling magazines, newspaper clippings, and books, there emerged the perfect focus for our project in your November 2000 article "Authenticity Works." Taking a cue from the Warners and their kitchen [shown above, left], we found that the panels behind an original oak breakfront in our dining room

had functioned as a pass-through to the kitchen. [The Warner kitchen that inspired the Rees family is, very appropriately, in an 1896 house also in Illinois. —ED.]

We used the details of the dining-room cabinet to unify the design of the new kitchen. First we restored the pass-through with its original sliding doors. Our cabinetmaker looked to the old doors and drawers of quarter-sawn oak to match grain and color for the new cabinets. Two sets of glass doors allow access from both sides. —LYNN AND DOUG REES, RIVER FOREST, ILLINOIS

**ABOVE:** The rediscovered pass-through at the Rees house is evident beneath new kitchen cabinets that were based on the dining room's oak breakfront (shown, with doors closed, in inset).

FOR INFORMATION on submitting your project for the *Inspired By* Contest, see page 97.

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