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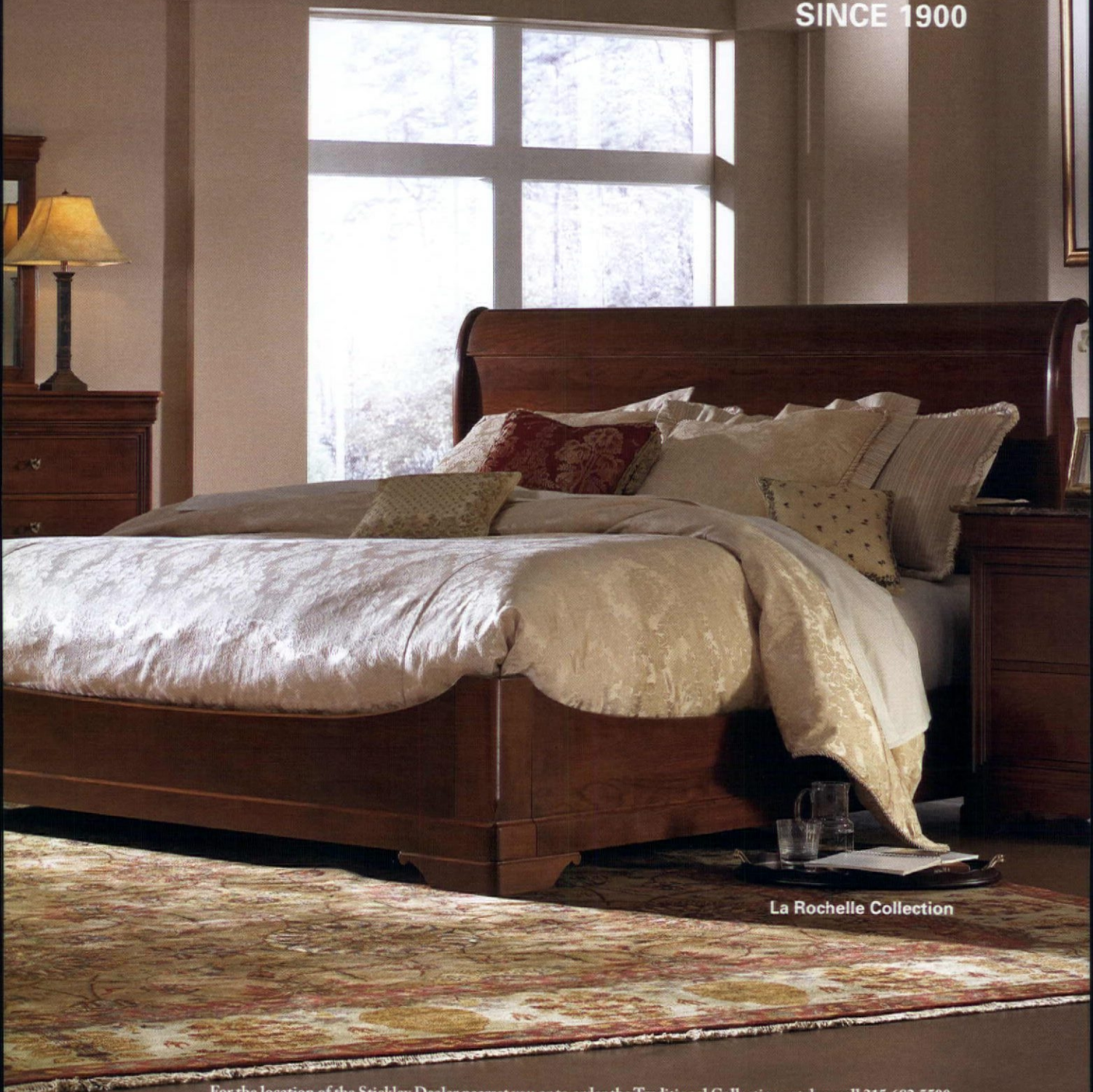
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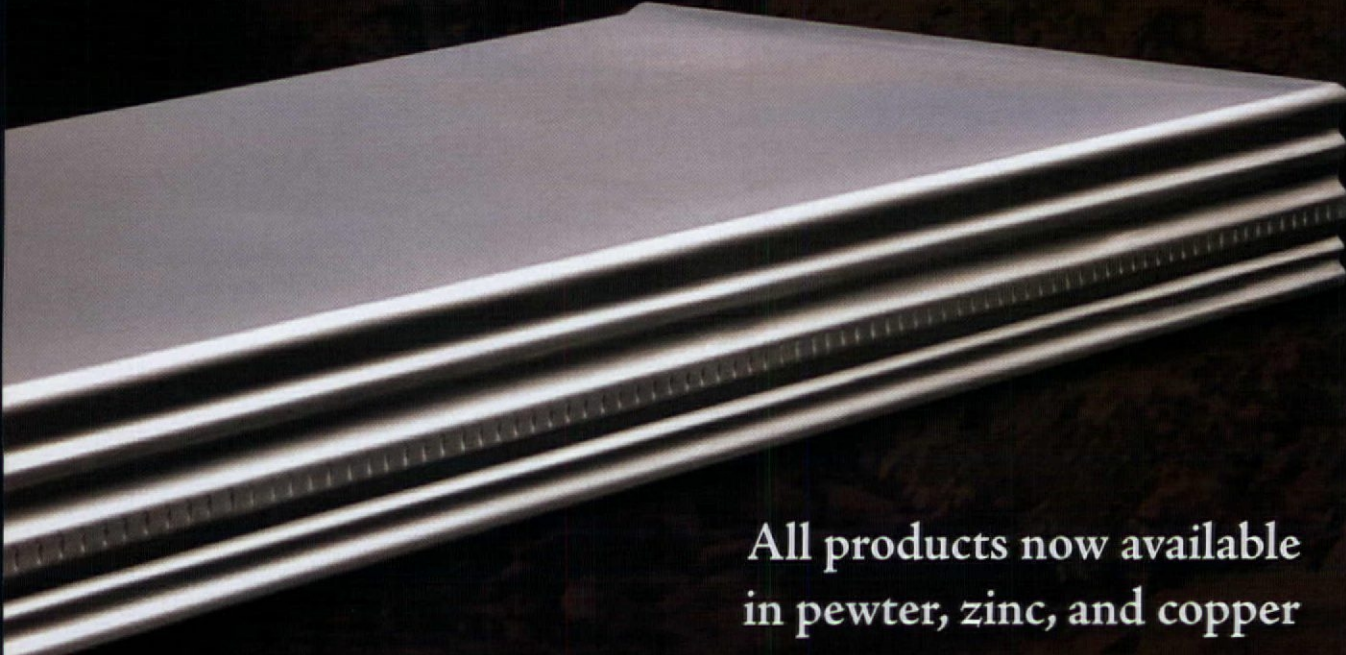
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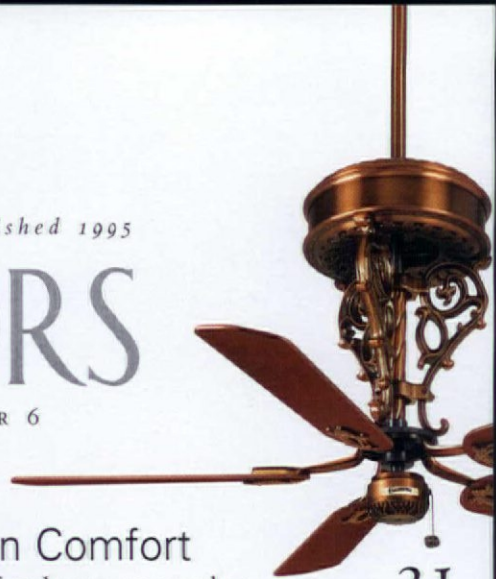
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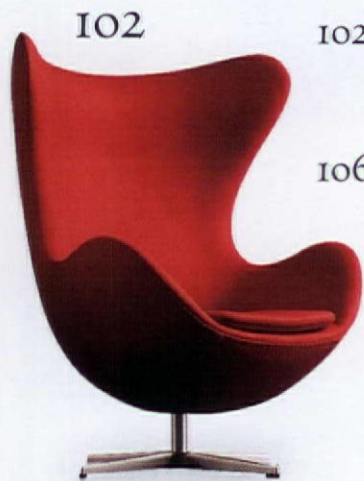
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DISTRIBUTED BY CURTIS

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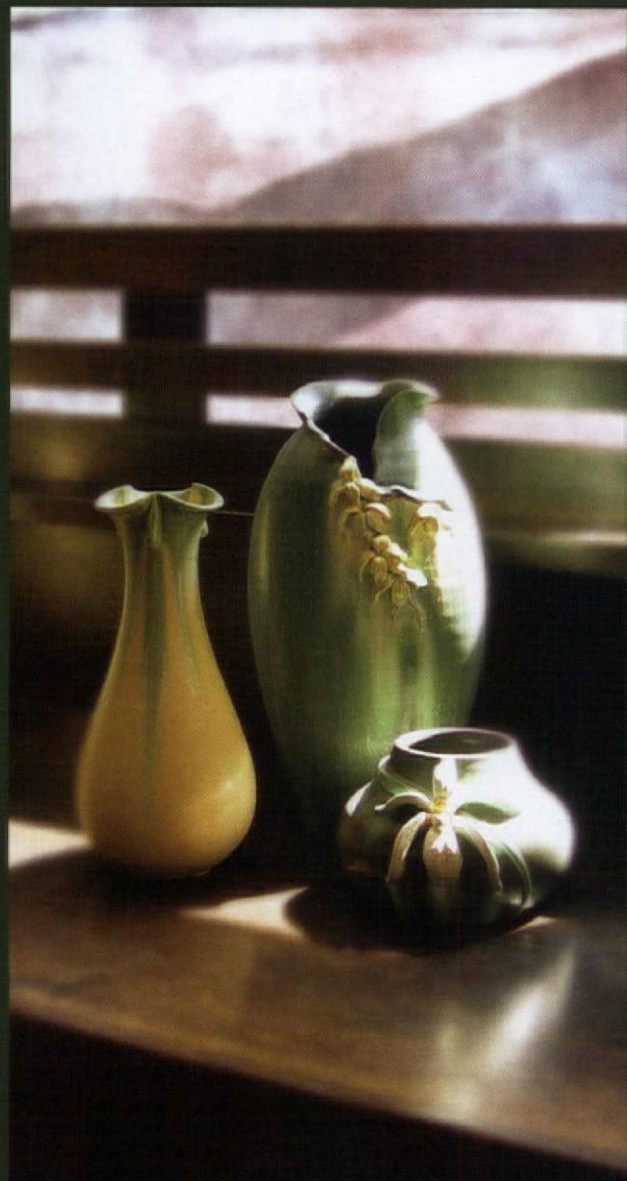
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## Confounded by color

**G**UESS WHOSE OWN bedroom has languished unfinished in decorating purgatory? I'd bought a very large rug, a flat-weave in a Morris design, colored red and green. I began ordering wallpaper samples, looking for a true green—"an English green" was how I thought about it. But my favored samples looked awful in the room, and the one or two papers that looked good taped to the wall leaned inexplicably toward blue. Frustrated, I brought fistfuls of color cards home from the paint store—chartreuse and apple green, mint and sage, even creeping up on teal. The rug seemed to reject everything.

About that time I realized I had inadvertently embarked on a complementary color scheme—green and red being opposites on the color wheel. Complementary schemes are harder to get right than monochromatic and analogous schemes. (Analogous schemes use colors contiguous on the wheel; say, red-violet, purple, and deep blue.) My confidence shaken, I put white sheets on the bed while I thought about it. Three years passed.

On a rainy day last weekend, I suddenly "saw" that some artwork was hung on the wrong wall, and that the easy chairs were cowering in a corner. Ten minutes later: much better. Determined now, I pulled out a few color-theory books for inspiration (or for something to out-and-out copy). "Red and green, good grief," I thought, trying in vain to apply what I was reading. "What, was I looking for Christmas year-round?" The thing is, there's nothing remotely Christmasy about the rug. I proceeded to a discussion of the split complementary—aha! A split complementary scheme uses one color along with the two colors on either side of its complement. Applied to my room, that might mean red with blue-green and yellow-green. I looked at the rug again. Its one red is a somewhat subdued shade tending toward the blue end. The "green," on closer examination, consists of a deep blue-green ground with ornamentation in various soft blue-greens and yellow-greens.

I saw now that the existing wall color—a dull bisque yellow left over from when the room was an office—was actively fighting the rug, one reason I had begun to second-guess my purchase. Almost instantly, I understood why the bluish papers that "shouldn't have worked" did, and I had my perfect green wall color.





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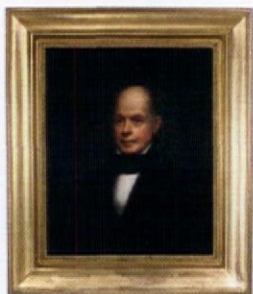
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### Palladian Salvage

Palladian architecture is increasingly precious in the American landscape, especially when it's connected to an architect like Asher Benjamin (1773-1845).

When Historic Deerfield discovered that several architectural elements from the Benjamin-designed 1796-7 Coleman-Hollister House in Greenfield, Mass., had been stripped and were being sold for salvage, the nonprofit entity snapped them up. Included in the sale are the east and west main entrance doors, fanlights, and sidelights, as well as the sash and sidelights that graced the façade's Palladian window sash. "Most of the



**Asher Benjamin, author of this country's first architectural pattern book, *The Country Builder's Assistant*.**

pieces are in remarkably good condition," said William Flynt, architectural conservator at Historic Deerfield. The sash and doors are available to view by appointment. Historic Deerfield, in Deerfield Massachusetts, is open through Dec. 30. (413) 775-7214, [historic-deerfield.org](http://historic-deerfield.org)



**Alfred J. Audi, 1938-2007**

### In Memoriam

Alfred J. Audi, who with his wife and partner Aminy revitalized L. & J.G. Stickley, died peacefully surrounded by his family in late September. He was 69. A graduate of Colgate University, Alfred came to the furniture business naturally. His family founded E.J. Audi Inc. (where he was later president) in 1928. When the Audis purchased Stickley Furniture in 1974, the company employed 22 people and operated out of a small outdated factory. Together the Audis helped re-establish its presence as a leader in the burgeoning Arts and Crafts Revival, first issuing reproductions of Stickley pieces in 1989. "Up until Audi made the reproductions, Stickley was kind of an exclusive club of collectors," Jerry Cohen, a Mission antiques dealer in Putnam, Conn., told *The New York Times*. "What Audi really did was take that style that was known by a small percent of the population and really exposed it to the population at large."



The purest and most thoughtful minds are those which love color the most.

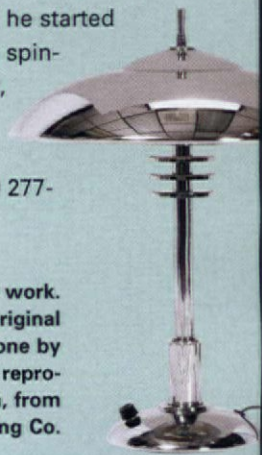
—John Ruskin, *The Stones of Venice II* (1853)



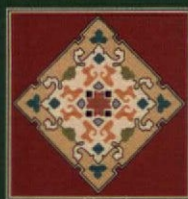
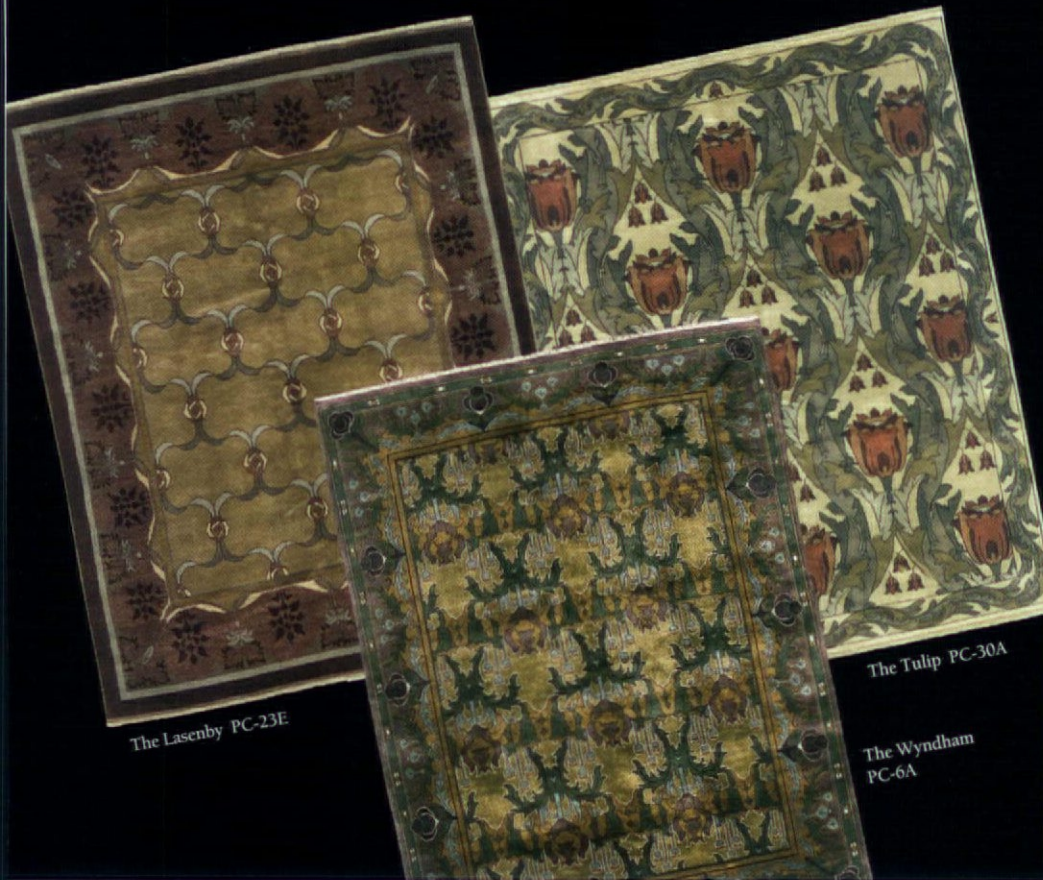
### PROFILE

Metal spinning and the Art Deco style are a marriage made in heaven. No wonder **Terry Tynan**, a metal spinner from the age of 15, fell for spun-metal lamps and other Machine Age creations when he studied design in college. "I knew exactly how they were being made," says Tynan, who owned his own business in England before emigrating to the U.S. in 2002. Metal spinning is akin to turning wood on a lathe, but requires different techniques, depending on the metal and the shape to be formed. Tynan uses only copper, brass, or aluminum as base metals, giving his lamps a high degree of quality similar to the best pieces made in the 1920s and '30s. Once the lamp is formed, it's polished and buffed to a high mirror finish, then plated: in nickel, chrome, or occasionally 24-karat gold (as was a custom piece for a 450-foot-long yacht in Abu Dhabi). While much of Tynan's work is custom, he also has a line of original lamps priced from about \$500 to \$1,500. Tynan is also doing his bit to keep the art of metal spinning alive: he started an online help group for metal spinners, teaches classes in the art, and has just released a new instructional DVD. Terry Tynan Lamps & Lighting, (610) 277-7460, [terrytynan.com](http://terrytynan.com) —MEP

**ABOVE:** Terry Tynan at work. Tynan often replicates original lamp designs, including this one by Leroy Doane. **RIGHT:** Another reproduction, designer unknown, from the Faries Manufacturing Co.







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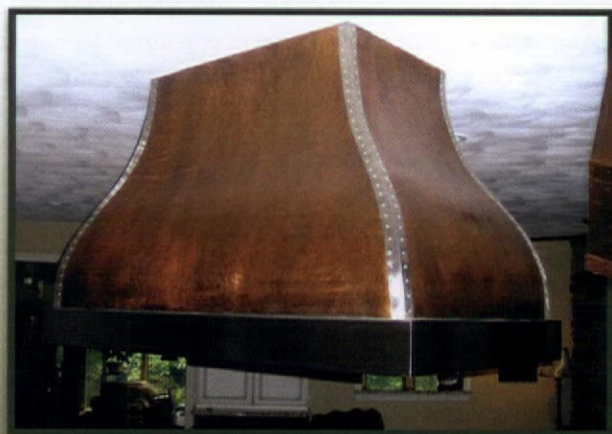
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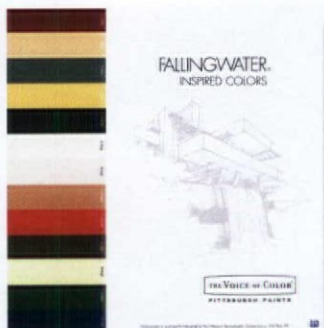
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### Dark and Rich

Exterior surfaces and trim at Fallingwater received a more authentic color palette this summer thanks to an in-depth color analysis of Frank Lloyd Wright's most famous commission by Pittsburgh Paints and the Western Pennsylvania Conservancy ([paconserve.org](http://paconserve.org)).

The new Fallingwater Color Palette shows darker, richer tints closer to what Wright envisioned for his masterpiece.

The new colors are noticeably darker than the previous ones. "Color was very important in conveying Frank Lloyd Wright's aesthetic of organic architecture as a unified whole," Lynda Waggoner, vice president and director of Fallingwater, said in a release. The shades are available as part of the new 13-color Fallingwater Color Palette from Pittsburgh Paints, offered in an environmentally friendly, no-VOC formula ([voiceofcolor.com](http://voiceofcolor.com)).

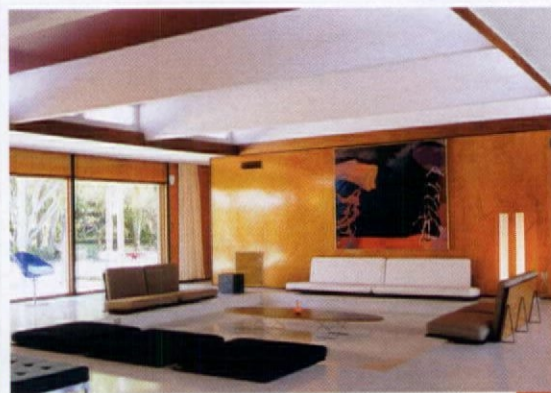
### OPEN HOUSE

The Cohen House isn't a house museum, but it certainly has the pedigree to be. Currently for sale, this Modernist house was built for Sarasota Mayor David Cohen and his wife Eleene in 1955 by architect

Paul Rudolph, who with Paul Twitchell was one of the seminal architects in the Sarasota School of Architecture. With terrazzo floors and walls of glass (including high bands of glass that "float" the roof), the house is a perfect example of the powerful simplicity of the Sarasota school. At its heart is a 35 x 54' living room with a unique sunken conversation pit, where the Cohens—both avid musicians—are said to have founded the Florida West Coast Symphony. (The conversation pit is thought to be acoustically perfect.) Although the house is sparsely furnished with mid-century reproductions, the many innovative built-ins eliminate the need for much furniture (Eleene Cohen initially didn't even want a kitchen). ■ Extensively restored by current

owner Martie Lieberman (a broker who specializes in Sarasota Modern homes) the waterfront house is for sale for \$1.475 million. Contact her at (941) 724-1118, [modernsarasota.com](http://modernsarasota.com)

—SALLY TREADWELL



**TOP:** The Cohen House is a premiere example of Sarasota School architecture.  
**ABOVE:** The built-in seating around the living room conversation pit has been restored.  
**RIGHT:** Reproductions by Jacobsen and Bertoia.







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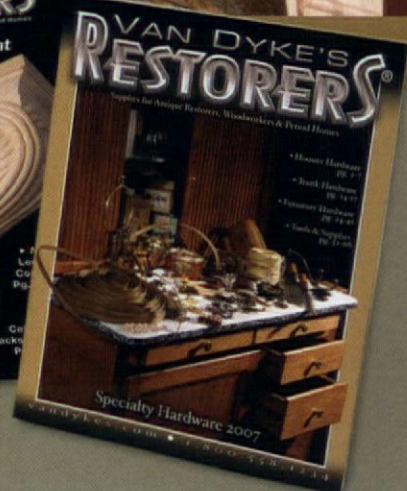
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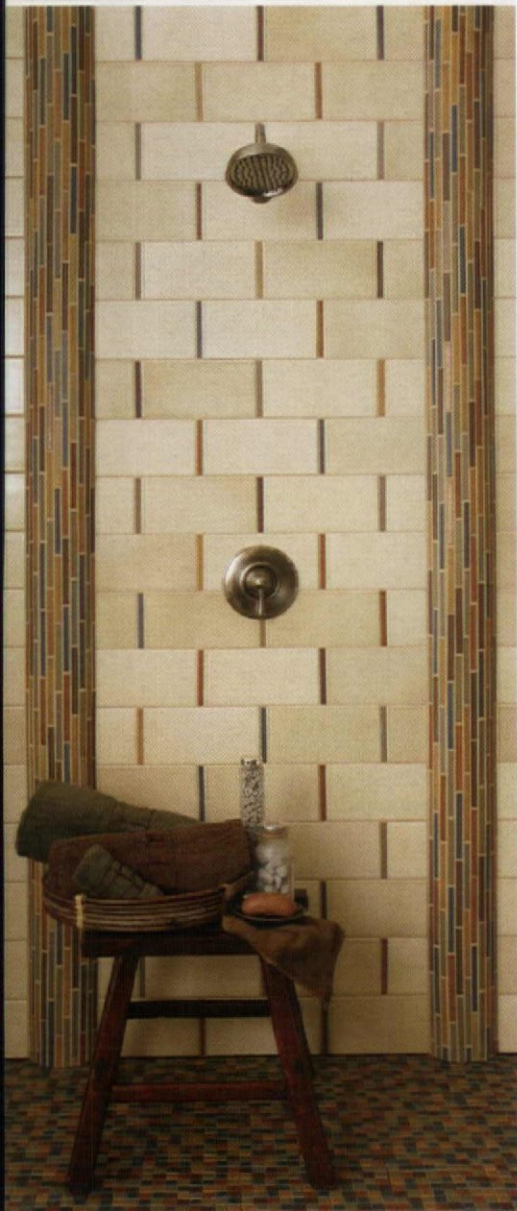
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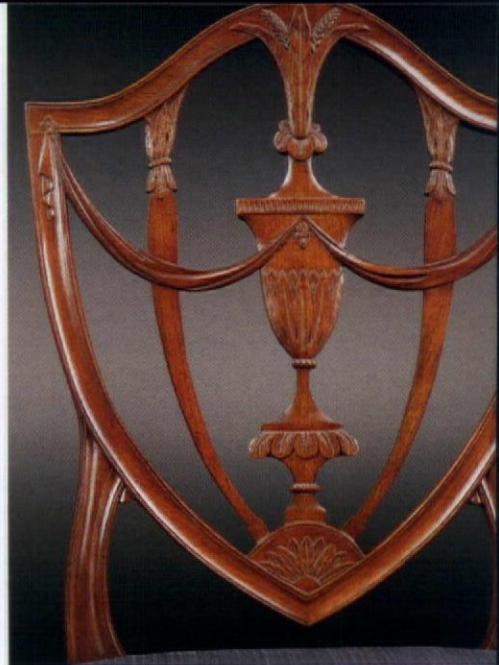




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**RIGHT:** The extremely fine carving on a chair made ca. 1795–1800 is attributed to Samuel McIntire.



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▪ **EERO SAARINEN: SHAPING**

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### Well Carved

There's truth in the idea that some architects are better at designing furniture than buildings. (Marcel Breuer, for example, is better known for his Wassily chair than his houses.) Samuel McIntire (1757–1811) was that rare individual who designed both, brilliantly. Recognized as the architect who transformed Salem, Massachusetts, into one of the most beautiful towns in America, McIntire was also a woodcarver who established one of the first significant carving traditions in America. An exhibition at the Peabody–Essex Museum, in Salem, Mass., explores the 18th-century master's decorative carvings for furniture, architectural detail, and freestanding sculpture. Although his buildings still abound in Salem, McIntire made most of his living as a woodcarver, providing ornamental decoration for many of the buildings he designed, as well as for furniture. He also is credited with the design of more than two dozen sailing vessels. His interpretations of the British Neoclassical style produced a uniquely American design vocabulary. "Samuel McIntire, Carving an American Style," through Feb. 24, 2008, at the PEM, (866) 745-1876, [pem.org](http://pem.org)

**LEFT:** A hand-carved pear looks as much like ripe fruit as the day McIntire carved it.







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IN THE MIDST of gut-wrenching renovation, I planned my someday kitchen, imagined the period-style bathroom I would add, the leather chairs and wicker porch swing and Morris fabrics I would buy. Period design became my passion, which I share with you in the pages of **OLD-HOUSE INTERIORS**. There's nothing stuffy about decorating history, nothing to limit you. On the contrary, it's artful, quirky, bursting with ideas I couldn't dream up on my most creative day. Armed with knowledge about the period and style of your house, you'll create a personal interior that will stand the test of time . . . an approach far superior to the fad-conscious advice given in other magazines. Join me. I promise you something different!



PATRICIA POORE, EDITOR-IN-CHIEF

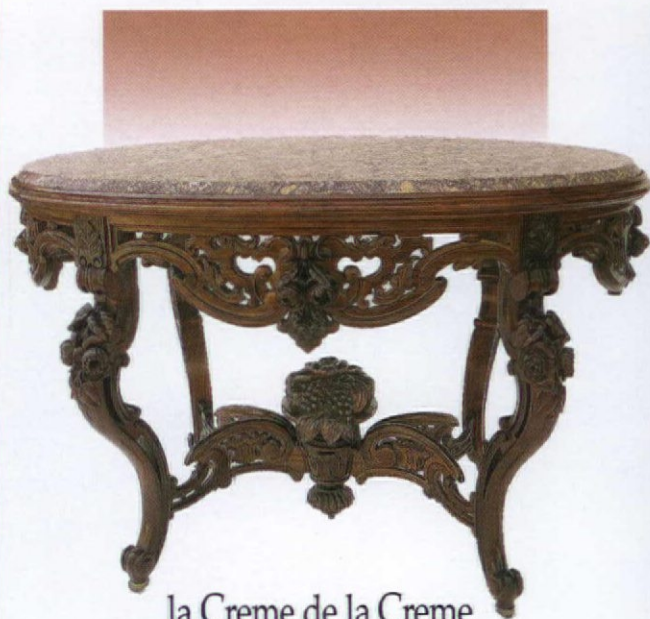
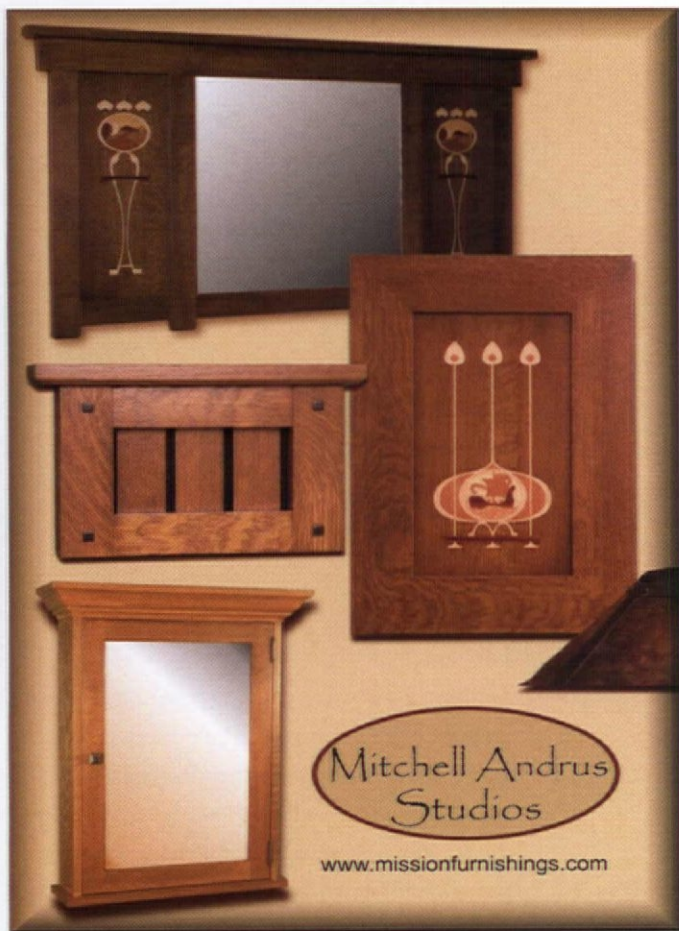
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by Mary Ellen Polson



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Ida Lindsey painted the original cobalt blue vase herself as a Christmas gift to her son in 1926. Decorated with grapes in 24-karat burnished gold, it retails for \$175. The Michele hexagonal candy dish, also with 24-karat gilding, is \$135. Both from Ida Lindsey China Co., (866) 365-2505, idalindseychina.com



## • Stone Presence

Carved from a single block of granite, the natural front farmhouse sink is an edgy take on the traditional porcelain sinks of yore. It measures 33" wide x 22" deep x 10" high. The retail price is \$1,800. From Stone Forest, (888) 682-2987, stoneforest.com

## Radiant Warmth •

Keep more than towels warm with the Radia, a hydronic towel radiator that attaches to a closed-loop hot water heating system. It retails for \$381. An electric version, which affords zoned heating for small spaces like bathrooms, is \$635. Both from Runtal North America, (800) 526-2621, runtalnorthamerica.com



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Based on patterns from the 1920s through 1950s, these all-cotton reproduction fabrics are ideal for kitchen curtains, tablecloths, even aprons. They're \$6 to \$9 per yard. Reprodepot Fabrics allows you to search by decade or key word; order online: (877) 738-7632, reprodepot.com



### ◆ Pantastic

Brighten up the kitchen with the Bellevue pan light in satin nickel. You can choose from more than 50 shades, including art glass in custard and amber. With hand-painted shades in lime green, the fixture retails for \$349. From Schoolhouse Electric's Deco collection, (800) 630-7113, schoolhouseelectric.com

### ◆ Frost Free Forties ◆

The Big Chill refrigerator packs 21st-century technology inside a sleek, Streamline design that dates to the 1940s. You can even order it with an ice maker and water dispenser! The fridge retails for \$2,700. A matching dishwasher is \$1,700. From Big Chill, (877) 842-3269, bigchillfridge.com




### ◆ Spice is Nice

The Chenoweth is versatile enough to morph into a wall-hung spice chest for a 1920s or '30s kitchen. The medicine chest measures 25 3/4" wide x 32" high x 5 1/4" deep. With two glass shelves, it retails for \$546. A recessed version is \$471. From Rejuvenation, (888) 401-1900, rejuvenation.com

### Anachronistic Ambiance ◆

Color code your kitchen Fifties style with a up-to-the-minute microwave/convection oven in robin's egg blue. Available in all of Northstar's retro colors, the 1,000-watt appliance also includes a grill, so it's also a toaster, too. It's \$749 from Elmira Stove Works, (800) 295-8498, elmirastoveworks.com



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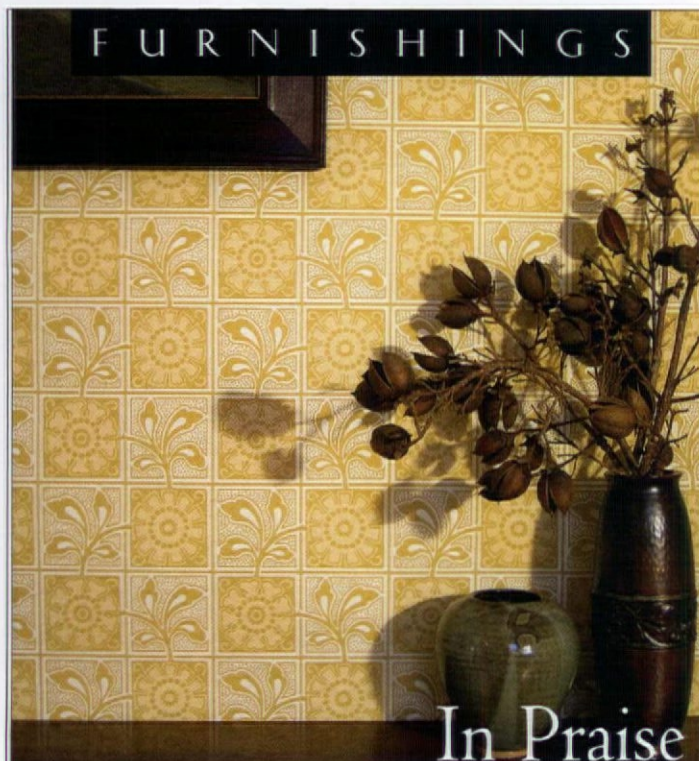
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Sweet William is from a new collection of Aesthetic Movement papers that recall the designs of William Morris. (Other patterns include Eden and Persia.) A 33-square-foot hand-screened roll sells for \$53 per roll. From Mason & Wolf Wallpaper, (732) 866-0451, mason-wolf.com

### ♥ Fearless Tread

Inspired by a cast-iron stair in Washington, D.C., the Kensington Historic tread features raised lines that provide superior grip in all weathers. The new pattern sells for \$425 per rise. A longer bottom tread with rounded ends is \$950. From Steptoe & Wife Antiques, (800) 461-0060, steptoewife.com



### ◆ Fit for a Queen Anne

Outfit the hardware on your Victorian-era home completely in period style with this ornate rim lock set for a storm or screen door. It's available in polished brass for \$19.99. Antique and blackened brass versions are \$21.99 each. From Van Dyke's Restorers, (800) 558-1234, vandykes.com



### ◆ Suspended in Time ◆

In warm antique brass, the pendant from the Il Barile collection features an ingenious pulley. It measures 28" high and 17" wide. The pendant lamp retails for \$950 from Country Gear Ltd., (631) 537-7069, countrygearltd.com

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### Baubles for a Tree

These 3" Gebraud glass ornaments are hand-painted with traditional Provençal fabric patterns from the inside, a technique called *egломisé*. A set of three gift-boxed for the holidays is \$25. From Pierre Deux, (888) 743-7732, pierredeux.com

### He and She

Figural gas wall brackets were all the rage circa 1875. These 28" high replicas are made using the lost-wax casting process. With a choice of 10 authentic shades, they retail for \$1,024. From Vintage Hardware and Lighting, (360) 379-9030, vintagehardware.com



### For a Lemonade Porch

With its ornate scrollwork brackets and mahogany blades, the New Orleans Centennial fan would look right at home in a late-19th-century interior or porch. A model in burnished bronze is \$949. From Casablanca Fan Co., (888) 227-2178, casablancafanco.com

### Archival Revival

Inspired by the copper rollers used to create William Morris's first Sunflower design in the 1870s, the new Sunflower comes in four colorways. The complementary wallpaper is Sunflower Etch. Both to the trade from Morris & Co. by Sanderson, (800) 894-6185, william-morris.co.uk







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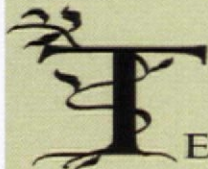
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A

**SURPRISE BRUNCH** with ulterior motives: Jami and Joseph Doupé had been married only a short time in the early 1980s, when Joe's parents invited the young couple over. They were about to offer their nomadic son their cabin in Ocean Park, Washington, a quaint seaside town, if he would just stop traveling the world and settle down. As it happened, Jami and Joe also had something to say: Jami was pregnant with their first child, Tyler. The timing was perfect.

The cabin's kitchen, however, was not.

Dating to 1970, built from barn board salvaged from a grocery store, the room was dark and brooding. Jami was, at the time, a fan of bright glass and chrome.

"The countertops were done in orange and red swirls," she recalls, shuddering still at the memory of the "attack" colors. "The sink was stainless steel, and the

# Kitchens from found objects

TWO RURAL KITCHENS, THE FIRST IN THE PACIFIC NORTHWEST AND THE SECOND IN MAINE, ARE CREATED AROUND UNLIKELY INSPIRATION, FOUND OBJECTS, AND HOMEY COLLECTIONS.





Jami married two pieces to create a stepback cupboard that stores and shows off her many tea services. Joe and his friend Lance built the fireplace from rock harvested from the Bear River. The flooring was the last piece of the kitchen puzzle. A childhood memory of walking across the floor in a grocery store finally led Jami to these yellow and green tiles.



**ABOVE:** The ever-changing tea party display stands in lieu of a window. **FAR LEFT:** Jami creates romantic vignettes with some of her found tea objects. **BELOW:** Jami and Joe Doupé on the sunny steps of their seaside cottage, with daughter Lilyana.







**ABOVE:** Jami "borrowed" the little dresser from her mother's upstairs bath. A favorite old nightie curtains off the unsightly pots and pans. Joe's collection of 1950s toys, figurines, and school lunch pails lines the top of the white-painted cabinets. **LEFT:** The old butcher block was salvaged from a meat market. Behind it, a chenille bedspread hides stereo equipment on shelves by the fireplace. Straw baskets are for plain-air picnics.

flooring was rusty orange linoleum."

Joe, a former boat carpenter, began by tearing out the barn boards and putting up beaded board. Next, they bought a ca. 1920s Westinghouse electric stove from friends, who had been using it to display breakfast items at their b&b inn. The stove cost \$600, which meant pb&j sandwiches for six months. Despite its idiosyncrasies, though, the stove has served the couple for well over 20 years.

The kitchen came to reflect Jami's new interest in antiques. Wood cabinets got new glass fronts; the doors were dressed up with 1930s green glass knobs. Jami tacked lace inside the glass to hide garish pantry items. Joe found the 1920s sink in a junk shop. Jami spent months searching for the right countertop material. To her friends' horror, she chose pink bathroom Formica.

When Joe built an addition to the 800 sq. ft. cabin, Jami lost her kitchen window. Joe backed the framed space with old beadboard. One of Jami's pastimes is to create "themed" teas for friends in need of a spiritual uplift. Hooks and a small shelf allow her to display part of her teacup collection. —DONNA PIZZI



**R**EPORTEDLY ONE OF THE FIRST ELECTRIC STOVES BY WESTINGHOUSE, THIS BEAUTY still has its original glass spice jars and mirror. The stove dates to the late 1920s. Standard electric coils have replaced the original ceramic burners, which eventually failed. The oven works, but it needs to be tended. It's been known to shatter glass casseroles when not watched. ■ Finding the right refrigerator became the next mission. After years of

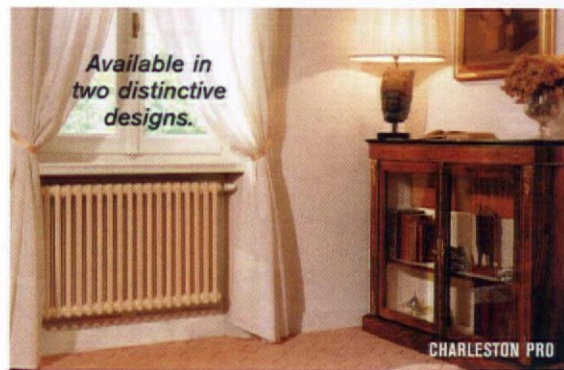
searching, the couple spied a 1930s General Electric at a friend's home—but later missed its sale. Finally they purchased it at a garage sale. "It doesn't have a big ice box, but unlike the stove, it's never failed us mechanically," says Jami Doupe.

**LEFT:** The stove had a ceramic blemish when they bought it, but its Flavor Zone Thermometer melted the day Joe and Tyler tried to bake something in the unpredictable oven. **BELOW:** The stove.



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**ABOVE:** The house in a 1920s postcard. **BELOW:** An old, metal-topped cabinet salvaged from a local house became this kitchen's island, and inspired all the cabinetwork.



**E**VOKING a Depression-era kitchen, this one was a do-it-yourself project in Milo, Maine. It got a jump-start when homeowner Peter Sereico stopped by an antiques shop to find the owner selling a cabinet he'd removed to free up space for a dishwasher. It was just right for the period Peter had in mind: the top was zinc, the hardware was old, and the aged paint color was an interesting, period ivory with green and yellow undertones.

**ABOVE:** The slightly green ivory paint color, beadboard, hardware, and joinery details in the remade kitchen all match those of the island. The aluminum ceiling is from M-Boss.

**LEFT:** Hoosier cabinets and a painted ice box provide storage in the adjoining pantry. **OPP.:** (bottom) The checkerboard floor is painted on MDF.

"I immediately went to my workshop and made four drawer fronts and eleven new cabinet faces with beadboard inserts" for the kitchen cabinets, Peter relates. He used beadboard as a wainscot, painted to match the old cabinet, which became a center island.

Peter had researched the times by going to museums, reading books, and collecting pictures from the era. ✦



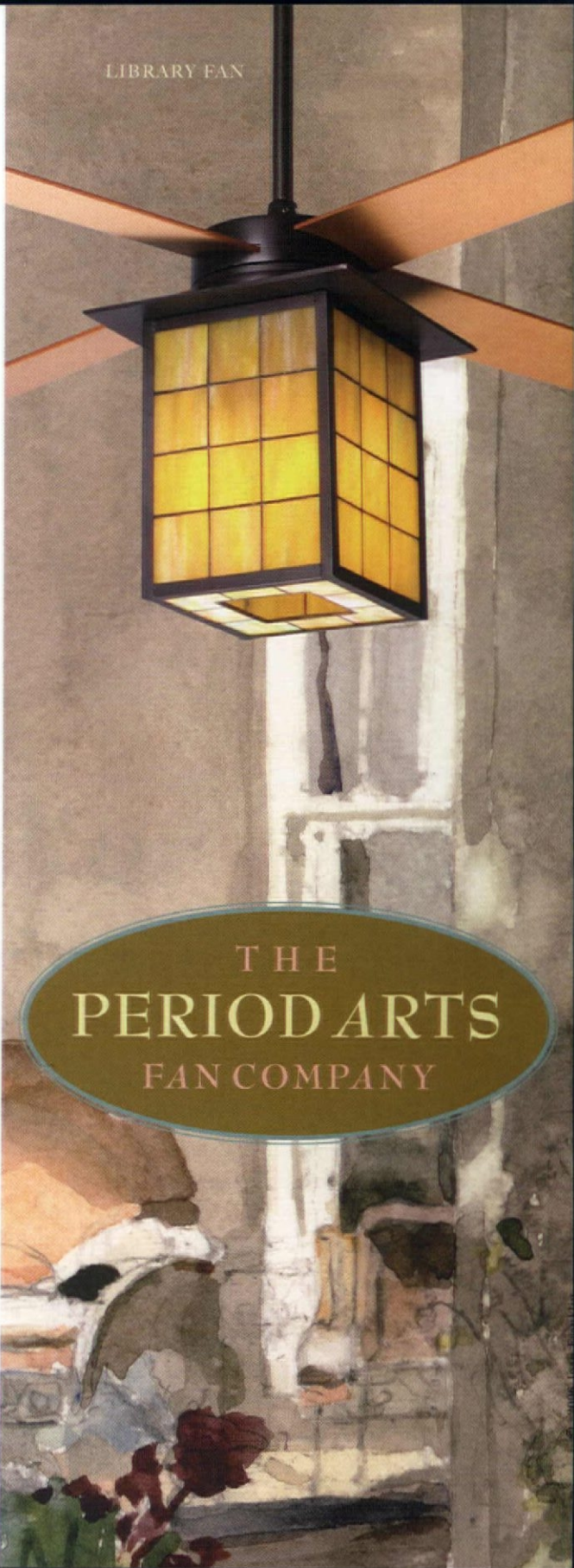


“**K**NICK-KNACKS AND  
DOO-DADS,” FROM SPATULAS  
TO MILK BOTTLES,

are the finishing touches. The Maine farmhouse was built in 1883, without indoor plumbing. Peter Sereico chose to furnish the house as it would have been in 1920s and 1930s. That’s especially appropriate for the kitchen: the look is old-fashioned but allows “modern” conveniences including hot water and electricity. His GE Monitor Top refrigerator and Magic Chef gas stove came from his previous house. Peter made the reproduction Hoosiers (a hobby and side business). Finally he collected the practical objects that make the kitchen true to period.



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## Stormy Answers BY DAN COOPER

**I**T'S TOUGH to shell out the dough on things that seem invisible; plumbing and electrical work come to mind. The lowly storm window, too, is near the bottom of the list of things we want to spend money on.

It makes sense to do so, though, especially in an old house. New, energy-efficient, double-glazed windows are certainly more efficient than old, single-glazed sash, but replacing old windows has big drawbacks. Replacement is very expensive, with a long payback period. You'd probably need custom windows for fit and appearance. And replacing old windows definitely changes the historic look of a house.

Storms, on the other hand, are relatively inexpensive, lower impact, reversible, have a quicker payback—and now come in many types, each designed to solve a particular circumstance. You can put them outside or inside.

During the last quarter of the 19th century, buildings often had embellished windows—which are critical to the style of the house. The diamond panes of the Shingle Style, the grid of squares on the Queen Anne, and the crossed muntins of the Craftsman house contribute to authenticity—to say nothing of the true divided-light six-over-six windows in earlier dwellings. The wrong storms can obliterate the look of these special windows.

**WOODEN SASH** Up through the Depression, the traditional method of adding thermal protection to windows old and new was the wooden storm. These large, heavy frames were suspended by hooks and secured into the casing by little metal toggles. The twice-annual ritual of climbing a shaky ladder on an invariably breezy day with a potential airfoil was a dreaded part of every homeowner's life. Besides that,

the glazing and paint on wooden storms had to be religiously maintained, or deterioration set right in.

Nevertheless, wooden storm sash (and wood-framed screens) are popular once again with purists. Nothing else looks as good. Storm sash can be made with a complementary muntin profile and painted to match sash or trim color. Several makers offer them with round and Gothic tops. Removing screens in the winter keeps the prime window's glass cleaner. And you can always use wooden storm sash on the primary façade, even if lower-maintenance solutions are used elsewhere.

**TRIPLE TRACK** Wooden storms were replaced by other choices. For generations, of course, the alternative was the ubiquitous aluminum triple-track or combination window. Screwed onto the exterior wood window casing, triple-tracks [continued on page 36]

**LEFT:** Exterior-mount wood hung storm panels are a classic. Walsh Screen & Window.  
**RIGHT:** Magnetic-mount interior insulating windows are unobtrusive and effective. Walsh Screen & Window.



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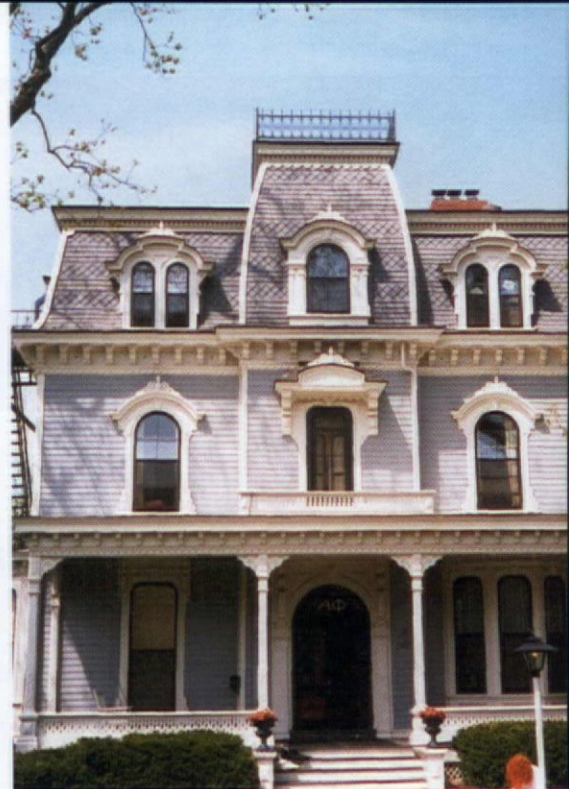
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**LEFT/BELOW:** Storm windows are made in custom sizes and with special radius shapes, like these round-top windows for a Second Empire house, by Mon-Ray.



provide fairly good protection and a screen option. They can be adjusted and cleaned from the inside. But they were an obvious intrusion on the exterior, especially when aluminum was the only finish available. Eventually, the movable metal sash would bend, stick, or fail, and the aluminum would oxidize, lending a dilapidated look to even a well maintained house.

Today, higher-quality triple-track windows, anodized with a bone, black, bronze, or green finish, have their place. Use them, for example, on standard one-over-one windows and on windows that are inaccessible for seasonal maintenance. Install them into the channel intended for a wooden storm.

**INTERIOR STORMS** Those adhering to strict preservation standards (by regulation or choice) probably won't be able to use triple-track storm/screen windows, at least on the primary façade. The best solution—particularly for pre-1850 windows, which may not have had storms—is

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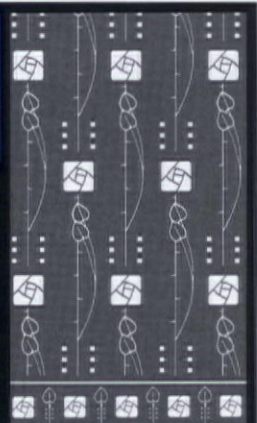
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Near-invisible interior storms are available with different mounting systems; some versions have sliding ventilation panels.

Interior storms are available with several different mounting systems including magnetic fasteners and small clips. You can find versions equipped with sliding panels that allow for ventilation; no need to remove the entire window from the frame. Interior storms are typically furnished with regular glass, but when situated within 12 inches of a doorway or less than 18 inches from a floor, they must be fitted with tempered glass or an acrylic substitute.

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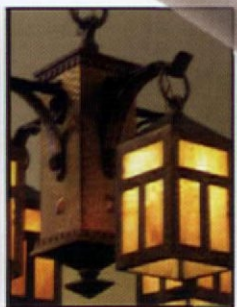
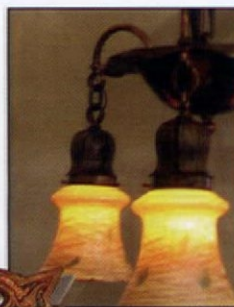
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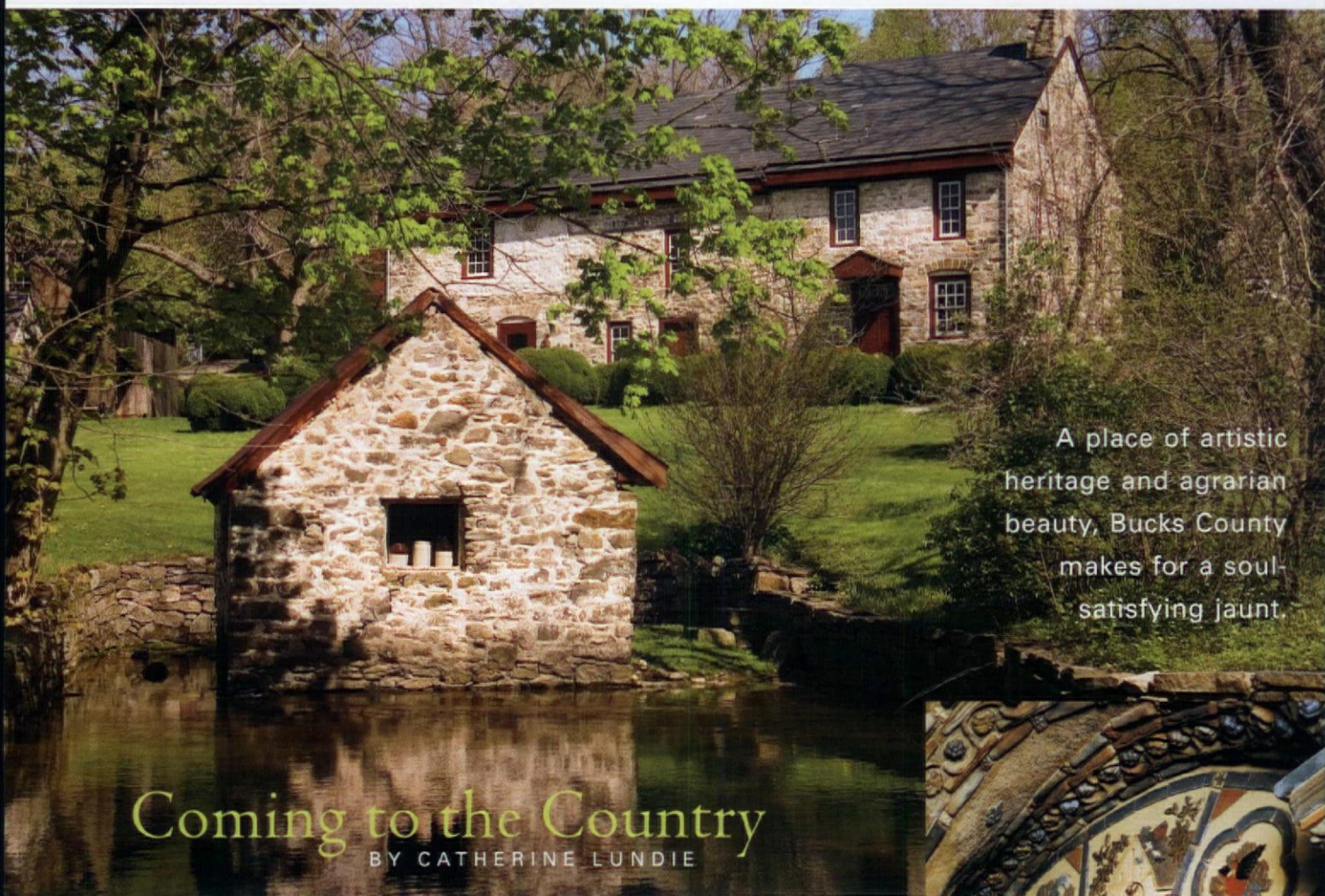
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A place of artistic heritage and agrarian beauty, Bucks County makes for a soul-satisfying jaunt.

## Coming to the Country

BY CATHERINE LUNDIE

**B**UCKS COUNTY, Pennsylvania, is beautiful in every season, but the richness of its late autumn palette makes this a perfect time to explore a setting that has lured artists and urban refugees ever since the 1700s.

Chief among the attractions are the stone houses. These signature dwellings appear everywhere—battered against the low cliffs along the Delaware River, down country lanes, or lining the streets of towns and villages. The building style is “additive”—a new room or wing built up against the old whenever a family could afford to do so.

It’s fun to take a leisurely drive along the Delaware River on River Road (Route 32), stopping at whichever

charming river town catches your fancy. Start in New Hope, birthplace of Pennsylvania Impressionism. New Hope is decidedly free-spirited; in the same block you can visit high-end art galleries and be pierced, branded, or tattooed. Be sure to pop into Farley’s Bookshop, a quirky survivor of the big-box bookstore wars (44 S. Main St.).

Back on River Road, stop for a bite to eat at the Black Bass Hotel in sleepy Lumberville. Sit at the old pewter bar and take in the English Royal memorabilia: yes, the Black Bass still proudly boasts that it was the one place George Washington never slept. Loyal to the Crown, the innkeepers turned him away! After lunch you’ll want to linger on the



pedestrian bridge that spans the Delaware to New Jersey, soaking up the peacefulness of the placid river.

Nearby Erwinna is home to the Erwinna Covered Bridge (Geigel Hill Road), one of Bucks County’s 11 covered bridges. These structures are best experienced on foot or bicycle, when you can enjoy the architecture unencumbered by a roof. If you’re in a car, be sure to roll down the windows so you can smell the old wood



**OPPOSITE:** (top) Kockert's Tavern dates to the 1800s. (bottom) Don't miss the Mercer Tile Ceramic "puzzles" at Fonthill. **BELOW:** A mural of Washington crossing the Delaware graces the conference room at Barley Sheaf Farm.



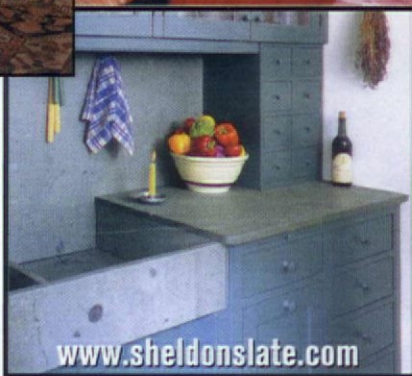
and hear the rumble as you pass.

Now that you've headed off the beaten path, be sure to keep your eyes open for one of Bucks' many orchards. I'm a regular at Manoff Market Gardens in Solebury (3157 Comfort Rd.), where I can capture summer in a jar of peach or nectarine butter. Just off Sугan Road, take in the special serenity of the Solebury Friends Meeting-House (2680 Meetinghouse Road). Across the road lies its graveyard, with rows of simple Quaker grave-markers behind a low stone wall.

With its delightful, genuine downtown and streets lined with well-preserved 18th- and 19th-century architecture, Doylestown is made for strolling. Pop into Booktender's Secret Garden (20B Donaldson St.), a children's bookstore and gallery that specializes in original artwork and prints by children's illustrators. For sheer uniqueness, tour Fonthill Museum (fonthillmuseum.org), Henry Mercer's eccentric and lovingly built



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A more moderate climate since George Washington's day means lavender can thrive here; workers harvest a fragrant crop at Carousel Farm near Doylestown.

**BELOW:** There's plenty of eclectic shopping at Monkey Hill Antiques in New Hope.



concrete mansion, located on the same grounds as his Moravian Pottery and Tileworks on Swamp Road ([buckscounty.org/departments/tile-works](http://buckscounty.org/departments/tile-works)). End the day at Carousel Farm Lavender (5966 Mechanicsville Rd.). The farm is quintessential Bucks: 18th-century fieldstone farmhouse, stone barn, stunning views of rolling fields and stone fences. Buy a sachet of organic lavender as a fond reminder of the autumn day you spent in Bucks County.

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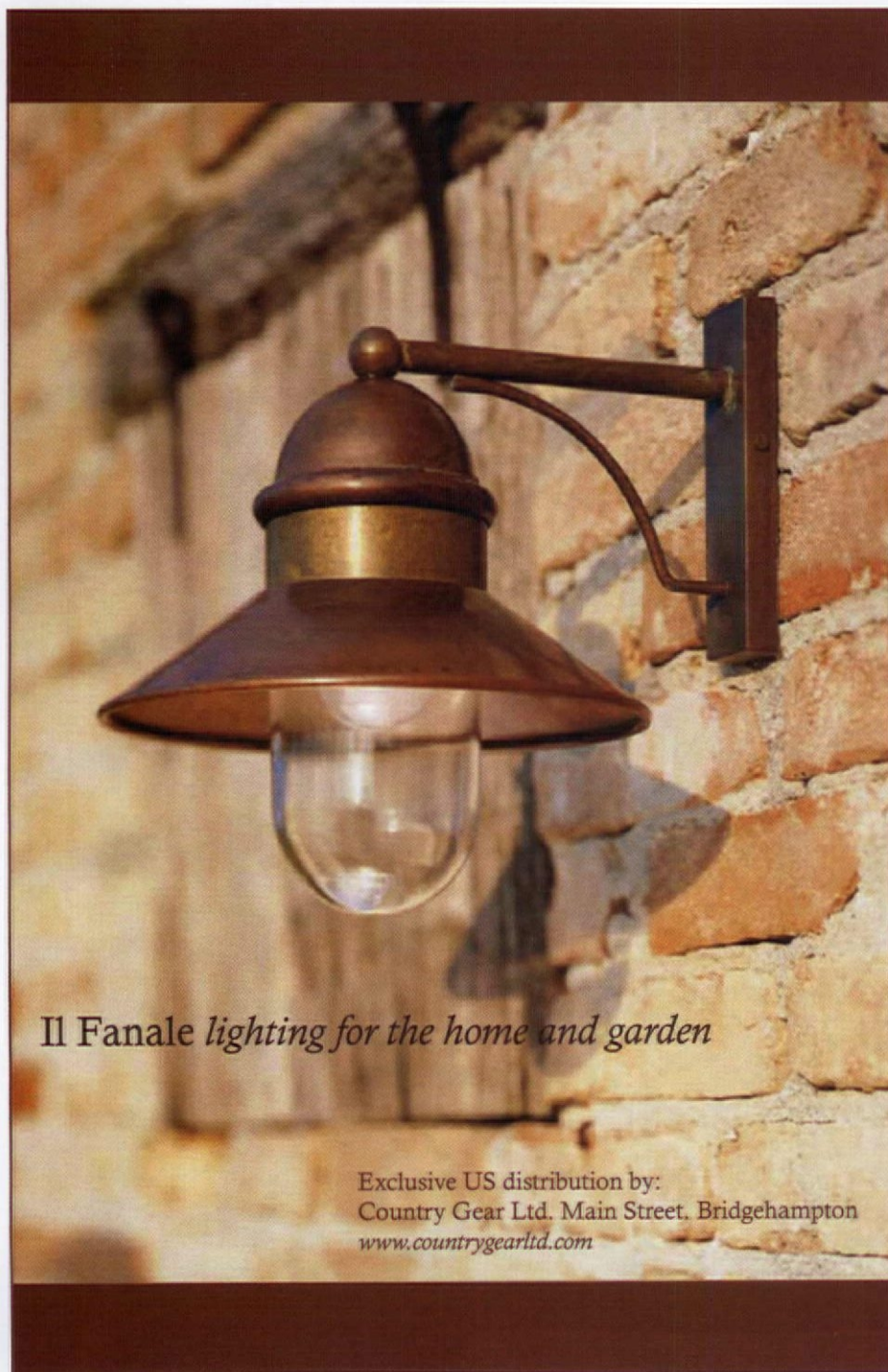
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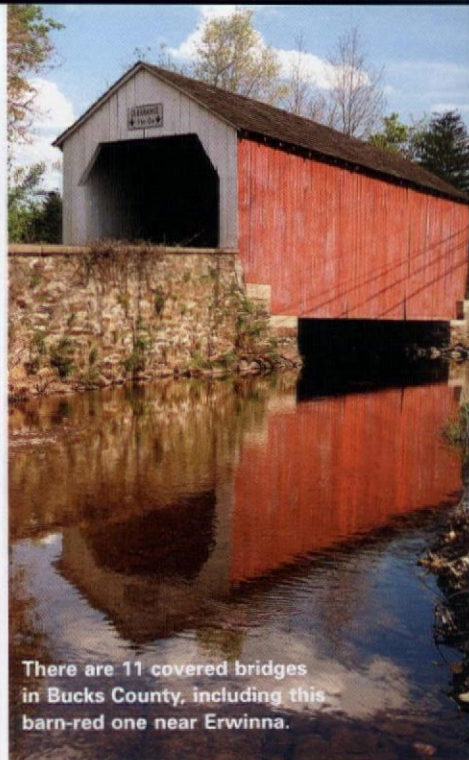




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There are 11 covered bridges in Bucks County, including this barn-red one near Erwinna.

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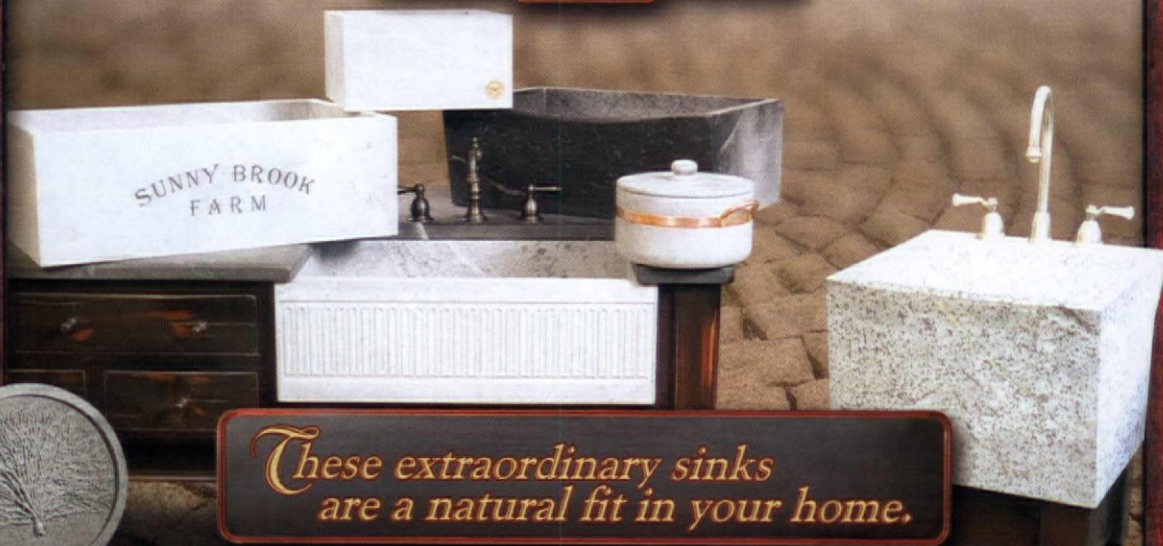

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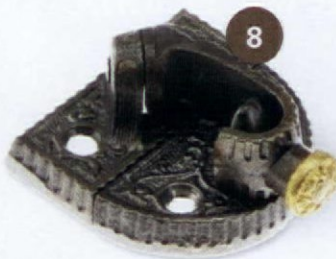
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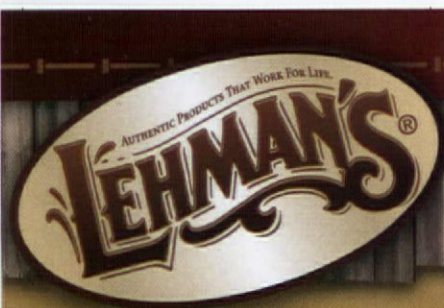
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Circle no. 92

SEARCHING for an antique transom operator, I finally found one in a secondhand shop—labeled “whatyoumightcallit.” Whether you’re looking for a replacement for something at home, or you’ve come across a strange piece in a salvage store, the hardware search is a puzzle and a treasure hunt. Given an antique piece, sometimes its function is unknown even to the seller. On the other hand, many “arcane” hardware items are being reproduced today for the restoration market. But you have to know what to call it—even that it exists—before you can order it!

Some items are so well known and collectible, they fetch thousands of dollars. (The now famous 1870 “doggie doorknob” sold for \$7,725 at auction.) Most old pieces can be had for bargain prices.

## ANSWERS

- 1 TRUNK STAY** Attached to the inner lid and the side of a trunk, the stay locks when extended to keep the lid open. *Courtesy Van Dyke's Restorers*
- 2 PEWTER ACORN** This is actually a charming, reproduction Arts and Crafts knob pull—perfect for a kitchen or bath. *Courtesy Acorn Manufacturing*
- 3 POCKET DOOR LOCKSET** Mortised into the edge of a pocket door, this flush plate becomes a brass pull when you push the recessed button. *Courtesy Crown City Hardware*
- 4 IRON HASP AND STAPLE** The hinged metal latch in wrought iron fits over the staple to hold a trunk shut; works for boxes and cabinets, too. *Courtesy Van Dyke's Restorers*
- 5 VICTORIAN GUTTER BRACKET** An unusually ornate, Victorian gutter bracket screws into the soffit or rafter ends to hold a copper



12

or wooden gutter. *Courtesy Web Wilson*

**Antique Hardware**

- 6 TRANSOM OPERATOR** This one is solid brass; it's a wand assembly that makes it possible to open and close the high “transom window” over a door. *Courtesy House of Antique Hardware*
- 7 TEARDROP WOODEN AND BRASS DRAWER PULL** Popular in Victorian homes, these were used on built-in buffets and cabinets as well as freestanding furniture. *Courtesy House of Antique Hardware*
- 8 IRON SASH LOCK** The upper and lower window sashes of a double-hung window are locked together when you rotate the top lever. *Courtesy of House of Antique Hardware*
- 9 BRASS SASH STAY** This item keeps a window sash open by producing tension against the outer frame when it's mounting on the side of a sash. *Courtesy Web Wilson Antique Hardware*
- 10 ICEBOX LATCH AND CATCH** This beautifully reproduced, solid-brass latch for old-fashioned refrigerator boxes can be used on old cabinets and cupboards as well as iceboxes. *Courtesy Van Dykes Restorers*
- 11 BRASS PICTURE-RAIL HOOK** A decorative hook that hangs over picture-rail moulding near the top of walls. Wires attached to the art are looped over the hook, making the art movable and





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avoiding nail holes in the walls.

Courtesy House of Antique Hardware

**12 DOGGIE DOORKNOB** The infamous ca.1870 doggie doorknob is handsomely reproduced in solid brass for the discerning homeowner. Courtesy Crown City Hardware

## GREAT SOURCES

VINTAGE ■ [eugeniaantiquehardware.com](http://eugeniaantiquehardware.com)

[Eugenia's] No reproductions: lots of stock, including mechanical doorbells and bath fittings. Recent miscellany included a pulley with patina, a barn-door catch, and a round wooden elevator seat with iron bracket. ■ [lahardware.com](http://lahardware.com) [Liz's Antique Hardware] A wide variety of vintage hardware, typical and arcane, including antique screw-in doorstops, casement fasteners.

■ [webwilson.com](http://webwilson.com) Specializes in antique hardware, much of it unique, with a great online auction.

REPRODUCTION ■ [acornmfg.com](http://acornmfg.com)

Handsome Arts and Crafts knobs, pulls, shutter dogs, etc.

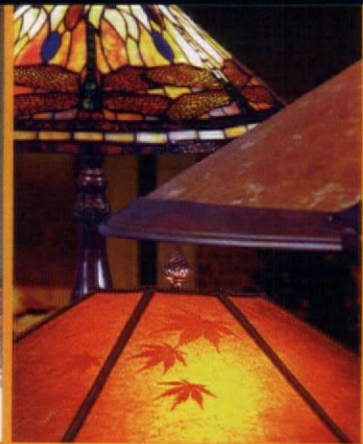
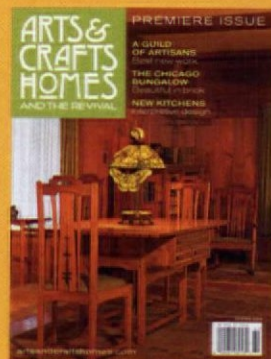
■ [ballandball-us.com](http://ballandball-us.com) [Ball and Ball] Reproduction and museum-quality hardware and lighting from the 18th century through Victorian period. Includes clock finials, feet for your tea caddy, miniature hardware, a fireplace spitjack, household miscellany. ■ [crowncityhardware.com](http://crowncityhardware.com), [restoration.com](http://restoration.com) Besides hard-to-find stair and transom hardware, antique and reproduction hardware of every sort, since 1916. ■

[houseofantiquehardware.com](http://houseofantiquehardware.com) Vintage hardware and a full reproduction line that includes window sash, casement, transom, storm, and shutter hardware, icebox hardware, bed bolts, etc. ■ [rejuvenation.com](http://rejuvenation.com) Reproduction and antique hardware, including a bulldog bottle opener, twist doorbells, and arcane lighting parts. ■ [vandykes.com](http://vandykes.com) A wide range of restoration hardware and supplies, including everything for the Hoosier cabinet or icebox, plus gate latches, trunk hardware, window hardware, and table slides.



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# OLD-HOUSE INTERIORS

DECEMBER 2007



## A GUIDE TO TILES

*Art tile today is a vast wardrobe of possibilities for walls, fireplaces, hearths, kitchen and bath. (page 78)* ♣

## THE RESCUE OF A STICK VICTORIAN

*This restoration is authentic, richly colored—and livable. (page 62)* ♣

## PLANTS IN THE OLD HOUSE

*Using plants to decorate for a 19th-century look, despite central heating and low humidity. (page 74)* ♣



## COLOR IN THE KITCHEN

*Following on the heels of the white “sanitary” kitchens of the bungalow era, color exploded in the late Twenties and through mid-century. (page 69)* ♣

## ENGLISH CANADIAN COMFORT

*Exquisite interior details and a welcoming kitchen elevate this addition to an 1850s stone farmhouse. (page 54)*







# English Canadian Comfort

Well integrated and following the contours of the site, new additions to this 1850s stone farmhouse tread lightly. **BY BRIAN D. COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO**



SHE WAS A TORONTO barrister for twenty years, but Julia West could not ignore the call of another muse. She opened her own design business in 1998. Julia says that the analytical skills developed during the practice of law are

just what she needs to solve complex and intricate design dilemmas. Whether she is developing a Gustavian cabinet to camouflage a computer, or selecting colors for an interior, Julia is a problem-solver who's good with

the details. She has an extraordinary eye for color and texture, too, and has developed a highly successful line of embroidered bed linens, tailored pillows, and other soft furnishings. She also designs furniture.





Farrow & Ball's color called 'Pointing' was used for the 18th-century-style paneling and trim in the new entry and on the staircase leading to the guest wing. 'Plain Stripes' [ST1142] wallpaper in jolly yellow wakes up the somewhat dim area by day, and makes it a glowing, golden space at night. The snowshoes are used by winter guests. OPPOSITE: The mantel in the sitting room has wood details.





## PANTRY

In the small, open pantry, walls were painted Farrow & Ball 'Mahogany,' a rich brown that beautifully displays dinnerware and stemware (above). Cabinets are painted in 'New White' and 'Pointing.' The pantry sink sees a lot of flower-arranging.







## COLOR

Wallpapers and colors chosen for each space complement each other when seen from room to room. 'Plain Stripes' in yellow for the hall gives over to the same paper in warm red for the mudroom [ST1134]. Woodwork in hall and pantry are in 'Pointing.' Hats are wood carvings by a Montreal artist. Flowers echo the old-fashioned green on dining-room walls.

**DINING ROOM** (photo below) The original farmhouse is seen beyond the dining room, which opens into the sitting room (doorway at left) and into the original entrance hall and master bedroom. To bring the surrounding gardens and porches into the dining room, Julia painted the walls 'Cooking Apple Green', with the ceiling in light-blue 'Parma Gray'—which continues out onto the beadboard ceilings of adjacent porches.

LESS FAMILIAR THAN AMERICAN HISTORICAL-COLOR COLLECTIONS, FARROW & BALL'S PALETTE HAS A VERY ENGLISH SENSIBILITY. FIND U.S. SHOWROOMS AND DEALERS AT [farrow-ball.com](http://farrow-ball.com)





This project, the renovation of a country house in the rolling Caledon Hills outside of Toronto, was a showcase for her skills and acumen. Built in the 1850s, the simple, field-stone farmhouse has an English Regency elegance in both the structure and its interiors. Julia wanted to preserve the feeling even as she enlarged the house, making it comfortable for summer use and weekend guests. Working with architect Anthony Belcher, Julia West designed a new kitchen, a dining room/library, a guest room and bath. The designers took care not to overshadow the original footprint of the house, which is perfectly sited—almost a sculptural element in the landscape. The additions follow the layout of the land, which allowed the addition of another storey without altering the original roof lines.

Interior details follow the simplicity of the old; the house feels as if it evolved over time. Millwork in a combination of colonial and historical revival styles was based on inspira-



**K**ITCHENS ARE NOW TRUE FAMILY ROOMS, AS IN THE ONE JULIA ADDED TO THE 1850s FARMHOUSE. COLOR SURPRISES ACCENT THE CREAMY ROOM.

The new country-kitchen design was inspired by an 18th-century kitchen Julia had visited at a National Trust house in Cornwall. It provided





models for these large, high windows and long center table. The room is as clean and English as clotted cream: walls are painted in 'Farrow's Cream',

cabinets in 'New White', and trim in 'Pointing'. But Julia abandoned her usual reserve when she specified painting the center island 'Viola', a striking

periwinkle blue. (A corner cabinet, not shown, is striéd with 'Cook's Blue'.) The large-scale, herringbone-patterned floor was custom made, and based

on a venerable floor once noted at a textiles museum in France. The dining table at the window was made by Mennonite carpenters to Julia's design.





**BED & BATH** 'Hardwick White', actually a grey, is a cool stone color complementing white 'Pointing' on trim and ceiling in the new guest bath. (The color was inspired by old lime-wash at historic Hardwick Hall in England.) Pillows in gentlemanly grey herringbone wool (from Julia West Home) and black-and-white pillow ticking lend masculine sophistication on the window seat. The fabrics complement the vintage menswear advertising prints.

- In the guest bedroom, a cracked old chest of drawers is redeemed by the 'St. Antoine' damask wallpaper. Its design came from a 1793 French damask.

tions as diverse as Thomas Jefferson's Monticello and a Scottish Arts and Crafts inn. The English-derived colors, all from Farrow & Ball, are soft and rural in creams and greys. But there are surprise accents: a periwinkle blue island in the kitchen, a deep brown in the pantry to showcase stemware, a red stripe wallpaper in the mudroom to warm winter homecomings.

A cache of antique embroidered French linens became curtains, bedcovers, loose slipcovers and tablecloths, subtly adding to the feeling of age. Julia designed furniture to be made in her workshops, including a kitchen pantry from old convent doors, comfortable beds, and armchairs you can sink in. The house has a warm, inviting, classical English Canadian style. ✦





*The* **OLD BEDROOM** The main bedroom in the original farmhouse has exposed ceiling beams and a fireplace; it looks crisp and timeless painted in chalky-white 'Pointing'. Antique French linens (like the starched pile on the chair) join furniture upholstered in vintage menswear fabrics. **ABOVE:** The upper hall of the addition, too, is papered in yellow stripes. Through the arched doorway, a guest bedroom is tucked under the eaves. Walls in a reading alcove are painted 'Parma Gray', lovely with blue and white.







**W**E HAD DONE several cottages before,” says Candy Carden, “but we were naïve perhaps to undertake this house. Thankfully we were helped by wonderful people. C. Dudley Brown [the preservation consultant based in Washington, D.C.], our walking encyclopedia, was the first to realize that our project was overwhelming. He’s become a dear friend over these twelve or thirteen years.”

Interior design consultant Jean Dunbar advised Candy and her husband Bill on wallpapers and carpets. “She was so patient, making selections to send me, which I’d reject and send back . . . we were ‘babes in the rubble’, I guess you’d say,” Candy remembers. “Jean educated us in Victoriana.”

The original owner was one John Crabbe, a dry-goods merchant from Baltimore, but a native of Hague. He built Mount Pleasant as a retirement wish,

**ABOVE:** The 1886 house has been given a handsome paint job. Columns and the unusual porch balustrade were restored according to the originals. **LEFT:** Wood work details are exquisite inside and out. **TOP:** Bill and Candy Carden with Litt Man, their Jack Russell terrier. **OPPOSITE:** A marble fireplace surround appropriately replaces a remodeled version.





*The rescue of a*  
**Stick Victorian**

SINCE 1886, MOUNT PLEASANT HAS BEEN THE NAME OF THIS HANDSOME HOUSE IN HAGUE, VIRGINIA, IN HISTORIC WESTMORELAND COUNTY.

BY PATRICIA POORE  
PHOTOGRAPHS BY TONY GIAMMARINO  
STYLING BY MONA DWORKIN









A gift from Dudley Brown, Prince Albert and Queen Victoria survey the room from mantel shelves. The 19th-century Knabe piano is in keeping with the history of Westmoreland County, where Robert E. Lee was born: Knabe was a friend of Lee's. **ABOVE:** Brass valances cut from sheet metal cover the headings of window sheers. The ebonized commode is antique.

hoping to breed horses. After he died unexpectedly, his wife and two children moved to Mount Pleasant. The house had been empty, on and off, for much of its history. Candy tells a story about missing chandelier prisms, glass "marbles" with brass ferrules. Locals told the family that teenage boys had years ago filched the prisms to give their girlfriends as proof they entered "the haunted house" at night and lived to tell about it. "It was quite a badge of honor," Candy laughs; "some little old ladies undoubtedly still have our prisms in their jewelry boxes."

Of course, the house needed more than chandelier prisms. Heating, air conditioning, plumbing, and wiring systems are all new. Built without indoor plumbing, the house had





**Oddly, the dining table and large Aesthetic Movement sideboard, which appear to match, were bought separately in auctions in Virginia and Massachusetts. Chairs came from a Washington, D.C., auction. The chandelier is original.**

no usable bathrooms. Some basic WCs in “deplorable condition” had been installed, with plumbing pipes run under raised floors. All that was ripped out. New bathrooms have salvaged, early-20th-century fixtures.

HOW DID THEY come to own a neglected Victorian? The last owner was selling the property in a two-part auction, first of various land parcels, then of the house. Candy and Bill just “wanted to see the eccentric local house.” Candy whispered to Bill that it was too bad the once-beautiful Vic-

torian house couldn’t be saved on its rural property, and the next thing she knew Bill had raised his hand. He bought the house and 50 acres. A carriage barn serves as the woodshop. The Cardens raise horses here.

The exterior signals its Stick Style pedigree with a handsome polychrome scheme. Investigation turned up original colors for sash and window trim. But the body of the house and porch parts were in such dismal condition, it was hard to tell what the original colors had been. Clapboards appeared to be grey at some





Wallpapers are from Carter & Co./Mt. Diablo Handprints. The frieze is 'Church Office Border', and the fill paper is called 'Texarkana Floral Strié.' The house has eleven original chandeliers.





time in the past, and grey was not Candy's preference. So colors were chosen from period palettes according to owners' taste.

Inside, rooms are spacious and woodwork is superb. "We always had nice furniture but we weren't antiques collectors," Candy says. "Our friend Betsy Bullock in Richmond, a fine-arts appraiser, asked me what I knew about Victorian furniture. I said, 'well, it's oval and covered in red velvet, isn't it?' Betsy decided to educate me."

Now, "the whole house is livable," says Candy, but only one bedroom on the second floor has been done exactly as they would like it. And "if we ever do go all the way on the third floor, with Jean Dunbar's encouragement, it may be bizarre—what the Victorians would have liked!" ♦

**RESOURCES**, page 100



**ABOVE:** 'Honeysuckle' stair carpeting is from J.R. Burrows. The staircase incorporates both the walnut of the first floor and the American chestnut used upstairs.

**TOP LEFT:** A daughter's upstairs bedroom is built around a whimsical set of antique, painted "cottage" furniture." Candy made a unique use of extra-deep 'Emelita's Frieze' from Bradbury and Bradbury, cutting part to create the frieze here, a border above the baseboard, and the frieze in a nearby bathroom. **LEFT:** The slate mantel has fine graining, a common period treatment. On the wall is the beginning of a collection of majolica leaf plates.



# COLOR *in the* KITCHEN

## 1920s—1950s

**T**HE ROARING Twenties marked the end of the white “sanitary kitchens” that had become so familiar in estate houses and bungalows alike. This was the Jazz Age! Soldiers back from the War in Europe made their way to the cities. Before it was repealed in 1933, Prohibition engendered a backlash of uninhibited ideas. Women bobbed their hair and tossed out corsets as manners, morals, and interiors changed. Color and convenience were the order of the day. Daintier, painted ash and veneered tables and chairs replaced oak furniture. Seagull grey, Chinese red, canary yellow, kingfisher blue, and pheasant green were just a few of the bright choices available. Step-saving Hoosier cabinets were often painted in a green and ivory combination, perhaps with red decoration. “Decalomania” and stenciling introduced decorations in the form of flower baskets, parrots on swings, and Scottie dogs; these were glued or stenciled on overhead light globes, furniture, and appliances. Kitchen utensils were cheery in green or red with pinstripping.

The fun ended in 1929, and escapism took hold with Hollywood leading the way. In a booklet published by *Good Housekeeping* in 1932, Helen Koues advised: “No color scheme can be really successful that does not use three or more colors.”

Ms. Koues suggested a primary scheme of electric red, sunflower yellow, and cadet blue against tan, black, and white. The cabinets would be yellow, countertops black, and walls tiled in tan and cream. Busy, patterned linoleum repeated the colors on a black ground, anchoring the room. Jadeite green, sand, and peachblow (coral pink) were popular, often with black for punch.

By the time World War II broke out, red was everywhere. The Red Cross was busy overseas; back home, Campbell’s introduced their famous red-labeled soup can in 1940. Revlon began selling “Kissing Pink” red lipstick and you could take a spin in a cherry-red Oldsmobile coupe. The passion with red and white made it into kitchens: in paint and wallpaper, tablecloths and curtains, even kitchen tables. All that red looked sharp against a black-and-white checkerboard floor.

In the Fifties the mass exodus to the suburbs began. Rationing was over and peo-

ple were in no mood to hold back. Rich, bright colors were used in kitchens: fern green, buttercup yellow, lagoon blue, and the very popular salmon pink colored vinyl floor tiles and Fire King mixing bowls. Stoves and refrigerators could be had with enameled finishes in candy pink, guard grey, lime white, and rose beige. Grace Kelly’s favorite color was turquoise. ♦



*by Brian D. Coleman*

**A tier of open shelves, topped with salmon-swirl Formica in 1965, survives in the '40s kitchen that has since been cheerily enhanced with sunny '50s colors inspired by old Pyrex bowls.**





**LEFT:** On top of the kitchen's worn linoleum, the owner painted a sunny "quilt" in patches of green, coral, vermillion, yellow, grey, and white. Her "temporary fix" is still there.

**RIGHT:** The chrome and green vinyl dinette set is the original: it came with the house. Remember those round, through-the-wall ventilation fans?



## Mid-Century, Seattle

This kitchen from the boomer years is full of sunshine color, even on Seattle's rainy days.

**C**urved countertops and the original dinette set were two reasons why Rosemary Woods and her husband Jeff McCord couldn't get this kitchen out of their minds. They found the house, built in 1947 and largely intact, eight years ago. The kitchen had had some updating in 1965—but hadn't been touched since. Open shelving at the end of the curving countertop divided the kitchen proper from a corner breakfast nook. Original appliances included a wall-mounted refrigerator and built-in stove. The apple-green dinette set, original to the house, was a gift from the previous owners.

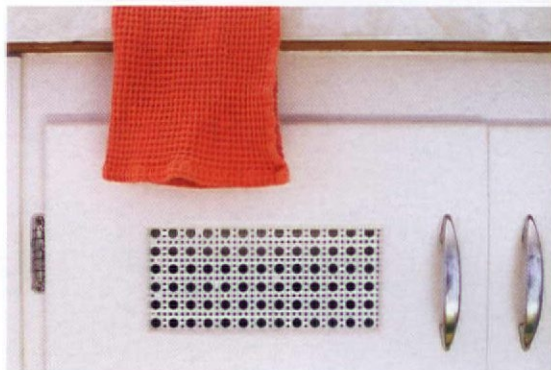
The grey battleship linoleum floor was original, but sixty years later it was worn and porous. Unpacking her dishes one morning, Rosemary was inspired by her nest of Pyrex mixing bowls. She got out a pen and started sketching. A patchwork of bright green, yellow, coral red, and turquoise emerged, based on an abstract grid of colors by artists Jean and Sophie Arp. Going for a temporary floor fix, Rosemary adeptly painted the color grid over the worn linoleum. The paints were protected with a wax coat of Forbo's linoleum floor polish. After eight years of daily use, the floor shows little wear. **PHOTOGRAPHS BY WILLIAM WRIGHT**





**LEFT:** An original ceiling light fixture retains its abstract, very “modern” glass shade.

**RIGHT:** The 1947 kitchen cabinets were never replaced or remodeled. The chrome pulls and sheet-metal ventilation grates are still there.



## COLOR EVOKES AN ERA

This is so clearly a mid-century kitchen. It retains elements that date to 1947 and 1965, which have been bridged with the clear paint colors of the 1950s (not to mention inspiration from Pyrex bowls). Getting the right color—not just its hue, but its saturation and value—means evoking a period. The yellow of the 1930s is not the yellow of the 1960s. (See p. 73: Color Combos.)

The wild floor consists of eight Benjamin Moore oil paints: ‘Stonybrook’, ‘Rich Coral’, ‘Wilmington Spruce’, ‘Quiet Moments’, ‘Yellow Highlighter’, ‘Grape Green’, ‘Vermillion’, and ‘Jade Green’.

The kitchen walls are painted in Benjamin Moore’s light-blue ‘Periwinkle’ in high-gloss oil, accented with ‘White Opulence #879’ in a satin finish on the trim and cabinets, a neutral backdrop to the intensely colored floor.

Finish coat and sheen are subtle but essential considerations. Rosemary gave her floor and walls a high-gloss shine to match the original. A more time-worn and chalky palette would come from Farrow & Ball’s richly pigmented paints, with names like ‘Rectory Red’ or ‘Ballroom Blue,’ which are based on historic homes in England.

**RESOURCES FORBO**  
**FLOORING**, [themarmoleumstore.com](http://themarmoleumstore.com)  
 Real linoleum and maintenance products. ■ **BENJAMIN MOORE**, [benjaminmoore.com](http://benjaminmoore.com)  
 Many palettes including the Historic Color Collection.





Those jadite-green glass tiles on the walls—original!—were the color inspiration in this late-'20s kitchen, its design centered on a hand-painted floor. Cabinets are new but meticulously detailed for the period.



## COLOR COMBOS

Do color charts and color wheels confuse you? Do all the rules seem to make it even harder to select combinations of color? Then do what the designers recommend, and take your inspiration from actual period examples. Leaf through old magazines and periodicals of the era. (Often sold at junk stores and antiquarian bookstores, such periodicals are also readily available on eBay. Try *Life* magazine and *Nash's*.) Look at the advertisements and the illustrations.

Children's books of the 1920s and later are also great for picking up colors and combinations. Designer Barry Dixon was inspired by old children's illustrations to use black and a very particular 1920s orange in his own kitchen, for example.

Don't forget to look at the platters and dishware of a particular decade, too, for color and pattern ideas.



## A Perfect Blue Green

Bordered squares painted on the diagonal lend movement and breadth to this kitchen in Bloomington, Indiana.

**K**itchen designer and cabinet-maker Nancy Hiller loved the floor the minute she saw it.

[nrhillerdesign.com] Painted several years ago by a local artist, it anchors the kitchen in a client's 1927 home. The aquatic blue-green color was chosen by the artist to complement the green glass tiles that survived on the walls. (The original owner of this

house was a vice president of the Nhurrie Glass Company, which produced colored wall tiles, blue mirror glass, and beveled glass.)

Nancy designed and built new cabinets that are true to period. Base cabinets are substantial in cherry, which matches the red gumwood moulding in the adjacent dining room. Upper cabinets, which go to the ceiling according

to convention, are painted in green milk paint washed over cypress, simulating the graininess of old fir and yellow pine, woods used extensively in local kitchens.

Black stone counters are a modern idea that works to cap the dark cabinets and echo the floor. A plain worktable and stool do quiet duty without overwhelming the room.

PHOTOGRAPHS BY LESLE TOMLIN

**ABOVE:** (left) The owners' cat frames herself with the patterned floor. Chinese red and black in the patterned floor are 1920s colors, punched up by a blue-green that brings out the green glass-tile walls. (right) The floor treatment continues through to the adjoining sunroom, which overlooks the back yard.



# PLANTS *in* *the* OLD HOUSE

*an unbroken tradition since Victorian time.*

ONCE-EXOTIC PLANTS WERE BROUGHT INTO 19TH-CENTURY PARLORS AND CONSERVATORIES. THE PRACTICE CONTINUES, EVEN AS OUR DRY, OVERHEATED ROOMS TAKE THEIR TOLL. | **BY VICKI JOHNSON**

THE VICTORIAN ERA in America (ca. 1876–1914) was an extraordinary age, the era of great steam engines powering the ongoing Industrial Revolution, and the Golden Age of Plant Exploration. As factories seemed to spring up overnight (and belched smoke into the skies), daily life took on a faster pace. The growing middle class sought to create comforting and aesthetically pleasing homes and gardens. As was true of the British and French, Americans' fascination with hundreds of exotic new plants from the far corners of the globe—begonias, azaleas and abutilons—blossomed into obsession.

Tastemakers and country parsons alike fostered this new plant-lust, extolling the virtues

of living with plants. As one domestic advisor wrote in a popular periodical of the time, *The Ladies Floral Cabinet and Pictorial Home Companion* (1874–81):

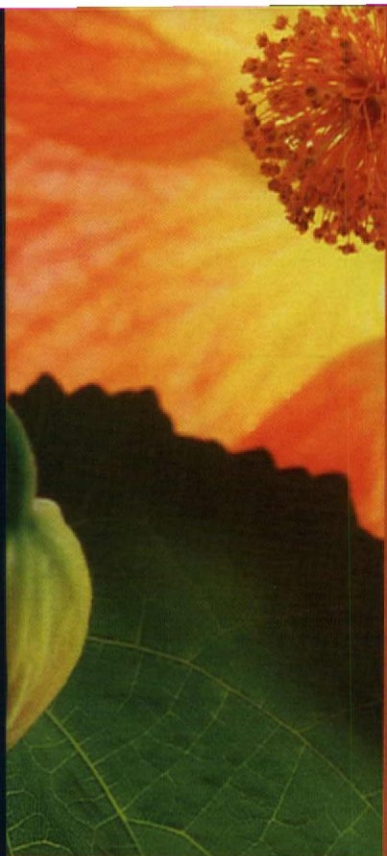
“The highest mission of plants is not merely to please our eyes with color or our mouths with delicious fruit. Not only do they do this and more, but they are ever silently but surely eating up what is impure and injurious to ourselves in the atmosphere and in the earth all around our homes; and any dwelling in which plants are well and healthily grown will be more likely to be a clean and healthy house than if plants were not there.”

In some circles, moralistic pundits declared that voluptuous

flowering plants flaunting their male and female reproductive organs must be shunned, to avoid tainting the tender sensibilities of young maidens. And yet everyone—men, women and children of all ages—were encouraged to take botanical study seriously.

Foliage plants of all shapes and textures moved indoors and windows were enlarged to give them more light. The plants, many of them native to the under story of tropical and subtropical jungles, fared well in cool, barely heated parlors. Garden writers of the day gave general advice that still applies: Open the windows for ventilation when the weather is mild. Keep the leaves free of dust, and let the top inch or two of the planting medium dry to





OPPOSITE: Abutilon, or parlor maple, was one of the Victorians' choice flowering plants. RIGHT: Palms are still popular large foliage plants, and many kinds are available. BELOW LEFT: English ivy is an evergreen trailing vine for a cool house, and for creative spiral topiaries like these by Deborah Reich. BELOW RIGHT: Another flowering favorite, winter-blooming Lady Clive's lily, *Clivia miniata*.







**LEFT: Begonias** (above and below) were the rage as 19th-century plant explorers discovered new species. Ferns are still unmatched for delicate beauty, low-light tolerance, or, in the case of the rabbit's-foot fern (*Davallia solida*), bizarre furry rhizomes; Victorians prized oddity.



the touch before watering thoroughly—until water runs out of the bottom of the pot. Do not let water stand in pot trays.

Advancements in glass and new construction methods meant horticulturalists could build elaborate glass houses for tender species. It wasn't long before the new "assembly line" methods made small glass houses, or conservatories, affordable.

Luxuriant ferns perched on pedestals and statuesque palms lent elegance, while assorted others added a variety of textures and profiles. These Victorian favorites still make excellent house plants: Kentia palm (*Howea forsteriana*), Chinese evergreen (*Aglaonema*), cast-iron plant (*Aspidistra*), dumb cane (*Dieffenbachia*), Boston fern (*Nephrolepis*,

mother-in-law's tongue or snake plant (*Sansevieria*), peace lily (*Spathiphyllum*) and, of course, philodendrons.

FOR TODAY'S old-house owner, energy-efficient windows and central heating make growing more challenging. Our indoor air is much drier and warmer than it was in 1900. Humidifiers can provide moisture while hiding behind cache pots. Indoor plants can make us eager to save energy, too: all appreciate a ten-degree temperature drop at night.

Modern glass panes that block 70 percent or more of UV rays create what could be called "dead light." Houseplants may not flourish behind modern windows, no matter how large the panes of glass. The

plants probably won't die, but simply "hold on" until you can summer them outdoors. Conservatories and greenhouses are still built with "living light" glass.

In the 1980s, NASA and the Associated Landscape Contractors of America conducted a study of seventeen popular houseplants, and confirmed what the Victorians knew to be true: living with houseplants is good for our health. Their experiments showed that these plants absorb significant amounts of formaldehyde, benzene, and trichloroethylene—toxic chemicals found in heating and cooking fuels, paints, floor coverings, and particle boards. Fifteen small specimens help clean the air of a 2,000-square-foot home. ♦





Victorians grew foliage plants near interior windows (below, left), but flowering plants thrived in bright conservatories. Today these glass enclosures have morphed into garden rooms, but the dream of a place to dine among the flowers does not always jibe with plants' needs for low evening temperatures and high humidity. The infinitely adaptable kentia palm (left) comes to the rescue.



## FAVORITE PALMS

*Palms are the quintessential 19th-century parlor plant.*

*They can be the best plants for modern rooms, too. Unfortunately, the so-called areca or butterfly palm, which grows quickly into salable size, is what most growers offer. As soon as this plant gets home, the decline begins. Palms are like stereo equipment: you get what you pay for. ■*

*There are better choices, but all need more light and higher humidity than most of us can provide. You've probably seen lovely palms in shopping-mall interiors. These places have huge skylights and numerous fountains pumping water vapor into the atmosphere. ■ Tolerant of lower light, dust, and lower humidity, the Kentia palm (*Howea fosteriana*) is the hands-down champion indoors, and has been for centuries. Because of its slow growth, it can be expensive. But as plant writer Ken Druse often reminds gardeners, there is no such thing as a dead bargain. ■*

*While it is okay to snip off any brown tips of fronds with scissors, never cut the top growth in an effort to control the size—this will kill the plant. If your palm grows too tall for your interior, find it a new home.*

**ALSO RECOMMENDED:** parlor palm or Bamboo palm (*Chamaedorea elegans*) ■ miniature fishtail palm (*Chamaedorea metallica*) ■ lady palms (*Rhapis excelsa*, *R. humilis*) ■ fishtail palm (*Caryota mitis*) • dwarf sugar palm (*Arenga engleri*) ■ pygmy date palm (*Phoenix roebelenii*)



**A**S A DECORATIVE material with infinite potential for color, texture, and design, tile is easy to love. Tile not only tells us the story of human civilization, but it also informs us about nature, technology, and art.

With all that history behind it, no wonder that terms for tile are legion. What's the difference between a deco and a V-cap? How does geometric tile differ from encaustic? We admit to being stumped occasionally ourselves, so we decided to research terms we've wondered about in the small world of period design, and fashion an illustrated glossary for you.

## TYPES

**MOST DECORATIVE TILE** has its origins in handmade, or art, tile. While art tile is usually made by hand from start to finish, some makers start with manufactured blanks, then apply designs and glazes by hand.

**FIELD** Usually a flat tile that can be finished with any color, glaze, or an effect, like a crackle finish. Field art tiles are often cut by hand.

**DECO** The tilemaker's term for decorated tile that features distinct patterning, design, or relief.

An installation by Pratt and Larson incorporates many kinds of art tile, including anything-but-basic field tile in a unique color-shifting glaze, diamond-shaped deco accents, and relief tiles used as crown moulding. FAR RIGHT: (top to bottom) A silk-screened reproduction of encaustic tile from Tile Source; a scenic tile from Tile Restoration Center; and a hand-painted relief tile from Meredith Art Tile. LEFT: Victorian panel tiles from Charles Rupert Designs.

# A Guide to *tiles*

WHAT ARE YOUR WALLS WEARING? A LITTLE KNOWLEDGE GOES A LONG WAY WHEN YOU'RE CHOOSING FROM THE IMMENSE WARDROBE THAT IS ART TILE—A WORLD THAT APPROACHES COUTURE IN ITS DAZZLE AND DIVERSITY. **BY MARY ELLEN POLSON**









**RIGHT:** A mantel combines shell motif decos with many shapes of field tile in the same glaze, all from Meredith Art Tile. **LEFT:** A polychrome tile from Motawi. **BELOW:** Geometric and floral Hispano-Moresque tiles in the uranium-bright colors of southern California, from Designs in Tile. **BOTTOM:** An example of tubeline, or cuerda seca, tiles in a lily pad pattern from Duquella Tile.



**W**HAT'S THE DIFFERENCE BETWEEN A DECO AND A V-CAP? HOW DOES GEOMETRIC TILE DIFFER FROM ENCAUSTIC? WE EDITORS ADMIT TO BEING STUMPED OCCASIONALLY OURSELVES.

**RELIEF** Relief tiles are molded to produce a raised pattern or design. The actual degree of relief can vary from low to high to almost three dimensional (bas relief).

**ENCAUSTIC** Tiles with an inlaid pattern produced from different colored clays. The colors are layered into depressions in a mold, so that they are exceptionally deep and long-wearing.

**GEOMETRIC** Made using the same

method as encaustic tiles, but without the elaborate patterns featuring curving shapes. Geometric tiles are typically composed of square or triangular blocks of color.

**HISPANO-MOESQUE** Sometimes called California Art Tile, this style blends historical Spanish and Islamic design influences from the 9th century on, including intricate, brilliantly colored Persian and Iznik designs. Islamic designs were popularly re-interpreted by dozens of Southern California tile makers in the 1920s and '30s, most famously Malibu Potteries.

**METALLIC** Metallic tiles can either be a tile cast or pressed from bronze, tin, aluminum, copper, or other metals, or a ceramic tile with a metallic glaze.

**MOSAIC TILE** Small pieces of ceramic tile, glass, or stone (*tesserae*) used to create a larger pattern or design (i.e., a mosaic).

**NATURAL PROCESS** Impressing natural materials, either into a mold for a die, or directly into the clay tile itself. Innovated by Low Art Tile, the process is imitated by many practitioners today.

**PANEL** A linear tile composition used to create a vertical or horizontal mural. Panel tiles were a popular late-19th-century fireplace surround.

**MURAL** Unlike scenic tiles, which are little murals in and of themselves, murals are compositions where each tile is one piece of the overall picture.

**SCENIC** A tile that displays a vignette, such as a landscape or figure



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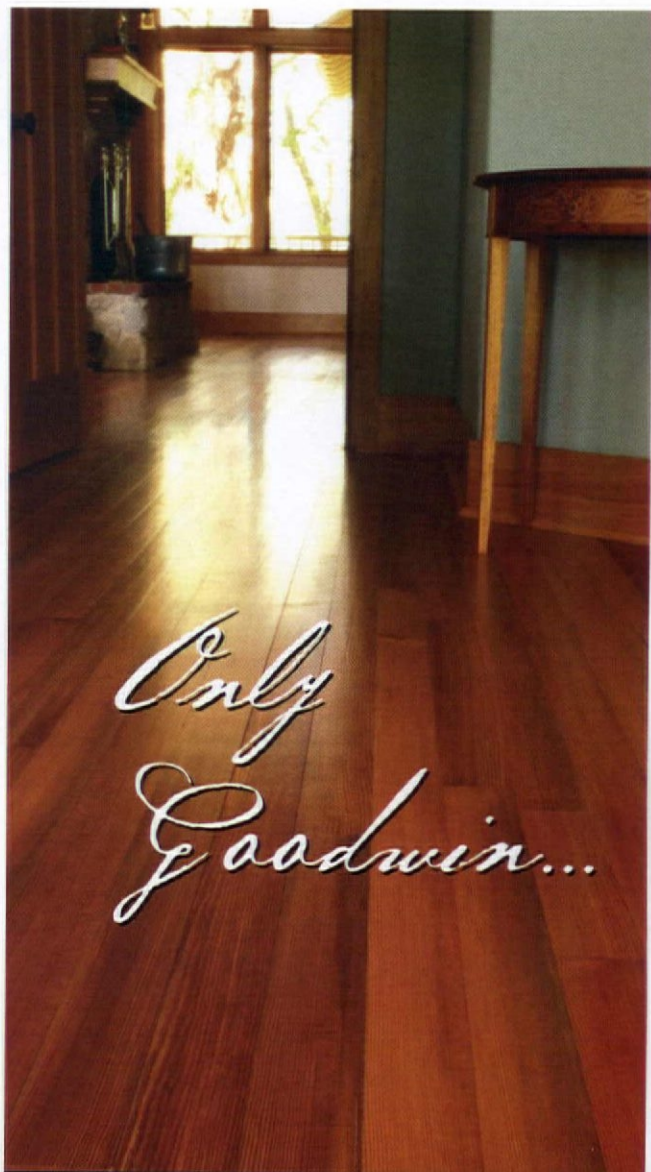
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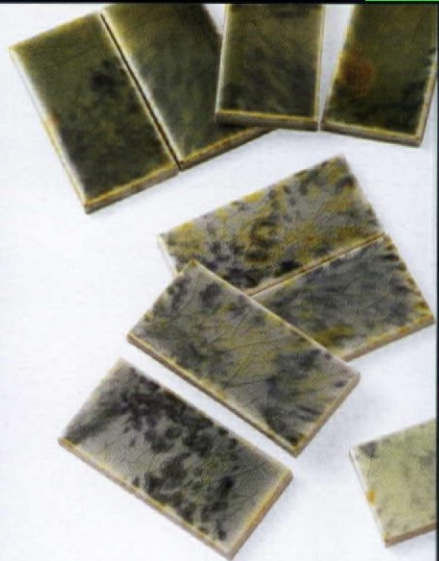
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Washer-patterned deco in bronze metallic from Dunis Studios.



ABOVE: The shape of, and glossy mottle glazes on, Pratt & Larson's "Victorian" tiles are dead ringers for fireplace tiles used in the early-20th century. BELOW: Glossy tiles from Carreaux du Nord create a floral mural.

(i.e., a knight on horseback); can be part of a mural or panel. Scenic tiles were especially popular in the Teens and 1920s.

## TECHNIQUES

MANY TILE-MAKING and -design techniques date back millennia. Most of the forms in revival today are closely tied to a place (like Spain, Persia, or Great Britain) or a technology (such as tin glazing) that was innovative for its time. While methods like *cuenca* and *cuerda seca* may sound similar, they can look dramatically different.

**CUERDA SECA** From the Spanish for "dry cord," this technique allows

for separation of different colors of glaze with a black line drawn onto the tile that separates each pool of color. *Tube lining* is similar.

**CUENCA** Tiles that have raised lines molded on the surface to keep glazes from running together during firing, which creates distinct separations between colors in the finished tile. Also called polychrome for the many possible color combinations.

**POLYCHROME** Tile with multiple, distinct applications of color, created by raising lines on the surface of the tile (a.k.a. *cuenca*).

**TUBELINE, TUBE LINING** Adding raised-relief decoration to a tile with the application of thin lines of fluid clay.



## GLAZES

MANY ARTISANS mix their own proprietary glazes, and the application and finish can be as unique as the tile itself. Combinations of the basic glaze styles are often custom to the

## TILES BY TYPE

### Arts & Crafts

- **ANDERSEN CERAMICS**  
andersenceramics.com  
*High relief*
- **CARREAUX DU NORD**  
carreauxdunord.com  
*Gloss and matte glazes*
- **CHARLES RUPERT DESIGNS**  
charlesrupert.com *Art Nouveau, Victorian panel*
- **DERBY POTTERY & TILE**  
derbypottery.com  
*Victorian, relief*

- **DUQUELLA TILE**  
tileddecorative.com  
*Tubeline, cuerda seca*
- **DUNIS STUDIOS**  
dunisstudios.com  
*Hand-cast, hand-painted*
- **L'ESPERANCE TILE WORKS**  
lesperancetileworks.com  
*High-gloss Victorian, relief*
- **McINTYRE TILE**  
mcintyre-tile.com  
*Handmade ceramic*

- **MOTAWI TILEWORKS**  
motawi.com *Cuenca and polychrome*
- **NORTH PRAIRIE TILEWORKS**  
handmadetile.com  
*Prairie-influenced*
- **PEWABIC POTTERY**  
pewabic.org  
*Period glazes*
- **PRATT & LARSON**  
prattandlarson.com  
*Hand-painted and relief*

- **REVIVAL TILEWORKS**  
revivaltileworks.com  
*Batchelder-style murals, scenics*
- **TERRA FIRMA LTD.**  
terrafirmaarttile.com  
*Handmade stoneware*
- **TILE RESTORATION CENTER**  
tilerestorationcenter.com  
*Batchelder reproductions*
- **TRIKEENAN**  
trikeenan.com  
*Period and innovative designs*

- **WEAVER TILE**  
weavertile.com  
*Arts and Crafts themes*
- **VAN BRIGGLE POTTERY**  
vanbriggles.com  
*Historic reproductions*
- **VERDANT TILE**  
verdanttileco.com  
*Art Nouveau*
- **WIZARD ENTERPRISE**  
wizardenterprise.com  
*Gloss, crackle, matte glazes*



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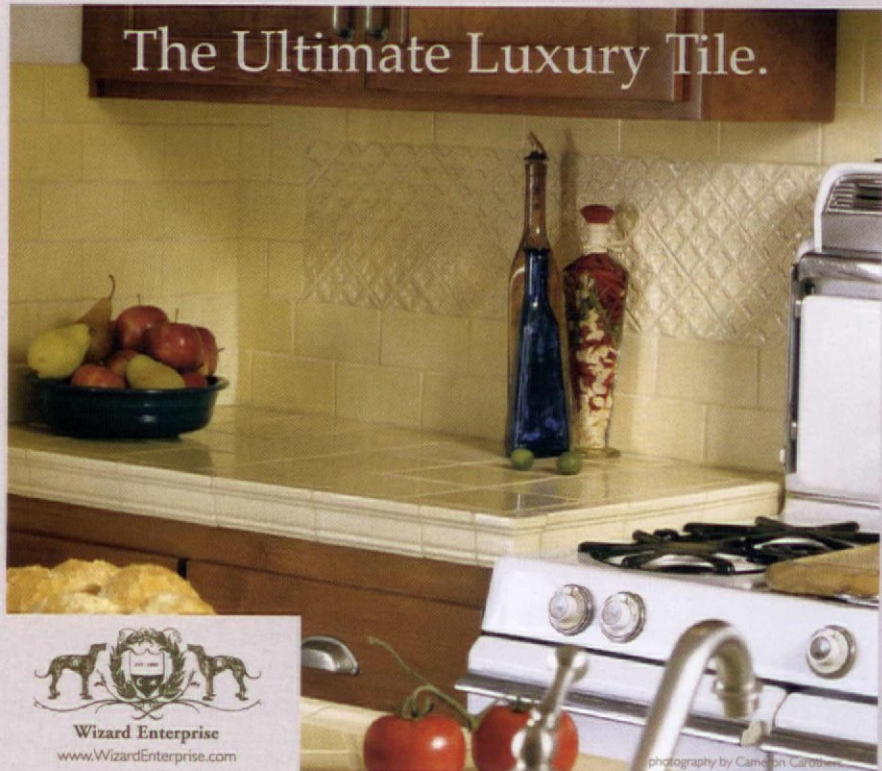
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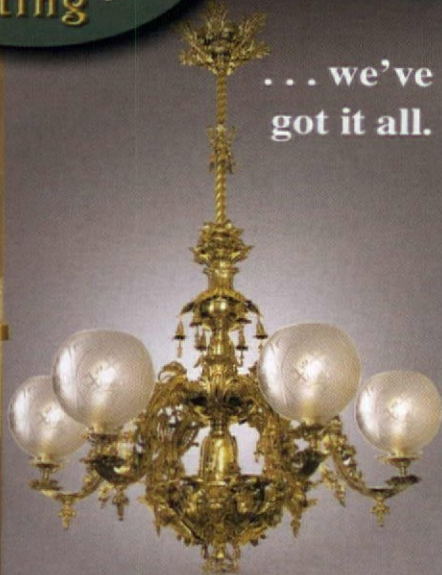
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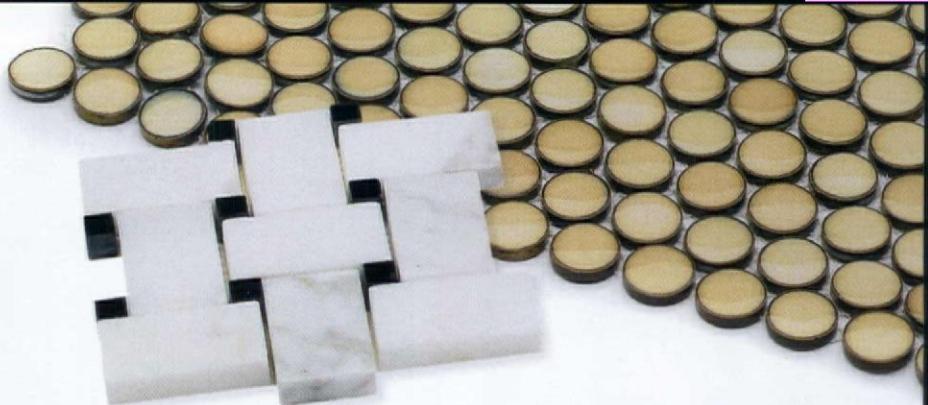
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## SPECIAL SHAPES

A tile installation always needs trim, and many special shapes—like the V-cap used to finish the edge of a tile countertop in many early-20th-century kitchens—reflect this. Other special shapes are the product of manufacturing innovations from about the same time. Good examples of types that became ubiquitous include tiny 1" hex and penny rounds (above right) for flooring, and interlocking patterns in black and white, such as basket-weave (above left), from Tile Showcase.

maker. Many keep their glaze formulas a tightly guarded secret.

**MATTE** A flat glaze that provides color and sometimes texture, but not gloss. Matte glazes often have attractive color variations and a semi-transparent quality. They are a staple of Arts and Crafts tile.

**GLOSS OR GLOSSY** A lustrous, shiny glaze usually applied to smooth tile, including relief tile.

**CRACKLE** A technique used to replicate the naturally occurring crazing on old tiles. The secret of a good crackle glaze is to manipulate it with a heavy metal that produces color like cobalt (blue) or copper oxide (green).

**SATIN** A low sheen glaze that

falls somewhere between true matte and the lustrous quality of gloss tile.

**HAND PAINTED** Any design painted onto a tile (including blanks). ✦

## TILES BY TYPE

### Hispano-Moresque

- **DESIGNS IN TILE**  
designsintile.com  
*Victorian, Hispano-Moresque, Art Nouveau*
- **HANDCRAFT TILE**  
handcrafttile.com  
*Historic California tilemaker*
- **MALIBU CERAMIC WORKS**  
malibuceramicworks.com  
*California art tile*
- **NATIVE TILE & CERAMICS**  
nativetile.com *Spanish, Mission, Craftsman*
- **NATIVE TRAILS**  
nativetrails.net  
*Handmade Talavera*
- **RTK STUDIOS**  
rtkstudios.com  
*Malibu and Catalina*

### Classic Shapes & Patterns

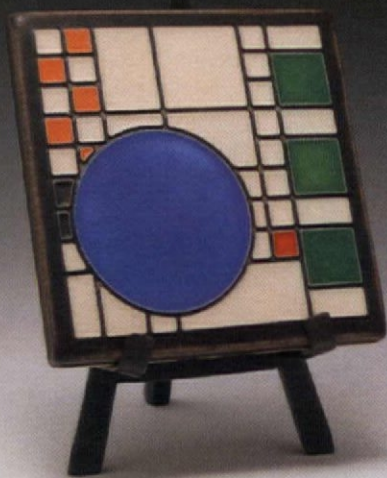
- **AMERICAN RESTORATION TILE**  
restorationtile.com  
*Hex and mosaic*
- **MEREDITH COLLECTION**  
meredithtile.com *Hand-painted art, subway, 3" hex*
- **ROCHFORD HANDMADE TILE**  
housenumbertiles.com  
*Handmade house numbers*
- **SUBWAY CERAMICS**  
subwayceramics.com  
*Reproduction subway*
- **TILE SHOWCASE**  
tileshowcase.com *Broad range of artisanal tile*
- **TILE SOURCE**  
tile-source.com  
*Encaustic, geometric*
- **URBAN ARCHAEOLOGY**  
urbanarchaeology.com  
*Subway, penny round, Arts & Crafts, mosaic, glass, metallic*

### Metallic, Mosaic & Stone

- **COPPER SINKS DIRECT**  
coppersinksdirect.com  
*Copper*
- **FRONTIER FOSSILS**  
frontierfossils.com  
*Stone with fossils*
- **LEWELLEN STUDIO**  
lewellenstudio.com  
*Bronze and ceramic*
- **MERCURY MOSAICS**  
mercurymosaics.com  
*Ceramic mosaic*
- **THE METAL PEDDLER**  
themetalledder.com  
*Copper*
- **MOSAICA BOTANICA**  
mosaicabotanica.com  
*Mosaic*
- **ROCKY MOUNTAIN HARDWARE**  
rockymountainhardware.com  
*Metallic tile*



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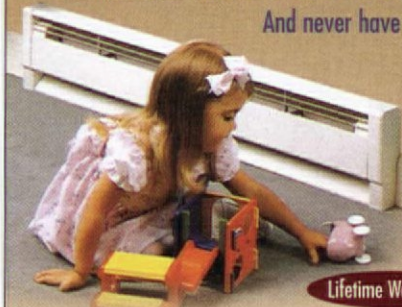
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# Light Your Fire



A cast-iron gas coal basket and fireplace surround combination is about \$1,200 from Victorian Fireplace Shop. **RIGHT:** A masonry fireplace faced with heat-conducting soapstone from Green Mountain Soapstone.

**BELOW:** Woodstock Soapstone's new Cottage Mini gas stove fits on a shelf, but puts out 8,000 BTUs. It retails for \$1,299.



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- **MILES INDUSTRIES/VALOR GAS FIREPLACES** (800) 468-2567, valorfireplaces.com *Freestanding, zero-clearance, and inserts in traditional styles, including coal-burning look-alikes*
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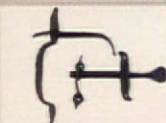
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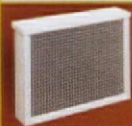
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Anyone with a passing knowledge of the A&C revival realizes that the Pacific Northwest is a hot zone. A new book traces the movement in Oregon and Washington.

## Arts & Crafts in the Pacific Northwest

**I**F THE ARTS AND CRAFTS Revival has found fertile ground in the towns and cities of the Pacific Northwest, it's because there was a legacy here to revive. The ideals of the Arts and Crafts Movement were taken up in Oregon and Washington, states filled with boom sites in the first quarter of the 20th century. Significant regional artists were joined by anonymous amateurs, leaving behind beautiful work in many media. The most obvious reminder of A&C is the housing stock: architect-designed residences, progressive building trends, and thousands of bungalows.

Whether in Buffalo, Asheville, Minneapolis, or Spokane, certain aspects of the Arts and Crafts legacy are familiar. But the movement was famously regional, changing according to climate and vernacular traditions, its crafts dependent on local talent.



Arts and Crafts thinking, reforms, and workmanship flowered in Washington and Oregon throughout the 1920s and on into succeeding generations. Architects, designers, and artisans—urban and rural—created a Pacific Northwest version of A&C that is not the same as New York's or California's versions. And while interest in Arts and Crafts ideas waned during World War I in most of the country, the movement continued to exert influence here through the 1930s.

Little scholarship has been devoted to the specifics of Pacific Northwest Arts and Crafts, until the publication of a new book by Lawrence Kreisman and Glenn Mason. In it they describe how American A&C design was adapted for the climate, topography, indigenous cultures, and Pacific Rim influences of the Northwest states. *The Arts and Crafts Movement in the Pacific Northwest* contains primary material—letters, old articles, period advertisements—that tell the story of

**TOP:** A page from the woolen mill's 1910 catalog shows how to decorate with Pendleton blankets.

**ABOVE:** A 1920s tile by Muresque of Oakland portrays Crater Lake.



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the people and the times. Here are the architects and designers, artists, craftspeople, and entrepreneurs in Seattle, Portland, Eugene, Spokane, Tacoma, Bellingham, and beyond.

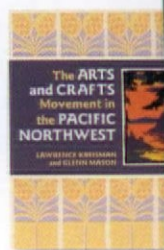
The authors touch on architecture, furniture, pottery and tile, metalwork, lighting, art glass, jewelry, textiles, and basketry. The influence of Native American Arts is clear. Chapters cover painting, photography, and the graphic arts. Although this is more a history book than a picture book, it includes 400 photos and period graphics (some rare and never published).

The authors are deeply rooted in the region. Architect Larry Kreisman is program director of Historic Seattle, famous for its annual Bungalow Fair and lecture series. He's contributed hundreds of design features in *The Seattle Times Pacific Northwest Magazine*, bringing public attention to the area's architecture and heritage. Glenn Mason is an owner of Cultural Images, a consulting firm to museums and historical societies, and is past director of several regional museums. ✦

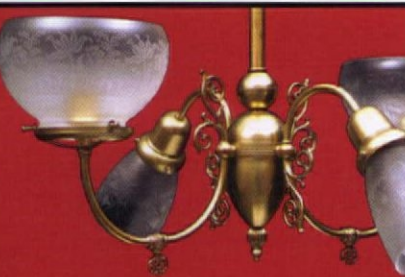
REVIEWED BY PATRICIA POORE

**The Arts and Crafts Movement in the Pacific Northwest**

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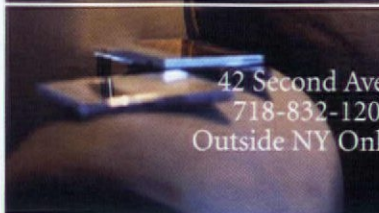
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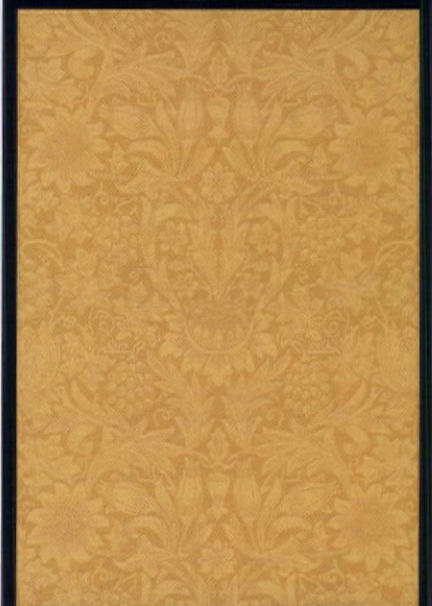
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**Canadian Comfort pp. 54-61**

Julia West, Julia West Home: juliawesthome.com Consulting, custom work, and line of embroidered bed linens and tailored pillows. Shop room near Toronto and 80 dealers across Canada.

• Farrow & Ball: farrow-ball.com Traditional English paints and wallpapers. Trade showrooms and paint dealers in the U.K., U.S., and Canada.

**Stick Victorian pp. 62-68**

Jean Dunbar, Historic Design Inc., Lexington, VA: (540) 463-3291 Period interior design and consulting, p. 64 Frieze paper and fill paper from J. Burrows, Rockland, MA: 800/347-1795, burrows.com

• Carpet is 'Arts & Crafts Floral' archival design from Stourvale Mill Collection of J.R. Burrows [above], p. 67 Paper frieze 'Church Office Board' and fill paper 'Texarkana Floral Strie' from Carter & Co./Mt. Diablo Handprints, Benicia, CA: 707/554-2682, carterandco.com p. 68 'Emeline Frieze' from Bradbury and Bradbury Art Wallpapers, Benicia, CA: 707/746-1900, bradbury.com Stair carpet runner 'Honeysuckle' by Henry Deane for William Morris, ca. 1890, from J.R. Burrows

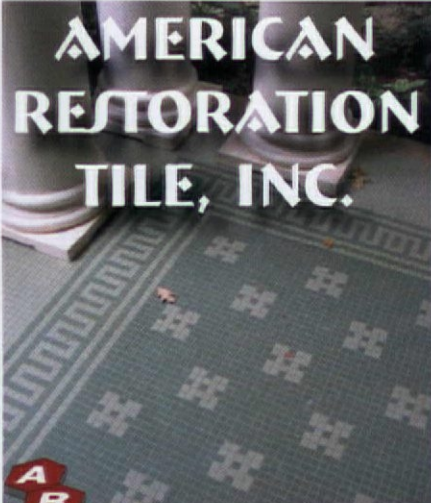
**Plants . . . Old House p. 79**

The author suggests these books: *Landscaping doors*, Brooklyn Botanic Garden • *Once Upon Windowsill: A History of Indoor Plants* by Toviah Martin; out of print; excellent.

**Inspired By p. 106**

The Morgan Woodwork Catalog reprint is in *Home and Interiors of the 1920s* by Cassandra Eason: Valley Tools, 1989. (Out of print and selling \$70+.) • See also *Universal Millwork Catalog 19* by Universal Catalog Bureau, reprinted by Dover in 2003. • *Historic Millwork* by Brent Hull, covering 1870-1940. Wiley, 2003.

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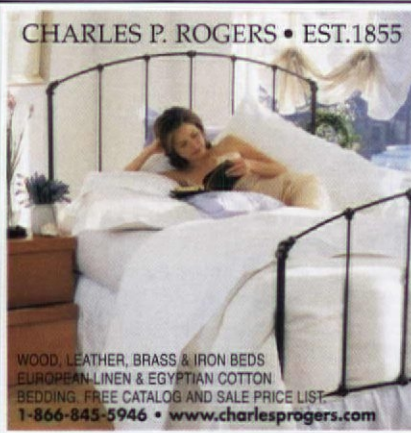
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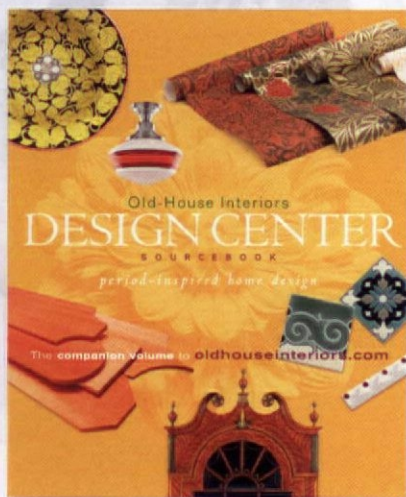
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# DIALOG

back&forth

## ANOTHER FARMHOUSE

MY HUSBAND AND I were delighted to see a reader question regarding colors for his farmhouse. Unable to find a late-1800s farmhouse not on a main road, we built a farmhouse-style residence 22 years ago near the Victorian village of Brockport, N.Y., just a few miles from the Erie Canal. My husband installed wide plank floors, and we have decorated our home in a farmhouse style.

We are anticipating replacing the worn rails and posts of our wrap-around porch this spring. Our kitchen linoleum needs replacing, as do the countertops. We would like to see future issues include everything from zinc countertops to porch posts, to flooring that won't make our kitchen even darker than it is. We hope you'll have room for farmhouse lovers in future issues.

—MONICA ANDERSON, *via email*

## SHADES OF THE PAST

I JUST GOT the [October 2007] issue of your magazine in the mail. In the "Dialog" section, someone wrote in to ask about roller shades. Until a few months ago, all the Walmarts used to carry the cheaper, adjustable roller shades, [which fit] our tall, narrow 1880s windows.

Well, they stopped carrying them. We've tried Lowe's and Home Depot—no luck. We were delighted to find that a hardware and general store on Main Street in our small town sells them and cuts them to measure. It

brought back memories. In 1973, at a seasonal job at Britt's Department Store in Concord, N.H., I learned how to measure and cut this kind of shade. There was a special tool and cutter for the wooden roller.

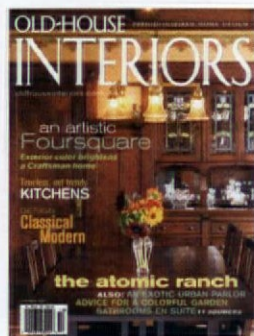
—KATHRYN NEWELL,  
*via email*

## A DECO-LOW?

I AM LOOKING for photos (jpgs) of interiors and exteriors of [any] typical bungalow that had or has an Art Deco influence. Do you know of such an animal? Thanks!

—ROBERT BYRD  
*Tampa, Florida*

*The closest I can come is a feature from March 2004, wherein a 19th-century*



## Motawi By Phone

A Furnishings piece in the October 2007 issue showcased Motawi's Frank Lloyd Wright-inspired "March Balloons" [p. 23]. We'd like to correct a typo in the phone number listed.

Contact **MOTAWI TILEWORKS** (Ann Arbor, Mich.) at (734) 213-0017, or **motawi.com**



*brick row house in Frederick, Maryland, was decorated with some A&C/Art Deco details, including Jazz Age colors to match a collection of 1930s Fiestaware, Riviera, Harlequin, and Van Briggie pottery. Readers may respond to Mr. Byrd; use letters@oldhouseinteriors.com* —P. POORE

## Who makes a round wing chair?

I was recently in attendance at an auction in which there was a circular or barrel-shaped wing chair sold. The shape of the chair was round vs. the traditional box design. Would you be able to direct me to the manufacturer?

—FRANK AQUADRO, *VIA EMAIL*

Without more information it's hard to say what chair you saw, or what era it came from. Both wing chairs and barrel-shaped chairs crop up in various periods. Below you'll see Copeland's reissue of Frank Lloyd Wright's Taliesin Barrel Chair [copelandfurniture.com], the

iconic Fifties Arne Jacobsen Egg chair from House of Copenhagen [houseofcopenhagen.com], and (top) a fairly traditional (brand new) barrel-back wing chair from Ballard Designs [ballarddesigns.com]. —P. POORE







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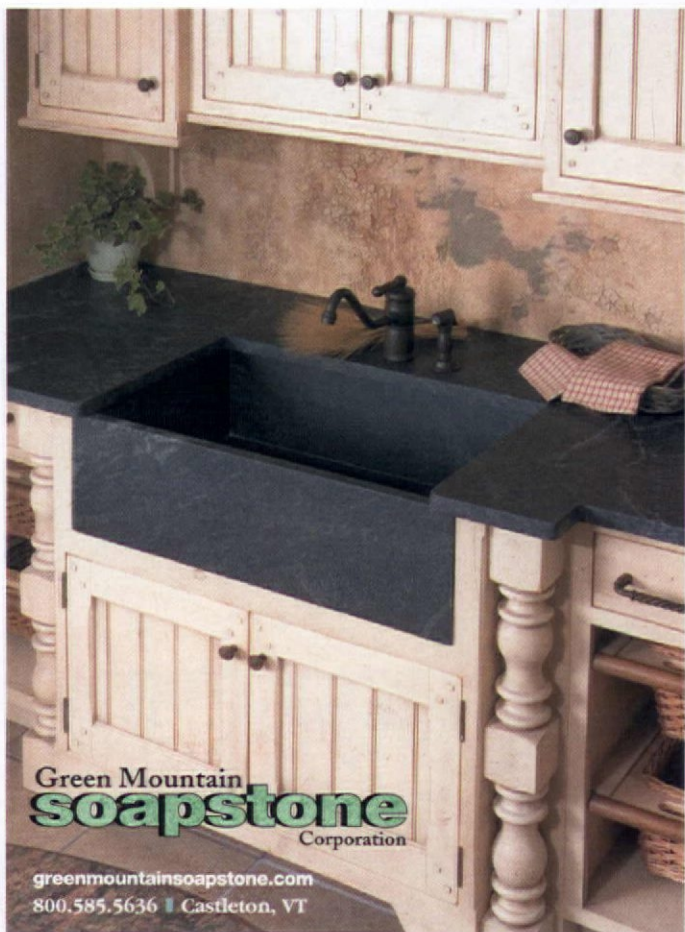
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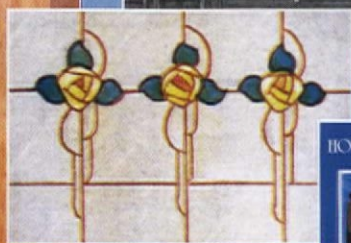
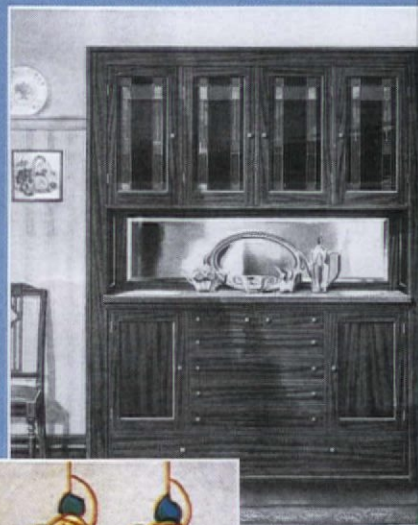
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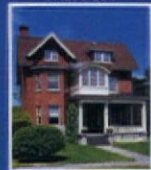
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# INSPIRED BY



HOMES & INTERIORS  
of the 1920s



A re-issued 1923 millwork catalogue (right) included the two illustrations above.



**M**Y HUSBAND AND I have a 1920 Craftsman Bungalow. After modernization in the 1940s and a fire in 1981, our dining room had lost all defining features. Looking for historical examples, I was especially inspired by a book entitled *Homes and Interiors of the 1920s*—a reissue of the 1923 Morgan Woodwork catalogue. I designed the box-beam ceiling and paneled wainscoting, and matched

casework to the rest of the house. Center stage, of course, is the built-in sideboard. ■ In the Arts and Crafts tradition, I hired local craftspeople for all the work. Some of the fir was custom milled by my husband, a forester. ■ We've added a bungalow-style terrace and pergola and completed other projects. The dining room is the crown jewel, though. It sets a high bar for our final project: the living room.

—DEB KADAS, Corvallis, Oregon

**LEFT:** The new sideboard in the restored dining room was inspired by period references, especially this sideboard pictured in the 1923 Morgan Woodwork catalogue (top right). **ABOVE:** The Glasgow Rose motif in the leaded glass doors came from an illustration of Morgan's art-glass offerings.





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