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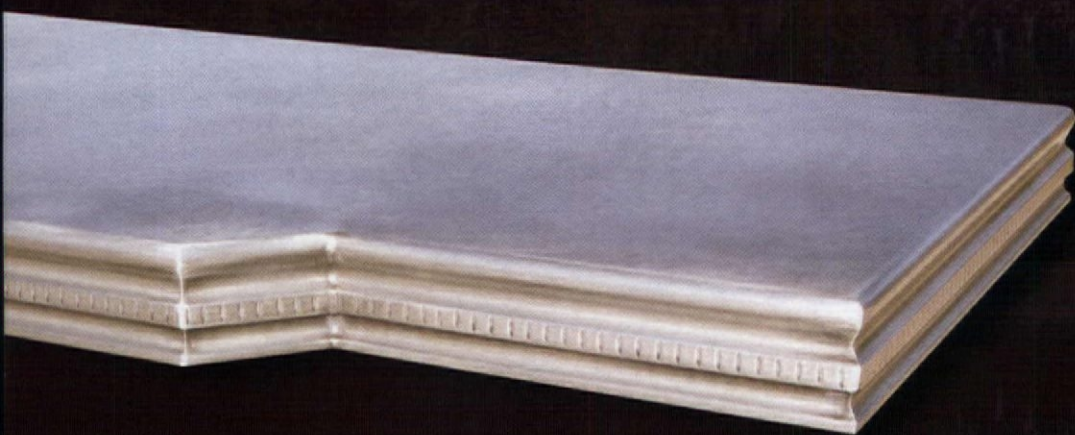
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VOLUME XIV, NUMBER 2

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ON THE COVER: *Portland, Oregon: Over a Douglas fir wainscot in this bungalow dining room, the deep frieze was artfully designed and painted by CJ Hurley. Cover photograph by Bill Lusk.*



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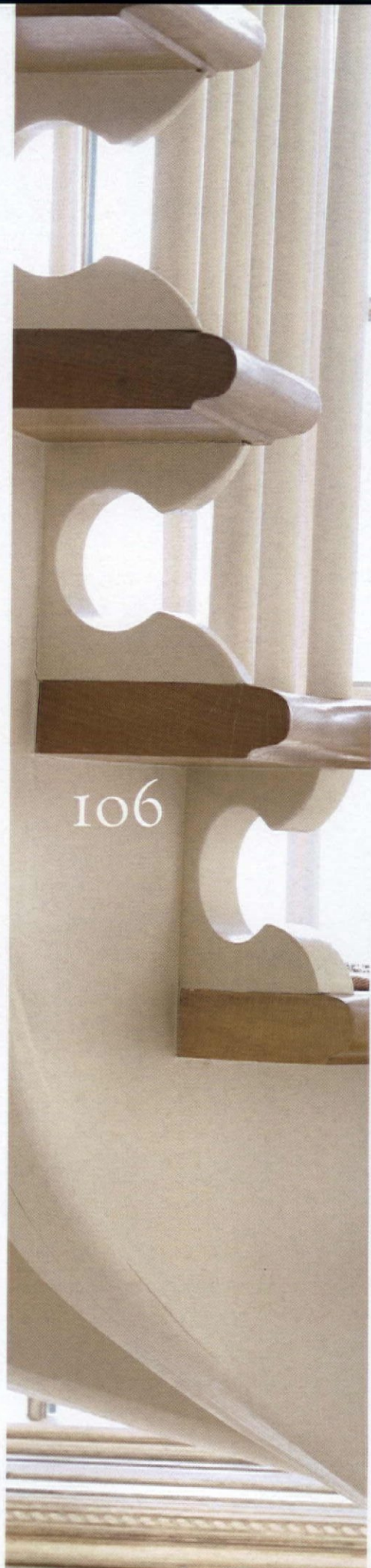
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DISTRIBUTED BY CURTIS

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GLOUCESTER PUBLISHERS, 108 EAST MAIN ST., GLOUCESTER, MA 01930

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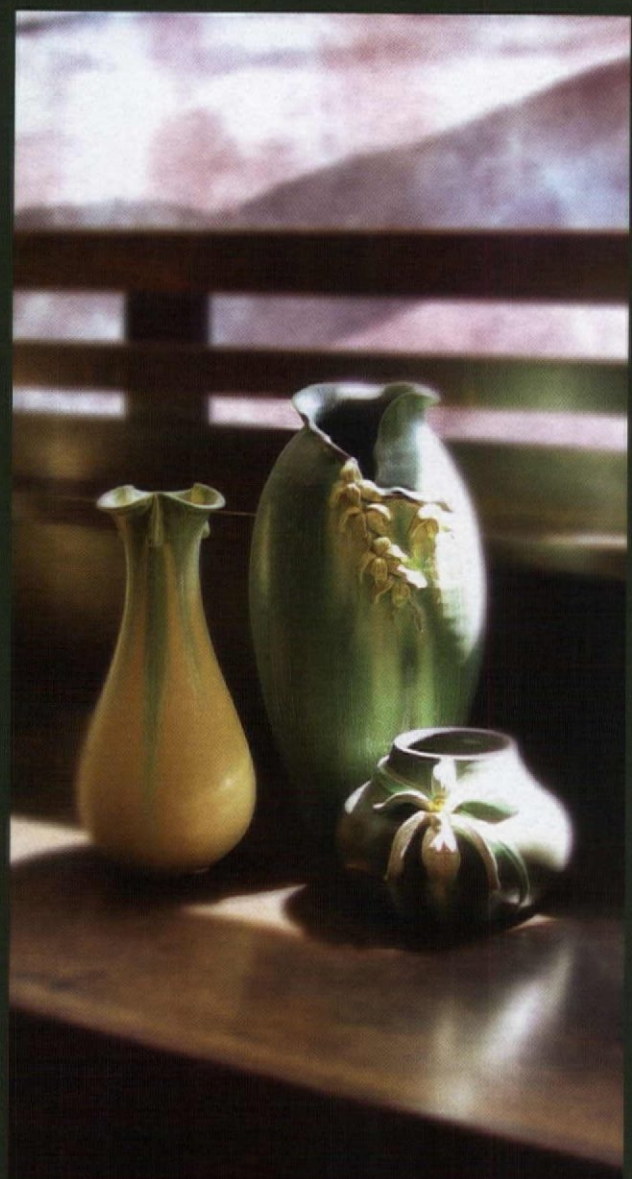
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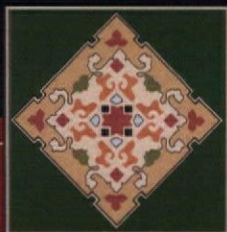
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What's beautiful

CAPE ANN is a very old place, never mainstream, at the end of the line. Its buildings and real-estate lots reflect all of that; many are eccentric, no matter the assessed value. We do have restored colonials and handsome estates—but also densely built, mixed-use vestiges of old villages, a widespread R phenomenon (i.e., 5R Jones St. being the house tucked to the Rear of 5 Jones St.), dwellings cabled to granite ledge hanging over the harbor.

Other towns on the North Shore, whose careful zoning made them residential enclaves during the 20th century, have more recently designed homes. Their siting is usually more sensible than on Cape Ann; it is clear, for example, where to put the car. Their kitchens are achievements, though I often wonder why they feel like they are waiting—for a home-cooked meal, perhaps, or for three or four more children to be born.

Yesterday I visited the start-over apartment of a friend who has made his way back to the surface. It's one unit in a rambling assemblage of additions to a much-evolved 1753 house. Yet history seeps from the place, which is well off the road, surrounded by sunken brick paths from which the constellations are bright on moonless nights. An old path leads to a granite quarry, a favorite swimming hole.

My friend's apartment has serious seventies damage—so full of clichés, we could outright laugh at it. The gold-Formica kitchen, a nonsensical step up from the living room, has a nautical theme: dark-stained balusters and rail arranged in a curve, like the bow of a ship.

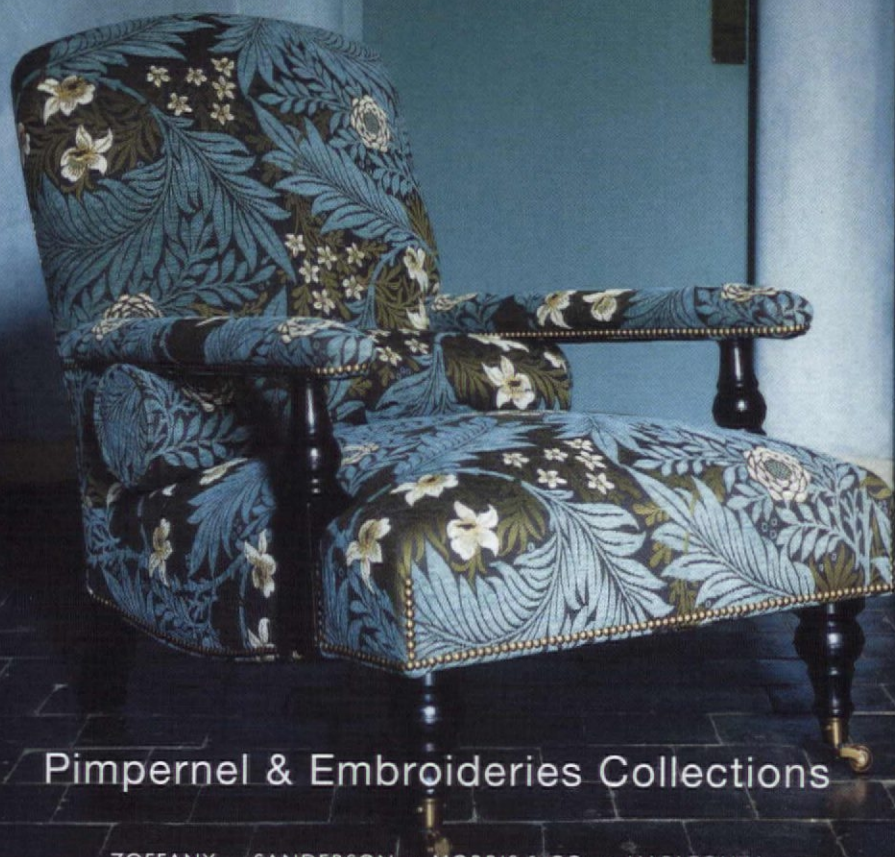
But he has plans for this place, which through his eyes I saw as full of promise as a grad's first apartment or a newlywed's starter house. Vigorous now, he plans to steam-clean the orange and brown loop carpeting, then spackle and paint. Soon I'll recognize him in this space, which will be ascetic, masculine and neat, yet homey, even nostalgic. On the walls will hang photographs he's taken of the twin lighthouses, boats, and foam over rocks. Beside coffee mugs on the deep windowsill will stand old jars filled with pastel beach glass collected over decades of solitary walks. His work space, characteristically well organized on an artful table he made in his shop, will be the corner from which he'll keep in touch.



A handwritten signature in blue ink that reads "Patricia Jones". The signature is fluid and cursive, with a large initial "P".

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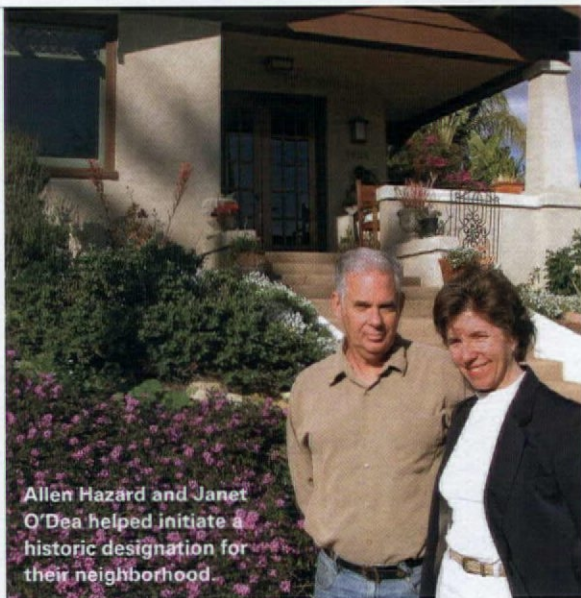
With just 75 homes, the 100-year-old Mission Hills neighborhood in San Diego has the distinction of becoming one of the nation's first homeowner-initiated historic districts. The first bungalows went up in this enclave of Arts and Crafts, Mission, Spanish Revival, Prairie style and Tudor Revival homes in 1908–09.

The groundswell began when a two-story Arts and Crafts house in Mission Hills was lost in 2002. "Traditionally, San Diego

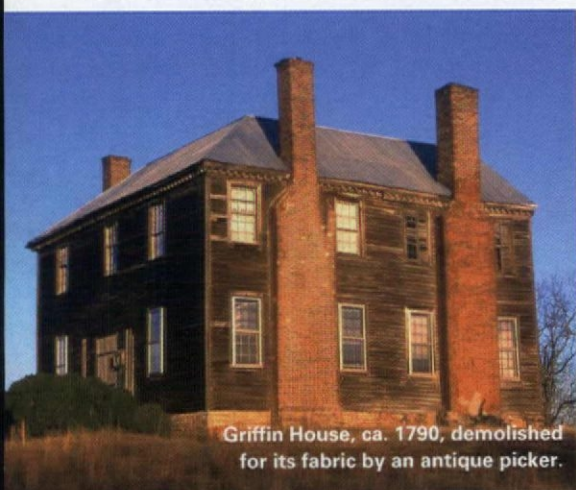
has done a poor job of saving historically significant homes and buildings," says Allen Hazard, who lives in the neighborhood. "Mission Hills' grassroots effort, supported unanimously by the [San Diego] City Council, represents one of the most important things we can do as a society to preserve and protect our heritage. I am extremely proud of our neighborhood team."

—THOMAS SHESS

The *SOHOw* San Diego Historic Home Tour will be held March 14–16 (sohosandiego.org)



Allen Hazard and Janet O'Dea helped initiate a historic designation for their neighborhood.



Griffin House, ca. 1790, demolished for its fabric by an antique picker.

PROFILE



Callum shooting in Georgia in the summer of 2006.

Judging from the evocative photographs of **GASTON CALLUM II**, an astonishing number of early, architecturally significant houses across the rural South are endangered. In the 12 years since he founded Southland Historic Preservation, Callum has photographed some 800 of them—mostly in North Carolina and Virginia, but in other Southern states, too. ■ Some are restored and on the National Register. Others are literally falling down through neglect. Still more are being dismantled and sold for flooring and architectural salvage. While Callum reports some success stories, his photographs tellingly reflect what has been lost. "I do think the South is lagging behind the rest of the country in appreciating these older houses," says Callum, who notes that national and many state preservation organizations are primarily focused on saving buildings in urban areas. ■ His shoe-string operation survives on donations, \$35-a-year memberships, and the occasional grant. Callum has been trying to publish his photographs for years—he has enough images of lost and threatened houses in North Carolina and Virginia to fill two books—but has yet to find a publisher. ■ In addition to documenting historically significant houses, Southland occasionally buys threatened properties and makes them available for restoration, usually at rock bottom cost (see the Blalock-Huff House on p. 16). Despite his fancy-sounding name, Callum says he is not a trust fund baby. "Most of the financial sacrifices come out of my pocket," he says. "I'm proud of what I've been able to do." Southland Historic Preservation, (919) 616-5832, southlandhp.org —MEP



LEFT: A Federal-era mantel at Rose Hill. BELOW: An arched doorway in a 1760s Virginia house.



“ ‘House’ is being ‘cleaned’. I prefer pestilence. ” —Emily Dickinson, letter to Mrs. J.G. Holland, May 1866

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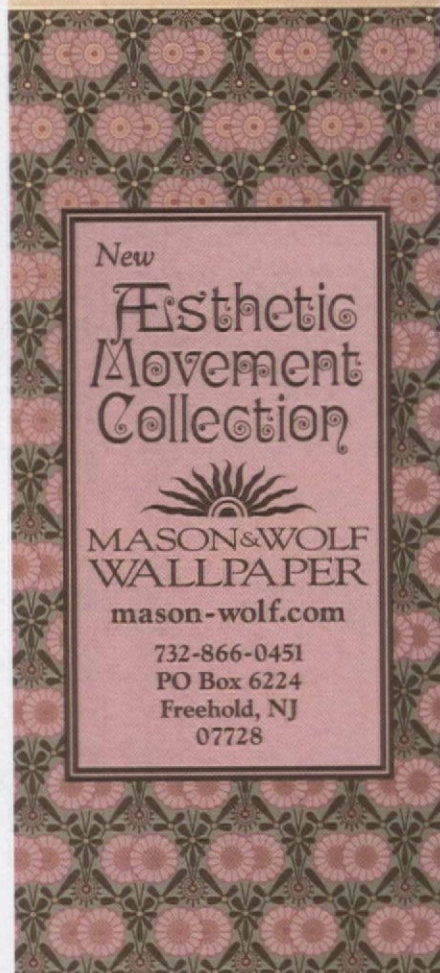


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Doings in Seattle

It will be a busy spring for Historic Seattle. The non-profit preservation group just hired a new executive director, and will host events focused on Postwar architecture on two weekends in April.

Kathleen Brooker comes to Seattle with 15 years of experience as executive director and president for Historic Denver, where she was awarded the 2007 Award for Preservation Leadership from Colorado Preservation.

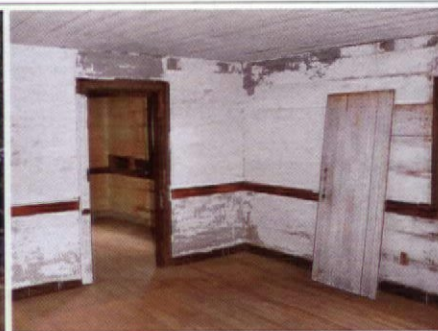
Saving mid-century Modern housing is the topic of a lecture and panel discussion, "Mid-century Modern: Preserving Resources from the Recent Past," April 5. On April 6, a lucky few will tour a private Paul Hayden Kirk-designed residence in nearby Medina. The 1961 house is furnished with Japanese



Paul Kirk's clean-lined residential design from 1961

antiques and retains many original custom furnishings. Its baths and kitchen have been sensitively restored based on cues from the home's original design vocabulary.

On April 12, Rejuvenation designer and lighting historian Bo Sullivan will give a virtual tour of Atomic Age lighting history at Rejuvenation's Seattle store (2910 First Avenue South). He'll use period catalogs to illustrate what real people were buying for Ranch houses, ramblers, and split levels. Register for all events online (including the Seattle Bungalow Fair in September) at historicseattle.org



OPEN HOUSE

At \$35,000, it would be hard to find a less expensive fixer-upper than the Huff-Blalock House. Just 23 miles north of Durham, North Carolina, the hall-and-parlor style farmhouse dates to 1815. The interior is sheathed in original wide-plank wall and ceiling paneling. Other original details include three mantels, heart-pine floors, and batten doors. A half-dovetailed log room was added to the 1,450-square-foot house in the mid-19th century. The house, which sits

on a 1-acre site with a working well, will require all new wiring and plumbing, new mechanicals, masonry repair to the stone chimneys and footings, kitchen and bath fittings, and cosmetic finishing. Depending on the amount of sweat equity the new owner is willing to contribute, the restoration is estimated to cost between \$50,000 and \$90,000. For more information, contact Gaston Callum II, Southland Historic Preservation, (919) 616-5832, southlandhdp.org



ABOVE: The stabilized Huff-Blalock House, which dates to 1815, has 12" to 15" wide planking on walls and ceilings. **LEFT:** A moulding detail on a door casement.

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Postwar Pasadena

After World War II, southern California architects perfected the Pasadena style, a local variation on Modernism that blended the area's bungalow traditions with innovations in postwar architecture. You can tour examples of their best work on Pasadena Heritage's Spring Homes Tour on March 30. Highlights on the drive-yourself tour include Rapor, a historic landmark designed by architect Conrad Buff for himself and his wife in 1977. The teak, redwood, stucco, and quarry tile home is considered to be the ultimate expression of the Pasadena style. Also on tour is the Dakin House from 1954 by Harry Sims Bent, an intriguing synthesis of traditional Japanese architectural elements and modern southern California design. Edward Durrell Stone's Modern masterpiece, the Stuart Pharmaceutical Building (1958), will also be open for visits throughout the day. For tickets, contact Pasadena Heritage, (626) 441-6333, pasadenaheritage.org



The King house, on a dramatic site near the Colorado Street bridge.

A NEW ORBIT

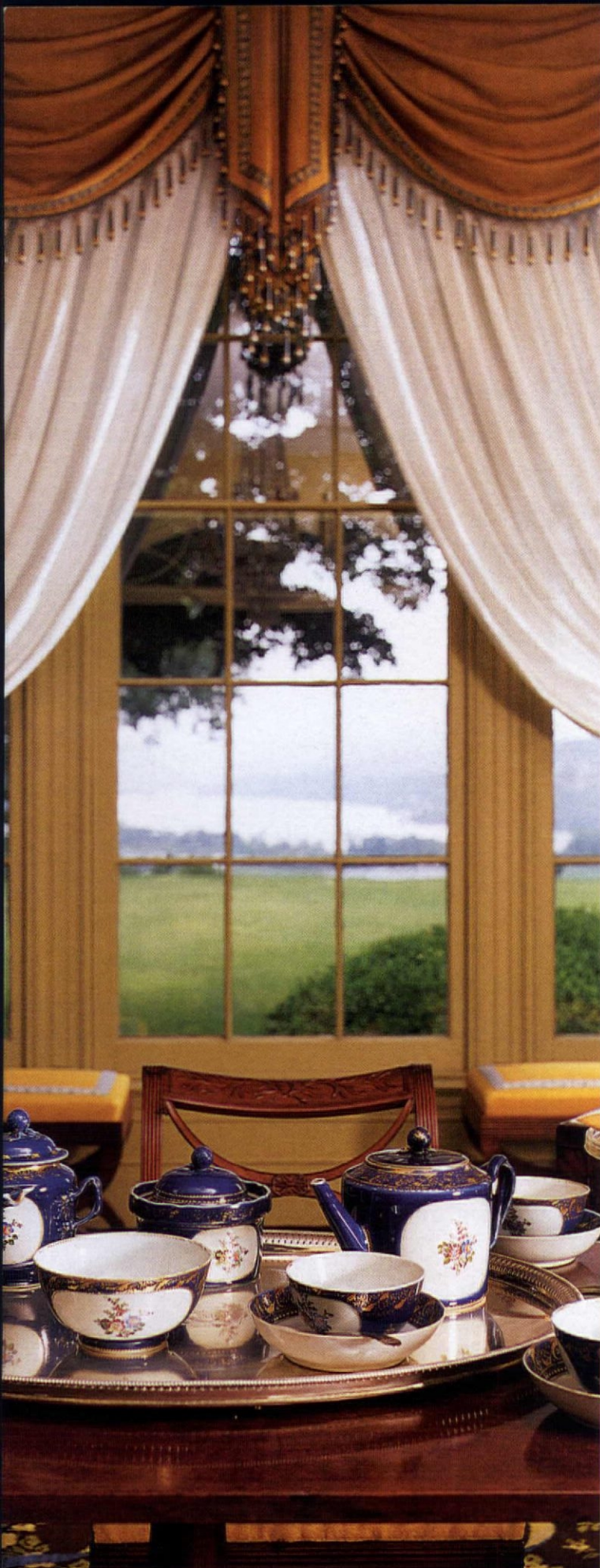
Freshening up your postwar pad? Got a thing for Streamline Modern? Head on over to satellitmodern.com, the new website for mid-century lighting and hardware from Rejuvenation. You'll find all your favorite space-age lighting fixtures (the company has been offering them since 1993), hardware to match, with Ranch House to come. Like, far out, man!



Rare works by Tiffany, on display in Boca Raton.

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- **PHILADELPHIA INVITATIONAL FURNITURE SHOW** March 15-16, Cruise Ship Terminal, Philadelphia (215) 832-0060, pffshow.com
- **PHILADELPHIA OLD HOUSE FAIR** March 22, Historic Germantown (215) 546-1146, preservationalliance.com
- **PHILADELPHIA ANTIQUES SHOW** April 12–15, Navy Yard, Philadelphia (610) 902-2109, philaantiques.com
- **HISTORIC HOME SHOW** April 18-20, Sturbridge, MA More than 80 exhibits related to period home restoration. (717) 796-2380, goodrichpromotions.com/ne_historic/
- **"TIFFANY STUDIOS: THE HOLTZMAN COLLECTION"** through April 27, Boca Raton Museum of Art, Boca Raton, FL (561) 392-2500, bocamuseum.org
- **MARYLAND HOUSE AND GARDEN PILGRIMAGE** April 26–May 18 Tours of more than 60 historic properties throughout the state. (410) 821-7620, mhgp.org



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PATRICIA POORE, EDITOR-IN-CHIEF

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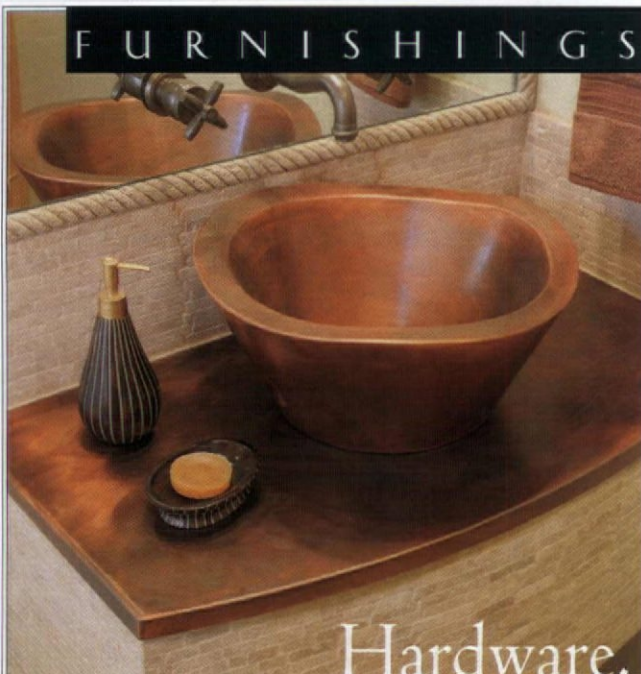
♥ Art of Glass

Known for custom art glass creations like the bevel cluster design shown here (\$725), Joe Pompei recently introduced 15 new designs inspired by Frank Lloyd Wright windows. Prices begin at about \$695. Contact Pompei & Co., (888) 395-8867, pompeiglass.com



♣ Leaping Lizard

This lost-wax casting in high relief makes a startling robe hook. Of cold-cast alloy in either a copper or bronze patina, the lizard is 12" long. It's priced at \$175. From Artifaqt, (610) 935-0920, artifaqt.com



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◆ A Burst of Deco

Ablaze with a sunray motif, this Art Deco mortise set in polished nickel is sure to glam up a Thirties or Forties abode. Designed expressly for vintage doors, the set is \$219. From House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com



◆ 1890s Style ◆

The 1890s Monobloc lav combines the best of period British styling with the convenience of a mixed tap. Finishes range from unlacquered brass, chrome, and antique gold to nickel and weathered bronze. It's priced from \$710 to \$974, depending on finish.

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◆ Craftsman Suite

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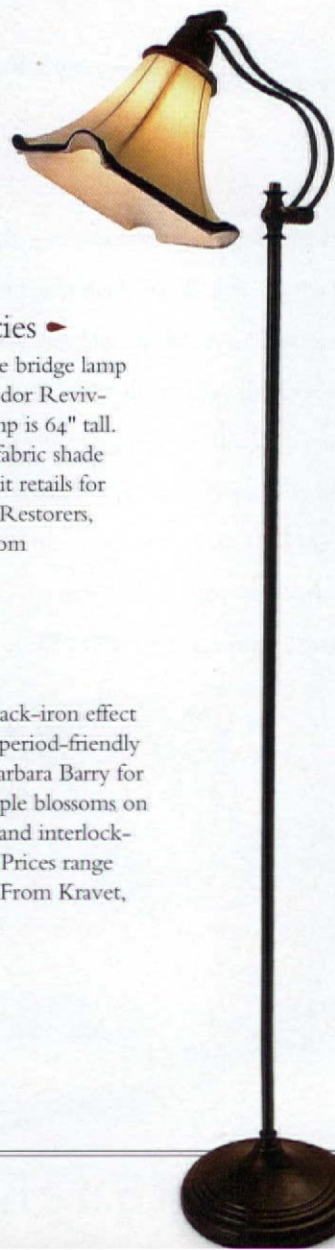


♦ Hollywood Tudor ♦

Mica and black iron were staples in Tudor Revival and Storybook interiors of the 1920s. The centerpiece of the Euro Mica chandelier is one-piece mica bowl surrounded by smaller shades. It measures 34" wide.

The chandelier is \$990 from Mica Lamp Co., (818) 241-7227, micalamps.com

From the Tudor Storybook



◀ Bridging the Twenties ▶

The distinctive profile of the bridge lamp was all the rage in 1920s Tudor Revivals. The Parisienne floor lamp is 64" tall. Including a cream-colored fabric shade trimmed with brown satin, it retails for \$149.99. From Van Dyke's Restorers, (800) 558-1234, vandykes.com

◀ Blossom Time ▶

Soften the half-timbered, black-iron effect of a traditional Tudor with period-friendly wallpapers. Patterns from Barbara Barry for kravetcollections.com include apple blossoms on a soft blue or ivory ground and interlocking hexagons on off-white. Prices range from \$170 to \$199 per roll. From Kravet, (800) 645-9068, kravet.com



◀ Gothic Revival

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Lots more in the Design Center at designcentersourcebook.com



◀ Voysey Roses

Rose of Haras is one of C.F.A. Voysey's latest designs, dating to about 1929. Available as a wallpaper or fabric, the rose motif perfectly suits homes with English provenance. The paper is sold in 30-square-foot rolls for \$210. From Trustworth Studios, (508) 746-1847, trustworth.com

◀ Leonine Frieze

Regal beasts and briary roses are classic Tudor symbols. The Lion & Dove frieze has a 46" repeat and comes in either a soft blue or special edition metallic gold background. Both are \$74 per yard. From Bradbury & Bradbury, (707) 746-1900, bradbury.com



Deep Velvet ▶

New upholstery from the Domaine collection includes this sofa in bottle-green velvet with a kick-pleat skirt and green and gold bullion fringe. Constructed with a ten-way hand-tied frame, the sofa retails for \$4,245. From Harden, (315) 245-1000, harden.com

◀ Light the Torches

Play up your home's Tudor heritage with the Thurston, a storybook wall bracket from the Old English/Tudor collection. Shown in antique copper with ivory glass, the fixture is rated for damp locations. It sells for \$385 from Rejuvenation, (888) 401-1900, rejuvenation.com





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Laundry room LOWDOWN

WHETHER TUCKED INTO THE BACK HALL OR A RETRO-MODERN ROOM ADDITION, THE LAUNDRY CAN BE OUTFITTED FOR PRACTICAL COMFORT. **BY BRIAN D. COLEMAN**



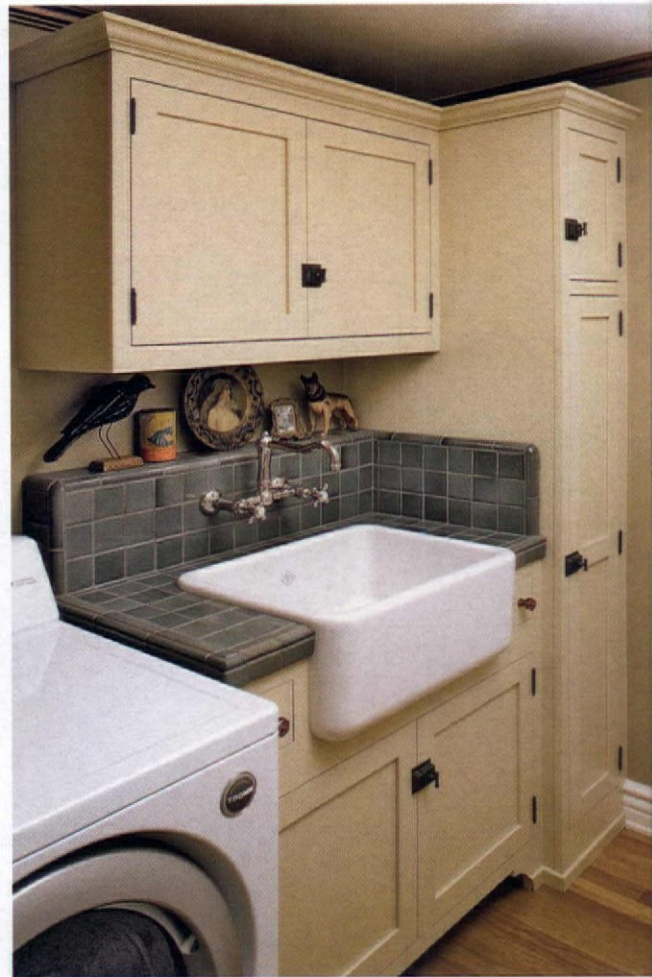
MY FONDEST MEMORY of the suburban ranch where I grew up is of the laundry room. It was the first room we entered from the garage, nice and warm, a place to hide and read curled up against the dryer, comforted by the smells of soap and clean clothes.

Architects and builders began to take notice of the laundry room during the 1950s. Still, it's only recently that laundries have come into their own. Relegated, since the 19th century, to an outbuilding, a porch, or the basement, laundry rooms were no-frills workspaces not meant for visitors' eyes. There was no decoration, just a plain cast-iron sink, a machine or two, a wooden rack and a clothesline. Today that's changed. The location of the laundry is carefully considered. Built-ins, cupboards, a sink, and a folding shelf are standard, with heated drying closets and hanging space optional. Old-fashioned amenities like pull-out racks and wicker baskets are welcomed into the mix.

Earlier, many housewives ironed in the kitchen, a room warmer and brighter than back hall or basement.

RIGHT: An Arts and Crafts collector tiled his laundry room in an uplifting patchwork of vintage Grueby tiles. An Arts and Crafts-era stained-glass window adds another special touch. **ABOVE:** A 1940 Horton washer from Lee Maxwell's Washing Machine Museum.





ABOVE: A farmhouse sink is the center of the work area in this laundry designed with the help of Crown Point Cabinetry. Small drawers on either side and a broom/vacuum closet on the right provide storage. Hardware is satin nickel. **BELOW:** Houseplants and garage-sale paintings warm this back-hall laundry in an Oregon bungalow.





VINTAGE-LOOK SINKS, FARMHOUSE-STYLE OR MADE OF SOAPSTONE OR SLATE, ADD AN INSPIRING NOTE.



Built-in ironing boards were a popular feature in bungalow kitchens and throughout the first half of the 20th century. Today's space planners recommend keeping laundry out of the cook's way. Laundering is not a particularly sanitary process; it produces humidity, dirt, lint, and cleaning solution vapors, all best separated from food preparation. A room used only for laundry is safer and quieter. A new, more efficient location for washer and dryer today is by the master bedroom, or near upstairs bedrooms in two-storey houses—near where bed linens are changed and hampers emptied.

But it's important to plan for consequences—like drainage in the event of a leak. Even the best washers can overflow or break a hose. A central floor drain is the best way to prevent floods and ensuing damage. Protecting the subflooring with a waterproof membrane is also a good idea. Sometimes a straightforward shower pan and drain under the washer may be all that you need (check codes; you'll have to flush its trap to contain odor buildup). Broken hoses are usually due to crimp-

New in Nashville: beadboard is a standard; clothespin drawer pulls are from Expo Design Center. Collectibles include the 1910 expandable Pease Clothes Tree. Front-loaders stack to free up space. **TOP RIGHT:** A vintage gun rack holds supplies above an American Standard farmhouse sink.





Open shelves make this an affordable, neat and tidy laundry room. Wicker baskets sort clothes and supplies; hangers slide on a wooden pole overhead; colorful laundry collectibles make the room fun.

Front- vs. top-loading

The Romans whitened clothing by stomping on it in a bucket full of fermented urine. Those days are over. The debate now is simply whether to buy a top-loader or a front-loader. Front-loading designs are more popular in Europe; they use less water and soap as they tumble clothing rather than suspend the load in water, as do top-loading machines. Front-loading models continue to have higher maintenance needs and are at risk for flooding if the door is opened midcycle or the seal is broken. They have a lower profile, meaning that a shelf placed over the washer and dryer will be a good height for folding. And they can be stacked vertically to free up floor space. • Top-loaders complete the washing cycle faster, are less prone to floods and mechanical problems, and are cheaper. They are less efficient, though, and you can't put a shelf over them. • Consumer Reports' favorite front-loading machine is the L.G. Tromm Steamwasher. Their favorite top-loader is the Kenmore Elite Oasis.

ing, so allow at least four inches of clearance, and install a shut-off valve at the machine. (For more specifics on preventing hose breaks, go to laundry-alternative.com/washing_machine_hoses.htm)

Dryer fires are on the rise as dryers are placed further away from walls and outside openings; the longer the hose to the outside, the more bends and chance of lint buildup and fires (see laundry-alternative.com/clothes_dryer_fire.htm). If you have a septic system, a lint filter is



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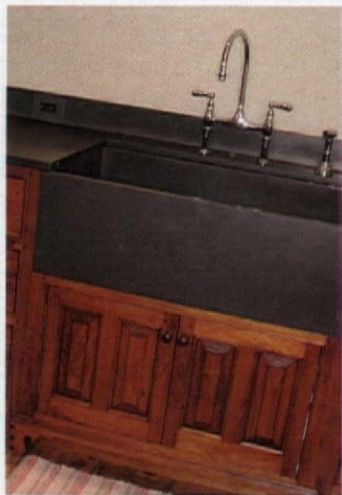


RESOURCE GUIDE

- Equipment, old laundry standards: **LEHMANS**, lehmans.com
- Period laundry cabinets: **CROWN POINT CABINETRY**, crown-point.com
- Built-in ironing cupboards: **IRON-A-WAY**, ironaway.com
- Utility sinks and laundry tubs: **FIXTURE UNIVERSE**, fixtureuniverse.com
- Old-style soapstone laundry sink on turned legs: **BUCKS COUNTY SOAPSTONE**, buckscountysoapstone.com
- Slate sinks and countertops: **SHELDON SLATE PRODUCTS**, sheldonslate.com
- Soapstone sinks and countertops: **GREEN MOUNTAIN SOAPSTONE**, greenmountainsoapstone.com ■ **M. TEIXEIRA SOAPSTONE**, soapstones.com ■ **VERMONT SOAPSTONE**, vermontsoapstone.com.
- True linoleum: **FORBO FLOORING**, themarmoleumstore.com
- Traditional floor tiles: **AMERICAN RESTORATION TILE**, restorationtile.com
- Mid-century knobs: **BAUERWARE**, bauerware.com
- Color and glass knobs, hardware: **CROWN CITY HARDWARE**, restoration.com
- Glass pulls, etc.: **HOUSE OF ANTIQUE HARDWARE**, houseofantiquehardware.com
- Period knobs in metal: **NOTTING HILL DECORATIVE HARDWARE**, nottinghill-usa.com
- Hardware, accessories: **VAN DYKE'S RESTORERS**, vandykes.com
- Laundry room equipment: **SIGNATURE HARDWARE**, signaturehardware.com [key search words: laundry+sink]

See designcentersourcebook.com for more listings.

RIGHT: A farmhouse-style slate sink by Sheldon Slate is inset into handsome paneled cabinetry. Such period-style charm is practical, too, as slate is durable and non-staining.



TOP: Maple woodwork is finished in a pale pearl stain to give the cabinets whitewashed appeal in a cheerful laundry room designed by Crown Point Cabinetry. The crown moulding ties wall cabinets to the room and lends a substantial look.

LEFT: Built-in ironing boards are back. Iron-A-Way models save space and provide organization. **BELOW:** The traditional soapstone laundry sink, here on a turned-leg base, is from Buck's County Soapstone. **BOTTOM LEFT:** Lehman's continues to make old-fashioned goods for kitchen and laundry, including wooden clothespins and wicker baskets.



HELP online

- General info: saybuild.com/basement/laundry.html
- Antique washer info: Lee Maxwell's Washing Machine Museum, oldewash.com
- Vintage laundry accessories: (online collectibles mall) TIAS.com



crucial as lint buildup is a leading cause of septic-system failures (laundry-alternative.com/septic-systems.htm).

FOR THOSE WHO WOULD KEEP the laundry room downstairs, an old idea that's coming back is the laundry chute: dirty clothes and linens are dropped through a wall to

fall to the mudroom or basement. Comply with codes to avoid fire spread and accidents involving children. Some tips regarding the laundry room itself: consider extra insulation or soundproofing in common walls and floor. Install a swinging door so you can push it open while carrying a full basket.

Once you've chosen your appliances, plan the size and location of a

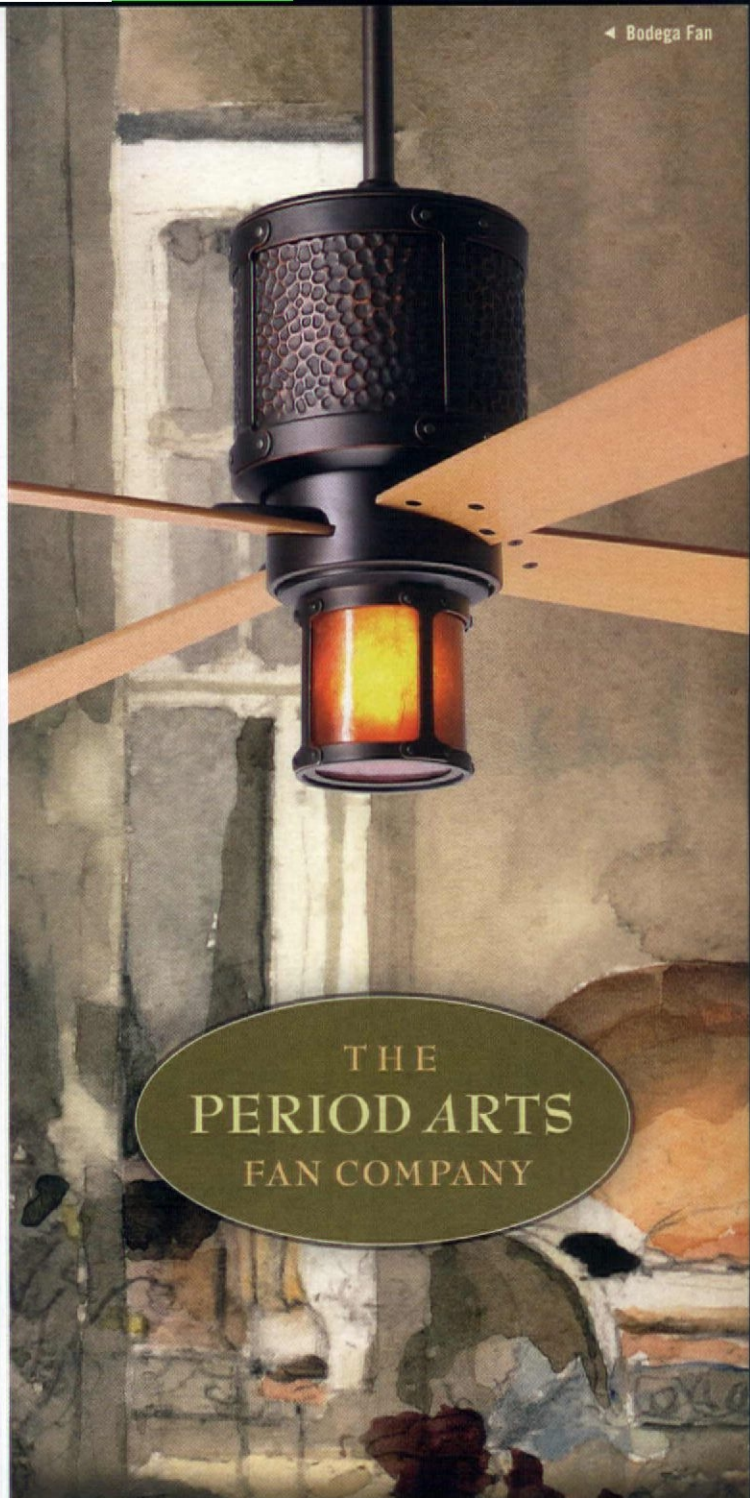
sink—which may be the focal point of the room. Vintage-style sinks, farmhouse-style or made of soapstone or slate, add an inspiring note to a utilitarian room.

Cabinets tidy and hide equipment, from detergent and clothespins to soaking pans, steam irons, and even the vacuum cleaner. Make them fit your house, whether that means beadboard or Deco pulls. It sounds obvious, but be sure to plan for clearance for the lid of a top-loading machine to open beneath overhead cabinets. An open shelf with wicker baskets for sorting clothing is practical and looks old-fashioned. Granite, soapstone, or tile counters and backsplashes add period appeal, as do tiled and linoleum floors. Don't overlook the importance of lighting for sorting and stain treatment; try to provide daylight, overall light, and task lighting.

The attractive concealment of supplies and equipment is one goal of laundry-room design. Lois Horan from Crown Point Cabinetry says that bi-fold or retractable doors over the washer and dryer make the room seem less industrial; you can add a toekick beneath using magnets. As for cabinet finish, think bright and cheerful. A tall cabinet can disguise a laundry chute.

"Monday washday" is a thing of the past—because it's easy enough to do laundry any (or every) day of the week. Think safety, plan well, add personal touches, and you'll enjoy the task. ✦

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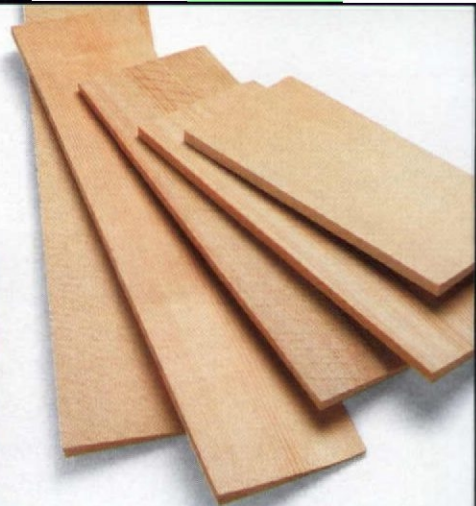
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Shingles that install quickly in rows? Stone veneer that's a fraction of the weight of traditional materials? Historically correct siding has never been so high-tech, or so user-friendly.

The Siding Decision

BY MARY ELLEN POLSON

WE ALL KNOW the mantra about improving curb appeal: paint or replace the front door, swap out cheap or worn door hardware and light fixtures with new, period-appropriate choices, and clear away the clutter.

That's all to the good, but if your older home is still sheathed in aluminum or vinyl siding, you've missed the boat—especially if you're thinking of selling. According to a recent national survey by JELD-WEN Windows & Doors, 82% of real estate agents say a good exterior appearance is crucial to getting potential buyers to walk through the front door. Further, *Remodeling's* 2006 Cost vs. Value Report found that upgrading existing siding with a premium material delivered a better return than an upscale kitchen remodel, recouping 88% of the cost.

Even if you plan on staying put, there has never been a better time to return the exterior of your home to its original appearance—or perhaps make it a little better. Classic sheathing materials from quartersawn cedar shingles to stone now come in formats that make the materials easier and more cost-effective to install.

Take the cedar shingle, a classic since the colonial era. The best are quartersawn (also called vertical grain), producing a tapered shingle, thinner at the top, and thicker towards the exposed bottom. These days, shingles are precision-cut by machine, squared to install uniformly, and come pre-stained from the factory at a surcharge of just pennies per square foot.

Companies like Shakertown and Ecoshel have gone a couple of steps further without compromising

on wear and longevity. Shakertown's Craftsman Panels, for instance, are 8' long and cut from vertical-grain western red cedar. Not only do they waste less material than traditional shingles, they install up to six times faster. Ecoshel's 4' wide panels (available direct from the manufacturer and due in building supply stores this fall) are machined with ventilation ridges on the back that allow for air flow (a code requirement) while eliminating the need for a backing behind the shingles. Remarkably, they cost about the same as quality conventional shingles at \$2.88 to \$3.92 per square foot.

Thinking of rebuilding your porch piers or adding a bit of stone to your foundation? Stone veneers are made of natural stone that has been cut and shaped to be lighter, easier, and less [text cont. on page 38]

LEFT: Although they look the same as conventional shingles, Shakertown's panels install much more quickly and come in several traditional cuts. **CENTER:** Stone veneer from Eldorado Stone has the look and depth of the heavier stuff, but with far less weight. **RIGHT:** Ward Clapboard Mill still cuts its lap siding radially, from a single tree.



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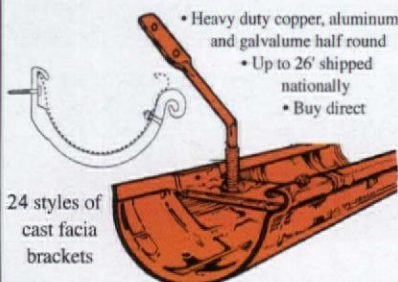
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ABOVE: (left) Panel shingle systems, like those from Ecoshel, minimize waste without compromising coverage. (right) Champlain Stone's ashlar-patterned Corinthian Granite.

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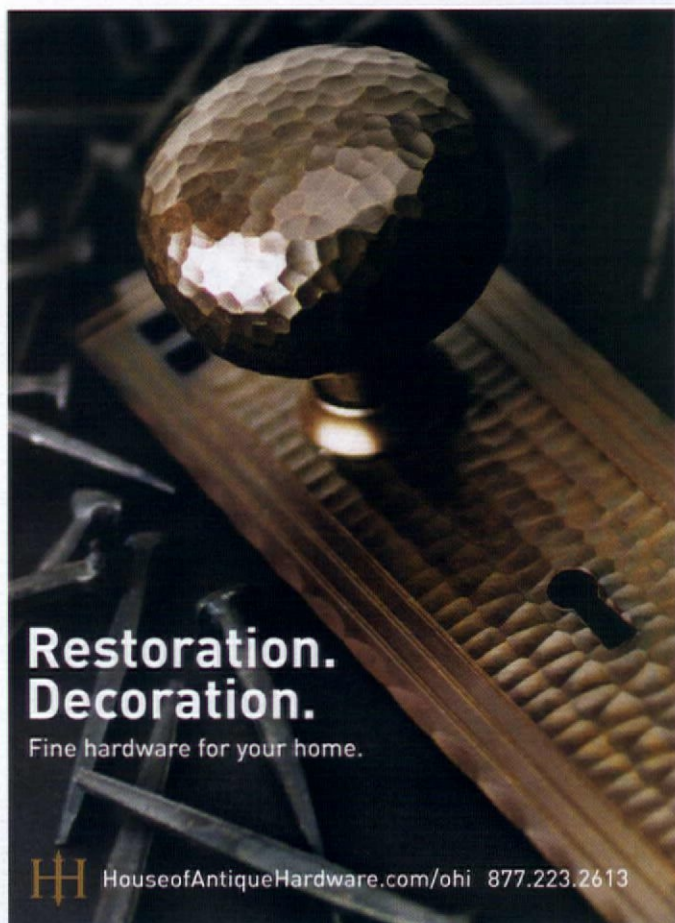
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Ecoshel's shingle panels come with removable guides for precise, "code-perfect" installation.

costly to install. Stone veneers come in two general thicknesses. The first is about 4" to 5" deep, making it suitable as a facing material for walls or porch piers that require the appearance of depth. Veneers between 1" and 2" thick are ideal for flat surfaces like exterior walls and foundations.

What's more, veneers are cut and color-mixed in patterns that recall high-end period facades, from square-cut ashlar foundations to Chateausque limestone. Like face brick, stone veneers aren't structural, and they are only finished on the sides intended for exposure. Machining the stone makes it easier to produce items like keystones. There are even veneers that turn corners like ridge caps or V-cap tile. Some river rock "patterns" (Eldorado's, for example) are actually composed of complete small to medium-sized rocks.

As of yet, no one has improved on quartersawn lap siding, cut radially from a single, tightly grained tree, the way Ward Clapboard Mill does it. Those looking to re-side a house missing its original sheathing should choose wood with a tight grain, cut the traditional way. Those considering brick for repair or an addition will be happy to know that manufacturers like Old Mississippi Brick still turn out hand-pressed molded bricks, with just as many charming irregularities as the ones on houses built two centuries ago. ✦

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Fall in Love With Your Old House, Again

BY CHARITY VOGEL

REMEMBER when you first moved in? If you're like me, you were giddy with the promise of it all. Every time you came home, or went up the staircase, you got a flush of excited, eager happiness, filling your senses, making you think: *I can't believe I got this house! Wow.*

It's an awful lot like falling in love. Yes, the first time I laid eyes on my house, I knew, just the way Rhett knew about Scarlett, Bacall about Bogie, Lady about the Tramp. *This is the one. Don't let her go.* So, despite a glaring age difference, we took the plunge, my 109-year-old Victorian and I. A scrap of paper (okay, a mortgage, not a marriage license) bound us legally and morally. Our fates and fortunes became one, and the first year or two, like so many honeymoons, was sheer bliss.

But time passes, and projects happen. Little things that once seemed so endearing—the squeak in the hall floor, that crack in the parlor plaster—begin to grate. Contemplating a stack of contractors' bills led me to more doubts. Since when had this relationship grown so expensive to maintain? I even started to wonder about our long-term happiness.

Then one day I made an important discovery. Walking up the hill behind my house, in the late afternoon sun, I approached the majestic 1898 structure

from a different angle, one I don't normally see. Huge maple trees framed the back wall of the house, which, in the rich golden sunlight, was as neat and fresh as a new notebook page. Obscured were the spots where the blue paint was peeling, the white trim dingy, the kitchen windowsill rotted. All I could see was elegance of form and homespun beauty. This is what I had fallen in love with. That's when it hit me: love affairs with houses are like love affairs with people. Just as fickle, and, underneath it all, just as tenacious.

Affairs of the heart may wither, but you can rekindle them. You must experience your old house in a way that helps you remember why you fell in love.

Trust me: the magic is still there. Maybe we all need a little coaching. This is, after all, one of life's most important relationships. And so what follows are 25 ways, from the low-key to the wild and crazy, that I've learned to rekindle the flame. Remember what drew you, invest in your partnership, and celebrate what you have.

Here are 25 ways to rekindle the flame.

1. FIND BABY PICTURES: an original blueprint or old photos of your house. (Check with town hall, the local historical society, or relatives of previous owners.) Look for secrets and familiar features; marvel at the changes over time.


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2. **RELAX.** Hang a porch swing. Now sit in it for at least an hour. (No cheating: a full hour.)
3. **ADD OR CHANGE THE CURTAINS** in the most prominent windows. Replacing tattered vinyl shades with lace panels will put your Cinderella in a ball gown.
4. **ORDER FANCY STATIONERY** with the name of your house and its address. (Calligraphy is nice; black ink on cream-colored paper always looks classy, or try maroon or navy-blue ink.) What's that, your house doesn't have a name? See number 5.
5. **NAME YOUR HOUSE AND GROUNDS**, like in the old days. Pick a distinguishing feature of the house or its location and let it suggest a name. (Fictional Anne lived at Green Gables, Four Winds, Windy Poplars, and Ingleside, each name a rich image.)
6. **THROW A PARTY.** A good time is after the next renovation project you finish. Neighbors will gawk and you'll feel so proud.
7. **CREATE A SCRAPBOOK**, a fond album for the future. Keep before-and-after photos, samples of old and new wallpapers and paint colors and fabrics, plus a handwritten journal of your work.
8. **SKETCH OR PAINT YOUR HOUSE**—yourself. See things you've taken for granted.
9. **PERFUME COULDN'T HURT:** put out bowls of potpourri for the season, such as pine, lilac, freesia, lily, pumpkin, apple and cinnamon.
10. **HIRE A MEDIUM** or psychic to walk through with you, channeling the history and spirits of various rooms. Take the results as seriously or nonsensically as you like.
11. **CREATE A COZY** and inexpensive vignette, even if good furniture is still in the future: paint a flea-market table and add a lamp, or some vases from a thrift store. Put fresh flowers in the entry hall or on the table.
12. **DECORATE YOUR FRONT DOOR OR PORCH** like you mean it, with seasonal decorations that play up your colonial, Victorian, or Tudor house.
13. **COME UP WITH A TRADEMARK COCKTAIL** for parties at your house, naming it for a unique feature. A Plastered Wallbanger, anyone? How about a Stained Glass Spritzer?

Remember what drew you in, invest in your partnership, and celebrate what you have. The magic is still there (between you and your old house).

Low-key romance:

a bowl of potpourri, a time-out in the porch swing. On the wild side: psychics and cocktails.

14. INVEST IN A LAMP that you love, whether new or an antique, and place it in a key window. Leave it on every night, a beacon of friendliness that welcomes you home (and gives passersby the thrill of an illuminated room).

15. PAINT A SMALL ROOM, like a bathroom. Pick one small project and finish it.

16. TAKE "FOUR SEASONS" PHOTOGRAPHS of your house: the same shot, same angle, and the same time of day. Frame them together.

17. REPAINT YOUR FRONT DOOR, and try a brand-new color for maximum effect. Like a new lipstick, it's easy but it'll get noticed.

18. FLY AN AMERICAN FLAG on the porch; it's an old-house tradition. What about ordering a historic flag with the number of stars that correspond to its date of construction?

19. GIVE A QUICK SPIT AND POLISH: move the trash cans, sweep the walk, plant some marigolds, add a wreath or potted vines. Wash the windows!

20. RESTORE ONE ORIGINAL ELEMENT to your house. Use salvaged, custom, or quality reproduction parts. It might be anything from a doorknob to the porch railing.

21. EXPLORE ALL NOOKS and crannies: the cellar and attic, the old wallpaper at the back of closets.

22. STUDY YOUR HOUSE from different angles—looking through a camera lens or framed by your fingers. Notice juxtapositions, angles, and details. Commission a portrait of your house, from your favorite angle.

23. FIND THE GRAVES of the original owners of your home, and plant some flowers there.

24. CHANGE THE TRIM COLOR (experiment!) or pick out details of the cornice or porch next time you paint. It's like a new outfit!

25. BUY A BEAUTIFUL GUEST BOOK for your home—something covered in soft leather or elegant fabric. Keep it in the entry and encourage visitors to write in it. Watch it fill up over the years. ✦

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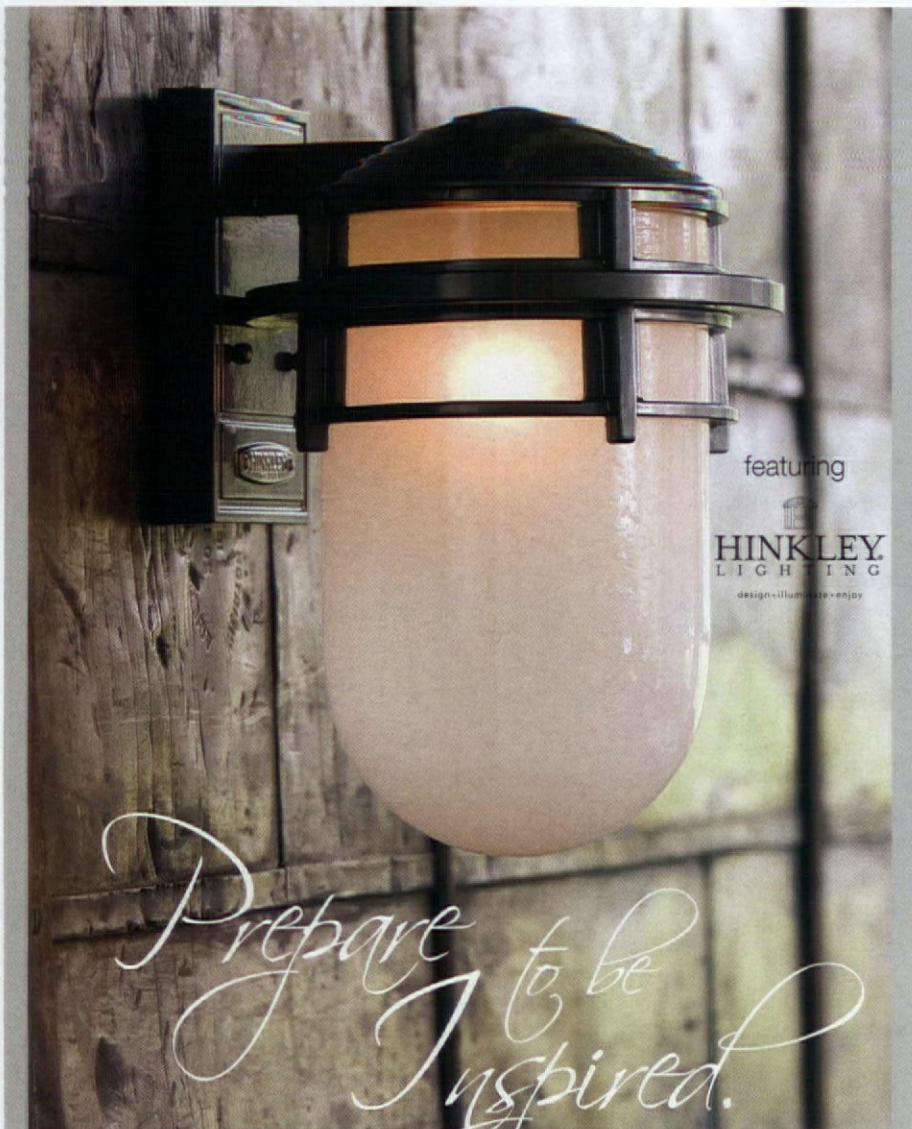
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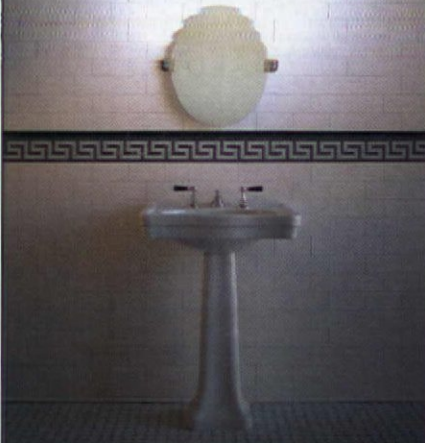
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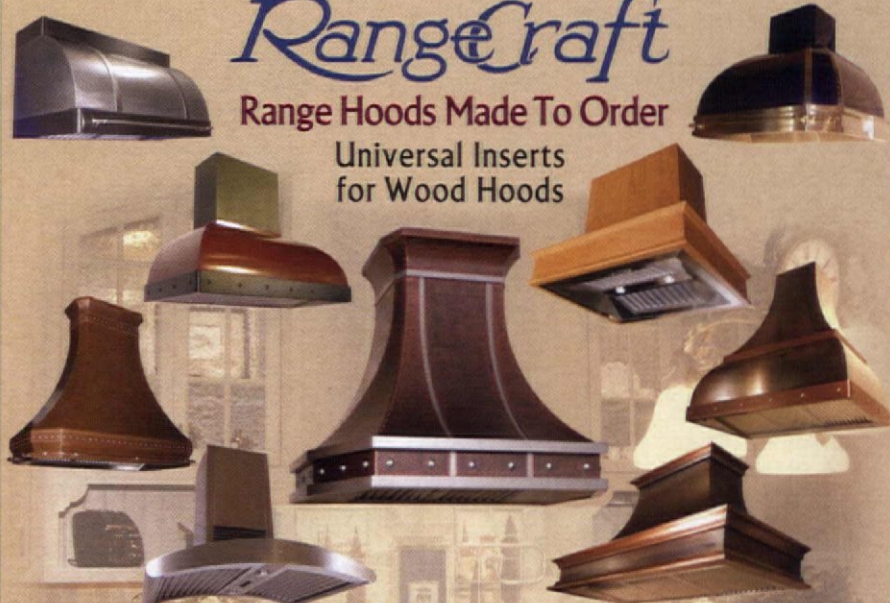
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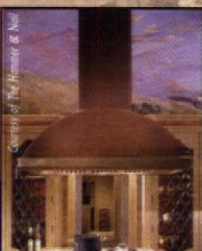
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Circle no. 102



Caring for Countertops BY MARY ELLEN POLSON

Are ring spots and dull scratches the yellow waxy build-up of our time?



LATELY I've been worrying about the water spots on my granite counters, and the dullness that I've since learned comes from etching. Have I turned into the title character from the 1970s sitcom "Mary Hartman, Mary Hartman?" Probably not, but I am sure my experience is not unique.

I inherited my charcoal-grey counters from the previous owner, who left no care instructions. I knew not to use harsh products like powder- or ammonia-based cleaners, but until I read it online, I didn't know

I should avoid all-purpose cleaners too, because they slowly dull the surface. "Most household cleaners have a high pH balance and that's what over time removes the seal," says Jim Gray, whose company, Rock Doctor, makes granite cleaners, sealers, and polishes. "You want to use a cleaner with a low pH."

I cleaned and resealed my counters with two Rock Doctor products, the granite cleaner and sealer. Once dry and buffed with a clean towel, the counters looked better, but there were still dull patches and ghostly rings in certain lights. For the rings, Gray suggests applying a poultice (see "Deeper Cleaning," p. 48).

As for the etching, what's done is done: sealers can only pre-

TOP: Troubled by dullness, scratches, or white rings? It's time to reseal your counters. **LEFT:** Butcherblock makes a great prep surface, as long as it's kept sealed and away from water. **OPPOSITE:** If cleaned properly, natural stones like granite will stay beautiful indefinitely.





Slate (left) and soapstone (right) are forgiving surfaces that clean up easily with soap and water.



DEEPER CLEANING

One of the reasons information on stone counter care is confusing is that each piece of stone is unique, so it's hard to generalize. If your granite or other natural stone counters are showing those annoying ghostly white rings, try Jim Gray's poultice recipe.

Mix $\frac{3}{4}$ cup of flour with 1 tablespoon of dishwashing liquid. Add enough water to produce a wet paste. Apply the poultice to the damaged area, then cover it with plastic wrap and let it sit over night. In the morning, remove the poultice with a soft-edged tool, like a plastic spatula or wooden spoon.

Fruit-scented cleaners are fine for general cleaning, provided they're low pH or pH neutral (7 or less).

Stone care advice that's good but still laughable? Always wipe down counters as soon as they get wet, and never set a glass on the counter unless there's a *coaster* under it.

vent etching, not remove it. Polishes can help disguise the dullness, but obvious scratches will probably require surface refinishing. Pros use polishing powders, applied wet with an orbital sander fitted with soft synthetic or natural hair pads. Although you can buy a DIY kit over the Internet for about \$150, the job is best done by a professional.

If you can live with the existing damage, a commercial sealer can help prevent further etching. Your seal is good if water beads up on the surface. To tell whether your counter meets this test, dribble a bit of water about 1" in diameter on top and let stand between five and 30 minutes. If the water is absorbed by the stone, you need to reseal it.

Soapstone, used for sinks and counters for hundreds of years, has none of the care dilemmas of granite. It's impervious to chemicals, acids, and heat, so you can use lem-

on juice with abandon and set hot dishes right on the surface. To help soapstone "cure" from light grey to an even, dark charcoal, apply an initial coating of mineral oil. Reapply monthly until the surface darkens and evens out. You can clean soapstone with any household cleaner, although soap and water is best. Rub out minor scratches with your thumb, or a little mineral oil. Larger scratches can be smoothed out with a bit of 80-grit or higher sandpaper and mineral oil.

Most imported slate is too soft for countertops, but not the fine-grained schist from New York, Maine, and Vermont. Dense and nonporous, slate resists stains and etching from acids like wine and fruit juices. Like soapstone, slate should initially be coated with mineral oil, preferably food grade. After that, simply clean the counter with any household cleaner.

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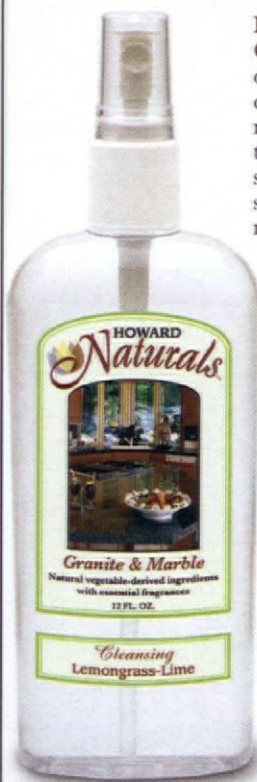


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Mineral oil doesn't actually sink into soapstone. It evaporates, speeding the oxidization process that produces the rich charcoal color.

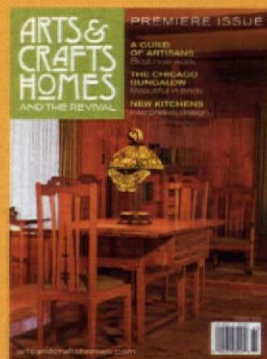
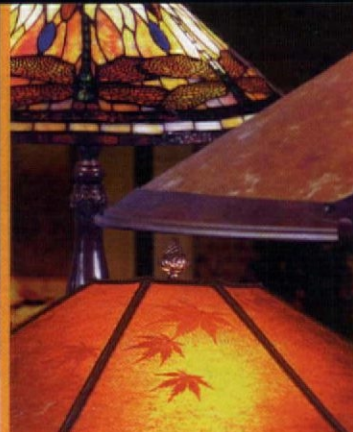
Wood counters, even butcherblock, require more care than other natural materials. John Boos, the butcherblock maker, recommends applying a heavy coating of mineral oil on all sides at least once a month (if you fail to coat one part of the wood, it can dry out and cup). The oil actually sinks into the wood, helping it resist penetration by water, acids, or food. Wash with a cloth with a mild soapy detergent, then make another pass over the surface with a wet, soap-free cloth. Last, and most important, wipe down the cleaned surface with a dry cloth.

Problems common to butcherblock include end checks (where the joints begin to separate along the ends) and splits, which are joint separations along the top of the counter. To heal them, mix one part melted paraffin to four parts mineral oil and fill the damaged areas. Reapply more oil. To remove stains, water spots, or nicks, use light sandpaper or fine steel wool. Then re-oil the countertop.

If you intend on using your butcherblock as a cutting surface, seal and maintain it with a tung oil blend, like John Boos' Mystery Oil, or tung oil for porous surfaces, like Millie's All Purpose from Sutherland Welles. The food safe oil is completely biodegradable. ♦

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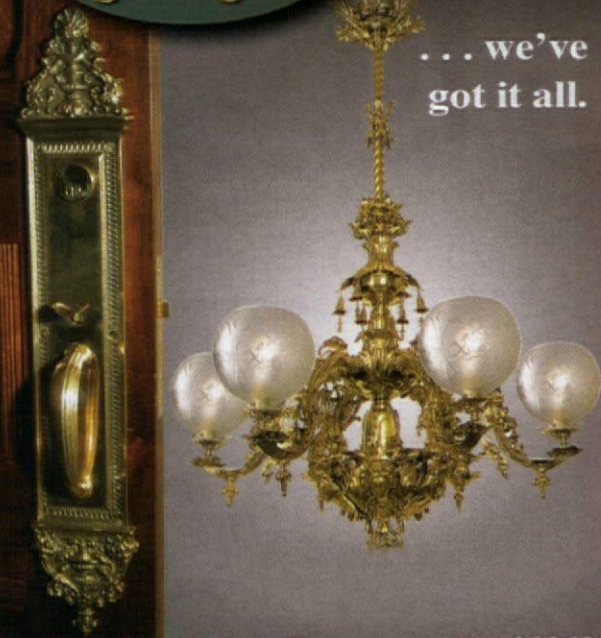
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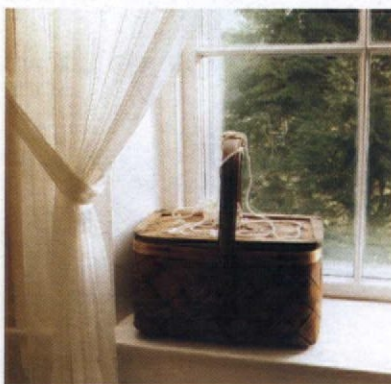
The Connecticut garden at Hill-Stead is a Colonial Revival take on the Romantic European style, conceived by Beatrix Farrand. (page 74)

THE FOREST EVERGREEN

Symbolism and personal allusions are woven into this artful frieze in a bungalow dining room. (page 80)

IN A SHINGLED MANOR

Amidst dark-paneled English Arts & Crafts interiors, the little French sitting room has its own mood. (page 54)



CAPTURING AN ERA

Emily Dickinson's house has yet to be restored; her brother's house next door is a time capsule. Both beg questions about interpreting the past. (page 70)

THE STYLISH RESCUE OF A SENSIBLE HOUSE

Reason to take another look at the Tudors and Colonials of the Forties era: this tidy, pleasant, period-inspired house. (page 64)





IN A shingled manor

EACH ROOM HAS ITS OWN MOOD

BY BRIAN COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO





WHEN THEY were looking for a place upstate in New York in 1999, Patty Kiernan and her husband John began to get anxious. Their two-bedroom apartment had become too cramped for their family of four. The real-estate

market, however, was booming; they had made several offers, only to be outbid. Then, in Mt. Kisco, an area rich in period homes not far from Manhattan, Patty came across this sprawling shingled manor. Complete with a tower, it

had many original features and fittings. Although down at the heels, it was a gracious house that had seen only three previous owners.

Original light fixtures lit many of the rooms; the dramatic staircase and stained-glass windows

Incredibly, this detailed exterior had been clad in white aluminum siding. Overgrown cedars blocked any view of the house from the street. It was a big (7,000-square-foot) mess with a leaking boiler. And love at first sight.

OPPOSITE: Designer Iliana Moore and owner Patty Kiernan (right).



In the sitting room, white plaster and French-style furnishings keep the mood lighthearted, and different from the exotic library across the hall. Wallpaper is Brunschwig & Fils colorful 'Vaison' in robin's-egg blue, coral, and sugar-pea green. **BELOW:** The entry hall walls are painted an orange-red, with white woodwork in the Colonial Revival mode. **OPPOSITE:** The 1920s dining table and chairs came with the house, as did the Art Deco chandelier.



on the landing were untouched; handsome box-beamed ceilings had never been painted. The annunciators for the servants rang in each room! (But Patty jokes that no one ever came.) Original furnishings like the dining-room table would be included with the house. Concerns about the aluminum-clad exterior, the sheer size of the house, and its antiquated systems were dismissed. Patty made an offer, buying the place before her husband had even been inside.

BUILT IN 1910 by the wealthy inventor Fred Himrod (who developed a treatment for asthma and then wisely invested in an Idaho gold mine), the house was designed in an English Queen Anne or Shingle style, popularized in the 1880s by McKim, Mead and White and other eastern U.S. architects. The tower had a built-in window seat, remnant of a Turkish corner. A wide verandah wraps around the front. Beamed ceilings and broad mouldings lend propor-

tion to the large, open rooms.

The Kiernans contacted designer Iliana Moore, who lives in an early-20th-century home of her own in the Catskills. She helped them devise a restoration plan that was phased over time, as the budget allowed. The first order of business was to get rid of the seventies-era aluminum siding. The old shingles







FROM THE CARVED MANTEL AND paneled walls to the coffered ceiling overhead, it's the original oak woodwork that makes the living room special.

underneath were slathered in layers of lead paint, but enough remained of the original façade to duplicate it. Iliana picked up the autumn palette used on a McKim, Mead and White house in Rhode Island, choosing Cabot Stain's 'Mission Brown' for the body color, with Benjamin Moore's 'Morning Sunshine' on the upper-storey stucco, accented by 'Chrome Green' trim.

Inside, each room was designed for a different experience. The entry hall's formality survives, even as the space was brightened with orange-red walls, a color picked from the stained-glass windows (thought to be by Tiffany) on the landing. Woodwork, a formal mix of classical elements and Art Nouveau embellishments, was painted white in keeping with the period's Colonial Revival aesthetic. The small library off the entry hall became a jewel box, pa-

Toasty walls (Benjamin Moore 'Hawthorne Yellow') are tempered with 'Palladian Blue' between ceiling beams in the living room. Lee Jofa's citron 'Prince Regent Stripe' is on a sofa and set of side chairs, while draperies were constructed from Hines 'Le Nuvole', a broad, golden checkerboard silk.



THIS PAGE: For the library, the decorator embellished furniture from tag sales and flea markets with opulent Christopher Hyland fabrics. Ceiling and French Gothic fireplace are original, as is the 1910 annunciator system (bottom).



A SMALL LIBRARY BECAME A JEWEL BOX WITH RICH RED, BLUE, AND GOLD 'ALHAMBRA' WALLPAPER FROM ZOFFANY.

pered with a rich, exotic wallpaper. With the box-beamed ceiling and the original French Gothic fireplace, the library is a cozy retreat on Northeastern winter evenings.

Across the way and through glass-paned pocket doors is the sitting room, once called the music room, done in a lighter, formal French mood to counterbalance the

dark, exotic library. Plasterwork and woodwork were brightened with Benjamin Moore's 'Super White', and the original crystal chandelier was cleaned and rewired. Decorator Ilania Moore assembled a set of French-style furniture from Braswell's (a favorite antiques haunt in Stamford, Conn.). She had each piece stripped and painted off-white,





cozy corner IN A TURKISH NOOK

The Queen Anne Revival/Shingle-style house has a tower. What better place, in the rounded nook off the living room, for a Turkish room or cozy corner—that nod to late-Victorian exoticism? The space is piled with oriental rugs and pillows. Windows are draped with Indian silk saris. Turkish nooks were also tucked into parlor corners and hallway alcoves. Besides oriental carpets, consider kilims and portières, a brass table or a little tabouret.

the forties kitchen

OLD-FASHIONED AND CHEERFUL

In this 1910 manor house, the original kitchen was in the basement, as was typical. (Cooking smells and heat were thus isolated from the family rooms; and a full host of servants cooked, served, and cleaned up.) The kitchen was moved to the first floor during the 1920s. This once-well-staffed house also has a large pantry for storage and service, off the dining room. ■ For their kitchen renovation, the family decided on a cheery 1940s theme, using vintage wallpaper along with the red, white, and black color scheme of the period. The old porcelain kitchen table sits on a black-and-white checkboard floor, a real classic.



ABOVE: The wallpaper in the Forties kitchen is vintage—original paper of the era, never used. **OPPOSITE:** All new, the kitchen is a period piece with its pantry-style cabinets and such ephemera as the radio and table fan, and the drinking glasses (below, left).



then rubbed and waxed. Wall panels are papered in a lively pattern. The room has an elegant and refined—but not overly serious—sensibility.

French doors open from the sitting or music room to the expansive living room. The original oak woodwork is what makes this spacious room special. The dining room remains much as it was when the house was built, light streaming in from the broad windows that overlook woodlands. The 1920s

Mediterranean Revival table and dining chairs came with the house, as did the onyx and bronze Art Deco chandelier. The ceiling, with the plaster between beams still in their original Byzantine blue, was carefully conserved. Chairs were updated with Osborne & Little jewel-toned 'Allerton' cotton.

Bedrooms and the third floor are next in line for restoration. But this is already the home that Patty and John Kiernan had in mind. ✦



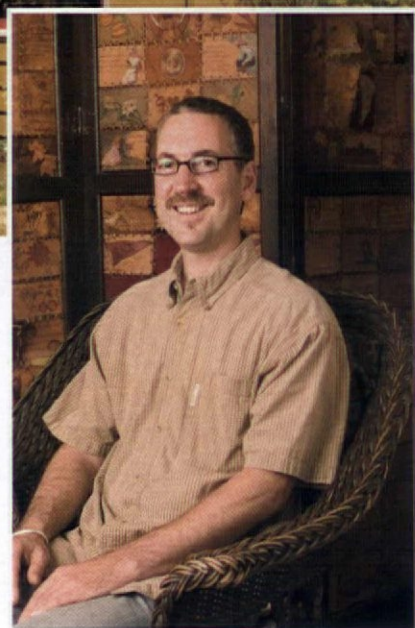




THE STYLISH **Rescue** OF A **SENSIBLE** HOUSE

Easy to overlook, the plain but solid houses of the 1940s await restoration by those with new appreciation of the era's design.

BY BRIAN COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT



AFTER HIS DIVORCE, Dan Huckestein needed to find a house quickly. He wasn't too worried; as the former Creative Director of Rejuvenation, he knew the ins and outs of restoration and had a clear idea of what he wanted: something from the twenties or thirties, perhaps, a period charmer, not necessarily perfect, but with potential—and a place he could restore mostly on his own. He wanted to live in an old neighborhood close to his work in Northwest Portland.

When he came across this small, traditional, vaguely Tudor house in the tree-lined Overlook neighborhood, he figured he'd found it—even though the house was

built in 1941. Previous owners had raised twelve children in the three-bedroom residence! The house was structurally sound and had such period features as a Roman-brick fireplace and mahogany woodwork. Still, it was worn, and suffering from an awkward sixties remodeling. Lime-green laminate stretched beneath wallpaper decorated with little blue and red Dutch girls. A coat closet blocked the traffic flow in the entry hall. Aluminum storm windows obscured the original 8-over-1 window sash.

Dan could see how the little house would look once rooms were opened up a bit, and period hardware and lighting were added. He signed for the house the next morning.

THIS PAGE: Dan Huckestein reversed a bad remodeling to rescue this 1941 house in Portland, Oregon. Window transoms, a Roman-brick fireplace, and mahogany woodwork were surviving features. **OPPOSITE:** The den is intimate with a rattan chair and Rodda's tobacco-color 'Windsor Castle' on walls. Dan hung as art the early-1900s painted metal games he found in his parents' attic.



ESSENTIAL SOURCES

- **DALTILE** Dal-Tile Corp. daltileproducts.com *porcelain, ceramic, stone, glass, and metal tiles for all applications*
- **MARMOLEUM** Forbo Flooring. themarmoleumstore.com *anti-static, washable, colorful real linoleum flooring, in sheets, panels, and squares*
- **REJUVENATION** rejuvenation.com *lighting fixtures (Gas Age through Atomic Age), house parts and hardware; stores in Portland and Seattle, catalog and internet sales*
- **RODDA PAINT** roddapaint.com *paints and coatings for many applications, sold throughout the Northwest*



TOP LEFT: The plain exterior is handsome in a period color scheme. An exterior lantern by Rejuvenation plays up Tudor leanings. The house is full of found objects of the era. **LEFT:** A scrap screen made from leather postcards is a family memento.

Dan looked to the colorful interiors of the 1920s and '30s. He thought about arches, wrought iron, and parrots.

THE FORTIES were a practical time. With a war on and materials rationed, any homes that got built were solid and sensible. This one had never been elaborate. Dan decided to pull it back a bit, to the cheerier late 1920s and thirties, when Hollywood-inspired interiors were colorful and just a little bit exotic. He thought about arches, wrought iron, and parrots.

Dan started by removing that coat closet, opening the passageway to main rooms. Gracious arches, common in the period, replaced narrow doors in the living and dining rooms. He had additional mahogany trim milled and he added a picture rail. After weeks of patient steaming, five layers of 20th-century wallpaper were stripped away. Dan used Rodda Paint's 'Flicker', a burnished gold color, in the main rooms.

Stained mahogany woodwork had been left alone in the entry, living room, and dining room. But it was covered with antiseptic white paint in other rooms. Rather than embarking on a messy and hazardous strip-

ping job, Dan simply painted it Rodda 'Old Brick', a close match to the mahogany, to tie the palette together throughout the house. The downstairs half-bath had been made into an accessible full bath at the expense of the den. Dan tore out the sixties shower to make the room once again a powder room. He used embossed Anaglypta wallcovering on the dado, finishing it to look like old leather. The small adjacent den was opened up to backyard views when Dan installed French doors on the rear of the house.

The large living room boasted its original brick fireplace, which Dan cleaned. The room is furnished comfortably, with family mementoes including his grandfather's scrap screen of leather postcards. (These were made for only a few years at the start of the century—the U.S. Postal Service banned them in 1909.) The dining room



Gracious arches replaced narrow doorways. The dining room has an original Art Deco chandelier.



across the hall has an Art Deco chandelier, its original art-glass shades intact.

THE KITCHEN had its original cabinets, but they'd never been of high quality and they sagged. Dan installed new, identical replacements, adding glass in the upper cabinets. Tearing out the sixties beige linoleum, he found the Art Deco original underneath, but it was long past salvageable. He decided on a durable, rust-color Marmoleum floor. As an alternative to hex-tile countertops, Dan chose ceramic tiles from Daltile's 'Festiva' line, using 3x6-in. matte tiles along with lemony 'Chiffon'-color tiles in the 6x6 size, laid on the diagonal with edges finished in a black bullnose.

The kitchen's breakfast nook was a nice amenity overlooking the garden. But it was roughly finished with wooden boards edged in metal seams. He removed the wood, and added an open arch between the nook and kitchen. The upstairs bathroom was odd; Dan tore the



TOP LEFT: A pendant light decorated with a saucy parrot (at left) replaced a utilitarian ceiling fan in the breakfast nook. 'Caramel Ice' on walls is both light and warm. **ABOVE:** The Art Deco mirror (found on eBay) became the front of a recessed medicine cabinet in the upstairs bath.

room down to the studs, enduring a month of showering between sheets of Visqueen [polyethylene sheeting]. The old metal shower stall was badly rusted, and has been replaced by a tiled enclosure. Design of storage cabinets was based on the black-and-white, Art Deco mirror.

Work continues. The basement is becoming Dan's studio (he is an accomplished painter), and the yard is never done. Neighbors told Dan that, each fall, hundreds of swifts would flock to his chimney on their migration south; it was a neighborhood tradition to watch them swoop around the house at dusk. Since he restored the chimney, the birds had not returned in large numbers. Now his annual visitors are coming back to the sound and sturdy house. ✦



Poking around Rejuvenation's back storerooms (the store still sells salvage), Dan found a vintage farmhouse sink to replace the sixties stainless-steel one.



RIGHT: Emily Dickinson at age 16 in the only definitive likeness of her, one that she and her family dismissed as “unlike her.”
ABOVE: A souvenir photo of the Homestead, built by Dickinson’s grandfather in 1813. **LEFT:** Emily’s pillow; she was a “restive sleeper.”



Capturing an Era

The houses associated with poet Emily Dickinson offer an unfiltered experience, so far. They also bring up all the questions and tensions that go with museum interpretation and programming in our impatient times. **BY CATHERINE LUNDIE | PHOTOGRAPHS BY JEROME LIEBLING**

WHenever I travel, I include house museums in my itinerary. Often it's painfully clear that these places are struggling financially; even the wealthiest must devise strategies to remain solvent. “Surrounded by Gilded Age beauty your event will create lasting impressions and memories,” invites the Newport Mansions rental program. Gift shops are another necessary source of income. Mount Vernon's urges: “Don't just think souvenirs—think remembrances of a historic journey!”

In recent years house museums have faced a new challenge: how to

remain relevant in our technologically jazzed world. Many have devised tours or programs that reflect contemporary cultural and social awareness. At homes like Jefferson's Monticello, tours focus on the African-American experience as a counterpoint to life in the Big House. In a similar vein are the behind-the-scenes tours where one can see dumb-waiters, call boxes, laundry rooms and kitchens, and hear the stories of those who worked them.

Interactive school programs, holiday-themed festivities, the perennially popular ghost tour—all this creative (sometimes campy)

programming begs a question from old-house devotees: Why? Isn't the house itself enough? Besides being an important repository of national and local identity, house museums have great architecture, furniture, artwork, landscaping . . . the list goes on. Admittedly we old-house owners have a vested interest; we go for both information and entertainment. But why do house museums have to work so hard to attract tourist attention?

I wonder if the over-restored fixity of house museums makes them unappealing, in this time when we're bombarded with the frantic and frac-



A window in the poet's bedroom, and the basket she lowered, filled with her baked goodies, to neighbor children.

The Homestead

In 1886 a contemporary wrote of the house that it was like "a more saintly & elevated 'House of Usher'," that it was "hard to steer safely among Dickinsons." Here Emily composed the majority of her 1,775 poems and estimated 10,000 letters.

tured, mere "bites" of sound and image. Despite a careful staging of, say, children's toys in the nursery, the houses demand a concentrated exercise of attention and imagination to conjure the lives once lived within. Or perhaps the houses are too grand. Those spare parlors, with chairs lined up against the walls like teenagers at their first dance, just don't look comfy—nothing like the "design on a dime" interiors so popular on HGTV. Or perhaps (unlike the folks one can meet on social networking websites), visitors find it hard to relate to those distant lives, as if all that rigid clothing meant rigid minds. Never mind.

Like Harry Potter running full tilt at the wall that divides him from Platform 9 $\frac{3}{4}$, visitors must make an imaginative leap of faith to enter the world of the past. But as a voracious visitor, I know the benefits. And I think the best house museums are those that truly capture an era and the passage of time. For example, the Emily Dickinson Museum in Amherst, Massachusetts, is an enthralling time capsule, even for the distracted BlackBerry addict.

The Museum comprises two houses: the Homestead (Dickinson's long-time home), an 1813 brick



The Evergreens With Eastlake leather trim on library shelves, metal crown moulding in the parlor, servants' bells, and original wallcoverings, the house is an album of period details. When Austin refused his wife new wallpaper for the entrance hall (while funding his mistress's renovations), Susan tore it in shreds from the walls.

Federal, and the Evergreens, an 1855 Italianate built next door as a wedding gift for her brother. Unlike the original residents of most house museums, Emily Dickinson is not some shadowy figure from the past; her astonishing poetry makes her perpetually relevant. Dickinson's legacy informs every facet of the Museum: collections, exhibitions, programs.

In diametrically opposite ways, the two houses embody the tension inherent in house museums between object-based and idea-based interpretation. However awe-inspiring the Homestead may be—Emily Dickinson actually lived within these walls!—it nonetheless does not



look the way it did during her lifetime. When it was sold away from the family in 1916, Dickinson's stature was as yet unrecognized, and no effort was made to preserve the interiors as she knew them. New floors were laid, mouldings altered, wallpaper stripped, woodwork painted, her beloved conservatory torn down, furniture moved to the Evergreens, where it was absorbed into that home's glut of furnishings. A detailed furnishing plan dovetails with a master plan to refurbish the



entire grounds, but this will require a huge fundraising effort. Daunting though this may be, the Museum moves forward slowly and with great deliberation. "We have only one chance to get it right," explains executive director Jane Wald.

It's possible to read personalities into each house: the austere Homestead is very much a reflection of the stern patriarch Edward Dickinson. Emily observed wryly of her father that he "never played." By contrast the Evergreens, home to her brother Austin and his socially ambitious wife Sue, was furnished with Victorian lavishness. It was a showplace, the hub of Amherst society. Both homes thrum with the intensity of lives lived with great intelligence and passion—and with great unhappiness.

It is at the Evergreens that it becomes stunningly clear that house

The entry hall at the Evergreens, in a photo taken in 1993.

OPPOSITE: Austin Dickinson's house in 1890. He and wife Susan were avid collectors of art and statuary; the extraordinary collection is largely intact and as they arranged it. A corner of the parlor, called the Green Room by the family. The 1855 house is an Italian Villa.



museums are repositories of both material artifacts and memories. It has been preserved, faded but intact, since the 19th century. The near-gothic combination of circumstances that led to this remarkable preservation reads like tabloid fare: Austin and Sue's troubled marriage; his long-time, "hidden in plain sight" affair with another woman; a beloved child lost to typhoid; contested wills; battles over Dickinson's literary inheritance; a foreign-born fortune hunter who causes ultimate ruin.

For the true old-house lover, the Evergreens is nirvana. There is no need to think yourself into the past; once those double doors close behind you, you're there. This is the real thing: not a mansion, not a revival house or a reconstruction, but an upper middle-class house as it actually looked in the 1880s.

Never mind that the crimson Morris wallpaper is faded and in places tattered—it's original. A dramatic canvas, Sarah and Abraham at the Court of Pharaoh, hangs over a sagging red velvet and mahogany Empire sofa. Hail Victoriana!

The Evergreens is literally packed to the rafters with the detritus of everyday life, the possessions of a family that was well off in an era that cherished clutter. "We opened what we thought were empty trunks to find 1,500 textiles," says Wald, remarking on the type of curatorial quandary faced when a house and everything that comes along with it is turned into a museum. "There are 150 picture frames, and three to four dozen rugs." How does one go about figuring out what went where, and when? "Inventories are benchmarks; the house was inventoried at

Austin's death in 1895 and again at Sue's in the early 1920s."

But is the Evergreens, an extraordinary historic document that has been likened to an archaeological site, to everyone's taste? There are those who want to strip it of its tattered glories, to "restore" it to its original appearance—in other words, to turn it into another pristine house museum. For me, the house holds more value now. Wald captures it exactly: "What happened to the house is an allegory of what happened to the family.

"For most visitors it's a wonderful and unexpected surprise, a treat," says Wald. "A few are affected by the poor air quality. And a very small minority just don't understand how a house could be in this condition." The "design on a dime" crowd, I'll bet. ♦

A

LFRED POPE once complained in a letter to his friend, the painter James McNeil Whistler, that it was very hard to find anyone who understood his passion for a growing collection of Impressionist art (including works by Manet, Monet, and Degas). Whistler's reply went something like, "good luck with that." Undaunted, Pope continued to follow his bliss, and his unconventional point of view was inherited by his daughter Theodate, who ca. 1900 convinced her parents to leave their home in Cleveland, Ohio, and join her in the Connecticut hills west of Hartford, where this self-taught architect would design and build them a house.

While attending Miss Porter's School in Farmington, Theodate had fallen in love with that part of New England, and dreamed of liv-

RIGHT: Little was known about the plantings for the sunken garden around the summerhouse at Hill-Stead until plans by Beatrix Farrand were found at the archive at U.C.-Berkeley in the 1980s. **ABOVE:** One discovery: she planned for early, stately white Darwin tulips.

A Spring Garden

The grounds at **Hill-Stead** in Connecticut have been restored,
sunken garden and all, with reference to archival plans
and a planting list by landscape doyenne **Beatrix Farrand**.



Re-Imagined

TEXT AND PHOTOGRAPHS BY KEN DRUSE



THE 1901 HOUSE is less ostentatious and more inviting than most wealthy homes built at the end of the Victorian era; it is a remarkably intact example of an early Colonial Revival country house. Subtle decorating allows for appreciation of the artworks within. ■ Today the museum is known for having one of the finest collections of Impressionist paintings in the country. According to Theodate's will, they cannot leave the house; you won't see them on loan at other museums. So plan a trip in a season when you will find inspiration in the house's "peace, light and harmony," in the paintings—and in the beautiful garden made by two designing women pioneers. **PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY (THIS PAGE)**

TOP: The morning room was redecorated by Theodate Riddle in the 1930s; that's a Monet. **TOP RIGHT:** The house is decidedly Colonial Revival, with Georgian-era blocked wallpaper and Hepplewhite in the dining room. **ABOVE:** Antiques mingle with wallpaper and a netted canopy added in 1917. **RIGHT:** The original butler's pantry, and the "Mt. Vernon porch," an afterthought on the rambling farmhouse.





LEFT: Stone walls form the visual foil for sunken-garden plantings.

BOTTOM: Mini boulders in New England are as common as potatoes in Idaho—and known as “Connecticut potatoes.” If you clear land, you might as well build walls; the resource is free.

ing there, perhaps running a dairy farm. After taking the Grand Tour of Europe with her parents, she returned to Connecticut, eventually purchasing an 18th-century saltbox she named “The O’Rourke.” Her practical education as an architect began with the restoration of this home.

Indeed, Alfred Pope and his wife Ada wanted to own a country estate back East, near family and friends. They eventually amassed 250 acres, on which would be built Theodate’s second exercise in on-the-job architectural training. She sited the Pope house at the crest of a hill, working with Edgerton Swartout of the New York firm of McKim, Mead and White to design the large clapboard farmhouse. She planned to make the grounds of the estate named Hill-Stead into a romantic landscape, in the style of those she’d seen in Europe. Theo-

The color scheme evolves through the seasons; but in the early spring, the sunken garden is **all in white**, with the Darwin tulips and **crabapple trees** recommended by Beatrix Farrand.



date also created a formal sunken garden in front of the home with a summerhouse, a place for guests to gather, as its central feature.

In the spring of 1901, Alfred, Ada, and Theodate moved into their “great new house on a hilltop,” as American novelist and occasional houseguest Henry James described it. Theodate went on to have a successful career in architecture—unconventional, to say the least,

WHAT'S IN YOUR YARD?

My folks built their ranch house on the site of an old house that had burned down. We had a typical suburban back yard with a swing set. One day, attempting a daring dismount at the height of the forward sway, I hit the ground and broke through the sod—uncovering a deep, brick-lined hole. I was sure I'd discovered the legendary passage to China. Lacking wanderlust, my parents covered the opening with a sheet of plywood.

Some may build a house in an old pasture, but most of us live on land previously occupied, whether we have an old house or not. Gardens are ephemeral; untended, they fade. Remnants in the form of woody plants, however, even hidden architecture, may survive.

When I think back on our old homestead, I remember there was indeed evidence of the former dwelling's landscape: a stand of aged rhododendron, a hedgerow filled with shrubs like the Chinese snowball with fluffy-white flower clusters (common then, but rare today). When Hill-Stead's sunken gar-

den was replanted during the 1980s, it was next to impossible to find many of the old varieties listed by Beatrix Farrand. Thankfully, due to an increasing interest in heirlooms, growers are re-viving tried and true plants. Quite a few are available through specialty catalogs as seeds, bulbs, and potted plants.

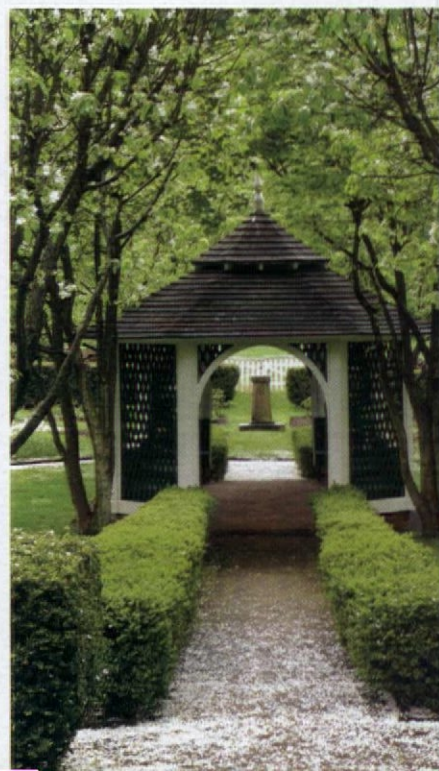
If you don't have evidence in the form of old photographs of your landscape, you can still find old magazine articles from your period featuring what were contemporary garden styles and examples. (Then there's this magazine.) Periodicals often published

bound garden annuals, some of which I have found in antiques shops.

Before starting a new garden on old ground, take an inventory of any existing trees, shrubs, and, perhaps, perennials. (Peonies, for example, can live for a century.) As you break ground, be on the lookout for pieces of stone pathways or edging. It's worth poking the soil with a steel pry bar (after locating utility lines). With luck, you may find the beginning of a restorable landscape. In my case, I realize today, I probably found evidence of an old backyard privy. —KEN DRUSE



ABOVE: The summerhouse had been the focal point of the walled area in front of the house since the early 1900s. It deserved a proper setting. **LEFT:** Beatrix Farrand was engaged to design a plan including radiating perennial beds. **RIGHT:** A path forms the central axis, right through the green and white lattice structure to lead to the sundial.





ABOVE: The grounds of Hill-Stead are in the European Romantic style, but areas around the house are decidedly neo-Colonial, including the barn with its white fence. **RIGHT:** Farrand specified crabapple trees to bloom in the walled sunken garden; as they fade, they shower the paths and summerhouse with snowy white petals.



The grounds were conceived as a **romantic landscape** in the European mode. The formal **sunken garden**, centered on a summerhouse, is in front of the clapboard farmhouse.

for a woman in that time. In May 1915, she traveled to England on the R.M.S. Lusitania, which was sunk by a submarine, but she was one of the lucky survivors, and one year later, at age 49, she married 52-year-old John Wallace Riddle, a diplomat, whom she had met twelve years earlier through Farmington neighbor Anna Roosevelt Cowles.

Her sunken garden was seeded over in grass during the first World War to save maintenance resources and energy, and part of the house was closed off for the same reason. After the war, Theodate decided to embellish the sunken garden by hiring the landscape architect Beatrix Farrand to design a planting plan.

DURING World War II, the garden was again seeded over. Theodate died in 1946, and the grass lawn re-

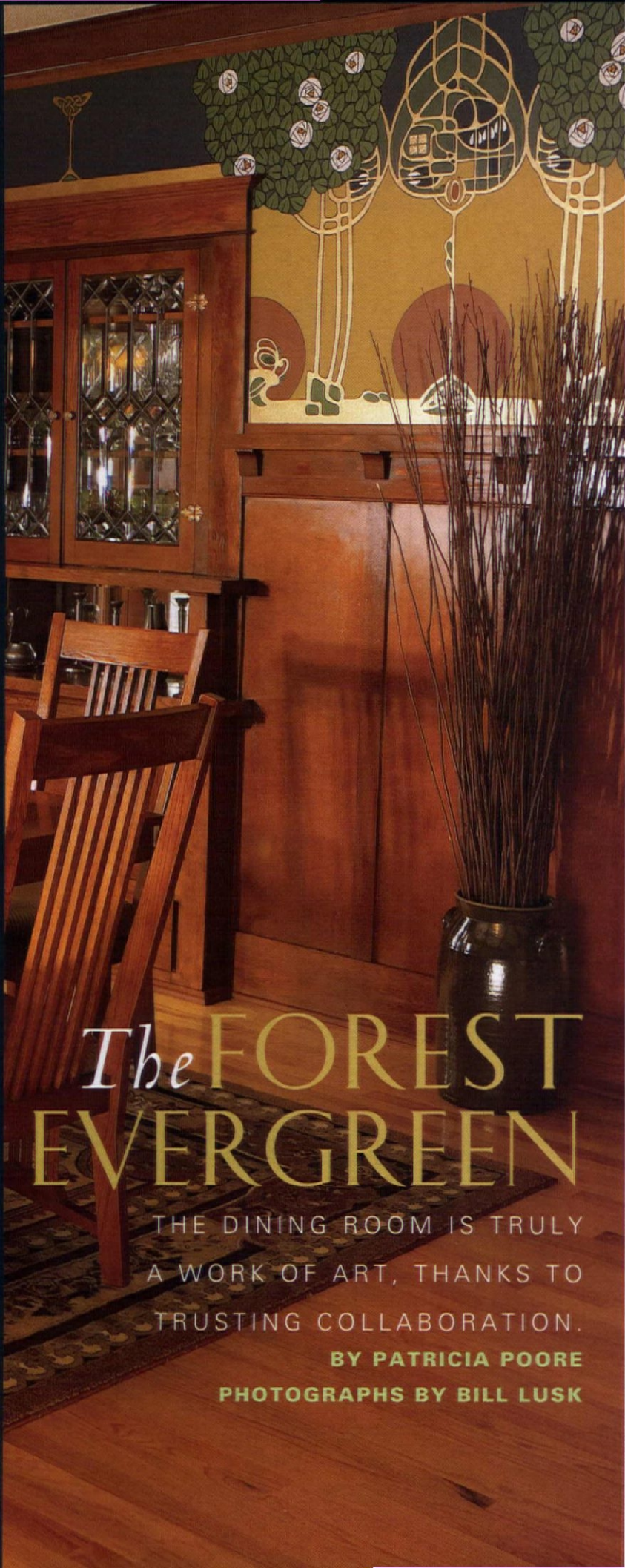
mained until the 1980s when volunteers of two chapters of the Garden Club of America, the Connecticut Valley Garden Club, and the Garden Club of Hartford set out to reclaim the one-acre plot. Landscape architect Shavaun Towers and landscape historian Diana Balmori were hired to research the original (ca. 1901) garden. They were to design a new plan based on family photographs and images published in architecture magazines prior to 1910.

But while the garden clubs were finishing their plans, attention was focussed on a citation in Balmori's 1985 book *Beatrix Farrand's American Landscapes*, which listed an undated "commission for the residence of Mrs. J. W. Riddle." This led to a search that found Mrs. Farrand's archives housed at the University of California—Berkeley, and the

discovery of her design for 36 beds, specifying every colorful plant to be included. The beds radiated from a central axis created by a path running right through the summerhouse, and leading to a sundial, which Theodate noted upon its arrival was "too large for the space." The sundial remained and can be seen in the garden today. It was decided that the garden restoration should be based on Mrs. Farrand's drawings. The color scheme evolves through the seasons, but in early spring, it is all in white, with Darwin tulips and crabapple trees recommended by Farrand. ✦

KEN DRUSE, "the kid who rescued baby birds and could always be found in the dirt," grew up to be author and photographer of such award-winning books as *The Natural Garden* and host of the "Real Dirt" podcast. kendruse.com





The FOREST EVERGREEN

THE DINING ROOM IS TRULY
A WORK OF ART, THANKS TO
TRUSTING COLLABORATION.

BY PATRICIA POORE
PHOTOGRAPHS BY BILL LUSK

W

HEN Melody and Steve Von Ruden bought their home in Portland, Oregon, "it felt right from the minute we walked in. CJ's artwork was the icing on the cake." The previous owners had restored the 1912 house, even commissioning CJ Hurley to create a fantasy forest in the dining room frieze. "Our guests' reactions are just so fun to watch!" Melody says. "It's a conversation starter . . . most people absolutely love it."

When the Von Rudens decided to paint the exterior, they, too, went to CJ Hurley and Barbara Pierce, who live four blocks away, for color consultation. "We said, 'we want it warm and welcoming, but true to the period.'" Barbara and CJ produced a custom scheme that suited house and clients. [text cont. on p. 84]



ABOVE: The 1912 house is a quintessential Arts & Crafts Bungalow in Portland, Oregon. **LEFT:** The dining room has original woodwork, sideboard, and windows. The stained-glass panel is recent work by Melody Von Ruden's sister, Debra Schulze.

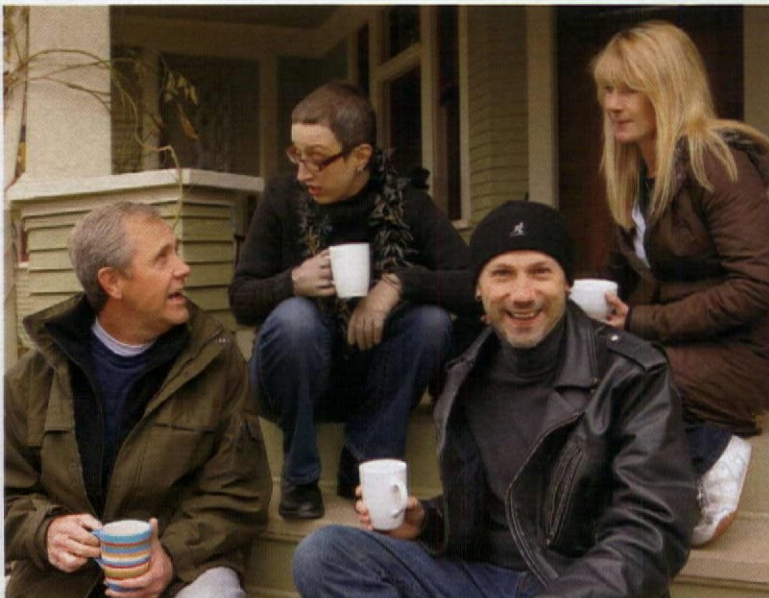
IT'S PERSONAL

Unlike wallpaper or stencils, this work is commissioned fine art—and CJ Hurley says that means he has a relationship with the clients. “I take a personal approach,” he explains, “whether I’m painting or even doing color consulting. Certainly for any interior design, I have to understand their imagery, what’s symbolic for them.” ■ The relationship gets even cozier when CJ moves in. Even if the project is only an hour and a half away, he says, he’s been up on a scaffold for eight or ten hours and he just doesn’t have the commute in him. So “it can get very personal, and I am very careful about my clients’ privacy,” he says. ■ When asked about his design process, paints, or artist techniques, CJ demurs. “The way my work has evolved, it’s a bit like the days of the Renaissance,” he says. “You know, the artist would put screens around him while he worked, so no one would see the process—it was coveted knowledge.” His clients do, often, watch him work. But they keep mum. “We have mutual confidentiality,” CJ says. “I don’t talk about their lives, and they don’t tell my secrets.”



ABOVE: The “Forest Evergreen” incorporates motifs and symbols important to the client. **RIGHT:** Barbara Pierce and CJ Hurley were commissioned to create the exterior colors.

FAR RIGHT: (and detail) The hand-painted work is done in custom-mixed colors. **BELOW:** CJ and Barbara (center) with homeowners Steve and Melody.



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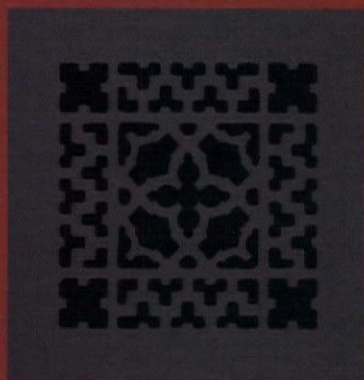
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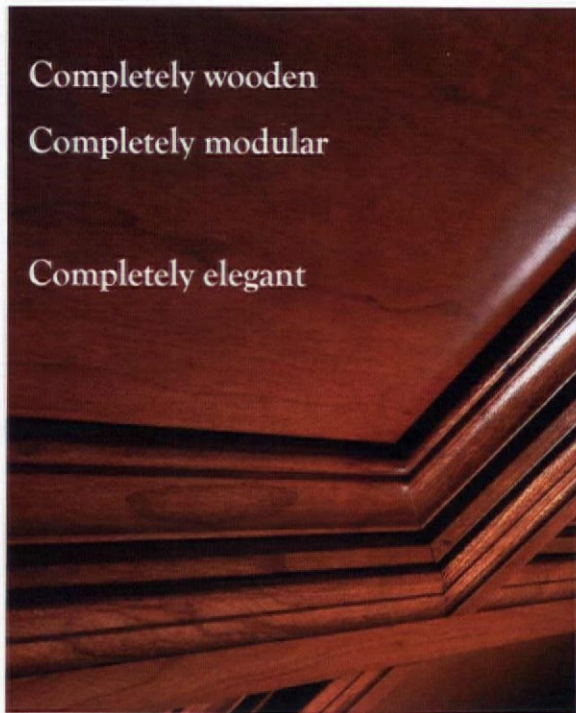
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The bungalow's Douglas fir woodwork has its original shellac finish. CJ Hurley's artwork is inspired by European and American art movements and such artist-architects as C. R. Mackintosh, Victor Horta, Josef Hoffmann, Greene & Greene, and Frank Lloyd Wright.

The artist eschews computer-aided design, uses custom-mixed paints, and prefers hand painting to stencils. His interiors are fine art, executed in archival-quality materials.



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REFERRING TO HIS commissioned interiors, Hurley admits that "what I do is for the rare client. It's not fast, it's highly technical, and it's hyper-labor-intensive . . . I have hideously hunched shoulders." In this case, the clients—previous owners—told him they wanted to feel surrounded by evergreen forest. The husband was passionate about nature, but his role as a doctor left little time for him to be outside. Symbolism is woven into the design: "For example, Celtic knots that show up in roots refer to Dan's Scottish heritage," Hurley explains.

This project logged 324 hours, 215 of them in on-site drawing and painting. "I do remember it went over time, and we added some elements," the artist recalls. (Clients agree to a project price beforehand, which is not contingent on the actual time spent.) A room frieze or some feature painting runs \$8,000–10,000. The top end might be a really intricate room with a lot of painted

surfaces, running \$25,000. "I'd say my average project runs between \$14,000 and 18,000."

This sort of wall art is uncommon today, and has been "since the Depression years of the WPA," says CJ Hurley, who also maintains a fine-arts studio producing works in watercolor, acrylics, mixed media, gesso, and metalwork including *réposé*. (He also offers several limited-edition works.)

"I would love to have one of CJ's art pieces someday," Melody Von Ruden says. For his part, CJ Hurley says that the house couldn't have found better next-owners. "You can imagine that we worried about what would happen. Would somebody come in and paint the walls white?" No way. ✦

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What flooring material stands up best to abuse? The results may come as a surprise to many, but not to anyone who owns an old house.



FAR LEFT: (top) Heart pine like this example from Carlisle Wide Plank Floors has a dense structure that naturally resists scuffs and other abuse. (bottom) AFM Naturals Oil Wax Finish is a plant-based penetrating oil for new or old unfinished woods. **LEFT:** Forbo's trademark Marmoleum is an updated version of linoleum offered in broad range of bright colors and patterns. Also bacteria resistant and low-allergen, it's great for households with kids. **ABOVE:** Mancos Slate in beige and talus from Armstrong offers pattern and color in a premium vinyl.

Hard Knock Flooring BY MARY ELLEN POLSON

TILE CRACKS. Laminates can wear through after just a few years of hard use. Softwoods like fir and pine have a tendency to show heel marks and depressions, even when they're in upstairs bedrooms. That's why hardwoods were historically preferred downstairs, in the rooms with the most foot traffic. To folks who live in houses with century-old floors, it seems natural that hardwoods like oak, maple, and cherry stand the test of time—even in homes where generations of children have come and gone.

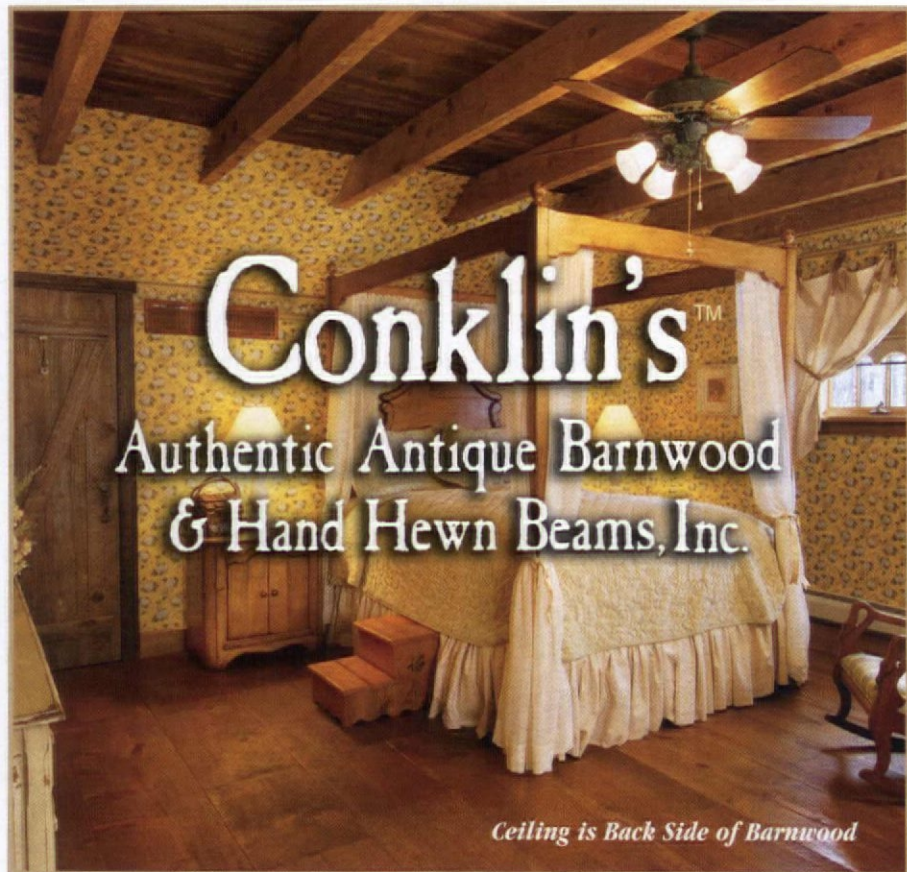
Certainly, hardwood floors occasionally need freshening: a new coat of varnish or tung oil every few years, or more sparingly, sanding and refinishing. (There are also many new products on the market

that promise to revive a wood floor without re-sanding; see "Finishes and Revivers," on page 88). At \$5 to \$12 per square foot, a solid wood floor may show nicks and scratches, but it also has a longevity measured in decades rather than years. Most vinyl and laminate floors have a lifespan of 15 years or less. As a rule, if you can cut it with a Kraft knife, you've chosen a short-term fix.

For many people (especially those who have kids and/or pets), a short-term floor may be an economic necessity, especially for baths and kitchens. Before you plunk down cash for a residential-grade vinyl or stone- or wood-look laminate, however, consider linoleum or (commercial grade) vinyl composition tile (VCT) instead. Both materials

are historic: linoleum was invented more than a century ago, and the oldest vinyl tiles date to the 1920s. In both, the pattern goes all the way through from top to bottom, so they wear longer without looking worn. They also offer just as much potential for pattern and color as any laminate.

That's an important consideration when you think of what's inevitably in your floor's future. "It's not just spills and dirt, but stickers, crayons, markers, glitter, glue, and inevitably (the off-putting) barf," says contributing writer Catherine Lundie, the mother of a 3-year-old. For that reason, pattern and color (especially traditional linoleum looks such as jaspé and marbled effects) can be a welcome means of camouflage. Resilients also [text cont. on page 90]



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BELOW: Stone Tone Stain from Kemiko interacts with minerals in a concrete floor to give the material the look and feel of natural stone. **RIGHT:** Polymerized tung oil from Sutherland Welles can be re-applied to refresh the floor periodically, without re-sanding.



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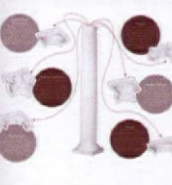


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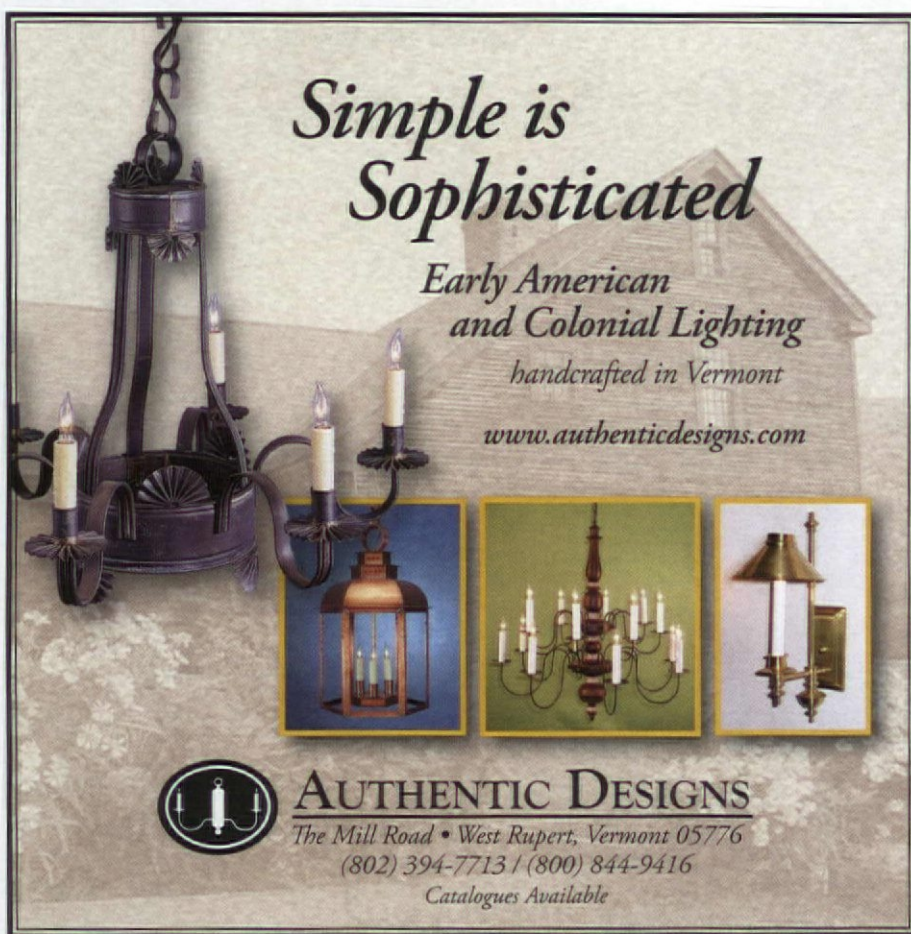
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Of the two, vinyl can cost as little as 30 cents per square foot, according to "The Complete Guide to Flooring," an online guide at Armstrong.com. Premium vinyls like VCT can range up to \$5 per square foot. Installation costs for vinyl are low: 75 cents to \$2 per square foot. The cost of linoleum falls into the same range (between \$2 and \$3 per square foot), but installation can run twice the cost of the material.

At the other end of the spectrum, stone may be the hardest working material of all, despite the expense (\$5 to \$15 per square foot and up, depending on thickness, tile size, and factors like rarity). Some people dislike stone's hardness (based on the unproved theory that dropped items break more easily on stone versus wood or vinyl). Others find stone to be more forgiving for just that reason. I once dropped a bottle of olive oil on the dark stone floor of a vacation rental. Horrified, I immediately wiped up the excess, but had little luck removing the soaked-in oil. By the end of the week, you couldn't even tell there was a stain. For high-traffic areas, stone- or earth-colored stone is probably the best bet—although white marble that's been sealed can still look good if it's cleaned regularly.

The choice, ultimately, is yours: sturdy resilient, stone, even concrete are all options for flooring that's sure to take abuse. If you still want wood, here's a tip: choose a pretty "character grade" heart pine or hardwood (the kind with knots or other signs of natural or manmade distress, like saw marks). Your new floor will not only please you aesthetically, it should also help camouflage life's little mistakes. ✦

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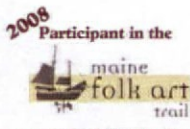
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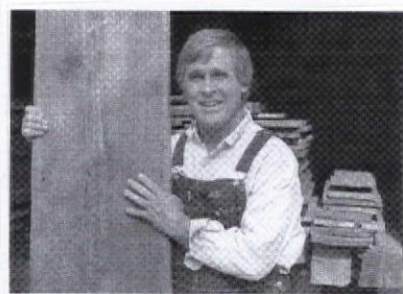
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Houses are well kept, trees pruned and gardens lush. Were you to be invited inside, you'd find something quintessentially Charles-

ton about the interiors, too. They display elegance and refinement, an embrace of quality, even luxury, but with a sure sense of when to stop. Like the people of Charleston, the houses have good manners.

All this is apparent in the book *Charleston* by Susan Sully.

Her inclusion of exterior views of the houses along with their interiors gives readers the sense of having been there. The book introduces the city through its historic houses, which include several beautiful house museums along with private homes that



TOP LEFT: The flying staircase is in the center hall of the Federal-period Nathaniel Russell House. **TOP RIGHT:** The oval dining room at the Russell House is an elegant space; peach walls and gilded mouldings would have glowed in candlelight. **ABOVE:** At a single house on Meeting Street, a joggling board, with springy seat and rocking legs, furnishes the side piazza.

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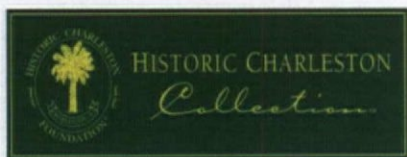
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The Charleston Hardware Company reproduced the soldier shutter dogs on the left for the **Governor Bennett House** and the rolled end dogs on the right for the **Aiken Rhett House** a museum house preserved by the *Historic Charleston Foundation*. They are hand forged and black powder coated to last for generations.

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Ornate and delicate details remain in an 1806 Federal house decorated in the English Regency style.

have been meticulously restored. We see a plantation and a 1755 Georgian residence; paneled English libraries and magnificent decorative plaster. The book ends with a section on “quintessential Charleston,” those charming homes and hidden gardens occupied by people whose taste marries elegance and comfort. These houses are romantic, French or English or Southern.

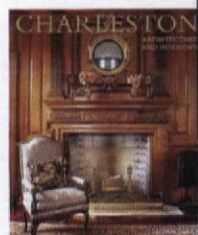
Sandwiched in the middle of the book is a section about “eclectic Charleston,” offering tradition alongside modernism, adaptive reuse, personal furnishings, even a tented room. Somehow these homes, an unusual inclusion in a book about Charleston, only serve to prove the point that the city’s residents, who must be born decorators, have an assured and recognizable style. One woman whose house is profiled in the book calls it “an indescribable nostalgia.”

For those who would study the photos, the contented opulence of these rooms offers ideas on upholstery, drapery, room arrangements, display of art, bold use of color, and palms on the piazza. ✦

REVIEWED BY PATRICIA POORE

Charleston

Architecture and Interiors
by Susan Sully,
Gibbs Smith, 2007.
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Radiant wraps



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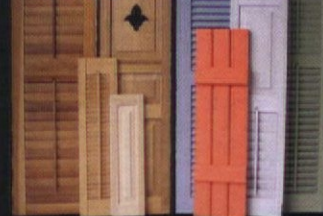
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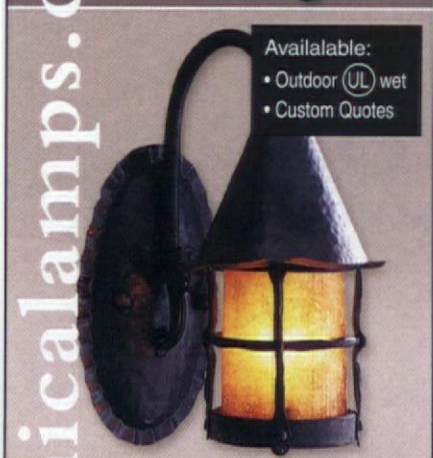
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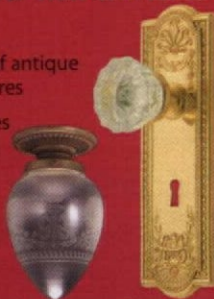
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Shingled Manor pp. 54-63

p. 54 Designer Iliana Moore, Iliana Moore Interiors, Bronxville, NY: 917/689-1937, ilianamoore.com • Shingle siding body color 'Mission Brown' from Cabot Stains: cabotstain.com • Stucco 'Morning Sunshine' and trim in 'Chrome Green' by Benjamin Moore: benjaminmoore.com **p. 56** Wallpaper 'Vaison' by Brunshawig et Fils:

brunshawig.com • Sitting room upholstery (pink and aqua cotton 'Pinecone Weave') by GP&J Baker: gpjbaker.com • Drapery cornflower and rose 'Lewes Silk Stripe' from Lee Jofa: leejofa.com • Antique furniture from Braswell Galleries, Stamford, CT: 203/327-5101, braswellgalleries.com • Chairs repainted in 'Clunch' from Farrow & Ball: farrow-ball.com • Entry hall walls in orange-red 'Chrysanthemum' from Sherwin-Williams: sherwin-williams.com • Woodwork in 'Decorator White' from Benjamin Moore [above]. **p. 57** Chair upholstery 'Allerton' in cotton by Osborne & Little: osborneandlittle.com • Striped wallpaper by Zoffany: zoffany.com **p. 58** Walls 'Hawthorne Yellow' and ceiling 'Palladian Blue' (both Historic Colors Collection) by Benjamin Moore [above]. • Upholstery on sofa and side chairs 'Prince Regent Stripe' by Lee Jofa [above]. • Draperies in 'Le Nuvole' checkerboard silk from Hines: 212/754-5880: to the trade only; search web for showrooms. **p. 60** Wallpaper 'Alhambra' from Zoffany [above]. • Tufted sofa in gold on blue 'Trevira' wool; lounge chairs in red and gold-striped velvet 'Monmarte' and black and gold figured velvet 'Badajoz', all fabrics by Christopher Hyland: christopherhyland.com **p. 62** Vintage wallpaper from Second Hand Rose, NYC: 212/393-9002, secondhandrose.com • Forties-era kitchen wares available from Retro Redheads: retro-redheads.com

Historic Houses p. 70

The Emily Dickinson Museum in Amherst, Mass., manages both the Homestead and the Evergreens next door. March 1-Dec. 13, 2008 plus holiday hours. Guided tours from 1 pm to 3:30 pm. 413/542-8161, emilydickinsonmuseum.org

Garden at Hill-Stead p. 74

Hill-Stead Museum, 35 Mountain Rd., Farmington, CT: 860/677-4787, hillstead.org. Tues.-Sun., May-Oct.: 10 am-5 pm and Nov.-April: 11 am-4 pm.

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back&forth

INTRINSIC, NOT COSMETIC

AHA, I THOUGHT when I read your editor's note, that's what's different about this magazine. ["Authentic Interiors," Feb. 2008] You wrote: "Although we show finished rooms, they are most often the final product after a long, even dirty, renovation by the owner. That kind of commitment breeds authenticity." What we see in the photos are houses that came together after much work and personal identification. Their beauty, more than skin deep, was earned, not purchased.

—L. A. MASTERS
Santa Fe, New Mexico

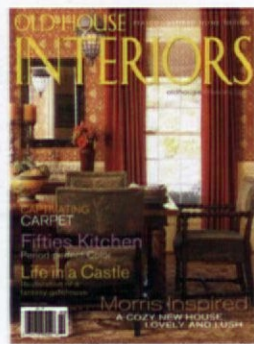
FROSTED SHADE?

I WAS JUST READING the article "Color in the Kitchen, 1920s–1950s" in the Dec. 2007 issue. I own a 1920s home and especially loved the green 1920s kitchen you featured. Is it possible to find out what kind of blinds the owner has on her kitchen window? They look to be frosted plastic or glass. They are gorgeous and I'd love to try something similar in my kitchen.

—CONNIE TOEBE, *via email*

That shot on p. 72 has luminosity (as does the room) because of the jadite-green glass tiles on the walls, which are original to the kitchen. That, plus the light streaming through the window and bounced from the two-arm fixture, makes the Roman shade glow. It's not actually frosted—just a simple, wide Roman shade in white fabric, purchased by the homeowner at Lowe's.

A similar Art Deco look might come from wide-slat aluminum Venetian blinds. —eds.



THE SUBURBS

I KNOW you cover the early 20th century in your other magazine, *Arts & Crafts Homes*. But what I need are articles about what I think of as "suburban houses"—those little brick houses, the Tudors and Dutch Colonials of the 1920s through about 1950. I have no idea what the interiors should look like. Thanks.

—RENEE WALSH
Teaneck, N.J.

Just what I'm looking for, too! Readers, please send your photos if your house fits in this overlooked period.

Also, see page 64. —P. Poore



Are Venetian blinds too modern?

I've been going through back issues to educate myself about appropriate window treatments for my 1850s house. I can't get into drapery. I like Venetian blinds. Is that too much like wearing sensible shoes—or decorating a doctor's office? —ANNE ROBILLARD, CLEVELAND, OHIO

Venetian blinds moderate light and ventilation while maintaining privacy. They're a practical first layer beneath cloth dressings, whether that's a simple valance or velvet drapery panels. Even used alone, they look great in Federal-era and Arts and Crafts rooms, as well as bedrooms and bathrooms. Stained or painted slats and the woven tapes add color. What's not to like?

Along with roller shades and shutters, Venetian blinds are a basic for window dressings in houses of almost all periods and styles. To avoid the cubicle look, make sure they are made of wood, not aluminum. —PATRICIA POORE

Venetian blinds were often hung beneath decorative cornices. A valance, plain curtain, or drapery panels might complete the treatment. The photo above is from Cogswell's Grant in Essex, Mass.; the country Gothic cornice and blinds are in their original (and common) green paint.

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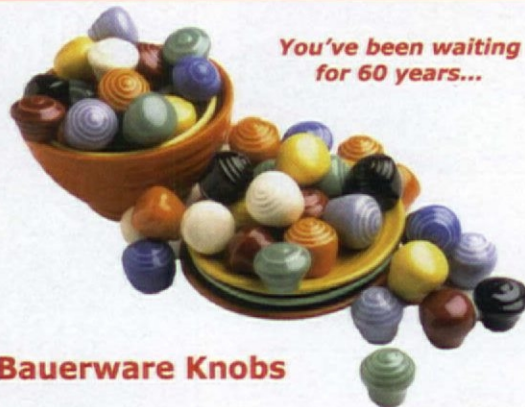
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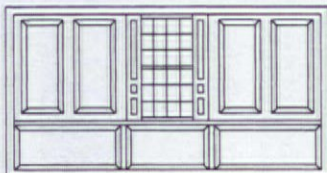
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*In every issue, we showcase a reader's project,
along with what inspired it, on our last page.*

Readers have shared a Swedish Arts & Crafts bed right out of a painting by Carl Larsson...a color scheme based on an old children's illustration...an adaptation of a famous staircase...a water-jet cut linoleum rooster tile based on a 1940s juice glass...a gazebo inspired by a porch balustrade.

What inspired you? SEND PHOTOS OR JPEGS TODAY

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- Your name, full street address, phone number and email address [for editor's use only], the age and style of your house.
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INSPIRED BY

Made of bleached cherry, painted Benjamin Moore's 'Lime White', the spiral staircase designed by Barry Dixon is the backbone of a new home in Delaware. **BELOW:** Rafter tails, cut like a clothespin and left exposed, are seen on some Arts and Crafts-era houses. **BOTTOM:** Even bright-colored plastic may not be enough to save the clothespin from extinction.



Clothespins

BY BRIAN D. COLEMAN

EVEN THOUGH many children today have never heard of them, wooden clothespins have inspired many. To make her voice more resonant, actress Grace Kelly practiced for hours talking with one clamped to the end of her nose. The clothespin's notch was a favorite motif for the sawn ends of rafter tails and pergola beams in early-20th-century homes. More recently, designer Barry Dixon was inspired by the lowly icon in cre-

ating this staircase, which winds through four levels of a Delaware beach house. A twisting column of slender steps spirals upward, daylight beaming through the circular cutouts at the end of each riser.

The humble clothespin has been a household staple since the 1830s, when the straight, wooden type was patented. In 1853 the hinged clothespin was invented, with semicircles

cut into the end of each leg to grip the clothesline. There have been hundreds of variations since—the latest are bright-colored plastic pins made in Europe—but the basic form hasn't much changed. Clothespins are fast going the way of the wash-

board; many communities even ban clotheslines as eyesores. Affordable dryers and disposable diapers have all but killed the clothespin. ✦



OLD-HOUSE INTERIORS (ISSN 1079-3941) VOL. XIV, NUMBER 2 is published six times per year for \$26 by Gloucester Publishers, 108 East Main Street, Gloucester, MA 01930. Telephone (978) 283-3200. Subscriptions in Canada are \$35 per year, payable in U.S. funds. Periodicals postage paid at Gloucester, MA 01930 and additional mailing offices. Postmaster: send address changes to Old-House Interiors, P.O. Box 56009, Boulder, CO 80328-6009.



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