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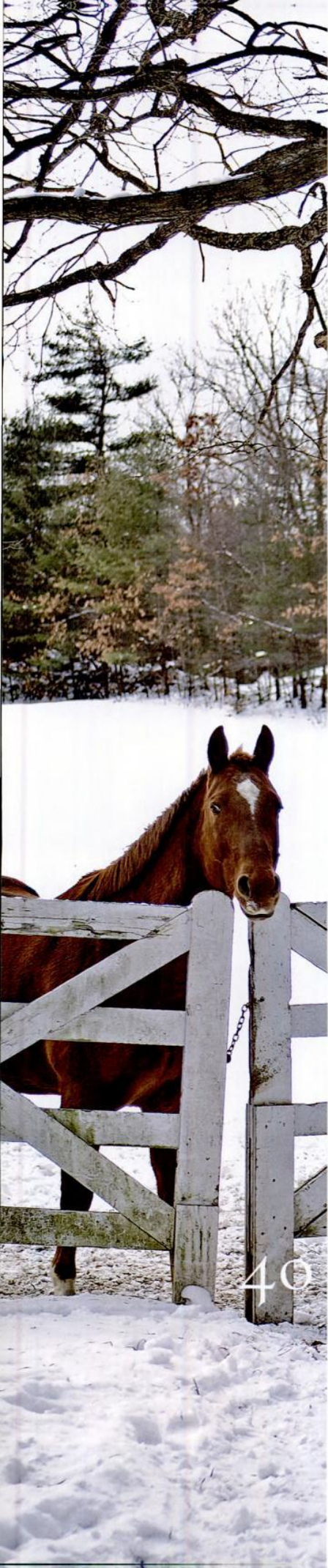
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VOLUME XVI, NUMBER 6

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WRITTEN AND PHOTOGRAPHED

BY ESTHER & FRANKLIN SCHMIDT

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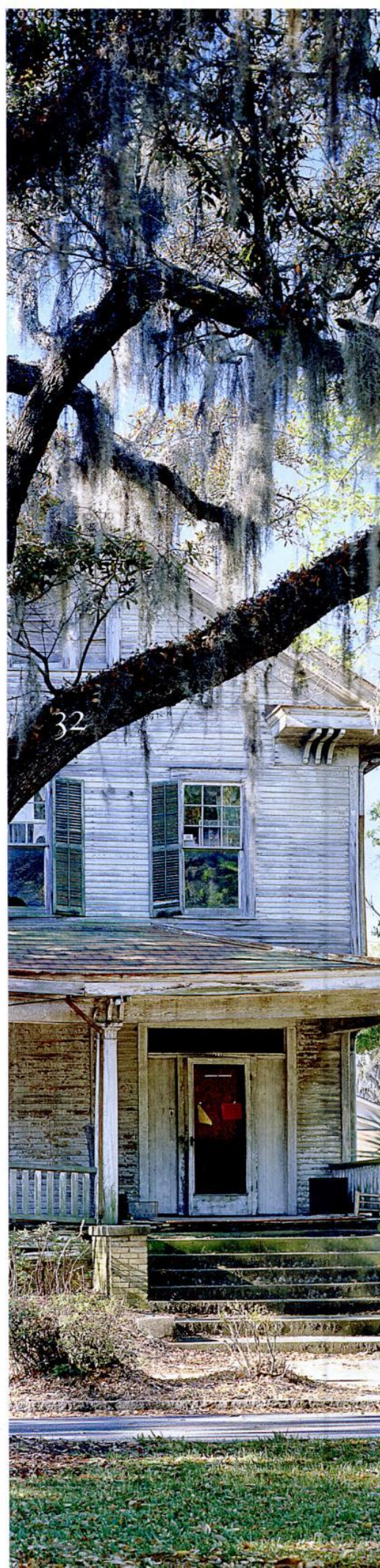
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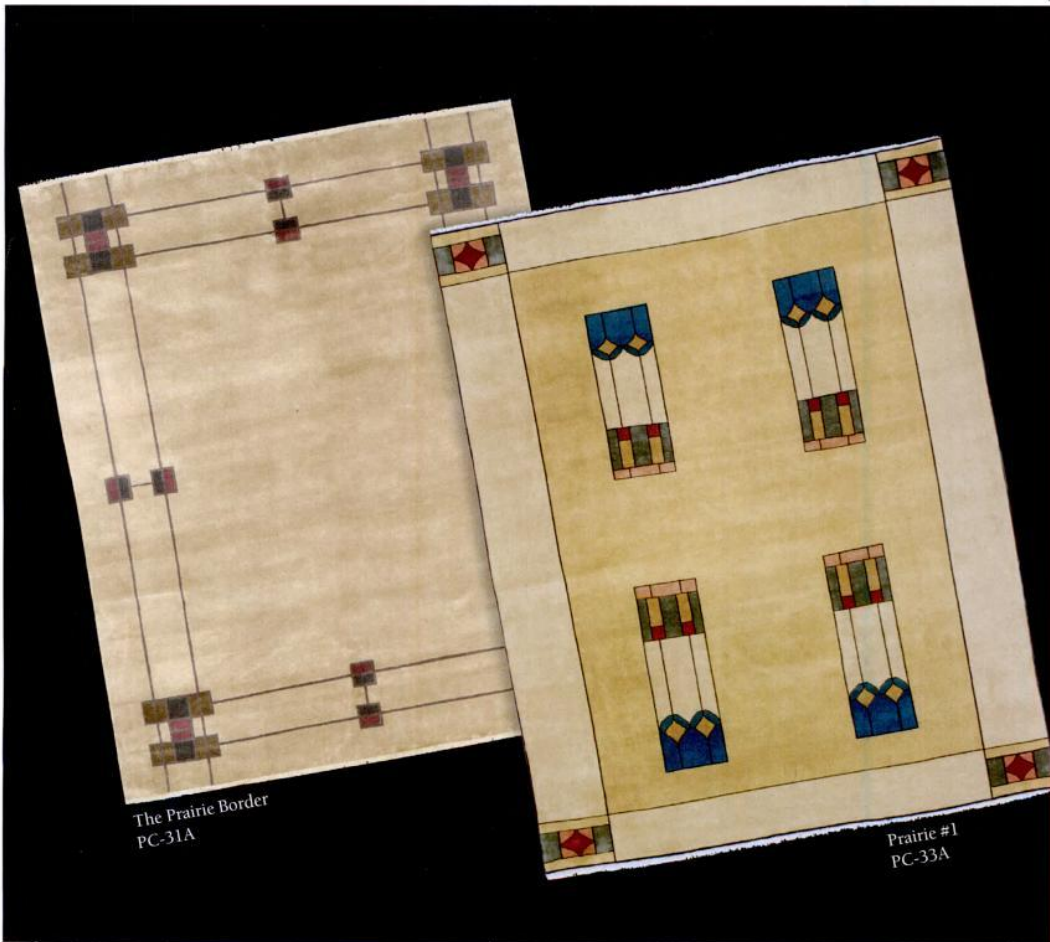


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**EDITOR-IN-CHIEF** Patricia Poore  
ppoore@homebuyerpubs.com

**DESIGN DIRECTOR** Sylvia Gashi-Silver

**SENIOR EDITOR** Mary Ellen Polson  
mepolson@homebuyerpubs.com

**ART DIRECTOR** Edie Mann

**ASSOCIATE ART DIRECTOR** Karen Smith

**ASSISTANT EDITOR** Lori Viator  
lviator@homebuyerpubs.com

**ASSISTANT DESIGNER** Jenny Young

**COLOR SPECIALIST** Nathan Winter

**DIGITAL PREPRESS & COLOR SPECIALIST** Dale Disque

**EDITOR-AT-LARGE** Brian D. Coleman

**CONTRIBUTING EDITORS** Gordon H. Bock  
Regina Cole  
Dan Cooper

**ASSOCIATE PUBLISHER** Becky Bernie  
bbernie@homebuyerpubs.com

**ACCOUNT EXECUTIVES** Jim Führer  
jim@masthighmedia.com  
Carol Murray  
cmurray@homebuyerpubs.com  
Danielle Small  
dsmall@homebuyerpubs.com

**ACCOUNT EXECUTIVE, EVENTS & ONLINE** Julia Hite  
jhite@homebuyerpubs.com

**PRODUCTION DIRECTOR** Marcia Doble  
mdoble@homebuyerpubs.com

**PRODUCTION MANAGER** Michelle Thomas  
mthomas@homebuyerpubs.com

**ADVERTISING COORDINATOR** Jill Banta  
jbanta@homebuyerpubs.com

**EDITORIAL OFFICES** 10 Harbor Road, Gloucester, MA 01930  
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## Victorian Re-Revival?

OR SHOULD I SAY re-re-re-revival? No sooner does Victorian style get pushed away by the latest darling (Mid-century Modern! The bungalow!) than back it comes 'round again. The great Victorian Revival of our times was, of course, ca. 1970–1995. Wide publication of imaginatively restored houses, like those of Richard Reutlinger in San Francisco and Clem Labine in Brooklyn, ushered in decades of avid interest. Clawfoot tubs and room-set wallpaper—dado, fill, and frieze—were back in style. Dumpsters in renovation neighborhoods no longer filled up with crown moldings and etched glass. Brand-new houses sported fancy-butt shingles, gingerbread porches, and the occasional turret.

During the 1980s, the Arts & Crafts revival was getting a slow start, mostly among collectors. By the '90s it had exploded, and the concurrent Bungalow Boom made Victorian houses seem passé since the turn of this century. Six years ago I put three special-interest magazine tests on the newsstand: *Early Homes*, *Victorian Design*, and *Arts & Crafts Homes*. Two of those became regular publications . . . but *Victorian Design* fizzled. Interest in the rambunctious houses of the 19th century seemed to have reached a low point.

Still, a dedicated core of enthusiasts endured, living in their restored dwellings amidst peacock feathers and gaslights. Others discovered the joy of Victorian restoration during the 1990s and since—including Jim Stout, whose two breathtaking houses are shown starting on page 48. Lately I have seen another spike of interest in the period, with more photographers' scouts covering Victorians, and manufacturers and artisans introducing new products of a Victorian revival. I think we're back in a mini-fad right now.

Back in the 1970s I thought "Victorian" had been reviled in all the years following the Arts & Crafts movement. I was wrong! Just yesterday I took delight in reading some *House & Garden* magazines published in 1940. That era's versions of Victorian decorating, Victorian furniture, and Victorian color were in evidence, recommended as an antidote to wartime anguish. Only after the war did international Modernism eclipse historical styles.



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### Kitchen Encounter

Kitchens are fascinating places, especially when seen through the lens of history. A new exhibition at the Museum of Modern Art, "Counter Space: Design and the Modern Kitchen,"

explores the evolution of the 20th-century kitchen through artifacts, artworks, and an early Modern kitchen from Germany.

The museum's recent acquisition of a nearly complete example of a "Frankfurt kitchen" from 1926–1927 is the centerpiece of the show. Designed by architect Grete Schütte-Lihotzky,

the kitchens were produced in thousands of public housing dwellings around Frankfurt, Germany, in the late 1920s. Schütte-Lihotzky's compact, ergonomic design incorporated an integrated approach to storage, work surfaces, and appliances that ultimately transformed the kitchen as we know it.



Early 20th-century kitchens were a testing ground for new materials, technologies, and power sources, and a place where designers could address emerging concerns about hygiene, labor-saving devices, and the efficient organization of space. From these early rational kitchens, the exhibition carries forward into the consumer-oriented "leisure" kitchens of the 1950s and '60s. The show runs through March 21, 2011. Museum of Modern Art, New York; (212) 708-9400, [moma.org](http://moma.org)

**FROM TOP:** Tom Wesselman's *Still Life #30* (1963) captures the notion of the kitchen as the convenience-filled, consumer-oriented center of family life. Tupperware is a colorful reminder of the "leisure" kitchens of the 1950s. Designed by a woman, the 1926–27 "Frankfurt kitchen" is one of the earliest Modern kitchen designs.



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— WILLIAM MORRIS, "OF THE REVIVAL OF DESIGN AND HANDICRAFT," 1893

### PROFILE

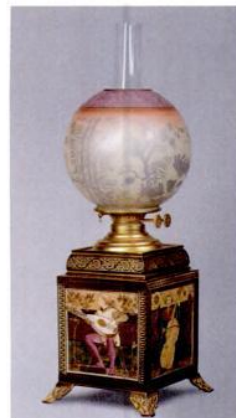
**DANNY HOROWITZ** had always enjoyed taking things apart, fixing them, and putting them back together. So he felt he'd found a mentor and his true calling when he apprenticed with Hugo Ramirez, a well-known antique-lighting dealer and restoration specialist on New York's Upper East Side. Horowitz worked with Ramirez for nearly a decade, learning the ins and outs of argands, astrals, and sinumbras, as well as gas and oil fixtures and their restoration. He learned how to electrify a fixture properly without drilling burr holes or damaging the original structure, as well as how to restore just about any kind of period finish, from a simple coat of paint to a complicated, highly lacquered polish.



Danny opened his own business in 1997 and now serves clients from collectors to museums. To restore an original finish, Danny begins by disassembling the lamp. He cleans dirt and grime from its parts and removes any leftover lacquer. The surface is then "pickled" in an acid bath that lightly etches the metal and gives it a frosty, golden glow. Areas are then methodically highlighted by hand-polishing with specialized tools for more depth and patina. Final coats of lacquer are applied to brighten the overall surface.

If you own period lighting, he says, resist the temptation to over-clean or polish the metal finish. Never strip off an existing one. A simple scrubbing with a soft toothbrush and application of a clear marble wax (not furniture wax) will help stabilize and protect the finish. Danny Horowitz, Bridgewater, NJ, (908) 722-2362, [restoguy154@verizon.net](mailto:restoguy154@verizon.net)

Danny Horowitz's restoration work includes this brass, earthenware, and glass lamp (ca. 1885) at right, with tiles by W. T. Copeland and Sons Ltd. (Stoke-on-Trent, England); and a brass candelabrum (ca. 1880–90), above, both from the collection of Robert Tuggle and Paul Jeromack.





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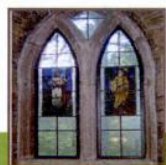
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**CLOCKWISE FROM LEFT:** Embellished with balustrades, pilasters, floral swags, and a massive portico, the exterior of Staatsburgh is undergoing restoration. Inside, a marble mantelpiece with gilded embellishments in the dining room; one of 14 bathrooms in the 1896 estate; a paneled stair hall; and a painting of Ruth Livingston Mills in a gilt bedroom.

## OPEN HOUSE

There are more than half a dozen Gilded Age mansions in a 15-mile stretch along the Hudson River in Dutchess County, New York, and it's impossible to do them justice in a single day. One not to miss is **Staatsburgh**, the home of Ogden and Ruth Livingston Mills. Both were "old money": Mills was a financier and philanthropist, and his wife was from a prominent Hudson Valley family. The 1,600-acre estate at Staatsburgh was purchased in 1792 by Mrs. Mills' great-grandfather, Morgan Lewis.

An exuberant Beaux Arts pile boasting 65 rooms and 14 bathrooms, the house was designed by Stanford White in dazzling white stucco. The interiors were furnished with elaborately carved and gilded furniture, fine oriental rugs, silk fabrics, and a collection of art objects from Europe, ancient Greece, and the Far East. In 1938, the house and 192 acres were given to the state of New York by Gladys Mills Phipps as a memorial to her parents. The house is open for tours year-round, with a special holiday program, "A Gilded Age Christmas," in December. Staatsburgh State Historic Site, Old Post Road, Staatsburgh, New York, (845) 889-8851, [staatsburgh.org](http://staatsburgh.org)



## Clean a Pelican

Pratt & Larson Ceramics is raising funds to help with the oil spill cleanup in the Gulf of Mexico through sales of a tile depicting a brown pelican. Handmade and hand-painted, the 6" x 9" tile costs \$50. Seventy percent of the proceeds will be donated to the Louisiana Gulf Response organization, a partnership among four nonprofit environmental and wildlife organizations working together to protect and restore coastal Louisiana.

Michael Pratt & Reta Larson began making art tile in Portland, Oregon, in 1980. To order a tile, contact Pratt & Larson, (503) 231-9464, prattandlarson.com



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— FROM A NEWSPAPER ACCOUNT OF THE SARAH ORNE JEWETT HOUSE, CA. 1895.

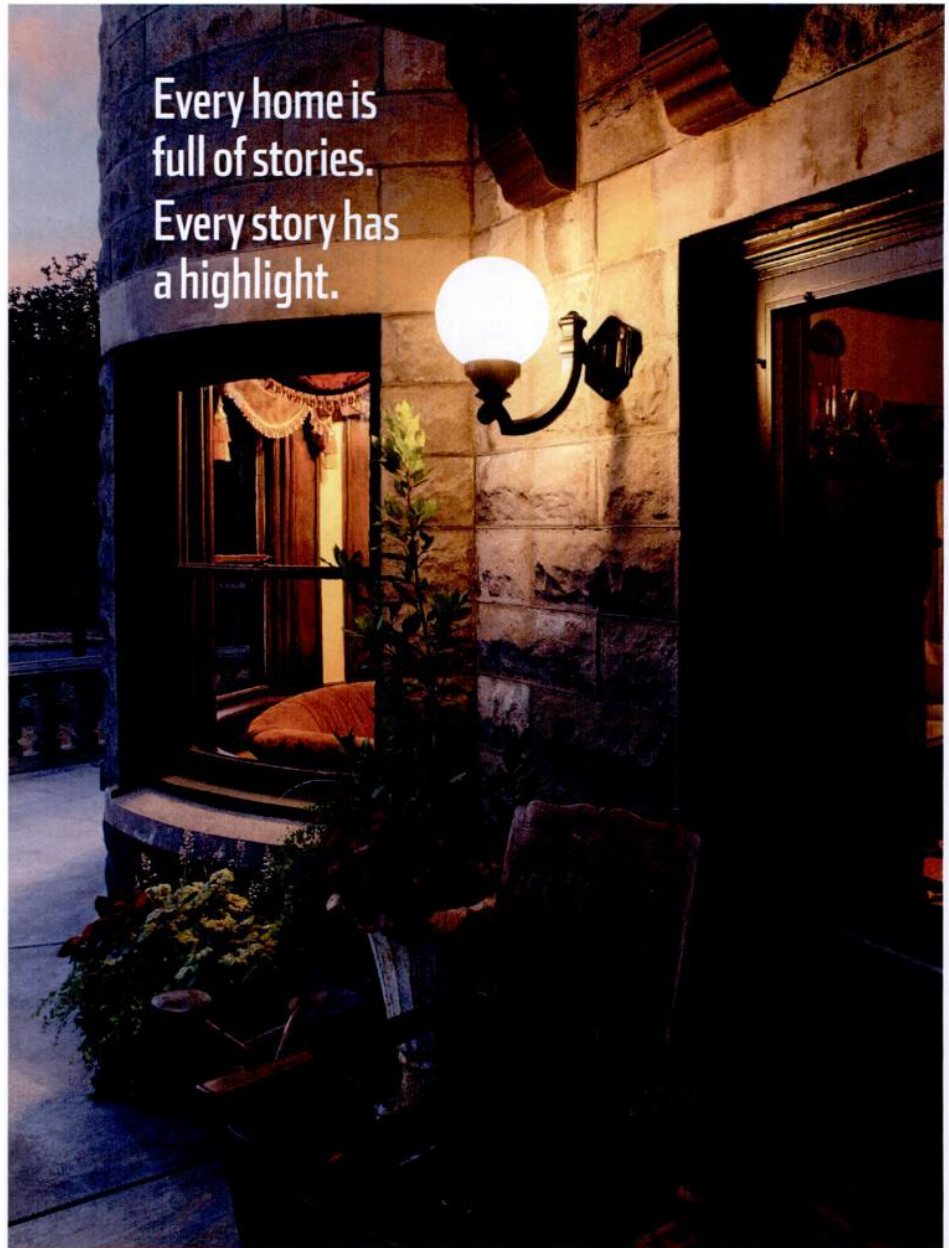


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## Earthen Art

North Carolina is known for its rich heritage in utilitarian pottery forms. A new traveling exhibition on view at the Milwaukee Art Museum, "Art in Clay: Masterworks of North Carolina Earthenware," is the first major survey on the origins of the state's pottery tradition. Featuring more than 150 objects, the show explores work related to early artisans who immigrated from Europe in the late 18th century, including the multi-generational Loy family, originally from France, and that of Moravian immigrant potters who were trained or influenced by Gottfried Aust. Aust (1722–1788) was a master potter from Saxony, Germany, who later settled at Salem, a North



**Lead-glazed earthenware slip dish from Alamance County, North Carolina, ca. 1790–1820, Old Salem Museum & Gardens.**

Carolina Moravian community. Much of the pottery produced in the state was superior in quality to that created elsewhere in colonial America. The revival of North Carolina pottery in the early to mid-20th century owes much to these pioneering artists. Curators for the exhibition include Luke Beckerdite, an authority on American decorative arts; Johanna Brown, curator of Moravian arts at Old Salem Museums and Gardens; and Rob Hunter, editor of *Ceramics in America*. Through Jan. 17, 2011, Milwaukee Art Museum, (414) 224-3200, mam.org; the show moves to Old Salem Museum & Gardens in March 2011, and Colonial Williamsburg in September 2011.

## Don't miss...

**DELAWARE ANTIQUES SHOW,** Nov. 5–7, Chase Center, Wilmington, DE. Sixty of the country's most distinguished dealers showcase American furniture, paintings, rugs, porcelain, silver, jewelry, and decorative arts. Martha Stewart will speak at the opening night party. Delaware Historical Society, Winterthur, (800) 488-3883, winterthur.org

**"DORIS DUKE'S EXTRAORDINARY VISION: SAVING 18TH CENTURY NEWPORT,"** through Nov. 6, Rough Point, Newport, RI. An exhibition documenting Doris Duke's 40-year involvement with preservation in historic Newport. Newport Restoration Foundation, (401) 847-8344, newportrestoration.org

**"THE FURNITURE OF PIEDMONT, NORTH CAROLINA,"** Nov. 9, 2010–Sept. 4, 2011, MESDA, Winston-Salem, NC. Explores the legacy and impact of early Piedmont-area furniture-makers on furniture-making today. A related seminar,

"Piedmont, North Carolina Furniture" (Nov. 13) explores the diverse furniture-making traditions in the 18th and 19th centuries. Speakers include June Lucas, director of Decorative Arts for MESDA; independent scholar and collector Thomas Sears; and Leland Little of Leland Little Auctions. (336) 721-7360, mesda.org

**NEW ENGLAND HISTORICAL CONNECTION ARTISTS SHOW,** Nov. 13–14, Wilton, CT. John Schnefke hosts 14 nationally and internationally recognized artists in his shop at 300 Danbury Rd. (203) 761-8646, nehistoricalconnection.com

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**The Sarah Orne Jewett house will be open for tours during December. Historic New England recently acquired nine pieces of furniture and a set of andirons present in the house when Jewett lived there.**

**"INTO THE WOODS: CRAFTING EARLY AMERICAN FURNITURE,"** through Nov. 28, Historic Deerfield, Deerfield, MA. Masterworks by American cabinetmakers Duncan Phyfe, Honoré Lanuier, Samuel McIntire, John and Thomas Seymour, John Townsend. (413) 774-5581, historic-deerfield.org

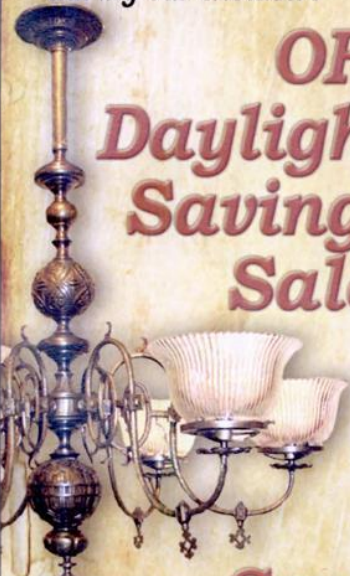
**"HOME FOR THE HOLIDAYS,"** Dec. 3–4, South Berwick, ME. Holiday open house at the 1774 home of late 19th-century author Sarah Orne Jewett is part of a weekend of festivities in the town. Historic New England, (617) 994-5955, historicnewengland.org





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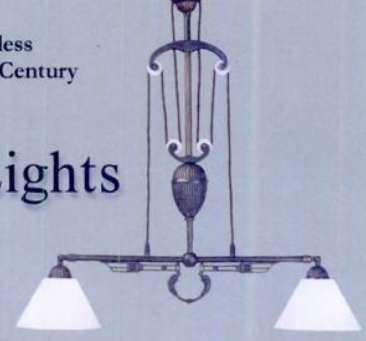
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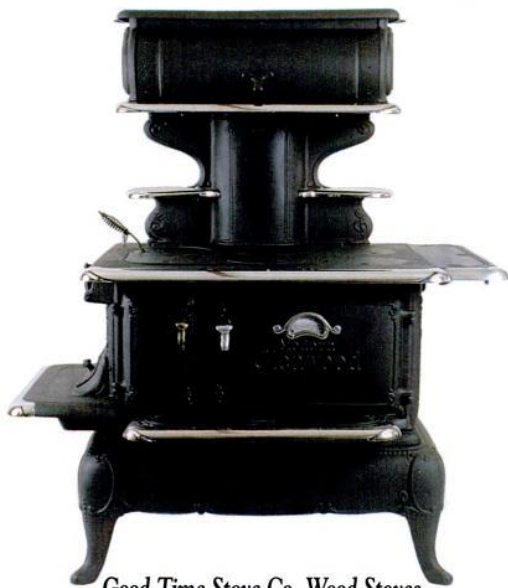
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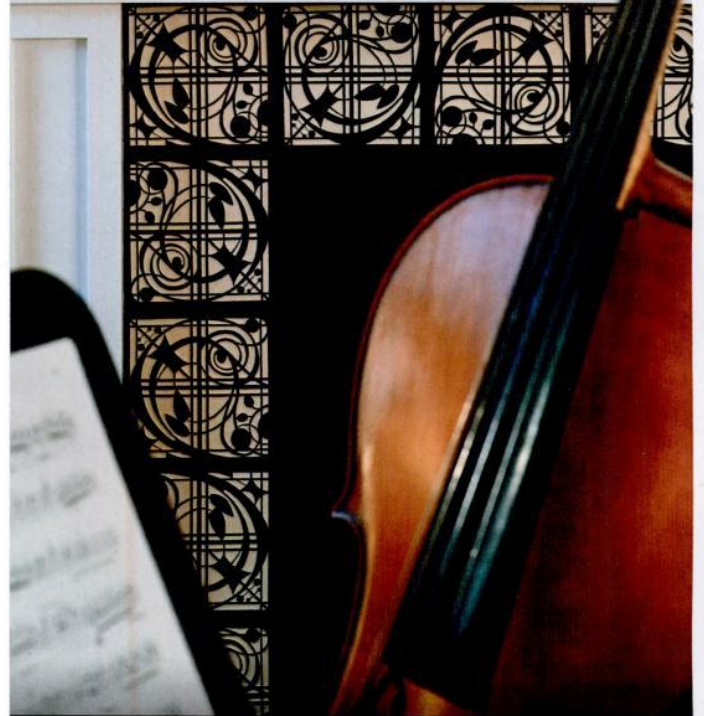


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# FURNISHINGS

by Mary Ellen Polson



## ◀ Aged to Perfection

The graceful curves of the Windsor bow-back arm settee are highlighted with an aged mustard milk paint. Made using only hand planes, draw knives, and the like, the settee has a 43" seat. It retails for \$2,620. From Chris Harter and the Country Furniture Shop, (315) 893-7404, chrisharter.com

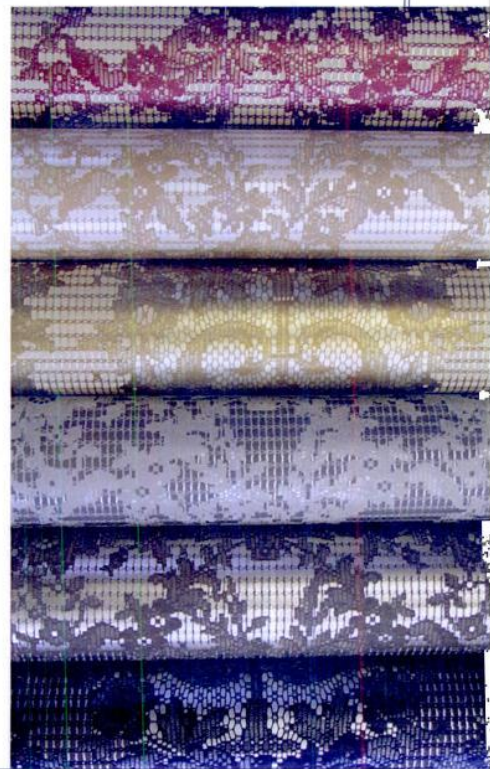
## ♥ Reclaimed Green ♥

Build a LEED-certified kitchen or other project with cabinets, counters, flooring, or even the dining table fashioned from reclaimed barnwood. Species include chestnut, wide-board white pine, hemlock, white oak, heart pine, and cherry. To discuss your project, contact Country Road Associates, (845) 677-6041, [countryroadassociates.com](http://countryroadassociates.com)



## Lace the Walls ▶

Lace and wallpaper merge beautifully in the textured Paper Lace collection. Based on 1920s lace patterns, the papers come in six colors and coordinate with the lace fabrics Linda and Lydia. Papers sell for \$95 per 11-yard English roll. From Paper Lace, (866) 579-5223, [lacewallpaper.com](http://lacewallpaper.com)



### Work Horse in Wood

Work tables and butcher blocks were staples of late 19th-century kitchens. In 10"-deep end-grain cherry, the Le Bloc stands 34" high. It comes in sizes from 18" square to 30" square; rectangular shapes are also available. Prices begin at about \$760. From John Boos & Co., (217) 347-7701, johnboos.com



### Water On Tap

Well-equipped Victorian kitchens often had water on tap via a boiler near the stove. The Grace pot filler goes one better, delivering through-the-wall cold water right to the stovetop. It's available in satin nickel, chrome, and café brown for \$595 to \$725. From Blanco America, (800) 451-5782, blancoamerica.com

### A New Classic

Wainscot wall tile in Bead-board captures the look of the turn-of-the-20th-century favorite. The 8" x 3 1/2" field tiles in satin white are \$50.50 per square foot. Trim tiles range from \$10.85 to \$20.65 each. From Hastings Tile & Bath, (516) 379-3500, hastingstilebath.com



### Built from the Past

The Kennebec Company built these Victorian-inspired cabinets using deep mortise-and-tenon joinery, hand-planed finishes, and drawers with concealed full-extension slide systems. Period touches include Eastlake bin pulls and frosted pattern glass. To discuss your project, contact (207) 443-2131, kennebeccompany.com

## Fittings for a Victorian Kitchen



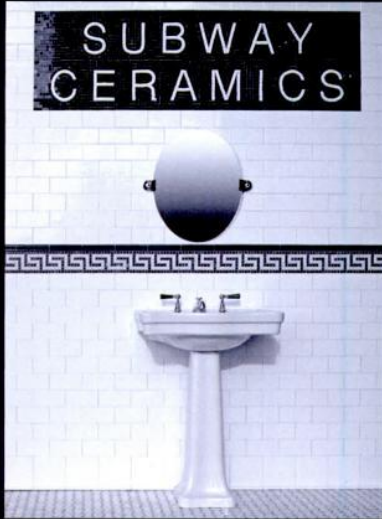
### Victorian English Country

The 'Tidings with Game Birds' design on the Alcott tile-in sink is inspired by 19th-century transferware. In sepia on white or biscuit, and dark brown on earthen white, the sink measures 25" x 22" and is 8 3/8" deep. Prices begin at about \$3,310. From Kohler, (800) 456-4537 kohler.com



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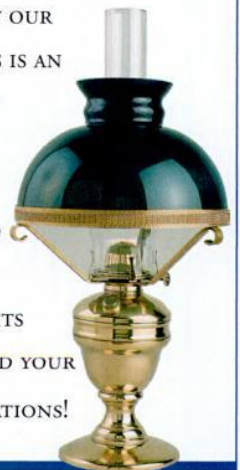
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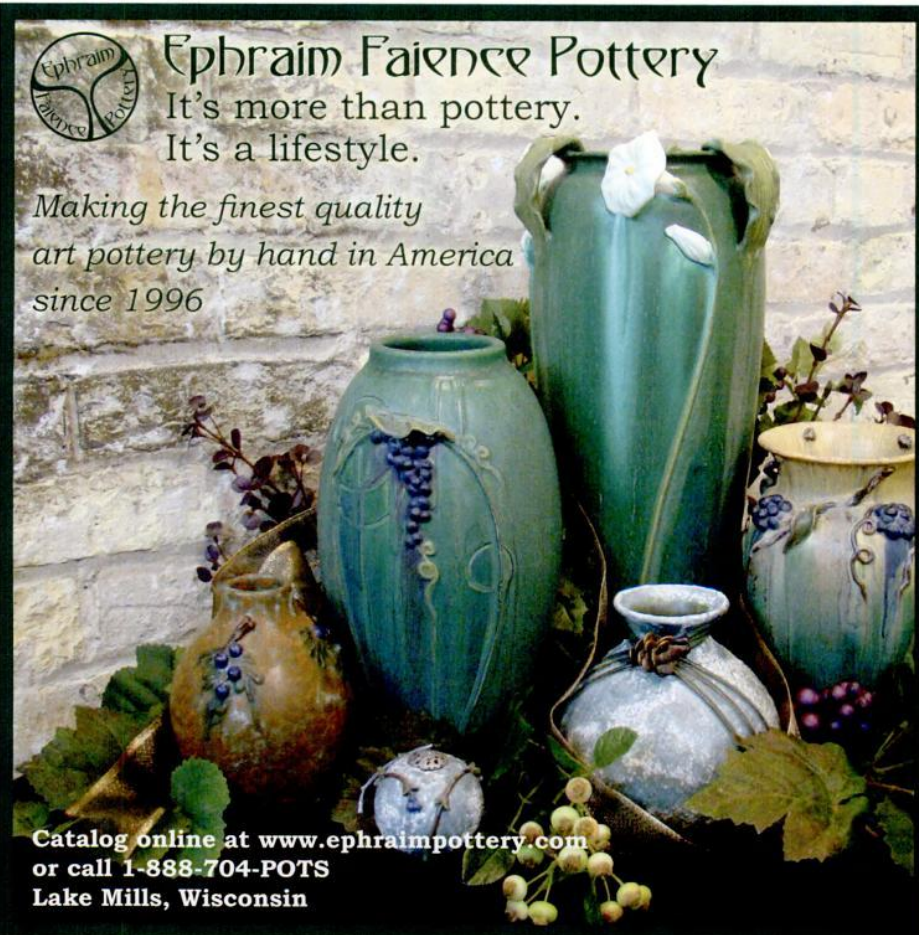
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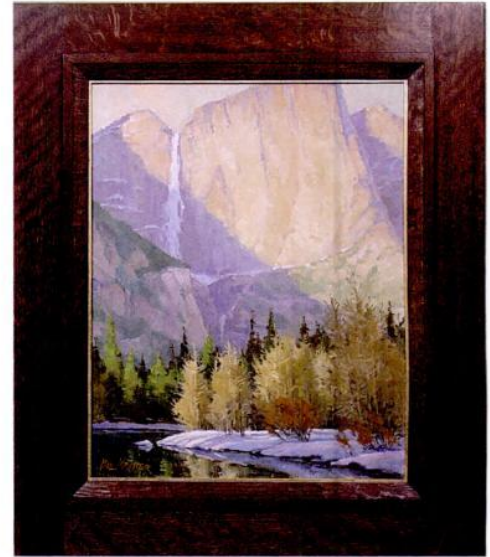


◆ Port and Starboard ◆

The Nautical Onion lantern light in red or green mouth-blown glass is perfect alone or as a set: one for port, one for starboard. The lanterns measure 10½" wide x 12" deep x 19" high. Available in five finishes, they're \$375 each. From Cape Cod Weathervane Co., (800) 460-1477, capecodweathervanecompany.com

Shadows in Plein Air ◆

"Sweeping Shadow" is a plein-air painting in oil by California artist Paul Kratter. The 27½" x 23½" quarter-sawn oak frame is built with flush-through mortise-and-tenon joinery, and finished with a 22-karat gold leaf slip. The framed painting is \$3,030; the frame alone, \$800. From Holton Studio Framemakers, (510) 450-0350, holtonframes.com



Nifty & Gifty



◆ Loop by Loop ◆

Margaret Arraj designs rugs inspired by period and ethnic textiles and hand-hooks them in wool on linen. 'Hopwood's Birds' is based on an Art Nouveau design by E.A. Hopwood. The rug measures 26" by 57". It's priced at \$1,800. From Mill River Rugs, (413) 586-4847, millriverrugs.com



◆ Frosty and Floral

These antiqued mercury glass hurricanes are an interesting (and historical) choice for gift-giving or holiday display. The largest hurricane is 5" wide x 8" tall. The smallest is 3" x 3". The display-only trio sells for \$58. From Farmhouse Wares, 866-567-7958, farmhousewares.com



## Mates for Life

Handmade in Quimper, France, the decorative rooster and hen have a hand-painted crackle finish. The rooster measures 9" long, while the hen is 8". Both retail for \$221. Catalog online from HB-Henriot ([hb-henriot.com](http://hb-henriot.com)); through Pierre Deux, (888) 743-7732, [pierredeux.com](http://pierredeux.com)



## Gleaming Beauty

The hammered copper coal hod is perfect for coal, pellets, or kindling. Since it has a double bottom, you can also use it as an ash container. The hod measures 15" wide x 14" tall. It's \$119. From Victorian Fireplace Shop, (866) 427-2625, [gascoals.com](http://gascoals.com)



## Grueby and Burgundy

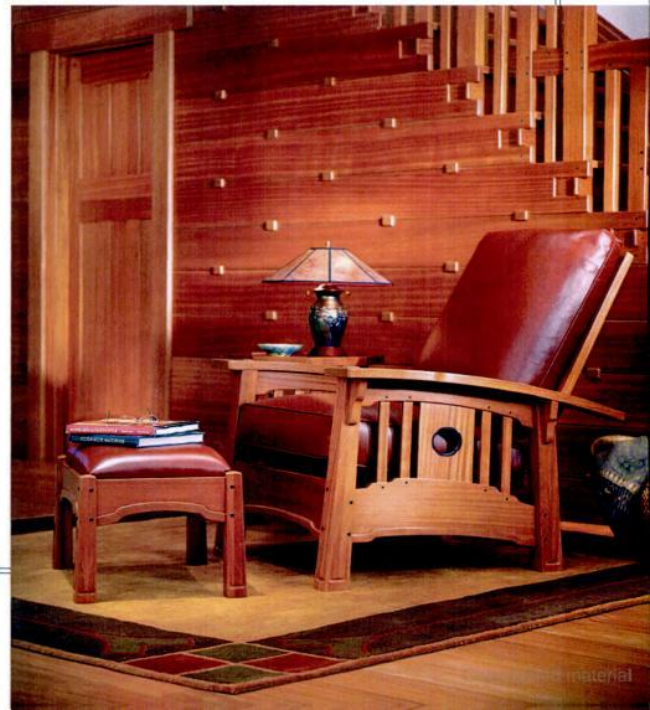
The Ring of Roses cabinet vase reflects the spirit and simplicity of early 20th-century Arts & Crafts pottery designs. In an antique green reminiscent of Grueby glaze with burgundy flowers, it's seasonally appropriate, too. The vase measures 3¾" tall x 4¾" wide. It's \$118. From Ephraim Faience, (888) 704-POTS, [ephrainpottery.com](http://ephrainpottery.com)

## Candied Glass

Dean Wolf hand-blows glass in an environmentally conscious manner using renewable energy. In a kaleidoscope of colors, his glass ornaments are about 3½" in diameter. They're \$20 to \$30 each and come with a silver ornament hanger. From Wolf Art Glass, (512) 553-6245, [wolfartglass.com](http://wolfartglass.com)

## Racy Lines

The Tsuba Morris bow-arm chair reimagines the William Morris classic along Greene & Greene lines. Details include incised carving, a distinctive side panel cutout edged with ebonized hardwood, and reverse-tapered splayed legs. Prices for the chair and ottoman begin at \$3,983. From Stickley, (315) 682-5500, [stickley.com](http://stickley.com)



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Tips and strategies for using art tile to best effect, with other ways to get artisan or custom looks for less.

**A**RT TILE IS JUST THAT—art for the home. The price tag can be steep if your project calls for many square feet of tile. There are ways, however, to combine a Home Depot budget (and affordable production tile) with hand-crafted tile for a custom look.



High impact, reasonable cost: The decorative panel was purchased at a steep discount when the tile store was moving. White subway field tiles and a modern mosaic floor tile complement it in wet areas; wainscot elsewhere is wood.

## TILING on your budget

BY DAN COOPER

**GET A BANG FOR YOUR BUCK.** Remember that art tile is a beautiful accent, not just in kitchens and bathrooms (where you need a lot of tile), but also for fireplace surrounds, stair risers, or indoor fountains. If your budget is limited, the fireplace is a good choice for a splurge: it's a public focal point, and the square footage is minimal.

If you don't have the budget

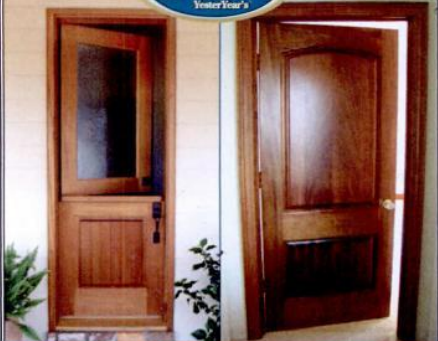
to do the whole tub surround, or a full kitchen's worth of backsplash, "find a panel or a deco tile you like, and 'picture frame' it," says Selene Seltzer, the ceramic artist behind Designs in Tile. Around the focus, "use less expensive liners, plain tile, more liners, and some molded trim to fill the space."

Consider purchasing fewer of a manufacturer's premium decora-

tive pieces and surround them with plain field tiles. Randomly "float" the fancier tiles in the field, or create a repeating pattern. This was common in ca.1890–1920s subway-tiled bathrooms, where a majolica frieze was often set a few courses below the bull-nose cap. Another option is to use a bordered panel or tile mural assembled and sold as a set, and again use plain tiles around it.



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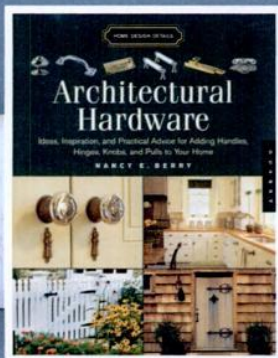
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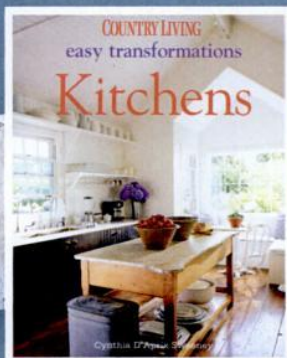


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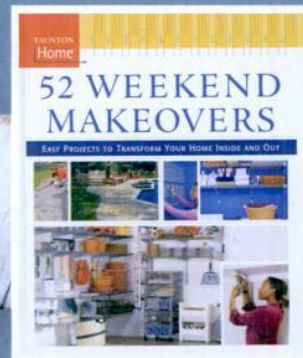


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## TAKE THE SUBWAY?

Not since the prewar years of the early 20th century has white “subway tile”—brick-shaped 3x6s—been so popular. If you have an old house, you may be sensitive to the difference between production and handmade tile. Chain stores sell subway tile for roughly \$9 a square foot, but the color will be quite white, with modern rounded edges, and the finish looks the same as any other contemporary white tile.

If you’re willing to spend around \$15 to \$18 per square foot, you’ll get tiles more in keeping with period originals: the color of handmade tile runs from ivory to almost beige; glazes have depth and sometimes a crackle pattern; edges are square. These makers also offer hard-to-find trim and moldings to finish a reproduction job.

You may be in love with a particular tile, but consider its impact once it’s installed. “If the shower has an opaque glass door or a shower curtain in front of it, don’t spend your money there,” Seltzer says. “Put the decorative accent in the backsplash of the sink vanity, and perhaps add a coordinating band of colored liners in the tub surround.”

In the kitchen, “use decos and borders where you’ll really see them,” Seltzer advises—“right behind the sink or cooktop. Use undecorated tile as the backsplash in

**RIGHT: Pratt & Larson’s ‘Classic Cream’ subway tile gains dimension from a baseboard treatment and relief decos at top. BOTTOM: A narrow backsplash by Native Tile adds a big splash of color and a wave motif to a California kitchen.**

areas that will be hidden by kitchen appliances.”

**BUY AT REDUCED PRICE.** Every tile showroom, and even the small-scale custom makers, offer sales on discontinued tile and custom orders that were not picked up. If you’ve got time and can keep an open mind, a beautiful and appropriate set may fall into your hands at an affordable price.

**USE PRODUCTION TILE.** The big manufacturers make wall, floor,

and decorative tile in sizes and styles that simulate historical tile. With some imagination, you can give installations of such tile a custom look—making big tile projects like floors and bathrooms affordable. Plan out a border for an otherwise plain tile floor. In the bathroom, create the look of a wainscot, fill, and border frieze by using two different sizes of production tile along with some liners.

Caveat: Mixing production tile with handcrafted decos gets tricky, because the tiles’ actual sizes (whatever the dimensions given), depths, and edge characteristics will be different. It can be done, but it’s





wise to have an expert tiler in on the project from the beginning, approving purchases and the design. (Same goes for mixing tile from more than one studio.)

**GO SOUTH OF THE BORDER.** Mexican tile is handcrafted and colorful, the product of a long history of craft. It's also much less expen-

sive that American-made art tile, at about \$9–12 per square foot. If a Southwestern or Arts & Crafts Rustic look appeals to you, consider Saltillo floor tiles, or Talvera and Azulegos decorative tiles, which are brightly colored and feature geometric and floral motifs (perhaps to augment plain terra-cotta tiles).



**LEFT:** Irresistible tiles in the style of Ernest Batchelder, by Tile Restoration Center. **ABOVE:** Salvaged tile? These encaustic floor tiles were painstakingly carried, cleaned, and relaid by a New York City homeowner, who got them from a local church demolition.

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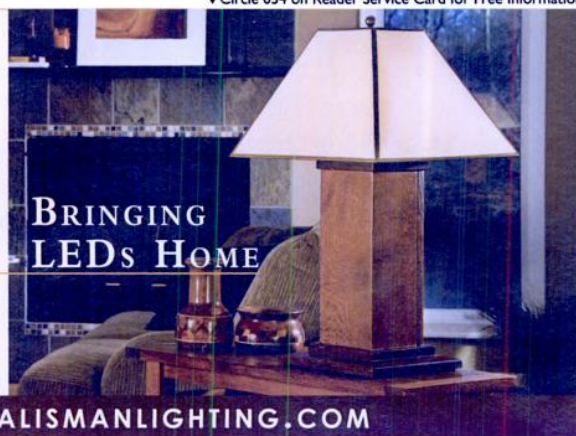


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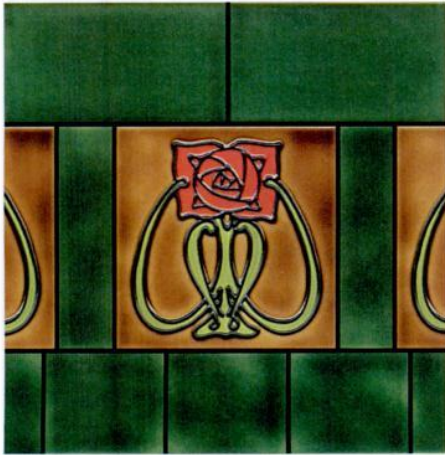
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Consider purchasing fewer of a manufacturer's premium decorated pieces to surround them with plain field tiles. Randomly **"float" the fancier tiles** in the field, or create a repeating pattern, border, or a frieze.



**FROM LEFT:** Duquella accent tiles in a plain fill. Amidst large countertop tiles, small relief decos won't break the budget. Center motif with field and frame tiles in an installation by La Tene Tile.

**LOOK TO THE PAST.** Finding and re-using salvaged tile isn't everyone's idea of a good time, but it can be done. Dealers sell fabulous individual tiles, which can be featured in a "picture frame" arrangement, as well as panels of four to 10 pieces, and even entire reclaimed fireplace surrounds. The supply is finite, of course, and you have to design around existing sizes. Old mortar is

difficult to remove without loss of some tiles. But the result is a truly unique and historic installation. (Note: L'Antiquario in Miami stocks a large selection of antique European tiles salvaged from churches and other buildings: [lantiquario.com](http://lantiquario.com))

**DO IT YOURSELF.** The price tag for a tile project is materials plus labor; if you do the work yourself, you've

got more to spend on the tile. Even if you don't set the tile and grout it, you can do the prep: hang the cement board and mortar the seams. Tiling is taught at in-store weekend seminars at Home Depot; Taunton Press has good books and videos for DIY tilers. Still, it's not quite as easy as it looks, and you may be risking expensive tile. If you have no experience, start with a small project. ✦



## JUST HOW MUCH?

Comparison costs per square foot (material only)

Ceramic mosaic 1" hexagons: \$6-\$9

Machine-made subway tile: \$9

Mexican floor tile: \$9 and up

Handmade subway tile (white): \$15-\$18

Plain art tile (e.g., 6x6s): \$40-\$100

Handmade deco tile: \$100-\$250

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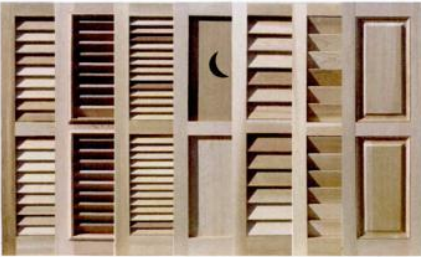
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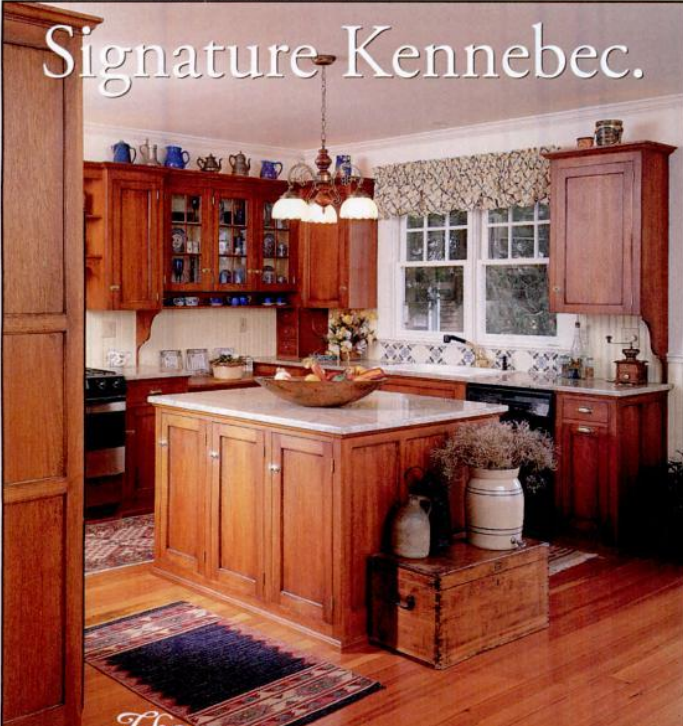
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AGAINST THE BACKDROP OF MANY ORIGINAL FEATURES, THESE HOMEOWNERS WERE PLAYFUL WITH COLOR IN THEIR TIDY BUNGALOW KITCHEN.

BY PATRICIA POORE

PHOTOGRAPHS BY JAIMEE ITAGAKI

**LEFT:** Practical yet old-fashioned, straightforward yet edgy with color, this Pasadena kitchen has an apron-front sink, stylish white cabinets, built-ins, and original light fixtures.

**BELOW:** The stucco bungalow has an asymmetrical pier with a "swoosh." Foxgloves also appear in the cottage garden at the rear.

## Bungalow Kitchen JUST RIGHT

**I**F THIS KITCHEN looks perfect for the 1922 bungalow, that's because it was inspired by the original one. "We loved our kitchen even before the restoration," says Kristy Clougherty, who, with husband Brian, has owned this house since 2001. They worked diligently to save the existing fir floor (dis-

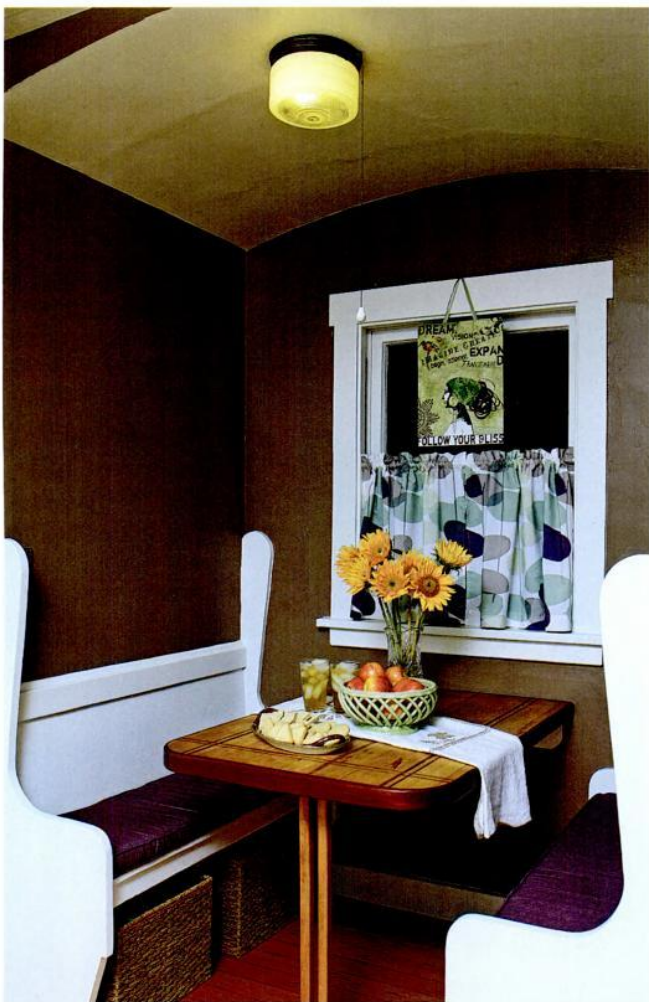
covered under worn linoleum), along with remaining cabinets, hardware (painstakingly stripped), and lighting fixtures. Kristy says that about 70 percent of what's here is original; for the rest, "we thought about what details would have been in place, and then we searched them out."

Set off by dark soapstone, plain



## sources

■ **CABINETS** Peak Wood Works, Glendora, CA: (626) 327-2079 ■ **PAINT** 'Flatland' (kitchen) and 'High Country' (bathroom) by Dutch Boy: [dutchboy.com](http://dutchboy.com) ■ 'Sierra Orange' (hall) from Weatherbeater (through Sears) ■ **TILE** 'Riesling' handcrafted porcelain subway tile by Lenaburg Unltd., Covina, CA: (626) 915-6558 ■ **SINK** Dickinson apron-front by Kohler: [kohler.com](http://kohler.com) ■ **HARDWARE** Restoration Hardware: [restorationhardware.com](http://restorationhardware.com) ■ **FAUCET** Two-handle wall-mount by Price Pfister: [pricepfister.com](http://pricepfister.com) ■ **COUNTERTOPS** Brazilian 'Beliza' Soapstone from Shadley's Stone: [shadleysoapstone.com](http://shadleysoapstone.com) ■ **BATHROOM SINK** Kathryn Lavatory Pedestal by Kohler: [kohler.com](http://kohler.com)



A period convention very popular in today's revival, the breakfast nook is a bungalow basic. This one is an original; benches echo the curved ceiling.



white cabinets were matched to the old ones, but with a flared-leg detail added. (The original owner-builder was from back East, where soapstone was more prevalent.) The kitchen faucet is still wall-mounted, "against advice," says Kristy, "but it works and is just like the original." A new dishwasher hides behind a door. When the couple went to pick up the dependable, early 1950s O'Keefe and Merritt stove from its previous owner, "She cried when we drove off, and came to visit it several weeks later!" Kristy says. "We share love for this stove—it works like when it was built."

Bold chocolate walls soften the high contrast between cabinets and countertops. The soapstone's sage-green veining is picked up in a new backsplash of porcelain subway tiles. For fabrics, Kristy was looking for something unexpected to complement the rich brown of the table in the





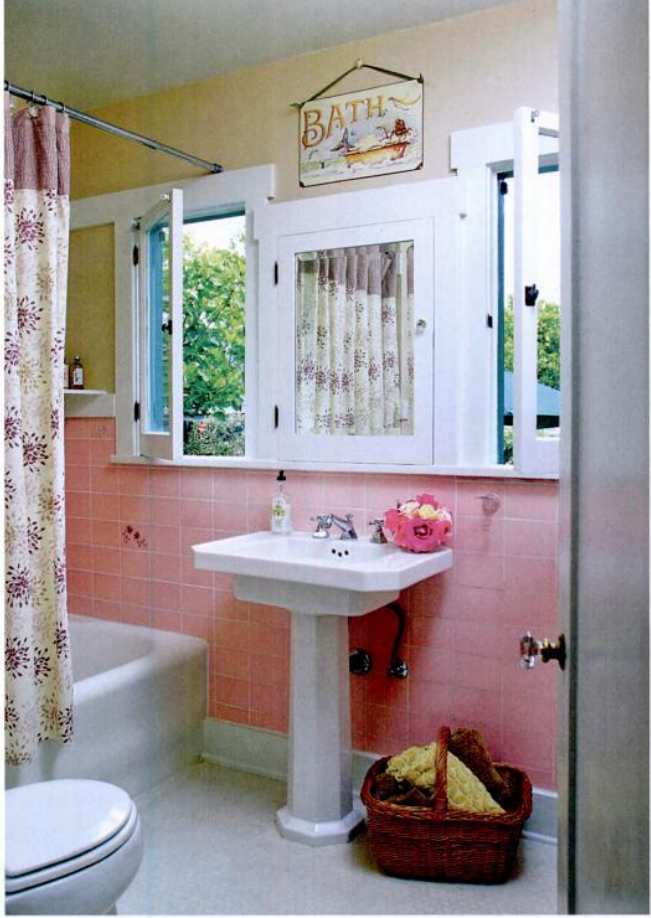
**LEFT:** The trim white stove is vintage (1953); O’Keefe and Merritt stoves are coveted by many old-house owners. The little built-in cabinet to the right is a spice rack. **RIGHT:** Like an open smile, the 1922 stucco bungalow welcomes visitors without pretense. It’s in a late Craftsman style, showing signs of Colonial Revival restraint.



**RIGHT:** The hallway is painted an earthy terra cotta, which complements the fir floors. Peachy-pink tiles from the old Pomona Tile Co., the one-piece bathtub, and the trimmed medicine cabinet are original. The Cloughertys removed a modern tile floor to uncover the mosaic hex tiles, which they painstakingly cleaned of adhesive and then regouted.

nook. “Oddly enough, it’s my dad who sews—usually industrial fabrics for nautical purposes. He whipped up the café curtains and the nook’s seat cushions, piping included—very professional!” Kristy boasts.

The color scheme is successful, and even restful. “It’s not all that common to see black and white blended with warm tones,” says Kristy. “But it was worth taking the risk.” ✦





## Melancholic Mystery

BY BRIAN VANDEN BRINK

**M**OST OF MY PHOTOGRAPHY is for architects or for publications about design. My professional environment consists of beautiful spaces carefully designed and meticulously prepared for the camera. I am, however, also drawn to photograph an entirely different kind of architecture. These buildings are not new or filled with life. They're empty, abandoned, and worn out. Life has passed them by. To me, they are hauntingly beautiful in some strange way, and more fascinating than the new buildings I shoot.

Why this attraction to ruins? Have I been trying to tell myself something? Growing up in Nebraska, I'd always appreciated wide-open spaces and a sense of isolation, but I don't think my interest comes from that. I am attracted to significant sites, but this work is not an expression of that, particularly. I've been influenced by artists who create works of emptiness and melancholy, but I am not attempting to emulate those images, either.

Maybe these buildings fascinate me because they represent us; maybe they are symbols of our own impermanent status—metaphors for our transient lives and inability to stop the passing of time. The Bible says that in this world we have no enduring city, but we look forward to a city whose architect and builder is God. Jesus told us not to lay up treasures on earth, where moss and rust corrupt and thieves break in and steal, but to lay up treasures in heaven. Are these buildings allegories to something we

are reluctant to acknowledge? A couple of weeks before my dad died, my brothers and I were helping him out of his bed to go to the bathroom. As he struggled down the hall, he said quietly, "Take a good look, boys, this is going to be you sooner than you think." He was right. Our lives go by so quickly, and we leave behind the relics of our time here and of what we thought was important. Deep down, I know this earth is not my home, that "I'm just a-passing through," as the old gospel song says.

I can't help thinking about the life that went on within ruined walls. Will someone stand in my house someday and wonder? That makes me a bit uneasy, but it also helps me understand why I find worn-out paint, broken windows, and sagging floors in some ways more beautiful than brand-new houses, where everything is perfect. Deep down, I wonder if I'll still be valued when I'm no longer productive and cost a lot just to maintain. Ironically, we are frequently moving too fast, erecting the next building and developing the next big thing, to notice these relics or consider what they can teach us about our values.

The photographs in my book *Ruin: Photographs of a Vanishing America* were taken over a period of 30 years. When I came across an abandoned building on a road to an assignment somewhere, I would have to stop, back up, go out of my way. Building a body of images has been a labor of love. [continued p. 34]

**ABOVE:** Dogtrot house with tin roof, Emporia, Virginia, taken in 2008 by photographer Brian Vanden Brink.



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CLOCKWISE FROM LEFT: Abandoned old homes in Cecilton, Maryland; New Orleans, Louisiana; Savannah, Georgia; and St. Elmo, California. OPPOSITE: Red door and sidelights, Stockton Springs, Maine, 1992.





WE TELL OURSELVES two stories about home. One is Rip Van Winkle's story. He falls asleep in the hills for 20 years and awakens to find his hometown changed beyond recognition. We know in our bones that Rip Van Winkle is a story with some truth. New lives press in behind us and won't be denied. All that we hold and love falls from our grasp. Home leaves us.

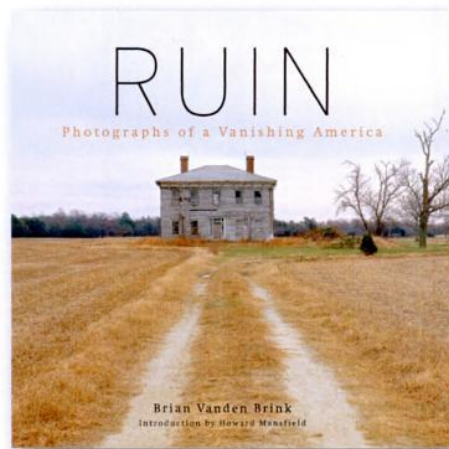
The other story we tell ourselves is the traveler's tale. Out on the road, out at sea (as many songs have it), gone for years and years, we can return. The lamp is in the window, the fire is on the hearth. Home waits for us.

The abandoned house contains both stories. We enter to find that home has left. We enter to see what remains. Can we rekindle the hearth?

—Howard Mansfield, from the Introduction to *Ruin: Photographs of a Vanishing America*



ABOVE: Victorian cottage, Vicksburg, Virginia.  
LEFT: A temple house, Birmingham, Alabama.



*Photos used with permission, from the book  
Ruin: Photographs of a Vanishing America  
by Brian Vanden Brink, Down East Books, 2009.  
Hardbound, 144 pages.*



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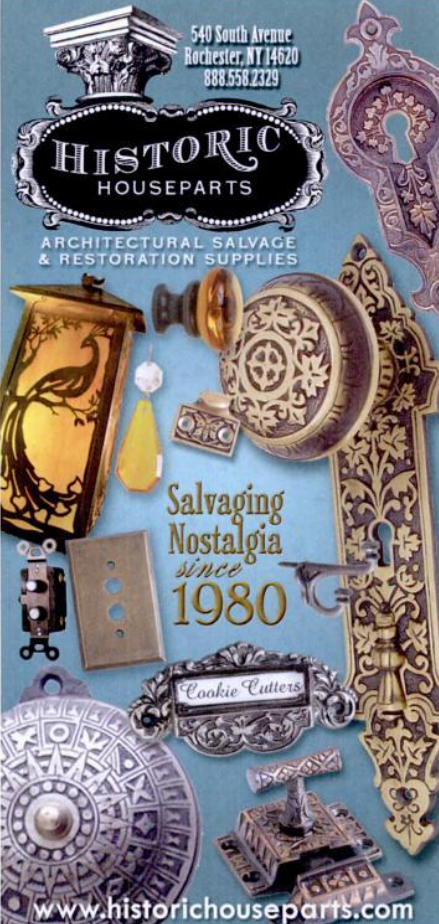
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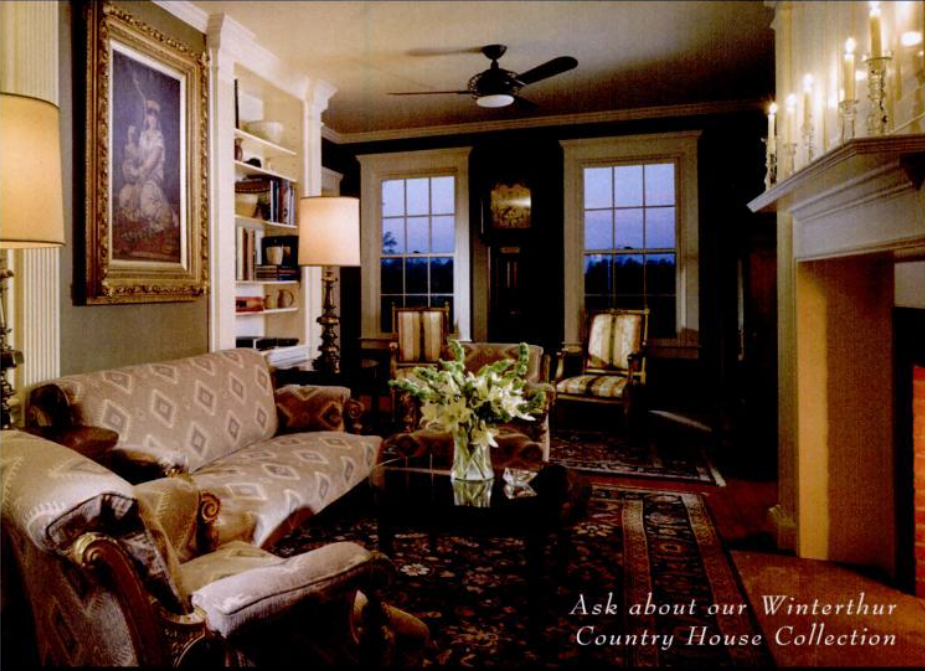


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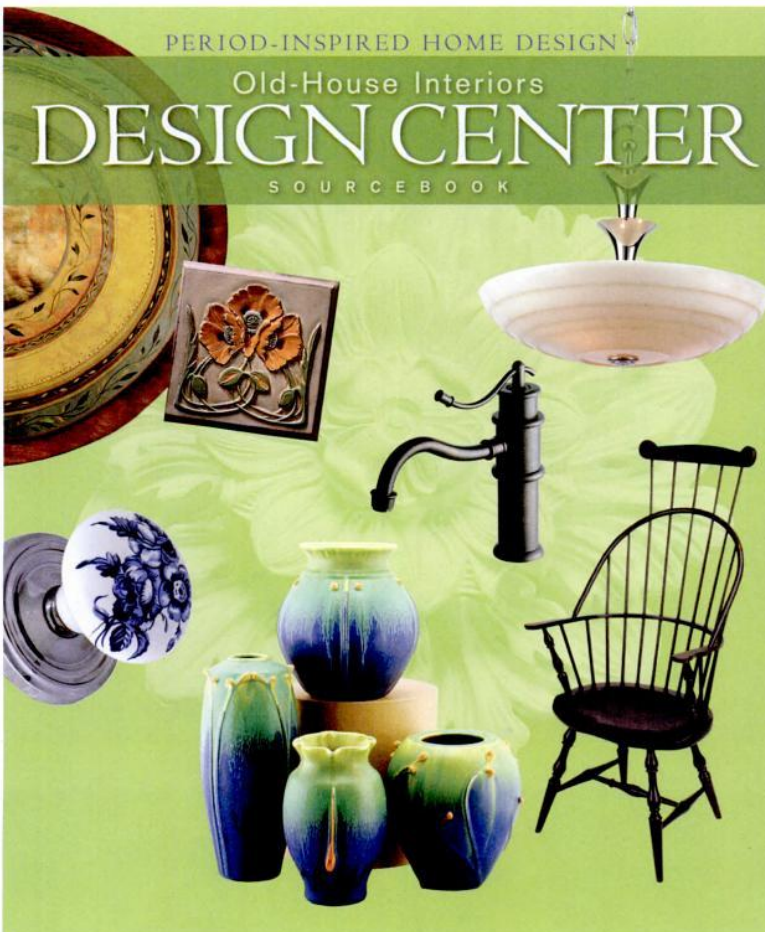
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# OLD-HOUSE INTERIORS

DECEMBER 2010



## 18TH CENTURY MASSACHUSETTS

*This rural dwelling was built in the year of George Washington's birth, 1732. Prosperity brought additions in the 1750s and 1780s—then time stood still. (page 40)* ♣

## PAST & PRESENT COMPANY

*An antiques collector found just the right place: two 19th-century houses, a High Victorian and its country cousin. (page 48)* ♣



## ADAPTABLE TRELLIS

*Practical and whimsical designs for training plants, from a 1921 archive. (page 60)* ♣

## CUSTOM LOOKS IN LIGHTING

*By adapting interchangeable parts, swapping out shades, and specifying your finish, you can get unique fixtures on a budget. (page 56)* ♣





# 18TH CENTURY *Massachusetts*

A rural property hardly changed.

**BY BRIAN D. COLEMAN**

**PHOTOGRAPHS BY EDWARD ADDEO**



**OPPOSITE:** In the pasture, Riley the Quarter Horse and Diesel, a Percheron-Morgan cross, await a winter treat. **CLOCKWISE FROM ABOVE:** Judy Larter with Simba, a Portuguese Water Dog who loves to hike in the woods. The old entry door has original hardware. A Sheraton arrowback Windsor chair has traces of its original paint.

**T**HE YEAR 1732 saw the birth of George Washington on his family's estate in Virginia. As it happens, it was a significant year, too, for a Mrs. Nevins of Nova Scotia, an Irish widow whose husband had recently been lost at sea. In 1732 she moved to the rural hamlet of West Dunstable, Massachusetts, where she built a simple home for herself and three young sons. It was an unpretentious dwelling made of wide pine boards and chestnut planks, one big room and a loft to serve as the bedroom, and a small barn attached.

Subsequent owners in the 1750s added a long, light-filled keeping room and kitchen along the eastern side of the house, centered on a fireplace. Prosperity in the 1780s saw the addition of a formal parlor, with a hand-carved mantel in the classical Federal style. Then . . . nothing more changed for two centuries. No central heat, no indoor plumbing, no electricity were added. By the middle of the 20th century, the old house had been abandoned as





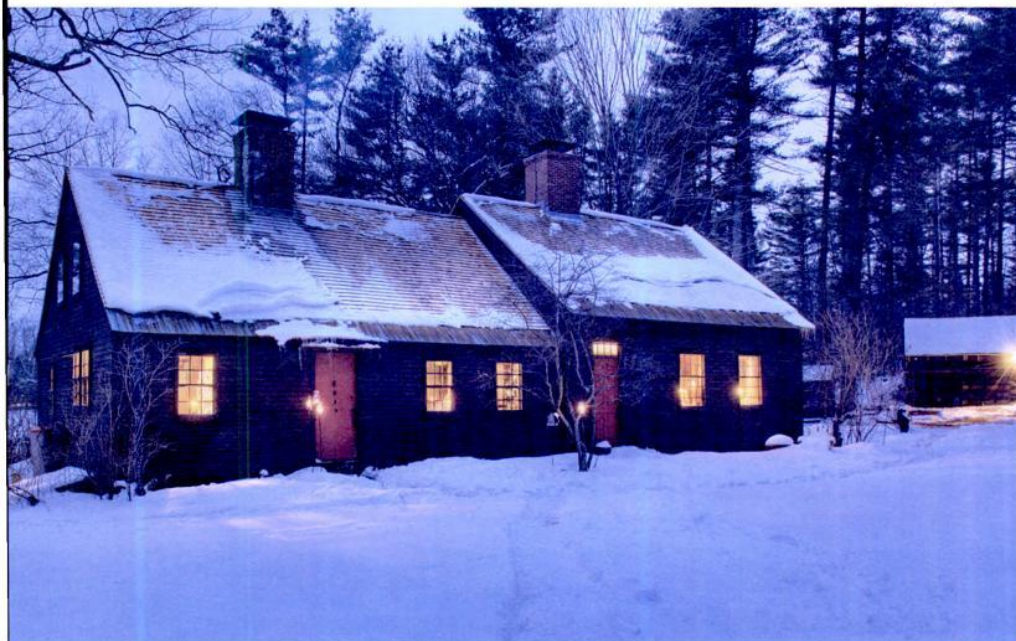
The big keeping room, used today as a living room, was added to the house in the mid-1700s. Antique furnishings include an early 19th-century tall-case clock of butternut, made in Massachusetts, and a Dan Patch wagon serving as a coffee table.

uninhabitable, and the eyesore was slated for demolition.

It was 1965 when Judy and Teddy Larter found the property for sale while looking through the local want ads. It was just what they sought—an original house of the colonial era that had not been altered.

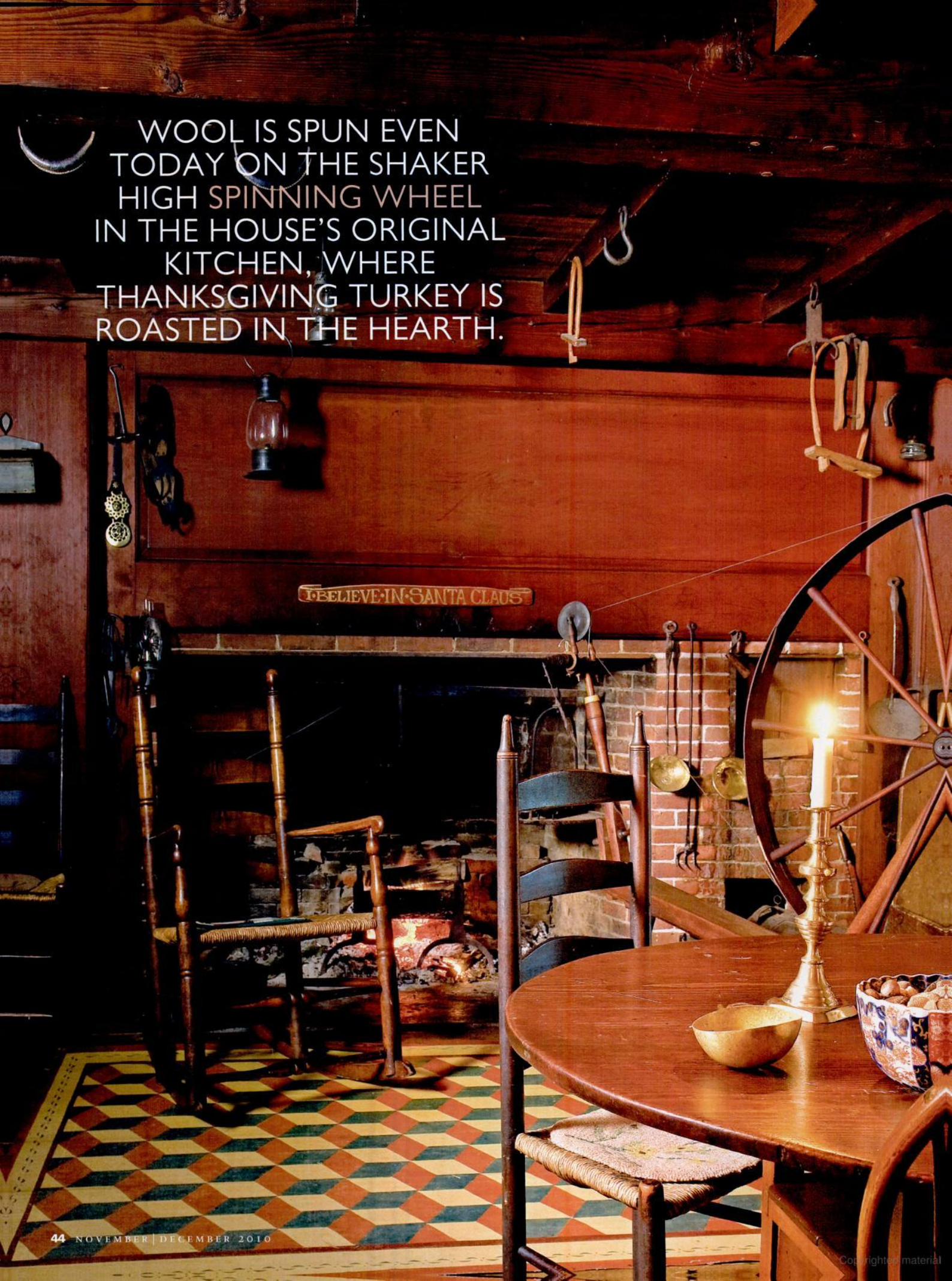
THE HOUSE had to be moved out of the way of impending development. The Larter family had rural property here in western Massachusetts: 60 acres of pasture and forest, where time moved slowly. So they had the old house dismantled, its roof removed and all the beams numbered, and trucked to its new home. It would be set on a new fieldstone foundation laid in the traditional fashion, without cement. Underneath was a dugout stone cellar. In the for-

BELOW: The highlight of the 1780s parlor is a beautiful, hand-carved mantel in the Federal style. The gilt ormolu girandoles are early 19th century. The small study beyond holds more antiques. BOTTOM: The unpretentious Cape is snug in winter's twilight.



MOVED OUT OF  
HARM'S WAY IN  
THE 1960S,  
THE OLD HOUSE  
SITS AMIDST  
FOREST  
AND PASTURE.

WOOL IS SPUN EVEN  
TODAY ON THE SHAKER  
HIGH SPINNING WHEEL  
IN THE HOUSE'S ORIGINAL  
KITCHEN, WHERE  
THANKSGIVING TURKEY IS  
ROASTED IN THE HEARTH.





**ABOVE:** The dining room is part of the original house, and remains without electricity. The colonial woodwork was never painted. The formal, Federal-era parlor is seen beyond. **BELOW:** Gilding on an Empire-style pier mirror is a formal touch against original paneling. Judy Larter's mother did the reverse painting on glass, an image of Mount Vernon.

mer attached barn, they built a new kitchen and bathroom; the loft became two bedrooms and another bath. Plumbing and electricity went in, but the original footprint of the house and its structure remained unaltered.

The couple spent years accumulating furniture sympathetic to the house. Finds from local antiques stores mingle with heirlooms and hand-me-downs, like a Steiff teddy bear that belonged to Judy's father, and the Queen Anne highboy from her Aunt Louise (who'd cut off the legs with a saw so she could see into the top drawer). Judy found a large, early 19th-century Shaker spinning wheel that she has put to good use; she shears the ewe's wool each spring and spins yarn for sweaters. Rooms boast paintings by New England artists, brass bed warmers still used in the cold winters, and a collection of antique children's toys.

A treasure of the house was the original woodwork, never painted, rich with patina. The Larters cleaned it with linseed oil and turpentine. The house had no insulation, and none was added: "At least radon gas isn't an issue," Judy jokes. The old glass in





**FAR LEFT:** In the loft upstairs, a Shaker chest has a collection of family toys; the photograph, ca. 1913, shows Judy's father holding his beloved Steiff bear. **LEFT:** The brass horse tie on the barn is a vintage piece. **BELOW:** The master bedroom has a 19th-century cannonball-and-bell bed with a trundle beneath.

## unpainted WOODWORK

These owners were delighted to find antique woodwork and trim that had never been painted over. In fact, no finish remained at all. Fine woodworker and refinishing expert Bruce Johnson has these suggestions:

- Unfinished wood needs some type of protection against dampness and excessive dryness, dirt, and wear.
- If an original finish is flaking off, sand it lightly with 180-grit sandpaper, then clean it with something like Minwax Wood Cleaner. If the original finish is intact, skip the sanding and proceed with the cleaner.
- In an old house, avoid gloss varnishes, especially polyurethanes. They change the historic character and appearance of the wood, even if you use a low-sheen finish.
- Boiled linseed oil is a traditional finish, but it dries very slowly and may become sticky in hot and humid conditions.
- Tung-oil varnish, available at home improvement centers and hardware stores, is easy to apply with a clean cloth. It penetrates and hardens, and can be built up to a soft sheen. Later coats may be applied without stripping or sanding.

For more tips, visit [artsandcraftscollector.com](http://artsandcraftscollector.com).







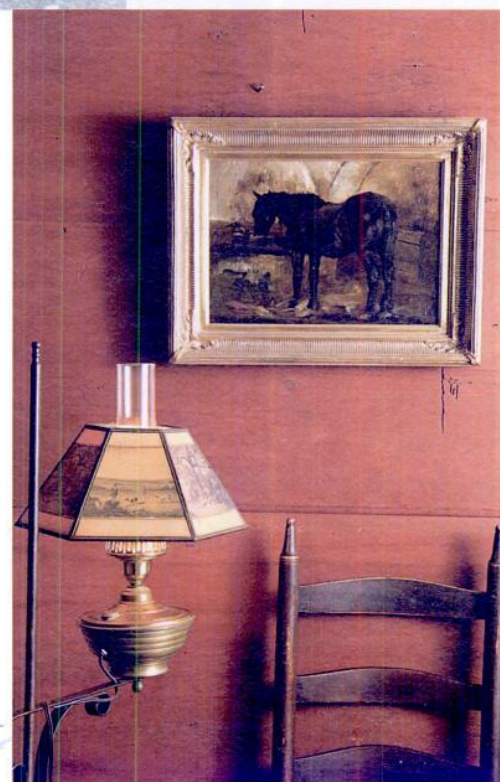
The house in West Dunstable, ca. 1875

BELOW: A Victorian-era painting by William Preston Phelps of a handsome black horse hangs over a slat-back chair in the keeping room.

## THE OLDEST PART OF THE HOUSE IS ADJACENT TO THE ATTACHED BARN, WHICH NOW HOUSES A 20TH-CENTURY KITCHEN AND BATHROOM.

multi-paned windows was cleaned and glazing renewed; broken panes were replaced with salvaged glass. Fireplaces were reopened and cleaned as needed. The keeping room's huge hearth and beehive oven are pressed into service every Thanksgiving to cook the holiday turkey on a hand-operated spit. It's a day-long process, as it was in colonial times; the family gathers around the fire, visiting and even spinning wool.

Living in this house affected Judy more than she would have predicted. She has been involved in her community's preservation of historic structures and natural resources, serving on planning boards and cemetery commissions and working with the National River Watershed Association. Simple lessons from the house are a legacy she hopes to pass on. ✦



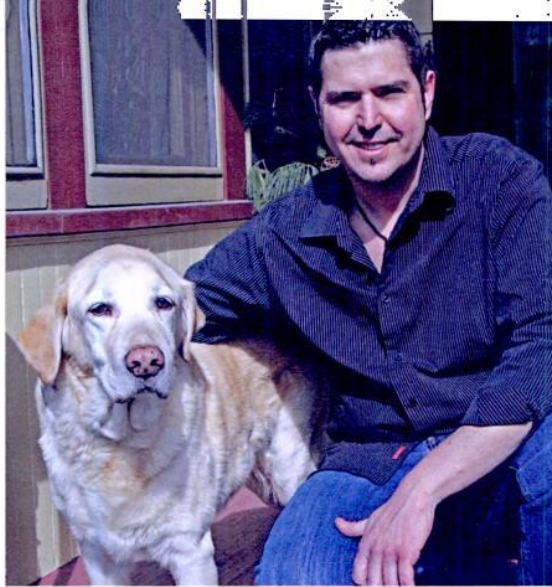


# *Past & Present Company*

Jim Stout is an antiques collector—and an old-house detective. He's learned so much about these two Victorians, you'd swear they were time capsules of the era.

**PHOTOGRAPHED AND WRITTEN BY ESTHER & FRANKLIN SCHMIDT**

**OPPOSITE:** The entry is done in full Victorian finery; owner Jim Stout had to buy back the stained-glass panel in the front door, which had been removed. **RIGHT:** Jim with his antiquing partner, Ben.



**F**OR YEARS, Jim Stout lived in a mid-century Cape, rather anachronistically filled with the 19th-century antiques he'd spent years acquiring. His search for the right house ended in 1994, when he found the Williams Morton House, a Victorian Queen Anne in Berwick, Pennsylvania. He soon was enmeshed with its history and that of the family who once lived here.

The house is not a mansion, but its size belies the grandeur of the interior, and the lifestyle of the young Morton family who lived here a century ago. Built in 1894, the house was briefly home to Boyd and Madora Williams, who gave the house to their newly married daughter, Sarah, and her husband, Tom Morton. The couple's wedding took place in her parents' home. On the same day, Sarah got the keys to the big house and



**ABOVE:** Copper pans and antique light brackets surround the working stove that came from the guest house next door. **LEFT:** A slate roof, clapboards, and fancy-cut shingles mingle on the Queen Anne tower house.





**ABOVE:** The butler's pantry is wholly original; servants once were asked to check their appearance in a mirror before serving. The countertop is soapstone. Cabinets are filled according to the journals of the original owner: stemware on the right, china on the left. **RIGHT:** The dining room (in the foreground, with the music room beyond) does not have electric fixtures. The wallpaper is from Thibaut's Historic Home Collection. Note the double portiere; a beaded valance faces the dining room.

to the guest house next door (and to a third dwelling then on the property). Boyd and Madora Williams prepaid the salaries of two servants for two years so that the young bride might run her home in the style to which she was accustomed.

Sarah would go on to decorate each room in high style. And there

were few subsequent owners, as Sarah's daughter, Mary Frances, lived in the house until she died in 1975. By the time Jim Stout moved in, though, all the lovely things had been disbursed to far-flung family members or auctioned off. He was left to deal with the minor disasters wrought by the house's use, for almost 20 years,

as student housing for a college.

"Most of the damage was cosmetic," Jim says gratefully. Wall-to-wall carpets had covered and protected the wood floors. Missing trim, moldings, doors, and windows were found stored in the house. "I was the primary fixer," says Jim, who had no previous experience with carpentry



or plastering, yet ended up doing 90 percent of the restoration himself.

No less important to Jim than the physical work was his intention to re-create the Mortons' lifestyle. He even let the Mortons' taste prevail over his own. "For wallpaper, I definitely chose something as close as possible to what Sarah had cho-

sen," he says. Although most of the original furniture was gone, Jim's own collection perfectly suited the era and even the style of the house. There were plenty of clues to original paint colors, wallpapers, and design elements. Although he couldn't replicate original papers, Jim found many suitable similar designs in the



**LEFT:** Shingle details decorate the tower.



**ABOVE:** Antique furniture is complemented by bedding panels and window drapery that are original to the master bedroom. **LEFT:** The sewing room is part of a Morton-era add-on to the house.



Brillion Collection of Victorian Collectibles.

Sarah herself participated; she had been an avid diarist who kept copious journals detailing the household. She listed not only furnishings, but also each and every piece of the 13 sets of Haviland Limoges porcelain dishware and sterling silver flatware, along with crystal stemware and household linens.

Sarah recorded the specifics of the frequent dinner parties she and Tom held: the food that was served, which sets of dishes were used. She made it a point to never

offer the same menu or table setting to returning guests. One of Jim's goals is to bring the china and silver back: "I have a few pieces of patterns I know were here, but I'd love to restore the complete inventory."

His mission is not purely academic, as Jim, too, gives memorable parties. Guests are encouraged to enter the dining room from the same entrance recorded by Sarah in her journals. The kerosene chandelier provides low lighting for the multi-course dinner. It's almost as though Sarah and Tom are unseen guests. ✦

**RIGHT:** A simple, front-gabled Victorian is the guest house next door to the Queen Anne.  
**BOTTOM:** The Thibaut paper in the upstairs hall is similar to an original scrap that remained in the house.



In 2004, ten years after antiques collector and historian Jim Stout moved into the Williams Morton House, he got a chance to buy its guest house next door. This one is a different take on Victorian design. While the main house, where Jim lives, is a formal, towered villa, the guest house is a much

## THE GUEST HOUSE: BACK TO BASICS

simpler farmhouse Victorian. And even though the same family owned both dwellings, the décor was quite different in each. The main house had a High Victorian formality with paintings and many accessories; the guest house was plainer, with a country sensibility.

Sarah Morton's mother, Madora Williams, lived in the guest house after Sarah's father died in 1923. After 1947, the

house was subjected to multiple unfortunate remodelings that left it in rough shape, with dropped ceilings, a "picture window" in the parlor's center wall, and aluminum siding. Jim Stout restored two parlor windows, using shutters he found in the attic to gauge their original size. Markings on the floor told him where pocket doors had once separated the living and dining rooms—and there they were, too, stored in the attic.

Jim is currently working on the front porch, repairing the porch rail and removing the last vestiges of the siding. Next he'll turn his attention to the gardens. "Working on the two Morton houses has been the grand passion of my life," Jim says.



### WHERE ARE THE JOURNALS?

Restorer Jim Stout was aware that Sarah Morton's diaries existed; at one time he had several on loan. But he was never able to purchase them, and in intervening years, knowledge of their whereabouts was lost. Jim knows that a perfect restoration depends on those notebooks. Although he has learned much about Berwick, the Mortons, and their houses, he is always eager for more information—and to find those journals. If you can help, please e-mail Jim at [williamsmorton@gmail.com](mailto:williamsmorton@gmail.com).



**ABOVE:** Rooms are smaller and less ornate in this house. Jim painted the dining room, but has plans to paper it in a pattern from the Brillion Collection. **LEFT:** A set of Victorian painted "cottage furniture," antiques from a local manufacturer, is perfect in the bedroom.

RESOURCES: PAGE 66

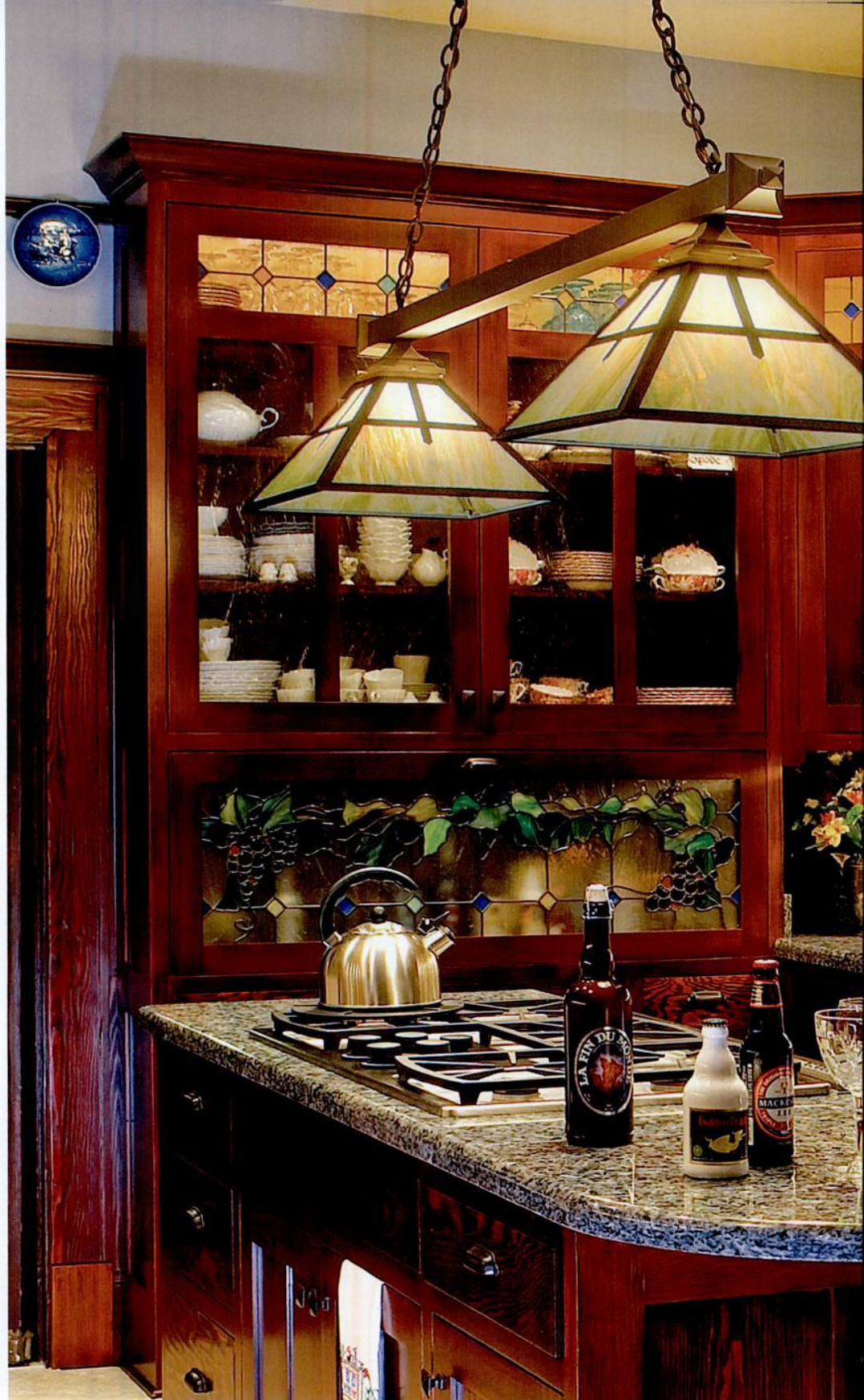




**LEFT:** The guest house bathroom was redone by the Mortons in 1896. **ABOVE:** The working coal stove ties into a chimney that Jim had rebuilt. The yellow pine flooring is original; Jim added the stencil. **BELOW:** A detail of the iron gate in front of the guest house.

The same family owned both dwellings, yet the décor was quite different in each: The main house had a High Victorian formality; the guest house, a country sensibility.





**ABOVE:** The shades on a billiard light from Rejuvenation (now discontinued) were adapted from a pendant light by changing the shade mounts. **LEFT, TOP TO BOTTOM:** The new Eucalyptus Butterfly filigree lantern from Old California's Cobblestone Lane series can be customized with 10 different shades of art glass or mica and nine finishes. The Borough Hall, a large-scale Colonial Revival pendant with kiln-bent white art glass from Meyda Tiffany, comes with a 6' chain. A bronze and art glass pendant from Crenshaw Lighting was originally a custom order.



A hand-blown art glass shade, like this one from Lundberg Studios, is a good way to upgrade a fixture (this one is from Rejuvenation).

## Custom Looks in LIGHTING

By adapting interchangeable parts, swapping out shades and finishes, or even ordering a unique fixture, you can get custom lighting that fits your house—and budget.

BY MARY ELLEN POLSON

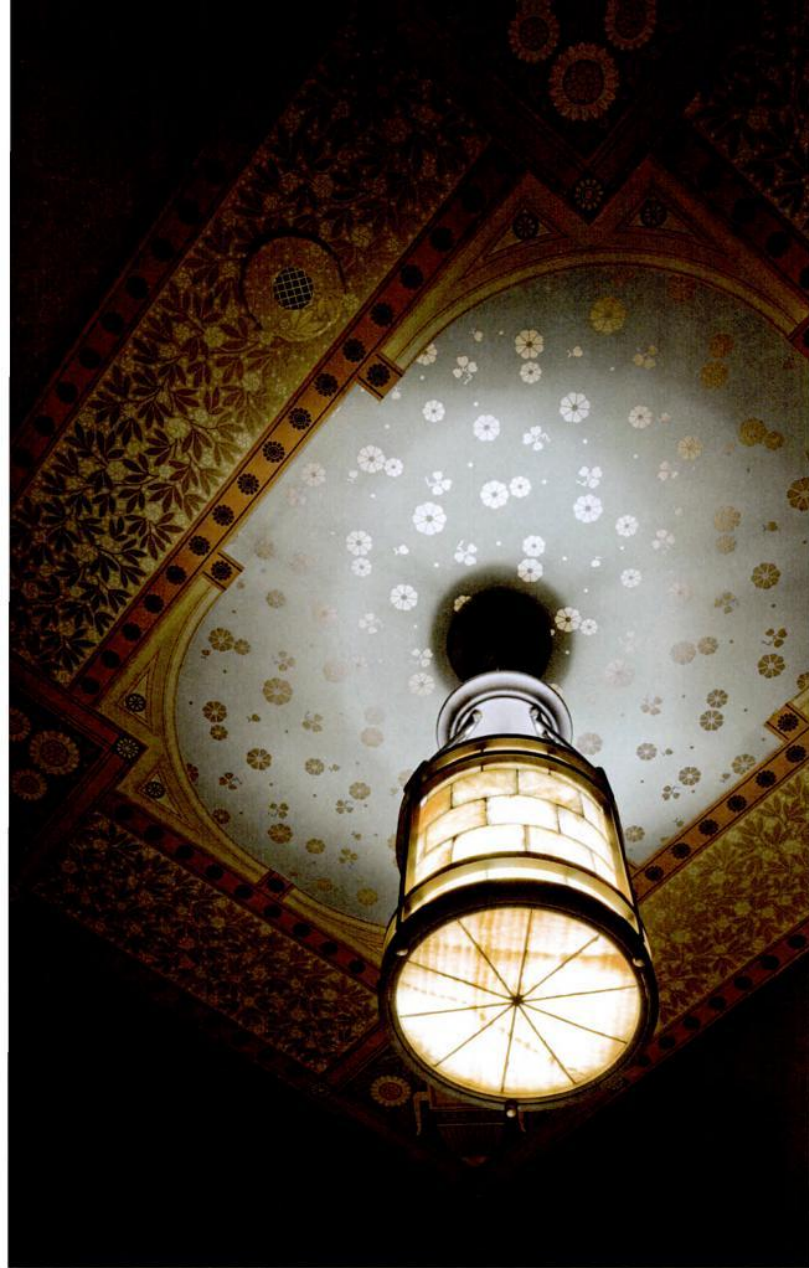
IT MAY COME as a surprise to many, but a light fixture is not defined by the color or shape of its shade. Rather, a fixture is an assemblage of metal components that holds the shade and light bulb in place. Not only are shades interchangeable (thanks to standard sizes of “fitters”), but so are many of the component parts. That’s before you’ve even chosen a finish, of which there can be a dozen or more.

Old California Lantern Co., for example, offers dozens of lighting “families” that not only include different types of fixtures (pendant, sconce, bracket lamp, etc.), but also many choices of glass and mica, up to a dozen period-look finishes, and overlays that create a picturesque silhouette effect. No

wonder it’s hard to recognize that a mini lantern with iridescent green art glass in the “old penny” finish is a kissing cousin of a polished nickel pendant with a tulip-shaped art glass shade in tints of blue and purple.

While some people are content to choose lighting from a single family (in the same finish and with matching shades), other folks are more particular. “People have become more educated in the last few years,” especially from a design sense, says Stephen Kaniewski, president and chief designer for Brass Light Gallery in Milwaukee, Wisconsin. “They want fixtures that look as though they are original to the house.”

Matching something that was made decades ago isn’t easy, even with all the qual-



**CLOCKWISE FROM FAR LEFT:** A pendant with translucent quartz stone, customized from Elk Lighting's Stone Mosaic collection. Because Authentic Designs uses traditional techniques like patination and hand-painting, even a "standard" design results in a custom fixture. The Himeji from Arroyo Craftsman can be personalized in a choice of 10 different glass options and 10 finishes.

ity reproductions on the market. A customization often starts when a client sees a detail on a pendant or sconce that matches a decorative element in their home, Kaniewski says—an acorn finial or a running Greek key, for example. The decoration could be on a sconce rather than the pendant the client needs, however. The fixture could be the wrong size for the intended space, or the detail could be the only thing the buyer likes about the fixture.

When that happens, lighting makers are quick to suggest alterations. "At Brass Light, everything is customizable," says Margaret Howland, the company's director of marketing. Among hundreds of fixtures, a dozen different metal finishes, and uncounted shades, she says, there are seven million possible looks.

The company can accommodate changes like altering the scale of a backplate or making a standard

size of floor grate larger, even for small runs. They've even gone to the extent of "banging the fixture up" to make it look old, Howland says. "We can do a project where there are 200 fixtures, or we can do one hand-blown, bell-jar-shaped lantern by an artisan in Milwaukee."

Sometimes a small, subtle change can result in a stellar personalization. Say a customer prefers a chandelier with a plain canopy (the part that covers the connection to the wall or ceiling) but has fallen in love with a beaded detail on the canopy of another fixture, which matches a decorative element at home. Since many parts are interchangeable at companies that make their own lighting, it may be any easy swap. "I'm always surprised at people who are willing to go to the extra expense to change out canopies or shade holders," says Anne Maloney, who

Swapping a plain white shade for something with color, perhaps with moiré effect, will transform the look so much that it's easy to think it's a completely different light.

handles custom lighting for Rejuvenation in Portland, Oregon. Most small adjustments cost between \$50 and \$100, in addition to the cost of the fixture, even when some modification is required. "If we have the parts, we can manufacture more or less exactly what the customer needs."

Maloney also finds that many people prefer fixtures not only from different lighting families, but also different eras or styles. A minor adjustment, like changing out the shade holder on a Colonial Revival sconce to match the one on an Art Deco chandelier, "can be a bridge between the two styles," she says.

Another means of transforming a light is by changing the metal finish. Brass Light Gallery's Morris line, for example, includes alabaster bowl pendants. "If you do the alabaster bowl in architectural bronze, it goes into a '20s house like it's been there since 1928," Kaniewski says. The same fixture with a vintage nickel finish "looks great in a 1930s or '40s Cape Cod."

Changing the glass or shades will also "completely change the look of the fixture along with the environment around it," Kaniewski says. The most basic shade is white opal, in either gloss or satin. Swapping a plain white shade for something with color, perhaps with a moiré effect, will transform the look so much that it's easy to think it's a completely different light. Old, vintage shades are another excellent way to give a new light a period look. The glass is often finer and available in colors and patterns that are hard to reproduce today, Kaniewski says.

If you want something completely different or unique only to your home, a custom-made fixture may be the way to go. Steve Smithers of Smithers Silversmiths can create a reproduction 18th-century brass chandelier with as many arms as you like, at any size or scale. His fixtures are truly one-of-a-kind. "We can make a chandelier any size people want, because we hand-hammer them." †

## SOURCES in this article

Please see p. 66 for a full listing of companies that offer customization, custom or handmade lighting.

- **AUTHENTIC DESIGNS** [authenticdesigns.com](http://authenticdesigns.com) Hand-built early American designs with hand-turned centers, applied patina, and paint
- **BRASS LIGHT GALLERY** [brasslight.com](http://brasslight.com) Prairie and 20th-century styles in 12 finishes; hundreds of shades; custom work
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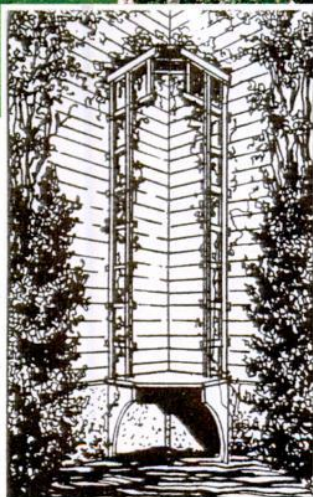
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- **BARN LIGHT ELECTRIC** [barnlightelectric.com](http://barnlightelectric.com)
- **THE BRIGHT SPOT** [brightspot.com](http://brightspot.com)
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- **CONANT METAL & LIGHT** [conantmetalandlight.com](http://conantmetalandlight.com)
- **HERITAGE LANTERNS** [heritagelanterns.com](http://heritagelanterns.com)
- **HISTORIC HOUSEFITTERS** [historichousefitters.com](http://historichousefitters.com)
- **HISTORIC HOUSEPARTS** [historichouseparts.com](http://historichouseparts.com)
- **HOUSE OF ANTIQUE HARDWARE** [hoah.biz](http://hoah.biz)
- **MATERIALS UNLIMITED** [materialsunlimited.com](http://materialsunlimited.com)
- **PERIOD ARTS FAN COMPANY** [periodarts.com](http://periodarts.com)
- **PW VINTAGE LIGHTING**, [pwvintagelighting.com](http://pwvintagelighting.com)
- **TALISMAN LIGHTING** [talismanlighting.com](http://talismanlighting.com)
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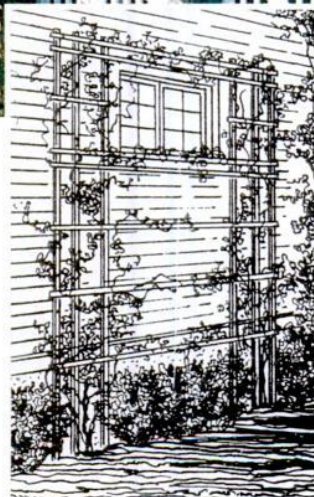


Alterations to an exterior wall lantern from Brass Light Gallery included making the curving arm mount longer and deeper so the fixture would stand out from a leaf-covered wall.

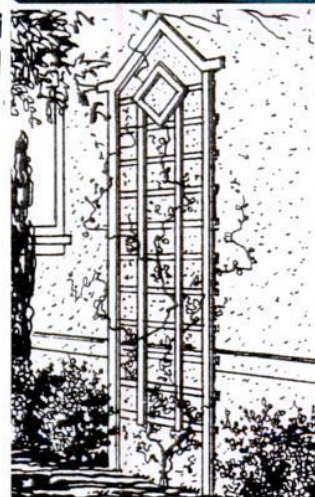
# TRELLIS



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**T**REILLAGE is an old-fashioned word that relates to simple structures of wood or metal for training vines and climbing plants: arbors, pergolas, open-work fencing, wall-mounted trellises. The very simple (and romantic) examples reproduced above come from William Radford's *Architectural Details*, a 1921 plan book. The romantic points of reference at the time were American colonial houses and Merrie Olde England. Thus the drawings suggest cottage architecture—Cotswold houses of stucco, clapboarded Dutch Colonials. Still, these timeless designs are easily adapted for the earliest homes and would only add to the exuberance of Victorians.

The corner trellis is an oddity that attempts to make vines behave in corners. The pot shelf is perfect for a little container garden that changes with the seasons. Next, we

have a trellis that turns a small window, as those typical on bungalows, into a wall ornament. The house is united with nature, but nature is under control. (The trellis may be unfastened when it's time to paint the siding.)

A plain, two-dimensional lattice is shown next, with a diamond detail reminiscent of 1920s windows. The header treatment might be varied for different effects: a round top to suggest classical architecture, straight across for Mission.

Finally, the trellised seat at an entry door could be adapted for a street entry as well as the French doors shown—perfect for stepping into the garden. The seat ends are band-sawn, and posts are just 4x4s. Covered with vines in the heat of summer, this trellis affords a miniature porch.

—PATRICIA POORE

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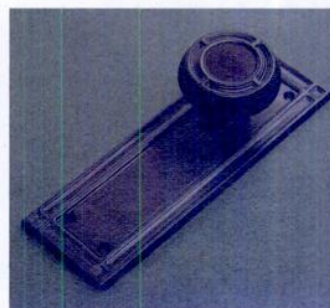


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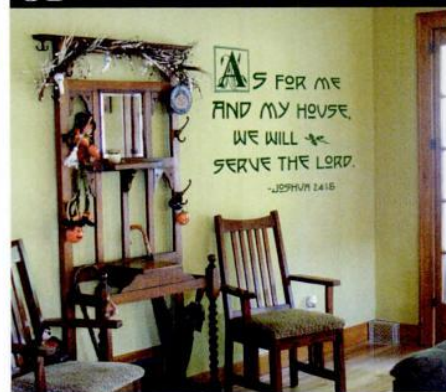
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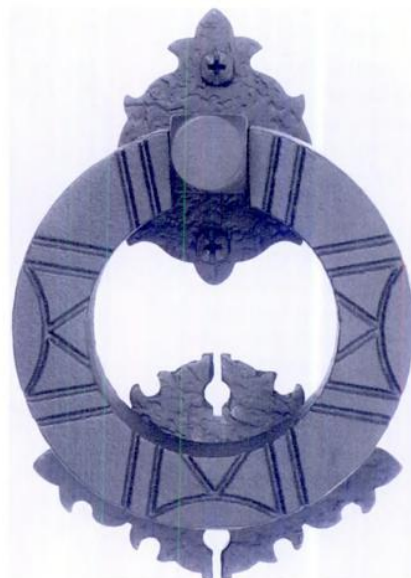
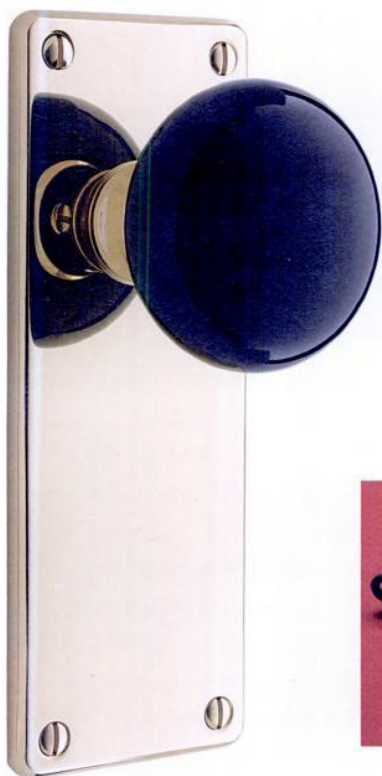
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## A Splendid Revival BY MARY ELLEN POLSON

The Colonial Revival saw its heyday end in the postwar period—but the hardware associated with it is still riding waves of innovation and craftsmanship.

Colonial Revival reproduction hardware combines the best of the past and present. Larger manufacturers and artisans are reinterpreting period designs or inventing wholly new ones in the same spirit, producing wares using the oldest of blacksmithing techniques and also the latest in industrial technology.

The hardware that appears in Colonial Revival homes built between roughly 1895 and 1940 may be reminiscent of 18th-century forms, but the methods and materials used to make it

were quite different from those of true colonial hardware. Very few artisans were forging iron in 1923—and yet there are hundreds, if not thousands, who do so now. (Today, most work in mild steel instead of iron.) Brass, rare and almost always imported in colonial times, was far more pervasive in the early decades of the 20th century. So too was pot metal, finished and patinated to look like antiqued brass. Almost all of it was made using industrial innovations like casting, plating, and die-stamping, which captured the

**CLOCKWISE FROM TOP LEFT:** The Coleman door set, just introduced by Rejuvenation, has a black porcelain knob reminiscent of Bennington glass. Cabinet knobs and pulls from Notting Hill's Chelsea collection incorporate classical motifs like leaves and vines. Acorn Manufacturing's Warwick ring pull has the look of hand-forged iron, but the even details (and presence of screws) certify that it's Revival. A simple cabinet latch from Top Knobs has a patinated finish for an aged look. The Durham entry set in brass from Rejuvenation features a beaded edge detail, a favorite Colonial Revival motif. Kayne & Son's hand-forged reproductions show evidence of hand-hammering.

#### CLOCKWISE FROM RIGHT:

A push-button doorbell from Rejuvenation speaks of early-20th-century technology. A ball-tipped hinge from Signature Hardware is obviously machine-made, but the textured finish shares kinship with wrought iron. A rose from Knobworks Vermont's Big Chicago collection has a mirrored finish that resembles mercury glass.



look without the labor.

Early 20th-century Colonial Revival hardware usually gave away its machine-made origins (even when posing as a colonial strap hinge). With the exception of real hand-forged pieces, that's still true today; in fact, some designs make no apology for their industrial origins, with obvious seaming and finishes that resemble a heavy coating of rust. It's often a point of honor that a cast-brass or -bronze entry set has substantial heft, while true colonial hardware was very light because of the scarcity of metal. Revival hardware was heavier, but not so beefy as quality hardware now, which may be solid brass, industrial cast bronze, mild steel, or an amalgam of metals.

Makers of early 20th-century household or architectural hardware spiced up spare and simple colonial designs with motifs borrowed from classical architecture, like egg-and-dart or rope molding, often blending or blurring stylistic elements that were markers of specific styles in the 18th century, including Georgian and Adam. Good reproductions often copy these "re-

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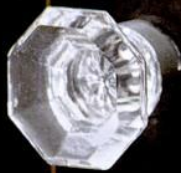
**Trustworth Studios Wallpaper**  
Page 28 | RSC 038

**Van Dyke's Restorers**  
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**Vintage Doors**  
Page 23 | RSC 043

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Faceted crystal knobs, like this one from Top Knobs, are available in a rainbow of colors and dozens of sizes.

vivals,” often with minor adjustments that make them slightly different, thus nudging history’s design timeline along.

Manufacturers also made it easy for builders to use their products interchangeably, whether the house was Tudor, Spanish Colonial, Mediterranean, or Georgian Revival. Modern crafters have gone even further, introducing designs that are meant to blanket almost any history-inspired house style. At the other end of the spectrum, many offer custom replication services that can produce passage sets or gate hardware that’s impossible to differentiate from period originals.

Another Colonial Revival innovation was to offer the customer a choice of up to six different finishes, with an emphasis on those that darkened hardware surfaces to make them look old. Contemporary hardware makers may offer up to 40 different finishes on a single item, from raw brass or oil-rubbed bronze to verdigris, antiqued copper, dark bronze and brass, and polished, brushed, or matte nickel, just to name a few.

Naturally, we now have coordinating knobs and backplates in every metal and finish, but the Colonial Revival affection for brass and cut-glass or crystal knobs is back in full force with an explosion of beautiful reproductions and new forms in recent years. There are knobs of hand-blown glass in every color under the sun, plus faceted crystal, and even a modern version of mercury (silvered) glass. †

Resource boxes are included in many articles. This additional information has been compiled by the editors. Items not listed are either widely available, out of production, family pieces, or antiques.

### Past & Present Company

#### pp. 48–55

**p. 50** Wallpaper from Historic Home Collection by Thibaut: (800) 223-0704, thibautdesign.com  
 ■ **Bead-and-chain valances and portieres** are available from The Swan Company: (530) 865-4109, swanpicturehangers.com



Bead-and-chain portiere

**p. 53** Wallpaper by Thibaut, see above. **p. 54** Parlor wallpaper from the Brillion Collection of Victorian Collectibles: (800) 783-3829, victorianwallpaper.com

### Custom Looks in Lighting

#### pp. 56–59

LIGHTING COMPANIES THAT OFFER FULL CUSTOM CAPABILITIES AND/OR ONE-OF-A-KIND LIGHTING: ■ **BALL AND BALL** ballandball.com *True 18th-century reproductions* ■ **CHRISTOPHER THOMSON IRONWORKS** ctiron.com *One of a kind lights in iron* ■ **COE STUDIOS** coestudios.com *Architectural lighting and custom fixtures* ■ **CRAFTSMEN HARDWARE** craftsmenhardware.com *Handmade Arts & Crafts lighting* ■ **HERITAGE METALWORKS** heritagemetalworks.com *Custom reproductions; Winterthur license* ■ **MW & M LIGHTING** mwmlighting.com *Handmade Arts & Crafts fixtures and custom reproductions* ■ **RICHARD SCOFIELD HISTORIC LIGHTING** scofieldhistoriclighting.com *Handmade early period lighting; full custom capabilities* ■ **STEVEN HANDELMAN STUDIOS** stevenhandelmanstudios.com *Custom iron chandeliers, Spanish lighting* ■ **TURN OF THE CENTURY LIGHTING** tocl.ca *Antique restorations, custom lighting, reproductions in 11 different finishes* ■ **URBAN ARCHAEOLOGY** urbanarchaeology.com *Antique and unique custom reproductions*

COMPANIES THAT OFFER A VARIETY OF SHADE AND FINISH CHOICES AND CAN MAKE MINOR ALTERATIONS TO MEET SPECS: ■ **CHARLESTON GASLIGHT** charlestongaslight.com *Historic gaslight designs made in the U.S.* ■ **KING’S CHANDELIER** chandelier.com *Crystal chandeliers, sconces, candelabra; custom design, restoration* ■ **MICA LAMP COMPANY** micalamps.com *Riveted copper with mica shades in Van Erp, Storybook, and forged iron styles* ■ **PULLEY LIGHTS** pulley-lights.com *Adjustable early 20th-century industrial lights*



Lowell from Schoolhouse Electric

■ **SCHOOLHOUSE ELECTRIC** schoolhouseelectric.com *Hand-built exclusive designs* ■ **SHIPLIGHTS** shiplights.com *Solid brass lighting in 10+ finishes* ■ **STEEL PARTNERS** steelpartnersinc.com *Hand-built, made-to-order steel lighting; custom capabilities* ■ **VINTAGE HARDWARE & LIGHTING** vintagehardware.com *Reproduction lighting; custom fabrication*  
 SOURCES FOR ANTIQUE AND RESTORED LIGHTING: ■ **RESIDENTIAL RELICS** residentialrelics.com *Mid-19th- to mid-20th-century fixtures* ■ **VINTAGE HOME LIGHTING** vintagehomelighting.com *Restored Art Deco and Arts & Crafts lighting* ■ **VINTAGE LIGHTS** vintagelights.com *Vintage only, 1885–1940s*

### Inspired By p. 68

Design and cabinets by The Kennebec Company: (207) 443-2131, kennebeccompany.com ■ Restored ca. 1915 Detroit Jewel stove, converted from coal and gas to gas and electric by Dave Erickson, Erickson’s Antique Stoves, Littleton, MA: (978) 486-3589, erickstove@gmail.com ■ Two-light pendant with butterscotch glass from Brass Light Gallery: (800) 243-9595, brasslight.com ■ Castle Tucker is a house museum in Wiscasset, Maine: historicnewengland.org



Castle Tucker

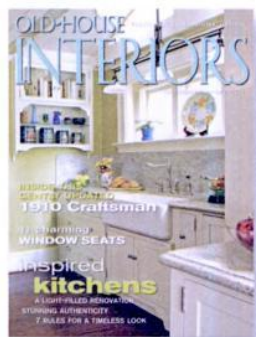
# back&forth

## APRON FETISH?

I SAW something on TV last year about a woman who collects vintage kitchen aprons . . . I think she was writing a book. What reminded was your latest issue, with two kitchens built around antique stoves. [See pages 43 and 46 in OHI's October 2010 issue.] I am leaning toward buying a rehabbed or repro stove myself, and I just won't be able to cook on it without an apron like my grandmothers wore. Time to start a collection.

Imagine my surprise when I Googled "vintage kitchen aprons" and found more pinup girls than grannies! Apparently aprons are now considered sexy!

—DONNA ROSS  
via e-mail



## REAL-ESTATE VALUE

PLEASE DON'T take this wrong—I am a true old-house convert and a question like what I'm about to ask has never occurred to me before as I read your magazine. But I was stopped short by the "better than original," extremely authentic Victorian kitchen in the October issue. You're right, it looks like something that survived the passing of time, and it is really pretty. Anybody who saw it would be charmed . . . but would they buy the house?

I admit that I would think twice about taking the old look that far, in the kitchen, especially. Do you think your readers have information on whether historical restoration helps or hurts when it's time to sell? What if the house is not located in a preservation hotbed? I'm curious.

—ED MATZEK  
Detroit, Michigan

## TWO ON BATHROOMS

I WOULD LOVE to see some well-designed bathrooms in homes that

didn't originally have them. My house is 200 years old, a center-hall Colonial with lovely original moldings and beautiful pumpkin-pine flooring. In the 1950s, the previous owner created two half baths, one under the staircase and one in a closet, and two full baths upstairs, taken from closet space [and dormers]. Our master bath is the most problematic, as it's small and has awkward angles created by sloping roof lines. For a renovation, I'm thinking simple and earthy with built-in storage, more Zen than pseudo-"period." It would be great to see how others have solved the problem.

—BETH HANDLER  
Columbia County, New York

I RECENTLY installed an American Standard Champion 4 Oakmont round-front toilet in my ca. 1895 home. It's the best-flushing water box I have ever come across. But my main reason for installing it was its great style, right down to the flushing handle. This unit has "old house" written all over it!

—DENNIS WALLACH  
via oldhouseonline.com

## THE PERFECT GREEN

I'M CURIOUS about the paint color on the walls of the dining room featured in your June 2010 issue. ["A House Evolving," page 38.] Can you tell me exactly which Sherwin-Williams color it is?

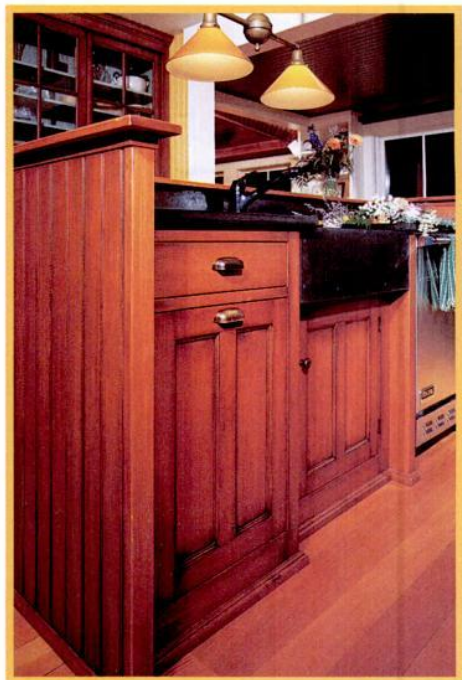
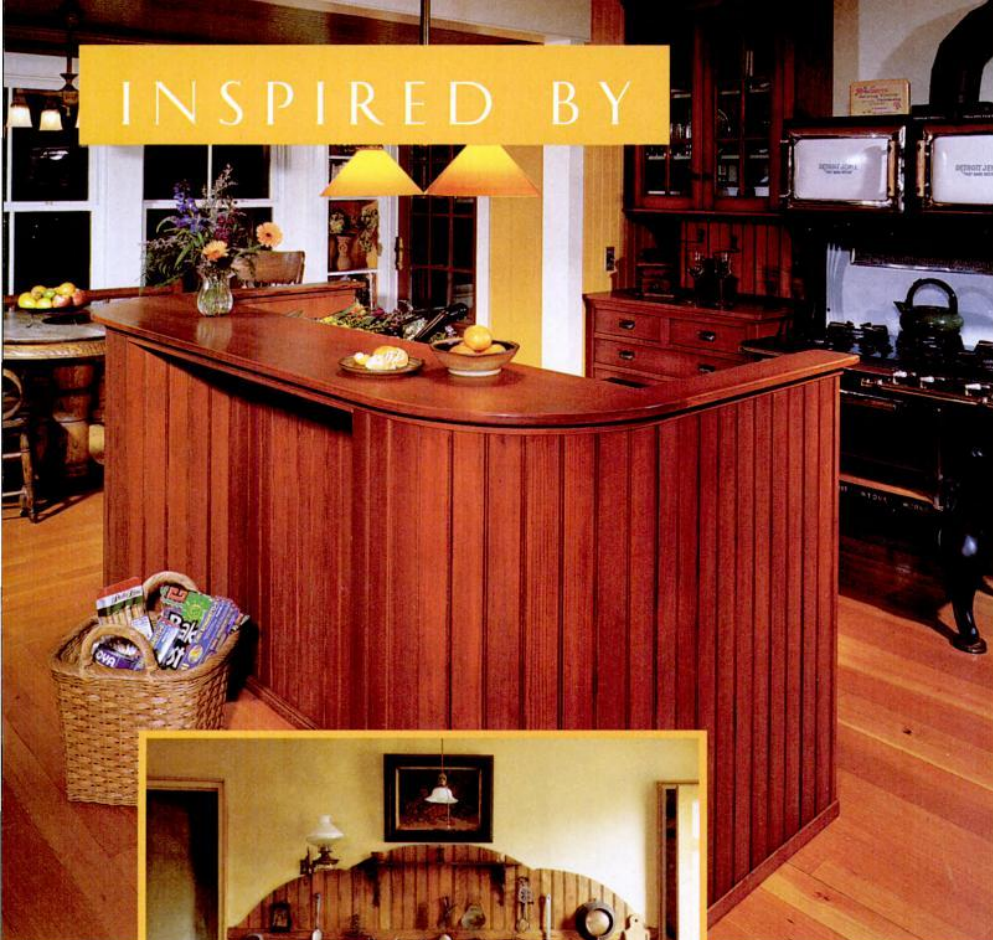
—ROBERT SILVA  
via oldhouseonline.com

Owner Beverly Sullivan graciously dug through her records (the dining room was painted years ago), and discovered that the wonderful English or colonial green is called 'Green Fields.' It can be mixed from the Sherwin-Williams line, but is not specifically assigned to their preservation or historical palettes. —THE EDITORS

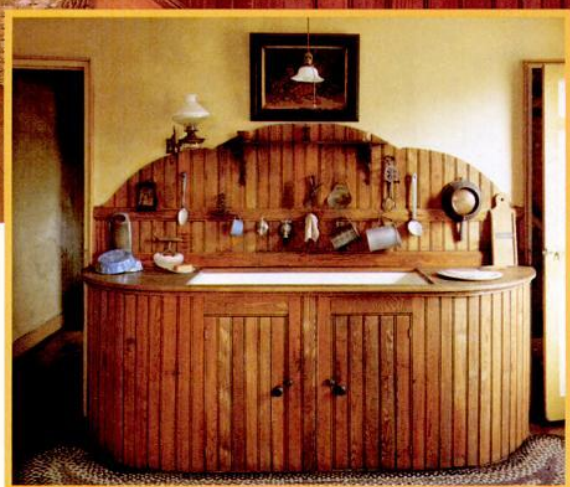


Crisply trimmed with white, the near-emerald green wall color brings out red tones in the furniture. This section of the Virginia house dates to 1810.

INSPIRED BY



**ABOVE AND LEFT:** This new kitchen was built a hundred years later, in another New England seacoast town. Trash bin, stone sink, and dishwasher are tucked into the back side of the island.



**LEFT:** This massive sink cabinet, surviving in a late 19th century kitchen, inspired the idea of a big island clad in beadboard.

## A GUTSY SINK CABINET

**W**HEN I visited Castle Tucker, I wasn't looking for inspiration. An eccentric house in Wiscasset, Maine, since deeded to Historic New England, it is a time capsule of mid-Victorian decorating inside an 1807 shell. (My house is a 1904 transitional summer cottage.) I remember being quite taken with the kitchen—so rarely do old kitch-

ens survive, and this one dates to the 1860s—and especially with its round-cornered sink cabinet, which reminded me of a ship's galley, or a caboose. It was built by a carpenter who'd also made rowboats.

A year later I was designing a period-inspired kitchen for my own house, with the help of Dave Leonard at the Kennebec Company. To make good use of the rather small

room, an island seemed unavoidable; there was already a breakfast area in what had been a porch, so we didn't need a center table. I imagined something that was a working island on one side—plumbed for a sink—but would act as a room divider, too, separating the kitchen entry from the cooking mess. The whole house has always had acres of fir beadboard . . . aha! The Castle Tucker sink cabinet! What better inspiration for a house in this other seafaring city?

The island is bar stool-height on the "finished" side. Rounded corners lessen its bulk, which handily accommodates a stone sink, trash bin, and dishwasher.

—PATRICIA POORE, *Gloucester, Mass.*

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