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editor's WELCOME

Preserving memory

HOUSE BURNED DOWN in Gloucester-not just any house, but the Queen Anne that stood between Beauport (that fantasy by decorator Henry Davis Sleeper, now maintained by SPNEA) and Red Roof (house of A. Piatt Andrew, noted philanthropist). The house in the middle, informally referred to as Wrong Roof, was one of eleven originals in the development of Eastern Point, a historic and storied part of Gloucester. Miss Caroline Sinkler lived there, the lavender lady in mourning dress, who entertained Henry and William James, John Singer Sargent, and other artistic luminaries. • The house burned to the ground on a freezing night. Miraculously, neither of the adjoining historic properties was damaged. It's on my mind that, no matter how skillfully rebuilt, no matter the money spent, a reproduction can never replace that house. Wrong Roof is gone, and with it the echoes of footfalls on floorboards, of parties once held. The ghosts have left. . Renovation, I know, can banish tangible and intangible antiquity almost as thoroughly as a fire. This hasn't been a great concern of mine in the derelict houses I've "rescued" and, not incidentally, remade for my own use. I do not buy museum quality houses because I have not wanted to be beholden to their history. Yet I find myself the chair of a committee that is supposed to decide how to restore (as feasible) and renovate (as necessary) a 200-year-old New England church, one with religious, civic, and architectural significance. • I knew what to do with my houses: Get rid of the rats. Put back the porch and update the systems. Stay in the period but don't obsess over authenticity, which is unknowable. Make room for cowboys and Legos. • At the church, there is serious history to

From my new office, I can see the old church's steeple.



consider. The sanctuary has its Federal proportions but an 1860s Renaissance Revival pulpit; the addition of 1948 was ill-advised, inadequate and inaccessible, but it too is over 50 years old.... In any case, I worry, if we do too much, the ghosts may depart. • Memory is what distinguishes humanity from all the other critters, and memory is embodied in our buildings. Especially, perhaps, the neglected ones.

strif dos



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LETTERS from readers

WHO MADE IT?

WHERE IS THE INFORMATION about the artisan who made the gorgeous, hand-hammered copper hood on the cover of the March 2001 issue? That's exactly the kind of hood I want for my kitchen and am willing to talk to anyone in the entire USA who does such beautiful work.

—s.c. JOHNSTON Burlington, Wisc.

The Arts and Crafts-style copper hood in that Salt Lake City kitchen was made by Historical Arts and Casting Inc., in West Jordan, Utah: (801) 280–2400.

—THE EDITORS

RICH REWARDS

I WANT TO THANK YOU

for featuring the billiard room from the East Hampton residence in your [Dec./Jan.'01] issue. The owners were thrilled to see their billiard room on the same page as the one from the Mark Twain house.

I am presently designing a theater room, which leads to a playroom and on to an exercise room in the same house. The [coffered wood] ceiling in the game room of the Shelburne Farms house [p. 56 in the article cited] inspired me to revise my plans. Your magazine *does* inspire.

> —RICK ESPOSITO Rick Esposito Design New York, N.Y.

CABINETS COMPLAINT

AS THE WIFE OF A self-employed custom cabinet and furniture maker, I was disappointed with your article "Ordering a Custom Kitchen"



[Designer Specs, March'01]. The article highlighted only those companies that sell nationally through kitchen designers and dealers. In fact, it would appear that pickings are pretty slim for custom cabinets west of the Mississippi. Nowhere did the article suggest that readers check with homeowners in their area to view examples of work done by small, local shops.

In closing, I would like to say that it is okay to have articles that run

> more than six pages.Your readers have long attention spans and can handle the extra reading.

— KATHY MATTHEWS San Pedro, Calif.

Writers and editors here have a hard time sticking to six and eight pages for a fea-

ture—the joke around the office is that, given half a chance, we'd turn every feature into a book. But it is a magazine, after all. On the cabinets: that article was about how to order cabinets from the national companies that offer customization. Many of our readers do, of course, make use of local talent, from the architect who draws the plan to the woodworking shop that makes the cabinets. Good suggestion. —P. POORE

HOME TO READ

WE HAVE REALLY ENJOYED watching the magazine grow over the past year. It is getting better all the time, and we enjoy it immensely. Frankly, it is one of the few of all those we get in the office that goes home with us to be read in peace and quiet.

—PEGGY LANEY, ASID Curtis Laney&Laney/The Design Co. Chattanooga, Tenn.

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Got a question about antique hardware? Just ask WEB WILSON, author of the popular Antique Hardware Price Guide (1999, Krause Publications: 715-445-2214). An antiques dealer for over 25 years, Web specializes in hard-to-find, VINTAGE HARD-WARE from doorbells to locksets. Why is old hardware so popular? "Owning a piece of history is one reason," Web explains. Grabbing and turning that New York Public Schools Number 39 doorknob brings back memories for many collectors. And people ap-

preciate the beauty and craftsmanship of antique hardware. (Martha Stewart recently bought several mercury-glass knobs from him, Web reveals.) = How excited should you be if you come across a box of old hardware in the basement? Web stresses three main points. First is rarity: you've made a \$2,000 discovery if you've happened upon Ludwig Kreuzinger's mighty bronze lion doorknob.

news



The second criteria is condition. Dented, badly scratched, and over-polished pieces are not worth much. Third, completeness counts. If you're thinking of buying and a hingeplate has been cut down, pass. ■ To contact Web, visit his website (see item, BELOW).

Web on the Web

Since 1997, Web Wilson has been conducting auctions of vintage hardware several times a year. His Auction #13 just set a new record—\$8,500 for the highly collectible "Doggie Doorknob" of 1870, featuring the attentive head of a golden retriever. Now entirely on-line, the auctions have an easy-to-follow format, similar to ebay's. Anonymous bidding features "call bidding," which allows all bidders to compete until the auction closes. Mortise locks and strikes, door pulls, keyhole escutcheons, door plates, doorbells (pull, crank, and electric), knockers, hinges: you name it, you'll find it in one of Web's auctions. www.webwilson.com

Scenic Wallpaper On View

The Cooper–Hewitt in New York City holds one of the largest wallcoverings collections in the country. Especially strong is the museum's collection of panoramics or scenic papers, which is the subject of a new exhibit. "Rooms with a View: Landscape and Wallpaper" runs from April 24 through October 14, 2001.

Housed in the former Andrew Carnegie mansion on Manhattan's Upper East Side, the Cooper–Hewitt has been a unique resource for scholars of the decorative arts since 1897. Panoramic painting, popular with the romantic move-

ment of the 18th century, was actually a mix of art and entertainment and a precursor of moving pictures. (Some panoramas were mounted on moving screens and slowly rolled before the viewers, who paid to see them in their local town halls.) As panoramas of landscapes and other scenes rose in popularity, simple papers were designed for those who wanted to decorate their walls but couldn't afford a [continued on page 20]



6 There is hope in honest error, none in the icy perfections of the mere stylist.
— Attributed to the architect John Dando Sedding, this aphorism became the personal motto of Glasgow designer Charles Rennie Mackintosh [1868–1928]



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IN THE MIDST of gut-wrenching renovation, I planned my someday kitchen, imagined the period-style bathroom I would add, the leather chairs and wicker porch swing and Morris fabrics I would buy. Period design became my passion, which I share with you in the pages of **OLD-HOUSE INTERIORS**. There's noth-

ing stuffy about decorating history, nothing to limit you. On the contrary, it's artful, quirky, bursting with ideas I couldn't dream up on my most creative day. Armed with knowledge about the period and style of your house, you'll create a personal interior that will stand



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PATRICIA POORE, EDITOR-IN-CHIEF

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full-scale panorama. The far-ranging exhibit shows that how we paper our walls reflects the times, from the nostalgic views of Niagara Falls during the mid-19th century to those photomurals hung in the dens of the 1960s and '70s. *The Cooper–Hewitt National Design Museum, 2 East 91st St., New York, NY 10128; (212) 849-8400.* —BRIAN D. COLEMAN

Spring Tours

Spring is the season for house tours from Virginia to Texas. **The Garden Club of Virginia** (804-644-7776, www.vagardenweek.org) hosts open houses throughout the state April 21-28. Highlights include tours of plantations not normally open to the public, including Belle Air, Brandon, Flowerdew Hundred, and Thomas Jefferson's boyhood home, Tuckahoe Plantation. On historic Albemarle

A Colony Reborn

At the turn of the 20th century, Cornish, New Hampshire was a thriving artist's colony, the home of sculptor Augustus Saint-Gaudens, artist-illustrator Maxfield Parrish, and influential landscape architects Charles A. Platt and Ellen Biddle Shipman. "Cornish is a charming spot, a mecca for artists and cultivated people," recalled Edith



Galt (the second Mrs. Woodrow Wilson) in 1915. "The chief rivalry among these delightful folk seemed to be who could make the loveliest garden." Alma M. Gilbert

A PLACE OF BEAUTY



Sound, the **Historic Eden**ton **Pilgrimage** opens doors to 18th and 19th century homes in North Carolina's first capital city April 20-21, (800) 775-0111. **The Wright Plus Housewalk**, a tour of homes designed by Wright or others within his realm of influence, marches through and Judith B. Tankard have captured a sense of the glorious past in *A Place of Beauty: The Artists and Gardens of the Cornish Colony* (Ten Speed Press, \$29.95). Tankard, whose own home and garden is featured on p. 76, wrote the chapters on the gardens of Cornish colony. While some of Cornish's most beautiful gardens survive (notably at Aspet, Saint-Gauden's home), others have been lost. *A Place of Beauty* brings them to life again.

Oak Park on May 19. Contact the Frank Lloyd Wright Preservation Trust, (708-848-1976, www.wrightplus.org).

Philly Furnishings

More than 200 of the finest furniture artisans in the country will exhibit limited production and one-of-akind pieces at the juried Philadelphia Furniture and Furnishings Show, April 20–22 at the Philadelphia Convention Center. Expect to see everything from adaptations of classical styles and the American rural aesthetic to visionary contemporary designs fit for a new millennium. For more information, view www.pffshow.com, or call (215) 440-0718.



OPEN HOUSE New England history is more than covered bridges, Greek Revival farmhouses, and white steepled churches built long before the Civil War. That might explain the Shelburne Museum's latest exhibit: a 1,000-square foot Ranch house from the rockin' 1950s. Enclosed by a white picket fence and with a 1939 Studebaker in the driveway, the hands-on, interactive site is the home of the fictional Roberts family (mom, dad, and three little kids). Visitors can relax on the living room sofa, leaf through 1950 editions of Vermont Life, and check out the wringer washer in the basement. The bright yellow kitchen, fitted with period appliances and tilt-out shelves, is stocked with Spam and other canned goods. Shelburne Museum, in Shelburne, Vermont, is open April through December. Contact (802) 985-3346, www.shelburnemuseum.org.



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Jefferson Sat Here •

The ca. 1800 Albemarle Chair not only illustrates Thomas Jefferson's keen sense of style, the original was probably made at Monticello. As shown, the Neoclassical reproduction from the Williamsburg Reserve Collection retails for \$1,703. Contact Stickley, (315) 682-5500, www.stickley.com.

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Romance of the Woods **f**

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Vanities of the Bath

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Artful Bronze -

Inspired by 2,500-year-old designs on Chinese artifacts, this bronze lavatory features an intricate pattern of serpents interlaced with fish, turtles, and other sea creatures. The Serpentine Bronze Intaglio lavatory is 17" wide and 14" deep. It retails for \$800. From Kohler, (920) 457-4441, www.kohlerco.com.



Essential Medical

This handsome medicine chest with beveled glass mirror is just right for a period bathroom. Available in Honduran mahogany, maple, or white oak, the standard size is \$695, and the large chest is \$765. From Wood Essentials, (212) 717-1112, www.woodessentials.com.

Pretty in Porcelain **9**

With its fluted base and scalloped backsplash, the Charleston Pedestal Sink from Herbeau has a commanding presence–especially when fitted with the Pompadour lav set. The hand-painted sink with base is \$2,410. The lav set, in brass, is \$1,060.

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Waves of Summer

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Very Old, Very New -

The cozy apple-green French country daybed falls clearly in the tradition of handpainted country French and English furniture. The original design, distressed and glazed in an eight-step process, is \$3,999 as shown. It's also available for \$5,150 as a double bed. For a dealer, contact Jane Keltner Designs, (800) 487-8033.



Capital Cabinetry

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Hey Hey, They're Back -

Heywood-Wakefield, the company that furnished the Fifties, is back with reproduction pieces like the streamlined Skyliner bedside table. In a light amber finish, the piece retails for \$375. Contact (305) 858-4240, www.heywood-wakefield.com.

- Walking Planks

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other VOICES

Charles and Martha

BY DAN COOPER

CAN PINPOINT THE EXACT MOMENT of my conversion to the teachings of Charles Eastlake. I was an undergraduate student, increasingly fascinated by Boston's Victorian architecture, and I had begun to make those formative pilgrimages to the many house museums that dot New England. I was in Newport, Rhode Island, wandering up and down Bellevue Avenue, worshiping at each station of the Architectural Cross until my eyes glazed over at so much gilded, Beaux-Arts excess.

Then I stopped at Chateau-sur-Mer. Set back from Bellevue, surrounded by ancient trees leafless and barren in the early spring, its mansard roofs and tower beck-

> oned, vowing to fulfill promises made by Charles Addams and Edward Hopper during my childhood. Chateau-sur-Mer was no ruin. But it looked promisingly forlorn from the street.

> > Now, the revelation! Although the house held a profusion of detail and ornamentation, it was oddly restrained (at least in comparison to Marble House, or the Breakers). A simplicity of line and an almost organic structuring along with a warm, soothing color palette welcomed me. The Rococo palaces down the street had



made me feel cold and insignificant. Despite the Chateau's grandiosity, I could imagine myself living there.

I inquired why this mansion's interior differed from the others I had just seen. The docent informed me that the house was of the "Eastlake style"—and that Sir Charles Locke Eastlake was an English architect and designer of the mid-nineteenth century whose book *Hints on Household Taste* had been the most influential design tract of his generation. Sufficiently smitten, I returned to Boston determined to find a copy of *Hints*, already swearing my allegiance to Sir Charles.

I revisited Chateau-sur-Mer, for the sixth time, not long ago. Citing Eastlake's influence on the interior, our tour guide referred to him as "the Martha Stewart of the nineteenth century." I was taken aback by such blasphemy. Eastlake was my design messiah! How could anyone compare him to that incessantly positive and correct woman who seemed to be everywhere, telling us how to make life at home more beautiful?

And then I thought: Damn, she's right.

TRY THIS: Take the following 123-year-old quote, and substitute "Martha Stewart" for "Mr. Eastlake," and also "Martha Stewart Living" (the magazine) for *Hints on Household Taste* (the book). Go ahead.

Not a young marrying couple who read English were to be found without Hints on Household Taste in their hands, and all its dicta were accepted as gospel truths. They hung their pictures and their curtains just as Mr. Eastlake said they should;

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laid their carpets, colored their walls, hinged their doors, arranged their china, bought their candlesticks, insisted on their andirons, ... all after Mr. Eastlake's own heart. If, now, it is seen that some things which Mr. Eastlake laid down as immutable and irrevocable laws of art are really matters of taste, to be left to individual decision, it nevertheless remains true that the book occasioned a great awakening, questioning, and study in the matter of household furnishing."*

Did you do it? Kind of spooky, isn't it? Now note this: I come to praise Martha, not to bury her.

That said, neither am I an acolyte. I do not anxiously await each edition of her magazine. I wouldn't want my historic home's interior to look like one of her houses, and Ms. Stewart probably wouldn't care to live in my house (unless she is peculiarly enchanted with coffin plates and extremely tacky religious objects adorning ebonized furniture). Truth be told, I was collecting and arranging many of the objects often seen in "Martha Stewart Living" a full decade before the first issue—and

*Art Decoration Applied to Furniture, by Harriet Prescott Stofford. New York: Harper and Brothers, 1878 I cringe when something I've collected is presented in the magazine. This is due less to the fact that I didn't get the writing assignment, more to the point that now everyone will be out there competing with me for Aesthetic-movement transferware and silverplate.

I do not wish to partake in the Martha backlash; mention her name at gathering, and someone will produce a snippy anecdote attacking her personally. I've never met her, so I have nothing to say. (I do believe, however, that our society continues to unfairly target successful women, demanding behavior, standards, or self-effacement never applied to a man. Just ask Hillary or Madonna.)

I'm sure that there are those readers busy compiling a list of the differences between Eastlake and Stewart. But if one examines the impact of a particular individual affecting popular taste at a specific point in time, it is impossible not to see their similarities.

HINTS ON HOUSEHOLD TASTE is an all-inclusive directive that advises on every aspect of a home's interior, as Stofford's preceding quote indicates. Treatments for floors,



ceilings, and walls, along with furnishings and accessories in the appropriate style, are illustrated, along with Eastlake's essays on the moral certainty of them. Looking back, his book captures a style that now looks quaint to us, but which must have been as radical to a Rococo Revival-enamored Englishman as 1950s Jet Age design was to those who grew up in the Great Depression.

"Martha Stewart Living" has just published its tenth anniversary issue; in retrospect, already, it too reveals a fascinating body of work. Some things appear trivial, like the cucumber sake cups, but overall the attention to detail and the striving for a cohesive look are consistent and persuasive. And—as with the style and motifs associated with any decade—the further we move past our moment in time, the more unified her vision will appear.

Undoubtedly, the reasons why Eastlake and Stewart are so omnipresent are not only their start-to-finish concepts, but that these concepts may be practiced by all in some permutation. Of course, not all of us live in huge, Shingle-style houses (or spacious Manhattan apartments). But just as *Hints on Household Taste* applied to several levels of social strata, Martha's design tenets can be applied in some fashion by anyone. Marthadom can be achieved on a budget (and this is unlike many design magazines, which may purvey the unobtainable: the sink, as presented in "Architectural Digest," should not cost what the average person makes in two months. Nor is Martha's vision common, as it is in many of the onerously designated "women's magazines" still foisting upon a public with little design education treacly versions of early American blended with a mythic "country" look).

Both Eastlake and Stewart encourage the reader's participation in the decoration of their homes. Handcraft is stressed. Eastlake was always promoting embroidery and handpainting to augment household objets. Stewart encourages this as well, to the point where it sometimes becomes a parody of what is humanly possible. Oh, some may argue that most middle-class women of the nineteenth century did not work outside of the home and therefore had the time for handcrafts. But I'd bet that thousands of Victorian housewives groaned at the thought of having to ornament another lambrequin.



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A trademark of both Eastlake and Stewart are the distinctive color palettes associated with their work. Eastlake promoted the use of tertiary colors that parted company with the primary jewel tones then in fashion. Martha's colors are distinctive in their clear, sunny hues. If the 1890s were known as the mauve decade, then perhaps the 1990s will be though of as the soft mossy green decade. This ubiquitous color family now is associated with every consumer object, from interior paint to upholstery to soap.

Neither tastemaker invented "their" colors, but their insights into collecting and promoting them compels us to mention their names even though many others in their respective periods were also using them. (Interestingly, Martha Stewart has codified her chosen pastels-eggshells and greens and blues-in a popular paint line. Eastlake decried the popularization of his theories, especially regarding furniture, as "vulgar." She is paid handsomely for her name, of course, and presumably has at least some control of the products associated with it. Eastlake, inhabitant of a less commercial time, was neither paid nor consulted.)

Interestingly enough, Martha Stewart's interiors, especially the historic ones, draw upon some basic Eastlake trappings.Tongue-and-groove board (or beaded wainscot), so hugely popular in the last quarter of the nineteenth century, frequently appears in her magazine articles. The simplicity and informality that Eastlake stressed is a characteristic of Martha Stewart style as well. So often, a feature in "Martha Stewart Living" presents a redone house with the feel of a lovingly time-worn, Eastlake-derived summer house. An assembled history
is created, as if Martha or her friends or the decorator inherited the charming place from a tasteful auntie.

IN THE YEAR 2090, when three or four generations have passed, will young couples gather at sherry-laden coffee tables and say, "We're really into Stewart style"? It's hard to say. Unlike a Gustav Stickley or a William Morris, whose personal creations yielded designs now considered classics, Martha Stewart is more likely to be remembered as a tastemaker who showed the public how to decorate. She may be inducted into that pantheon of designers who created sweeping change—people such as Edith Wharton or Ogden Codman Jr.

Personality fades over time. No one today speaks of Eastlake as a person. Was he quirky? Domineering? A design fascist? The same will probably hold true for Martha Stewart. (Then again, electronic media will keep her relatively ageless and cheerful for perpetuity. Our great-grandchildren, I believe nevertheless, will judge her by her design influence, not by her showbiz self.)

If there is a lesson in all this, it is that, in his time, Eastlake's "style" as practiced could have been no more coherent, correct, or consistent than Martha Stewart's. Look at her influence, in our time, and you will see that, while it is popular and sweeping, it is by no means the only game in town. Her "look" is loved by some, ignored by others, and imported piecemeal into homes of every type. The same was probably true of Eastlake (or anyone else in the past). Our latter-day revival attempts to create pure interiors out of his tenets is an academic exercise-beautiful, perhaps, with the advantages of hindsight, but hardly authentic.



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FURNITURE focus



"But we want a king-size bed," says the nesting couple to the antiques dealer—never mind that they're dismissing a burl-walnut suite from the 1870s. Here are some ways around the problem.



TOP: This Renaissance Revival bed is part of an 1860s suite by Leon Marcotte, on view at SPNEA's Codman house, reproduced today by Southwood Furniture. ABOVE: Charles P. Rogers' iron "cottage bed," after an original of ca. 1900.

Sleeping with Style

BY DAN COOPER

ACH WEEK, I'm sure, the following scenario presents itself to many an antique-furniture dealer: The newly nesting couple enters the shop intent on furnishing their boudoir. They invariably say, "We love your bedroom set—but we want a king-size, or at least queensize, bed"-never mind that they're dismissing a matching four-piece burlwalnut set from the 1870s in immaculate condition. Or, they'll purchase the suite ... and then buy some vaguely historical headboard from Earl's Cheapo Furniture, use the case pieces in the master bedroom and throw the antique bed into the guestroom, where it will eventually become an immense laundry hamper.

It's the antique bed problem. We modern folk have grown accustomed to big beds, but *antique* kingor queen-sized beds are very scarce. Solutions do exist.

Beds of the 18th and early-19th centuries were individually made in

small shops. They were comprised of posts and rails that bolted together with long bed-bolts tightened with a wrench. This allowed the beds to be disassembled and moved easily; beds could be carried through almost any narrow hallway. Instead of today's boxsprings, the support for the mattress was a grid of rope wrapped around pegs on the top of all four rails, pulled taut with another wrench. Indeed, the expression "sleep tight" comes from the desire to keep the ropes taut to avoid sagging. The mattress was placed on top of the ropes. Ornamentation of the posts and headboards varied with the fashions of the times and the owner's purse. We've all seen exquisitely carved canopy beds-and plain hired-man's bedsthat share this same construction.

As the Industrial Revolution whirred to life, and furniture began to be produced in factories, one of the first new styles of bed was a form today referred [continued on page 42]

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The demand for (larger) antique beds has fueled a market for quality reproductions. Companies are producing fourposters, Empire beds, and other history-inspired pieces, including exacting reproductions in any size.

ANTIQUE HOPES

A full-size antique bed can be adapted to a queen-size mattress by several methods. Most antique headboards are wider than their mattresses to accommodate thick wooden rails. You'll find most antique headboards are between 57 and 58 inches wide, and today's queen-size mattresses are 60 inches wide. By removing the old rails (and storing them safely, thank you), you may attach a queen-sized Hollywood frame to the head- and footboards. Now the larger mattress will extend only an inch on either side, imperceptible once the duvet is laid.

In the case of wooden beds, simple, longer rails may be fabricated, with the original mounting hardware then applied. Sometimes a skilled woodworker can widen a bed by splicing in matching lumber between the center and end timbers. Take care to respect the history and value of the bed.

Jeff Maxwell of AIB beds (antiqueironbeds.com) of Arcadia, Calif., is a specialist in antique iron beds in original and modified sizes. "Extending rails is a fairly simple proposition," he notes. "We cut into the rail and weld on angle iron." There's also a little bit of headroom on iron beds because of their low rails: "You can lay a full boxspring over three-quarter rails, or lay a queen over a double. In the latter case, you'll have to lengthen the rails." AIB also widens beds by carefully reproducing horizontal members.



 TOP: A contemporary interpretation of the sleigh bed type by Sawbridge Studios marries the classic curve to Arts and Crafts style.
 ABOVE: Stickley's oak Mission bed with inlay is an original Harvey Ellis design. RIGHT: Eldred Wheeler's pencil-post bed, ca. 1750–1780, has traditional characteristics and fine craftsmanship.

to as the sleigh bed. These were based on ancient Grecian forms with an ogee or S-curved headboard and footboard, often veneered in mahogany. Empire/Gothic transitional sleigh beds were made as well. The fourposter slipped from favor, Elizabethan Revival-style ones being phased out by 1850. During the Renaissance and Rococo Revivals of 1850–1870, we see the emergence of the high-backed bed. Often quite architectural, the headboards could tower as high as nine feet tall! They were matched



ABOVE: Toile bedclothes dress a late-18th-century fourposter in a house in Georgia. RIGHT: Rococo Revival papers of 1890s surround a substantial bed in the Eastlake style.



with massive side rails and footboards to create an almost cradle-like effect, as the occupants of such beds would be surrounded by vast expanses of lumber. The mid-century also heralded the arrival of matching bedroom suites, which were previously not nearly as common. In the 1880s and '90s, Eastlake and Aesthetic-movement beds also sported tall headboards. As the Arts and Crafts movement gained popularity, headboards shrank to about four feet high. Brass and iron beds became popular to-





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wards the close of century, and the Colonial Revival ushered in a renewed interest in fourposter and Empire beds. The revival beds tended to be lighter in construction.

Bed sizes weren't standardized until well into the 19th century; even then, there were inconsistencies. Leaving auction or shop, many is the time a customer has strapped that highbacked walnut piece to the top of his Volvo with bungee cords, trundled it home, banged the walls as he lugged it up the stairs, only to find that he's



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Then again, you can just give up modern expectations, cuddled into your authentic, full-size, antique bed.

purchased an archaic type called a three-quarter bed—something between a full and a twin. Or you might purchase a bed of the proper width, but with rails too short for a modern mattress. Solutions are offered on page 42. Another option: a custom-made (and -sized) mattress, for the bed of comfortable dimensions but not standard measurements.

When you buy an antique bed, be on the lookout for high-backed beds that have been shortened either by having the middle section of a headboard removed and then the crest rail remounted, or just by having had the crest removed. (Look for peg holes in the tops of suspect pieces.) As these beds became unfashionable and moved into attic rooms or to modern houses with lower ceilings, there was a whole lot of "chopping" going on. This procedure severely affects the value of an antique.

As with other desirable, hardto-find antiques, the demand for (larger) antique beds has fueled a market for quality reproductions. Many of the mid-range and high-end furniture companies are producing fourposters, Empire beds, and other history-inspired pieces. An option: have a cabinetmaker build you a bed based on a historic photograph or plan in a furniture-maker's book.

Then again, you can just give up modern expectations, cuddled into your authentic, *full*-size, antique bed.+

DAN COOPER, historian and designer, sleeps in a hammock.



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decorator's KNOW-HOW

ENTION VICTORIAN wallpaper, and lush rooms finished with the high-end designs of William Morris and Christopher Dresser immediately come to mind. While these papers are stunning—and increasingly available in reproduction today—it is unlikely that such expensive papers would have graced the modest homes of the late Victorian period.

Bear in mind that Americans in the last half of the 19th century were still getting used to the idea that a wooden house could be a civilized house. Culturally attuned to the stone or brick dwellings of the Old Country or East Coast cities, people moving westward (or upward) looked for ways to add substance to their homes.

A favorite method in the 1850s



Whether the choice was stone block or offset diamond, floral or geometric, Victorians of all means knew that fine papers helped furnish a room.

Victorian Wallpapers BY STUART STARK

and 1860s was to install a stone-block wallpaper in the front hall. Designed to give the impression of stepping into an entry of a masonry house, stone-block papers appeared as late as the 1890s in some locales. One variation included faux blocks, complete with shadows and mortar joints, in shades of blue, grey, tan, and other stone colors, or even rich, dark shades of burgundy.

Other stone-block papers were hand-marbled with fine, quick brushmarks to simulate veining, then divided into large blocks with a wide soft pencil after [continued on page 48]

TOP: Popular Victorian papers available in reproduction today. **RIGHT:** The papers in the parlor of the Camron-Stanford House in Oakland, California, were reproduced from 1870s originals at Chateau sur Mer, in Newport, Rhode Island.



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RIGHT: Persis Wall, an English design reproduced from a fragment found in Boston by J.R. Burrows & Co. OPPOSITE: The Dayle wall and ceiling papers are Victorian Baroque designs dating to 1850 from the Brillion Collection, from Victorian Collectibles.

installation. These blocks were often adjusted in horizontal length, in order to make them come out evenly down the differing lengths of walls, or to center blocks over doorways, for example. The finishing touch was a coating of isinglass (made from the swim bladders of freshwater fish). Carefully brushed in both vertical and horizontal directions to ensure full cov-



Queen Anne could incorporate elements from almost every architectural style, resulting in a rich mix of furnishings and some of the most varied wallcoverings ever made.

erage, the isinglass left a slightly sparkly coating over the wallpaper when dry.

In the 1860s and 1870s, these isinglass-coated, marbleized papers were often subjected to a further treatment-damar varnish. (Damar varnish is used to add sheen and a protective coating on fine oil paintings.) The varnish imparted a deep and lustrous finish, resulting in a wallpaper that resembled a polished marble block wall. The damar varnish remained tender for a few months, and fully cured with time. It became harder, and wipeable with a damp cloth, allowing "the housemaid to more easily clean the hallway," as one home manual of the period noted.

Other papers of the 1860s and 1870s commonly followed the standard pattern of a joined, offset diamond shape, with a geometric or floral motif in the center of each diamond. These repeating, interconnected patterns were often referred to as "diaper patterns." Diaper-patterned wallpapers could be strictly geometric, or they could be softly floral, such as a pert nosegay outlined by a curled, Baroque frame, which was joined and repeated across the width of the paper. Ceilings in the 1860s were usually simply painted in a distemper or calcimine watercolor tint in a stone, grey, or "drab" color that contrasted with or complemented the colors in the wallpaper.

Borders, despite their promotion in the trade papers, were not common until the 1880s and 1890s, when they became ubiquitous. Printed to match the sidewall, they often came with a coordinating ceiling paper for good measure. In the last part of the 19th century, borders started at about 6" or 8" wide until they reached their widest after 1900, with widths of up to 24" becoming common. These elaborate borders featured beautifully shaded coloring effects behind the main patterns.

Papers of the late Victorian pe-



riod are some of the most varied ever made. Queen Anne could incorporate elements of almost every other architectural style-from Italianate and Moorish to Second Empire and Gothic Revival. In the 1880s and 1890s, papers were generally printed on surface-printing machines. Similar to a large Ferris wheel, surfaceprinting machines allowed up to 12 different rollers to print the wallpaper pattern at one time, in a wet-onwet process. The blank wallpaper would travel through the machine, up and over the wheel, with each design roller applying a different color and part of the design from its own trough of printing ink.

Surface-printed wallpapers are generally prized for their hand-printed

appearance. The wet-on-wet process builds up the ink and produces a texture that you can see and feel when you run your finger tips over the design. Under certain printing conditions, tiny amounts of bleeding of color are evident, producing a distinctive surface-print element.

The patterns possible with surface printing were infinite. Patterns can vary dramatically—from deep rich burgundy patterns in either dark stripes of red enlivened by tiny sprigs of yellow roses, or the more common giant medallion patterns. Commonly seen in dark greens and reds, the medallions are connected with garlands of leaves in metallic inks in golds, coppers, silvers, and bronze colors.

Floral patterns-including the

VICTORIAN SWISH

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Designers of the finest gazebos & garden structures 20 Commerce Dr. Telford, PA 18969 Tel 215-721-1492 Fax 721-1501 www.daltonpavilions.com exuberant overblown cabbage roses continued to be popular. One especially tasteful example featured daisies on a lighter background of small Aesthetic Movement metallic ink leaves. Roses are the number one favorite flower in wallpaper design, and they are found in every period, in every coloring, including the impossible blue roses. There are also Moorishinspired designs, which offered exotic views through designs of stone arches of rather unlikely scenes with water, stairs, and palm trees.

In the last two decades of the 19th century, every middle-class home had ceiling papers. While many were simpler versions of the sidewall patterns, others were reflective mica prints. The mica-print ceiling papers included "cracked-ice" patterns, Japanesque clouds, or small, light combinations of tiny floral and mica elements. The reflective mica inks gave a light, lively quality to room ceilings. Fancier papers available include the Anglo-Japanese or Aesthetic Movement designs, with the base wallpaper being crinkled slightly. Rather like crepe paper, the effect was made by embossing the wallpaper through specially designed rollers, then gilding and printing the paper with overall blossom patterns or exuberant palm leaf designs.

As you can see, there are as many kinds of "Victorian" wallpapers as there are Victorian houses. Whether your home is a grand Queen Anne or a modest Folk Victorian, feel free to choose the papers that you like. Some may consider installing hand-blocked papers in a worker's cottage a little over the top, but there's really nothing wrong with this, as long as we recognize that what we are doing is adding another layer to an already rich history.



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THE GARDEN CAME FIRST

Shady steps planted in wild ginger, irises and baptisia: She planted a garden and launched a brilliant career. (page 76) ►



PAINTED ILLUSIONS

Lincrusta and Anaglypta are enduring and durable wallcoverings. Turn them into tooled leather, gilt plaster, cast brass—all with paint and patience. (page 82)







GRACIOUS GEORGIAN

The houses of the 18th century, built with classical symmetry and robustly detailed, comprise a style that's an American classic—one that has seen a sustained revival. (page 60)

COUNTER WEIGHT

Indestructible and luxurious, stone is a traditional work surface. (page 68)

DIMINUTIVE PERFECTION

There's nothing tentative about this couple's approach to decorating their 800-square-foot Queen Anne cottage. (page 54) **§**







It didn't take long for this couple to warm to the task—turning a cottage into a jewel of a home. by Brian D. Coleman | photographs by Linda Svendsen

DIMINUTIVE perfection



KEEP AT IT UNTIL YOU GET IT RIGHT, even if it means change: that's this couple's motto. Cathy Hitchcock and Steve Austin have worked and reworked their 1890s cottage until they arrived at the late-Victorian jewel it is today. Twenty years ago, well into adulthood, they each decided to go back to school: Cathy for a master's degree in social work, and Steve for his doctorate in naturopathic medicine. When they finished in 1985, the last thing either of them had in mind was restoration of a Victorian house. But "it was all we could afford," Cathy recalls—\$30,000 for a small house that needed work. It had seen its share of dubious updates. Composition siding in red (and yellow trim) covered the clapboards; an ersatz Colonial door had replaced the original;Victorian gingerbread had rotted away or been scrapped. Inside, layers of linoleum covered fir floors and high-gloss pink was painted

Rich portières of Italian chenille hang in the arched entry between parlor and dining room. Original woodwork is fir; table is burled black walnut. ABOVE: The charming house is but 800 square feet. right over the peeling wallpaper."We figured we'd do some cosmetic work and sell the house in a few years," Cathy explains. "We never thought we'd still be here so many years later!"

But once they began restoration their enthusiasm grew. They found themselves doing it over until they got it right. "This house has been a learning process," they both say. "We made plenty of mistakes." The first gingerbread they put on the outside, cheaply milled, has since been replaced by redwood and cedar turnings that weather better. The parlor has been papered twice, each time in a more authentic pattern; the dining room wears its third ("and we hope last!") frieze over the plate rail.

The do-it-right philosophy has paid off, as any visitor can see. The little house sparkles from the street, its green, cream, burgundy, and gold scheme set off handsomely by the wood roof stained barn red. Steve considered that red stain for five years, searching for just the right color and a formulation that would resist UV fading and weathering. On a visit to Winchester's Mystery House—which has a stained, red-cedar roof—he got the information he needed. Perfection doesn't come fast.

The parlor is close to perfect, but Steve laughs as he recalls the trial and error involved in its coming. "I realized too late that the room was not symmetrical. After stenciling halfway across, I discovered that the patterns would not meet in the center. I had to start over!" Intricate bands in ashes-of-rose, mauve, and delicate green give no evidence of piecemeal application. An inexpensive paper hung when the couple first moved in was replaced several years ago by a more sophisticated frieze and fill (from Victorian Collectibles' Brillion









The owner's clients appreciate the beauty of her study's hand-blocked Morris wallpaper ("Chrysanthemum"). Husband Steve stenciled the window shade. TOP: Steve Austin's arresting stenciling adorns the parlor ceiling—six patterns applied over a period of several years. ABOVE: A Schumacher paper sets off the collection of Victoriana in the dining room.



OPPOSITE: The eclectic Victorian parlor includes an ebonized Eastlake-style table and Renaissance Revival sofa. RIGHT: The tiny bathroom retains its clawfoot tub; period wainscot covers immovable grey linoleum on the walls. ABOVE: Bradbury's "Emelita's Frieze" sets an Anglo–Japanese tone in the colorful bedroom. Stained glass is new.

Collection) in purples and greens, which beautifully complement the ceiling stencils. Victorian furniture fills the room: Eastlake center table, a medallion-backed Renaissance sofa, a painted gramophone from the 1890s. Fringed portières of cut velvet and chenille are hung in double swags across the arched doorway.

In the dining room, stained glass glows. Entwining irises have rootbeer-colored, crosshatched frames. Modeled after windows in the Knapp Mansion, an 1875 Portland landmark that was torn down, the windows are a *tour de force* of Victorian color sense and design. A frieze of stylized irises strengthens the theme, and the Schumacher fill paper (third try, this



one a keeper) sets off Victorian china and collectibles. The Lincrusta dado is grained in burgundy to imitate leather. A cast-iron chandelier by Cornelius and Baker illuminates the burled walnut table set with Victorianera brown-and-white transferware.

The stained-glass windows throughout the house are its most enchanting enhancement. Created by a local artisan, many are based on windows designed late in the 19th century by the Povey brothers, Victorian artists well known in the Northwest. (They designed the magnificent glass evident at Craigdarroch Castle in Victoria, B.C.)

The master bedroom was the first room renovated. Taking cues from

Bradbury's Anglo-Japanese frieze, the design of the windows includes apple blossoms and swallows. The second bedroom, just 8x10, became an office for Cathy's therapy practice. "Most of my patients comment on how soothing it is ... some, of course, are too distraught to notice." Attention to detail is complete. The "Chrysanthemum" wallpaper, handblocked and printed in vegetable dyes by Sanderson, heir to Morris's original blocks, was purchased on a trip to London. Stained glass inspired by windows in their London hotel obscure the too-neighborly view. A walnut bookcase and cylinder desk provide workspace. The computer, Cathy admits, is in the basement.





A House for the Collection

photographs by William Stites, courtesy of The Magazine Antiques

OUR SEARCH FOR THE QUINTESSENTIAL GEORGIAN-PERIOD HOUSE should have taken us to the environs of Philadelphia or Boston, or to a venerable antique in the Virginia colony. Instead, we've chosen to show you a house built during the 1980s, in many ways more pure than those old houses that have endured periodic updates and additions. This house was built specifically and very purposefully to showcase an extraordinary collection of (mostly) American antiques of the Georgian and early neoclassical period.

The library furniture is from Philadelphia, Boston, and Newport. The 18th-century Chinese Chippendale mantel is English.



BUILT BETWEEN 1985 and 1988, this is a modern and unique house—not a copy of any particular old dwelling, but one that incorporates both salvaged materials of the period and features adapted from the best Georgian houses. A red-brick house of the Palladian type, symmetrical with dependent wings, it was built around a collection of fine furniture collected by June and Joseph Hennage over several decades. Its designers included the Hennages themselves, who con-

Hennage House is a faithful Georgian-period house recently built in Williamsburg, Virginia. The owners have a remarkable collection of antique looking glasses. The English breakfront holds silver and Chinese porcelain.

sidered both the form of the house and all of its details, in collaboration with architect Richard Newlon and, later, in consultation with Floyd Johnson, formerly of Colonial Williamsburg but by then head of his own firm (which was engaged to renovate Jefferson's Monticello). Many of the house's features are based on two of Philadelphia's best Georgian houses: Mount Pleasant and the Powel House.

Throughout the classically proportioned house, exquisite woodwork and a wonderful sense of color set off the fine antiques. The overall effect is one of lightness. The collections include American and English silver, oriental rugs, China-trade porcelain, and chandeliers, andirons, and candlesticks. The Hennage House parlor is furnished in mahogany and



yellow silk damask. Its fireplace, in the 18th-century Georgian manner, was made by Alan Miller, the restorer from Quakertown, Penn., who had been working with the Hennages on their furniture. Miller carved the mantel with 18th-century tools.

In the dining room, the fireplace wall is an actual old one of about 1760, taken from Greenspring Manor in New Castle, Delaware (demolished in 1929 and its parts put into storage). The vibrant pinkCLOCKWISE: (from top left) 18th-century silver includes a porringer by Paul Revere. The house provides a suitable backdrop for the antique mahogany high chest. Mantel is an original design modeled on those of 18th-century Philadelphia. Most pieces are Philadelphia-made, dating from 1760 to 1790.

orange of the cupboards comes from a favorite room of the American Wing of the Metropolitan Museum in New York. The tables, ca. 1800, were probably made in Boston; chairs ca. 1795 are New York mahogany. THE PERFECT MARRIAGE of antique furnishings with a period house is, of course, unusual—and utterly controlled in that the house was conceived and built around the Hennages' collection. The idea goes back to an old museum approach. "The period room technique was an extension of the environmentally accurate cases in natural history museums in which wildlife [was] shown surrounded by the flora and fauna of their natural habitats," wrote Elizabeth Stillinger in her book



about the Hennage Collection. "In decorative arts displays, this meant providing an architectural setting of the same date as the furniture and other objects used in the room

"The period room provided a context it worked in private homes just as well as it did in institutions like Colonial Williamsburg. Several generations of collectors formed Paneling in the dining room comes from a demolished building ca. 1760. Salmon color of the cupboards duplicates that found in a room of the American Wing of the Metropolitan. The tables, ca. 1800, were probably made in Boston.

their mental pictures of proper 18th century interiors by assimilating the lessons [colors, carpets, arrangement of furnishings] of such period rooms." The Hennages' furniture is what is referred to as "a living collection," pieces acquired for the purpose of furnishing a house (not to place in storage or on loan). It made sense that they would collect especially Philadelphia Chippendale pieces, thought by many to be the most luxurious (that is, comfortable) of colonial furniture. And, indeed, the house is gracious and livable.

THANKS TO Elisabeth and Wendell Garrett for their article in the Dec. 1990 issue of The Magazine Antiques, and to Elizabeth Stillinger for her book American Antiques: The Hennage Collection, published by the Colonial Williamsburg Foundation in 1990. (To order, call 800-446-9240)



Connoisseurs with deep pockets vie with museums for original 18th-century furniture made in prosperous colonial urban centers. The rest of us, with houses more likely to be Georgian Revival, can look at early-20th-century reproductions.

EORGIAN CLASS

NAMED FOR THE 18TH-CENTURY Kings George (and often simply referred to as "colonial" here), the Georgian style was based on Renaissance classicism, born in Italy and flourishing in England after 1650. In America, the first high-style Georgian houses were built in the South, usually of brick. Grand examples of the full-blown style (made of wood in New England, and wood or masonry in the Mid Atlantic) became more common in the North after 1750.

Its many variants depend upon region

and date. All are classically symmetrical and built around a center hall.

Georgian houses are, in general, robust—blockier and more assertive than the attenuated Federal style that followed it. If it is sometimes hard, from the outside, to tell a particular Georgian house from a similar Federal one, the same cannot be said on the interior. Federal interiors (after 1785 or later) are light and delicate whereas Georgian interiors retain a Baroque feel, with heavy woodwork and carving. Entire rooms might be paneled, floor to ceiling. Doorways, especially, are decoratively framed, but elaborate plaster and wood trim was also used around windows, on ceilings, and in fireplace surrounds and overmantels.

The colonial towns that became big cities after the Revolutionary War lost much of their early architecture.Cities left behind during the booms of the 19th century can today treasure their rare, re-

> maining Georgian houses—Charleston, S.C.; New Bern,

N.C.; Annapolis, Maryland; Newport, R.I.; Marblehead, Mass. There is another generation of Georgian-style houses, too: those built around the country (in all degrees of authenticity) during the height of the Colonial Revival.

The prosperous Georgian house was furnished with crystal chandeliers, ceramics of the China trade, oriental rugs, American paintings and English prints, and silver. During the second half of the 18th century, several styles of furniture

OPPOSITE: Drayton Hall, built in 1742 near Charleston, is a superb 18th-century house, preserved (unfurnished) in near-original condition by the National Trust. As seen in this broken pediment with carving, the house portrays the exquisite and robust design of the Georgian period.

by Patricia Poore





WILTON Richmond

Georgian houses in the South are of masonry, usually brick. Blocky, symmetrical, and often rather plain on the exterior, they have magnificent staircases, carving, and moulded woodwork inside. This Virginia house built ca. 1753 (and resited in 1933) has keystone arches, fluted pilasters-and floor-to-ceiling paneling in every room. Its parlor has been called "one of the most beautiful rooms in America." LEFT: The office, smoking and game room.

were simultaneously in demand. The Queen Anne (ca. 1725–1760 or 1780 outside the cities), also referred to as Early Georgian, is recognized by its use of the cyma or shallow S-shaped curve, especially in cabriole legs.

"Chippendale" is named after the English cabinetmaker who published *The Gentleman and Cabinetmakers Director* in 1754, which delineated already-popular styles of furniture incorporating Rococo, Gothic, or Chinese motifs. In this country, American cabinetmakers made the style their own, with recognizable differences in furniture produced in Philadelphia, Boston, etc. The American Chippendale style was pre-eminent after 1760 until about 1790 (and immensely popular in revivals throughout the 20th century).

During the Federal period (1785–1810 and to 1840) Rococo was rejected in favor of a return to the classical designs of ancient Greece and Rome. Now came the introduction of the urn shape and the use of the oval, the lyre, the anthemion, and swags. Marquetry replaced carving to allow unbroken surfaces where line was more important than ornament. Hepplewhite was another London cabinetmaker (and publisher of a cabinetmakers' guide); Sheraton, too, published neoclassical designs.

The numbers tell us that most old-house owners interested in Georgian style own a revival or reproduction house. A very good option for owners of Georgian Revival houses is to collect the Colonial Revival furniture of the early 20th century. Referred to as "reproduction furniture," it is now over 75 years old and collectible-though still affordable in many areas. Georgian-era furniture reproductions (in the late Queen Anne, Chippendale, and early Neoclassical styles) are made today by fine reproductions companies, large mid- to high-end makers, and custom shops. +



LADY PEPPERRELL Kittery Point

Georgian houses in New England are most often of wood, as with this house in Maine. An elaborate house built in 1760, it was a favorite study piece for colonialrevival architects. Colors and English paper are authentic, even pink doors and shutters.



Only in the original thirteen colonies will you find 18th-century Georgian houses. But the style came back—and spread throughout the country—during the Colonial Revival of the early 20th century. Georgian-period design is an American classic.



CLIVEDEN Philadelphia

The home of Chief Justice Benjamin Chew, built 1763-67 in Germantown, is a Middle Georgian house built in the Palladian manner but incorporating local building practices.Through a fine doorway from the entrance hall is Mrs. Chew's sitting room, with mahogany desk and bookcase.



counter, weight

BRAWNY, LUXURIOUS, AND PRACTICALLY INDESTRUCTIBLE, A STONE WORK SURFACE CAN BE REMARKABLY HARMONIOUS IN A PERIOD KITCHEN OR BATH. EXPECT IT TO TAKE THE HEAT—BEAUTIFULLY. **BY MARY ELLEN POLSON**



STEPHEN FAZIO (OPPOSITE) ROB HUNTLEY/LIGHTSTREAM (COUNTER MATERIAL) TONE ENDURES. It's the one surface material that continues to reinvent itself in every century. We've all admired houses with original slate sinks or marble counters. And if we admit it, we've envied the neighbor who redid the kitchen in polished rose granite, or the master bath in green onyx—even as we recognize that something so novel might not be right for a historic house.

Take heart. There are granites that resemble the finest Italian white marbles, and manmade counters that are close cousins to slate and soapstone. Let's begin with the traditional surface materials. The most classic, of course, is **MARBLE**, a favorite choice for backsplashes and wall wainscots in the late-Victorian era. Technically a limestone, marble is somewhat porous and will stain if it's installed in a heavy use area like the kitchen. A better location for marble is the bathroom. While the pure of historic heart would



Honing white marble gives it the appearance of great age —just what the chief cook and bottlewasher ordered for a classic New England pantry, like this one in Portland, Maine. Marble stains easily and should be sealed periodically to prevent acids from etching the stone. specify white marble with blue-grey veining—preferably from the mountains of Carrara, Italy—marble can be virtually any color from red and orange to yellow, green, pink, white or black—with striations in spectacular hues.

While most imported SLATE is too soft for work surfaces, domestic slate mined in Maine, Vermont, and New York yields a high quality, finegrained mica schist that's nonporous once it's honed to a vitreous matte finish. "People like our slate because it's not overwhelming," says John Tatko, manager of the family-owned Sheldon Slate Products. "It's kind of like the high school girl that nobody notices until she's 25, and then people say, gosh, she's pretty."The slatewhich doesn't need a sealer-comes in grey-green, grey, dark green, mottled purple, variegated purple, black, and red. Ready-to-install slate costs about \$60 per square foot.

SOAPSTONE is the plainest Jane in terms of color. Composed of about 60% to 70% talc, soapstone is a soapy grey color when freshly cut, oxidizing to a [*text continued on page 75*]





CARE of stone counters

While most natural stone worktops are easy care, it's important that they receive the initial sealing suggested by the manufacturer, and that you avoid cleaners that interact with the stone.

GRANITE may look impervious, but heavy use of any stone as a work counter will create tiny pits in the surface, eventually allowing stains to build up. Even the densest types of MARBLE and LIMESTONE are softer than granite and should be sealed before use. Most stone dealers recommend sealing granite and other natural stone with a silicone-based impregnator. The sealer won't change the color or finish appearance of the stone. Keep stone surfaces clean with a non-abrasive stone conditioner or soap. Avoid cleaning marble, limestone, or any natural stone counter with ammonia-based spray cleaners. Over time, the ammonia builds up on the stone, dulling the finish.

SOAPSTONE Soapstone tends to oxidize from light grey to dark charcoal once it's cut. Although it's inert, it also tends to scratch easily. For that reason, soapstone dealers recommend curing the surface with monthly applications of mineral oil until the oxidation process is uniform. Rub out minor scratches with more mineral oil. For bigger gouges, sand smooth with sanding paper, and apply more mineral oil.

FIRESLATE Fireslate countertops are factory sealed with a penetrating treatment that forms a molecular barrier that inhibits the absorption of water, oil, and grease. It should be renewed once every five years. The dealer also recommends coating the surface with pure tung oil, which darkens the color and gives it a slight luster. The treatment should be repeated every four to six months. Remove stains and scratches with an abrasive cleaner, such as Comet or Ajax, on a damp surface.

TOP: Limestone tends to be porous, but these silica-rich samples from Frances McCormack Stone Design are dense enough to stand up in the bath or kitchen. LEFT: Granite, polished and honed, from The Stoneyard.

"People like our slate because it's not overwhelming. It's kind of like the high school girl that nobody notices until she's 25, and then people say, gosh, she's pretty." —JOHN TATKO, SHELDON SLATE PRODUCTS



Coming from the SOURCE

When Glenn Bowman bought Vermont Soapstone about 15 years ago, he and a veteran worker often had to pick up loads of stone from nearby quarries themselves. In an increasingly competitive market, Bowman and a cadre of stone masons now produce soapstone counters and sinks in a state-of-the-art shop.

WHEN BUYERS can choose from the exotic stonebeds of the world to surface a kitchen or bath counter, what's the appeal of a native material like Vermont soapstone?

"It's aesthetics, first and foremost," says Bowman, whose company is based in Perkinsville, Vermont. Once a soapstone counter has been sealed with mineral oil, it cures to a gorgeous grey-black, with pale-grey striations and a soft, satiny feel. Once it's cured, "there's really not much you can do to harm it in a household environment," he says. "We guarantee the product forever." When people ask him what he means by that, Bowman tells them that the company has been in business for 150 years.

That long history is one reason that soapstone seems to suit almost any old house. "Soapstone has a personality," Bowman says. "You put in a soapstone counter today and 20 years later, when your daughter gets married, that worn spot at the end of the counter is where she put her books down after school every day."

In a business that thrives on imports from around the world sold locally through various stone dealers, Bowman's company is unique in that it sells its stone countertops, sinks, and hearthstones nationally. Though the mill uses Vermont soapstone from a quarry in nearby Chester, it also imports stone from South America. Where a large granite and fine stone importer might sell hundreds of thousands of feet of work surface annually, Vermont Soapstone does a total of 600 to 700 projects a year. A big job is a 100-square-foot countertop with two sinks, while a small one is cutting a slab for a fireplace hearth.



Glenn Bowman inherited a tradition when he bought Vermont Soapstone, a company founded in the 1850s, more than a decade ago.

If you order, you'll wait 10 to 12 weeks for delivery. The way Bowman sees it, crafting soapstone counters and sinks requires a degree of skill and concentration that is ill-suited to overtime or rush orders. That's one of the reasons he installed a computercontrolled router just to bevel sink bottoms to precise specifications. "From the edge to the drain, the machine drops the basin 1/4"," Bowman says. Workers used to do the beveling by hand, but this method is more precise. "It's the custom nature of what we're doing. A $\frac{I}{32}$ of an inch makes a heck of a difference."

Once a soapstone counter has been sealed with mineral oil, it cures to a gorgeous grey-black, with pale-grey striations and a soft, satiny feel. Once it's cured, "there's really not much you can do to harm it in a household environment," Bowman says. "We guarantee the product forever."


Stone MARKET

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Assembling a SOAPSTONE Counter Cutting and assembling a soapstone counter is a straightforward process,

Cutting and assembling a soapstone counter is a straightforward process, but the job requires a degree of precision that only comes with practice. At Vermont Soapstone, new workers train for 12 to 18 months before they're allowed to complete a work order start to finish. Each project is individually worked to insure that all the pieces are flush and fit together perfectly.

(1) A worker makes all the straight cuts on a laser wet saw, cutting the pieces to the correct length, width, and approximate thickness. Next, each piece in the job is planed to the same thickness on a wide belt sander. The sander gives readouts to 1/1000", and a skilled worker can shear off as little as 6 to 8 thousandths of an inch at a pass.



(2) Darl Hill makes a trim cut for a sink. Other cuts compensate for irregularities at the job site, such as a subwall or beam. (3) The last cuts are usually detail work, such as cutting drainage grooves with a router. (4) The pieces are then assembled (top) "sort of like the Flintstones putting a puzzle together," says Bowman. The seams butt together tightly, then are glued in place with a proprietary adhesive that's similar to epoxy.



Newly installed white Carrara marble gets the period treatment in a bath vanity, with a sculpted ogee edge and beveled backsplash. FAR RIGHT: White and green, found in the Italian flag, are traditional colors for marble.





While the traditional colors for marble are white and green, marble can be virtually any color, from red and orange to yellow, pink, or black—with spectacular striations.

handsome charcoal over time. Heavy and dense, soapstone is impervious to chemicals and temperature changes (one reason it was so popular in chem labs for decades). Because it's nonporous, it makes a natural nonstick surface. Soapstone isn't cheap at about \$60 to \$70 per square foot, but it compares favorably to granite (\$40 to \$60 per square foot and up).

In the past 20 years, dozens of exotic natural stones have flooded into the country. The ringleader, of course, is **GRANITE**, but others include limestones so dark that they resemble black marble, and quarried stones named for their places of origin in England (**BURLINGTON STONE**) and Massachusetts (**ASHFIELD STONE**). The most beautiful exotics offer striking coloration and a sense of movement. For a more traditional look, opt for a honed finish.

Manmade materials that mimic the look and characteristics of traditional countertop stones are an emerging technology. One of the most period-friendly is **FIRESLATE II**, a steamand air-cured composite of portland cement, silica sand, water, and fillers. About 30% less heavy than natural stone, its appearance is reminiscent of both slate and soapstone—at significantly lower cost (\$27 to \$45 per square foot). It's available in a limited choice of colors, but they, too, are reminiscent of slate: grey, green, and red. The material is heat and flame resistant, resists chipping and cracking, and can be custom-shaped. Since Fireslate is slightly porous, it comes from the factory already sealed with a stone impregnator.

DuPont hopes to improve on nature with its new Zodiaq countertop material. Composed of 93% quartz, its surface is nonporous and scratch and stain resistant. With an appearance that falls somewhere between granite and terrazzo, Zodiaq's 16 highly polished colors are available in sheets as large as 52" x 118". Unlike most natural stones, Zodiaq doesn't require sealing. Priced by the linear foot, it's up to a third less expensive than fine quality granite.

HISTORY GARDENS

The GARDEN came first

Noted garden bistorian, author, lecturer, and scholar Judith Tankard started a garden—and a new career path. by Regina Cole | photographs by Kit Latham

N A VISIT to the home of a garden writer and scholar, it is easy to assume that the beautifully designed, lushly blooming gardens surrounding her house are an outgrowth of her work. Surely the woman who "wrote the boold on Gertrude Jekyll and Ellen Biddle Shipman, the woman who lectures on Arts and Crafts gardens at Radcliffe, the woman who received the Massachusetts Horticultural Society's Gold Medal would go home and plant a garden.

But no—it happened the other way around. In 1976 Judith Tankard had a clothing business and a degree in architectural history when she and her husband bought a 1920s house that had seen better days on a busy street in Newton, Massachusetts.

"It was covered with cementasbestos siding," she shudders. "In the packed dirt of the front yard, there was a concrete pathway to the street. Some grim old yew bushes were the only growing things."



Iris siberica, Amsonia tabernaemontana, and Dictamnus albus purpureus (gas plant) dominate the June border. ABOVE: Judith Tankard, writer and practicing New England gardener.





FAR LEFT: Since building the fence that gave the garden structure, John Tankard has made the most of their simple Arts and Crafts house. LEFT: Baptisia australis (false indigo) thrives. BELOW: The shady "ginger steps" are planted with Asarum europaeum (wild ginger).





John Tankard is a Newton-based architect with a penchant for building things out of wood. (At one end of their living room is a large table with inlaid brass tailors' measurements along the edges, made for his wife in her clothing-design days. Today it is stacked with horticultural books and folios.) To launch the project, John built a fence. "We wanted a garden, so that came first."

The Arts and Crafts-style fence seems of a piece with the house and its contents, but Judith won't claim that much forethought. She does give herself and John credit, however, for establishing a beachhead for beauty in a yard where even the yew roots were like cement.

"I grew things—vegetables, annuals, a few perennials—but it was never really very successful," Judith goes on. "This was during the 1980s; garden history was a new discipline. The garden designers I hired had trained at Radcliffe, which is how I was introduced to those seminars. I was burned out with my [former] work, but this brought together architecture, design, colors, textures—all the things I'd studied and enjoyed."

That's evident in the garden today. Intense colors, stately forms, and defined borders front the sunny street, while the more private back yard has lush greenery, shaded glades, and paths partially overrun with ground covers. A kitchen deck and the former garage open to the garden.

"They're hardy New England plants," this gardener says. "Iris, daylilies, hostas." Judith says success is due to double-digging all the borders. "Two high-school students worked all summer, going down three feet."





LEFT: Geranium "Johnson's Blue," herbs, and lettuces line a path. TOP: Cornus kousa (dogwood) blooms by John's office; Rhododendron carolinianum thrives in its shade. ABOVE: Siberian irises. BELOW: A gate inspired by Voysey. On one side of the house, the fence that first defined this garden is the foundation for a spring and herb border. Among the plants are hostas, hydrangeas, astilbe, annuals, herbs, and *Heuchera micrantha* "Palace Purple" (coral bells).

Judith Tankard's collections were purchased over time. Now that they've been brought together, their shared history and design aesthetic create a harmonious interior.

RIGHT: The living room fireplace showcases Low tiles and a Voysey reproduction clock. **BELOW: A small Arts and Crafts** washstand holds favorite pieces of pottery by a friend, **Jarvie candlesticks** reproduced by United Crafts, Rookwood pottery, and Voyseydesigned tiles.







OPPOSITE: The Sussex bench is in the style of Morris; pottery is American and fabric is from Liberty. Architectural drawings are by Voysey and others. ABOVE: A library room is furnished with a Voysey table and chair reproduced by Trustworth Studios.

ROOMS by a garden maven

THE TANKARD HOUSE is filled with original and reproduction English Arts and Crafts furniture, pottery, American quilts, early 20th-century English fabrics, and ceramic tiles of the period. The walls are lined with architectural and botanical prints. Judith also has a library of about 5,000 volumes of garden history books. The collection of horticultural books and folios is dominant throughout the house; several upstairs rooms are given over to bookshelves, library tables, desks, and office equipment. Beautifully bound and illustrated books also rest on downstairs tables, benches, and window seats. References to Judith Tankard's role models are both subtle and bold: an archival photo of Gertrude Jekyll is tucked into a bookshelf corner, reproduction Voysey pieces furnish a library room, Sussex chairs and Liberty of London fabrics furnish the living and dining rooms.

As a garden historian, Judith often travels to Europe—but that's not how she found the washstand (now a dining-room server). "It was the first piece of English Arts and Crafts we ever bought," she says. "We found it at Brimfield in western Massachusetts in 1972. It had a marble top that we use in the kitchen for rolling out dough."

The small oak piece holds pottery, tiles, and candlesticks, favorites old and new. It might be seen as a metaphor for Judith Tankard's career. The pieces weren't collected at one time, methodically and with deliberate intent. But now that they have all been brought together here, we see that they share history and a design aesthetic, for a pleasing effect. \Rightarrow

Great PAINTED ILLUSIONS with Lincrusta & Anaglypta

LINCRUSTA AND ANAGLYPTA, the venerable and versatile wallcoverings, start out white; both must be painted. Given that need for surface treatment, almost magical possibilities arise. With commonplace tools and no particular artistic ability, homeowners can transform these familiar products to look like hand-tooled leather, delicately painted moulded plaster, stamped metal, ceramic tile, or carved old wood. The illusions are convincing, and furthermore they are exactly how these historical materials were intended to be used: when Frederick Walton invented Lincrusta in 1877. he set out to imitate the work of 16th-century leather artisans.

Both products are English in origin and manufacture, and readily available in the United States. (Akzo Nobel, parent of Crown Berger, owns the trademark for the embossed coverings known as Lincrusta and Anaglypta.) [continued on page 88]



PAT NIEHAUS SAYS, "LOTS OF PEOPLE ARE AFRAID TO DO THE INSTALLATION. LINCRUSTA AND ANAGLYPTA ARE APPLIED TO WALLS AND CEILINGS SIMILARLY TO WALLPAPER: USE THE MANUFACTURER'S PRODUCTS AND FOLLOW ACCOMPANYING DIRECTIONS, AND YOU'LL HAVE NO PROBLEMS." **BY REGINA COLE I PHOTOGRAPHS BY BRUCE MARTIN**





Moulded PLASTER*Frieze*

After following manufacturer's directions for hanging and preparing Lincrusta, protect the surrounding area with low-tack painter's tape. Wipe down the frieze with mineral spirits. With a medium-nap roller, seal with oil-based primer and allow to dry. (Latex primer can be used if the frieze won't be exposed to grease or dirt spatters.) Apply the desired background color in a flat or eggshell paint (oil or latex) and allow to dry thoroughly. Paint the raised pattern freehand with a waterbased acrylic, using small brushes and the colors of your choice. For an antique look, brush clear latex glazing liquid tinted with 1 Tbsp. Universal tint in raw umber over the entire surface when dry, then wipe off the excess glaze in a circular motion with a cotton rag.

TOP: A steady hand helps, but Pat claims that she has seen great effects come from messy work. LEFT: Hold a small cup of paint close by to minimize drips and spills. BELOW: Use a wide brush to apply tinted glazing liquid, and a cotton rag to wipe off excess.















Carved WOOD Paneling

Finish Lincrusta to look like wood, and you have your choice of decorative effects for a simulated dado or high wainscot.

After following manufacturer's directions for hanging and preparing Lincrusta, protect the surrounding area with low-tack painter's tape. Wipe down the panel with mineral spirits. With a medium-nap roller, seal with oil-based primer and allow to dry. With a medium nap roller, paint the wallcovering with an oil or latex satin-finish paint such as Sherwin Williams Chinese Red (sw0057). Allow to dry according to instructions.

The final finish is an easy application for two people. To achieve the red mahogany tone shown here, apply a coat of oil stain sealer such as Zar red mahogany. Person number 1, working from left to right, applies the stain with a roller or brush. Person number 2 follows closely behind and removes the color from the high relief of the pattern with a clean cotton rag. Wipe down vertically until the desired look is achieved. Allow to dry for 24 hours.

For a final finish, brush on a thin coat of satin polyurethane. To reproduce other woods (such as oak) follow the same directions, but substitute a base coat and sealer that is lighter in color. More information on faux wood effects can be found in numerous books on decorative painting.

ABOVE: Pat Niehaus shows off how Lincrusta can look like carved mahogany, painted plaster, and carved oak. LEFT: Although this is more easily done by two people, here Pat's hands alone demonstrate the steps that turn white Lincrusta into a rich, carved mahogany panel. It can now be applied to a wall, or used to give a ho-hum armoire instant class in the form of "carved" doors.

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A Tooled LEATHER Dado

Anaglypta[®] Dado RD667, Neo-Classical, is ideal for a tooled leather effect below a chair rail. After hanging, then protecting area with painter's tape, seal Anaglypta with one coat of latex primer. Allow to dry for 24 hours. Use a medium nap roller and satin finish latex paint such as Sherwin William's Belvedere Cream (sw0067) from the Preservation Palette. Allow to dry for 24 hours. Person number 1 applies 1 quart latex glazing liquid mixed with 2Tbsp. Universal tint raw umber, 1 Tbsp. raw sienna, and 2Tbsp. burnt umber. Person number 2, following closely, pats the whole area with wadded cotton rags. Allow to dry. Apply final coat of Golden Oak (or color of your choice) oil-based stain by dipping a rag into the stain, wiping it over the surface as though staining wood, and then patting it off. This seals the finish and makes it durable.



ABOVE: Pat is a pro, but two amateurs can easily achieve the effects she creates with her two hands alone. RIGHT: (clockwise from top left) To get the rich look of tooled leather, methodically work though the priming and painting, then move more quickly during the steps of glazing, and staining. BELOW: Oxblood, calf, mahogany, cordovan, gold . . . indulge your leather fantasy.



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Exclusively by **ACORN** P.O. Box 31 Mansfield, MA 02048 **800-835-0121** Anaglypta and Lincrusta are wall and ceiling coverings that have been manufactured for over a century in Lancashire, England. Their easily attained decorative possibilities make them a steal.

Lincrusta is a linoleum-textured, high-relief, fairly rigid product. Lessexpensive Anaglypta is more like heavy, embossed wallpaper. We asked Pat Niehaus, *aka* "The Wall Doctor," to show us the steps that lead to some of our favorite finishes. Pat assures us that these are projects for everyman and everywoman, and that beautiful results will follow careful adherence to her directions.

Pat Niehaus wants to reassure those who tremble at the phrase "decorative painting"-with its allusions to expensive tools (to be used just once), painterly judgments of taste, and techniques that are hard to master by amateurs suffering from carpel tunnel syndrome. This is easy, she promises. The process consists of mostly just painting and rubbing, using brushes, rollers and rags, and, she

claims, you really can't make it look bad. If you follow the directions you get with the stiff, white Anaglypta, and even stiffer Lincrusta, then do as she outlines, you'll be able to have that luscious wall treatment you've dreamed of. The cost will be much less than that of moulded plaster or hand-carved wood, of course. Here are more pointers from Pat Niehaus.

 Before you consider the decorative finish, choose your pattern for the right effect. These materials are sold for use on ceilings and walls, and for dados, friezes, and borders. Historical styles include neoclassical, Victorian-era, Edwardian, Art Nouveau, Jazz Age, and 20th-century Modern. One tall dado is reminiscent of a Mackintosh design. Nursery patterns, florals, and wovens are sold. Not all decorating techniques require multiple steps. For example, a simple glaze

> over an ivory base coat will simulate plaster. Then again, you can experiment with air brushes and more.

> • Lincrusta takes more time to hang than other wallcoverings. Since the wallcovering is heavy, it is best installed by two people.

• Always use an oil-based primer with Lincrusta, which is a linseed oilbased material.

 If your Anaglypta dado is in a high-traffic area, seal it with a final coat of water-based polyacrylic varnish. Apply it with a brush or lamb's wool applicator.

SOURCES Write with questions to walldoctor@yahoo.com, or at PO BOX 215, Mulberry, IN 46058 • Lincrusta[®] and Anaglypta[®] are available in the United States through **BENTLEY BROTHERS**, (800) 824–4777 (call for wallcovering dealers); **EISENHART WALLCOVERINGS** (800) 555–2554 (call for home centers and distribution chains); and **CROWN CORPORATION** (800) 422–2099 (call for designers, specifiers, and architects.) • A free brochure, plus a nominally priced video explaining many of the processes shown above, are available from these dealers.

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Believe it or not, you can air-condition virtually any bouse, whether or not it's got existing ductwork. A good thing, too, or those of us with brick bouses in steamy climates would never be able to keep our cool.



Air Conditioning Alternatives BY MARY ELLEN POLSON

LD HOUSES seldom come with air conditioning—except the ambient kind lent by high ceilings, deep porches, and floor-to-ceiling windows. Adding air conditioning can be fairly straightforward if your house already has ductwork in place to serve a central heating system. In houses without ductwork already buried in walls, closets, attics, or basements, you have to improvise.

Running ductwork through closets or concealing it behind newly built overhead soffits is always an option, but there are other alternatives that won't compromise scarce storage space or original mouldings. Enter the mini-duct system, innovated more than 30 years ago by SpacePak. Since then, other companies have jumped on the bandwagon with the own versions of mini-duct and ductless air conditioning systems (see "Chilly Company," p. 88). Instead of rigid metal ducts, the mini-duct system's flexible, small (2" in diameter), insulated tubing can be woven between studs in existing walls or under floorboards with minimal damage to finished surfaces. Similarly, the air handler (usually installed in an attic, basement, crawl space, or under a porch) is about one-third the size of a conventional duct system handler.

The only visible part of the system inside the living area are the small outlets that tuck into the corners of ceilings, along baseboards, or in the floor. "They're perfect for historic applications because you don't see them,"

says Brian Cooper, owner of Early New England Restorations. "If you tie a mini-duct system in with radiant heating, you have the ideal system.That's what we put in 18th-century houses, and that's what we recommend." Since each outlet is designed to serve only about 100 square feet, you'll need more than one outlet in all but the smallest rooms. On ceilings, the sleeves can be feathered with drywall compound or disguised with plasterwork to help them disappear, and the rectangular outlets on floors and walls can be stained to match existing woodwork.

Because the tubes delivering chilled air to a room are so narrow, the air is pushed through at high velocities. Early systems produced a whooshing *[continued on page 94]*



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sound, so companies like Unico increased the amount of muffling in their mini-ducts. As a result, circulation is gentle and relatively quiet. The system, which works by aspiration, yields a remarkably uniform temperature—within 1 degree from floor to ceiling, says Unico's Scott Intagliata. That's a big improvement over forced air, which creates drafts and hot and cold spots throughout a room. The high-velocity circulation mixes with household air more quickly, raising or lowering the temperature as needed, Cooper says. It also removes up to 30% more humidity than a forced-air system. Miniduct systems dovetail nicely in houses heated with steam or radiant radiators or baseboard hot water.

Thanks to BRIAN COOPER of Early New England Restorations (860-599-4393, www.e-n-e-r.com) for his help.

"If you tie a mini-duct system in with radiant heating, you have the ideal system. That's what we recommend for 18th-century houses." —BRIAN COOPER



Chilly COMPANY

No matter what system you're looking for-mini-duct, ductless, or conventional-you'll need to work with a qualified HVAC dealer for installation. The following companies can help you locate an experienced installer in your area. Ductless and mini-duct manufacturers include: SPACEPAK (mini-duct) (413) 564-5530. (905) 625-2991 in Canada, www. spacepak.com . UNICO (mini-duct) (314) 771-7007, www.unicosystem.com MITSUBISHI ELECTRIC (ductless/minisplit) (678) 376-2900, www.mrslim.com UNIQUE INDOOR COMFORT (mini-duct) (888) 491-9030

WHY A DUCT?

Ductless—also called mini-split air conditioners are another alternative in houses that lack existing ductwork. Pioneered several decades ago in Japan by Mitsubishi, they're essentially a quieter, less drafty improvement over the old windowunit air conditioner.

Mini-splits can be installed almost anywhere. The power pack is a small outdoor condenser, which delivers coolant to nearby indoor air handlers through narrow refrigerant lines. The air handlers are streamlined wall- or ceiling hugging units with individual thermostats, so it's easy to "zone" a house. Despite their versatility, condensers in a ductless system have a limited range of about 100 feet. One condenser can serve at most three units. If you need more cooling power, you might want to consider mini-duct or conventional AC.



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before & AFTER

A few deft relocations and period enhancements revived the romance in a 1920s kitchen, while a wholly new room blends seamlessly with the rest of the house.



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MANTIC REVIVAL houses from the 1920s are invariably charming, but cramped spaces often lurk at the back of the house. When architect Linda Brettler was asked to remodel a kitchen and add an office to a Spanish Revival house in Los Angeles's Silver Lake neighborhood, the budget was as tight as the space.

The kitchen, measuring only $10 \times 10'$, was

flanked by an underused entry area on one side and a tiny breakfast room on the other "I hate to open up rooms like this and make one big space," Brettler says. "The trick is opening it up and keeping the period flavor."

Working within the existing footprint, Brettler knocked our most of the wall between the kitchen and the 7'x10' break- [continued on page 100]

Repocating the stove (inset) into a recessed space and partially opening up walls between service areas were the keys to creating a period-sensitive kinchen in Brent and Patricia Friedman's Spanish Revival home. California Arts & Crafts Tiles ■ Art Deco Tiles **Custom Ceramic Tiles & Murals** Coordinated borders
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LEFT: Stained and distressed stock lumber gives a new room ageless character. TOP: A tiled roof, casement windows, and Mediterranean accents successfully tie the addition to the rest of the house. INSET: The original location of the garage made parking the car a vertical challenge. Architect Linda

fast room. Adding an archway and an extra-deep counter that doubles as a breakfast bar brought the breakfast area into the kitchen without sacrificing its sense of place. In an inspired move, Brettler removed a shallow pantry and part of a closet in the adjacent living room to create an arched, custom-tiled niche for the stove.

Relocating the stove also made it possible to move the refrigerator out of the entry area and into the work triangle. Brettler kept the project on budget by refacing the existing cabinets and reusing most of the existing appliances. The result is an open and airy kitchen and breakfast area that enhances the Spanish Revival mood of the house.

The next phase of the renovation, adding a room over the garage, would seem fairly straightforward. In this case, however, the garage-set into a hillside-was placed too high on the site, making parking a bumpy experience. The Friedmans opted to tear the garage down and rebuild at an elevation that allowed smoother entries and exits for cars. A bonus was an easier transition from the new room to a backyard patio.

The new room consciously reflects the style of the rest of the house. Brettler lined the vaulted ceiling with

stained and distressed lumber, and added custom decorative rosettes to stock doors. Other style-appropriate treatments include casement windows, French doors leading to the terrace, and a red clay tile foyer with decorative tile accents. On the façade, small elements, such as wroughtiron inserts, corbels, and applied antique tiles, help tie the new twostorey elevation to the rest of the house. Clearly, this is a case where what's new only enhances the old. +

LINDA BRETTLER (323-935-3999) is a Los Angeles architect. For more resources, turn to page 126.

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A World of Color REVIEWED BY PATRICIA POORE

Unless you're a curator, color selection will always be personal and affected by contemporary taste. It's good to be informed, however, about historical and regional palettes.

HEN IT COMES to getting comfortable with color, any help is welcome. Every time I open a new interior-design book, I make a point to look at not just style and furniture in each photo, but also at the color palette and how it works. Still, it's a treat to find a book that is *organized* around color—and that gives information about how rooms were (and are) colored pertinent to their historical period and region.

"If over 20 years of restoring and redecorating period houses has taught me one thing, it is that choosing a color scheme is the most important and potentially rewarding decision you will make," claims Judith Miller, the prolific author of such design books as *Period Details* and *The Style Sourcebook*. Though it considers period palettes and includes photos of some museum-quality interiors, her color book is a practical guide geared toward contemporary tastes.

RED: a cascade of jugs filled with tinted liquid and geraniums in terra-cotta pots, at the Valle de Bravo home of Mexican architect Jose de Yturbe.

RIGHT: Mineral and vegetable pigments in an Italian painter's studio include *rosso cinabro, terre verde, giallo limone,* and *cobaltone.* **BELOW**: Despite an emphasis on plainness, American Shakers colored their nesting boxes with soft primary pigments.

Much in keeping with current interest and color preferences, neoclassical and postmodern palettes are allotted a majority of pages. The regional section of the book makes no attempt to be comprehensive or historic: It focuses on palettes that are hot trends today, that of Tuscany, Morocco, postmodern Mexico, and (more coolly) American Shaker design. The book is valuable to those looking for informed guidance on choosing color according to contemporary tastes. The reader will find some historical bearings, but the book is not for those seeking specific authenticity. You won't find, for example, illustrations of the differences in color palette from the 1850s, say, to the 1880s. Indeed, the section on Victorian color is short and general.

The heart of the book comes upfront in a section entitled "Major Historical Palettes."This looks at styles of architecture and decoration from



Several palettes have, in recent years, been influential far beyond their specific geography: think of sunwashed Tuscany, pink-orange and cobalt blue in postmodern Mexico, Shaker serenity.



the early 18th to the late 20th centuries. Individual case studies—actual rooms—illustrate each style; examples include both those authentic to their period and later interpretations. Each style gets a representative palette of color swatches. Miller reviews early Georgian, American colonial (and colonial revival), Rococo, Neoclassical, Late Georgian, Victorian, Modern, and Post-Modern styles. Neoclassical, however, comprises the bulk of this section, with forays into the classical French, English (Adam), Italian, Spanish, American (Federal), and Swedish (Gustavian) palettes. The Modern section is—well, very white —and Post-Modern is deliciously saturated. Mesoamerica, again, gets a lot of space; London and Paris are featured as well.

The book opens with a brief history of color [continued on page 110]


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It is not just color but the combinations of colors that enlivens an interior.

and its meaning (paleolithic to contemporary). Following the historical section is the chapter on popular national and regional palettes. Another chapter looks at the predominant colors—red, yellow, green, and blue explaining their uses and effects. The last chapter introduces earth pigments and vegetable pigments. A glossary is included.

IT IS NOT JUST COLOR but more especially the combinations of colors -and the use of complementary, harmonious, or contrasting schemesthat enlivens an interior. Such ideas are addressed in the text and in over 700 photographs chosen to make specific points. Judith Miller offers stunning examples to inspire. She talks about the predominance of certain hues in various cultures. What I lingered over most, however, were the photographs of regional (or cultural) palettes-the sunlit umber of Tuscany, hot pinks and oranges spiked with cobalt blue in Mexico, the stainedglass colors of Morocco. More than any text, they prove that color makes the difference.

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Judith Miller's **Color** Period and Regional Style from Around the World Clarkson Potter, 2000. Hardcover, 240 pages, \$40. Through your bookstore.





ask the editors

Curing Color Clash

I'm dedicated to the idea of color in my house—now linen white—but every time I think I'm ready, I freeze with worry over clashing. Are some schemes more fool-proof than others? — BARBARA THOMPSON ENGLEWOOD, N.J.

n my limited experience, yes. Warm colors are easier to get right than cool. Blues are notoriously hard and can clash with the light and with each other. Classics are classic because they work: black and white with buttermilk yellow; salmon with soft green; burgundy and hunter. I've also noticed that, unexpectedly, reds hardly ever clash: You can put plum next to crimson next to peach and add a bit of purple, and never get that dissonance resulting from, say, indigo with a certain turquoise. That said, you may want to consult with a colorist or decorator, especially where fabrics are concerned. --PATRICIA POORE

A Splash with Panache

My kitchen has a run of plain-vanilla cabinets that could have been installed anytime between 1915 and 1940. The counters are in good shape, but the backsplash (wallpaper from the 1970s!) has to go. Any suggestions? —MARGE SCHELLENBERG KANSAS CITY, MO.

azzing up the backsplash is an affordable way to dress up a period kitchen. Only 2' or so in height, the backsplash also lends itself



It may be the color of passion, of anger, of blood—but red is surprisingly neutral in many settings, and it's easy to mix colors in the red family without clashes.

to flights of fancy. Laminates in colorful Retro patterns and stone look-alikes offer excellent value for the money, usually less than \$3 per square foot. Cosmos, from Formica's Laurinda Spear Collection (800-932-4361, www.formica.com), offers galactic golds and whites on night-black ground. From WilsonArt (800-433-3222, www.wilsonart.com) comes Amusement, a confetti of red, yellow, and blue on a white ground, and Classic Black, a faux black marble lookalike. If your home possesses Art Deco elements, consider one of Formica's DecoMetal laminates or solid metal sheets. "Waves" is a corrugated aluminum sheet with an undulating pattern; "Herringbone" a solid, etched sheet protected by epoxy.

Period wallpapers won't always stand up to kitchen abuse. A classic is the sunny yellow lattice-print Blythe Diamond from Scalamandré (www.scalamandre.com, 800-932-4361), with a vinyl coating. Florentine Lily, available to the trade in multiple colorways from the English company Zoffany (800-395-8760, www. zoffany.com), is also vinyl coated.

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Delaware River Towns



CLOCKWISE: (from top left) Cycling over one of the flood control dams on the canal towpath. The riverbank in autumn. Cooling off on the lowhead dam near New Hope. The Marshall House in downtown Lambertville.

A leisurely drive along the Delaware River north of Trenton, New Jersey, and south of Easton, Pennsylvania, offers delights that compare with the European countryside: historic villages filled with intriguing shops, secluded auberges and gourmet dining, wineries, historic sites, and lovely countryside vistas. Just 65 miles from New York and 50 from Philadelphia, you aren't likely to spot many castles, but you will see covered bridges if you seek them out.



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LEFT: Fieldstone houses dot the landscape along both sides of the Delaware River. ABOVE: Horse and buggy tours amuse on sunny weekends.

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At Milford, [continued on page 118]

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Sleeping with Style pp. 40-44

Southwood Furniture (800) 345-1777; Renaissance panel bed through the Historic New England collection licensed by SPNEA. Iron and brass beds from Charles P. Rogers, NYC: (800) 272-7726, charlesprogers.com **p. 42** Sawbridge Studios (handcrafted, all styles), Chicago: (312) 828-0055. sawbridge.com L. & J.G. Stickley (Arts & Crafts, contemporary, and Williamsburg Reproduction), (315) 682-5500. stickley.com Eldred Wheeler (colonial and Federal styles), (800) 339-0722. Antique Iron Beds, (800) 378-1742. antiqueironbeds.com **p. 43** Victorian Rococo papers from Brillion collection of Victorian Collectibles, (800) 783-3829.

Diminutive Perfection pp. 54-59

p. 56 Chrysanthemum wallpaper through Sanderson (to the trade), (212) 319-7220.
p. 57 Wallpaper: Schumacher (to the trade), (800) 523-1200. p. 58 "Emelita's Frieze" paper from Bradbury & Bradbury Wallpapers, (707) 746-1900. bradbury.com

Georgian Class pp. 64-67

Recommended books: American Colonial by Wendell Garrett, Monacelli Press 1995. Historic Houses of Philadelphia by Roger W. Moss, U. of Penn. Press, 1998. American Furniture of the 18th Century by Jeffrey P. Greene, Taunton Press 1996.

The Garden Came First pp. 76–81

Voysey-inspired pieces from David Berman of Trustworth Studio, (508) 746-1847. • Period candlesticks, pottery, textiles available from United Crafts, (203) 869-4470. uccrafts.com

Great Painted Illusions pp. 82-88

Pat Niehaus can be reached through Walldoctor@yahoo.com Call for wallcovering dealers who carry Lincrusta and Anaglypta: Bentley Brothers, (800) 824-4777.

Revival with a Mission pp. 99–100

Budget for renovated kitchen, breakfast room, rebuilt garage, and new 19x24 office, about \$120,000 according to architect Linda Brettler: (323) 935-3999. • Kitchen field tile from Mortarless, (323) 663-3291. • Custom tile in niche from Native Tiile, (310) 533-8684. • Tile setter Mike Diederich, (818) 884-0530.

General contractor was Dan Spiegel, (310) 305-0204.

Ask the Editors p. 112

A just-released book explores the world of rich color, red and beyond, for interiors: *Mood Indigo* by Vinny Lee, pub. by Watson–Guptill (April 2001); \$35.





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MOTIFS

HIS BEAUTIFUL FLOWER is a symbol of eternal beauty and grace-which is why Napoleon's Empress Josephine used the rose she always carried in her hand to cover her bad teeth when she laughed. Cleopatra was said to have carpeted her chamber with red rose petals, so that the scent would perfume the air around her as Mark Antony strode in. Roses, of course -especially red roses-stand for passion. Aphrodite and Venus, goddesses of desire and beauty, were each symbolized by the rose. + Grown in ancient Roman funerary gardens, rose bushes were reminders of resurrection and eternal spring. For Christians, the rose can stand for Paradise. The white rose

the Rose

signifies purity, chastity, and the Virgin Mary; the red rose, martyrdom and charity. A golden yellow rose is a sign of perfection-and the Pope-while a blue rose conveys the unattainable. In Islam, the rose symbolizes the blood of the Prophet. + The image of a rose hung in council chambers means secrecy and silence (you've heard of sub rosa). Rose flowers and rosebuds, always pretty and popular motifs, have been represented in everything from fabrics to paintings. A particularly famous recent example is the stylized Glasgow rose associated with Charles Rennie Mackintosh.

-BRIAN D. COLEMAN

ABOVE: Wild roses and acanthus leaves in a wallpaper design by John Henry Dearle, ca. 1900. INSET: Textile design by Mackintosh (1915–1923). RIGHT: Roses figure in the 18th-century painting on a 1636 English harpsichord. BELOW: Detail of an Irish wedding dress with traditional rose motif.



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