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ON THE COVER: Antique pieces like this Stickley sideboard have patina; new Arts and Crafts furniture may have an “evolved” or fusion feel.
Cover photograph © Alexander Vertikoff from Stickley Style, Simon & Schuster.

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An indefinable quality

I've been thinking, When have I felt comfortable in a house? It's so tricky, thinking about this. I imagine a place where I felt secure and full of life, and I try to fix that place in my mind as I catalog all of its details—the size of the room, its height, its smell, the furniture and degree of clutter, the way the light slanted in. But I can't seem to get very far. My mind leaps: "Oh! I know! I feel comfortable in small rooms that are sparsely furnished and somewhat dark." Then I remember a cluttered room that filled me with creative joy, or a light-filled room where I was happy. And I realize, with chagrin, that rarely have I been comfortable, anywhere at all.

Perhaps I am looking for a formula, not only to solve the decorating question but also to help me, finally, get comfortable. Design magazines and books don't take up the question; it's a hard one even to pose, let alone answer, and surely you can't buy the answer. I honestly think the most comforting and comfortable home I ever created was my first married apartment. We were in love, and we had no money. Was our place so nice in spite of those things, or because of them? Why, today, do I have so much trouble balancing the beauty of a room with its practical use?

All I know is, decorating ain't enough. The most fetching colors, stylish furniture, and handsome collections can fill a lifeless room. I'm tempted to say that used furniture with wildflowers is a better bet, but I know that disheveled houses can be terribly unsatisfying, too.

Making a room that looks good in a magazine is an art—but one with certain rules that can be learned. How to make a room comfortable and nurturing is harder to explain. I think I would say that a comfortable room is one that extends a readiness for occupancy. It is neither so perfect that it looks better without you, nor so unfinished that it asks you to fix it. Somehow it is simply ready for you—to relax, to work, to talk to your friend, to lose yourself in activity or thought, and mostly to be yourself.
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COMFORTABLE WITH HISTORY

I loved the story about the family in Maine who have a colonial house. [See “Living a Good Life,” July 2002.] It’s really true what you said—the house looks its age but it’s not a museum. Anybody would love to grow up there. The magazine is beautiful.

—ELIZABETH HUTCHINS
Glens Falls, N.Y.

BARREL HOOP CHAIRS

I am curious about the chairs in the Miller house in Maine in your July issue [see pp. 50–51]. They look like barrel hoop chairs. The article states they are from Ohio Amish. However, I would like to ask if you know of a company making these chairs in limited or full production.

—TERRENCE STURM
via e-mail

Depending on the region, the chairs also may be called bow back or balloon back. For chairs with similar style, finish, and legs, check out Circa 1820 in Maine [circa1820.com; (888) 887-1820] and item #8602 from Vermont Furniture Works [vtfurnitureworks.com; (802) 253-5094].

COLD DRAWERS?

We are suddenly in the market for a new refrigerator. (Is there any other way but “suddenly”?) When our kitchen was remodeled in the 1960s, the refrigerator was placed so that it blocks a large window. It might look nice to use [under-counter] refrigerator drawers. Would we quickly regret the lack of a traditional refrigerator?

—PAT EMERICK
via e-mail

Refrigerator drawers are usually intended as a “point of use” convenience, augmenting a normal-size refrigerator. In old houses, they can add invisible refrigeration within the original kitchen when there’s no good place for a large refrigerator, which may be relegated to the pantry or kitchen porch. See the article on page 88 in this issue.

WANTED: REAL HOUSES

What I like about Old-House Interiors is that it shows “real” houses that “real” people do, people without expensive decorators or millions of dollars. Anyway, I heard that you might be coming to Bay City, Michigan, which is full of Victorian and Arts and Crafts buildings.

If so, would you be interested in photographing my house? Built around 1910, it contains my 20+ years’ collection of antiques (and lots of original woodwork).

—STUART BARBIER
via e-mail

We have no immediate plans to come to Bay City, but one never knows! We do encourage “scouting shots,” preferably prints sent through the mail with some notes attached: Editorial, Old-House Interiors, 108 East Main St., Gloucester, MA 01930.

IN TOUCH

C. Barry Marron, who did the decorative painting at the Hartl townhouse [“Classicism in Color,” July 2002], recently moved from Philly to Ambler, Penn. He can be reached at (215) 646-4343.
A Touch of the Tropics

The Old Havana Fan by Fanimation, inspired by Ernest Hemingway, makes a statement about boundary-free living and the power of an adventuresome spirit. The magic and mystique of Havana is captured in this exotic fan, offering timeless beauty and enduring romance. Choose from wall, pedestal, ceiling and floor/desk units in finishes in polished brass, pewter and antique copper and a choice of two custom carved columns. Grace your home with The Old Havana Fan...and put a little adventure into your life.
Shingles to Columns

"From Shingles to Columns: McKim, Mead, and White and the Transformation of America," the Sixth Annual Conference on Cultural and Historic Preservation, will be held at Salve Regina University in Newport, Rhode Island, Sept. 26-28. From shingled buildings in Newport to grand, classical buildings such as the Boston Public Library and Pennsylvania Station, the New York architects McKim, Mead, and White helped start a revival of art and architecture that changed the face of the country. White’s great-grandson Samuel White, who is working on a book of McKim, Mead, and White masterworks due out in 2003, will speak on the firm’s transitional houses. Tours of such classics as Newport’s Isaac Bell House and the Rhode Island State House in Providence are included as part of the conference package. For more information, call (800) 351-0863 or e-mail: historic@salve.edu —BDC

If you’ve found a fragment of original wallpaper during restoration of your home and now are thinking about reproducing it, BURT KALLANDER is the man to call. His company, Burt Wall Papers, specializes in custom reproduction and restoration of wallpapers of every sort and style. Burt started silk-screening as a high-school student. Ultimately, he would work for Bradbury & Bradbury. “Bruce taught me that wallpaper was a form of art,” he says. Burt began his own company in 1997. While polyester mesh has replaced real silk in the screens (more durable, and reduces caterpillar exploitation, Burt jokes), every paper is still hand printed. Period wallpaper projects range from an 1890s “Wild West” paper reproduced for the Buffalo Bill Museum in Cody, Wyoming, to a Colonial Revival frieze for a historic house in Livermore, California. Our favorites are Burt’s own creations, which include Thistle-Berry, his amazing, 19-color frieze reminiscent of Christopher Dresser designs, and Poly-Hopper, a tableau of leaping frogs. Burt Wall Papers, (707) 745-4207, burtwallpapers.com. —BDC

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Guild Works  One of the cherished ideals of the Arts and Crafts Movement was the crafts guild, a society of artisans whose goal was to make items of usefulness and beauty, in ways that were as fulfilling for the maker as the recipient. In the Northeast, the New England Artisans Guild (neaguild.com) includes specialists in the decorative arts, and in San Francisco, Artistic License (artisticlicense.org) celebrates its 20th anniversary this fall. The group initially formed when artisans like period wallpaper specialist Bruce Bradbury and stained glass restorer Allen Dragge realized they were working on restoration projects together, and wanted to maintain the traditional quality of craft. Today, the invitation-only organization boasts members in every aspect of period restoration and decoration, from building construction to period textiles. And they still collaborate. Furniture-maker Debey Zito recalls a residential project in Berkeley “where I did two pieces of furniture, George Zaffle did a frieze all around the house, Dianne Ayres did all the curtains, and Peter Bridgman hung Bradbury & Bradbury paper.” Required meetings are no hardship when the former owner of the renowned French Laundry cooks the food, or when Bradbury invites everyone to a summer party on his Napa Valley spread. “It’s a party,” Zito says. —MEP

yet know a soul, get good word of mouth from The Franklin Report (franklinreport.com, 866-990-9100), an online resource for homeowners in these major markets. (The Hamptons and other sites are coming soon.) Founded by Elizabeth Franklin, formerly an investment banker, The Franklin Report provides a database of thousands of service providers in nearly 40 categories, from architects to window washers. Listed companies tout their products and abilities, but clients sign the report card: providers are ranked based on personal recommendations, work quality, and the value of the work relative to its cost. The Franklin Report motto: “And the truth shall set you free.” —MEP

Root and Branch
Nature abhors a straight line. That’s a fitting theme for the 15th Rustic Furniture Fair at the Adirondack Museum in Blue Mountain Lake, New York, where furniture fashioned out of roots, twigs, bark, and burl will be on display Sept. 14. More than 50 rustic furniture makers will show and sell their wares in the juried exhibition. Visitors can also check out the museum’s extensive collection of 19th-century rustic furniture. For more information, contact the museum, (518) 352-7311, adirondackmuseum.org

OPEN HOUSE  Between 1914 and 1919, William H. Gillette built for himself a 24-room castle in Hadlyme, Connecticut. (Gillette was a playwright and Victorian actor noted for his interpretation of Sherlock Holmes.) No two doors, windows, or roofs are the same in the eccentric fieldstone building, conceived of as a kind of European “ruin.” Gillette also designed the larger-than-life interior; it includes a dining-room table that moves on tracks and (of course) a secret room and a hidden staircase. The photo at left shows balcony and living room, where you see the red- and green-dyed sisal mats on the walls that serve as wallcovering throughout. The interior was very much influenced by the Arts and Crafts movement.

- Just months ago, Gillette Castle opened to the public after a three-year, $5.9 million restoration by Kronenberger and Sons Restoration (860) 347-4600 in Middletown, Conn. Hours are 10–5 daily until Columbus Day weekend; call (860) 526-2336.
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*by Mary Ellen Poisson*

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That Which Was the Garage

BY GISH JEN

That which was our garage is now our luau room. We've taken two walls out of it. The ivy that used to grow under our rafters and into the garage is no longer a problem. Now it is a feature—a perfect backdrop for a buffet table laden with pineapple boats and cornball drinks. In short, our garage has become the kind of space in which resorts used to set up theme cookouts. When I think of mortality, and our short moment on earth, I realize that I will not die truly happy until we have had a pig roast there, with coconut bowling out on the lawn.

Is the luau room actually a gazebo? It depends, I suppose, on whether a gazebo can have a storage shed across the back and be partly made of cinderblock. An architect friend says it's a folly, and that seems closer to the truth, except that the essential nature of follies has always seemed to me ornamental. This seems to be a folly crossed with a multipurpose room—"multipurpose room" being the name of a certain (multi-purpose) room in the elementary school I transferred into in fifth grade. How up-to-date that name seemed then! My ex-school was St. Eugene's in Yonkers, a Catholic school in a working-class neighborhood where a small class had forty kids in it, and some classes had sixty. Every room was a classroom except the bathroom. We played out in the parking lot, and for a jungle gym we had the steps leading up to an all-weather Virgin Mary. Our new school in Scarsdale, on the other hand, had swings! A library! Overhead projectors! And a multipurpose room. From the school's point of view, this was probably an overbooked space expected to accommodate way too many needs. But from my point of view, it was an extra room; and this was an unimaginable thing.

[The] multipurpose room had sliders and partitions—a consciously flexible space. But in my old world, we had, just beyond the brave row of knee-high hemlocks that formed our someday-to-be-a-hedge, a large stretch of woods. Gargantuan rocks there had deep holes that filled with water, and one of my earliest memories is of reaching into one of those holes and discovering that the water had mysteriously turned to ice. I can still remember the shape of the hole, how cylindrical it was; and that all around me was a brilliant fall day, nowhere near winter yet. There were two other holes, both of which merely held cold water. But in that one hole there was ice; I poked at that ice and felt it resist me, as solid a thing as the rock around it. A patch of light fell on the hole and on the surrounding rock, and I found that patch inexplicably satisfying. I remember that on the way home there was a big daytime moon.

Did I learn anything from that? About ice? About rock? As usual, I learned nothing. [continued on page 34]
I am a child of immigrants, which is to say a child of busy parents. There was no one to explain things to me; no one got out the encyclopedia and looked up this or that. I am a person who learned things eventually—who, not knowing any better, quite enjoyed learning nothing in particular. About ice; about where mushrooms sprang up, and how it felt to sit on a rotted log. I talked to myself out in the woods, and there is no question in my mind that that was the beginning of becoming a writer for me; that I began, not by having a role model, or by being encouraged to read and write, or by being given a typewriter, but by wandering around, unsupervised, to no purpose.

There was danger in the woods, of course—not real danger as we know it today, but there was a danger that I would become a juvenile delinquent like a lot of the kids who spent time in the woods. These kids got JD cards by climbing the water tower and smoking cigarettes; and later, I’m sure, there would be sex and drugs in the woods, and not just people pulling their pants down to see if e— People stray in the woods—not in a multipurpose room, but richer—in or at least I know things I would reach for all this. The could not have a multipurpose room that I grew up in. These days, I notice things. People of a certain class, a certain race, a certain word here in Cambridge, Massachusetts, that their children should be creative—things that everyone would vote to increase. My friends want their children to their spirit of play; they want them to s— flinty sparks of natural-born genius. And they encourage their kids to study, but also to write and make jewelry, and to try their hand at batik. How children grow up to be creative—to be proud with kilns, and looms, and multipurpose rooms?

Probably creativity, like intelligence, is a much crazier quilt than we realize; and probably some sorts of creativity do not depend on wandering past the skirts
of society, out in unorganized territory, in the woods. Probably some sorts are not essentially wild. I hope that is true. For my husband and I do not live at the edge of the woods anymore; and the best we can do is provoke our son Luke with the luau room—a strange and extra, if all too supervised, space, in which he can carry on as he will when we are not carrying on ourselves.

My husband and I are hardly alone. Fellow Cantabrigians have turned their garages into apartments, libraries, cabanas, studios, offices, shops. They have put decks on top of them, hoisted them up to their houses with catwalks. Friends have considered constructing a rooftop playground on theirs; I'm waiting for someone to install a carousel. For garage conversion is becoming a kind of art form in our town—so much so, that I can already see the Harvard University Press coffee-table book: Great Garages! Vernacular Architecture in Cambridge.

We predict what people will say. My mother, for instance. Before she even came to see the luau room-cum-Garden of Eden, I could hear her perfectly. Where is the garage? I don't know where you get such crazy ideas! And so on, and so on, when actually, I have garage renovation in the family.

We were a family with five kids, after all, and that meant ever-larger vehicles, culminating in Country Squires with fake wood sides and third seats from which you could wave at the car behind yours. We did this on long trips that we now know to have been vacations—trips to the World's Fair, and Washington, D.C.—trips of which we can remember almost nothing except what went on in the car. Squabbles over who had to sit over the bump. Crises having to do with map-reading errors. Overheating was a general theme on these trips, which took place in the summer. For example, on one trip, my little brother's pet hamster overheated and died in the way back of the car. Butterscotch was its name. Who would have expected it would keel over when all the windows were open?

The hamster was from Greenacres Elementary, a class pet given to my brother to keep. It seemed not...
surprising that something from a school with a multipurpose room would not be able to survive life with us. Butterscotch was like many of our classmates, who were always talking about dying of the heat or cold. They were not inured to things, the way we were in our family. We believed that living with air-conditioning made you soft. We believed that we were tougher than other people, and not only poorer, as was obvious.

Now my parents drive a silver Mercedes-Benz with climate control. Back then, we had only just graduated from VW Bugs... of course, the day finally came when we could not fit all seven of us into a VW Bug; and then began the era of the ever-larger cars. And so our grandest house project was conceived, the extension of the garage.

When my mother came to Cambridge to see the luau room, what she actually said was, after a pause, “Very nice.” My father observed that the old garage really was too small to use, just like our old garage in New York used to be. I ran into the house for tea, and came back prepared to explain about undersigned space, and creativity, and the possibility of transformation; about Cambridge culture, and the place of cars in our lives, and what fruit trees we were going to grow in the driveway.

But by then, my mother was reading the newspaper with great interest; as for my father, he was stretched out and snoring, looking most wonderfully at home.

GISH JEN is author of the novel Typical American. This essay was first published in HOME, American Writers Remember Rooms of Their Own (Random House, 1995).
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When Gustav Stickley and his peers struck a chord by promoting the Ruskinian ideal of the individual furniture maker as craftsman and artist at the turn of the 20th century, production demands forced them to turn out furniture in assembly-line fashion, with limited input from workers. Today, many of the hundreds of people who make Arts and Crafts furniture design, build, and market their own furniture themselves. In a very real sense, Stickley and his contemporaries anticipated a future where designer/builders are true craftsmen and -women, successfully living the Arts and Crafts dream.

Not surprisingly, furniture in the mass-production tradition of the Stickleys and Limbert has never had broader appeal than today. On one hand, the revival is riding the crest of a wave in which a handful of firms can easily sell high-end reproductions of Greene & Greene furniture, while production-oriented companies sell mid-market “Mission” sectionals and entertainment units in stores and over the Internet.

“The same thing is happening now that happened to Gustav Stickley,” says Craig McIlwain of Black Swamp Handcraft, an antiques dealer who also hand-builds a limited number of Arts and Crafts pieces himself. “With the availability of good shop equipment at affordable prices, it seems like everybody and his brother is making Arts and Crafts furniture.”

Just as collectors today pay top dollar for signed examples of the best work of the

[continued on page 42]
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There is a difference between an affordably made production piece and a limited edition or one-of-a-kind, artisan-made piece.

Stickleys, Limbert, or Harvey Ellis, there is a difference between an affordably made production piece and a limited edition or one-of-a-kind artisan-made piece—even when materials and building techniques appear to be similar.

Makers of Arts and Crafts furniture almost universally claim their work is handcrafted. Considering that oak and cherry are still relatively affordable, Craftsman ornament is minimal, and the classic designs are easy to reproduce on a bench or in a shop, those claims are probably true in most cases. Why, then, does a piece of furniture from an artisan like Thomas Stangeland or Craig McIlwain cost so much more than a similar piece from a more production-oriented firm?

Many manufacturers of quality furniture can produce a Craftsman dining-room chair, for example, and sell it for $600—a price many people are able to afford. An artisan, on the other hand, might ask double the price for a chair of similar appearance. His or her piece may represent two or three times the number of man-hours in the production piece. The artisanal piece will also have idiosyncrasies unique to the maker. “I make a few things, and I make them very well,” says McIlwain, who does all of the work on his furniture himself, from wood selection to hand finishing. “A lot of what I sell is by word of mouth.”

This leads to the question of whether you’re looking at furniture as a means to comfortably furnish your home, or as a piece of art. Granted, many of us want both: furniture that’s beautiful as well as functional. A second question is whether you want a close copy of one of those prized, century-old originals, or whether you’d prefer something that pushes the envelope of the form.

The gold standard for reproduction Arts and Crafts furniture is undoubtedly Stickley, since 1974 owned by Alfred and Aminy Audi. The company still produces “reissues” of originals by Gustav Stickley, Harvey Ellis, and L. & J.G. Stickley, as well as new Craftsman-style pieces in a similar vein. As a major player in the furniture market, Stickley is far more diversified than Gustav’s Craftsman Workshops ever was; the company also manufactures high-end, reproduction, 18th-century furniture and other diverse lines. Where many of the firms producing faithful reproductions (see “Resources,” p.118) may have just a handful of artisans, others employ hundreds of workers. Stickley itself employs more than 900 artisans and craftpeople.

Many of these companies spe-
Tom Stangeland's Blacker House rocker isn't an exact match for the original, but it captures the same spirit.

Others specialize in reproductions that are hard to come by as antiques, such as the hexagonal library table covered in leather and edged with brass thumbtacks that McIlwain occasionally makes. Others were never made in the first place: king- and queen-size beds, armoires that double as entertainment centers. While smaller companies tend to offer a selected menu of choices, larger manufacturers such as Harvest House and Strictly Wood Furniture offer entire room sets—full environments, in furniture lingo—for the living room, dining room, and bedroom.

Others are venturing beyond the Craftsman classics to experiment with different forms and materials. Berkeley Mills East–West Furniture Design, for example, gracefully widens...
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Avoiding the Aftershocks  BY BRIAN D. COLEMAN

February 28, 2001—I won’t ever forget the date. I’d come home for lunch, and had just gone down to the basement to work at my computer. All of a sudden, the floor started to roll wildly. I tried to stand up but had to brace myself against the walls to keep from falling. Then it came to me: we were having an earthquake! I could hear loud noises upstairs—crash, thump, and crash—as things began to topple over and break. Stricken with fear, I resisted the impulse to rush upstairs, staying put for what seemed like an eternity until the swaying and shaking had stopped.

Finally it got quiet and I ventured up the steps to survey the damage. The place was a mess: broken shards of cranberry glass covered the carpet in the living room; brown-and-white, 19th-century transferware plates were scattered, cracked and broken, across the dining-room floor. We’d been warned for some time that we were overdue for an earthquake here in the Pacific Northwest. Like most people, I had put off doing much about it.

Inertia, in fact, is the hardest hurdle to overcome when preparing for natural disasters. One who did is Bruce Wendt, a Seattle-area mortgage consultant. “It wasn’t easy, but I turned off the ball game one afternoon and opened the manual the Red Cross had sent out,” Bruce recalls. “I did something to protect my antiques ahead of time.” When the 6.8 Nisqually Quake did hit, Bruce suffered hardly any damage. Museum putty underneath his antique crystal stemware, a Velcro strap wrapped around the grandfather clock and bolted to a stud in the wall, even the additional decking in his attic around the chimney (to prevent bricks crashing through the ceiling) had all paid off.

John Leeke is an old-house preservation specialist and consultant who teaches courses across the country on how to prepare your historic home from major disasters. John heartily agrees that prying the homeowner out of his recliner is the important first step in preparing for a disaster. John Leeke, who now is the historic-homes consultant for Middlesex Mutual Insurance, divides management of disasters into three steps: prevention; response; and recovery.

Prevention is what we all know we should do but find so easy to put off: tacking earthquake putty under our crystal, checking the gutters to make sure the house’s weather “envelope” is intact for the next big storm. Making an inventory of your valuables is essential. After all, who can remember [continued on page 48]
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A disaster kit should include radio; flashlight; pliers; screwdriver; batteries; cell phone; First Aid Kit; water and food supplies; plastic sheeting to protect objects and blue duct tape to secure it; electric drill and bucket (to drill a hole in the ceiling for water to drain).

everything that's in a room? Take photographs or use a video camera, and make an accurate written record. Then duplicate and store it all out of the building—say, in a safe-deposit box.

Thinking ahead doesn't stop with preparation, John emphasizes. Planning your RESPONSE to an emergency is crucial. Determine what are the three most important items you would rescue if you needed to leave the house in a hurry. Pull together an emergency stockpile of tools and necessities you might need—radio and flashlight, water and food supplies, plastic sheeting to cover furniture if the ceiling springs a leak.

After a disaster is over, the RECOVERY process begins. Once again, planning ahead is the key to success. No one, John says, is levelheaded enough after a disaster to make all of the complex decisions needed for restoration. Having a planning team already in place makes all the difference. This way, you have someone to help you decide if the antique Persian carpet in the flooded parlor is really worth saving. Your team may include everyone from your contractor and architect to restoration specialists who have been involved with your home. Setting priorities is hard, especially when your budget is limited; this is where a team of experts can be particularly helpful.

Assessing your losses starts with the appraiser. That's why having an insurance company that specializes in antique and fine-art collections is crucial. While some companies provide their own appraisers, others such as Fireman's Fund Insurance recommend hiring an independent appraisal service. As Mark Schussel of Chubb Insurance points out, their goal is to help homeowners assess the safety of their property ahead of time, to help avoid a loss in the first place.

Anne Barger, Collection Services Manager for Chubb, passed along a few of her most common tips for safety prevention. Fire protection: Don’t [continued on page 50]

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Three of our best-recommended insurance companies do cater to antiques and collectors: CHUBB INSURANCE (chubb.com) • MIDDLESEX MUTUAL (Northeast only: middlesexmutual.com) • FIREMAN’S FUND INSURANCE (firemansfund.com)

forget the obvious, and always make sure you install smoke detectors every 1,000 feet; construction is an especially high area of risk, so it is a good idea to install battery-powered detectors while you are renovating. Anne points out that many people will spend thousands of dollars on fire detection systems, but then forget to buy a fire extinguisher. Do not store flammable materials too close to heating systems. Anne further reminds us to be familiar with the local fire department, and know where the closest water source is located, particularly if you reside in a rural area. One of Anne's clients, who lives in a secluded area, invites the entire local fire company to a barbecue each summer, to make sure firefighters all are familiar with his home and property.

Floods and water damage: Many things can cause water damage, Anne continues, from leaking washing machine hoses to burst frozen pipes. The best way to protect yourself from these disasters is regular maintenance. Check that gutters are not clogged, pipes are adequately protected, and drains in the laundry room are in place. If you have a sump pump in your basement, just don’t assume it will work whenever it is needed. Inspect it regularly and make certain it is positioned properly. Don't store valuable objects in the basement, where they are at higher risk for water damage. Remember, Anne warns, that many homeowner policies do not cover damage from floods. Make sure you have separate flood insurance if you live in a location at risk.

Earthquakes: Common-sense advice includes not hanging glass-covered pictures above the head of your bed, as they could fall on you during your sleep. Avoid blocking exits with heavy objects that could topple over during a quake and block your path (such as a large armoire at the top of the stairs). Velcro has many uses, and can be used on the backs of pictures to keep them from jumping off the wall, or as straps around pedestals or other large, freestanding objects to secure them to the wall. Bags of sand inside vases keep them in place, as does museum putty. Drilling a hole through the bottom of a pedestal and running a rod into the base helps secure it.

Hurricanes and tornadoes: These cause damage similar to earthquakes, and the same advice applies. Storm shutters on all exterior openings are important to prevent wind, water, and flying debris from entering your home. If you live in an area with frequent windstorms, don’t put a priceless marble bust in front of a big window; the next major storm could shatter them both.

"We spend lifetimes building our collections," Bruce Wendt says, "so why not take a little extra effort and do something to protect them?" (I certainly wish I had!)
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GOTHIC, REFORMED
In Somerset, Christopher and Rosie Wood converted a Victorian Gothic schoolhouse into their family home. (page 62)

THE LATEST IN GARAGES
The trend is to bigger, multi-purpose garages. Old houses offer the best cues for good design: picturesque massing, period rooflines and details—and the carriage-house tradition. (page 76)

SISAL, SEAGRASS . . .
Matting and natural-fiber rugs were long a tradition for homes in summer. Contemporary choices abound for natural rugs to use year-round. (page 82)

VERTICAL GARDENS?
It's possible to jump-start a garden of small specimens, alpines, and cascading plants in the crannies of rock walls. (page 70)

A LAKE HOUSE COMEBACK
The comfortable 1898 house still had roomfuls of castaway furniture in its basement, since restored by new owners. (page 54)
An Olde Muskoka

A FAMILY IS BLESSED WITH ONE OF THE GREAT SUMMER HOUSES BUILT IN THIS LAKE REGION OF ONTARIO.

WHEN THIS FAMILY leaves their brick Tudor-style house in the center of Toronto each week, they do so in the time-honored way of so many weekenders: by car. But by the time the family, which includes three children, arrives at Ouno Island, just two hours north, they’ve traded one form of transportation for another. They finish their trip by powerboat, and their destination might as well be in another world.

Here, a waterscape dominates. Eric and Valerie Grundy’s house looks out on the deep blue waters of Lake Rosseau, said to be the cleanest freshwater lake in Canada and one of three

THIS STORY WAS EXCEPTEFD FROM THE BOOK WEEKEND HOUSES, CHRONICLE BOOKS ©2000.
such bodies of water in the Lake Muskoka region. At the close of the nineteenth century, numerous wide-porched wooden structures were built around these lakes. Known as “Olde Muskoka” homes, they’re full of character—and increasingly prized. Certainly they were by Eric, a clothing executive, and Valerie, a fundraiser. When house-hunting, they knew exactly what they wanted.

The Grundys’ Olde Muskoka, which dates from 1898 and measures about 4500 square feet, was once the island’s main residence. (It has since been joined by half a dozen others.) Although a six-bedroom wing was removed more than twenty years ago, the structure still seems imposingly large. When the Grundys found it, the interior was in excellent shape despite a century of weathering. But with its endless layers of paint and tumbling-down outside stairways, the exterior was a different story. The same was true for every outbuilding and dock on the four acres. “It took about three years to scrape every single inch of houses and boathouses down to the wood,” Mr. Grundy reports. The main house, which had settled and become lopsided, was raised and leveled; they
also replaced every outdoor stairway, and converted an old canoe storage house into a gym.

NOW THE DWELLING looks as pristine as the woodlands around it. It is old, yet at the same time feels renewed. The same is true for the furniture it contains, much of which was already in the house. Although furnishing the place was as simple as a trip to the basement—"There was a hundred years of castaways down there," Mr. Grundy says—each piece had to be restored. The best of these, such as the wood table with yellow legs on the master bedroom's summer porch, share the architecture's faintly other-worldly appeal. As for the rest, it was a question of filling in. Although the porch's tall rocking chairs first rocked there just after the place was built, other pieces are new, including some wicker verandah chairs bought by the owners to match those that came with the house.

As the boathouses testify (one is wonderfully exotic, and one of only three in the Muskoka region designed to shelter a sailboat), much of life here happens on the water's surface, in one sort of boat or another. In the
Although furnishing the place was as simple as a trip to the basement—"There was a hundred years of castaways down there," the owner says—each piece had to be restored.

Romantically set off by plain, summery fabrics, the board walls and ceiling are a familiar part of cabin architecture.
"If it's too hot inside, we sleep on the summer porch," the owner explains. The sleeping porch off the master bedroom was, in a way, a gift from friends; while staying in the house, they restored some furniture from its basement and arranged it in the space. The yellow-legged table, especially, shares the architecture's faintly other-worldly appeal.
ABOVE: The boathouse and newly refurbished dock welcome residents and guests to a separate world. The tall sailboat berth is one of only three such boathouses in the region. White paint with dark green trim is traditional for this kind of architecture.

BELOW: With its simplicity and its old furniture—"castaways from the basement, and the rest a matter of filling in"—the interior is unpretentious and comfortable for all ages. OPPOSITE: The porch furniture, too, dates from the house's early years.

evening, after a long day outdoors, the screened porches are where action of a rather more sedentary sort takes place. As the Grundys describes it, "We 'assume the position,' which is what we call sitting on those rocking chairs." Like so many North Country residents before them, they rock through the long summer twilights, chatting and absorbing the beauty that surrounds them.

The family makes its way here every Thursday or Friday, from the time they open the house in April until they close it just after the Canadian Thanksgiving in October. Each time they pull up to their newly refurbished, hundred-foot dock, Mr. Grundy says, he is awed by his own weekend dwelling. "We get off the boat and see the house. And it's perfect."
English art historian Christopher Wood has been a Gothic enthusiast for years. So when he stumbled across an abandoned, country Gothic schoolhouse for sale in 1984 in Somerset, Mr. Wood knew he’d found the place for his burgeoning collection.

Built in 1857 by C.E. Davies (the architect of nearby Bath) in the Reformed Gothic style, the grey stone building had been a schoolhouse for many years, and later a town hall. Its exterior was sound and structurally intact when Mr. Wood found it, but interior woodwork had been painted an institutional pink and the plumbing, wiring, and heating systems needed to be replaced (or installed for the first time). Undaunted, the new owner chased bats from the eaves and got to work. Windows were re-leaded, the fireplace unblocked, walls papered, and woodwork painted a more respectable black. To accommodate his

LEFT: The owner entertains guests with the Gothic-style pump organ. The stone fireplace is original to the room. ABOVE: Built in 1857, the stone schoolhouse has a steep shingled roof, tall lancet windows, and chimney pots.
family of five, Mr. Wood added, to his house with no indoor plumbing, a new kitchen at the back and two bathrooms. Following more than a year of renovation, Christopher, Rosie, and their three children moved in.

"Having a sense of humor" is Mr. Wood's secret, he says, to keeping his perspective on the Gothic collection. "You don't want your home to look like a church." So he has added such lighthearted touches as an American pump organ (apparently from the set of the Addams family movie). Softening accents include an eclectic mix of comfortable, upholstered sofas and chairs, family pieces, and piles of books that overflow Gothic bookcases in nearly every room. Collections of 19th-century art pottery and ceramics complete the warm, inviting interior.

The Victorian schoolchildren's classroom is now the center of the house. Its vaulted ceiling soars 30 feet and is lit by Pugin chandeliers. The room's focal point is the original, stone-canopied fireplace with a Pugin grate. Daylight streams through the diamond panes in the lancet windows, highlighting a collection of Gothic jugs illustrated with jousting knights which sit on the deep stone win-

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OPPOSITE: William Morris fabric was used to upholster the high-back chair; original Morris curtains were found for the study’s windows. ABOVE: The study’s Gothic theme is softened with the floral William Morris wallpaper. Children’s books crowd a Victorian Gothic oak bookcase.

OPPOSITE: (top to bottom) Original wrought-iron hardware graces the front door. In this detail of the study’s stained-glass window, Old Age is depicted. “School prize” books from the 19th century crowd Gothic shelves. ABOVE: A stone shield set in the wall by the front door was the coat of arms for John Brett, a pre-Raphaelite painter. LEFT: A massive stone urn celebrating Queen Victoria’s 1887 Jubilee centers the front garden. RIGHT: A William de Morgan charger and Arts and Crafts vases rest on a stone windowsill.
LEFT: (top to bottom) Medieval-inspired encaustic tiles of the Victorian period enliven the entry hall. Fabulous original hardware remains. Prince Albert slept in the half-tester bed in 1859. ABOVE: Tall windows with diamond lights let light into the former classroom, now the parlor. A heavily carved Gothic bookcase with trefoils anchors one wall.

dowsills. Frames covered with crosses and quotations hold oversize engravings of Biblical catastrophes—which, along with a coronation portrait of Queen Victoria, help lend the "properly patriotic and religious atmosphere," to the Gothic room, says Mr. Wood, smiling. The Victorian pool table was designed to convert to a formal dining table.

Romantic and medieval, Gothic design is often characterized by strong, saturated colors—deep blues and rich reds—and heavy carving. Mr. Wood has softened the ponderous style with an Arts and Crafts color palette in his study. Once the schoolmistress's room, it has 1880s-vintage William Morris curtains, Morris-designed wallpaper from Sanderson, and the richly colored "Lily" carpet by Morris. Prints by Pre-Raphaelite artist Burne-Jones hang on the walls. The Gothic bookcase here is filled with colorful "school prize" books of the 19th century, once given out as awards for classroom competitions—an especially appropriate collection.

The Gothic theme continues throughout the house, from encaustic tile in the entrance hall to a medieval-style lustreware charger by William de Morgan propped on a bathroom windowsill. Softened with humor and an Arts and Crafts sensibility, the Gothic house is not to be taken too seriously. And that is how you get Gothic right.
The former schoolroom soars 30 feet and is lit by a pair of Pugin chandeliers. Left intact is the carved wooden partition that separated students from the schoolmistress's quarters. The furniture is a comfortable mix.
We tend to think of decorating style as Aesthetic, or Gothic, or Arts and Crafts—but in reality these trends blended during the Victorian period. Such rooms are, indeed, in a Reformed Gothic taste.
Gothic Revival isn’t the easiest style to live with. The great neo-Gothicist Pugin himself humorously argued against the dangers of over-doing points and pinnacles in *True Principles*:

“Everything is crocketed with angular projections, innumerable mitres, sharp ornaments, and turreted extremities. A man who spends any length of time in . . . [such a room], and escapes being wounded by some of its minutiae, may consider himself extremely fortunate.”

Not surprisingly, homes were rarely decorated in a pure Gothic Revival manner. Interiors were more likely to be a combination of styles: an arched Gothic bookcase paired, perhaps, with an ebonized Aesthetic side chair, itself upholstered in a Liberty of London Arts and Crafts fabric. A machine-carved chair in the Reformed Gothic “Eastlake” style would center a room otherwise filled with mixed Victorian furniture, *de rigueur* oriental china, and the timeless if medieval-inspired textiles of William Morris.

Named after the Goths and Vandals who had ransacked ancient Athens and Rome, leading to the Dark Ages, Gothic was originally a derisive term, suggesting barbaric and crude taste. But by the 17th century, cusps and ogees were regaining popularity. Horace Walpole, the 18th-century novelist, built his “Gothick” manse Strawberry Hill in 1747; soon the asymmetrical, colorful Gothic was popularly seen as an antidote to the rigid formality of Neoclassicism. By the 1860s, romantic medievalism was the rage. Pre-Raphaelites such as Rossetti and Burne-Jones retold the tales of Guenevere and Sir Lancelot in luminously colored paintings. Not uncommon were pointed chairs and high sideboards, stonework carved with griffins, and dishware decorated with heraldic coats of arms. One could buy fabric imprinted with the Legend of King Arthur, and crocketed wallpaper for the parlor. Ladies needlepointed quatrefoils on the seat cushions of oak chairs. Hallways were stenciled in ashlar patterns imitating castle walls, monastic encaustic tile was resurrected for floors, and gravestones grew Gothic spires.

The picturesque romance of the Gothic opened the way for other trends, notably the Aesthetic Movement (“art for art’s sake”) and the English Arts and Crafts Movement (which looked to pre-Industrial artisans’ guilds). In 1849, John Ruskin had published the *Seven Lamps of Architecture*, his influential treatise on the morality of Gothic architecture. Nature, wrote Ruskin, should be the basis for all ornament, and truth to materials was in fact a moral requirement for good design. This struck a chord with many, including William Morris and other neo-Gothic tastemakers who would father the Arts and Crafts Movement. Bruce Talbert and architect Philip Webb expanded Gothic references further with bolder, more powerful designs. Repeating geometric patterns, metal strapwork, and polychromed detailing were applied to plain construction, creating what was dubbed “Reformed Gothic.” By 1868 Charles Eastlake had published his *Hints on Household Taste*, in which he further simplified Gothic in designs for “picturesque” furniture enlivened with “a few incised patterns and turned mouldings,” based on early Elizabethan designs.

Gothic, you see, had evolved into a livable domestic style even in Victorian times.

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DOING GOTHIC RIGHT

OPPOSITE: This modern Gothic Revival dining room owes much to the 1880s Aesthetic Movement. The papered ceiling evokes a vaulted roof with bosses and battens. Bradbury’s Lion and Dove frieze, designed by Walter Crane in 1900, is a splendid example of Arts and Crafts medievalism. INSET: A Victorian Gothic table.
HISTORY GARDENS

HOW TO CREATE A NURTURING HABITAT FROM THE NOOKS AND CRANNIES IN STONE WALLS.

BY VICKI JOHNSON

PHOTOGRAPHS BY KEN DRUSE

rock wall gardening
STONE WALLS define a garden and provide the natural backdrop and support for roses, ivies, clematis, and other vines. But a dry-laid wall—one stacked without mortar—can also become the site of a special sort of garden, a vertical rock garden, if you will. In general terms, there are two types of dry walls: freestanding ones like those used for centuries to mark the boundaries of farmers’ fields; and retaining walls used to keep earth in place. Nature herself deposits seeds into some of the hundreds of a wall’s cracks and crevices, wherever a small soil pocket accumulates. Gardeners have latched onto this idea, using nooks and crannies as place to grow small, desirable plants that are lost in a typical flowerbed. Popular little alpine plants are especially suited for vertical rock gardens. Even people uninterested in rock gardens find a stone wall irresistible. “My first urge to start a gar-
Another technique calls for packing spaces in the wall with moistened soil. Use a dowel or similar tool to cram the medium as deep into the crevice as possible. Now you can place (or blow) onto the soil the seeds of small, drought-tolerant plants, such as harebell (Campanula rotundifolia) or rockcress (Barbaria vulgaris). The real trick is to keep the medium moistened as the plants become established. Water with a gentle spray from the front of the wall, or pour water in the top and let it run or trickle down to the new planting pockets.

About SOIL SAUSAGES

When garden writer and photographer Ken Druse decided on a stone wall, he turned to neighbor Chris Hagler, who’d apprenticed as a mason at age fourteen. Ken wanted plants in the wall, yet he and Chris knew that large pockets of soil would undermine its structural integrity. They came up with two innovations. (1) As the wall was laid, they placed in it four-inch PVC pipe filled with planting medium. The pipe openings are just a fraction below the top stones. When the wall was complete, Ken planted seedlings in each opening. (2) Ken’s "soil sausages" are black tube socks filled with planting medium. “Drought-tolerant plants have long root systems, so I made sausages about two feet long with a hole cut in the toe for the seedling.” He inserted the filled socks into gaps Chris had left. The dark fabric disappears in the rock face and is covered completely as seedlings grow. By the time the fabric disintegrates, plants will be able to hold their own.

den was inspired by a stone wall,” confesses Carol Wallace, Ph.D., the Senior Manager of the Garden Center community at Suite101.com. Carol happened to notice a columbine blooming high above her head on an old wall, once a barn’s foundation. “That did it!” writes Carol. “I was convinced I was going to turn that wall into a solid mass of flowers.”

This kind of “rock gardening” is, she admits, challenging. Carol’s dry
retaining wall has the advantage of being backed by a wall of earth that helps keep soil and plants moist. Freestanding walls are more exposed to the elements. Soil and plants are dried out by wind and sun, or washed out altogether in a downpour.

It is possible to grow plants in an existing freestanding dry wall, but as gardener Jan Kowalczeewski Whitner explains, it is much easier to create a "wall garden" from scratch. "It's best to plant up a dry wall as you are building it," she advises, "since this permits you to establish mature plants in fairly deep pockets of soil, and to water them thoroughly at the time of planting." [See Stonescaping, A Guide to Using Stone in Your Garden, by Jan Kowalczeewski Whitner, Storey Communications, Pownal, VT.]

Even a custom-built wall presents challenges. When garden writer and photographer Ken Druse decided to build a freestanding wall behind his sunny gravel garden, he worked with mason Chris Hagler to create a wall that would support a mini-garden. They came up with some creative, practical ways to make the dry-laid wall a hospitable environment, as described on p. 72. Ken Druse is quick to report that many plants perished in his first vertical garden. "Because I made the soil mix very sandy [their preference in the..."
Walls shown here were built with spaces for plants to grow. **TOP LEFT:** Purple Aubrieta grows from a rock wall, as planned. **RIGHT:** Closeups of the greenhouse and potting-shed wall at a Vermont garden called North Hill. **ABOVE LEFT:** Proof that Ken Druse’s tube-sock “sausage” planters work: this blooming sedum hides its container.

Ground, it dried out too quickly. Next time I would use a more 'loamy' soil to retain moisture; I’d include a little gravel in the mix to give the sausage the body it needs.”

Chris and Ken advise that walls be tapered in a “hedge-like” shape, the base wider than the top. That angle would expose the plants to more direct rainfall, and runoff would be directed back into the stones toward the plants.

For those with existing walls: It is possible to create a wonderful garden there, too. Carol Wallace recommends that you examine the wall carefully for crevices where soil has already accumulated. Ken Druse says to search for holes where stones angle back toward the center of the wall. (Try nature’s method: Put a few seeds in the palm of your hand and gently blow them into the soil-filled niches.) Seedlings planted in the wall may need to be watered daily until they are firmly established. Eventually you may end up with a wall like Carol’s. “Purple rock cress,” she writes, “... has spread like a bouquet across and down the stones ... and covers itself in purple-pink flowers ... The Cerastium [C. tomentosum, or snow-in-summer] is cascading down the face of the wall in glorious bloom!”

To read a first-hand article about rock-wall gardening, see “Planting the Walls” by Carol Wallace, online at suite101.com [search at Landscaping under Arts & Recreation].
The potting shed and greenhouse at North Hill, the Vermont garden of Joe Eck and Wayne Winterrowd, has a stone wall in front of its foundation, softened and enlivened by plants tucked into pre-planned pockets of soil.
The trend is to bigger, multi-purpose garages, sometimes rivaling the house in square footage. Old houses offer the best cues for good design: picturesque massing, period detail—and the carriage-house tradition. | by Dan Cooper

IN THE LAND of new houses, this phenomenon has emerged: the garage with house attached. The garage is now the first architectural feature encountered as one turns into the driveway. Owners demand easy access to cars so that infants in carseats and bags of groceries may be hauled the shortest possible distance.

For those of us besotted with our lives in the architectural past (old-house owners, that is), the dilemma is how to resolve love of convenience with a desire to convey a historic appearance. Nowadays, much greater care is being taken to coordinate the architecture of new garages with the houses they accompany. This is due not only to a heightened awareness of historical styles and their details, but also to the increasing prominence of the garage (which may also be home office/guest apartment/workshop/gym) as part of a home.

In the same way that a nineteenth-century carriage house often

PHOTOS FROM GARAGE: REINVENTING THE PLACE WE PARK
COURTESY OF THE TAUNTON PRESS

This new garage/office, with gambrel roof and unusual fenestration to match the house, fits into a neighborhood where many old homes still have carriage houses.
Types of DOORS

Panel styles and fenestration varied widely on all types.

- Sliding (1910-1929)
- Swinging (1910-1940)
- Folding (1915-1929)
- With Wicket Door (1915-1929)
- Tilting (1935-1949)
- Sectional Overhead (1920-present)
mimicked the style and materials of the main house, contemporary garages are built with an eye to massing and period details, and with siding and roofing to match the house. Except on grand carriage houses, a garage is judged by the doors. If they are disproportionate, modern and without style—then painted a contrasting color!—our impression of the garage will be unfortunate. Because the doors consume the greater portion of the façade, they are the factor that determines how we perceive the style, age, quality, and aesthetics of a garage. While the standard sectional overhead door with a row of square windows is still available, savvy manufacturers now offer many architecturally sensitive (even historically accurate) doors that coordinate with most architectural styles. Although wood requires more maintenance, it gives the most historical look (both when new and weathered), and offers the greatest number of options. That said, lower-maintenance metal, MDF, and fiberglass doors are also available in many styles. (Beware the cartoonish “wood grain” embossing on some of them.)

Almost all makers offer graceful arches and multi-light configurations. Most early doors were hung as pairs with side-mounted hinges that swung open. Gravitational stress on hinges and framing often made them go out of square and drag on the ground, leading to their replacement. Another disadvantage: the area in front of such doors had to be kept clear for them to open, a fact never more apparent than on the morning after eighteen inches of snow has fallen.

With today’s interest in old styles, door manufacturers have gone to great lengths to create the impression that their apparently old-fashioned doors look like they swing (or slide, or bifold), even though they offer the convenience of an overhead sectional...
Garage ARCHITECTURE

A recent book does a good job of presenting the challenges of garage design, acknowledging both historical precedent and the evolving use of the garage as a multi-function space. Plenty of photos and explanatory text introduce the garage as storage facility, workshop, office, living space, studio, playroom, potting shed—even as a place to park the (antique?) car. In all, 52 different buildings are shown, many with floor plans and interior views. An understanding of scale and materials, as well as appropriate use of period design, are always evident.

Garage
Reinventing the Place We Park
ABOVE: Cobbles and a wall connect stone garage to stone Gothic Revival house; this garage becomes a potting shed every summer. BELOW: A new Arts and Crafts-style garage/workshop in Vancouver has a shingled gable over board-and-batten walls and beautiful doors, all in a period-inspired color scheme.

In the past, the garage door was painted to match the trim, or even left factory-primer white. Painting an ugly door in the body color rather than picking it out in trim color will help hide it. Today, premium garage doors are appearing in varnished hardwoods, recalling the quartersawn oak or walnut of nineteenth-century entry doors. In my own visits to Victorian estates, I have observed that painted doors are the rule. Nevertheless, the beautifully joined garage door with clear finish has entered our Revival lexicon as a symbol of taste and refinement.
Tale of a GARAGE

In this case, the garage came first: The elegant little shingled building is both garage and guest quarters, currently occupied by the architect-owner who intends to use it as an architectural model for the house to come. The concept was to build a garage in the carriage-house tradition, with quarters above the parking bays. Shingled walls, multi-light windows, jerkinhead roof detail, and covered entry are perfect period details. The garage door itself is standard issue, made to look like a paneled door with the application of plain wood battens.

RIGHT: This vaguely English, shingled garage is a good model for Queen Anne, Shingle-style, Tudor, and Arts and Crafts houses. BELOW: A small apartment occupies the second floor.

Helpful COMPANIES

Companies now make garage doors that emulate those on barns, carriage houses, and early garages, yet operate like modern doors. • AMARR GARAGE DOORS, Winston-Salem, NC (800) 503-DOOR, amarr.com • DESIGNER DOORS, River Falls, WI (800) 241-0525, designerdoors.com • GENERAL AMERICAN DOOR CO. [ca compass], Montgomery, IL (630) 869-3000, gado.com • HAHN’S WOODWORKING COMPANY, INC., Branchburg, NJ (908) 783-1415, hahnswoodworking.com • HOLMES GARAGE DOOR COMPANY, Auburn, WA (253) 931-8900, holmesdoor.com • SUMMIT DOOR, Corona, CA (888) 763-3667, summit-door.com
since Brits and Americans discovered Japanese tatamis more than a century ago, the lighter look of sisal rugs and carpets is a natural for old-house floors. “My grandmother used to have a printed sisal that she alternated with the oriental carpet in the summer,” says interior designer Marisa Morra of Artistic & Historic Interiors in Weston, Massachusetts. “It was a sort of watered-down Aubusson pattern.”

The other day, Morra was flipping through a natural products catalog from Gaiam when she spotted a pink-and-green bordered, aubergine-edged rug with diamond patterns in the center. “This is just like my grandmother’s rug,” Morra says. “It’s very similar to what she used to have.”

Sisals have become so popular in recent years that the term has come to imply a broad range of rugs and carpets made from different natural fibers and synthetic look-alikes. Sisals are usually flat-woven in weaves from fine and tight to loose and bulky. While most come in natural colors like beige, straw, green, and brown, some sisals [text continued on page 86]
Wear & Characteristics

<table>
<thead>
<tr>
<th>Material</th>
<th>Characteristics</th>
<th>Wear</th>
</tr>
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<tbody>
<tr>
<td>Sisal</td>
<td>Sisal lends itself to a variety of weaves from fine to basketweave, and can be dyed in many colors. Sisal feels like textured ridges underfoot.</td>
<td>Although it will mat slightly in heavy use areas, sisal maintains its yarn integrity and texture for years. It's not recommended for wet areas. Low stain resistance.</td>
</tr>
<tr>
<td>Seagrass/Mountain grass</td>
<td>Both grasses are favorites for textured-weave rugs and carpets. Seagrass is naturally green; mountain grass, brown. The feel is like a textured basket underfoot.</td>
<td>Seagrass and mountain grass show little or no matting and the hard surface fibers will not show footprints. Not recommended for wet areas. Medium stain resistance.</td>
</tr>
<tr>
<td>Wool</td>
<td>The soft, versatile fibers of wool lend themselves to all types of looped weaves, from fine to bulky. Wool is soft as velvet underfoot.</td>
<td>Wool shows little or no matting and the integrity of wool yarn and texture remains stable for many years. High stain resistance.</td>
</tr>
<tr>
<td>Jute</td>
<td>Softer than sisal or seagrass, jute can be woven into a variety of rug patterns. It feels like soft rope underfoot.</td>
<td>Slight matting can occur in heavy traffic areas. Jute’s yarn integrity and texture remain stable for years. Low stain resistance.</td>
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Sizzling with SISAL

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- **EARTH WEAVE CARPET MILLS**
  (706) 279-8200, earthweave.com
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- **GAIAM** (877) 989-6321, gaiam.com
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- **GLEN EDEN WOOL CARPET**
  (800) 843-1728, glen-eden.com
  New Zealand wool and natural fiber carpeting in both broadloom and area rugs.

- **POTTERY BARN**
  (800) 922-9934, potterybarn.com
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- **SISAL RUGS DIRECT**
  (888) 613-1335, sisalrugs.com
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- **SMITH + NOBLE**
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Sisals have become so popular in recent years that the term has come to imply a broad range of rugs and carpets made from different natural fibers and synthetic look-alikes.

Manufacturers are able to capture the cool and casual looks of a natural-fiber summer weave. Wool is also much softer on bare feet—not to mention the tender hands and knees of youngsters. "If you've ever had to get down on your hands and knees to look for something you dropped on the floor, sisal kills you," Morra says. "Coir is really rough and will actually scrape you."

While dust and dirt literally fall through the cracks of a sisal rug, spills and stains are all but impossible to remove. "If you spilt red wine on sisal, you probably wouldn't be able to get it out," Morra says.

Wool is the most versatile of the natural fibers, because it can take on any color or weave, or combinations of color. Sisal, which can also be dyed for solid-color effects or cross-weave patterns.

The range of natural fibers used in "sisals" include sisal, wool, seagrass, mountain grass, or jute, hemp, coir (a fiber made from the inner husks of coconuts), bamboo, and paper. You'll also find sisals made of synthetics like nylon or polypropylene.

Sisals with some sort of a latex backing wear and last longer, Morra says. Most desirable are wool sisals: they have all of the long-wearing, easy-care properties of wool, can be dyed in any pattern or color, and the best take color, is more desirable than seagrass for that reason. Seagrass has its own appeal. Softer and more flexible than sisal, the fibers of seagrass are naturally Fiji-green and mellow to a soft brown.

Multi-colored sisals and sisals with two or more colors woven together to form a pattern are a little more expensive than single-hued sisals, but not significantly so, says Jonathan Cohen, vice president of marketing for Stanton Carpet. Heavier, thicker-weave sisals also tend to cost more than thinner ones.

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**Fit for the Kitchen**  
**BY MARY ELLEN POLSON**

Original kitchens in older houses tend to be peculiar spaces. Thick stone walls or brick chimneys intrude, countertop heights are lower than standard, and there’s often no room for the refrigerator. At the same time, those stone walls and flat-panel cabinets may be what made you fall in love with the house in the first place.

Enter the custom-fit appliance. Manufacturers weren’t necessarily thinking of old houses when they came up with inventive concepts like dishwasher drawers and 24” wide refrigerators (—in fact, many were inspired by the McMansion building frenzy and the novel concept of a refrigerator in every room—), but they sure help if you’re looking to retrofit an existing kitchen.

Cabinet makers have followed suit by offering customization options that artfully conceal almost any appliance, from under-counter refrigerators to microwave ovens.

Need a refrigerator to fit a space that’s less than the standard 30” wide? Danby’s Retro refrigerator with its sleek, round-edge silver-tone styling measures only 23 3/4” wide and 25” deep. Northland Appliance offers more than 60 models of refrigerators and freezers in widths from 18” to 36”. You can fill a narrow space, or combine several units to create a wall of refrigeration. If your kitchen is Pullman-sized and only an under-counter unit will do, U-Line’s new Echelon series offers the convenience of built-in refrigeration in a high-end, front-ventilated refrigerator that fits under the counter. The refrigerator not only accepts a panel to match your cabinets, but there’s even enough room in the freezer for a half-gallon container of ice cream.

Small doesn’t necessarily mean cheap, however. Prices for the Echelon line, for example, range from $900 to $1,300 for an under-counter unit about the size of a standard dishwasher, says Jennifer Straszewski, U-Line’s marketing director. By comparison, full-size built-in refrigerators range from $1,500 to $5,000. The best offerings in compact refrigerators incorporate features like adjustable shelving, integrated door handles that accommodate paneling overlays, adjustable racks and storage components; of course, they’re frost-free.  
[continued on page 92]
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OLD-HOUSE INTERIORS 89
Fitting APPLIANCES

These manufacturers offer a wide range of appliances to fit an old-house kitchen.

ABBKA (800) 548-3932, abbaka.com
( seamless, architectural kitchen range hoods in stainless steel, copper, or brass)

AGA RANGES (800) 633-9200, aga-ranges.com
( European-style radiant cookstoves in a host of colors)

ANTIQUE HARDWARE & HOME (800) 422-9982, antiquehardware.com
( Elmira and Heartland appliances)

ASKO (800) 367-2444, askousa.com
( Euro-style washer/dryers and dishwashers)

BOSCH APPLIANCES (800) 944-2904, boscappliances.com
( flush-fit ovens, cooktops, dishwashers, and washer/dryers)

DANBY (800) 263-2629, danby.com
( compact refrigerators, ranges, and other appliances for under-counter or tight spaces)

ELMIRA STOVE WORKS (800) 295-8498, elmirastoveworks.com
( vintage appearance state-of-the-art ranges, cooktops, and refrigerators)

FISHER & PAYKEL (888) 936-7872, fisherpaykel.com
( compact dishwashers, gas and electric cooktops and ovens)

FIVE STAR/BROWN STOVE WORKS (800) 553-7704,
( fivestarrange.com (ranges, cooktops, and hoods)

GOOD TIME STOVE CO. (888) 282-7506, goodtimesstove.com
( vintage ranges, cooktops, and conversions)

HEARTLAND APPLIANCES (800) 361-1517, heartlandapp.com
( ranges, refrigerators, and cooktops in vintage, Retro, and commercial-style designs)

JENN-AIR (800) 688-1100, jennair.com
( cooktops, ranges, ovens, refrigerators, and dishwashers)

KITCHENAID (800) 422-1230, kitchenaid.com
( dishwashers, refrigerators, and washer/dryers)

LEHMANS (888) 438-5346, lehmans.com
( Heartland ranges in the U.S.)

MIELE (800) 843-7231, mieleusa.com
( Euro-style ranges in various colors and metal trims)

NORTHLAND KITCHEN APPLIANCE (800) 223-3900,
( northlandinka.com (custom-built refrigerators and freezers in widths from 18" to 36", including single component units)

ROSELAND ICEBOX COMPANY (877) ICEBOXES, iceboxes.com
( reproduction electric wood iceboxes)

SUB-ZERO (800) 222-7820, subzero.com
( built-in refrigerators and freezers)

THERMADOR (800) 735-4328, thermador.com
( ranges and cooktops)

U-LINE CORP. (414) 354-0300, u-line.com
( built-in under-counter refrigerators)

VIKING (800) VIKING1, vikingrange.com
( ranges and cooktops)

WOLF RANGE (800) 366-WOLF, wolfrange.com
( commercial built-in ovens, cooktops, ranges, and grilles)

Clever with CABINETS

The following cabinetmakers regularly design for compact appliances.

BLACK COVE CABINETRY (800) 262-8979, blackcove.com

BLACK MONDO L.P. (978) 449-0091, delmendonlop.com
( imported kitchen and bath casegoods)

HERITAGE CUSTOM KITCHENS (717) 354-4011, hck.com

KENNEbec CO. (207) 443-2131, kennebeccompany.com

OWEN WOODS (800) 735-6936

PLAIN & FANCY CUSTOM CABINETRY (800) 447-9006, plainfancy.com

QUALITY CUSTOM CABINETRY (800) 909-6006, qcc.com

RUTT CUSTOM CABINETRY (800) 220-RUTT, rutt.net

SIEMATIC (215) 244-6800, siematic.com

WATTS & WRIGHT (212) 644-8878, wattsandwright.com

WELLBORN CABINET (800) 336-8040, wellborn.com

WENTWORTH FURNITURE CO. (954) 973-8312, wentworthfurniture.com

WOOD-MODE (800) 635-7500, wood-mode.com

YESTERTEC KITCHEN WORKS (877) 346-4976, yestertec.com

YORKTOWNE CABINETS (717) 244-4011, yorktowneinc.com
It's easy enough to get an overlay panel from the manufacturer or a cabinetmaker for a dishwasher, but it can be hard to find a standard-size dishwasher that fits under a counter that's less than 36" high. Bosch dishwashers are height-adjustable from 33-7/8" to 35", which means you can fit them under lower-than-standard counters. Both Bosch and Asko offer versatile washer and dryer units that are not only height adjustable, but that also can be stacked or set side by side.

Dishwashers that pull out like a drawer have been an item for several years, led by Fisher & Paykel and Sub-Zero. Several cabinetmakers who specialize in period-style cabinetry can accommodate the new, compact appliance. Crown Point and Plain & Fancy now offer extra-deep dishwasher drawers fitted with false drawer fronts; Kennebec and Yestertec pride themselves on customizing every aspect of an installation. The end result can be a kitchen where almost every appliance is out of sight—except for the stove, of course.

The big black kitchen stove has been a central item in the kitchen for so many decades that in most cases it fits visually, whether it's a nickel-trimmed Victorian six-burner from Elmira Stove Works or a commercial-style cooktop from Wolf or Viking. Manufacturers including Thermador and Fisher & Paykel now offer five-burner cooktops in the 36" size, an arrangement that allows for at least one extra-low burner or grille accessory.

As for range hoods, there's help there, too. Manufacturers like Abbaka offer state-of-the-art equipment in traditional chimney hood shapes, including flared arc and barrel designs, rendered in materials like brushed copper and antiqued brass.
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94 AUGUST|SEPTEMBER 2002
Would You Believe: Retro?

What if you could time-travel through the house styles of the 20th century, with interior design as your vehicle? Imagine starting in 1910 and ending in the 1990s with stops in a Bloomsbury house, a Beaux Arts apartment in New York City, a Jazz Age salon, and an exotic corner on San Francisco’s Haight Street. Imagine languishing on the divan before a gilded mirror, or taking a seat in a lipstick-red, injection-moulded chair as your toes curl into orange, red and purple shag rugs. Remember cocktail cabinets, and conversation pits?

No time machine is needed. Creative souls from London to L.A. are making retro rooms that are the epitome of period style. Many come from regular people who simply feel...
at home in a particular decade of the 20th century; interior decorators are scarce among them. The rooms shown here in photographs by Neil Mersh are retro re-creations, not period originals. They're taken from retro Home, by design writer Suzanne Trocme, the first book to offer practical advice on creating the look of domestic interiors from the not-so-distant past. Although its jacket calls it "nostalgic," I found the book anything but. The houses shown are not sentimental. Rather, the essence of each decade has been distilled in them through sophisticated understanding and good editing.

Each chapter (i.e., each decade) opens with an essay entitled "Creating the Look." Advice is rapid-fire and successfully sets the scene. "The free hand, a pair of open eyes, and an understanding of color and form..."

"The Glasgow School [which] despised clutter and appreciated the Japanese concern for simple boxed forms...was initially considered 'revolting', 'booliganistic', and 'avant-garde'."

TOP: Mint-green was a fashionable color of the 1930s; furnishings come from Africa and the orient. BELOW: Jazz Age glamour in an elegant town house: a Belle Epoque mirrored screen backs a 19th-century Irish sofa in rich hyacinth velvet. LEFT: From London, a 1950s vignette.

is all that is needed to create interiors reminiscent of the heady, bohemian 1910s and 1920s... colors characteristic of the Post-Impressionists... marbling, stippling, and stenciling or simple painted abstracts decorate floors, doors, and furniture... fringing and beading for table skirts... Egypt was a relevant theme. Mirrored glass instantly adds glitz, as do crystal chandeliers. Invoke the atmosphere... of the Jazz Age salon; a cocktail cabinet is simply vital for existence." Suzanne Trocme's former life in retail, including a stint as a creative coordinator for Ralph Lauren, is evident in her attention to detail throughout. Her historical information, especially on decorating trendsetters of the past, is...
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generally very good. She has included a directory of manufacturers, galleries, stores, websites, and several places of interest.

GIVEN THAT JUST one or two examples of retro homes from each decade are shown, the book isn't a comprehensive catalog of period styles. But the writer didn't intend to impart a strict chronology or to explain the evolution of 20th-century design. “[My] objective is to open the doors [to] each successive decade through the rooms of people living now,” Ms. Trocme writes. “Selection—another word for collecting—is what this is all about.” Then she quotes Andrew Jackson Downing (1815–1852), the landscape gardener and tastemaker, who remarked: “As a smile or a glance, in familiar conversation, often reveals to us more of the real character of a professional man than a long study of him at the pulpit or the bar, so a table or a chair will sometimes give us the intimate details of those who might be inscrutable in the hieroglyphics of white walls and plain ceilings.”

Retro Home
by Suzanne Trocme;
Hardcover, 144 pages.
Through your bookstore.
IN THE MIDST of gut-wrenching renovation, I planned my someday kitchen, imagined the period-style bathroom I would add, the leather chairs and wicker porch swing and Morris fabrics I would buy. Period design became my passion, which I share with you in the pages of OLD- HOUSE INTERIORS. There’s nothing stuffy about decorating history, nothing to limit you. On the contrary, it’s artful, quirky, bursting with ideas I couldn’t dream up on my most creative day. Armed with knowledge about the period and style of your house, you’ll create a personal interior that will stand the test of time . . . an approach superior to the fad-conscious advice given in other magazines. Join me.

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Trim Finesse

I am renovating an 1810 Federal-style building for office space. Rooms have generous, classical proportions and the woodwork is splendid—and I have every intention of doing right by it. Neither my budget nor my tenants' tastes, however, allow for period wallpaper and other museumlike embellishments. If plaster walls are some tint of white, should the woodwork be ivory? I’d like to avoid “colonial blue” country-style clichés.

—KAREN VAN WYCK
POUGHKEEPSIE, N.Y.

Federal-period buildings have an almost modern appeal because of their simple geometry and large yet delicate ornamentation, particularly in woodwork. A good “white” for plaster walls is Benjamin Moore’s “Lancaster Whitewash” (HC-174), a neutral that complements both warm and cool trim colors. If by “colonial blue” you mean a murky or pastel color, fear not. Recent scholarship reveals the use of bright, clear colors during the colonial and Federal periods. (See the SPNEA-authorized color card “Historic Colors of America,” online at colorguild.com and through California Paints dealers and others.)

Paint is the decorator’s best friend. The sky’s the limit when it comes to effects. Consider the impact of the trim-paint treatment shown above. Tints and shades highlight the architectural detail. It’s period-perfect yet crisply contemporary, conservative in choice color yet stunning. What tenant would complain about that?

French Polish

An antiques dealer told me my late-19th-century sideboard has a French polish. What does the term mean?

—EDMUND O’BRIEN
SEATTLE, WASHINGTON

First of all, don’t strip the antique! Shellac-based French polish is a beautiful, durable, renewable (by an expert) finish; removing it will lower the value of your piece. French polish was a traditional finish for furniture, especially table tops and other flat surfaces. It’s a buildup of ultra-thin layers of shellac applied quickly and evenly by hard, continuous rubbing in random patterns—for hours. It is applied by the use of a wad made from absorbent material covered with a lint-free cloth moistened with shellac solvent, and a drop of mineral oil. Shellac dries almost instantly, so the cloth must be kept moving; the surface cannot become tacky.

The process is uncomplicated but requires time and patience, some practice, plus forearm strength and endurance. Those interested in applying French polish should read a full description in a wood-finishing manual (or go to finewoodworking.com). The result is a hard shiny surface with visual depth—beautiful for figured woods and broad, light-reflecting surfaces.

Furniture restorers typically mix up their own formulas—often a one-
pound "cut" of shellac flakes mixed with shellac thinner (denatured alcohol). You can also buy a commercially prepared liquid shellac, such as Zinsser's Bulls Eye brand, and cut it yourself. (Premixed shellacs usually start as three-pound cuts.)

Who's the Queen?
I've been told my house is "a Queen Anne," but I know it was built in 1891. Wasn't Victoria Queen of England then?—I thought Queen Anne dates back to Shakespeare's time.

—SARA JOHNSON
HARRISBURG, PENN.

Your house is Victorian era, Queen Anne style. Let us explain. Victoria was Queen from 1837 until her death in 1901; the particular societal and architectural sensibility in evidence roughly from the 1850s until 1910—"Victorian"—is named for her. The Queen Anne movement in architecture can be traced to the 1850s in England, when the late-Gothicist Reform architect Richard Norman Shaw looked to the reign of "Good Queen Anne," 1702-1714, as a simpler time, when workmanship was emphasized over superficial detail. In its original philosophy, the Queen Anne movement paralleled that of William Morris and Arts and Crafts reformers later in the 19th century.

In America, Queen Anne-style houses were popular from about 1875 until 1900. They carry over medieval and Renaissance English motifs (small-paned windows, steep roofs, half-timbering, classical ornament), but have a lot of surface embellishment and applied detail. Still, their interiors reflected the reform movements; flat, geometric pattern and the Japanese superseded cabbage roses and Rococo taste.

Shakespeare (ca. 1564-1616) wrote during the Elizabethan period.
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ately, I’ve become less than enchanted with the idea of one-destination vacations. Perhaps I’m ready for a more interpretive, personal journey, an exploration of places that live large in the imagination—but curiously, have yet to figure on any getaway itinerary. For me, the ultimate fantasy would be an extended road trip taking in icons of the American Arts and Crafts Movement from coast to coast. This should be a leisurely tour, in keeping with the philosophy of the simple life.

What better place to start than CRAFTSMAN FARMS in Parsippany-Troy Hills, New Jersey? Here Gustav Stickley envisioned the fulfillment of the Craftsman lifestyle on a bucolic 650-acre tract 30 miles from New York. The 5,000-square-foot main house, built in 1911, retains its exposed chestnut-log walls, massive copper fireplace hoods, and much original furniture. Stickley’s residency at Craftsman Farms was fleeting.

I’m ready for a more interpretive, personal journey, an exploration of places that live large in the imagination—but curiously, have yet to figure on any getaway itinerary.
STAY HERE
An eclectic guide to period-appropriate lodging on the Arts & Crafts Icons trail.

- ROYCROFT INN, 40 South Grove St., East Aurora, NY 14052, (877) 652-5552, roycroftinn.com Built in 1905 and refurbished in 1995, the hotel offers 29 guest suites furnished with original and reproduction furnishings.

- THE GROVE PARK INN RESORT AND SPA, 290 Macon Ave., Asheville, NC 28804, (800) 438-5800, groveparkinn.com. New wings have been added to this 1913 classic, but ask for one of the 152 rooms in the original hotel.

- THE PRATT HOUSE, P.O. Box 845, Ojai, CA 93024, (805) 646-7114, casabarranca.com. This Greene & Greene ultimate bungalow north of L.A. is now a retreat center with overnight stays.


He and his family lived here only until 1915, when he filed for bankruptcy. (The Gustav Stickley Museum at Craftsman Farms, 2352 Rt. 10 West, Morris Plains, NJ 07950, 973-540-1165, parsippany.net/craftsmansfarms.html)

Next we meander to East Aurora, New York, home of the Roycrofters. Former soap salesman Elbert Hubbard began the ROYCROFT COMMUNITY about 1895 after an encounter with William Morris’s artisan compound at Merton Abbey in England. Within a few years, Hubbard had established the Roycroft Press and an entire handicraft village with specialties in printing, leatherwork, metalsmithing, and furniture-making. The Roycroft campus, at Main and South Grove Streets, is enjoying a well-deserved renaissance today. Lodging is available at the venerable ROYCROFT INN (see “Stay Here,” left). The Roycroft Community is open daily. (P.O. Box 417, East Aurora, NY 14052, 716-655-0571.)

Henry Chapman Mercer created his own version of a medieval craft guild in Doylestown, Pennsylvania, when he began building his extraordinary New World castle, Fonthill, in 1908. He opened the MORAVIAN POTTERY AND TILE WORKS just down the road in 1912. Fonthill’s 44 asymmetrical rooms are elaborately decorated with handcrafted tile; the pottery works still produces Mercer designs. (Fonthill, East Court St. and Swamp Hill Rd., Doylestown, PA 18901, 215-348-9461, mercermuseum.org; Moravian Pottery and Tile Works, 130 Swamp Rd., Doylestown, PA 18901, 215-345-6722, buckscounty.org/departments/tileworks)

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OLD-HOUSE INTERIORS 107
façade and red-tile roof with picturesque eyebrow dormers, the GROVE PARK INN in Asheville, North Carolina, would be a treat even if it wasn’t furnished with what may be the best collection of Roycroft furnishings in the world. Since 1988, the inn has been the site of the annual Grove Park Inn Arts & Crafts Conference, held in February. (See “Stay Here, p. 106.)

Heading west, we reach the FRANK LLOYD WRIGHT HOME AND STUDIO. Part Shingle Style, part Arts and Crafts, and 100-percent Wright, this 1889 dwelling prefigures the luxurious style and materials of Greene & Greene’s “ultimate Bungalows.” (Open daily; 951 Chicago Ave., Oak Park, IL 60302, 708-848-1976, wrightplus.org)

And on to Pasadena, the Mecca of Arts and Crafts icons. First stop, BUNGALOW HEAVEN, a neighborhood of more than 800 Bungalows with National Landmark District status. Bounded by Lake and Hill Avenues between Washington and Orange Grove Boulevards, the neighborhood hosts an annual homes tour each April. (Bungalow Heaven Neighborhood Association, P.O. Box 40812, Pasadena, CA 91114, 626-585-2172, bungalowheaven.org).

Then on to those ultimate Bungalows. Between 1903 and 1909, brothers Charles Sumner Greene and Henry Mather Greene designed a handful of Arts and Crafts mansions, most of them in a small Pasadena neighborhood. One of the grandest is the GAMBLE HOUSE. This shingled-sided work of art, built for Procter & Gamble heir David Gamble, fuses the best of Arts and Crafts design with Asian aesthetics. Gamble House, at 4 Westmoreland Place, is the only “ultimate Bungalow” routinely open to the public. (626-793-3334, gamblehouse.org)
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Find it here

Furniture Focus, pp. 40-44

It’s all but impossible to categorize Arts and Crafts furniture makers, but we’ve grouped them loosely into two categories here: (1) furniture makers, large and small, making direct reproductions. (2) those (mostly small) making more interpretive designs.

REPRODUCTIONS

Arts & Crafts Industries (818) 610-0490, artsandcraftsand.com (Arts and Crafts furniture in cherry and oak) • Artew Mission Studio (248) 399-0413, artewmissionsstudio.com (Arts and Crafts reproductions) • Black River Mission (607) 286-7641, blackrivermission.com (Arts and Crafts Mission-style furnishings in solid quartersawn oak) • The Craftsman Home (510) 655-6503, craftsmanhome.com (Arts and Crafts furniture from Warren Hile Studio) • Harvest House Fine Furniture (888) 939-8606, harvesthouse.on.ca (Bench-built solid wood furniture in the Mission style) • Historic Lighting (888) 757-9770, historichomedecor.com (Arts and Crafts furniture by Warren Hile Studio and Whit McLeod) • Michael Fitzsimmons Decorative Arts (312) 787-0496, fitzdecar.com (Arts and Crafts furniture from Warren Hile Studio) • Gustav Stickley wicker reproductions) • The Mission Guild (607) 397-1808, missionguild.com (Traditional Arts and Crafts reproductions and one-of-a-kind pieces) • Prairie School Interiors (847) 381-1275, prairie-school.com (Designs closely inspired by Frank Lloyd Wright, Charles Rennie Mackintosh, Charles Limbert, and Gustav Stickley) • Shortridge Company Ltd. (888) 335-3393, shortridgeLtd.com (Tables, desks, chairs, and children’s furniture in the Mission style) • Stickley (315) 682-5500, stickley.com (Reproductions by the original manufacturer of the designs of Gustav Stickley, L.&J.G. Stickley, and Harvey Ellis) • Strictly Wood Furniture Co. (800) 278-2019, strictlywoodfurniture.com (Mission furniture made by hand from solid oak, mahogany, cherry, or maple) • Voorhees Craftsman (888) 982-6377, voorheescraftsmen.com (Reproduction Arts and Crafts furniture and custom designs)

ARTISANAL/INTERPRETIVE

Berkeley Mills East–West Furniture Design (877) 426-4557, berkeleymills.com (Furniture made to order in a range of styles including Arts and Crafts, Prairie, Japanese) • Black Swamp Handcraft (419) 861-3601 (Custom-made originals and period reproductions) • Caskill Furnituremakers (845) 339-8029, caskillfurniture.com (Arts and Crafts reproductions and interpretive pieces) • Cotswold Furniture Makers (877) 217-9300, cotswoldfurniture.com (Shaker-influenced Arts and Crafts furniture) • Darrell Peart Furnituremaker (425) 277-4070, furniturermaker.com (Greene & Greene and Arts and Crafts-inspired furniture) • Green Design Furniture (800) 853-4234 (Arts and Crafts-inspired furniture) • MacK & Rodel (207) 688-4483, neaguild.com/macrodell (Original interpretations in a variety of Arts and Crafts styles) • M.T. Maxwell (540) 587-9543, maxwellfurniture.com (Mission-inspired furniture) • Sawbridge Studios (312) 828-0055, sawbridge.com (Interpretive Arts and Crafts designs by designers including Ron Skidmore, Steve Stenger, Joseph Schwarte, and Kevin Kopil) • North Forty Fine Furniture (306) 545-4991 (influenced by Greene & Green and Mackintosh) • Swartzendruber Hardwood Creations (800) 531-2502 swartzendruber.com (Prairie, craftsman interpretive hardwood furniture) • Thomas Stangeland (206) 622-2004, artistcraftsmen.net (Interpretive furniture in the Greene & Greene style) • Thos. Moser Cabinetmakers (877) 708-1973, thosmoser.com (Natural wood furniture inspired by Arts and Crafts and Shaker forms) • Trustworth Studios (508) 746-1847 (Furniture in the English Arts and Crafts style of C.E.A. Voysey) • Whit McLeod (707) 822-7307, whitmcleod.com (Arts and Crafts-inspired furniture from reclaimed oak, redwood, and Douglas fir) • Debeck Zito Fine Furniture Making (415) 648-6861, artistlicensce.org (Furniture influenced by Arts and Crafts style, the Greene brothers, and Asian design)

Doing Gothic Right pp. 68-69

William Morris wallpapers and fabrics to the trade through Sanderson, NYC: (212) 319-7220; sanderson-online.co.uk • Selected Morris papers and fabrics via mail-order from Chas. Rupert, Victoria, BC: (250) 592-4916; charlesrupert.com • Antique Victorian Gothic furniture a specialty of The Antique Room, Brooklyn, NY: (718) 875-7084, antiquesroom.com

Rock Wall Gardening, pp. 70-75

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ABOVE: Tiles of fun-loving frogs from hobos to dancers are a favorite late-nineteenth- and early-twentieth-century motif. LEFT: Bradley and Hubbard chamber sticks feature frogs beneath copper umbrellas.
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