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ON THE COVER: Brilliant yellow accents punctuate the storybook exterior of a 1929 Tudor in Portland, Ore. Photograph by Philip Clayton-Thompson.
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Buying a piano

"This is the best August 1985 issue we’ve ever done!” my old publishing partner Clem used to kid, acknowledging the pride we all felt when the latest issue, printed and bound, came back from the press. The edition we just finished has always been our absolute favorite. Until the next one comes out. * I’m fond of every issue of this magazine; after all, I pick what goes in, and I’m not always totally objective. This particular issue, however, appeals to me in a different way. It’s not just the pretty pictures or the way serendipitous threads seem to weave their way through articles at the last minute. No, this time it’s that so many of the articles are addressed to current needs I have as a reader myself! I want to buy a new piano—or rather, I think, an old piano. [See p.34.] I am tired of looking at our huge, garish 1890s upright grand (when Dan says that late Victorian pianos often have a finish reminiscent of roof tar, I can relate). Its mushy action and “ringing” are at odds with my jazz-playing son’s increasing musicianship. I want a baby grand with a natural wood finish to sit in a little-used corner of the living room. (Not too expensive—the room has no humidity control, or salt control, for that matter, being closer to the Atlantic than a piano should be.) * Then, there’s my pigeon problem. [See p.40.] Several hundred thousand dollars to strip and paint the church, and already the pigeons (crows, seagulls, and starlings) have begun to stain the Palladian Buff. The first bid for bird control in the tower was $23,100, unbudgeted. Research continues. * Other articles have special appeal. This month’s essay [p.28] liberally quotes Wallace Stegner, who has been my favorite male author for decades. I love the word Adirondacks, love to say it over and over, love how it evokes memories: morning chill burning off to hot sun and a cold lake, canoes and marshmallows and the smell of the mountains [p. 58]. Then, I’m chomping at the bit to showcase period-inspired rooms of the 1920s, 1930s, and 1940s. [pp.48-57]. We’re on the lookout, so let me know if you’ve got one to share.
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WHEN SMALL IS PERFECT
THANKS for showcasing two small- to average-sized homes in your May 2003 issue. ["A Bungalow Done Just Right," and "Rivertown Jewel."] Both the bungalow and the Victorian look like normal, neighborhood houses. It occurs to me that [such] visual delight around every corner could never be achieved in a McMansion—or even in the restoration of an old house of more than 5,000 square feet. If you didn’t run out of money, you’d run out of attention. But in these little jewels, every inch is a treasure. So glad the owners didn’t feel the need to "add on."

—NORM FREEMAN
Philadelphia

WHENCE SCONCE?
IN YOUR MARCH ISSUE, you have on p. 49 a photo of a bronze and alabaster wall sconce. Can you tell me the manufacturer?

—SUSAN WOODS
via email

PAINT COLOR MATCHING
LOVE YOUR MAGAZINE and have been reading it religiously. In the March issue, your photo on p. 54 ["Return to the Source"] shows colored Alcock jars in front of a beautiful red wall. Would you happen to know the paint color and manufacturer? It’s exactly the red I’m looking for.

—LEE BRIGHAM
via email

I checked with the homeowner in the U.K.—he painted his walls 30 years ago! Also, the magazine staff wants me to remind you that you can’t assume the color you see printed will match the color in the paint can. The room’s ever-changing light, camera lens, prepress processes, and printing result in a particular color that’s mutable in real life.

(And even the same point may look different under conditions in your room.)

Have the store or paint-decorator try to match the magazine photo; buy a quart each of several samples and go from there. —B. COLEMAN

A&C DESIGNERS, SEATTLE
OUR MAY 2003 feature, "A Bungalow Done Just Right," p. 54, didn’t mention Norman Yelin, R.A., who was involved in the façade make-over and kitchen remodel. Visit Mr. Yelin’s website to view projects that include sensitive additions and new Arts and Crafts houses: nbyarchitect.com * The phone number for designer Laurie Taylor’s Ivy Hill Interiors is (206) 243-6768.
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Circle no. 799
Refowering

J.R. Burrows specializes in reproductions of “found” wallpapers, textiles, and rugs. New issues include Hiawatha (top), an unusual Arts and Crafts paper, and the Art Nouveau-styled Elsa. Both about $65 per 30-square-foot roll. Contact (800) 347-1795, burrows.com

Luminous Luster

Paul Katrich creates lusterware in textures from matte to glossy; crystalline to encrusted, in atmospheric colors that almost pop off each hand-thrown vessel. One-of-a-kind designs are about $200 to $2,000 each. Contact Katrich Studios (313) 359-3400, katrich.com

Viva Zapotec!

Hand-loomed by master Zapotec weaver Panteleon Ruiz Martinez, the Teotitl rug reflects traditional Oaxacan symbols. Made of hand-carded wool and finished with natural dyes, it measures about 30” by 80”. It retails for $450 from zapotecweavings.com; or e-mail panteleonruiz@yahoo.com

Early Elegance

The New England Bonnet Top Secretary offers a host of early American details. It's available in cherry, curly maple, or mahogany. Shown in cherry, it retails for $13,395. From LeFort (781) 826-9033, lefortfurnituremakers.com

Lots more in the Design Center at oldhouseinteriors.com
Buffalo Home

Hand-hammered using classic repoussé techniques, the buffalo mailbox would look superb on a Prairie-style house—or anywhere else, for that matter. In copper, the custom mailbox is $500 from FMG Design, (773) 761-2957, fmgdesigns.com

Enduring Teak

Classically styled and made for comfort as well as longevity, pieces in the Madison line could easily furnish a room, indoors or out. The three pieces shown here retail for $3,155. For a distributor, contact Gloster, (888) 456-7837, gloster.com

Out of the House

Celtic Path

Let these ancient patterns guide your steps. The 14" Celtic Stepping Stone is available in three colors (limestone, slate, or coade, a light bisque color) in knotted or woven patterns, for $23 each. The Celtic Disk (23½") is $75. From Haddonstone, (856) 931-7011, arcadian.biz

Flowing Flowers

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Lyrical Seating

The Europa lounge chair combines Chippendale and lyre motifs for an 18th-century feel. Hand-carved in redwood with a white weathered finish, the chair lists for $1,990. From Reed Bros., (707) 795-6961.
Lazy Swayer

The Original Pawley's Island Rope Hammock is a trademarked design that dates to 1889. The relaxing part of the hammock measures 54" wide by 82" long. It retails for $141 from The Hammock Source, (800) 334-1078, pawleys.com

Victorian Hanger

In stout cast iron in an Edwardian leaf design, the Imperial hose hanger will weather over time to a rusty patina. The hanger comes with mounting hardware and holds up to 100' of hose. It retails for $35 from Smith and Hawken, (800) 940-1170, smithandhawken.com

Stone Garden

Looking for substantial garden furniture? InStone Gallery offers bird baths, garden benches, and tables for four in solid polished granite. The round 4' table with matching benches shown lists for about $4,510. Contact (800) 325-4148, instonegallery.com

Seaside Wicker

The Seaside Sofa features a classic roll-arm shape in a wicker-over-rattan frame. It's 86½" long, 37" high, and 40" deep. As shown, the sofa retails for $3,079. From the Newport Mansions Collection from Ficks Reed, (513) 985-0606, ficksreed.com
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Circle no. 86
New Vintage Wright
Frank Lloyd Wright left a number of never-produced designs. The round fruit bowl, measuring 10" x 4", is a half-scale reproduction of a Wright rendering. In bronze, it's $750 from Historical Arts and Casting, (800) 225-1414, historicalarts.com

Artful Glass
Melting its own exotic colors, Lundberg Studios creates extraordinary art-glass vases, shades, and lamps in styles from Tiffany to Art Deco. The Red Splash Flared Lamp shown here retails for $820. Contact (888) 423-9711, lundbergstudios.com

Arts and Crafts West
Supple Recliner
Steve and Mary Ann Voorhees learned how to make superb Craftsman furniture by repairing antique originals. The Bow Arm Recliner adjusts to three positions; spot-on detailing includes reverse-tapered legs. In butter-soft leather, it's $2,850 from Voorhees Craftsman, (888) 982-6377, voorheescraftsman.com

Charles' Clock
Clearly inspired by the designs of Charles Rennie Mackintosh, the Glasgow clock has touches of Prairie style, too. Shown in a pewter finish, the clock measures about 6" x 9". Suggested retail is $280. From Arroyo Craftsman, (888) 227-7696, arroyo-craftsman.com

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The story is all too common—the cat has unceremoniously knocked over your grandmother's treasured Rookwood vase. All is not lost, says ANDRE MASLENNIKOV, a magician with ceramic and fine-art restoration. “Cats and cleaning ladies are in fact our best referrals.” Andrei, who opened his New York studio in 1992, comes from a Russian family well known for its fine-art restorations since the 18th century. Andrei has restored everything from an Imperial Russian tea set to Hummel figurines. What tips does he have to pass along to clumsy collectors? Never try to re-glue a broken piece by yourself—many glues, especially Superglue, are hard to remove. Don’t wash gilded objects; detergent and even water dissolves the fragile gold leaf. And remember that bisque stains easily, so avoid handling it if you’ve just read the newspaper. Keep fine porcelain and ceramics out of direct sunlight as some colors, especially blues and reds, will fade. If you send Andrei a photograph of your damaged piece, he will reply with an estimate: Andrei Maslennikov, HERMITAGE STUDIO, 150 West 28th St., Suite 703, New York, N. Y. 10001, (212) 807-6450. —BDC

Expert repair can salvage not only the aesthetics of a prized piece, but in some cases, much of its value.

Grand Crafts
Call it Grove Park West. Disney’s Grand Californian Hotel plays host to the second Arts and Crafts Weekend in Anaheim, June 12-15. A three-day pass gives you access to the luminaries of today’s Arts and Crafts revival, including wallpaper guru Bruce Bradbury, plein air art expert Deborah Solon, and “Antiques Roadshow” experts David Rago and Suzanne Perrault. More than 90 exhibitors will offer vintage and reproduction furniture, pottery, art books, textiles, jewelry, lighting, and rugs, including many Native American items. For more information, contact (949) 494-9499, artsandcrafts-grand.com

More Modern
Just as Modernism seemed to be entering a cooling-off period after an intense revival in the 1980s and ’90s, several companies are offering new releases of great Modern furniture designs not previously available. A revived Dunbar Furniture Company (336/734-1700, collectdunbar.com) is re-issuing classics by its long-time house designer, the eminently collectible Edward J. Wormley. Among the first eight pieces are the undulant “Listen to Me” chaise ($12,000). House Industries, best known for its hip typefaces, is distributing a limited-edition version of Richard Neutra’s Boomergang chair. Originally

There are two things wrong with a Frank Lloyd Wright house. People will hardly let you get one built and will hardly let you live in it when it’s done. —Frank Lloyd Wright client Gregor Affleck

22 JUNE/JULY 2003
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Richard Neutra's Boomerang chair, in production sixty years after initial design.

designed (but never produced) in 1942, the webbed plywood-frame chair is available in either a maple-($850) or walnut-finished veneer ($950; 800/888-4390, houseindustries.com). But the '50s aren't so ancient after all: at least one mid-century icon, Vladimir Kagan, is still creating Modernist originals. American Leather has just released the wittily named Fly With Me, a chaise longue that appears to rest on a single aluminum leg (800/456-9599, americanleather.com).

Byrdcliffe 100

Byrdcliffe, the venerable arts colony outside Woodstock, New York, celebrates its centennial this year with the largest-ever exhibit of its early Arts and Crafts pieces, June 7–Sept. 7. Founded by wealthy Englishman Ralph Radcliffe Whitehead, Byrdcliffe quickly became a draw for artists of all persuasions, and remained so throughout the 20th century. In the early years, artisans and artists created furniture, pottery, metalwork, woven textiles, prints, and paintings that are now rare and collectible. Perhaps as few as 50 pieces of furniture were ever made; last year, a 1904 oak cabinet designed by Byrdcliffe artist Zulma Steele sold at auction for $99,000. Byrdcliffe's White Pines Pottery was more prolific, turning out art pottery late into the 1920s. Byrdcliffe attracted such early-20th-century luminaries as dancer Isadora Duncan and poet Wallace Stevens. Later Byrdcliffe guests included Bob Dylan and The Band and actress Joanne Woodward. Since 1975, the Woodstock Guild of Craftsmen has run Byrdcliffe as a retreat for writers and artists. White Pines, the Whitehead villa done in a style Whitehead dubbed "Edwardian Redwood," reopens early this summer, along with a permanent Byrdcliffe exhibit. For details, contact (845) 679-2079, woodstockguild.org

Southern Crafts in the Highlands

Mountain crafts in the southern Appalachians go back into the smoky mists of history. Superb examples of this tradition will be on display at the Craft Fair of the Southern Highlands, now in its 56th year. The fair showcases work by the 800 members of the Southern Highland Craft Guild. (Like most guilds, this one is juried; each prospective member's work is vetted before acceptance.) Media include traditional and contemporary pottery, woven textiles, quilts, baskets, wood crafts, glass work, jewelry, and furniture; traditional mountain music (including folk and bluegrass) and storytelling always play a role in this annual event. This year's fair will be held July 17–20 at the Asheville Civic Center, 87 Haywood St., Asheville, N.C. Contact (828) 298-7928, southernhighlandguild.org

OPEN HOUSE In the rolling Kettle Moraine 45 minutes south of Milwaukee lies the rambling estate of the famous acting couple, Alfred Lunt and Lynn Fontanne. Alfred built the main house in 1915 as a summer retreat, then remodeled and enlarged it after he and Lynn were married, adding a cottage and studio. The house had six chimneys, the cottage three, and the studio one, giving rise to the estate's name: Ten Chimneys. The Lunts approached each room as a stage set, decorating with the help of a Theatre Guild set designer, painting colorful murals and trompe l'oeil designs on walls and ceilings. More whimsical and theatrical than opulent, Ten Chimneys became a mecca for artists, performers, and writers from the 1920s through the '60s. Following the couple's deaths, the estate passed into the hands of relatives. After years of restoration, Ten Chimneys reopened in May. Ten Chimneys, Genesee Depot, WI (262) 968-4161, tenchimneys.org
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Circle no. 304
A Place in Time

BY JOHN WARFIELD SIMPSON

A place is not a place until people have been born in it, have grown up in it, lived in it, known it, and died in it—have both experienced and shaped it, as individuals, families, neighborhoods, and communities, over more than one generation. —WALLACE STEGNER, Where the Bluebird Sings to the Lemonade Springs

I wish I could say I was happy to be home, but I can’t. I miss our adopted home in Scotland. The first night back, as I lay in bed wide awake at 3:00 A.M., a comfortable breeze blowing in through the open windows, the din of noise outside seemed deafening to ears accustomed to the stillness of country life. The audible sound of cars, trucks, trains, and planes is indicative of other forms of suburban “noise” that too often drown out the real music of life. Marie and I discovered this in Cockburnspath, where daily life was stripped bare of much of that racket.

We had wanted to live in East Lothian so I could research material for the book [on naturalist John Muir’s Scots ancestry]. We chose the converted schoolhouse in the 250-person village, located miles from the nearest “city” (Dunbar), because it was the only reasonable option we had as our departure date approached. Gone were most of the trappings and what before we might have considered near necessities. No fast-food restaurants, movie theaters, theme parks, shopping malls, big-box superstores, or commercial strips . . . . Unwanted ads and information were easily avoided. Gone was the assault on our senses, the relentless invasion of our privacy, mental and physical. We found time to be quiet and recover. Night was black, just outside the village. And it was silent. When the wind blew from the east, across the North Sea, it brought the salty smells of surf, sand, and decay. When it blew from the west, it carried the bleating of lambs together with the rich scent of turned earth, manure, and crops. Sheep pastures and barley fields lay a minute’s walk from the quaint square on which our house fronted. Cove Harbor sat indenteded in the dramatic North Sea coast, a ten-minute walk, and the Lammermuirs rose just like ocean swells behind the village. Country lanes lined with dykes and hedgerows extended into the surrounding landscape, and a public pathway edged the rugged cliff top along the sea braes.

Compared with the home we left, our rented home was spartan. The sitting room had one tiny TV and no VCR or stereo. The small kitchen was equipped with a convection oven and electric cooker, a seventeen-cubic-foot refrigerator/freezer, and little storage. No microwave, no dishwasher. A small-capacity clothes washer was built in beneath the counter; we draped [continued on page 30]
It's always the smallest things that make the biggest difference.

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“Get lost in the details.”
the wet laundry over radiators and hung it on lines outside when weather permitted, as did many neighbors. The one small bathroom had no vanity or mirror; a wall-mounted "geyser" trickled warm water for the shower. The Franklin stove in the dining room supplemented the "heat slave" boiler and hot-water radiator system. A call to the coal merchant in the morning would bring fifty-weight bags of clean hard coal and soft (starter) coal delivered to our door by afternoon. I loved the smell of the coal fire but never mastered stoking the stove to catch it.

Katie and Ed had fewer toys. We bought a car that, even new, was a throwback to the 1950s—a twelve-year-old diesel Ford Orion with 135,000 miles, a stick shift, and no power anything. We parked the car unlocked in the square, beside the five-hundred-year-old mercat cross, amidst a half dozen other cars.

COCKBURNSPATH HAS NESTLED on the side of a gentle slope above a small burn, sandwiched between Dunglass Dean and Pease Dean, for perhaps a thousand years. A generation or two ago, the self-sufficient village contained several groceries, a dairy, a post office, an inn/hotel, a sweet shop, a saddler, dressmakers, joiners, builders and masons, a butcher, a bakery, a shoemaker, a smithy, and a mill. Today the village no longer lives in isolation. Local bus service links it to the broader world every two hours, and the A-1, the major highway between Edinburgh and England, passes nearby. Homes are comfortable and contemporary, though many occupy stone shells hundreds of years old. Many huddle together, sharing walls and shaping narrow lanes: a tightly knit physical and social fabric. New homes sit on tiny lots. Only two businesses remain: the car-repair garage from which we bought our red saloon for £750, and the "shop" next door, in the girls' half of the Old Schoolhouse, which now serves as post office, newsstand, confectionery, grocery, video rental, and liquor store. (We let the boys' half.) A fishmonger and butcher visit the village weekly. The pub closed several years ago, to the disappointment of many.

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pened in it are remembered in history, ballads, yarns, legends, or monuments. Fictions serve as well as facts,” wrote Wallace Stegner. His landmark works of nonfiction and fiction in the latter half of the 1900s shed light on the American West and American culture. “Some are born in their place,” he said, “some find it, some realize after long searching that the place they left is the one they have been searching for. But whatever their relation to it, it is made a place only by slow accrual, like a coral reef.” Cockburnspath and the surrounding landscape have been accruing for millennia.

I MISS THE PEOPLE. Every few weeks the villagers gathered, usually at the village hall. Disco nights with a disc jockey and booming sound system attracted families with young children and the grandparents early in the evening. Teenagers came later, and adults often socialized until after midnight. The annual flower/craft show, sports day, and various holiday celebrations, like Hogmanay (New Year’s), brought neighbors together for little reason other than company.

“Beetle Drive” is typical. Corny, but fun nonetheless. More than fifty people of all ages gather in the hall several times a year to play. Admission is 50p for adults, kids pay 25p. The first player each round to draw a complete beetle wins. Eleven parts compose the bug: body, head, two eyes, two antennae, four legs and a tail (it’s not anatomically correct). Each body part corresponds to a number on a die. To draw a part, you must roll the corresponding number; however, you must first roll the head and body to draw the parts attached to each. Four players share one die. Prizes are given for the highest and lowest scores and runners-up, by gender and age group, so almost everyone wins something. Snacks follow, then a raffle for prizes that as often as not are donated back for the next raffle. Proceeds are used for the church vestry project (or to secretly purchase a watercolor portrait of the village square for a family of wayward Americans living in their midst).

I miss the landscape. I feared I might. Why would I fear this? To miss it might confirm my suspicions about
the importance of possessing a sense of “rootedness” to place, and the continuity of past, present, and future. I might learn that for years I had missed something that deeply satisfies: what a shame! I feared the changes in my life that I might want to make, and I doubted my courage to make them. Would I be ready to move to another place where I could find it, or to change my life to better embrace it?

Perhaps it was just me. Had I simply been ready for such an escape, as if on an extended vacation? If I were to live there longer, would infatuation wear thin? Perhaps I was having a nostalgic reaction as I anticipated a return to my routine. Perhaps I can experience the same satisfactions here, if I choose. Certainly America has cozy rural communities, maybe even tight-knit suburban neighborhoods. Mine enjoys an extraordinary sense of community for a place its size. Perhaps all that’s required for me is a change of attitude.

I wish I believed these explanations, but I don’t. I fear I found a place, a landscape, perhaps even a lifestyle, more to my liking. Landscape is key. It shapes people in a thousand minute ways. The Old World landscape of my adopted home in Cockburnspath shapes its residents and their lifestyle. Time matters. Place matters. History matters.

Time, place, and history are cumulative, not linear as most Westerners believe. Look at a map. It’ll tell you. The East Lothian map carries the imprint of human occupancy that reaches back millennia. Ancient standing stones, Iron Age hill forts, medieval castle ruins, and feudal doocots litter the landscape, faint echoes of past peoples. Place names recall the many cultures that have set-
tled the land, another lingering record.

"We have made a culture out of the open road, out of movement without place," wrote Wallace Stegner. "Freedom, especially free land, has been largely responsible. Nothing in our history has bound us to a plot of ground as feudalism once bound Europeans. In older, smaller, more homogeneous and traditional countries, life was always more centripetal, held in tight upon its center. Indifferent to, or contemptuous of, or afraid to commit ourselves to our physical and social surroundings, always hopeful of something better, hooked on change, a lot of us have never stayed in one place long enough to learn it, or have learned it only to leave it.

"It is probably time we settled down," Stegner concluded. "It is probably time we looked around us instead of looking ahead. We have no business, any longer, in being impatient with history. History was part of the baggage we threw overboard when we launched ourselves into the New World. We threw it away because it recalled old tyrannies, old limitations, galling obligations, bloody memories. Plunging into a future through a landscape that had no history, we did both the country and ourselves some harm along with some good. Neither the country nor the society we built out of it can be healthy until we stop raiding and running, and learn to be quiet part of the time, and acquire the sense not of owning but of belonging."
The history of American pianos begins in the very late 18th century and first decades of the 19th century with what are known as vertical grands. Looking like a tall secretary desk with a fabric-lined glass door, these were extremely rare, cherished objects owned by a wealthy few, and were commonly neoclassical in style. As musical instruments, vertical grands . . . well, they are fine pieces of furniture, perfect for completing your Empire-influenced "music room."

In the mid-19th century, the piano’s heavy iron harp was laid sideways and horizontally, and placed on four thick legs, creating a piece that looked much like a large table: the square grand piano. While early models were finished in neoclassical styling, most had a Rococo or Renaissance Revival cabinet veneered in rosewood and supported by massive cabriole or octagonal legs. The overall tone of the square grand is softer, with far less bass and overall volume than today’s pianos. Although restorable as instruments, they are not popular with the more serious musician. However, they are a fantastic "accoutrement" for the mid-Victorian parlor. Square grands remained popular until about 1885 or so, when they [continued on page 36]
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were supplanted by upright grands. The upright piano appeared around 1875; its manufacture continues to this day. Victorian models were easily five feet high and had highly ornamented cases that mirrored the fashionable furniture styles of the period, finished in walnut, mahogany, or oak or ebonized. Case ornamentation became simpler after 1900. Overall heights were reduced after the Depression, when the three-foot-high spinet and four-foot console, along with the standard-sized upright, suited the more compact interiors of the 20th century.

The grand piano as we know it developed in the mid-19th century and is sub-categorized by the overall length of its case: If over seven and up to nine feet in length, it is referred to as a concert grand, and under seven feet it is known as a parlor grand. The baby grand (to some a misnomer) was developed in the 1920s; it is simply a short parlor grand under 5’8” in length, with a standard size of 4’6”. Grand piano cases, too, mimicked furniture styles of the day.

Several companies make cases that reproduce or are inspired by historical styles—a good alternative to antique for old-house denizens requiring a professional-quality piano.

Here are some of the inherent drawbacks to antique pianos intended for use as professional or skilled amateur-quality instruments: 85-note keyboards (instead of the 20th-century standard of 88); slow and unresponsive actions (the mechanisms that convert pressure on the keys to the striking of the hammers on the strings); cracked soundboards that muffle instead of amplify the notes; split pinblocks that no longer keep the strings taught and in tune.

Ask yourself: Will yours be primarily a musical instrument, or rather...
DEALERS

For an education, check out these illustrated websites. The Vintage Piano Shop has in its inventory many ornate restored uprights priced at around $5,000, while square grands are $10–15,000 and grands range from $5–20,000. Grand pianos at the Piano Mill run $6–50,000, these being new models or meticulously restored older ones.

- THE PIANO MILL (MA) (617) 928-1237, pianomill.com Full-service piano outlet, new and restored grands and uprights.
- VINTAGE PIANO SHOP (TN) (865) 429-8663, vintagepianoshop.com Pianos and organs rebuilt, heirloom instruments for sale, help with period style.
- STEINWAY & SONS (NY) (718) 721-2600, steinway.com High-end new pianos include Art Case series, traditional models; Essex pianos have Jazz Age cases, Chippendale Revival to Deco and Modern.
- WEBER PIANO CO. (NJ) (201) 902-0920, weberpiano.com Traditional and European design cases in several wood species.

Just for fun—and if it’s not already sold—go to artsandcraftsfurniture.co.uk/special4.html to see a John Broadwood & Sons piano by Daniel Cottier: ebonized and paint-decorated, it’s an Aesthetic knockout.
a decorative object in a period room? Like an old Jaguar coupe, an antique piano seduces the beholder with its cosmetic beauty while blinding her to myriad mechanical problems lurking beneath. To say nothing of missing carvings and pieces of veneer flinging themselves off of the cabinet. Deteriorated finishes may resemble roofing compound. The potential costs of moving, repairing, refinishing, and tuning an antique run high.

Opinions differ on whether old uprights are worth anything as more than just furniture. Michael Stinnett of the Vintage Piano Shop in Pigeon Forge, Tenn., a firm that sells a wide variety of restored antique keyboard instruments, says this: “Most of our clients are able to have their upright piano completely restored (new strings, hammers, etc.) for about $3,500. . . . But, of course, a few old pianos are too deteriorated to be cost-effective to restore. And there are some old uprights that were not good pianos and will never be good pianos.”

A less optimistic opinion comes from James Hamilton of the Piano Mill in Newton Lower Falls, Mass. He feels that restoring the mechanism and finish of a 19th-century upright to “perfect” condition is often not cost effective, and suggests that the purchase of a new European instrument is a better value. Still, he’s not advocating we build an upright bonfire. His firm fully restores instruments. He says it’s up to the individual to determine the level of restoration necessary for his own musical and aesthetic needs.

The best bargain, especially for a musician who is only, shall we say, approaching competency, would be to find a lovely old piano in good condition, which a technician can confirm will hold its tune and be playable without huge amounts of restoration. Bringing an antique all the way to modern standards, or purchasing a new piano, are the more expensive options—but the right ones for a true musician.

More and more manufacturers produce cases that replicate or were inspired by historical styles. Also, “the basic styles of cases haven’t changed much in the past 100 years,” says James Hamilton. While a new Steinway 7’11” concert grand can cost $60,000, Weber offers a handsome 5’7” Designer Grand (WSG-57) with a fanciful inlaid mahogany case for under $20,000. New, better-quality uprights are available in a variety of cases for between $10,000 and $15,000. For those with rather large budgets, Steinway has a stunning series of splendid Art Cases with striking designs in both grand and upright models. D. Linker Ebeniste Inc. and Chapeau Antiques is reproducing, for Steinway as the first in their “Legendary” series, the Alma—Tadema piano, an 1887 concert grand decorated by the famous painter.

Each pianist must choose where the curves of art and music intersect. With patience (and the money saved for a new roof), one should be able to satisfy both desires.

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For the Birds

BY BRIAN D. COLEMAN

I HAD MURDER in my heart. Over the years, I'd added elaborate embellishments to my two-storey Victorian in Seattle—a coiled sea serpent to guard the upper gable, a picturesque balcony. One Sunday morning, when I was outside admiring my designs, I noticed white stains covering the balcony railing and discoloring the expensive copper floor. Glancing next door, I saw a large flock of pigeons roosting on my elderly neighbor's house, eating the grass growing out of her gutters and nesting in her eaves. My first impulse was to get the BB gun, but since the Chief of Police lives on our corner, common sense prevailed.

Pigeons may be evocative on a postcard from Venice, but they're a nuisance in your back yard. Talk to public health officials, exterminators, or besieged homeowners, and you'll find that pigeons are the avian equivalent of rodents, "flying rats." Pigeons carry more than 60 transmittable diseases, many of them respiratory illnesses very infectious to humans. Birds and their nests or excrement should never be handled without precautions such as gloves and goggles—and respiratory protection if the droppings are heavy. Feeding pigeons only aggravates overpopulation and control problems, as pigeons always come back if there is a source of food. (So, please, don't ever feed pigeons!)

Pigeon problems fall into two broad categories, explains Mona Zemsky, marketing manager of Bird-X, Inc., a Chicago-based company specializing in environmentally safe, non-lethal bird control since 1964. The birds are inside in a somewhat enclosed space (like a belfry or attic), or they are outdoors.

Indoor birds are somewhat easier to dissuade, Mona says, as installation of an ultrasonic sound device will work "magic." It drives the birds out with annoying, intermittent sounds that only the birds can hear (the sounds do not travel through walls or harm indoor pets). "It's a little like obnoxious, loud music at a party," she explains. "After a while, you leave." You must close off access to the space once the pigeons have departed, adds John Fasoldt, owner of United Exterminating Co. in New Jersey for the past 35 years. Pigeons have an unexplained and uncanny "homing instinct" (thought to be related to their use of magnetic fields); they'll find their way back to their favorite roosting spots. Be very sure the birds cannot get back inside.

If the pigeons are roosting outdoors, you have four categories of options to consider.

SOUND REPELLETS Sonic devices produce the calls of birds in distress. The BirdXPeller from [continued on page 42]
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Above: Nixalite’s stainless-steel strips humanely prevent landing, roosting, and nesting. Right: Bird-X “Irrit-Tape” is an iridescent diffraction foil that runs interference with birds’ vision and hearing.

Bird-X retails for $239, and can cover an area up to one acre. Tom O’Beirne, a homeowner on the New Jersey shoreline who had both seagulls and pigeons roosting in his chimneys, found that the BirdXPeller drove out all avian pests within a matter of days. Ultrasonic units produce annoying sounds above the human range of hearing. These are more expensive (the Ultrasonic X from Bird-X is $595), but have the advantage of not disturbing you with distressed bird calls.

Visual Repellers | I admit that the first thing I did when I noticed pigeons on my house was to install a plastic owl on my balcony. The birds had a good chuckle; after a couple of days they were actually roosting on the owl’s head and shoulders. So try Terror Eyes, recommends Mona: large, orange, inflatable vinyl balls that hang around the pigeons. Printed with three-dimensional holograms of menacing eyes that appear to follow the bird, Terror Eyes can fool even the most jaded pigeons into believing that a predator is watching their every move. Only $45, Terror Eyes can be combined with other visual deterrents such as Irritape, reflective tape that glints in the light and rustles in the wind. The main drawback? You may be as disturbed as the birds to find a pair of big orange hologram eyes following you around your property.

Physical Repellers | Linda Lufkin knew she had a messy problem when her dog regularly arrived at the back door covered in pigeon droppings. Turns out the dog’s bed was in the line of fire from the neighborhood pigeons’ newest roosting spot: her own garage roof. Linda installed the most common type of “roost inhibitor” available, pigeon spikes, which she nailed to a board painted to match her garage. Whether plastic or steel, spikes are inexpensive for residential applications at $3.95 a foot, and eas-
FOR HELP  

Avian Fly Away, whose system is at work on the Lincoln Memorial, provides bird-control consultation and solutions, including a nearly invisible no-roost wire with a very low current flowing through it, a staggered grid installation that confuses the birds' vision and thus dissuades them from landing on your roof or pond, and site-monitoring services. (800) 888-0165, avianflyawayinc.com • Bird-B-Gone carries a wide selection of deterrents; their national system of installers will do it for you. (800) 392-6915, birdbgone.com • Bird-X carries a wide selection of humane bird control products and has a helpful and friendly staff. (800) 662-5021, bird-x.com • Nixalite is one of the oldest and best producers of spikes and other deterrents, and will give you a free installation diagram for your home. (800) 624-1189, nixalite.com • United Exterminating Co. has a good website explaining pigeons and their control. (856) 428-2511, unexco.com/pigeons • Outwitting Critters by Bill Adler Jr. (Harper Perennial, 1992) is an amusing and informative book on “Confronting Devious Animals and Winning.”

Nixalite has been in the business of bird control for over 50 years. The founder's grandsons, Cory and John Gellerstedt, run the company today. Nixalite's stainless-steel spikes (nicknamed “porcupine wire”) are the most popular on the market, and recommended by the Humane Society. Cory cautions you to clean the area thoroughly, as birds are attracted to their scent. Nixalite spikes pop into clips screwed or nailed into the wall and are easy to remove for cleaning. Spikes can be installed on any flat surface where pigeons roost (they
don’t like very angled or curved perches). Nets, too, can be very helpful if the area can be completely closed off. Cory recommends netting on eaves and open porches and in garages with exposed beams.

A favorite home remedy to get rid of pigeons, I read on Tipking.com, is to smear petroleum jelly on their landing spots. The birds don’t like the feel of the lubricant and have difficulty staying on their slippery perches. “Hotfoot” is a similar, commercially available product, applied with a caulk gun; sprays are also marketed. The main drawback to gels is that they drip and run in hot weather, and can be hard to clean off painted surfaces. (Try putting down painter’s tape first.)

**TASTE AVersions** That’s the official name for toxicants and poisons, which are usually strictly regulated by local and federal agencies. Check with your local Health Department to determine what’s legal in your area. Most poisons are strychnine-based and can be harmful to other birds or animals. “Avitrol” is the most common toxicant, a chemical which evokes the fear response in pigeons, confusing them and causing the birds to fly away from their normal perches and flocks. “Taste aversions” take time, usually six weeks or longer. Unbaited food, often corn, is put out initially, then replaced with bait laced with Avitrol after several weeks. These products are not cheap, costing hundreds of dollars for ongoing maintenance, and are often best applied by a professional exterminator.

There is no one most effective way to control birds. Each requires thoughtful consideration of the building, the birds and their habits. You may need a combination of several methods, and probably some trial and error. +
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A couple sees past the ruin of a 17,000-square-foot Arts and Crafts house in the Adirondacks to bring it back. (page 58)

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Like your doorbell, window box, or the color of your front door, a mailbox is an opportunity to stay in period and have some fun. These ideas get you started. (page 74)

THE NEXT WAVE
English Tudors, cozy Norman cottages, Dutch Colonials, post-war Capes: these romantic revival houses of the Twenties, Thirties, and Forties are ready for period-inspired restoration. (page 56)

STEERWAY FARM
Welcome to a beautiful private garden in Westchester County, where statuary plays a big role in furnishing garden rooms. (page 68)

TRUISMS IN COLOR
Certain color combinations just plain work; white can unite an interior—or spoil a warm room; always experiment! (page 64)
IT WAS 1976, the year of the Bicentennial and the Concorde’s first transatlantic flight. Native Oregonians Randy Sell and Tamara Crocker were house-hunting in Portland. “We were looking for an older house in an established neighborhood, something cozy,” recalls Tamara, now of Tamara Crocker Antiques and Interior Design. Tucked away on a tree-lined street in northeast Portland, the couple found a 1929 English Tudor house. Its architectural character had “disappeared into the woodwork”—the entire exterior,

Wisteria intermingled with a yellow rose, sunny awnings against brown and green paint, all add to the storybook quality of this 1929 Tudor. TOP: The cheery painted door picks up yellow awnings.
OPPOSITE: The yellow counterpoint repeats in the back garden, where non-stop yellow begonias team up with Campanula carpatica and variegated pineapple mint.
The Kravet drapery fabric was the cornerstone for a makeover. Velvet lynx fabric dresses up the armchair at right. Formerly white fireplace tiles were redone with a gold-leaf and tortoise-shell finish. The owners’ collection of 1920s Chinese chalkware busts, made in California by various artists. Tamara found the elephant-handle vase in the Cotswolds. quaint half-timbering and all, was painted a monotonous grey-green that blunted all traces of style. Inside, walls were 1950s mint green. But the original kitchen was nearly intact, and the house had had only one owner. Randy and Tamara set out to rediscover the storybook cottage since lost by plain-Jane treatments and nonexistent landscaping.

“In the beginning, we just painted and painted and painted,” says Tamara. “We started off with a simple, clean look: hardwood floors, white walls, pine furnishings.” Over the decades, they graduated to a more dramatic look—the lush and romantic style of the 1930s. This is not the period’s Art Deco style, but rather the plush Hollywood look, an antidote to the
A pot rack in the corner is filled with begonias and abutilon; this door, too, is painted brilliant yellow. An arbor is entwined with clematis (Jackmanii 'Superba') and the light-pink rose New Dawn. The dining room is viewed dramatically through a Tudor arch. A French Victorian armchair sits to the right of the Austrian Biedermeier cupboard, flanking salon chairs upholstered in suede. A set of 18th-century botanical prints hangs above the lacquered Chinese teacart at left.

Depression and the War. Thanks to her passion for colorful fabrics, provocative art, deeply burnished faux finishes, and a host of Asian influences, Tamara does the look well, with both sophistication and fun. Her décor also pays homage to details borrowed from the Tudor period in England (1500–1575): flattened Gothic arches, oriel and bay windows, steeply pitched roofs, massive chimneys, and medieval-inspired windows and doors. All of these were reprised not only in revival mansions, but also in modest suburban houses built in the U.S. during the 1920s and '30s.

Tamara Crocker found many of their furnishings while traveling and, as an antiques dealer, at estate sales. "The sofa and chairs were old, old pieces that Randy and I hauled out of basements, and then had completely redone," she says. One item that came home (and never left, despite Randy's earlier protestations) is the mid-1800s Biedermeier cupboard from Austria, whose faux-painted trim inspired the dragged finish on the cove in the dining room. Shaun Burke of Bravura Finishes did the work, as well as the cream and green striped walls—suggested by Tamara and based on her crackled green and cream vintage bowl. What pulled the dining room together was the antique Italian center table with marquetry inlays. London shades (by Nancy Gilpin of Nip...
The starting point for the master bedroom was Sanderson's William Morris wallpaper Willow Bough, accented with birds'-eye maple furniture. In the adjoining sitting room, painted Italian tables are the focal point along with the French-style settees. Tamara made the shades for the bedside lamps, tufts for the bedspread, and, with Randy's help, the padded headboard.

ABOVE: The cheery Tea Leaves wallpaper by Sanderson adds to a warm, timeless period feel. Owners refer to the vintage Hotpoint as "our Cadillac refrigerator." The marble-top center table is an English tavern table. 

LEFT: About the slightly wild urban garden, Tamara says: "I wanted it to look secret and slightly abandoned."
& Tuck in Portland’s Beaumont district (set into the window casings are the finishing touch).

Tamara came to rely on Randy’s keen eye and work ethic, which he exercises both as a private banker and an invaluable partner in her business. Their remodeling projects included the kitchen—where they tore out the 1960s linoleum, replaced the aging, white hex counter tiles with larger white and black ones, and installed both bay and picture-frame windows in the nook to create a more old-fashioned room.

Upstairs, the couple designed a striking master bath by removing a wall and expanding the tiny existing bathroom (and its even tinier shower) by annexing a dressing-room closet. “We wanted different textures,” explains Tamara; “...the shiny cleanliness of black-and-white tile against warm ochre walls, burnt bamboo with a vintage porcelain white cabinet.”

The womb-like den or “night room,” is a dark space with Asian influences and Schumacher’s East Indian Bird of Paradise paper (p. 57). The room preserves their collection of Japanese woodblock prints: “no direct light comes in,” says Tamara. Through French doors added to this room, brick steps flanked with pots of coleus, begonias, blooming chives, and myrtle lead to the garden, itself a “kind of wild” space inspired by Tamara’s childhood gardening on her parents’ farm. Tamara’s sensual décor (as her friends refer to it) flows from one room to the next, right out into the secret gardens. They couldn’t ask for more.
Coming after the Arts and Crafts era and interrupted by the Depression, those “between the Wars” years suggest a frontier for old-house lovers: the Romantic Revival and neo-Colonial houses of the ’20s–’40s. Common influences and styles marked their interiors.
The NEXT WAVE

ENGLISH TUDORS, Norman cottages, Dutch Colonials, post-War Capes: these are the romantic revival houses of the Twenties, Thirties, and Forties. Add to their numbers the many neoclassical and colonial homes, plus the occasional Modern dwelling—it’s a whole generation of historic houses. Their restoration, in period style, has already begun. Some decorating cues come from obvious differences in genre; look at the front door, staircase, and mantel in a Mission Revival vs. those in a Georgian Revival. Your house may suggest an English, French, Spanish, or colonial scheme. A “historical chic” was popular during these decades—decorating schemes inspired by 18th-century Italy or the reign of Louis XVI. The nostalgic “Old Colonies” style, a hybrid of English Art Movement and just-stirring Colonial Revival tastes, gave way to a more correct, classical Colonial Revival, which became Early American after the restoration of Williamsburg in 1937. One of the best descriptions of this style period comes from Howard Mandelbaum and Eric Myers in their book Forties Screen Style (St. Martin’s Press, 1989). “High Pastiche,” they say, “is the blend of motifs and design factors that the movies elaborated into the architecture of dreams.” The style is modern, but plush and layered—these are not the frozen rooms of Art Deco. In the book, the authors identify six sub-categories of High Pastiche.

EARLY AMERICAN: It’s colonial with a southern orientation—Federal-inspired with the homey appeal of Dutch, English, and French influences; think scalloped chintz curtains, Duncan Phyfe cabinets, maple furniture, canopy beds. VICTORIAN: The first such revival was in full swing by the late 1930s as a new generation raided the attic for rosewood furniture and embraced clutter. Long hair and corsets came back and so did femininity in rooms. TROPICAL: Like Carmen Miranda, wild florals and no beige; monkeys and palms on curtains and wallpaper. Orchids, flamingoes, and rattan furniture. But by the end of the second War, it was over. SURREALIST: Salvador Dali lived in the U.S. from 1939 until 1948. Surrealist accents were used by the late Thirties. CONTEMPORARY: Modern design continued to influence furniture and interiors, even though the new style was interrupted by the war years. PERIOD REVIVALISM (or Neo-Baroque): Rooms seemed to have a past; creature comforts were evident in displayed bric-a-brac, embroidered pillows, satin and taffeta, and quilted divans. These influences mixed all together, in real houses as on the movie set. Theatrical rooms might glow with Victorian, Regency, classical Greek, and even Chinese elements.

by Patricia Poore

OPPOSITE: Interior designer Tamara Crocker embraced the colors and motifs of the 1930s in her modest breakfast-room addition to a 1929 Tudor Revival cottage. THIS PAGE: Schumacher’s East Indian Bird of Paradise wallpaper, plush furnishings, and Asian influences make for a lush eclecticism in Crocker’s cozy den.
One could say love is blind. "I didn’t even notice the ruin, I just saw possibilities," Linda Stanley remembers. The first time she and her husband Randy saw Wellscroft Lodge, its stone walls were crumbling; 228 windows were broken and the light of day poured in through the façade. Linda thought the house majestic.

What the couple saw that day in 1999 was a 17,000-square-foot Arts and Crafts Tudor Revival mansion, built in 1903 on more than 700 acres with vistas of the AuSable River Valley and the Adirondack Mountains. Typical of this architecture, Wellscroft’s main house has a pitched roof with prominent cross gables, a façade of stone, shingles, and decorative half-timbering, diamond-paned windows, and massive chimneys. Inside, magnificent woodwork in oak and chestnut includes paneled doors, box-beamed ceilings, wainscoted walls, fireside nooks, and built-in window seats.

LEFT: Beamed ceiling and diamond-paned windows are Tudor Revival hallmarks. Unfussy, reproduction Stickley furniture is in keeping with the Arts and Crafts house. Green velvet draperies were sewn in period style. ABOVE: The mansion has aspects of an English castle.
ABOVE: Guests play chess in the game room, or read privately in inglenooks flanking the fireplace. The seascape over the hearth is by an unknown artist; original murals were done by Avril Conwill. BELOW: The Adirondacks drew thousands of vacationers.

The massive mountain retreat was designed by an architect whose name went unrecorded, for a wealthy Michigan businessman named Wallis Craig Smith and his wife Jean Wells, as a summer retreat. The house stayed in the family until the early 1940s when it was sold, a belated casualty of the 1929 stock-market crash. During the next 50 years, it was a private home and then a public guest house. By the 1990s everyone had given up; the house was abandoned and beset by vandals. The Stanleys bought Wellscroft in yet another foreclosure sale.

Ignorance is bliss; as bad as the old mansion looked from the outside, its inner workings were in even worse condition. "We did the restoration in several phases based on most immediate need, graduating to cosmetic repairs," Linda explains. Rain had soaked floors—the result of rocks hurled through windows. The Stanleys were fortunate to find local artisans who could either replace diamond panes or fabricate entirely new windows to replace those too far gone to patch.

The Stanleys decided to place a wood-fired boiler in an extant power house, where the roof was all but gone. That turned out to be a good thing: given the outsized furnace required to heat such a large house, the way to install the equipment was to lower it into the building by crane.
American Arts and Crafts and English Tudor coexist throughout the house. The contemporary chandelier, from Tiffany, is perfect for the room. “Artichoke” wallpaper is from Sanderson. Re-issued furniture is by Stickley.
ABOVE: Many of the guest rooms have fireplaces; mantels and mouldings were in good condition. The Mission-style bed is a new piece. Antique wicker chairs and table, and wallpaper from Bradbury's Arts and Crafts series, complete the room. A very simple, English-inspired window treatment and Morris's "Willow Bough" in the hall.

before the roof was rebuilt over it. (On the coldest days, the furnace uses a cord of wood every day.) Other projects included replacing shingles and repair of water lines, electrical systems, and flooring.

Linda had long collected Victorian Rococo furniture, but this large Arts and Crafts house seemed to demand Stickley furniture against art wallpapers and Roseville art pottery. Finishing the interior entailed great expense and an enormous investment of time. Financially and emotionally, they could deny their house nothing in bringing back its comfortable grandeur.

In December 2002, Linda and Randy Stanley opened Wellscroft Lodge as a bed-and-breakfast inn with seven guest bedrooms. Linda, still researching the era's décor, adds appropriate design and color to the house. The Stanleys continue to repair, refurbish, improve, and collect.
Arched vistas framed by stone pillars make Wellscroft’s porches a favorite for the family and their guests. Simple, summery furnishings comfortably appoint the mansion.
Color is hard to pin down. Light levels rise and fall by day and by season, making even the most saturated shades ever changing.

SELECTING THE RIGHT paint color is like falling in love—it all comes down to chemistry. Just as there are no hard-and-fast rules about finding the perfect partner, it's almost impossible to predict why some paint color combinations click while others don't. Who would believe, for example, that orange and green could remain happily married after so many years? Perhaps it's a matter of opposites attracting over common ground. (Think about it: even though orange is dominated by red, and green is dominated by blue, they both have yellow in common!) Whatever the reason, it's true that certain color combinations consistently reappear in interiors through history: Wedgewood or sky blue with creamy or greased whites, salmon with fern green, midnight blue accented with yellow gold, deep red and olive green.

Which leads us to another color truism: historic interiors were often saturated with color. In the 18th- and early-19th centuries, tints were a precious commodity. Prussian blue—a bold greenish turquoise which famously faded over time to pale turquoise—had to be imported from Europe. Ready-mix paints weren't widely available until the 1880s, so many 19th-century colors were literally drawn from the earth, created by mixing dry pigments with iron oxide, burnt umber, and yellow ochre, with a pinch of lampblack to give them depth and subtlety.

That should give you license to err on the side of deep, rich colors, from nearly black blues and purples to bold yellows and oranges. This is especially true if your rooms are large, have high ceilings, and get lots of light. If you're uncertain about compatible combinations, pick up one of Benjamin Moore's Color Preview cards to help make selections, or try Martin Senour's online Palette Match (hint: look for combinations that visually "pop" when paired up).

ABOVE: Tom Luciano and Dina Palin, owners of Historical Materialism, an antiques store in Hudson, New York, pair up orange and green love to get together, too, as they do here at a Shingle-style house in coastal Maine.
CERTAIN COLOR COMBINATIONS

Certain color combinations reappear in interiors through history: Wedgwood blue with creamy white, salmon with fern green, midnight blue accented with yellow gold, deep red and olive green.
For richer, more authentic colors, work with history-based color palettes, like the Historic Colors of America collection from Color Guild, sanctioned by spnea. You can also use tints in the same color family, perhaps from the same color card. For example, a single color card in the new Farrow & Ball palette deck (inspired by historic colors from the British National Trust) offers a light turquoise grey (Skylight), a rich medium turquoise (Chinese Blue), and a vibrant periwinkle (Pitch Blue). All related, all complementary, but oh so different.

What about white? If you live in a 20th-century Colonial Revival dwelling, white probably does unite—provided it’s not the field color. Trim and other woodwork was traditionally painted ivory or off-white in the period, providing a sense of continuity from room to room. Other styles can fight with white, especially bungalows or any other house with lots of dark woodwork. (The original owners of these economy homes usually fastened to paint or paper the plaster over the wainscot—left bare by the builder—as soon as they could afford to.) While some folks may prefer lighter tints than the traditional deep olive greens, orange-browns, and reds of the era, there’s no question that adding color above the woodwork line “lifts” the room and turns it into a beautifully finished space. And that’s really the goal, isn’t it?

Historic interiors were saturated with color. Ready-mix paints weren’t widely available until the 1880s, so many 19th-century colors were literally drawn from the earth, created by mixing dry pigments with iron oxide, burnt umber, and yellow ochre, with a pinch of lampblack to give them depth and subtlety.
Saturated colors can stand up to strong light, high ceilings, and sizable rooms. (top) The rich, dark bungalow palette isn't to everyone's taste, but it pulls together the characteristic elements in this bungalow living room. (below) This room boasts a fieldstone fireplace and dark ceiling beams, but the white walls leave it looking unfinished and cold.

What about white?
If you live in a 1920s Colonial Revival dwelling, white probably does unite. Other styles can fight with white, especially bungalows or any other house with lots of dark woodwork.
How an 1850s farmhouse with a serious deer problem led to its owner's brilliant gardening career—after she bought, on impulse, a lot of 40 statues at an estate sale, and thus became a noted antiques dealer and author.

By Brian D. Coleman | Photographs by Kit Latham

“I NEVER STARTED out to be a gardener!” laughs Barbara Israel. What she did do, in 1980, was buy a 19th-century farmhouse in New York’s Westchester County—complete with nearly seven acres of gardens “that needed a little attention.” Steepway Farm’s gardens had been laid out during the 1930s with help from the famous Olmsted Brothers firm. Originally, this property had views to the Hudson River (now obscured by mature trees). Barbara admits she had never before gotten her hands in the soil. But she was and is quite an avid golfer, and so made arrangements to trade golfing tips for gardening advice with a horticulturally savvy friend. It was an arrangement, admits Barbara, that proved more beneficial to her than to her friend, who has since given up golf.

Semi-rural Westchester County is heavily populated by deer. Despite her unrelenting efforts, Barbara reports that the deer would eat nearly everything she tried to plant, not to mention her wicker furniture. After her daughter developed a serious case of Lyme disease, Barbara was able to convince local authorities that she really needed to build a 7½-foot fence around the property. (Deer can easily jump over six-
ABOVE: A cherub astride a dolphin adorns the small pool in the Woodland Garden.

LEFT: (top to bottom) Barbara has had this 1938 bronze armillary sphere on a turtle reproduced. Purple allium and tulips in the Perennial Garden. The verandah at the back of the house takes advantage of summer breezes. Adjacent to the 1850s farmhouse, rows of 70-year-old boxwood outline the Perennial Garden.
Barbara Israel restored the remnants of the formal 1930s Perennial Garden, outlined by mature boxwood hedges. She added the peaceful Woodland Garden at the rear of the property: hostas, ferns, and other shade plants. The serene slate pool and a miniature playhouse for the children were installed next to the Woodland Garden; the Vegetable Garden has a grape arbor along its axis on the sunny north side. Barbara added a semi-circular cutting and display garden near the house, bordered by a white picket fence and old roses.

foot fencing, which needs no permit.) Once deer-free, Barbara was finally able to establish a garden, which she divided into a series of garden rooms, as described above.

The many trees include a rare, large and spiny honey locust and a sourwood tree, one of the largest such specimens in the region. A circle of sugar maples provides wonderful autumn color.

But this is only the beginning of the story. One day some years ago, looking for garden ornament at a local estate sale, Barbara liked a statue so much she ended up buying the whole lot of 40 pieces. Not sure what to do with a yard full of stony Grecian maidens, Barbara decided to have a sale of her own. She sent letters to her friends and surprised herself by breaking even on the lot. Thus was her antique garden-ornament business born. Avidly taking classes at museums, Barbara began buying vintage garden statues and furnishings with increasing knowledge and confidence. Soon the grounds around her home were populated with stone elephants and obelisks, and concrete dwarf musicians. Cast-iron Victorian benches were set underneath specimen trees; she found a spectacular bronze armillary sphere supported by a turtle—it proved so popular that Barbara had it reproduced.

One of her unusual purchases
Next to the pool, Barbara built a playhouse for her daughter Wendy, copying an English cottage she saw in a book.

was a massive, 14,000-ton tree trunk, a Spanish flowering chestnut dating to the 1700s, shipped with some difficulty from an English estate. (It was so heavy, it broke the crane.) Now an acknowledged expert in garden ornament, Barbara recently wrote Antique Garden Ornament: Two Centuries of American Taste (1999) for Abrams.

WHAT ADVICE does Barbara have for landscape decoration? Relate the style of the ornament to the theme of the garden, she advises: If you have an English garden, a rustic twig bench looks right at home. If your parterre is plotted with classical formality, Italian statuary or an obelisk may be called for. Place the ornament so that it makes sense: lions guard entryways, dolphins demand a water feature. Maintenance, Barbara emphasizes, should never be overlooked. Tip over and cover large urns for the winter; empty birdbaths and fountains before the first frost. Wrap your fountain in plastic sheeting to protect it from ice and snow. Check cast-iron furniture for rust, sealing it with a primer. Always store wood furniture indoors.

Busier than ever, Barbara Israel predicts that the trend for garden decoration will only increase. She says she still takes time out for a good game of golf.
RIGHT: (top to bottom) One of a pair of early-nineteenth century, recumbent Italian marble lions. Foliage plants such as this broad-leaved hosta lend a bold, architectural aspect to a garden filled with perennial flowers. This chestnut tree stump dating from the 1700s was imported from an English estate with much difficulty. BELOW LEFT: More than 75 mature specimen trees enclose the gardens. BELOW. The slate pool is tucked into a quiet corner of the Woodland Garden.
A FRIEND OF MINE just spent more than $10,000 updating the outside of her bungalow—landscaping the front yard, adding a brick walk, painting the porch. She hadn’t seemed to notice that her mailbox, screwed to a post in the driveway, was battered and rusty. All too common, says Barb Seefeld, owner of Mahvelous Mailboxes in Milwaukee. “It’s just not logical,” she exclaims, “to leave a junky mailbox on a restored period home! Your mailbox is used at least 12 times per week.”

She knows all about forlorn mailboxes: Barb was a letter carrier herself, until the day she started peddling mailboxes. Business has boomed over the past seven years; she sells over 3,000 boxes a year, ranging from Victorian models to hand-painted folk-art creations in the form of dogs, cats, even fish.

Her advice: “Be honest with yourself! How much mail do you really get? Make sure your mailbox is large enough for everything, junk mail and all.” Seefeld is no big fan of mail slots. Many are too narrow, as today’s mail demands a slot at least 11 inches wide.

Should you try to find an old mailbox for your house, or go for a period-style reproduction? Antique hardware guru Web Wilson chuckles when asked where to find antique mailboxes. He says they just don’t turn up very often. He, too, points out that our modern mail is larger than old-fashioned correspondence—good reason to leave the rare vintage boxes for decoration, and purchase a more practical model for use. (Wilson advises that you check the spring on the mail flap, as most old ones are broken or missing, and that you examine old iron boxes carefully, as they are often cracked and rusted through.)

Sturdy, non-rusting, die-cast aluminum is used for modern-day mailboxes, explains manufacturer Ted Gaines. Powder-coated and available in a range of colors and finishes from polished brass to verdigris, Gaines’ [text continued on page 78]
CLOCKWISE: From left A vintage Victorian cast-iron mailbox has been restored and mounted on the author's side porch. Old boxes vary in size; make sure, if you use an old one, that it's large enough for today's mail. A metal mailbox of the 1920s, with an owl motif, is big enough—but it has to be protected from the elements, as on a covered porch. Glass mailboxes were made for a short time in the 1920s; although not practical, they make a great collectible. Brass mail slots (like this antique Victorian example) may be used, but most aren't wide enough for magazines and overnight envelopes.
MAILBOXES for Sale

What should you expect to pay for a period-appropriate mailbox? Anywhere from $85 for a standard wall-mount, to $400 for a handcrafted model, more in brass or if a cast base or light standard is included. Some favorite makers:

- **AK EXTERIORS** (800) 253-9637, akexteriors.com  Country and Victorian, also mailbox on a light standard.
- **ANTIQUE HARDWARE AND HOME** (800) 422-9982, antiquehardware.com  Cast-iron and brass wall-mounted boxes incl. a "retro" 20th-c. model, and Victorian and Mission slots.
- **ARROYO CRAFTSMAN** (888) 227-7696, arroyo-craftsmen.com  Arts and Crafts-style mailboxes and lighting.
- **CRAFTSMAN HOME CONNECTION** (509) 535-5098, craftshome.com  Roycroft, Greene & Greene, Usonian boxes in wood and copper.
- **CROWN CITY HARDWARE CO.** (800) 950-1047, restoration.com  Vintage hardware and brass mailboxes.
- **FMG DESIGNS** (773) 761-2957, fmgdesigns.com  Custom Arts and Crafts mailboxes.
- **GAINES MFG., INC.** (858) 486-7100, gainesmfg.com  Die-cast aluminum mailboxes.
- **GARDEN ART, INC.** (860) 829-0707, garden-art-inc.com  Cast aluminum mailboxes, many finishes.
- **HANOVER LANTERN, INC.** (717) 632-6464, hanoverlantern.com  Classic aluminum and galvanized steel boxes and posts; also multiples.
- **JANZER CORP.** (800) 232-7522, janzer.com  Heavy-duty, galvanized steel mailboxes, also decorative posts.
- **MAHVELOUS MAILBOXES** (888) 675-MAIL, mahvelousmailboxes.com  Wide selection of styles and finishes.
- **MAILBOX SHOPPE** (800) 330-3309, mailboxshoppe.com  Carries over 30 mailbox manufacturers.

In the 1880s, the rounded top and drop-front door we still find standard were features of a new mailbox type that could be hung anywhere, from telegraph poles to porches; it was large enough to accommodate a box of Sears, Roebuck high-button shoes.
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boxes are designed to complement traditional homes with their classic designs, but they’re large enough to allow a legal-size envelope or magazine to lie flat. Features include thick doors with electrostatic magnets and locks, which make these boxes extremely durable as well as secure. Gaines patented his first “Classic” mailbox in 1991, an immediate hit (his first customer, in fact, was William Randolph Hearst III), and he now sells mailboxes from San Diego to Sarasota.

For inspiration, Gaines pored over period magazines for more than a year before designing the “Keystone” model, now his best-selling mailbox. With its classical look—rounded corners, columns and quoins—the “Keystone” mailbox looks good with just about any style old house. A design tip: Don’t coordinate the color of your mailbox with the house color. Instead, consider a contrasting color or a metal finish (keyed to the front-door hardware). This gives a more period look, and allows people to find the box and read the house numbers more easily.

Safety should be a consideration when you install your mailbox, points out Tom Janzer of Janzer Architectural Products. His family-run business has been producing durable, galvanized-steel mailboxes in a variety of colors and designs for 17 years. Janzer recommends you avoid sharp edges on a mailbox; if your box is on a post near a busy road, Janzer suggests drilling a hole through the bottom and attaching it with a lag bolt so that it can swivel, eliminating the risk you take when you stand in the roadway to get your mail. Make sure the mailbox is visible, with clear house numbers and lettering, unobscured by shrubs. If your area has problems with mail theft, never mail from your box; thieves look for outgoing mail, which contains your signature, account numbers, and other information used to access your credit.

The Post Office determines whether you [continued on page 80]
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may have a wall- or post-mounted mailbox. Walk-up delivery, more time consuming, is discouraged by the Post Office in suburban and rural settings, which is why mailboxes on posts are more common in these areas. People often opt for a post at the end of their front steps if curbside delivery is not available (determined by the presence of on-street parking), as not every homeowner wants to carve up his front door or entryway for a wall-mounted box or slot.

Philadelphian Albert Potts patented the first letterbox approved by the U.S. Post Office in 1858, which incorporated a box built into a lamppost.

When you do have a post-mounted mailbox, remember to follow Post Office height regulations (4 feet above the ground in most areas), and anchor the post securely by digging a hole at least two to three feet deep. Pouring a concrete foundation is the most secure means to hold up a post, which should be aluminum rather than a two-by-four that will rot over time. If you opt for a wall-mounted model, it should be placed so that a “short adult” can look inside (no lower than 36 inches, and no taller than 60 inches).

What’s in the future for mailboxes? With email, the use of traditional “snail mail” for correspondence is declining dramatically. But, bulk mail is still booming (it’s the main money-maker today for the Post Office), and package deliveries are thriving. “Your mailbox is like your mother,” Tom Janzer jokes, “always there, and taken for granted.”
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IN THE MIDST of gut-wrenching renovation, I planned my someday kitchen, imagined the period-style bathroom I would add, the leather chairs and wicker porch swing and Morris fabrics I would buy. Period design became my passion, which I share with you in the pages of OLD-HOUSE INTERIORS. There's nothing stuffy about decorating history, nothing to limit you. On the contrary, it's artful, quirky, bursting with ideas I couldn't dream up on my most creative day. Armed with knowledge about the period and style of your house, you'll create a personal interior that will stand the test of time . . . an approach far superior to the fad-conscious advice given in other magazines. Join me. I promise you something different!

PATRICIA POORE, EDITOR-IN-CHIEF

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Once you've selected period-appropriate light fixtures for your interior, complete the authentic feel with historically inspired electrical accessories, from push-button switches to Bakelite plugs.

Dim Bulbs Push My Buttons

BY DAN COOPER

As BUNGALOW KITCHENS author Jane Powell says, there's not much you can do to make a grounded outlet look old. Fortunately, many other necessary electrical devices are readily available in reproduction, along with an antique switch plate or two. One of the easiest to find is the push-button wall switch. These faux-pearl-faced devices were prevalent during the first quarter of the 20th century, and many dwellings still have them. If yours aren't in working order or are missing altogether, several dealers offer authentic reproductions, including Classic Accents, Rejuvenation, and Antique Hardware and Home. The up-to-the-nanosecond features behind these mother-of-pearl beauties include three-way, four-way, and dimmer switches as well as one- and two-way models.

Of course, any switch requires a switch plate. Most of the original push-button plate covers were fairly simple, but manufacturers like Cirecast, Crown City Hardware, and Renovator's Supply offer a range of authentic and period-inspired styles at a variety of price points. Other manufacturers have jumped on the vintage bandwagon with plates in designs from Georgian to Jet Set Modern. If you prefer your switch plates hand-hammered or hand-forged, Arts and Crafts Hardware, Sun Valley Bronze, Craftsmen Hardware, Rocky Mountain Hardware, and others can accommodate you. For those who must have something original, Liz's Antique Hardware, Eugenia's, and House of Antique Hardware maintain a selection of antique pieces from all electrical periods (some still in their original packaging).

One of the most dramatic ways to achieve true-to-the-period electrical authenticity is to swap out your standard hardware-store light bulbs for lower-lumens carbon-filament reproductions. Both carbon-filament and early tungsten bulbs are available from several sources; Luminaria Lighting, Rejuvenation, Aamsco, Crown City Hardware, and Craftsman Home Connection all offer multiple selections. Carbon-filament bulbs offer more than just a quaint touch; the clear, low-wattage (25-40 watt) bulbs re-create the actual light levels found in homes built between 1890 and the first quarter [text continued on page 88]
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The **WORKS**  

The following companies offer many hard-to-find electrical accessories for the period home, from switch plates to light bulbs.  

- **ANTIQUE HARDWARE AND HOME** (800) 422-9982, antiquehardware.com  
  Push-button light switches and plates in Victorian and early-20th-century styles; Arts and Crafts switch plates, replica Bakelite lamp plugs.  

- **CRAFTSMAN HOMES CONNECTION** (509) 535-5098, crafthome.com  
  Wide selection of Arts and Crafts cover plates; period-style push-button switches, toggle switches, and doorbells; reproduction Edison light bulbs.  

- **CROWN CITY HARDWARE** (800) 950-1047, restoration.com  
  Switch plates in styles from Classical to Craftsman, push-button switches, and five kinds of early-electric reproduction light bulbs.  

- **REJUVENATION** (888) 343-8548, rejuvenation.com  
  Reproduction carbon filament and tungsten filament bulbs; switch plates in period finishes, mother-of-pearl push-button switches.  

- **VAN DYKE'S RESTORERS** (800) 558-1234, vandykes.com  
  Replica Thomas Edison light bulbs, Arts and Crafts switch plates, sockets and converters for lamps and fixtures, antique rayon cloth-covered electrical cord, Bakelite-style plugs.

### SWITCH PLATES and Doorbells

- **ACORN MANUFACTURING** (800) 835-0121, acornmfg.com  
  Hand-forged switch plates and doorbell buttons in iron.  

- **ARTS & CRAFTS HARDWARE** (586) 772-7279, arts-n-crafts.com  
  Hand-hammered copper Arts and Crafts plates.  

- **BALTICA** (508) 763-9224, baltica.com  
  Bell buttons and switch plates in classical styles.  

- **CIRECAST** (415) 822-3030, cirecast.com  
  Sand-cast switch plates for push-button and traditional plates and outlets.  

- **CLASSIC ACCENTS** (800) 245-7742, classicaccents.net  
  Mother-of-pearl push-button switches, many styles of plates and covers.  

- **CRAFTSMEN HARDWARE CO.** (660) 376-2481, craftsmenhardware.com  
  Hand-hammered electric switch plates and doorbell plates.  

- **DECORATIVE HARDWARE STORE** (502) 895-8600, decorativehardwarestore.com  
  Wide selection of switch plates in all finishes; period-inspired push-button doorbells with bronze plates.  

- **Elliott's HARDWARE PLUS** (888) 653-8963, oldtyme.com  
  Push-button switches, cover plates in Colonial Revival style, and doorbells.  

- **EUGENIA'S ANTIQUE HARDWARE** (800) 337-1677, eugeniaantiquehardware.com  
  Antique switch plates and covers.  

- **LIZ'S ANTIQUE HARDWARE** (323) 939-4403, lahardware.com  
  Antique and reproduction Art Deco and Modern wall plates.  

- **MITCHELL ANDRUS** (908) 647-7442, mitchellandrus.com  
  Wood-cased Arts and Crafts doorbells.  

- **RENOVATOR'S SUPPLY** (800) 659-2211, rensup.com  
  Switch plates in traditional styles.  

- **ROCKY MOUNTAIN HARDWARE** (888) 788-2013, rockymountainhardware.com  
  Bronze switch plates and outlet covers.  

- **STEVEN HANDELMAN STUDIOS** (805) 962-5119, stevenhandelmanstudios.com  
  Mission Revival-style doorbells.  

- **SUN VALLEY BRONZE** (208) 788-3631, svbronze.com  
  Bronze switch and outlet plates.  

- **WALLPLATESONLINE.COM** (866) 587-4853, wallplatesonline.com  
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- **AAMSCO LIGHTING** (800) 221-9092, aamscocom.com  
  Museum-quality reproduction electric light bulbs by FerroWatt.  

- **LUMINARIA LIGHTING** (800) 638-5619, luminarianlighting.com  
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of the 20th century. After living with them, you'll realize just how intensely we now illuminate our homes. Often identified by fanciful names like squirrel-cage, half-chrome, and flicker-flame, the bulbs—while not for everyone—make the rich color palettes of earlier times more harmonious and balanced in appearance.

For true authenticity perfectionists, Antique Hardware and Home sells old-fashioned brown Bakelite-styled plugs, as does Van Dyke's Restorers. (Van Dyke's also offers gold rayon cloth-covered electrical cord to replace those dangerously frayed originals on older lamps and desk fans.) There are even options for folks whose lighting devices are pre-electric. W.N. DeSherbinin and B&P Lamp Supply offer kits that allow one to electrify original kerosene fonts and gas fixtures. These historically sensitive sockets replace the burner (please save the old parts for future generations!) and are equipped with fitters to hold the original shades.

We may have to accept the existence of Edison's inventions and the constraints of modern building codes in our old homes, but we do not have to relinquish all of our desire for authenticity, even if we grudgingly prevent electrocution with GFCIs. With a little innovation, we can reduce the negative impact of the present as we dwell a little more darkly in our respective pasts.
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Ancient or modern, rare or common, ceramics is a collecting category suitable for all tastes and budgets.

Living with Ceramics

REVIEWED BY PATRICIA POORE

WE'VE TALKED before, in these pages, about the difference between a collector and a decorator. A collector looks at the object, while the decorator sees the object in context. Readers of this magazine may straddle the line; passionate about their collections, they see them as part of a tableau. If you have an interest in plates and pots as furnishings for your house, you should know about the book Living with Ceramics. All about context, it provides page after page of ideas for laying out your collection, and promises options for all budgets.

"Sometimes," writes author Annabel Freyberg, "shape, color, and style are as important as rarity or value." Ceramic pieces, argues the author, are beautiful and practical—"why eat off dull china when a handsome piece is affordable and just as hardy?" A ceramics collection is portable, she reminds us, transferable to a different room or to a new house.

The book starts with a brief history of china's evolution in the West—"where it has been a thrillingly century," but it also includes pretty if workaday ceramics. (Prices are not...
"The china is not necessarily fine or rare. What is striking is the effect to which it has been put: massed together, creating textural ‘wallpaper’, determining the color scheme... decorative fun."

given because so much depends on individual piece.)

Chapters describe blue-and-white porcelain (delftware, transfer-printed pottery); floral and botanical styles; ceramics by color and shape; rustic pieces; figures and animals, artist potters; 20th-century pottery. A chapter covers decorating ideas. Also included are appendices on care and repair, a glossary, further reading, where to buy and where to see ceramics.

"The point about a collection is that it should be a living thing. Which is why the way we display ceramics is so important. By putting them on view in kitchens and other [living] rooms, we can receive constant pleasure," Freyberg writes. Ideas abound in the photographs: collections mounted on the wall (and ceiling), in built-ins or corner cabinets, behind glass in freestanding china cabinets (ubiquitous at the end of the 19th century) or in modern wall units, hung over the hearth or on the mantel (an ancient custom), displayed on window sills, hung over doors (early-19th-century convention), compulsively grouped by type in the pantry, set on hutches, against pure white— or vivid—walls, massed by shape or color, layered over wallpaper, interspersed with paintings on canvas, on tables, atop bookcases, on brackets.

There’s even a photo of a great trompe l’oeil collection, which never needs dusting.

Living with Ceramics
by Annabel Freyberg
Rizzoli, 1999.
Hardcover, 223 pages, $50. Through your bookstore.
The Editors

Faux Marble Foyer

I would like to dress up the entry in my Hudson River Valley country home, which dates to the early 19th century. I'd like to try a painted floor pattern, but I want something formal, not floral. Any ideas?

— JULIANNE MORROW
KINGSTON, N.Y.

One painted floor technique you might consider is an alternating white and black pattern, laid out to resemble marble blocks. The pattern was a common one in Dutch Colonial homes of the Hudson River Valley, where houses can date back to the Dutch possession of New York in the late 1600s. The pattern shown above is laid on the diagonal, with shorter, lozenge-shaped black faux marble stones alternating with longer, white faux marble. Both black and white “stones” are veined. If you’d like to do the work yourself, Faux Effects (800/270-8871, fauxfx.com) offers workshops on both marble and stone finishes, as well as professional-quality materials to help you create the look you want. You can pick up some tips on marbleizing online from Faux Like A Pro (fauxlikeapro.com; go to “learn,” then “click here to start learning,” then click on “marbleizing”). The company also offers courses on decorative painting techniques through The Finishing School, in Floral Park, N.Y. (516/327-4850, thefinishingschool.com).

Deco or Moderne?

What’s the difference between Art Deco and Art Moderne? I see similar styles described both ways in your magazine.

— TOM COMEAU
BRIDGEPORT, CONN.

The main difference, as it turns out, is that the style we most commonly refer to as Art Deco was originally known as Art Moderne when it emerged in Europe in the 1920s. Surprisingly enough, the term Art Deco wasn’t coined until 1966, according to Ghislaine Wood, curator of “Art Deco: 1910–1939,” an exhibit running through July 20 at London’s Victoria & Albert Museum (vam.ac.uk). The word Moderne is French, and it should come as no surprise that among the most influential designers in the Art Moderne style were Emile-Jacques Ruhlmann, known for his sleek, yet futuristic, furniture designs, and the French design firm Desny. When Moderne moved across the pond to the U.S., its practitioners in the 1930s included Donald Deskey, who had visited the seminal 1925 “L’Exposition Internationale des Arts Décoratifs” in Paris. Deskey is best known for his work as designer of the sumptuous interior of Radio City Music Hall—a building now considered the height of American Art Deco. When Euro-style Modernism caught fire in the United States after World War Two, Moderne morphed into American Modern.
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HEN COSTUMED colonial guides scurry across the brick-paved streets of Annapolis, you'd be forgiven for thinking this heart-stoppingly beautiful city of winding lanes, steepled 18th-century churches, and Flemish-bond mansions is a movie set. No historical re-creation, this is the real thing, a town teeming with 17th-, 18th- and 19th-century architecture, a fact that has earned the entire city National Register designation.

Meander down any of its narrow streets and you’ll see beautiful historic dwellings, especially on PRINCE GEORGE STREET, with its imposing Federal and Victorian homes. CHURCH CIRCLE offers a good look at Revolutionary-era public buildings and taverns. The tiny working-class houses of FLEET and PINCKNEY STREETS—once the lodgings of servants—have been dressed up with bright paint, shutters, and window boxes. Or take a walking tour; Walk with the

The nation's oldest capitol building perches atop a hill overlooking the city. Nothing has changed here since Washington resigned his military commission before the Continental Congress in 1783.
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This renovated 1770 Georgian townhouse was host to six signers of the Declaration of Independence and a stop on the Underground Railroad. **EASTPORT HOUSE**, 101 Severn Ave. (410) 295-9710, eastport-house.com Cozy B&B in an 1870s home in Annapolis' Maritime district. **BOAT ‘N BREAKFAST: SCHOONER WOODWIND** (410) 263-7837, schoonerwoodwind.com
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The heart of Annapolis is MAIN STREET, packed with upscale shops and places to sample the local specialty, crab cakes (try the famous Buddy’s, 100 Main St.). At the foot of Main is the harbor, known as CITY DOCK, surrounded by 18th- and 19th-century marine warehouses now converted into shops and cafes. Nicknamed Ego Alley, the dock is a place where sailors of all stripes show off the yachts they love to landlocked passers-by.

There’s no need to remain a landlubber in America’s sailing capital, however. Annapolis is home to half-a-dozen sailing schools, including the oldest in the country, ANnapolis SAILING SCHOOL (601 Sixth St., 410/267-7205, annapolissailing.com). For day cruises and other adventures, visit the Harbormaster’s office on City Dock (or call 410/280-0445).

The nation’s oldest CAPITOL BUILDING (91 State Circle) perches atop a hill overlooking the city. The Treaty of Paris was ratified here in 1784, ending the Revolutionary War. Step inside to admire its vast marble lobby, ornate plaster work, and soaring arched ceilings. Nothing has changed here since Washington resigned his military commission before the Continental Congress in 1783.

As capital of the young nation from 1783 to 1784, Annapolis was also home to many of the signers of the Declaration of Independence. Several of their homes are open to the public (for entry times and fees, contact the Historic Annapolis Foundation, 410/267-7619, annapolis.org). **THE WILLIAM PACA HOUSE**, 18 Pinckney St., a Federal-era home with a two-acre terraced garden, was restored by horticultural archaeologists after being buried under a 1960s-era parking lot. **THE CHARLES CARROLL HOUSE** (107 Duke of Gloucester St.) was begun about 1690 for the only Catholic signer of the [continued on page 100]
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**OLD-HOUSE INTERIORS 99**
Other historic homes are also open for tours. THE HAMMOND-HARWOOD HOUSE, 19 Maryland Ave. (410/263-4683, hammondharwoodhouse.org), is a pre–Revolutionary War residence exceptional for its Georgian Palladian style. THE MAYNARD-BURGESS HOUSE (163 Duke of Gloucester St.; 410/267-7619, annapolis.org) was owned by John Maynard, one of the hundreds of free blacks who shared the streets with slaves in this deeply conflicted city perched at the edge of the Mason–Dixon line. Currently under renovation, it dates to 1847.

Founded in 1696, ST. JOHN’S COLLEGE (60 College Ave.) is one of the oldest colleges in the country, and the alma mater of Francis Scott Key, author of “The Star-Spangled Banner.” Across the street is the U.S. NAVAL ACADEMY (entrance at Gate One on Randall Street). The campus is sheltered behind an imposing brick wall and is the size of a small town, so visitors tend to cover the turf by car rather than foot. Don’t miss the 1904 Chapel, which still has many of its original Tiffany Studios windows.

To get a 19th-century perspective on Annapolis, take a water taxi from City Dock for the 10-minute ride across Spa Creek to EASTPORT. This is a traditional waterman’s village and there are plenty of charming vernacular Victorians to prove it. Eastport happens to have two of the best restaurants in the area, O’Leary’s Seafood, 310 Third St., a former boatyard, and Lewnes Steakhouse, Severn & Fourth St., a cozy spot beloved by the locals since 1921. After dinner, water taxi back across Spa Creek, the very route Washington sailed in 1791 when he made his first trip to Annapolis as President, and watch the lights of the city come into focus.
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Storybook Cottage, pp. 48–53

The Next Wave, pp. 56–57

Wellscroft Renewed, pp. 58–63
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Truism in Color, p. 64–67
Fallingwater, 1936, is probably Frank Lloyd Wright’s most famous commission; he returned to the colors he used here throughout his career. Authenticated by the site manager of the Western Penn. Conservancy (wpconline.org), Pittsburgh Paints’ “Voice of Color” palette includes Wright’s famous, Cherokee Red (#6432-7), which appears on the metal and ironwork at Fallingwater. Another famously Wright color, the light ochre (#319-5) closely matches the color of Fallingwater’s concrete walls. Other colors drawn from the natural environment: #512-7, matched to moss-covered trees, #523-7, an earthy brown.

Steepway Farm, p. 68–73
Barbara Israel Garden Antiques: 212/744-6281, bi-gardenantiques.com • Antique Garden Ornament, Two Centuries of American Taste by Barbara Israel, Abrams, 1999, $49.50 (available through amazon.com).

Fleur-de-Lys, p. 114
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