interpretive arts & crafts

also:
A YEAR-ROUND GARDEN
REVIVAL OF WOVEN RUGS
USING HISTORICAL PAINTS
A KITCHEN THAT SOARS
ONE HUNDRED YEARS AGO, GUSTAV STICKLEY DISCOVERED HARVEY ELLIS—A DESIGN GENIUS WITH A CLASSICALLY ELEGANT, YET WHIMSICALLY ABSTRACT, STYLE. BY INTEGRATING ELLIS’ GRACEFULLY CURVING LINES, HARMONIOUSLY PROPORTIONED PLANES AND NATURAL INLAYS INTO THEIR UNIQUE MISSION STYLE, STICKLEY’S ROBUST DESIGNS WERE TRANSFORMED INTO EXCEPTIONAL FURNITURE OF ORGANIC BRILLIANCE.

HARVEY ELLIS—ONE HUNDRED YEARS—
AND STILL AHEAD OF HIS TIME.
Was built for the Unico System. 

How can you enjoy the benefits of a high-performance heating and cooling system without spoiling the aesthetics of your older home? The answer is the Unico System. The Unico System’s flexible mini ducts fit easily behind walls and ceiling surfaces, eliminating most of the mess and inconvenience of demolition and construction. Outlets are small, subtle and hardly noticeable and the Unico System delivers superior, quiet and draft-free performance. Your home deserves nothing less. 

Call us today at 800-527-0896 or visit us at unicosystem.com.
EUROPEAN COUNTRY COLLECTION

Bath Accessories
Distinctive Appointments For The Bath
In Satin Black, Satin Steel and Rust Finishes

Angel
Provence
Louis XV
Brittany
Riviera

Free-Standing Accessories

LB Brass Ltd. • 31-00 47th Avenue • Long Island City, NY 11101 • T: 718-786-8090 • F: 718-786-5060 • www.lbbrass.com

Circle no. 22
THE DARVEL (PC-27A)

OUR RUGS ARE AT HOME IN ANY STYLE

The most authentic and beautiful carpets in the arts & crafts tradition come from our looms to your floor.

Call us for a dealer in your area.
800.333.1801
www.artsandcraftscarpets.com

LINKASINK

Hammered Copper Sinks are the perfect compliment for individual Kitchens, Baths or Powder Rooms. Please visit our website to view our wide selection of styles & sizes.

Handmade copper, nickel, mosaic and stone sinks

(866) 395-8377 • www.linkasink.com

Circle no. 335
VISITS
60 House of redwood, oak, & stone
An important house, by California architect Julia Morgan, is well stewarded in Berkeley.
BY ARLENE BAXTER

67 Beaux Arts Beauty
The Victorian house was remodeled in neoclassical style in 1896. With a mix of classical formality and informal plantings, its Milwaukee garden blooms in all seasons.
BY BRIAN D. COLEMAN

PERIOD ACCENTS
73 Woven Carpets before 1840
Your choices for texture, pattern, and color are more extensive than was once thought.
BY GLADYS MONTGOMERY

HISTORY GARDENS
78 Allure of the Picket Fence
A simple barrier or an architectural embellishment, the wooden fence varies by region and period.
BY VICKI JOHNSON

HISTORIC HOUSES
82 Modern Genius Wharton Esherick
The post-Arts and Crafts house of this trained artist-turned-woodworker is a unified environment of sculptural forms and furniture.
BY HOAG LEVINS

ONTHE COVER: Wharton Esherick's work helped lead to the 1960s renaissance of hand craftsmanship. Cover photograph by Steve Gross & Susan Daley.
When I want great looking protection for our home, I turn to a company I can trust—Benjamin Moore. Their premium exterior paints, available in thousands of colors, go on smoother, with excellent coverage. And with a 25-year warranty, I know this great look will last. Benjamin Moore® exterior paints can be found only at your local Benjamin Moore® retailer, whose knowledge and expertise will help you complete your project right the first time. And whether I do the painting myself, or have someone do it for me, this is an investment I know will pay off.

We make it simple to protect your home.

For a retailer near you call 1-800-6-PAINT-6 or visit www.benjaminmoore.com

© 2006 Benjamin Moore & Co. Benjamin Moore and MoorGard are registered trademarks and the triangle "M" symbol is a trademark, licensed to Benjamin Moore & Co.
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Editor's Welcome</td>
<td>Four times bamboo</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>News &amp; Views</td>
<td>A magazine for the Ranch set; English A&amp;C dealer in U.S.</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Furnishings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Kitchens &amp; Baths</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Other Voices</td>
<td>Changing design and mores in early Arts and Crafts bed and bath.</td>
<td>BY WENDY HITCHMOUGH</td>
</tr>
<tr>
<td>42</td>
<td>Furniture Focus</td>
<td>The appeal of faux bamboo</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Decorator’s Know-How</td>
<td></td>
<td>About historic-colors paint lines.</td>
</tr>
<tr>
<td>55</td>
<td>Inside Books</td>
<td></td>
<td>Understanding Arts and Crafts.</td>
</tr>
<tr>
<td>88</td>
<td>Designer Specs</td>
<td></td>
<td>Back to basics on buying new windows for the old house.</td>
</tr>
<tr>
<td>95</td>
<td>History Travel</td>
<td></td>
<td>Good-natured Sonoma: spas, wine country, and the past.</td>
</tr>
<tr>
<td>98</td>
<td>Dialog Back &amp; Forth</td>
<td></td>
<td>Reader comment, Q&amp;A, and letters to and fro.</td>
</tr>
<tr>
<td>106</td>
<td>Resources</td>
<td></td>
<td>Find it here—or send away.</td>
</tr>
<tr>
<td>114</td>
<td>Motifs</td>
<td></td>
<td>Grace with strength, fidelity, and the Aesthetic movement: Swans.</td>
</tr>
</tbody>
</table>
Once, we made church pews. We’ve been seeking perfection in our work ever since.

Discover the world’s most inspiring windows and doors at www.loewen.com

1.800.S63.9367

Circle no. 446
Enduring beauty.

For this generation and those to come, choose the highest quality wide plank floors, finely crafted by the Carlisle family for nearly 40 years.

Call for your free portfolio
800-595-9663

www.wideplankflooring.com

Carlisle
Wide Plank Floors
Finely crafted. Trusted for generations.

Circle no. 91
Introducing entry locks that will set your home apart from the crowd.

Vintage styling, matched perfectly to our interior doorsets • High security deadbolt • Available in five stunning finishes—Polished Brass, Antique Brass, Satin Nickel, Antique Pewter and Oil-Rubbed Bronze • Mix and match knobs for your own unique look.
Four Times Bamboo

At age 37 or 51 you come across a word you've somehow never heard before—"must be rare!"—and within 24 hours it turns up again in the novel you're reading and in a piece broadcast on NPR. It's happened to all of us, the "cluster phenomenon." Were we simply not paying attention before?

For me, this month, it wasn't a new word but an exotic plant that insinuated itself in my consciousness. Bamboo unexpectedly came out of the woodwork, or out of the grass, four times in two weeks, which would be hardly predictable in New England.

First it was the article about turned "bamboo" furniture in this issue. (Confession: When I first encountered that genre, snobby little Sixties modernist that I so unknowingly was, I thought, "Ooh. Fake." Then my tastes broadened, and I learned to spell "faux.") Second encounter: The bamboo we planted behind our house in 1998, near the hollyhocks, was out of control, so we paid 13-year-old Will to dig it up and kill it. Sad but necessary, as pretty soon we would not have been able to mow the lawn. Third, and just a day later, my partner asked me to take a good look at bamboo flooring exhibited at a trade show we attended. "I really like it," he said; "tell me what's wrong with it." Nothing as far as I could tell. It won't match other hardwoods, but that's not an issue in his case. As a flooring option, it's attractive, "green," affordable, unusually stable, and available in several grain patterns and colors.

Then we went to Washington, D.C., during spring vacation, and there to the National Zoo: pandas, of course, eating bamboo. (It seems to be spreading.) Peter bought a panda bear to add to his collection of, oh, 100 stuffed animals. He is not happy that we just incinerated the bamboo in the garden.
All this is Hunter Douglas.

Silhouette® window shadings  
Alouette® LightLouvers  
Luminette® Privacy Sheers

Vignette® window shadings  
Duette® honeycomb shades  
Provenance® woven wood shades

And this is just the beginning.

It’s the beginning of a whole new look for your home. It’s the beginning of an exciting stream of decorating styles, features and ideas for your windows. It’s the beginning of the widest imaginable choice of window dressings that have what it takes to dress up every room in your home. It all starts with Hunter Douglas. The worldwide leader in innovative custom-designed window fashions. Now more than ever, we are where great rooms begin.

Experience the world of Hunter Douglas today.

hunterdouglas.com/collection  

to preview our entire product collection  
or  
1-800-685-4099  
for your FREE design booklet

©2004 Hunter Douglas Inc. ® is a registered trademark of Hunter Douglas Inc.  
Circle no. 300
Cherished Objects
More than 200 rare and early American objects go on display June 12 in Fort Worth, Texas, as part of a major exhibit presented by the Society for the Preservation of New England Antiquities. "Cherished Possessions: A New England Legacy" will later travel to museums in Hawaii, New York, and Michigan. Drawn from SPNEA’s sizeable collection, nearly every object in the show has a story to tell. One of the most fantastic is the tale behind a fine copperplate-printed linen dress owned by Deborah Sampson, who successfully posed as a man and served in the Continental Army for 18 months. The dress is from the 1780s or 1790s, when she toured the country describing her adventures. "Cherished Possessions," through Aug. 22, Amon Carter Museum, Fort Worth, Texas, (817) 738-1933, cartmuseum.org

Atomic-ranch.com
Magazines that fit a niche are the future, and Atomic Ranch fills one with a flourish. The first issue of the print quarterly [$19.95 a year] debuted this spring, with features on an Eichler with a "Boogie Nights" aesthetic and a California beach ranch. Publisher Jim Brown and editor Michelle Gringeri-Brown rightly figure there’s a market for the folks who live in the millions of ranch houses built between 1940 and 1970. For their "Home Page" department, Atomic Ranch encourages readers to send in snapshots of their houses and interiors. (They ask for 300-dpi jpegs or sharp snapshots.) The magazine is headquartered in Pasadena: (323) 258-5540.

When JOHN ALEXANDER LEVITTIES fell for an Archibald Knox tea set in a London shop while he was still in college, he stumbled over his future. He began dealing in English Arts and Crafts objects in 1995, and opened John Alexander Gallery in 1999. "We’re the only dealer who does what we do in the States," say the youthful Levitties, who quotes Ruskin in conversation as Johnny Clegg plays in the background. A tour of the gallery is like a private walk through a small personal museum where pieces of only the highest quality are on display. Recent items include a William De Morgan plate, a Voysey sideboard, a chair designed by Charles Locke Eastlake, and a Baillie Scott piano. An Arts and Crafts buffet with a limed finish is by Ambrose Heal, who founded a furniture-making cottage industry in the Cotswolds which flourishes today. A small buffet designed by one of the Cotswold’s leading lights, Edward Barnsley, completes the link. The style is Danish Modern and the year 1959, but the integrated, hand-carved handles that mimic modern machine-made ones are pure Arts and Crafts. John Alexander Ltd., 10-12 West Gravers Ln., Philadelphia, (215) 242-0741, johnalexanderltd.com —MEP

A pair of circa 1780 silk satin shoes with moveable paste buckles. Shoes of that era had no left or right.

Most ‘modernist’ houses manage to look as though cut from cardboard with scissors... in a childish attempt to make buildings look like steamships, flying machines, or locomotives. —Frank Lloyd Wright, quoted in Modern Architecture Since 1900, William J. R. Curtis (Phaidon: 1996)
Specializing in the
Arts & Crafts
and Spanish Revival Periods

Mission Furniture
Art Pottery
Hand Crafted Carpets
Artisan Lighting
Wrought Iron Lighting
Period Accessories

www.HistoricLighting.com

114 East Lemon Avenue
Old Town Monrovia, CA 91016
(626) 303-4899
Mon-Sat: 9:30am - 5:30pm,
Fri to 9:00pm, Sun: 11:00am - 5:00pm

Also at the same location:
www.HLRanch.com
Western, Rustic Lodge, and Ranch Living
Seattle Rejuvenated
One of our favorite stores for period-authentic house parts and lighting is Rejuvenation, established 27 years ago in Portland by native Oregonian Jim Kelly. Rejuvenation's gaslight chandeliers, Atomic Age pendants, and Arts and Crafts hardware can be found in homes and businesses everywhere, including Grand Central Terminal, Graceland, and San Simeon. In April, the company opened a second store just south of downtown Seattle. Rejuve Seattle will showcase more than 500 light fixtures and house parts for homes built from 1880 to 1960, as well as reproduction furniture from the 1920s, '30s and '40s. Rejuve Seattle, 2910 First Avenue South, Seattle, (206) 382-1901, rejuveseattle.com
—BRIAN D. COLEMAN

OPEN HOUSE
In a tiny farming village near Albuquerque, Casa San Ysidro's humble adobe exterior belies the historic and artistic New Mexico treasures within. Built by the Gutiérrez family in the 1880s, Casa San Ysidro was restored in the 1950s by collectors Alan and Shirley Minge, who filled the house with colonial and territorial New Mexican antiques. When the Minges decided to move in 1997, the Albuquerque Museum purchased the building with its contents intact. As a result, visitors feel as if they've entered a well-to-do home in Territorial New Mexico. From the two-storey sala grande with its flagstone floor and vigas salvaged from a 1700s church, Casa San Ysidro holds the most complete collection of New Mexico antiques anywhere. There are no signs or Plexiglas to separate tour groups from items that include religious carvings, copper and iron cooking utensils, handmade furniture, Pueblo Indian pottery, and punched-tin wall sconces. The house’s original layout is based on U.S. cavalry forts of the time, with several rooms opening onto a long hallway. Pedimented lintels over doorways and windows demonstrate that the architecture is not Spanish Colonial, but the New Mexican version of Greek Revival, popular in the 1880s. Casa San Ysidro is open February–November, 973 Old Church Road, Corrales, NM, (505) 898-3915. —STEVE LARESE

LEFT: The Greek Revival reached New Mexico only in the 1880s, as evidenced by the pedimented lintels over Casa San Ysidro's doors and windows. BELOW: The bed, dresser, and cradle, all made in the 1880s, are derivative of the Empire style.

Circle no. 201

STEVE LARESE (OPEN HOUSE)
Avid readers tell us they'd like a whole issue devoted to their style. So we're introducing three Special Editions in 2004, each focusing on one period—the whole house, inside and out. Each contains lavish photos and plenty of product sources. Buy them on the newsstand, or call us at 978-283-3200 to reserve yours, sent straight from the publisher.

Early Homes focuses on the period 1700-1850 and its revivals, including Colonial and Neoclassical design.
ON SALE: April 20, 2004

Victorian Design showcases 19th-century architectural and interior styles and their recent revival.
ON SALE: Oct. 26, 2004

Arts & Crafts Homes covers English and American design 1870–1920, including the Bungalow and today's sweeping A&C interest.
ON SALE: Mar 1, 2005

Early Homes • Victorian Design • Arts & Crafts Homes

It's time to enter the Fifth Annual Old-House Interiors Design Contest

Three Special Editions, three winners—each a reader’s home that best represents a livable interpretation of that style. Entries will be judged on both exterior and interior period-appropriate details.

Yes! I would like to enter Old-House Interiors’ Design Contest.
[To receive a Project Entry Packet, fill out and return this form.]

NAME

ADDRESS

CITY/STATE/ZIP

E-MAIL/TELEPHONE

Mail this coupon to:
Old-House Interiors, 2004 Design Contest
108 E. Main Street, Gloucester, MA 01930 OR CALL: 978-283-3200
With 40 elegant choices, you can still create your own.

LusterStone™ is a decorative architectural trowel-on coating which produces beautiful and natural reflective stone patterns. It delivers a consistent finish every time that assures exciting results, and with its variety of sheens, reveals a brilliant, radiant appearance without labor-intensive burnishing.

With 40 exciting colors, you can create any combination imaginable, and it is considered a "1st choice" for quality professional applications by recognized master decorative finishers.

Order now from www.fauxstore.com
...A complete line of pro decorative supplies with technical on-line help supported by distributors.

Order now from www.restorationtile.com
Little Rock, Arkansas
OUR NEW "READ" HAS "COLORFUL CHARACTERS" ON EVERY PAGE.

CROWN CITY HARDWARE'S CATALOG HAS GONE COLOR! EVERY PAGE FEATURES OUR LINE OF TOP QUALITY RESTORATION AND DECORATIVE HARDWARE WITH EYE CATCHING DETAIL AND VIVID COLOR. BEST OF ALL, IT'S FREE! REQUEST YOUR COPY AT RESTORATION.COM OR ORDER YOUR HARDWARE DIRECTLY FROM OUR SITE. WRITE FOR A CATALOG TO 1047 N. ALLEN AVENUE, PASADENA, CA 91104, DEPT. EHS4.

"GET LOST IN THE COLORFUL DETAILS."

Circle no. 397
Silver Fireworks

Extraordinary objects from Mexico’s 20th-century silver Renaissance will be on display beginning this month at Winterthur, as part of the traveling exhibit “Maestros de Plata,” previously seen at venues in Texas and California. The exhibit focuses on the legacy of William Spratling, an American ex-patriot who discovered Mexico’s then-dying silverwork industry in the 1920s. An architect and designer as well as a writer, Spratling established a silver taller, or silversmith workshop, and developed a coterie of skilled designers and craftsman in Taxco, a word now synonymous with fine silver jewelry. A contemporary of legendary designer-silversmiths Hector Aguilar, Antonio Pineda, Los Castillos, and Margot de Taxco, Spratling was the catalyst behind the transformation of a silver industry dependent on colonial and European forms to one that embraced Mexico’s Mayan and Aztec past and iconography. The exhibition includes more than 300 objects in silver, copper, and other materials, including jewelry, tableware, and decorative objects, created between the 1930s and the present. Maestros de Plata, June 26-Sept. 26. Winterthur, Winterthur, DE, (800) 448-3883, winterthur.org

Swirl triple candelabra, one of only three pairs produced in sterling by Mexican master silversmith Hector Aguilar, on display at Winterthur through Sept. 26.

Don’t miss . . .

• ARTS AND CRAFTS WEEKEND
  June 18–20, Disney’s Grand Californian Hotel, Anaheim, CA, (949) 494-9499, artsandcrafts-grand.com Bruce Bradbury is keynote speaker
• ROYCROFT SUMMER FESTIVAL
  June 26–27, Historic Roycroft campus, East Aurora, NY (716) 655-7252, Roycroft.com
• ANTIQUE TEXTILES VINTAGE FASHIONS SHOW & SALE
  July 5, Sturbridge Host Hotel, Sturbridge, MA (207) 439-2334, vintagefashionandtextileshow.com 125 booths with fabrics, quilts, trimmings, buttons, linens, old jewelry, laces, antique clothing.
• POTTERY LOVERS REUNION
  July 12–17, Zanesville, OH (423) 652-2082, Potterylovers.org Thousands of pieces of Roseville, Weller, and other pottery will be for sale.

Stone River Bronze

door hardware • accessories • hinges
cabinet hardware • bath hardware
window & patio door
StoneRiverBronze.com

Silver Fireworks

Extraordinary objects from Mexico’s 20th-century silver Renaissance will be on display beginning this month at Winterthur, as part of the traveling exhibit “Maestros de Plata,” previously seen at venues in Texas and California. The exhibit focuses on the legacy of William Spratling, an American ex-patriot who discovered Mexico’s then-dying silverwork industry in the 1920s. An architect and designer as well as a writer, Spratling established a silver taller, or silversmith workshop, and developed a coterie of skilled designers and craftsman in Taxco, a word now synonymous with fine silver jewelry. A contemporary of legendary designer-silversmiths Hector Aguilar, Antonio Pineda, Los Castillos, and Margot de Taxco, Spratling was the catalyst behind the transformation of a silver industry dependent on colonial and European forms to one that embraced Mexico’s Mayan and Aztec past and iconography. The exhibition includes more than 300 objects in silver, copper, and other materials, including jewelry, tableware, and decorative objects, created between the 1930s and the present. Maestros de Plata, June 26–Sept. 26. Winterthur, Winterthur, DE, (800) 448-3883, winterthur.org

Swirl triple candelabra, one of only three pairs produced in sterling by Mexican master silversmith Hector Aguilar, on display at Winterthur through Sept. 26.

Don’t miss . . .

• ARTS AND CRAFTS WEEKEND
  June 18–20, Disney’s Grand Californian Hotel, Anaheim, CA, (949) 494-9499, artsandcrafts-grand.com Bruce Bradbury is keynote speaker
• ROYCROFT SUMMER FESTIVAL
  June 26–27, Historic Roycroft campus, East Aurora, NY (716) 655-7252, Roycroft.com
• ANTIQUE TEXTILES VINTAGE FASHIONS SHOW & SALE
  July 5, Sturbridge Host Hotel, Sturbridge, MA (207) 439-2334, vintagefashionandtextileshow.com 125 booths with fabrics, quilts, trimmings, buttons, linens, old jewelry, laces, antique clothing.
• POTTERY LOVERS REUNION
  July 12–17, Zanesville, OH (423) 652-2082, Potterylovers.org Thousands of pieces of Roseville, Weller, and other pottery will be for sale.

Stone River Bronze

door hardware • accessories • hinges
cabinet hardware • bath hardware
window & patio door
StoneRiverBronze.com

Silver Fireworks

Extraordinary objects from Mexico’s 20th-century silver Renaissance will be on display beginning this month at Winterthur, as part of the traveling exhibit “Maestros de Plata,” previously seen at venues in Texas and California. The exhibit focuses on the legacy of William Spratling, an American ex-patriot who discovered Mexico’s then-dying silverwork industry in the 1920s. An architect and designer as well as a writer, Spratling established a silver taller, or silversmith workshop, and developed a coterie of skilled designers and craftsman in Taxco, a word now synonymous with fine silver jewelry. A contemporary of legendary designer-silversmiths Hector Aguilar, Antonio Pineda, Los Castillos, and Margot de Taxco, Spratling was the catalyst behind the transformation of a silver industry dependent on colonial and European forms to one that embraced Mexico’s Mayan and Aztec past and iconography. The exhibition includes more than 300 objects in silver, copper, and other materials, including jewelry, tableware, and decorative objects, created between the 1930s and the present. Maestros de Plata, June 26–Sept. 26. Winterthur, Winterthur, DE, (800) 448-3883, winterthur.org

Swirl triple candelabra, one of only three pairs produced in sterling by Mexican master silversmith Hector Aguilar, on display at Winterthur through Sept. 26.

Don’t miss . . .

• ARTS AND CRAFTS WEEKEND
  June 18–20, Disney’s Grand Californian Hotel, Anaheim, CA, (949) 494-9499, artsandcrafts-grand.com Bruce Bradbury is keynote speaker
• ROYCROFT SUMMER FESTIVAL
  June 26–27, Historic Roycroft campus, East Aurora, NY (716) 655-7252, Roycroft.com
• ANTIQUE TEXTILES VINTAGE FASHIONS SHOW & SALE
  July 5, Sturbridge Host Hotel, Sturbridge, MA (207) 439-2334, vintagefashionandtextileshow.com 125 booths with fabrics, quilts, trimmings, buttons, linens, old jewelry, laces, antique clothing.
• POTTERY LOVERS REUNION
  July 12–17, Zanesville, OH (423) 652-2082, Potterylovers.org Thousands of pieces of Roseville, Weller, and other pottery will be for sale.

Stone River Bronze

door hardware • accessories • hinges
cabinet hardware • bath hardware
window & patio door
StoneRiverBronze.com
ARRYO CRAFTSMAN STYLE

We have been creating original American Arts & Crafts inspired lighting for nearly twenty years.

Arroyo Craftsman fixtures are original designs; with loops, hooks, finials and other hardware details that are sand cast, an old world process, and fashioned to complement each fixture, giving them a unique, hand-crafted appeal.

No one offers the breadth of styles, sizes, art glass, mica and finish combinations that are available within our "families" of fixtures. With so many available choices, each Arroyo Craftsman lantern is, in essence, custom built to your unique needs.

If our seemingly unlimited options are not enough, just let us know. Because each Arroyo Craftsman fixture is created "in-house", we have extensive custom capabilities.

Our creative interpretations of the traditional Arts & Crafts design aesthetic and strict attention to quality continue to make us the premier manufacturer of contemporary Arts & Crafts inspired lighting.

Hand made lighting and clocks, made in the USA.

INTEGRITY IN DESIGN AND CRAFTSMANSHIP

ARROYO CRAFTSMAN

Made in the USA.

www.arroyocraftsman.com

For catalog and showroom information please call 888-227-7696
4509 Littlejohn Street, Baldwin Park, CA 91706
ph: 626-960-9411 • fax: 626-960-9521

Circle no. 799
### FURNISHINGS
by Mary Ellen Polson

#### Alabaster Light
Gently carved with swags or acanthus leaves, these alabaster urn lamp bases will give any room a classical glow. They measure from 16¾" to 19¾" high. Sold to the trade only, prices range from $1,774 to $2,130. Contact Vaughan, (212) 319-7070, vaughandesigns.com

#### Wonderful World of Voysey
David Berman faithfully re-creates C.F.A. Voysey designs in wallpapers and borders like The Shepherd, The Wykehamist, The Purple Bird, and Bird and Tulip (top to bottom). Reproduced to original scale and color, they’re priced at $7 per square foot. Contact Trustworth Studios, (508) 746-1847, trustworth.com

#### European American
Belvedere is a new line of hardware created for the American home from Bouvet. Available in four distinctive finishes, prices for a complete entrance set start at $420. Passage sets begin at $120. Contact (415) 864-4802, belvederehardware.com

Lots more in the Design Center at oldhouseinteriors.com
Hardscape for the Garden

Bali Stone
Designed by French artist Jacques Lamy, the cast-stone pieces in the Bali collection are frost-proof, suitable for use indoors or out. The Bali planter with lid retails for $1,275. The Bali jardinière is $650. Contact Archipied Classics, (214) 748-7437, archipiedclassics.com

Lattice Works
 Arbors, trellises, and pergolas from Trellis Structures have the look of garden structures from the early-20th century. Built from kiln-dried western red cedar, Cambara mahogany lattice, and stainless steel fastenings, prices begin at about $475 for a 7'6"-high arbor; custom work is higher. Contact (888) 285-4624, trellisstructures.com

Rough and Tumble
 Rumbled ironspot clay pavers are tumbled after firing to give them the look of aged brick. Low in water absorption, they will last as long as your house. Retail prices range from $2.15 to $2.75 per square foot. Contact Pine Hall Brick, (800) 334-8689, pinehallbrick.com

Wicker Room
 Create an entire outdoor room with a freestanding gazebo and natural wicker chairs from WeatherMaster. The Square Gazebo retails for $4,499. The Chandler Bay chair is $1,298, while the matching ottoman is $660. Contact Lane Venture, (800) 235-3558, laneventure.com

Celestial Sphere
 Made of intertwining circles and rings, an armillary is both a classic garden ornament and a representation of the celestial sphere. In steel, the pineapple armillary stands 24" high on a 21" sand-cast aluminum base. The set is $275 from Charleston Gardens, (800) 469-0118, charlestongardens.com
Remodeling doesn’t have to be a hassle. At JELD-WEN, we help make your job easier with a range of reliable windows and doors that are designed to provide energy efficiency at an excellent value. This commitment is why JELD-WEN is an Energy Star® Partner of the Year. Because we keep our promises, you can keep yours. To find out more about these reliable windows and doors, visit www.jeld-wen.com/JW13.
Molten Light

Jefferson Mack can create almost anything out of metal, including a wall sconce with swirling accents. Made from forged mild steel, the piece is 24" high x 12" wide. It costs about $950. Contact Jefferson Mack Metal, (415) 550-9328, mackmetal.com.

East-West Time

Jim Braverman drew on images of oriental gates and koi ponds in his Kaboku clock. The clock has a nickel face designed by Joseph Mros and conceals ample bookshelves. The $3,500 price includes shipping. Contact (888) 865-7100, bravermanstudios.com.

Catch a Wave

The Wave Desk is a fusion of Asian and Western styles. Crafted from certified sustainable woods and equipped with a single drawer, it measures 78" long x 38" wide x 30" high. It retails for $8,200 from Berkeley Mills, (877) 426-4557, berkeleymills.com.

Arts & Crafts, Interpreted

Sleek Seat

Barry Newstat's Carol Street Rocker tweaks the design of the classic porch staple with sculptural, elongated lines. In black cherry with a black leather seat, it sells for $1,835. It's one of hundreds of artisan-made pieces available from Sawbridge Studios, (312) 828-0055, sawbridge.com.

Lots more in the Design Center at oldhouseinteriors.com.
Lord of the Rugs

New River Artisans makes rugs to order from New Zealand wools in Arts and Crafts-friendly patterns, such as Woodford Hall (at top), Celtic Gardens (at bottom), or custom designs (middle). To the trade: contact (336) 359-2216, newriverartisans.com

Chinese Bloom

Chinese magnolias float over an intricate web of leaves and stems in Brian McNally's freestanding mahogany screen, created from at least four kinds of art glass. One-of-a-kind pieces like this begin at $8,500. From Brian McNally Glass Artist, (805) 687-7212.

Mediterranean Drum

The mica drum ceiling fixture lends a Moroccan sensibility to an Arts and Crafts theme. Measuring 12" across and 5" deep, it comes with your choice of amber or almond glass. The price is $250. Order from Steven Handelman Studios, (805) 962-5119, stevenhandelmanstudios.com

Zen meets Aesthetic

Handmade in black walnut, Debey Zito's Aesthetic Cabinet is accented with gilded pussy willow carving by Terry Schmitt and silver-plated handles by Audel Davis. The piece is $21,700 from Debey Zito Fine Furniture Making, (415) 648-6861, artistlicensure.org

Take Flight

The Wing Settee is an ergonomically correct take on an Arts and Crafts classic. In solid cherry, the piece measures 34" wide x 35" high x 35" deep. It retails for $4,000 from Thos. Moser Cabinetmakers, (877) 708-1973, thosmoser.com

Plush Stuff

Washed chenilles and woven tapestries from the Arts and Crafts Collection are versatile enough for any period home. Retail prices range from about $116 to $178 per yard. Contact Stroheim & Romann, (718) 706-7000, stroheim.com
I like to call your pots “comfort pottery.” Soothing colors, graceful forms. Beautiful. And beauty is restorative and comforting in this unpredictable world. Anyone can tell just by looking at your work you have reverence for and love of even the most humble little life in nature.

Linda Clerkin
Milwaukee, Wisconsin

ADD A LITTLE “COMFORT POTTERY.”

Ephraim Faience Pottery
It’s more than pottery. It’s a lifestyle.

Circle no. 124

Complete catalog available online at
www.ephraimpottery.com
Print catalog $10.
888-704-POTS

Meet the New Bungalow
Interpreted for today’s lifestyles

Period-inspired, proven, original designs
Integrated kitchen, dining, living areas—proportioned for today’s furnishings
Budges for new bungalows are often less than renovating

PLANS FOR NEW OLD HOMES
888-945-9206 • BUNGALOWCOMPANY.COM

Circle no. 315

Aspen Carpet Designs
Prairie, Craftsman, Bungalow, Mission, Usonian Style Area Rugs and Dhurries

www.aspencarpetdesigns.com
MORENA, IL • 815.483.8501

Circle no. 228
The Perfect Complement

After spending thousands of hours restoring your Bungalow home, you need a perfect complement to shed light on your hard work. Like you, we are dedicated to details. We have spent many hours researching and designing historically inspired lighting fixtures that honor the quality and craftsmanship of your home.

We simply love what we do... and it shows.

We offer over 525 interior and exterior lighting fixtures designed specifically for the Bungalow home. Call or write for our catalog, "Lighting for the Bungalow" Volumes I & II. 975 North Enterprise Street Orange, CA 92867 800.577.6679 www.oldcalifornia.com
baker's makeover

BY DAN COOPER | PHOTOGRAPHS BY ERIC ROTH
A COUPLE IN NEW ENGLAND CREATE A STUNNING, HISTORICALLY-INSPIRED KITCHEN OUTFITTED FOR PROFESSIONAL BAKING, IN A NON-DESCRIPT '70s ADDITION.

HOW DO YOU DEAL with a clunky, insensitive addition on your old house? In this case, a humble but charming 1910 home with a cobblestone porch had had a boxy family room tacked onto it during the 1970s. "It was a bit of a pooch," says D.B., a former musician. "The room was cavernous and cold; neither of us watches much television, so it was really just wasted space.

"We purchased the house five years ago," he reports. "Andrea had been toiling away in a tiny, dark kitchen when it occurred to us that we had all of this available space at our disposal. So we thought big."

As big as the famous carriage house at Shelburne Farms, the Vanderbilt-Webb estate in Vermont, which they took as inspiration. The pair decided to sheathe the entire interior in tongue-and-groove. Existing collar ties and king posts were boxed in with chamfered poplar, and graceful corbels were added to complete the im-

LEFT: Utilitarian "no style" appliances and kitchen equipment don't detract from the ca. 1890 feel of a room sheathed in wood and furnished with antiques. INSET: Before the renovation, a dreary '70s addition was an ill-functioning TV room.
pression of an old building. “People are constantly amazed that the woodwork is new,” notes Andrea. “The trick was to use the same materials that antiques conservators work with. For instance, we used aniline dyes instead of ordinary stains to give the different species of wood a consistent color, and then applied several coats of orange shellac to lend that caramel glow.” Although they used ¼”-thick fir for all of the cabinetwork, the couple paneled walls and ceiling with unfinished birch, tongue-and-groove, ¼” paneling, in order to stay within budget.

The gloomy family room had been built with small casement windows and a single solid door. These were replaced with larger double-hung units ornamented with Queen Anne muntins and two matching French doors that brought in enough light to counteract the darkened wood. Strategically placed task lighting provides sufficient illumination.

**WHILE THE ROOM** reads as ornate, simplicity was always a factor. D.B. explains: “We designed with two decades in mind—ca. 1890 for aesthetics, and 2000 for function. Our goal was to be true to the utilitarian aspects of both periods, while being cautious not to overbuild in either.”

The fireplace posed a problem.

**Flexibility & FUNCTION** The tongue-and-groove grabs our attention, but functional design and flexibility were the designers’ muses. Taking a cue from many a woodworking shop, both prep islands roll freely to make space for larger cooking projects and parties. All of the furniture can slide out of the way, and so can the chandeliers. Compared to the average kitchen, this one has very few cabinets and drawers. Andrea prefers open shelves on glides for easy access. The baking island, which ordinarily sports a commercial-grade 12-quart Hobart mixer, is furnished with an open spice rack and slide-out bins for dry goods. The extra-deep restaurant sink continues the theme with its open racks for baking sheets and hooks for pots and utensils.
LEFT: An antique Eastlake extension table is a centerpiece, around which upwards of a dozen fold-away chairs can be placed as needed. ABOVE: The couple collects hammered-aluminum serving pieces and giftware of the 1930s and ‘40s. BELOW: Two islands roll away for a banquet or dancing. Behind its wood veneer hides the upright freezer.
W
designing with two
decades in mind:
ca. 1890 for looks,
2000 for function.

Unstylish and blunt, fronted with a
raised brick hearth, it called for a late
Eastlake-style mantel built over it in
poplar. D.B. and Andrea found ant­
tique 1880s tiles to affix directly over
the brick. They then wrapped tongue­
and-groove around the vertical sec­
tion of the brick hearth to minimize
its impact, and veneered the top of
it with salvaged chalkboard slate.

When it came to selecting appliances,
Andrea, a baker, chose restaurant-grade
equipment, devoid of bells and whis­
tles. “I needed refrigerator racks that
would hold a full baking sheet. I buy
flats of five dozen eggs, so those little
egg racks weren’t necessary.” She also
needed two full-size ovens; thus a true
commercial range, factory-reworked
for residential code compliance, is a
centerpiece. The couple had bought
a matching freezer, but the compres­
sor noise was deafening, so they ve­
neered an upright freezer in more
tongue-and-groove, putting a deep

cabinet above to match the height of
the fridge. Everything pertaining to
food preparation and consumption was
purchased at restaurant supply stores:
china, glassware, and utensils.

“You would think that, with
500 square feet, our options were un­
limited,” D. B. explains, “but we had
to be careful not to crowd Andrea’s
work area.” Judicious planning al­
lowed for comfortable fireside seat­
ing and an ample eating area.
Custom. Period.
Furniture that fits. True custom cabinetry. The perfect choice for your period home.

CROWNPOINT CABINETRY
Period styling. Handcrafted to the finest quality.

800-999-4994 • www.crown-point.com
EX WAS EXCLUDED from 19th-century etiquette manuals, and novelists of the period left the antics of lovers to the reader’s imagination. Nevertheless, sexual etiquette was an important factor in the design of the Arts and Crafts bedroom. Muthesius hinted darkly at the dire consequences of men and women encountering one another in a state of undress before they had prepared themselves, in private, for the night or the day ahead: “Only in the most primitive living-conditions do the man and the woman dress in the same room . . . we need hardly labour the point.” He also stressed the importance of arranging the door so that it opened away from the bed “to avoid embarrassing situations” when the maid arrived with an early morning cup of tea.

The master bedroom, paradoxically, was the mistress’ domain: “The bedroom belongs essentially to the woman and it might almost be said that the man merely enters it as her guest, as we have seen him doing in the drawing-room.” It was decorated and furnished as an intimate feminine space with a much smaller adjoining dressing room for the master of the house. Health and hygiene rather than sensuality dominated the design of the room and, although fantasy and romance became fashionable in the Arts and Crafts bedroom, there were no visual allusions to sex. Unlike their Art Nouveau contemporaries, who exploited the potential of paganism and decadence to titillate or disturb, Arts and Crafts designers and their clients were committed to the aesthetics of innocence and moral purity.

Female sexuality was only acceptable, socially, as a serene and passive force. There was “an abysmal difference between the women one loved and respected and those one enjoyed—and pitied” and, although paintings by Rossetti, Moreau, and Klimt and the graphics of Aubrey Beardsley describe the femme fatale as a subject of fascination throughout the Arts and Crafts period, such women were dangerously associated with death and emasculation. In the novels of Henry James and Edith Wharton, the sophisticated culture of Europe was portrayed as a threat to upright and unsullied values . . . society conspired, in both Britain and America, to blame the indiscretions of its men folk on the irresistible charms of sexually provocative women. “Elderly ladies . . . regarded any woman who loved imprudently as necessarily unscrupulous and designing, and mere simpleminded man as powerless in her clutches.”

The creation of a feminine domain in which sex,
I had this color in my head. A color so exciting, so inviting, it would be irresistible. To make my vision a reality, I went to my Benjamin Moore retailer, the only place you can find Benjamin Moore paint. He listened to my ideas, then gave me some great tips, and I found it really easy to pull the whole room together. With Benjamin Moore paint I get quality results every time. And whether I do the painting myself, or have someone do it for me, it gives me the confidence to create a room that expresses the real me. I can't wait to start dreaming about the rest of the house.

We make it simple. You make it beautiful.

For a retailer near you call 1-800-6-PAINT-6 or visit www.benjaminmoore.com

©2003 Benjamin Moore & Co. AquaNiver, Benjamin Moore, crown device and Regal are registered trademarks, and the triangle M symbol are trademarks, licensed to Benjamin Moore & Co.

Circle no. 338
birth, and death—all occurrences that were surrounded, in Victorian culture, by elaborate rituals and taboos—were relatively commonplace, called for tactical evasions and discretion. The Arts and Crafts bedroom was designed, therefore, to sanctify the restorative qualities of sleep and to accommodate the daily rituals of washing and dressing. The bed was emphatically a place of rest.

The Victorian bedroom had been subjected to a stringent cleansing campaign from the 1870s, so that Arts and Crafts designers faced two extreme forms of precedent. The first of these was the old-fashioned, unreformed 19th-century bedroom dominated by massive mahogany furniture—“heavy, ugly, and gloomy”—with a four-poster piled high with straw, hair, and wool mattresses surmounted by a feather bed. Velvet drapery or “smothering folds of dusty damask” enveloped the occupant. [But] as Victorian physicians began to associate confined and airless living and working conditions with fatal diseases such as tuberculosis, these ornate interiors were condemned, and a crusade for more sanitary sleeping conditions eliminated every superfluous detail. Design critics were too discreet to name the causes of bad smells (the practice of keeping a chamber pot under the bed persisted well into the 20th century, even in houses with indoor lavatories), but Lady Barker deliberately shocked her readers in the first chapter of The Bedroom and Boudoir (published in 1878) by declaring that very few bedrooms were furnished and built “to remain thoroughly sweet, fresh, and airy all through the night.” Incurable contagious diseases, high fevers, and prolonged periods of illness were common in the late 19th century. It was widely believed that the cleanliness of the bedroom and the ability to disinfect its entire contents could be a matter of life and death.

The Arts and Crafts bedroom negotiated a delicate balance between the physical requirements for sanitary surroundings and a demand for more relaxed and comfortable interiors. Paneled walls and cupboards were painted white, “the colour of immaculate cleanliness,” to show every speck of dirt. Fitted carpets were banished and wooden floors were left bare or covered with small rugs which could be shaken outside every day. Every morning the windows and doors were opened wide “to secure...
artistically decorated bedroom over the austerity of the Victorian sick room or the "dull, overcrowded, stuffy room" were avidly promoted. Rest was prescribed as a remedy for every kind of nervous and emotional disorder in the 19th century, and the bedroom was designed to induce an effect of calm and repose. The walls were often whitewashed or painted a plain color and, where wallpapers were used, delicate floral motifs in pastel colors were favored. "A bedroom paper ought never to have a distinct spotted pattern on it, lest, if you are ill, it should incite you to count the designs or should 'make faces at you'." Victorian ribbon bows and baskets of flowers were dismissed as irritating to the invalid. Morris & Co. were the first decorators to popularize simple wallpaper patterns for the bedroom, complemented by washable chintz curtains and white or pale painted woodwork. [Long] in fashion, Morris patterns provide a key element within a range of different types of Arts and Crafts bedrooms.

The science of psychology was in its infancy during the Arts and Crafts period, but the benefits of a light, a good current of air." Medical recommendations that curtains should be abolished in the bedroom proved unpopular, but Arts and Crafts curtains in general, and bedroom curtains in particular, were simpler and more lightweight than their Victorian predecessors. Thin muslin curtains, replacing more elaborate laces, were hung across the lower lights of the bedroom window for privacy, and washable chintzes were widely used.

Short curtains, hung by metal rings from thin brass rods, were fashionable; they were often set within the window recess in straight, ungathered widths so that there was no need for a pelmet. In exceptionally tall windows, the upper and lower lights were separately hung with identical curtains so that they could be drawn or left open independently. Plain roller blinds, set between the curtain and glass, were used throughout the Arts and Crafts home to block light. Muthesius observed that, in spite of their usefulness, "They have a certain unalterable air of impoverishment and are totally lacking in artistic quality."

The science of psychology was in its infancy during the Arts and Crafts period, but the benefits of a light, artistically decorated bedroom over the austerity of the Victorian sick room or the "dull, overcrowded, stuffy room" were avidly promoted. Rest was prescribed as a remedy for every kind of nervous and emotional disorder in the 19th century, and the bedroom was designed to induce an effect of calm and repose. The walls were often whitewashed or painted a plain color and, where wallpapers were used, delicate floral motifs in pastel colors were favored. "A bedroom paper ought never to have a distinct spotted pattern on it, lest, if you are ill, it should incite you to count the designs or should 'make faces at you'." Victorian ribbon bows and baskets of flowers were dismissed as irritating to the invalid. Morris & Co. were the first decorators to popularize simple wallpaper patterns for the bedroom, complemented by washable chintz curtains and white or pale painted woodwork. [Long] in fashion, Morris patterns provide a key element within a range of different types of Arts and Crafts bedrooms. From The Arts & Crafts Lifestyle and Design. Text copyright © 2000 Wendy Hitchmough; photographs © 2000 Martin Charles. Published in the U.S. by Watson-Guptill Publications, a division of VNU Business Media. Adapted with permission.
OLD HOUSE LIGHTING
by Meyda Tiffany

25,000 elegant art glass chandeliers, lamps, sconces, outdoor lanterns and accessories for your home. Classic Tiffany Reproductions, Arts & Crafts, Lodge, Mission and Vintage Victorians.

Meyda Tiffany
Tel: 1-800-222-4009 • www.meyda.com
Available at fine dealers nationwide.

GOOD TIME STOVE CO.
A Family Business since 1973
Genuine Antique Stoves
Restored With Love...
for the Warmth of your Home & the Heart of your Kitchen
Heating Stoves
Cooking Ranges
Wood/Coal/Gas
See our Catalog On-Line
NO REPRODUCTIONS
World’s Largest Inventory Always Changing

www.goodtimestove.com
Ask for Sara, The Stove Princess
Toll Free 1-888 282-7506
Conversions to Gas & Electric Available to All Models

Paneling • Wainscoting
Pine to 32" wide • Oak to 18" wide
Kiln dried to 6% – 8%
Milled to your specifications
Disinfection Solid Wood Doors, Victorian Screen/Storm Interior/Exterior Solid Raised Panels Custom Sizes

Just like the olden days!

(800) 787-2001

www.vintagedoors.com

THE ORIGINAL TIN CEILINGS & WALLS

The Brillion Collection
New Crook House Ceiling Corner

Victorian Wallpapers, Ceiling Papers & Borders Reproduced from Original Rolls Custom Colorings and Reproduction Services

Order Direct From
Victorian Collectibles Ltd.
845 East Glenbrook Road
Milwaukee, WI 53217
(800) 783-3829 • vcl@victorianwallpaper.com

Circle no. 73

Circle no. 433

www.hamiltondeco.com Authentic Bronze

Circle no. 576

Circle no. 20

THE ORIGINAL TIN CEILINGS & WALLS

• 35 Designs in 2' x 2' lay-in, 2' x 4' & 2' x 8' nail-up
• Steel, White, Brass, Copper, and Chrome
• Stainless steel for kitchen backsplashes
• 15 Cornice styles • Pre-cut miters
• Call for Technical Assistance
• Buy Direct • Send for brochure

aa-abbingdon affiliates inc.
Dept. OHI, 2149 Utica Ave., Bklyn., NY 11234
(718) 258-8333 • Fax: (718) 338-2739
www.abbingdon.com

Circle no. 20
Turned of maple, beech, or poplar, faux bamboo furniture is sturdy yet whimsical. It brings lightness of form and color amidst otherwise heavy Victorian furnishings.

Faux Bamboo

BY BRIAN COLEMAN

Conjuring a land of palaces and pagodas, a land where strange figures in long robes spent their days flying kites and drinking tea in delicate houses of bamboo, this furniture reminds us of the long-running Western love affair with oriental mystery. It also brings a lightness of form and color amidst otherwise heavy Victorian furnishings of mahogany and rosewood.

Beginning in 1600, when Queen Elizabeth I gave a trade monopoly to the East India Trading Company, Chinese luxuries from tea leaves to shimmering silks began to be available in England. Lacquered screens, blue-and-white porcelain vases, figures of little lion dogs, and anything else oriental began to fill fashionable parlors in England and on the Continent. Chinese-inspired designs were copied by English craftsmen, including Thomas Chippendale—who, in the 1750s, found that a few lacquered panels, a pair of gilded bells, and a bit of Chinese fretwork enhanced the popularity of his furniture designs. When Louis XIV, the period’s trendsetter, gave the royal stamp of approval to the new chinoiserie style at Versailles, it wasn’t long before the rest of Europe followed suit. Mandarin figures mingle with delicate Rococo scrolls in the paintings of Watteau; monkeys dressed as humans prance across the canvases of the French artist Jean-Baptiste Pillement.

Furniture made to imitate bamboo made its first appearance in England during the 1750s and quickly became popular, as it was much more durable than real bamboo in England’s damp climate. Manufacturers such as Gillows produced apparently delicate but actually quite sturdy little chairs, cabinets, and tables made of fruitwood or beech, which were then stained or painted to resemble bamboo cane, with segmented accents to look like bamboo stalks.

The craze [continued on page 44]
The easy way to protect beautiful wood from life's bumps and spills.

Now, beautifying and protecting wood is as easy as brushing on Minwax® Polycrylic® Protective Finish. Polycrylic dries fast and cleans up with soap and water, allowing you to complete projects in less time. And its remarkable clarity and smooth, durable finish let wood's natural beauty shine through. Polycrylic, the easy way to keep wood beautiful.

minwax.com
©2004 Minwax Company. All rights reserved.

Circle no. 108
Faux-bamboo furniture was considered too informal for a "properly furnished parlor" but recommended for bedrooms, for a country house, or for the garden.

For faux bamboo reached its height with the Prince Regent's Royal Pavilion, built between 1817 and 1822 in the English seaside resort of Brighton. Designed by John Nash, the Pavilion was conceived as a turreted and domed "Hindoo" palace outside, with a Chinese interior. Decorated by the well-known firm of Frederick Crace, it was an Anglo-Chinese fantasy: dragons and metallic snakes supported chandeliers, pink and blue Chinese wallpaper covered the walls, with such chinoiserie details as faux bamboo staircase railings in wrought iron. Queen Victoria inherited the building, and she detested it. By the 1840s, the Royal Pavilion was considered out of date, its faux bamboo even laughable.

The style, however, soon came back in the United States. Faux bamboo motifs had been used only occasionally on furniture here since the 1780s. But the opening of trade with Japan following Commodore Perry's visit in 1854 started a craze for all things Japanese. The 1876 Philadelphia Exhibition introduced Japanese arts to the general public, and soon people couldn't get enough of oriental design. In 1878 Clarence Cook, the arbiter of taste in the late-19th century, endorsed the use of bamboo furniture as "capital stuff... to fill up the gaps in the furnishing of a country house for a summer."

Oriental motifs were introduced in everything from furniture to fabrics. Important furniture firms such as J.R. Horner soon began designing large suites of faux bamboo in sturdy, yel-
low-stained maple, often with yellow poplar as the secondary wood. Meant primarily for the bedroom, these ensembles included not only beds but also dressing tables, mirrors, small tables, stools and chairs, even fire screens. Elegant but whimsical, these pieces were considered too informal for a "properly furnished parlor" and, as Horner advertised in 1886, were suitable furnishings for a country house or a garden. Other furniture manufacturers, too, made furniture in faux bamboo. Kimball and Cabus manufactured a large, ebonized parlor sofa with faux-bamboo detailing; ebonized furniture was considered formal enough for a parlor. Hunzinger made simple but muscular caned chairs with pronounced lines of faux bamboo, for an exotic look.

France produced many beautiful faux-bamboo pieces as well during the last quarter of the 19th century. Often constructed of turned pine, the furniture was popular in
A hand-crafted reproduction from Leonards is indistinguishable from Victorian originals. **Below:** This modern, red-lacquered table with chinoiserie detailing is from The Well Appointed House.

**REPRODUCTION** Leonards [888/336-8585, leonardsdirect.com] is making a magnificent bed. • Hickory Chair [828/324-1801, hickorychair.com] manufactures a study bench, #6319-88. • The Well Appointed House [917/441-0475, wellappointedhouse.com] carries handsome modern faux bamboo, from hall trees to benches. • McGuire Furniture, a division of Baker [mcguirefurniture.com], carries 20 faux-bamboo table bases. • In the U.K., Ambiance Interiors [ambiance-interiors.co.uk] specializes in antique faux-bamboo furniture, which they restore and update with decoupage and new designs. • Antique Newel Art Galleries [212/758-1970, newel.com] carries a large selection of antique faux bamboo. • Joan Bogart Antiques [516/764-5712, joanbogart.com] usually has a good selection of Hunzinger chairs. • Laura Schoene at Antiques for the Home and Garden [518/573-7838, email cadillacmountainview@att.net] specializes in both American and French antique faux bamboo. • Andrew Van Styn Antiques in Baltimore is another source [email andrew@vanstyn.com].

Commercial establishments such as hotels and barbershops, as well as for private homes, and ranged from hall trees and hat racks to lacquered and painted tables and chairs. French faux bamboo was characterized by heavier construction, often with ornate ornamentation and upholstered sections, and the "bamboo" was frequently stained in a rich range of colors. The primary manufacturer in France was the firm of Perret & Fils & Vibert and is considered the most desirable among collectors today.

The fascination with faux bamboo lasted until the end of the Victorian era. By the early 20th century, the "honest," heavy and sparse furniture of the Arts and Crafts Movement had relegated Victorian faux bamboo to sunporch and attic. In the past several years, though, the appeal of this sturdy yet delicate furniture has been rediscovered. Doyle Auctions held a record-breaking sale in September of 2002, netting $72,476 for 60 pieces (of real and faux bamboo) from a single collection. New York decorator Michael Simon observes that faux bamboo is a design staple that never completely went out of style. One of the most affordable and collectible furniture types of the 19th century, faux bamboo is back in the design mainstream. • See page 112 for more information.
Rediscover **Craftsmanship**

For over twenty years, we at The Joinery have been designing and handcrafting furniture for homes around the country.

Visit our web site, or call, for our free catalog.

1.800.259.6762
Tel: 503.788.8547
Portland, Oregon

www.thejoinery.com

---

**Inspiring Style Through Wood**

Arts & Craft, Asian, Contemporary Lighting
Hand-crafted in the USA

Cherry Tree Design
Call for our lighting and accessory catalog.
800-634-3268 • www.cherrytreedesign.com

---

**Al Bar Wilmette PLATERS**

www.albarwilmette.com • 1.866.823.8438
127 Green Bay Road, Wilmette, IL 60091

Al Bar Wilmette Platers is the finest antique metal restoration shop in the country. If you’re restoring a home, give us a call. Our artisans, who have 250 years of collective experience, take great care to preserve the hardware’s original fine detail.

- **PERIOD DOOR HARDWARE**
- **FINE PLATING & SPECIALIZED FINISHES**
- **DOOR HARDWARE & RESTORATION**
- **LIGHTING RESTORATION & WIRING**
- **CUSTOM ARCHITECTURAL HARDWARE**

Circle no. 439

Circle no. 168

Circle no. 19
A professional color consultant and preservationist offers his opinions about the use of historic-colors paint lines, period conventions—and what we don't really know.

**Historical Paint Color Savvy**

**BY JAMES MARTIN**

Most people who own an old house are concerned about the use of historical colors. It doesn't take long, however, for most people to catch on that this is a realm of strong opinions, dubious dictums, and incomplete scholarship. That's often exactly why my clients come to me. Few people have a real working knowledge of which colors are truly historic, or what periods they come from. Those without in-depth knowledge include decorators, paint-company executives, and historic-commission review committees.

What colors are actually historic? Because all paint, particularly that of earlier eras, fades and chemically changes color over time, we have only educated guesses to rely on. Spectro-analysis of paint chips does a pretty fair job of arriving at a true analysis of old paint, but it's still difficult to determine precisely how colors faded over time. Even the much-heralded Colors of Williamsburg were completely revised when they were re-evaluated a few years back: "Oops! We were wrong, now..."
Experience the Olde Century Colors difference.

These rich colors are thoughtfully selected for the careful restoration of historic architecture, furniture and crafts projects.

- COLOR CARD KIT available for $5
- PAINTED SAMPLES KIT available for $10
  (includes color card kit plus large actual painted samples: 34 acrylic and 18 milk paint)

NOTICE: Due to variations in lithographic publishing, colors as represented, may vary slightly from actual product.

PRIMROSE DISTRIBUTING, INC./OLDE CENTURY COLORS
24656 Old Cleveland Road, South Bend, IN 46628 • PHONE: (574) 234-6728
FAX: (574) 234-1138 • TOLL FREE: (800) 222-3092 • E-MAIL: barb@oldecenturycolors.com

Visit our website for the dealer nearest you
www.oldecenturycolors.com

Circle no. 728
Some of my clients ask me: Do I have to use "historic colors" on my old home? In over twenty years of creating exterior color schemes, I have never encountered a homeowner who, when presented with the authentic actuality, ended up wanting the real, historic color scheme. Most people are happier translating historical colors into today's aesthetic. Colors and combinations used in the past, or even the documented colors used on or in your house, may give you a starting point. But tastes, and paints, have changed. You wouldn't live with a historic bathroom. I always say, so why must you live with museum colors?

"Color" or hue is, of course, only a narrow part of the question. Even assuming the accuracy of scientific analysis to find specific hues, the appearance of those hues as applied changed over the years with changes in makeup of paint and pigments. "Chroma" is the term used to describe the brightness or intensity of color; while the specific hue of a paint color might be correct, a different chroma can cause the appearance of it to be nothing like how it looked a hundred years ago. The 1899 Pearce-McAllister home in Denver is a perfect example. Its yellow hue is proclaimed to be accurate—yet, because the chroma of today's paint is so great, we practically have to wear sunglasses around the house. I maintain that there is no way the house ever looked like that. And even if it did, it couldn't have for longer than six months, because the old pigments did not stand up to the sun's ultraviolet rays the way today's paints do.

I'm often asked specifically about the touted "historic colors" sold by major paint companies. These colors are a mixed bag. Some are more historical than others. Some indeed are backed by serious research and are so labeled. Others are "fairly true" approximations of colors reproduced from old color cards. Many other colors are created to fill in the paint decks. More confusing still, colors are hardly ever matched to a decade or even an architectural period: which colors are from the early Victorian...
In a 1916 Midwestern house, warm wood tones are complemented by the green-gold treatment in one room, and matched to a warm red color in the room beyond. Note that both colors have similar chroma (intensity) and value (shade).

era, which are later, which colors were used during the sensibility of the Arts and Crafts era, which overlap? Nevertheless, I say these "historic color" charts and decks are a very good way to create an appropriate, tasteful, and historical feeling for your house. Even if you are not overly interested in historical accuracy, these color lines are probably the nicest colors for interiors that the paint companies make. Historically, they're "in the ballpark" and, unless your project is a museum, paint color is just not that important anyway. It's temporary.

HAVING MADE the decision to use the historic-colors lines, what problems do people have? The biggest shortcoming is that the palettes are not put together with color combinations in

Timeless Design

Sunrise Specialty Company is committed to providing the best in authentically styled period bath fixtures crafted to the highest possible quality standards. The #826 Pedestal Tub pictured above is one of more than 25 antique style designs available through finer bath showrooms nationwide.

SUNRISE SPECIALTY
Tel: 800-444-4280 • www.sunrisespecialty.com

Restore Rotted Wood in Three Easy Steps
✓ Permanent
✓ Professional
✓ Cost-Effective

Liquid Wood® penetrates and hardens deteriorated wood.
WoodEpox® rebuilds missing wood.

Call for additional literature and our complete catalog, including concrete repair products, adhesives, strippers, crack injection resins and numerous other exceptional products.

ABATRON, INC.
5501 95th Ave., Kenosha, WI 53144
800/445-1754
www.abatron.com

Circle no. 310

Circle no. 192

OLD-HOUSE INTERIORS 51
Colonial-era colors were clean and surprisingly bright.

Victorian-era colors were muddied, Craftsman colors naturalistic ... white ascended at the start of the 20th century.

mind. Suggested colors tend to stand alone. In other words, users have difficulty finding a trim color to work with the color they chose for walls. So the next question is often: “Can I use colors from the regular deck along with the historic colors?” By all means! In fact, to put together colors for three or four contiguous rooms, it will likely be necessary to choose from all available colors. Select wall colors from the historical colors, making sure these look good together. If you find three but need one more, go to the regular deck for the fourth, again seeing to it that it blends with the others.

And you’ll have an easier time finding the trim color in the regular deck, which offers numerous shades and tints of each color.

What about the companies that offer “suggested schemes,” matching two or three colors as complementary? In my estimation, these suggestions are almost universally bad. I suspect no one actually painted a room in the colors and combination suggested. I’m bewildered as to why a paint company that wants you to have a successful experience would produce materials that almost guarantee poor results, but they do.
White is a favorite even in an Arts and Crafts house like Philip Webb’s Standen, where interior color is provided by Morris-designed fabrics and wallcoverings.

Now, what about the problem of colors not being keyed to period? More often than not, colors in historical selections are grouped by color family and not designated by period. Here are rules of thumb:

Colonial-era colors were cleaner (more primary), therefore they were quite bright and colorful.

The Victorian-era palette was somewhat muddy, the colors subdued with greys and browns and based on organic pigments found in nature. Outside, bright colors faded quickly. Inside, intense color was more often supplied by wallpaper and fabric.

Craftsman-era colors were naturalistic, but generally more vibrant and cleaner than Victorian colors. There was an attempt to re-create the true colors of nature and natural materials—evidenced by things like the period’s tile-work and ceramics.

Early-20th century colors were once again clean and pastel. White ascended to a popularity that’s just now being eroded.

The historic-colors palettes produced by paint companies are a definite boon for the homeowner—not only because they afford us some context for painting an old house, but also because these are colors that have proven themselves over time to be pleasing and comfortable to live with. I recommend going to them first, no matter what the project.
Understanding Arts and Crafts

On October 4, 1888, the newly formed Arts and Crafts Exhibition Society exhibited tapestries by William Morris, tiles by William De Morgan, wallpapers by Walter Crane, stained glass by Edward Burne-Jones, and other work at the New Gallery in London. The enthusiastically reviewed show gave the movement, already a generation old, its enduring name: Arts and Crafts. In England, The Builder reported that the show was “full of things which seem to have been done because the designer enjoyed doing them.”

Founded in the middle of the 19th century by a group of British artists and social reformers inspired by John Ruskin, A.W.N. Pugin, and William Morris, the Arts and Crafts movement decried mass production that degraded workers and resulted in “shoddy wares.” Its adherents underpinned many social reforms, including opportunities for women. The reform philosophy spread from the Cotswolds to New Jersey and Boston; though seemingly short-lived, Arts and Crafts became a defining force in the history of design. It is the most popular design movement again today.

Let’s say it’s still something of a novelty to find British and American luminaries of Arts and Crafts philosophy and design talked about together. Over here we have our Bungalow books, our celebration of Stickley and Hubbard, Dirk van Erp and Frank Lloyd Wright. The Brits have rediscovered Dresser, Voysey, Baillie Scott, and Benson. (Everybody celebrates
In 1903 Gustav Stickley employed the immensely talented architect Harvey Ellis... [who] took the furniture beyond the English styles."

William Morris. It's hard to get a handle on "Arts and Crafts" as a genre or style, unless someone takes the time to trace design theories and collaborations among its practitioners.

THE ARTS AND CRAFTS COMPANION by Pamela Todd [Bulfinch, 2004] offers that sort of in-depth introduction. Here are all the names you think you recognize, in alphabetical order, their lifespan dates providing chronological context, their contributions and complex relationships described. Illustrating the biographies you will find an artistic self-portrait of designer Walter Crane, and a sensual 1910 photo of the English architect and utopian C. R. Ashbee—taken by Frank Lloyd Wright.

Todd's book opens by giving the background of the movement, from Ruskin through The Craftsman magazine and beyond, followed by a those quick bios of everybody from Jane Addams to Samuel Yellin, illustrated with iconic works of the period. A discussion of vernacular forms follows, and then a chapter on architectural interiors. Not only English, Scots, and American designers appear, but also the Swede Carl Larsson and German and Austrian designers including Hoffmann and Olbrich. Next comes furniture, followed by textiles and wallpaper, stained glass and lighting, pottery and ceramics, metalwork and jewelry, print media, and gardens. An appendix suggests sources throughout England, Scotland, and the U.S.+

REVIEWED BY PATRICIA POORE

LUMINARIA
Handcrafted Lighting

- Authentic period styles
- Built to your specifications
- Catalogue available
- Antiques on-line

Explore a world of lighting at:
800-638-5619
LUMINARIA.COM

Circle no. 216

STONE FOREST
HAND CRAFTED STONE & COPPER

RUSTIC SINKS GARDEN ORNAMENTS FOUNTAINS

catalog available

Dept. OHH PO Box 2840, Santa Fe, NM 87504
505.986.8883 fax 505.982.2712 www.stoneforest.com

Circle no. 342

419 E. LA PALMA AVENUE, ANAHEIM, CA 92801
Free catalog available thru local hardware dealer or call
SDH HARDWARE INC at 714 535 6688
we offer the best prices

Circle no. 166

Circle no. 323
Distinctive cast stone mantels of the finest quality

Call, write or visit our website for a free catalog: Old World Stoneworks 5400 Miller Dallas, TX 75206
800.600.8336 www.oldworldstoneworks.com
E-mail: info@oldworldstoneworks.com

Circle no. 304
BEAUX ARTS BEAUTY
Neoclassical details were added to this Victorian-period house in an 1896 remodeling; now the garden is a stunner, too. (page 67)

EARLY WOVEN CARPETS
Wait until you see the textures, patterns, and colors available for colonial- and Federal-period rooms! (page 73)

WOOD FENCE ALLURE
Worm fences, picket fences, Gothic and classical embellishments: the wood fence is a favorite in all regions and eras. (page 78)

REDWOOD, OAK, & STONE
A 1911 house designed by Julia Morgan was irresistible to two lovers of California Arts and Crafts. (page 60)

GENIUS OF ESHERICK
Wharton Esherick's sculptural 20th-century woodworking is organic, but not naive; it's an evolved form by a trained academy artist-turned-craftsman. (page 82)
These owners knew where they were headed when they bought a Berkeley house designed in 1911 by architect Julia Morgan.

BY ARLENE BAXTER
PHOTOGRAPHS BY LINDA SVENDSEN

A house of redwood, oak, & stone

"HOW'D YOU LIKE TO GO take a look at a Julia Morgan house?" I asked my husband. David was usually game for casual house-touring of historic homes. I should already have seen the house during the Thursday tour with real-estate colleagues, but I'd had my own appointment that week. So we headed out to see the new listing. It turned out to be a house I'd been curious about—one with a real presence on the street, with three gabled windows, a huge front porch, lots of stonework, and out front a 60-foot hedge of pink roses.

We walked up the stairway and into the entry hall, where we were impressed by quarter-sawn oak that covered walls and ceiling. Opening the French doors, we were awed by the great room with its impressive stone fireplace that soars 16 feet to the ceiling. Walls and beamed ceiling were entirely of heart redwood. Opposite the fireplace hung a wonderful Juliet balcony. We looked at each other: "Could this be the one?!"

Not that we'd been looking for a new home. It would have to be a special Arts and Crafts residence to motivate us to leave our attractive brown-shingle. For both of us, many activities involve issues concerned with the Arts and Crafts movement or its revival by talented artists and craftspeople in this area, many of whom have become our friends. As a
JULIA MORGAN

California's premier woman architect, Julia Morgan (1872–1957), stood only five feet tall, but her stature as an engineer and architect puts her among the giants of the 20th century. Morgan's profession was her life; she was an intensely private person. After hard-won acceptance, she became the first female graduate of the Architecture division of the École des Beaux-Arts in Paris. Her strength of character would be essential in working with her most famous client, William Randolph Hearst, who commissioned her most famous project at San Simeon.

Morgan also designed the "Little Castle," the Berkeley Women's City Club—a beautiful mélange of Moorish, Gothic, and Romanesque elements. Hearst's mother, Phoebe Apperson Hearst, chose Morgan to design many buildings for the women's organizations of which she was a major patron. Asilomar, the YWCA camp Morgan designed in Pacific Grove, is a California State Monument. In her lifetime, Morgan designed and saw built over 700 structures, including over 100 single-family homes in Berkeley alone. She was skilled in many styles, ranging from the "brown-shingles" so characteristic of Berkeley, to formal classical structures and numerous revival buildings.

ABOVE: The wood-block print commissioned by David as an anniversary present was designed and printed by Yoshiko Yamamoto of the Arts & Crafts Press; it's the view that would have been seen from the home at the time it was built, before the Golden Gate Bridge existed. BELOW: The fireplace features Northbrae rhyolite, a locally quarried stone named for this neighborhood in North Berkeley.

RIGHT: The entire stair hall is finished in quarter-sawn oak. OPPOSITE: Like the great room, the dining room is finished entirely in heart redwood. Over the mantel, a contemporary painting by Jack Cassinetto.
The great room reminds us of Asilomar (1913–1937), the conference grounds in Pacific Grove designed by Julia Morgan. In both cases, Morgan combined redwood interiors with a generous use of native stone.
real-estate agent who specializes in Arts and Crafts-era homes, I make it a point to look at anything described as a bungalow, brown-shingle, or Prairie style. Sometimes I’m sorely disappointed; but not that day. Upstairs we were treated to beautiful views of San Francisco Bay. In the garden we discovered a charming guest cottage. When we entered the library, David, who collects books of the Arts and Crafts period, was convinced.

We became only the fourth owners of the F.A. Thomas house, designed in 1911 by Julia Morgan. It sits on Arlington Avenue, now a busy thoroughfare but, at the time the house was constructed, a highly desirable boulevard, its median strip planted with flowers. A pamphlet from
the Berkeley Chamber of Commerce, published by Sunset magazine ca.1912, included a photo of this house with the caption: “Banks of flowers line the roadways. With its beautiful homes, Berkeley is a vast garden.”

We bought our home from a family with six children who had occupied it for 48 years. The only remuddling they’d done was in an effort to protect the house from their three boys: They’d put Sears paneling on the walls, acoustic tiles on the ceiling, and linoleum on the floor of the back bedroom and adjoining sun porches. When we removed those finishes, we discovered that the jalousie windows installed in the 1960s—the only replacement windows—had probably been leaking ever since. The stucco “skin” was all that held the porch together.

We’d delayed restoring these particular rooms as we awaited an approval (recently granted) under the Mills Act agreement, a tax-reduction act for owners of landmarked properties in certain California cities. Soon we will indeed reframe the porch, and install new wood windows, wood floors, and plaster.

When we refinished the floors, a dramatic and attractive variation in color emerged, board to board. No one could tell us with certainty what the wood is. Perhaps birch? Perhaps sycamore, or an exotic mahogany. Sadly, all of the original light fixtures had disappeared. We have made good progress installing both period fixtures and reasonable reproductions.

The house is furnished not only with period antiques, but also with new work, from lamps to paintings, by contemporary artists and inspired by the Arts and Crafts movement.

Over the years, our furnishings had moved away from the Victoriana I had easily collected at auctions during the 1980s, to more dearly acquired Arts and Crafts pieces. Though we gained 1000 sq.ft. when we moved, our furnishings filled the house. We’ve added just a few pieces: a comfortable, new Caledonian Studios Morris chair, a period wicker floor lamp.

A focal point is a large piece acquired at auction, which was originally a buffet in the Spanish Embassy in San Francisco [just visible on p. 62]. Its dining-room face is cherry wood, with a copper foil and glass tulip pattern in the doors. I had built the piece into our previous home, but couldn’t bear to leave it.

Our long-term plan includes remodeling the small kitchen to better connect it with the breakfast room, butler’s pantry, and laundry. We will maintain as much of the period feel as possible, while providing reasonable, usable space, and taking advantage of garden views. We are acutely aware that our role is as stewards, and that maintaining the spirit of Julia Morgan’s design is essential.

ARLENE BAXTER is an agent with Berkeley Hills Realty, specializing in Arts and Crafts movement houses. She recently sold a rustic-style Morgan home. Arlene will be at Arts and Crafts San Francisco, August 14–15, at the Concourse Exhibition Center: baxter@pobox.com • DAVID MOSTARDI, the author’s husband, is researching Paul Elder, early-20th-century publisher and bookstore owner. He recently curated an exhibition at the San Francisco Public Library about Elder’s work and his various shops [paulelder.org], and has published a checklist of Elder’s works [artsandcraftspress.com].

JUNE | JULY 2004 66
With a mix of classical formality and informal plantings, an award-winning garden complements the neoclassical remodeling of a Victorian house in Milwaukee.

**Beaux Arts Beauty**

**BY BRIAN D. COLEMAN | PHOTOGRAPHS BY JESSIE WALKER**

In 1883, prosperous German immigrants purchased four acres on what was then the outskirts of Milwaukee and set about building a handsome home in the “modern” Eastlake style. It was a so-called gentleman’s farm, as there was enough surrounding land for a small, part-time farming operation. After just 13 years, in 1896, the house was remodeled. An imposing square turret was added and the house updated in the newly fashionable Classical Revival style that had swept the country since the 1893 Chicago Columbian Exposition and world’s fair. Inside and out,

Pink double peonies surround a statue of St. Francis of Assisi.

INSET: The 1883 Victorian house got a classical remodeling, and a tower, in 1896.
Neoclassical details, including an embossed Lincrusta frieze with cameos and scrolls, were added to the parlor in an 1896 remodeling. A French harp ca. 1865 and an 1879 Steinway grace the front parlor-music room. The back parlor’s maple fireplace and gold majolica-tile surround date to the remodeling.

Owners added graceful carved swags of ribbons and leaves; they applied ornate and classically themed friezes in the double parlors, with laurel leaves, bay flowers, and delicate spoon carvings. New mantels, complete with Ionic columns and tiles decorated with garlands, complemented the refined look.

TIME, HOWEVER, was not kind to this made-over Beaux Arts beauty. Used as a boardinghouse after the First World War, the once-grand interior was divided into a warren of small sleeping rooms, kitchens, and bathrooms. In 1946, the graceful exterior was covered with grey asbestos-cement siding; in the process, windowills were removed. By the 1970s, the house was a home for mentally retarded people. At one time all the sinks were plugged, which caused a large flood and the collapse of the back parlor’s ceiling.

By 1988, when partners Gerry Coom and Stewart Dempsey first saw the house, it was so overgrown with a jungle of box elders and vines that it was hidden from the street. It had been on the market for over a year and a half without a single offer, even at the bargain price of $18,000. Gerry and Stewart were able to see the possibilities in the old grande dame. Never mind that she was so infested with mice, nests filled the stove; or that the woodwork in the front parlor had been painted in a harem combination of pink and purple. The men noted the beautifully carved urn finials on the newel posts, the built-in buffet in the dining room. It didn’t bother them that [text concludes on page 72]
BELLOW: Antique bricks found in the garden were dry stacked into a wall around the patio. Homeowner Stewart Dempsey spends several hours a day working in the garden. A ‘Jeanne La Joie’ climbing rose blooms on the right.
Evolution of a YEAR-ROUND GARDEN

Over the past 15 years, owner and horticulturist Stewart Dempsey has combined three lots surrounding his Beaux Arts home and created a spectacular garden that echoes its neoclassical motifs: swags of laurel leaves, belflowers, and ribbons.

Stewart created a series of garden rooms, from the shade and sculpture garden on the north to an intimate, oval perennial garden with stone benches at the southwest corner. Over the concrete pad of a demolished garage, he built a container garden on a patio. The South Border, a 110-foot-long bed of evergreen shrubs and perennials, was designed for privacy from neighboring houses. The result: an award-winning garden that blooms throughout the year.

• FOR SUMMER INTEREST, Stewart likes to use these long-blooming perennials: blue catmint (*Nepeta 'Dropmore'), purple Russian sage (*Perovskia*), white phlox ('Miss Lingard'), gold-and-brown black-eyed susan (*Rudbeckia 'Goldsturm'), and tickseed (*Coreopsis 'Moonbeam').

• FOR WINTER COLOR, Stewart uses dogwood 'Winter Flame' with red, orange, and yellow twigs on the same plant; red sparkleberry deciduous holly; and wheat-colored feather reed grass (*Calamagrostis 'Karl Foerster').

• FOR FALL COLOR, he loves *Botonia*, a pink, daisy-like flower that blooms late in the fall, and *Eupatorium 'Chocolate*', with stems the color of a chocolate bar, purple leaves, and, in the late fall, fluffy white flowers.
the soffits and siding were so rotten they were falling off and squirrels scampered inside the walls. The oak staircase had never been painted—and ghosts of details including window seats were visible beneath the wide windows. Gerry's and Stewart's enthusiasm was contagious; they were able to appease city building inspectors who presented them with over three pages of violations needing immediate correction. And they convinced their skeptical parents, who, on their first visit, had to step over multiple buckets arrayed to catch rainwater coming through the roof.

They have since brought back the interior, installing antique gas/electric chandeliers, 1890s furniture, even a music room in the French style.

RENOVATION of the garden was as important to Stewart Dempsey as work on the house itself. A passionate gardener since age eight, when his grandmother gave him his first plant (a white achillea or yarrow that still blooms in the yard today), Stewart majored in horticulture in college. After working for the City Parks Department as their Chief Propagator, Stewart began a landscaping business.

He had big plans. His first step was to buy the lot next door and tear down the small, non-historic house on it. He set about creating a garden to complement the classical architecture of the house—with a combination of formal structures such as brick retaining walls to define rooms in the garden, and colorful, informal cottage-garden plantings. An old stone wall was dug out and restored to screen the neighbors along one edge of the property. Recycled brick created a small walled patio, centered on a fountain and container plantings. He added an arbor and trained climbing roses on its arch. When fence pickets were found under the front porch, they were cleaned, repainted, and installed along the sidewalk in front of the house, following old photographs dating to the 1890s.

Stewart used both cuttings and plantings discarded from his landscaping jobs and favorite perennials he had nurtured for years—such as the first blue iris he bought, at age twelve, from the Flower of the Month Club. Gradually, the classical garlands of flowers on the house could be seen echoed in the garden—which, in fact, has won three historic-preservation awards and two Mayor's Beautification Awards for its successful integration with the historic house.

The list of future projects remains ambitious. The partners would like to buy another adjacent lot to the north to expand the garden even further, and they would like to add more evergreens to reduce maintenance. Railings on the second-floor front porch are due to be replaced, matched to originals from period photographs. While Stewart doesn’t like to think about it, it will soon be time to repaint the tower . . . last time, he painted it himself, using an ingenious system of ropes tied to the chimney, slowly lowering himself onto scaffolding with mountain-climbing gear.

The story of the restoration has spread, and relatives of the original owners have contacted Stewart and Gerry, returning artifacts such as an 1896 flag that once flew from the front porch. Complemented by gardens, this Beaux Art beauty has been returned to its fin-de-siecle elegance.
PERIOD ACCENTS

Woven Carpets before 1840

FLAT-WOVEN INGRAIN CARPETS, LOOP-PILE BRUSSELS, AND VELVETY CUT-PILE WILTONS WERE IN EVIDENCE BY THE EARLY-19TH CENTURY. BY GLADYS MONTGOMERY

TRUE OR FALSE: Americans have always preferred their carpets wall-to-wall. TRUE! (Shocking, perhaps, but true.) Another one: A good period room uses oriental rugs or dark colors on the floor. FALSE. Imagine a middle-class parlor with flat-woven, striped carpeting in vivid hues of red, green, blue, pink, yellow, and black; a music room with a looped-pile carpet in blue blooming with rose and green floral sprigs; a cut-pile library carpet in bright red and green with rows of yellow medallions as big as dinner plates; or a ca. 1817 sea captain's yacht with an interior featuring luxurious looped-pile carpet in hues of orange and brown mixed with green.

The textiles that well-to-do English colonists brought with them were too costly to be trod upon. Instead, small “Turkey” carpets, made in England to imitate Turkish (oriental) rugs, were used on tables and cupboards, and looped-pile rugs were used as bed covers. By the 1740s, colo-

ABOVE: In Williams House at Historic Deerfield, the ca. 1810 Brussels carpet (Floral Roman Tile) is a document reproduction from J.R. Burrows. BGKD: Leaf and Meander is also a ca. 1810 Brussels.
ABOVE: Two piles, one pattern: note the softened texture of the cut-pile Wilton carpet (left) compared to the loop-pile Brussels.


BELOW: Chippendale Gothic Medallion Brussels carpet at the John Jay Homestead, Katonah, N.Y. by J. R. Burrows.

NATIONAL NEWSPAPER ADVERTISEMENTS AND PROBATE INVENTORIES BEGAN TO SPECIFY DIFFERENT TYPES OF CARPETS—ENTRY, FLOOR, TABLE, AND BEDSIDE, AND, BY THE 1760S, STAIR CARPETING.

Four types of woven carpets existed in the 18th century. The costliest was AXMINSTER [1755 on], a thick, hand-knotted, tufted cut-pile that imitated Turkish carpets. Axminster was not produced in America until 1790. Woven on wider looms than other types, these seamless carpets came in various shapes, and their designs featured ovals, polygons, and cartouches, sometimes echoing architectural motifs. Beginning in 1839, machine-made Axminsters were introduced.

WILTON [1740s on]—a cut-pile carpet, hand-loomed in 27-inch strips that were hand-sewn together when installed wall-to-wall—was far less expensive than Axminster, but twice the price of BRUSSELS [from 1710 in Belgium, 1740s on in England]. A looped- or uncut-pile carpet, Brussels was hand-loomed in 27-inch strips sewn together during installation.

INGRAIN, also called Scotch or Kidderminster [early 1700s on], was a flat, reversible carpet, more affordable than pile carpets. Ingrain carpets were hand-loomed in strips generally about 36 inches wide. When installed wall-to-wall, panel designs were matched to create large-scale repeat-
Available TEXTILES Today

EATON HILL TEXTILE WORKS [1]
Marshfield, VT (802) 426-3733
(eatonhilltextiles.com)
These flat-woven Venetian carpets are among their range of textiles from dimity to linsey-woolsey; note "laddered" effect in top sample.

FAMILY HEIR-LOOM WEavers [2]
Red Lion, PA (717) 246-2431
(familyheirloomweavers.com)
Makers of ingrain carpets in three widths with document designs dating from 1780 to 1910; note colors on reverse side.

J.R. BURROWS & CO. [3]
Rockland, MA (800) 347-1795 (burrows.com)

THISTLE HILL WEavers [4]
Cherry Valley, NY (518) 284-2729
(thistlehillweavers.com)
Venetian carpet and a full line of historical textiles.

CROW VALLEY WEavers
Orcas, WA (360) 376-3959 Historical and custom Venetians woven on traditional looms.

More carpet suppliers, as well as sources for floorcloths, hooked rugs, and period textiles, at www.oldhouseinteriors.com

LEFT: Black-and-white Venetian is a design by Kate Smith of Eaton Hill; Green Venetian is a 1790 document reproduction. BELOW: Flower Garden (top) is from a house in Cazenovia, N.Y.; the other ingrain is from Waveland in Lexington, Ky.
In the days before Scotchgard (and even since), the practical superiority of floorcloths was a no-brainer. Because they are insect-resistant, easily cleaned, and can be repainted, they became popular in entryways and stairhalls, as crumb-cloths under tables and, toward the end of the 18th century (when households began to dedicate a room to dining), as dining-room carpets. In the Salem, Massachusetts, mansion of merchant Elias Hasket Derby, America's first millionaire, a painted floorcloth in the oval drawing room was part of a decorative scheme featuring the Federal period's costliest Wilton, Brussels, and Kidderminster carpeting. A manufactured and imported room-size, block-printed and bordered floorcloth could cost as much as carpeting—but the fact that floorcloths could be locally or homemade meant they were widely available. By the mid-1700s, floorboards and floorcloths were painted to look like geometric marble and tile floors, wood parquet, and even the intricately patterned "Turkey" designs seen in Wilton and Brussels carpets. Cotton, linen, or jute canvas layered with six to seven layers of paint, floorcloths were first decorated free-hand. By the 1750s, English manufacturers were using as many as 15 wood blocks to stamp seamless canvas measuring up to 113 yards long by eight yards wide. In the later 1700s, stenciling came into use, and housekeeping manuals gave instructions for painting floorcloths at home.

From a Latin term for carding wool, "carpet" was the 17th-century term used to describe the thick wool cloth used on tables and beds. "Rug," a Scandinavian term for coarse wool cloth used in cloaks and coverlets, had by the early-19th century come to describe the small mats used on floors, particularly in front of the hearth. Venetian carpets and, to a lesser extent, ingrains were most common in average American homes, and in the informal rooms of even the well-to-do. In 1797, George Washington, wanting the best but mindful of cost, ordered for Mount Vernon "new carpeting as will cover the floor of my blue parlor. Wilton if it not much dearer than Scotch carpeting ..." Installation was often handled by the housewife, as indicated in a
In the 1750s, Americans ordered imported carpets with borders reminiscent of those used in wallpapers. Beginning after the American Revolution, when French wallpapers exhibited naturalistic and floral designs, and continuing well into the 1840s, carpets featured motifs ranging from trailing roses and foliage (which influenced William Morris) to such exotics as the Mexican dahlia in the 1840s. In the 1820s, when pillar print fabrics became popular, this architectural motif showed up in carpeting. Blocks, octagons, and medallions echoed the neoclassical themes of the Federal and Greek Revival eras.

Although influenced by the availability and durability of period dyes, carpet color, too, followed fashion. In Venetian carpeting, there was a dominance of greens (from apple to forest), reds (rose-pink to scarlet), black, and mustard yellow, accented with lesser amounts of blue and other colors. Pattern resulted from two alternating colors producing a laddered effect or “picket fence” between stripes.

Remember that rooms were dimly lit by candles and pre-electric lamps; carpets that seem to be in high contrast or even garish to us today were necessarily intense in color and pattern. In 1804, when Napoleon lost Egypt, the Englishman I. Arbuthnot designed a vivid red, yellow, and Prussian blue Wilton carpet undulating with winged snakes, lions, urns, a labyrinth, and hieroglyphs. It might today be called lurid, even by a generation raised on neon and Technicolor.
Before you build a fence, consider the site and your goals: is it to be a simple barrier, or an architectural ornament?

BY VICKI JOHNSON

The allure of the Picket fence

THINK ABOUT IT: the much-loved picket fence is actually based on an ancient form of public defense. In Medieval Europe, the precursor to pickets—tall, pointed sticks creating a barrier—kept wild beasts and evil-doers at bay. On this continent, 16th-century Native Americans often camped within a circle of sharpened logs they’d pounded into the ground. As architectural historian Alfred Hopkins put it in the late 1890s: “... nowadays our neighbors are more neighborly, and the 'defences' have dwindled down to 'fences.' The evolution of the fence has proceeded in accordance with the nature of the marauders to be shut out.”

As towns grew safer and citi-
WHERE'S TOM SAWYER WHEN YOU NEED HIM?

Wood fences are just not permanent. But they can last for many years if properly installed and maintained. Heather Forrest, a technical specialist at Samuel Cabot, Inc., advises homeowners to use both primer and top coat when painting wood. “Oil- or alkyd-base primers absorb into the wood to allow for better top-coat adhesion, and help prevent natural wood tannins from leaching out and staining top coats,” she explains. Top-coat products made with 100% acrylic resin “have the best breathe-ability and flexibility. They are less likely to buckle and peel, while allowing moisture to escape; acrylic-resin latex will also contract and expand during seasonal extremes.” Acrylic resins provide deep, vibrant color.

But what if you want that nice weathered look? “There are millions of untreated wood fences that last for years,” concedes Ms. Forrest, “but treated wood lasts longer!” Semi-transparent, penetrating stains allow color, grain, and texture to show. These should be applied as soon as possible after installation. (Follow manufacturer’s recommendations when using treated wood.) Paint or stain fence parts before assembly so that hard-to-reach areas are covered, particularly where boards will overlap.
zens prospered, the reason to build a fence changed. Fences were ornaments and symbols of economic status. “Throughout small villages and large towns of Colonial America, the houses of the prosperous [were] set off from the street by quite elaborate fences. In the thriving trading towns of the Atlantic seaboard, the confluence of a wealthy, erudite, and cosmopolitan merchant class with an abundance of highly skilled joiners and ship’s carpenters led to the emergence of a highly developed style of fence building.” So writes George Nash in Wooden Fences [Taunton Press, 1997].

Styles varied by region and from city to countryside, changing with design fashions. During the 1840s, influential landscape architect A.J. Downing urged people to adopt a more open, naturalistic approach to front and back gardens, and thus to paint any fences truly deemed necessary a color that would blend into the landscape. While some people removed front-garden fences altogether, many more kept their picket fence—“not only as an emblem of dignity and charm for the modest home of the middle classes,” says Nash, “but also as a poignant badge of civilization… in the precarious settlements of the western wilderness.”

IRON FENCES
As industrial processes progressed during the 19th century, wrought iron and, later, less-expensive cast iron allowed craftsmen to create architectural embellishments. Many Gothic Revival, Renaissance Revival, and Queen Anne-style urban homes had these metal designs separating front yard from street. Manufacturers produced catalogs filled with hundreds of styles. Sadly, many of the old iron fences are gone, and not just due to rust and changing taste. During World War II, patriotism moved many citizens to pull them down and donate the metal to the war effort. Today, reproductions are often made of rust- and corrosion-resistant aluminum.

ABOVE: Northern Colonists preferred their post-and-rail fences in straight lines; this distinctive zigzag fence is in the South.
RIGHT: Gothic Revival details are repeated in the wood fence surrounding Bowen House, an SPNEA property in Connecticut.

LEFT: The trellis design of this fence on the eastern end of Long Island, N.Y., complements the garden while providing some privacy.
TOP LEFT: Exquisitely detailed metal fences were used by Victorian urbanites.
The classical fence at the Caesar (Ezra Weston) House in Duxbury, Mass., is an architectural embellishment that echoes the style and symmetry of the 1809 Federal-period house.

**ARCHITECTURE & the Fence**

"A garden is never just a collection of beautiful plants," emphasizes Michael Weishan in his book, The New Traditional Garden. "It is an open structure, with man-made elements that give the garden definition [and] individuality." And a fenced yard and garden "feels right" when all of the architectural structures share similar design elements. "We are happy," continues Weishan, "when things mesh on a visual level and ill at ease when they don't... Using wildly different materials in one space is as bad outdoors as it is indoors." In other words, if there is an attractive wood fence lining the front garden and driveway, continue the same theme throughout the property, even if the size and scale must change along back yard property lines. It pays to be just as fussy about your garden fences as you are about the woodwork inside your home.

For fences near the house, proportion is as important as style. Consider height, the mass or apparent "weight" of the fence, and symmetry in your design.
A loner who found his calling in an era when "hand crafted" was stigmatized as a poor man's necessity, Esherick was finally recognized as the dean of American craftsmen during the counter-culture Sixties.

BY HOAG LEVINS | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

When approached from its mountainside entry, the house built by Wharton Esherick looks deceptively small, because much of the multi-level building is hidden from view on the slope below. Its walls of random stone are reminiscent of those of ancient Chester County farm buildings nearby, yet all walls are curved in a manner that provides a unique distortion. Esherick, a fine artist turned woodworker, lived on this property from 1913 on, laying the foundation for the stone studio and shop in 1926. Over the next 40 years, he continued to expand the building, eventually turning it into his home and finally declaring it finished in 1966.

As a young man, Esherick [1887–1970] had dropped out of urban life in Philadelphia and moved to Paoli, then a sparsely populated farming community 25 miles west of the city. Trained as a traditional academy artist at the turn of the century, Wharton Esherick unsuccessfully pursued

LEFT: The spiral staircase of oak in Esherick's Paoli (Valley Forge), Pa., studio is an icon of 20th-century wood craftsmanship. It was removed for exhibition at the New York World's Fair in 1940. RIGHT: The interior is a unified environment of wooden architectural forms and furnishings, all sculptural.

The Modern Genius
ABOVE: Free-form curves are evident in the kitchen. RIGHT: The house and studio, “an autobiography executed in wood,” was built between 1926 and 1966. The curves are not distortions of the lens; Esherick avoided straight lines in both buildings and furniture. Another stair leads to a child’s bedroom from the dining room, which incorporates cherry wood milled from a favorite tree that died during the 1930s.
a career as a painter for many years before he abruptly abandoned brushes and canvas for chisels and wood at age 37, in 1924. Possessed by his own visions, Esherick combined the emerging concepts of modern art with processes of wood shaping in a manner that created a new genre. His unique work combined, as never before, the line and spirit of modern sculpture with the techniques of fine-furniture craftsmanship. It eventually changed the way many designers and artisans thought about wood.

By the end of the 1920s, Esherick's woodworking skills and artistic vision had brought him recognition among some architects and wealthy Arts and Crafts patrons connected to the utopian/artistic Rose Valley community nearby. Nevertheless, it was a time when the Arts and Crafts movement itself had all but died out. Radio and newspapers, magazines, and Hollywood movies were together an integrated marketing colossus that influenced perceptions, desires, and buying habits—spawning an economy that depended on the creation of changing “fashions” that would cause people to continually purchase and then discard an ever-growing array of mass-produced goods. In the new “department-store culture,” it was generally perceived that only poor people would resort to using home-made or hand-made objects. True craftsmanship of the old school was practiced by only a small number of “loners.” Esherick, profoundly committed to a life of nature, simplicity, and honest work, was one of these isolated crafts-

Special attention was lavished on **floors** of scrap apple-wood and walnut. Esherick worked pieces into place like a large puzzle. One **design radiates** from the bathroom entry guarded by the figure “Boredom” (below).
Esherick didn’t see himself as part of a movement,” says Thomas Moser of the eponymous furniture company in Maine. “Paoli—between suburban Philadelphia and Amish country—was ‘woodworking central’, but his eccentric forms [were not part of a tradition]. Instead of treating wood as a rectilinear form—what comes off a table saw—it reverts, becoming reminiscent of the wood’s presence in the tree. Now it’s not organic in the way Adirondack furniture is, because it did go to lumber first—it’s not made of twigs with the bark on—but then it is shaped in a way that goes back to its organic form.

“There’s an expression used in the House of Commons, after an eloquent (and seemingly extemporaneous) speech: that it ‘smells of the lamp’, meaning that it was indeed memorized, last night. Naive work comes from someone who doesn’t know any better. That’s not Esherick. His work feels highly evolved: it is a return to the organic from a disciplined, derivative form.

HOAG LEVINS is editor and executive producer of AdAge.com, the website of Advertising Age magazine. As a young reporter for the Philadelphia Inquirer, Levins was the last journalist to interview Esherick before his death. (See p. 112.)

ONE OF A KIND

men. He kept a copy of Thoreau’s Walden on his bedside table his whole life, using it for solace and inspiration the way other people use the Bible.

ESHERRICK’S TRANSITION to woodworking came when he created a rural gallery for his Impressionist paintings in his barn. To enhance their salability, he fashioned wooden frames for each one. He was chagrined when patrons were more interested in his frames than in the paintings. One visitor was enamored of Esherick’s unusual dining table. Desperately in need of cash, Esherick sold it to him.

Esherick did not use power tools—except for a bandsaw built with bicycle wheels—until the 1960s. The majority of his works, including the massive ones, were produced with hand tools similar to those used by eastern Pennsylvania’s pioneer builders.

In the decade before he died in 1970 at the age of 83, Wharton Esherick was heralded by the national art and design community as the “Dean of American Craftsmen.” His work helped lead to the renaissance of the 1960s that re-established the value of hand craftsmanship.

TOP: Esherick’s bedroom is entered through a large trap door which kept sawdust out of the bedroom. The padauk and mahogany bed with built-in bureau drawers looks out a bank of windows onto the panorama of the Great Valley below.
**Architectural Components**

**Museum Quality 18th and 19th Century Architectural Millwork**

Following historic designs and using traditional joinery we create reproduction millwork: windows, doors, entryways, mouldings, and more.

**Architectural Components, Inc.**
26 North Leverett Road
Montague, MA 01351
413-367-9441 • brochure $5.00

www.architecturalcomponentsinc.com

**New! Rumbled® Pavers**

**America's Premier Paver**

Tumbled after firing to create "old world" charm!

The tumbling process creates the cobblestone look of a paver that's been around for hundreds of years.

Our full line of Rumbled® Pavers meets or exceeds ASTM C902 SX Type 1 PA.

Call 1-800-334-8689 to talk to one of the trained paving specialists on our staff.

**Pine Hall Brick**

Pine Hall Brick Co., Inc. / P.O. Box 11044 / Winston-Salem, NC 27116-1044

**Remember the Elegant Crestings on All Those Beautiful Victorian Homes? — WE STILL MAKE THEM! —**

Stock & Custom Designs from America's Leading Manufacturer of Decorative Roof Crestings, Snowguards, Finials, Balconettes™ & Accessories

CAPITAL CRESTING™

is pleased to announce our new, greatly expanded catalogue.

If you have ever requested one of our catalogues or brochures before, or if you are interested in the most distinctive collection of coordinated ironwork accessories available, you'll definitely want our new catalogue.

FOR A FREE COPY, CALL 800-442-4766

ABOVE ALL ELSE, AMERICA'S HISTORIC HOMES HAVE CAPITAL CRESTINGS

GUARANTEED AGAINST BREAKAGE • LIGHTWEIGHT STEEL • EASY TO INSTALL • AFFORDABLE • ECONOMICAL TO SHIP

visit us on the internet at www.capitalcrestings.com • e-mail: info@capitalcrestings.com
designer SPECS

With so many high quality windows on the market, a search for new or replacement windows can be overwhelming. Sometimes just going back to basic window types can be the key to success.

The Traditional Window  BY MARY ELLEN POLSON

High-end window manufacturers today want to dazzle you with the possibilities. They promise windows of any shape or size you can imagine, incorporating every type and style from sash and casement to bow, bay, picture, and Palladian.

What's more, you can specify windows in just about any material, including solid wood treated to make it last longer, and wood clad with vinyl to keep the elements from ever reaching the wood. You can even opt for windows that are wood on the inside, and resin coated on the outside. For the environmentally conscious, there are windows made from sustainable woods (i.e., the tree wasn't harvested until another just like it was planted). Energy efficiency is a given.

Whether you're shopping for replacements or for an addition to an older home, chances are you'll be considering two of the more enduring types of windows: sash and casement. Sash windows are usually double hung, meaning one sash moves up and down behind the other. Casement windows open inward or outward, are hinged on one side, and open and close with a latch or a crank.

SASH In older windows, the sashes are usually made of one or more panes of glass held in place by muntins. In windows where there's more than one pane of glass, this is called a true divided light window. In newer windows, the sash usually contains one sheet of glass, which is divided into “panes” by an internal or external grid, with the intention of recreating the appearance of real muntins (see “Divided Lights,” p.90). As a rule, the more realistic the dividers, the more expensive the window. If you're shopping for windows that will appear alongside originals with true divided lights, the panes as well as the sash should approach the originals in terms of size and proportion.

A great deal of the charm of an original window lies in the window frame and mouldings that surround it. Pozzi and Norco, both Jeld-Wen companies, offer a replacement option that allows you to install new, energy-efficient double sash windows with text continued on page 92]

ABOVE: Even a complex window form like a Palladian window is composed of elements of simpler windows—in this case, sash windows.
STANDARD & CUSTOM WINDOWS

ANDERSEN WINDOWS & DOORS (651) 264-5150, andersenwindows.com Classic and specialty wood windows • BELISLE ANCESTRAL DOORS AND WINDOWS (866) 851-5113, belislewindows.com Authentic swing-in and swing-out casement windows • GRABILL WINDOWS & DOORS (810) 798-2817, grabillwindow.com Custom wood and historically accurate windows in all styles • HEARTWOOD FINE WINDOWS & DOORS (800) 321-8199, heartwoodwindowsanddoors.com Wood windows in all styles, many made from certified woods • HURD MILLWORK (800) 223-4873, hurd.com Wood windows in all styles • JELD-WEN WINDOWS & DOORS jeld-wen.com, (800) 877-9482 Manufacturer and owner of custom window and door makers Pozzi, Norco, and Canado • KOLBE & KOLBE MILLWORK CO. (715) 842-5666, kolbe-kolbe.com Wood and clad-wood windows • LOEWEN (800) 563-9367, loewen.com All styles of windows, often made from sustainable woods • MARVIN WINDOWS AND DOORS (888) 537-8268, marvin.com Wood and clad-wood windows, including restoration windows • MILGARD WOODCLAD (800) 562-8444, milgard.com Wood-clad windows in all styles • WEATHER SHIELD WINDOWS & DOORS (800) 477-6808, weathershield.com Legacy series in wood; ProShield series with wood interiors and vinyl exteriors.

DIVIDED Lights

The best simulated divided light are proportioned to match traditional windows (meaning the “pane” is usually taller than it is wide). On a double-glazed window, even a well-proportioned wooden grid won’t look realistic close up, so manufacturers add a spacer bar—a sort of dark interior grid—to make it appear as thought the grid goes all the way through the glass, just like real muntins.

A Word About WOOD

Even people who love old houses are concerned about maintenance these days. Manufacturers have stepped up to the plate with options that are increasingly sophisticated, such as building a wood window with all the period detail your house requires, then cladding it on the exterior with specially formulated resin, vinyl, or metal, with factory-applied color that matches your other trim. Some companies are actually building windows out of better woods: Jeld-Wen, for example, offers windows built from a proprietary vacuum/pressure treated wood called AuraLast, which is guaranteed for 20 years. Other custom builders, such as Heartwood, simply use woods with naturally long lives, like mahogany.

RESTORATION WINDOWS & Services

ADAMS ARCHITECTURAL WOOD PRODUCTS (888) 285-8120, adamsarch.com Historically accurate windows and doors • AGW “OLD STYLE” WINDOW GLASS (410) 435-0300, homestead.com/oldstyleAGW.html Restoration window glass for late-19th and early-20th-century homes • ARCHITECTURAL COMPONENTS (413) 367-9441, architecturalcomponentsinc.com Reproduction and custom wood windows • MAURER & SHEPHERD JOYNERS (860) 633-2383 Custom-made interior and exterior windows in 18th-century styles • S.A. BENDHEIM (800) 221-7379 (east), (800) 900-3499 (west), bendheimrestorationglass.com Restoration glass for early homes, and homes built within the last 125 years • SEEKIRCHER STEEL WINDOW REPAIR (914) 725-1904, design-site.net/seekirch.htm Repair and restoration of steel casement windows • SOUTHWEST DOOR CO. (520) 574-7374, southwestdoor.com Windows in styles of the old Southwest • WOODSTONE COMPANY (800) 682-8223, woodstone.com Custom pegged mortise-and-tenon wood windows
The neighbors may begin driving a bit more slowly.

Nancy Hiller

Custom Furniture & Cabinetry
Bloomington, Indiana
www.nhillerdesign.com

TILE RESTORATION CENTER INC.
Specializing in the Reproduction of American Arts & Crafts Tile
ERNST BATCHELDER & CLAYCRAFT DESIGNS
Tile for Fireplaces, Fountains, Floors, Wainscot, Kitchen & Bath
COLOR CATALOG: $10.00
Owners: Delia Tapp • Marie Grasse Tapp
(206) 633-4866
Fax (206) 633-3469
3511 Interlake North • Seattle, WA 98103
WEBSITE: tilerestorationcenter.com

Circle no. 891

Circle no. 784

Circle no. 396
insulated glass within the existing frame and trim.

The mechanism that allows for movement in a traditional sash window is a weight and pulley system concealed by the framing at the sides of the window. While you can still buy windows made with old-style counter balances (Grabill offers them; Heartwood uses a pulley and chain system), other options include spring balances and other proprietary balance systems. The newer systems not only move up and down effortlessly, but they’re often configured to tilt in for easier cleaning.

CASEMENT All windows need to shut tightly to close out the weather. This is especially true for casement windows that open outward. For these windows, the key to a tight seal is a multi-point locking mechanism—basically a bar attached to both the window and frame that slides outward when the window is cranked open from the inside. Look for casements with less obtrusive hardware; Kolbe & Kolbe offers a concealed multi-point system for its Heritage, Sundance, and Ultra casement windows.

Often referred to as a French- or European-style casement, in-swing casement windows are available with or without a center divider. Common in many Romantic Revival homes of the early 20th century, in-swing casements that are in poor condition are usually equipped with hardware that can be refurbished and reused. One of the advantages of in-swing casements is that they can be fitted with period-appropriate hardware. Belisle’s custom-built Ancestral Window, for example, comes with an exposed cast-iron casement latch that’s just as elegant as the ones you saw on your last European vacation.
ADAMS ARCHITECTURAL WOOD PRODUCTS

Traditional Storms, Screens, Storm Doors, Combinations and True Divided Lite Sash: Mortise and Tenon—no finger jointing.

Individually handcrafted to your specifications. Quick turnaround. Cost? Less than you think.

Call 1-888-285-8120 to speak with one of our specialists.
300 Trails Road, Eldridge, IA 52748
www.adamsarch.com
E-mail: info@adamsarch.com

Formerly Midwest Architectural Wood Products
Member of: AWW • NAVRO • National Trust

Circle no. 16

The Original Family Reunion

Hand Crafted Since 1889

800-633-3522 www.pawleys.com

Circle no. 362

The Genuine Old-Fashioned Home-Made MILK PAINT

Authentic Colonial and Shaker Finish
The Original—Nothing else even comes close!

• In Powder Form
• Add Water and Mix
• 16 Deep, Rich Colors
• Environmentally Safe
• All Natural
• Odor Free
• Easy to Use
• Long Wearing
• Won't Fade

The Old Fashioned Milk Paint Company, Inc
Dept. OHI, PO. Box 222, Groton, MA 01450-0222
Phone (978) 448-6336 • Fax (978) 448-2754
www.milkpaint.com

Circle no. 54

18th Century Reproduction
"POCKET SHUTTERED" Windows

Windows that have the historic Indian Shutter architectural feature
One Inch Wide Muntins • True Divided Lights • 7" x 9" Glass • Authentic Molding Shapes

Wood shutter slides into an interior wall pocket assembly

A new window made to look and function as a period window

Available in Five Sizes

Sun Architectural Woodworks, Inc.
Depot Hill Road, West Baldwin, ME 04091
Phone: (207) 625-7000 • Fax: (207) 625-4444
www.sunarchitecturalwood.com

Circle no. 445

OLD HOUSE INTERIORS 93
Malerialinlimileil
WWW.com
One-Of-A-Kind Antiques
Restored Lighting
Stained & Beveled Glass
Period Furniture
Mantels Galore
in other words...
Amazing stuff.
2 West Michigan Ave. Ypsilanti, MI
(800)-299-9462 10-5 M-Sat

We make installing a spiral straightforward.

Metal Spirals from
$425
•Diameters
3'-9" to 7'-0"
•Kits or Welded Units

Oak Spirals from
$1575
•Diameters
4'-0" to 6'-0"
•All Oak Construction

Victorian One® from
$3300
•Diameters
5'-0" to 6'-0"
•Cast Aluminum Construction

The best selection, quality, and prices!
Since 1931, The Iron Shop has enjoyed a reputation for outstanding design and fabrication of spiral stairs. Today, we utilize computer-aided technology throughout our production process successfully mixing state-of-the-art manufacturing with Old World quality. Offering the largest selection, highest quality, and lowest prices in spiral stairs—we make sure that you get the right spiral to meet your needs, available in any height and BOCA/UBC code models. And our spirals are still made with pride in the U.S.A.

Call for the FREE color Catalog & Price List:
1-800-523-7427 Ask for Ext. OHI
or visit our Web Site at www.TheIronShop.com/OHI

Installation Video featuring
"The Furniture Guys"

The IRON SHOP®
The Leading Manufacturer of Spiral Stair Kits®

A Passion to Preserve
Gay Men as Keepers of Culture
Will Fellows
"Real men build. They don't fix up." So says an architect quoted in Will Fellows's terrific A Passion to Preserve. Fellows's research illustrates how gay men's efforts to 'fix up' have played a crucial role in the preservation and revitalization of many of America's greatest urban neighborhoods. A Passion to Preserve provides a rich and detailed examination of an important and heretofore neglected aspect of our urban heritage."—Richard Florida, author of The Rise of the Creative Class

The University of Wisconsin Press
At booksellers or
visit www.wisc.edu/wisconsinpress

Elevette®
The most custom choices. The best warranty. The longest history of reliability. The easiest decision.
CUSTOMIZATION + RELIABILITY
INCLINATOR COMPANY OF AMERICA
800-343-9007 • Dept. 22
www.inclinator.com

INCLINATOR
Circle no. 545

THE IRON SHOP®
Circle no. 654
In the heart of California’s fabled wine country an hour’s drive north of San Francisco, Sonoma County is the place to see stunning natural scenery, sample the delights of hot water spas and mud baths, and visit more than 200 wineries. It’s also packed with history if you know where to look.

Santa Rosa is a good base to begin exploring the county, which is larger than Rhode Island (you’ll need a car and a local map). To get a feel for the region’s deep agricultural roots, visit the Luther Burbank Home & Gardens right in town (707/524-5445, lutherburbank.org). Between 1884 and 1906 the Greek Revival cottage was the home of the famed horticulturalist Luther Burbank, who entertained luminaries like Henry Ford, Andrew Carnegie, John Muir, and Thomas Edison. You can sample some of the fruits of Burbank’s labor during the annual County Fair (July 20-Aug. 3 this year), which showcases many of the county’s prized wines, apples, and cheeses.

Go northeast from Santa Rosa, and you’ll pass through Calistoga, where you can stop for a mineral or mud bath. Then watch as this hamlet’s version of Old Faithful geyser shoots off on the hour with regularity. Head southeast on Highway 12 (Arnold Road), and you’ll soon reach the birthplace of California’s wine industry, a 17-mile stretch between the mountains known as the Valley of the Moon. Author Jack London spent his last years here, and wrote his 1913 novel The Valley of the Moon at his Glen Ellen ranch, now Jack London State Historic Park (707/938-5216, Parks.Sonoma.net).

Home of mineral spas and Spanish missions, a meandering river and a spectacular coastline, Sonoma offers everything from apples to Zinfandel.
Dozens of Sonoma wineries date back 100 years or more in plantings and architecture, among them Hop Kiln Winery in Healdsburg. Its landmark building with the three distinctive kilns was constructed in 1905 by Italian stonemasons.

At the south end of the valley near the town of Sonoma is the last and northern-most mission in California, the 19th-century Mission San Francisco de Solano (707/938-9560), where the Spanish Franciscan fathers planted thousands of grape vines in the 1820s. Nearby is the luxurious Sonoma Mission Inn and Spa, where Native Americans sampled the hot springs for free hundreds of years ago.

To take the scenic route to Sonoma’s spectacular and rugged coast, follow the course of the emerald-colored Russian River. From Santa Rosa, go north on 101 and take River Road to Guerneville (home of champagne maker Korbel, established in 1882). Continue on to Jenner on Highway 116. Heading north on Highway 1, you’ll experience spectacular views of the cobalt-blue Pacific en route to Fort Ross, established by Russian sea otter trappers in 1812.

Turn south on Highway 1 at Jenner, and in 24 miles you’ll reach quaint Bodega Bay, where in 1963 Alfred Hitchcock filmed “The Birds,” starring Tippi Hedren, among the Victorian homes and storefronts. For a real treat, take Petaluma–Valley Ford Road from Bodega Bay to Petaluma, one of the few towns to survive damage from the 1906 earthquake. It winds through hillocks of terraced vineyards, dairy farms, and open fields of wildflowers, golden poppies, and lavender. In Petaluma, you’ll find Rancho Petaluma, an authentic 19th-century rancho with many rooms furnished in authentic period style.
NEW! at bradbury.com

Decorative Rustic Hardware for Kitchens, Baths and Furniture.

WATERWOOD HARDWARE
WWW.WATERWOOD.NET
888.635.9718

Push Button Light Switches

DECORATIVE & PLAIN SOLID BRASS WALL PLATES

- MOULDING HOOKS
- TASSEL KITS
- & MORE

For Catalog Send $2.00 to:
Classic Accents
P.O. Box 1181 Dept. OHI04
Southgate, MI 48195
(734) 284-7661
CLASSICACCENTS.NET

CORONA FRIEZE
from our expanding collection of Arts & Crafts Wallpapers
BRADBURY & BRADBURY ART WALLPAPERS
(707) 746-1900
www.bradbury.com

We offer the finest pre-engineered pavilions and garden structures, prefabricated and shipped throughout the United States and internationally. Call for a complete catalog.

DALTON PAVILIONS, INC.
DESIGNERS OF THE FINEST GAZEBOS & GARDEN STRUCTURES
20 Commerce Dr, Telford, PA 18969 Tel 215-721-1492 Fax 721-1501 www.daltonpavilions.com
JUST PLAIN FUNNY

IS IT MY IMAGINATION, or has OHI become just a tad irreverent on subjects that used to require genuflection? If I'm right, then hooray! The "OtherVoices" essay in the May 2004 issue ("a visit to the mecca of all things dark and rectangular") is a welcome breath of fresh air and so funny that I've read it three times. This is your best issue ever.

—ANN J. ROBERSON
via email

1915: Necessarily Arts & Crafts?

I have a house built in 1915 that seems to be a Queen Anne Free Classic-style foursquare. I know it is a bit late, but it does not look Prairie or Craftsman. The interior is not as fancy as a Queen Anne might be, but the post and lintel mouldings with crown tops are more elaborate than flat Craftsman styles. I do not want to re-create a fancy Victorian parlor. But my husband is not fond of Mission style. [Is there] something transitional? —MARIA RUSSO, VIA EMAIL

Don't worry about a Victorian parlor for your 1915 house—those days were over! While a Foursquare (or similar house) leaning toward Prairie or Craftsman styling would have undoubtedly had some American Arts and Crafts details inside, it seems that your house doesn't fit that description. More likely, yours would have had simplified Colonial Revival decorating on the interior. It was the prevailing style, certainly. Your mouldings sound more neoclassical than Craftsman. So your husband gets his wish, too—the brown wood/mica lamps/burlap wainscot/lots of olive green-look is probably too "Bungalow" for you. Textiles and wallpapers in William Morris designs—which have been in production for 160 years—work well with both A&C and Colonial Revival interiors. It would not be out of place to use some A&C touches, even with a freely interpreted Colonial Revival theme. Your house might have had some oak furniture and wicker, particularly on the porch or in a boys' bedroom. Arts and Crafts friezes [try Bradbury & Bradbury Art Wallpapers, bradbury.com] could work in an entry or den or bedroom. But the dining room was almost definitely done in a classic, Colonial Revival style (reproduction Queen Anne, Sheraton, or Chippendale type furniture). Consider oriental rugs in traditional colors, like red and blue.

If you need to redo them, and have the interest, you could interpret kitchen and bathrooms to the mid or late 1920s. Given changes in technology and taste, there was probably a kitchen-and-bath remodeling done about 10 or 15 years after your house was built, and you'd be surprised how familiar those slightly later rooms feel to us today—already the enclosed tub with shower, built-in base and wall cabinets in the kitchen. Our Design Center Sourcebook [also online at oldhouseinteriors.com] lists virtually all the products: old-style plumbing, real linoleum, subway tile, lighting, etc. You can search the back-issue page of our website for pertinent information. Anything to do with 1920-1930 kitchens and baths, Morris, early-20th-century Colonial Revival and transitional decorating would be helpful.—PATRICIA POORE

Thank you for the fascinating article "The Way It Was: 1910" [May 2004]. There are rare moments when you see something wonderful and you hit yourself on the forehead and say, "Of course!" The wall painting in the Indiana house looks so much like the china painting so popular at the time—I'm amazed we haven't seen it done before.

As the administrator of a historic house of that time period, I...
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!

TO ORDER: Use the postpaid order cards opposite, or call 800-462-0211 and charge to MC or VISA.

GIFTS: Your thoughtfulness remembered all year—fill out the gift card opposite or call the number above; we'll even send a card to announce your gift.
know how hard it is to find [surviving] period interiors. This was a landmark example.

—ELLA ADERMAN
Pennypacker Mills, Schwenksville, Pa.

LIFELONG INTEREST
PATRICIA, I guess it's an inevitable result of your personable "Editor's Welcome" essays that we readers should...share thoughts with you. The old-house community of my little town in central Pennsylvania is mourning the loss of one of its leaders. A nationally known writer who could have lived anywhere at all, Rob Gannon chose Bellefonte decades ago and became a truly hands-on, devoted member of the town, raising our consciousness of architectural treasures. He renovated what had been the gatehouse to the largest and oldest cemetery in town, making it a wittily unusual yet livable space for himself and his wife Melady; [it was] often the site of parties for his countless friends.

Rob fought a year-long battle against a particularly vile brain cancer, amazing his doctors not only with

What Do You Know about Etched Glass?
Reader Scott Larmee is very much interested in the old techniques for etching glass. He is on a five-year quest to identify how etched-glass windows and doors were produced back in the Victorian period. He knows that an acid cream was used. His main interest is in the machinery and techniques involved in mass producing these windows and doors a hundred years ago. Scholars and practitioners: can you help? • A true Victorian, Scott avoids email. Send information to Scott Larmee c/o Old-House Interiors, 108 East Main Street, Gloucester, MA 01930.

AN INTERIOR FOUNTAIN
JUST READ your January 2004 issue and was pleased to see what appears to be a reproduction Batchelder fountain [p.74]. I enclose a photo of our fountain, which is in a pass-way between the living room and dining room. Since it has been indoors for over 80 years and apparently never used as a working fountain, it has retained its color and patina.

—DENNIS HILL
Alhadena, Calif.

Green Mountain soapstone Corporation
www.greenmountainsoapstone.com
802.468.5636  Castleton, Vermont

The Elegance and Beauty of Yesterday for Today!
Exact replicas of the beautiful old tin ceilings are now available in durable, lightweight high impact polymer plastic. They are easy to install, paintable and washable. Available in fire-rated materials and colors. Several patterns from which to choose. Please write or call:

Snelling's Thermo-Vac
P.O. Box 210, Blanchard, LA 71009
Office (318) 929-7398
FAX (318) 929-3923
www.ceilingsmagnifique.com

Circle no. 254

Circle no. 788
EYE CATCHING QUALITY
RED CEDAR SHUTTERS
Delivered Right To Your Door!

Call for free brochure and assistance with your project.
Many shutter types available. Endless cut out possibilities!
Shuttercraft, Inc.  Call (203) 245-2608
Guilford, CT  www.shuttercraft.com

Circle no. 283

ARTS & CRAFTS
& WILLIAM MORRIS
WALLPAPERS, FABRICS & TILES
BY MAIL
www.charles-rupert.com
See our on-line catalogue for historic wallpapers, fabrics and tiles By Mail-
for designs by William Morris, Charles
Rennie Mackintosh, C.F.A. Voysey,
Alphonse Mucha and others.
Picture hooks and wire;
Hardware; Tapestries; Arts & Crafts clocks;
Silver jewellery & more.
Complete Sample Cutting service.
Splendid Items for Traditional Homes

CHARLES RUPERT
THE SHOP
2005 OAK BAY AVE. VICTORIA, B.C. CANADA V8R 1E5
Tel: (250) 592-4916  Fax: (250) 592-4999
www.charles-rupert.com

Circle no. 561

HISTORIC
HOUSEPARTS
540 South Avenue
Rochester, New York 14620
Phone: 352.252.2529
Toll free: 888.519.2529
Facsimile: 352.252.3513
Monday/Saturday 9:00-6:00
www.historichouseparts.com

Circle no. 466

architectural
salvage and
restoration
supplies

www.historichouseparts.com

Elegant
HARDWOOD MOULDINGS

REQUEST OUR REDBOOK VOL.III
THE MOST COMPREHENSIVE
CATALOG IN THE INDUSTRY

Our 180 page full color catalog features
550 Beautiful Hardwood Mouldings &
Woodcarvings, 78 application
photographs and the information you
seek when making important decisions
regarding your Interior Millwork.

In-Stock • Prompt Shipment
Worldwide Distribution
Curved Work, Our Specialty
Six Distinctive Moulding Collections
800.558.0119 • www.mouldings.com

Circle no. 173

Old Style
AGW
Window Glass
MADE IN THE USA
Baltimore, MD 410-435-0300
www.home.steady.com/oldstyleAGW
/oldstyleAGW.html

Circle no. 117

OLD-HOUSE INTERIORS 101
his stamina but also the fact that his writer's curiosity kept him asking questions and actively participating in his treatment to the very end, when they expected that he should [have been] in a coma. The point is . . . to share an anecdote related at Rob's memorial service, provoking gales of laughter from his old-house pals and mystification from [others].

A friend was visiting Rob in his final days in the hospital, and Rob was trying to accurately describe a hallucination he was experiencing: a bright light shining into his brain from the back of his head.

The friend asked, "Is it like an opening? A door?"

"No," said Rob, "it's more like a window." Then, after a thoughtful silence, "I think it's six-over-six."

—KATHLEEN WUNDERLY
Bellefonte, Pa.

Pots Old & New
I appreciated the "closeup" you did of art potteries at work today, in the March 2004 issue [on p. 68]. (I'd heard of Ephraim Faience, had no idea Van Briggle was still in operation . . . ) Can you tell me more about desirability and pricing of new art pottery vs. antique?

—B. LUNDGREN, MILWAUKEE, WI.

Y our question leads right to a website we've wanted to share with readers: justartpottery.com Selling both vintage and contemporary art pottery online since 1997, Just Art Pottery was founded by Greg and Lana Myroth of Peoria, Illinois (309/690-7966). The online service also purchases pottery, maintains extensive client want-lists, does appraisals, and has a bookstore and newsletter. Contemporary makers sold online include Door, Pewabic, C. Powell, Jermick, and Rozart. Antique pieces are by Roseville, Rookwood, Van Briggel, Weller, Teco, Grueby, and others. Prices are quite a bit higher for antiques, in most cases. —PATRICIA POORE

STEPTOE™ SPIRAL STAIRCASES
• Intricate historic design
• Modular kits in 4' and 5' diameter
• Rugged cast iron construction
• Brass or steel handrail
• Easy assembly

CUSTOM DECORATIVE METAL RAILINGS, GATES, GRILLES, CANOPIES AND GAZEBOS

90 Tycos Drive
Toronto, ON M6B 1V9
TEL: '416' 780-1707
TEL: '800' 461-0060
FAX: '416' 780-1814
info@steptoewife.com
www.steptoewife.com

THE PINNACLE OF THE DUTCH ART OF PAINT-MAKING.

Formulated with great care using only the finest ingredients, our paints produce complex living colors that enhance any environment.

Please call 1.800.332.1556 or visit our website for product information, retailer locations or home delivery: FINEPAINTSOFEUROPE.COM
Increase outdoor living with a screen porch equipped for three-season use. Enclose new or existing porches using pre-engineered cedar wall panels with screens, interchangeable glass and decorative architectural cedar trim inserts. CALL 800-423-2766
KRACK-KOTE ENDS WALL & CEILING CRACKS FOREVER!

Don't fill cracks over and over, repair them permanently with Krack-kote & Tuffglass Fabric. Krack-kote's strong, flexible patch moves with old walls & ceiling, bridges cracks - works where spackling fails - won't shrink, harden or fall out. No sanding. Invisible under paint or wallpaper. Excellent for plaster restoration.

Order online at www.tkcoatings.com or call 1-800-827-2056

Circle no. 194

“SIMPLICITY, ORIGINALITY, DIGNITY OF EFFECT”

Circle no. 268

Cinder Whit & Company
Wood Turnings for Porches & Stairways
• Stock or Custom Designs • Authentic Replications • Prompt Quality Service • Porch Posts • Balusters • Newels • Spindles • Finials • Handrail • Lengths To 12 Feet • Free Brochure •

1-800-527-9064 Fax 701-642-4294 E-Mail: info@cinderwhit.com
Website: www.cinderwhit.com
713 Eleventh Avenue South • Wahpeton, ND 58075

Circle no. 694

Historic Charleston Foundation Hardware
Fine Reproductions in Complete Patterns

Rice Oriental Roanoke Egg & Dart

Hinges, bin pulls, cupboard latches, shutter hardware, doorbells, lock sets & more!

www.RestoredVintageHardware.com/CharlestonReproductions

Circle no. 51

Custom Shutters
Interior and Exterior Wholesale to the Public
2 1/2” Moveable louver raised panel and fixed louver shutters. Custom finished or unfinished. Complete selection of hardware.

$2.00 brochure

Shutter Depot
121 N. Church St.
Greensboro, NC 27401
(336) 272-1122
shutterdepot.com

Circle no. 93
Architecture Grille
Custom Designed Fabricated & Finished

- Perforated Grilles
- Bar Grilles
- Curved Grilles
- Custom Gratings & Logos with Waterjet

STOCK SIZES AVAILABLE

Materials: Aluminum, Brass, Bronze, Steel and Stainless Steel

Finishes: Mirror Polish, Satin, Satinary Bronze, Primed, Anodized Colors and Baked Enamel Colors

Call for FREE Catalog!!

Division of Giumenta Corporation
77 14th Street, Brooklyn, New York 11215
Tel: 718-832-1200
Fax: 718-832-1390
1-800-387-6267 (outside NY only)
Web: www.archgrille.com
E-Mail: ag@archgrille.com

Clawfoot Supply

Acrylic Clawfoot Tubs
Shower Rings and Rods
Cast Iron Tubs
Pedestal Sinks
Lav Sets and Faucets
Add-A-Shower Kits

Shop our full color website:
clawfootsupply.com

Toll Free: 877-682-4192
Fax: 859-431-4012
www.clawfootsupply.com

Circle no. 15

Circle no. 326
Everyone dreams in Color!
The Color People provide custom and historic color schemes for all styles of buildings. We work nationally and internationally through our famous mail order system. While most of our work is commercial—we especially cater to individual homeowners. For over twenty years we have created America’s prettiest houses.

HAMILTON DECORATIVE COLLECTION pg. 41 433
Solid Bronze—Wall and door registers available in many sizes. Also decorative solid bronze hardware and door hardware in stock. Authentic bronze at affordable prices. Free literature. (212) 760-3377

HISTORIC HOUSEPARTS pg. 101 456
Restoration Hardware—Rebuilt and reproduction hardware, lighting, plumbing, woodworking, and stained glass. Specializing in door, cabinet, furniture and window hardware.$4.25 catalog. (888) 558-2329

HISTORIC LIGHTING pg. 15
Mission Style Furnishings—Quality Arts and Crafts replicas. Indoor and outdoor lighting, furniture, paintings and accessories. Visit their website. (888) 757-9770

HOUSE OF ANTIQUE HARDWARE pg. 113 142
Antique & Restoration Hardware—Offers one of the largest selections of antique and vintage reproduction house hardware available for sale online. Shop the convenient online catalog. Free literature. (888) 223-2545

HUNTER DOUGLAS pg. 30 300
What To Wear If You’re A Window—Free, 24-page booklet offers inspiration for dressing over the most challenging windows with style. (800) 937-STYLE hunterdouglas.com

INCLUDITION COMPANY OF AMERICA pg. 94 654
Elevators—Residence elevators, stair lift and dumbwaters. Free brochure. (800) 456-1329

THE IRON SHOP pg. 94 545
Spiral Stair Kits—Offering the very best in selection, quality and value since 1931. Available in metal, oak, Victorian cast aluminum kits, and all-welded custom units. Free catalog. (800) 523-7427

J.R. BURROWS & COMPANY pg. 44 22
Nottingham Lace Curtains—Real Victorian lace, woven on 19th-century machinery and using original designs.$2.25 catalog. (888) 347-1795 burrows.com

JELD-WEN pg. 25
Windows & Doors—Reliable windows and doors designed to bring energy efficiency, security, and peace of mind. Visit the website to learn more about their dependable products and beautiful options. jeld-wen.com

THE JOINERY pg. 47 439
Quality Hardwood Furniture—Their motto is “Building tomorrow’s antiques today.” Timeless designs which are built to order. Free literature. (503) 788-8547

JUST ART POTTERY pg. 110
Antique & Collectible—American art pottery, including Roseville, Rockwood, Weller, Van Briggle, Teco, Grueby, and related Arts and Crafts pottery. See the website. (309) 690-7966

KAYNE & SON CUSTOM HARDWARE pg. 112 272
Custom Hand Forged Hardware—Custom castings from your originals. Reproductions, restorations, repairs.$5.25 catalog. (828) 667-8868 customforgedhardware.com

L.A. & J.G. STICKLEY inside front cover 777
Mission Oak & Cherry Furniture—American Arts and Crafts reproductions by the original manufacturer.$10.25 full color 128-page catalog. (315) 682-5503 stickley.com

LB BRASS pg. 4 236
French Decorative Hardware—For doors, cabinet and bathroom. European Country Collection, a complete line of iron hardware. Free literature. (716) 786-8090 bbrass.com

LINKASKIN pg. 5 335
Unique Kitchen & Bath Sinks—Large selection of hammered copper and nickel sinks, as well as mosaic sinks. Free literature. (866) 395-8377 linkaskin.com

LOEWEEN pg. 9 446
Elegantly Wrought Windows—Doors for windows and doors for the luxury home. Free brochure. (800) 563-9367

LUMINARIA LIGHTING pg. 57 216
Vintage Lighting—Authentic antique light fixtures, inspired reproductions and custom designs.$3.25 color catalog. (800) 638-5619 luminarialighting.com

MAPLE GROVE RESTORATIONS pg. 109 30
Custom Interior Woodwork—Raised panel shutters, raised panel wall, wainscoting, fireplace surrounds and all the associated mouldings, custom made in a variety of woods and styles.$2.25 literature. (860) 742-5412

MATERIALS UNLIMITED pg. 94
Furniture & Accessories—Furniture, lighting, hardware, stained and beveled glass, columns, building ornamentation and iron gates and fencing. Visit their website. (800) 299-9462 materialsunlimited.com

MAURER & SHEPHERD JOINERS pg. 113 410
Colonial Woodwork—Hand-crafted, custom-made interior and exterior 18th-century architectural trim. Colonial doors, windows, shutters, wainscot and wall paneling.$4.25 catalog. (800) 633-2338

MEYDA TIFFANY pg. 40 436

MINWAX COMPANY pg. 43 108
Wood Beautiful Magazine—This inspirational magazine contains 36 pages filled with exciting home improvement projects, decorating ideas and expert wood finishing tips and techniques. Free Magazine.

minwax.com
OLD WORLD STONEWORKS pg. 58  304
Cast Stone Mantels—Fine line created by a leading designer. Adaptable to all masonry and metal insert fireboxes. $11100—$18000. Free installation video. (800) 600-8336 oldworldstoneworks.com

OLD-HOUSE INTERIORS DESIGN CENTER SOURCEBOOK 38
New for 2004—From the editors of Old-House Interiors, the definitive guide to period-inspired home products—a beautiful, well-illustrated book chock-full of dependable sources. $19.95 includes shipping and handling. (978) 283-3200 oldhouseinteriors.com

PAWLEY'S HAMMOCK SOURCE pg. 53  382
The Original Pawley's Island Rope Hammock—Handcrafted in a century-old tradition. All hammocks, accessories and furniture crafted for long outdoor life. Free literature. (800) 334-1078 pawleys.com

PEWABIC POTTERY pg. 34  210
Pottery Since 1903—Historic, handcrafted tiles for fireplace, kitchen, backplash, bathroom, and floor. Pewabic tiles are a beautiful addition to any home. Free literature. (513) 822-0954 pewabic.com

PINE HALL BRICK pg. 92  231
Wood With History—Beautiful flooring, millwork, and timbers from salvaged and sustainable sources. Antique wide-plank floors, reclaimed Australian Sarsali. Free literature. (800) 951-9663 phbrick.com

PIONEER MILLWORKS pg. 92  231
Reproduction Colors—Authentic reproductions of 18th and 19th-century architecture. Furniture and decorative painting. $5.25 Literature. (800) 222-3092 oldcenturycolors.com

PRIMROSE DISTRIBUTING OLD BUILDING MATERIALS pg. 104  99

REAL MILK PAINT CO. pg. 113  337
27 Traditional Colors—Powdered milk paint formula will remain usable for a minimum of two weeks after being mixed with water. Made from all organic materials. Free brochure. (800) 339-9748 realmilkpaint.com

REGGIO REGISTER pg. 113  659
Grilles & Registers—Complete line of elegant cast-brass and traditional cast-iron. Free color catalog. (978) 772-3493 reggioregister.com

REJUVENATION back cover  10
Period Lighting & House Parts—Over 500 exceptional lighting fixtures and house parts available. Free catalog. (888) 401-1900 rejuvenation.com

RESTORED VINTAGE HARDWARE pg. 104  51
Charleston Reproductions—Shop online for ready-to-install antique hardware and Historic Charleston Reproductions including doorknobs, lock sets, hinges, shutter and kitchen hardware. Free literature. (843) 956-8864 restorativintagehardware.com

REVIVAL LIGHTING pg. 54
Vintage Lighting—An extensive collection of authentic restored vintage lights and unique reproductions. Visit the online catalogs. (509) 747-4552 revivallighting.com

ROY ELECTRIC LIGHTING COMPANY pg. 113  11
Victorian & Turn-of-the-Century Lighting—Recreating fine period lighting of the 19th and 20th centuries. Free 32-page catalog. (808) 366-3347 royelectriclighting.com

SANDERSON pg. 33  169
Morris & Co. Fabrics & Wallpapers—William Morris initiated the Arts and Crafts movement, and his style was popular in late Victorian “artistic homes of taste”. Today this style has never been more widely appreciated, with the Morris & Co. trademark signifying authentic versions and interpretations. Free literature. (800) 894-4185 sandersononline.co.uk

SCHOOLHOUSE ELECTRIC CO. pg. 21  380
Colonial Lighting—Handmade fixtures made of copper or brass. Free catalog. (888) 741-0714 schoolhouselectric.com

SHUTTER DEPOT pg 104  93
Custom Shutter—Moveable louvers, raised panel, fixed louver, exterior plantation, traditional, raised panel interiors. Hinges and holdbacks. $2.25 brochure. (706) 672-1122 shutterdepot.com

SHUTTERCRAFT pg. 101  283
Interior/Exterior Wood Shutters—Fixed or moveable louvers, raised panel, cut-outs, hinges and holdbacks. Free brochure, quotes. (203) 245-2608 shuttercraft.com

SNELLING’S THERMO-VAC pg. 100  788
Decorative Ceiling Tiles—Resemble tin ceilings. Made for nail-up or suspended grid systems. Free layout and consultation. (318) 929-7398 ceilingsmaginfique.com

STEPS & WIFE pg. 102  687
Victorian Style Spiral and Straight Staircases—Kits, commercial/residential, interior/exterior, combining superb styling with ease of installation. $3.25 catalog. (800) 461-0962 stepsandwife.com

STEVEN HANDELMAN STUDIOS pg. 112  118
Hand-Crafted Lighting—Inspired by the classic styles of European and American architecture. Free catalog. (805) 962-5119 stevenhandelmanstudios.com

STONE FOREST pg. 57  342
Granite, Marble, Copper—Innovative hand-crafted stone and copper bathroom and kitchen sinks, fountains, garden ornament and home accents. Free literature. (888) 682-2987 stoneforest.com
find it here

The editors have compiled this section to give you more information about products and services in this issue. Objects not listed are generally available, or are family pieces or antiques.

**Faux Bamboo pp. 42-46**

**House of Redwood, Oak, and Stone pp. 60-66**

**Milwaukee Beaux Arts pp. 67-72**
Hall wallpaper shown no longer available, but similar designs can be found from the manufacturer: Three Sisters Studio division of York. Go to www.yorkwall.com. Click on “product search.” At “style,” choose Classic/Traditional. At “theme,” consider especially architectural, blocks, botanicals, damasks, leaves, and scrolls. You can also select by your preferred primary and accent colors (optional).

**Woven Carpets pp. 73-76**
Additional suppliers: Woodard & Greenstein offers flat-woven rugs based on early 19th-c. Shaker, Amish, Penn. designs: woodard-weave.com • Brintons U.S. Axminster has Wilton carpets and woven rugs: brintonsusax.com • Glen Eden Wool Carpet makes woven Wiltons and flat weaves: gleden-eden.com • Langhorne Carpet made the Wilton Jacquard carpets used at Independence Hall and the White House: 215/757-5155 • Stanton Carpet sells petit-point Wiltons: stantoncarpet.com p. 76 Early American Floorcloths, Claremont, NH: 603/354-3663 • For floorcloths, see also Floor Couture: floorcouture.com

**Wharton Esherick pp. 82-86**
More historical information about Wharton Esherick, including his involvement with the Rose Valley Community, as well as additional photos of the house, are at levins.com; click on Wharton Esherick • Esherick Museum, Paoli, PA [near King of Prussia/Valleay Forge]; individual and group visits by appointment only. One-hour guided tours March-Dec.: 610/644-5822. No email. The Wharton Esherick Museum, PO Box 595, Paoli, PA 19301 • Thos. Moser, Cabinetmakers, Auburn, MA: 877/708-1973, thosmoser.com
Get Real Results

Real Milk Paint

over 25 authentic colors to choose from. Easy to use powder formula. Lasts 2-4 wks. after mixed.

All natural finishing products including Pure Tung Oil, Natural Crackle, waxes and more.

Request your FREE color chart

The Real Milk Paint Co.
1-800-339-9748
www.realmilkpaint.com

Circle no. 337

Screen & Storm Doors

- Mahogany
- Custom sizes
- Tempered glass
- 55 styles

Send $3 for a catalog

Touchstone Woodworks
PO Box 112
Dept OH
Ravenna OH 44266
(330) 297-1313

www.touchstonewoodworks.com

Circle no. 97

CLASSIC GUTTER SYSTEMS

For all your half-round needs
- Up to 26' shipped nationally
- Buy direct
- Heavy duty copper & aluminum

Ph. (269) 382-2700 • Fax. (269) 343-3141
P.O.Box 2319 • Kalamazoo, MI 49003
www.classicgutters.com

Circle no. 918

17th and 18th Century Millwork

Maurer & Shepherd Joiners

Windows, Doors & Entryways
Raided-Panel Walls
Old Glass, Moldings
Wide Pine Flooring
Beaded & Feather edge boards

Maurer & Shepherd Joiners
122 Naubuc Avenue
Glastonbury, Connecticut 06033
(860) 633-2383

Circle no. 410

HOUSE OF ANTIQUE HARDWARE

Reproducing the Past

Quality Reproductions & Hard to Find Originals
Wide Range of Styles and Selection
Friendly Customer Service
Prompt Shipping

SHOP ONLINE: WWW.HOUSEOFANTIQUEHARDWARE.COM

Circle no. 142

MISSION WOODWORKING

Innovative, Affordable and Beautiful Covers for concealing existing fully functional baseboard heat.

Call or E-mail Now

for more information on this creative solution to your decorating needs.

Ask about our discounts

502 Kesco Drive • Bristol, IN 46507 • ph 877.848.5697 ext. 5 • fx 574.848.7897
email sales@missionwoodworking.com • www.missionwoodworking.com

Circle no. 120

Grilles & Registers Made to Last a Lifetime

Cast Iron • Cast Brass • Cast Aluminum • Wood

Over 500 Sizes & Styles in stock
Free 48 Page Color Catalog

The Reggio Register Co.
Dept. E407, P.O. Box 511
Ayer, MA 01432-0511

Call (978) 772-3493 | www.reggioregister.com

Circle no. 659

ROY ELECTRIC LIGHTING CO

Architectural Period Lighting
Victorian-Mission-Turn of the Century
(800) 366-3347
Request our Free Victorian catalog

Online Catalog
www.royelectriclighting.com
Showroom:
22 Elm Street,
Westfield, NJ 07090

Circle no. 11

OLD-HOUSE INTERIORS 113
Swans

Ethereal grace and beauty—with imposing size and formidable strength; male and female who mate for life; a bird that flies high as heaven. It is easy to understand why the swan has been admired in every culture where it is found. Zeus, the chief god of the Olympic pantheon, took the form of a swan when he wished to consummate his passion for the mortal woman Leto. Apollo sometimes drove a chariot drawn by swans. Swan maidens, who briefly appear as human women to bestow love and worldly success on mortal men, are found in the myths of pre-Christian Celtic, Slavic, and Teutonic peoples and survive in folk-tales today. In England, only those of noble rank could keep swans. And Shakespeare was called the “Swan of Avon.” In the decorative arts, swans often appear in pairs, signifying fidelity. From architect Richard Norman Shaw (“Swan House,” London, 1875) to Louis Comfort Tiffany, many Victorian designers incorporated swan motifs.—RUTH E. ROSS
TO MUSEUM QUALITY
FOR EVERY ROOM IN YOUR HOME

ENTRY LEVEL TO MUSEUM QUALITY FOR EVERY ROOM IN YOUR HOME

QUALITY FOR EVERY BUDGET

CIRCLE NO. 239

MISSIONLIVING.COM
FOR YOUR HOME... FROM YOUR HOME

ORDER FROM OUR SECURE WEBSITE OR CALL US TOLL-FREE AT 877.694.3279
LOCAL RESIDENTS MAY VISIT OUR NEW SHOWROOM IN VALENCIA, CALIFORNIA
IT’LL GO PERFECTLY WITH YOUR NEW BLACK-AND-WHITE T.V.

Welcome to the Space Age: the era of Sputnik and some pretty out-of-this-world lighting. We've added a few select Atomic Age fixtures to our collection that are sure to go well with the boomerang pattern on your dinette table. To see over 500 early to mid-twentieth century light fixtures and house parts, visit rejuvenation.com or call 888-401-1900 for a free catalogue.

REJUVENATION
Manufacturer of period-authentic lighting

Circle no. 10