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68 A Good House Uncovered
An Oregon home rescued from obscurity.
BY PATRICIA POORE

74 An Inspired Transformation
Our first “Inspired By” contest winners show off their
Brooklyn home redecorated in Moorish Revival style.
BY MARY ELLEN POLSON

82 The Once & Future Door
Doors in proportions and details true to your
home’s period are available today.
BY MARY ELLEN POLSON

87 King Caesar
A Federal-era mansion gives us a glimpse
of the good life circa 1809.
BY GLADYS MONTGOMERY

92 Unique Landscape at Boscobel
The Hudson Highlands are the backdrop to this formal garden.
PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

94 Carpets for Arts & Crafts-era Homes
Owners of the style have many choices in floor coverings,
and every budget can be accommodated.
BY BRIAN D. COLEMAN

ONTHE COVER: A very tasteful,
traditional kitchen in a 1907
Colonial Revival in Portland, Oregon
(see page 69). Cover photograph by Stickley
Photo•Graphic, styled by Alyx Chung.
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Decorative Victorian baths.

Other Voices
Homes are wedded to those who create and care for them.
BY NANCY HILLER

Furniture Focus
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Places To Go
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Decorator's Know-How
Environmentally friendly paints are in vogue, but they’re nothing new.
BY BILL O’DONNELL

Motifs
Ferns, and the language of flowers.

Designer Specs
Heating made beautiful.

Archives
A look back at H. Langford Warren's work in and around Boston.
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Circle no. 421
Juices are flowing

Our "INSPIRED BY" contest has been, from an editor's point of view, wildly successful. Over the transom and into my mailbox, via satellite (is that right?) and into our email accounts, the submissions come at a regular pace. I just can't believe the creativity and quality of work. Here in the office, we ooh and ahh, humbled by such talents. Why are these people reading the magazine? They should be writing it!

We've marveled at a coffered ceiling based on Chinese design; a period kitchen built around one antique piece; a hand-crafted glass ceiling over a bathtub, inspired by Chihuly glass; missing house parts restored because someone found an old photograph.

In case you've overlooked the contest, I'll recap: we ask readers to send photos or jpegs with a couple of paragraphs explaining what inspired you in your house work. "Did you build that inglenook you discovered on a house tour?" the contest asks. "Did a Carl Larsson painting suggest a color scheme?" (That's my own kitchen at left, where the paint colors were suggested by the Larssons' house in Sweden, and the walls in turn inspired the flowers.) It doesn't matter if the inspiration was tiny (a curtain in the powder room) or sweeping (remaking late Victorian rooms with Moorish arches). We've accepted ideas from those restoring, adding on, and building new. Winners appear on the back page in every issue, and a whole-house winner is showcased in the November issue each year. (See page 74.)

What's so interesting about these projects is that they don't copy the models, but rather take off from them. "Inspiration" is truly the right word. The old is subtly changed according to taste and adapted use ... or a faithfully replicated piece is used in a new whole. In an evolution of design, good ideas from the past are skillfully incorporated into new expressions. Seeing good interpretive work gives us permission to do the same. Here at OHI, we're loving it, so keep sending your entries.
Arts and Crafts enthusiasts have known since the beginning of the movement that Caucasian rugs are historically accurate, and aesthetically appropriate, for all Arts & Crafts interiors. In fact, William Morris and his contemporaries based many of their carpet designs on rugs from the Caucasus.

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Richard Rothstein grew up in a household filled with Chippendale and Federal antiques. A Hollywood screenwriter who had turned down medical school at Stanford University, he adroitly changed course at 25 when he discovered that it was nearly impossible to find antique rugs that were the same age as the early American antiques he loved. “I realized that all the rugs I was walking on were 100 years later than the furniture,” says Rothstein. To fulfill his passion, he went to the Caucasus, specifically Azerbaijan, and sought out weavers who could re-create the original designs just as they were made two or even three centuries ago. The breathtaking rugs are duplicates of the originals in every detail: from the handspun wool sheared from Caucasian sheep to the natural dyes that color them, to the authentic hand-knotted patterns and designs that display subtle changes in color (called abrash) that characterize antique rugs. The relationship between Rothstein and the Muslims who create the rugs he sells is one of trust. “They sent me a bail of finished rugs before I sent the first dollar,” says Rothstein, who holds exclusive rights to sell the Caucasian reproductions in America. Rothstein & Co., (856) 795-5112, rothsteinonline.com — MEP

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New Books from Editors

Gladys Montgomery, who recently relocated to the Berkshires region in Massachusetts, writes for Old-House Interiors about colonial and classical architecture, and is consulting editor for our Early Homes editions. She’s also author of the recent Mountain and High Desert Hideaways [Rizzoli, 2005], which has been distracting the sea-level staff since it arrived in our Gloucester office. Beautiful, unique getaways from Texas to Montana are described and their histories revealed, along with photos that evoke region and relaxation. If you horseback-ride, hike or bike, fly-fish, ski or swim, or like to look at western architecture, you’ll find an adventure here.

Franklin and Esther Schmidt—who scout, photograph, and write about wonderful houses for us—are the force behind Victorian Kitchens & Baths [Gibbs Smith, 2005]. Combining an informed feel for the period with contemporary know-how, they offer great ideas on continuing the Victorian aesthetic in what are essentially modern rooms, always subject to remodeling. Wallpaper maven Bruce Bradbury wrote the Foreword; OHI editor Patricia Poore, contributing writer Catherine Seiberling Pond, and Victorian Homes editor Erika Kotite each contributed a chapter. Great photos!

OPEN HOUSE

Zimmerman House When Isadore and Lucille Zimmerman wrote to Frank Lloyd Wright in 1949 requesting his design services, they expressed a wish to build “a simple house that would require the least possible housekeeping and would allow for privacy and outdoor living.” What they received was a complete Usonian environment. Wright’s design, completed in Manchester, New Hampshire in the early 1950s, includes not only the 1,700-square-foot structure with its integral lighting, built-in and freestanding furniture, and textiles, but the surrounding Japanese-inspired landscape. Even the mailbox is Wright designed. One of only five Usonian homes open to the public and the only one in New England, the Zimmerman house is open April–January. Reservations are required, and available through Currier Museum of Art, (603) 669-6144, currier.org. —CYNTHIA WEST

RIGHT: Wright’s design included most of the furniture and textiles in the house, set in an enveloping Japanese landscape (below).
Your house is full of clues to its past:
The faded outline of a wall bracket.
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Circle no. 10
Schoolhouse Electric's new showroom in New York, and a couple of its influential hand-painted Retro designs, cast from the past.

Don't miss...

- **A TASTE OF WRIGHT**  
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- **CRAFTSMAN WEEKEND**  
  Oct. 21-23, Pasadena, CA, (626) 441-6333, pasadenaheritage.org  
  Events include a tour of Ernest Batchelder's home and a launch party for our new magazine, *Arts & Crafts Homes and the Revival*.

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Schoolhouse Tribeca

When old-house enthusiast Brian Faherty discovered a cache of decades-old moulds for glass shades at a New York glass-blowing factory, he knew he had found wonders he could share with the world. The result was Schoolhouse Electric Co., a Portland, Oregon, company that specializes in lighting fixtures with authentic recreations of hand-blown glass shades from the first half of the 20th century. Fixture designs range from Mission to Streamline Modern, but the shades—often enhanced with hand-painted colors like Modern Lemon and a new color, Vintage Pink—tend to “make” each piece.

Now the three-year-old company has opened a showroom in New York’s design-savvy Tribeca neighborhood. Dozens of illuminated fixtures hang from the ceiling, and customers can choose from shades in graduated sizes displayed on bookcase-like shelving. To play up the schoolhouse theme, vintage desks and chalkboards complete the décor. Schoolhouse Electric Co., 27 Vestry St., New York, (212) 226-6113, schoolhouseelectric.com. —M.E.P.
Exactly what inspired you as you fixed, added to, furnished, or decorated your house? Did a Carl Larsson painting suggest a color scheme? Did you build that inglenook you discovered on a house tour? Did you adapt something you saw in this magazine?

AN ONGOING CONTEST: SEND PHOTOS OR JPEGS TODAY
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In the past ten years, readers have shown us a kitchen island based on the work table in an English manor... a personal wall mural in the style of Rufus Porter... a colorful house with borrowings from Swedish Arts and Crafts. Do you have furniture, or even a “new old house” that was inspired by something out of the past?

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THE 2005 GRAND PRIZE WINNER IS FEATURED IN THIS ISSUE ON PAGES 74-81.

GRAND PRIZE WINNER will win a weekend package in our home port: Gloucester, Mass., on Boston’s historic North Shore.

ENTER ONLINE OR BY MAIL. HERE’S WHAT TO SEND:
• Photographs or jpegs of your project
• At least one image of what inspired it. [It can be a photocopy from a book, etc.; we’ll handle permission to use the image.]
• Two or more paragraphs describing the project: the inspiration(s) for it, your intention and rationale, and the work you did.
• Your name, full street address, phone number and email address [for editor’s use only], the age and style of your house.
• A photo of your house’s exterior; other photos that provide context [optional].

Questions? (978) 283-3200; info@oldhouseinteriors.com
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Trees by Firelight

With its grillwork of intertwined trees on three sides, the Avalon Tree of Life stove would look right at home in an Arts and Crafts setting. In an enameled cashmere finish, the gas stove retails for $2,199 from Travis Industries, (425) 609-2645, avalonstoves.com

Grand Entrance

Grandeur by Nostalgic Warehouse is made of solid forged brass with interchangeable knobs and levers in brass, porcelain, or 24% lead crystal. The Grande Victorian passage set with Fontainebleau knob retails for $120 in vintage brass. From Nostalgic Warehouse, (800) 522-7336, grandeur-nw.com
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Scottish Arts & Crafts

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Viva Edinburgh
The Edinburgh Collection is a happy marriage of Scottish inspiration and clean, contemporary design. The Newbery dining table is $3,688. Mackintosh side chairs begin at $893, depending on fabric. The 8' x 10' Glasgow rug retails for $5,376. All from L. & J.G. Stickley, (315) 682-5500, stickley.com

Glasgow Nouveau
Jesse Wisneski hand-builds his distinctive Mackintosh Desk from hand-matched oak. Details include exposed stretchers and through-tenons, as well as classic Mackintosh cut outs. The piece measures 68" wide x 30" high x 27" deep. It's $2,795 from Mission Studio, (866) 987-6549, missionstudio.com

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Vintage Linen

This antique Italian needlelace tablecloth with 12 matching napkins has never been used. Dating to the 1920s, the tablecloth measures 100" x 66". The napkins are 20" square. In ecru linen, the set sells for $695. Contact Em's Heart Antique Linens, (864) 430-0372, emsheart.com

Saracen Silver

A Moroccan Revival sterling silver centerpiece, circa 1872, has the fine detail almost impossible to find in contemporary silver. Attributed to Bernard D. Beiderhase, it measures 21½" high and has a matte Butler's finish. It's $16,500 from Lauren Stanley, (212) 888-6732, laurenstanley.com

Rings of Silver

Nickel silver napkin rings are a perfect complement for the Arts and Crafts-inspired hammered flatware from Reed and Barton. A set of four retails for $65. Contact Fair Oak Workshops, (800) 341-0597, fairoak.com
From a California Bungalow
Just like an old coin, this copper chandelier in an Old Penny finish will continue to age to a warm dark brown. With four grille-accented lanterns in gold iridescent glass, the 550 Del Mar Blvd. retails for $980. From Old California Lantern Co., (800) 577-6679, oldcalifornia.com

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Blue Blood China
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Fine and Early
The Berks County painted corner cupboard is an authentic re-creation of an early American piece from rural eastern Pennsylvania. In a broken pediment design with three finials, it measures almost 9' tall. The cupboard is $20,000. Contact Andersen & Stauffer, (717) 626-6776, andersenandstauffer.com

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The sinuous teardrop shape of the Omicron is unique to Robert Jarvie's candlestick designs. The cast-bronze candlestick measures 10" high. The two-branch version costs $900. Contact Historical Arts & Casting, (800) 225-1414, historicalarts.com

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Natural Craft


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Aumont accessories in pale blue and green toile will brighten any traditional bath. The stain- and water-repellent set includes a towel tray ($48), a tissue-box cover ($36), and matching wastebasket ($55). All from Pierre Deux, (888) 743-7732, pierredeux.com.

Crafted Bronze

From the Craftsman Collection, this tubular entry lockset has hand-hammered detailing and a cast-bronze knob. The handset has a living finish that will gain patina over time. The price is $1,165. Contact Baldwin, (800) 566-1986, baldwinhardware.com.

Solid Slipper

Made of a one-piece casting of a solid surface material called Englishcas, the Roxburgh slipper tub weighs only 133 lbs. With white lion's paw feet, the suggested retail price is $2,000. Plumbing fittings are extra. From Victoria & Albert Bath, (866) 850-0433, englishtubs.com.

Blast from the Past

Boomerang is back. From the Formica Classics Collection, the fabulous Fifties pattern is available in coral, aqua, skylark, and charcoal. The price is $25 to $30 per linear foot, installed. Contact Formica, (800) FORMICA (367-6422), formica.com.
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Decoration & Romance in the Victorian Bathroom

In design heaven, shouldn't entry doors be Georgian, porches Adirondack—and bathrooms always Victorian?

PHOTOGRAPHS BY FRANKLIN AND ESTHER SCHMIDT

The critical issue in design, of course, was plumbing. Houses even early in the 19th century generally did not have a system for sewage, and relied on makeshift privies, etc. Bathrooms were just that: rooms or places in a room for bathing. Tubs were often in the kitchen.Bedrooms offered the typical decorative basin and pitcher for washing and shaving. Later bathrooms incorporated those features and the basin was set into a washstand. The washstand eventually included drainage pipes. Over the years, backsplash tiles were set into the walls.
After the flush toilet gained popularity in the late-19th century, the bathroom took on its own look. But the look wasn’t necessarily consistent. Many rooms were plain, white, and sanitary. Others were embellished, with woodwork and decorating cues taken from the hall. Middle-class bathrooms were quite ordinary: a cast-iron tub, free standing sink, a toilet—and perhaps a bidet or sitz bath. Some had a shower bath.

Still, in the High Victorian homes of the somewhat wealthy, if the owner decided to do-up the bathroom he did it with a vengeance. Even toilets were embellished beyond reason. Hygiene was nevertheless paramount. Knick-knacks, rugs, wallpaper, and window drapery were minimal or absent. The “decoration” was in the use of fine materials—ceramic tile, hardwood wainscot, porcelain fixtures and nickel fittings—and in washable surfaces such as a painted frieze.

As the 20th century progressed, color schemes and interior design changed, but by and large the basics of plumbing remained the same. Most bathrooms in old houses are on the small side, with three main fixtures and not much more. You can create the right mood with tile, lighting, wall treatment, and such accessories as towel bars and soap dishes. On the other hand, today we have the opportunity (what with jetted tubs, showers with multiple heads, steam baths and saunas) to create luxurious modern rooms. Ironically—or perhaps not—the sensuality of the modern bath just seems to go with a Victorian sensibility.
A total CHANGE IN USE MEANS NEW DESIGN

I always thought it sensible that Victorians wallpapered their parlors and painted their bathrooms, and strange that today we paint our living rooms and wallpaper our baths. But the history of American kitchens and baths has been one of constant social, technological, and psychological change. Health-conscious Victorians saw their bathrooms as bastions against waves of contagion. Fittings were heavily influenced by the most sanitary of all institutions, the "modern" Victorian hospital. Baths were white, tiled, enameled, easy to clean. Today's carpeted and papered bathrooms would have unsettled any educated Victorian householder. • The romantic bathroom-spa presents an exciting 21st-century evolution of 19th-century design. The challenge: to apply the principles of the period's decorative design to rooms that were once merely functional. —BRUCE BRADBURY

Like the original, solid brass was the least of its ingredients.

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Circle no. 142

Circle no. 186
Reproductions for the bathroom are readily available today, from brass wall brackets to pillbox toilets. You can re-create whatever bathroom is appropriate. In the simplest scheme, include a wicker chair and a light fixture similar to the one in your hall or bedroom. Fancier ideas include custom tiling and built-in cabinetwork. In any case, if you want to be authentic, use restraint even as you pay attention to details. Keep surfaces hard and clean. Indulge your Victorian fantasies with period hardware, a reproduction fixture, or beautiful linens.

These photos appear in the Schmidts' new book Victorian Kitchens and Baths [Gibbs Smith]. Hundreds of inspiring photographs accompany text that explains Victoriana and encourages both authentic and interpretive revivals.

Is this one a survivor or a revival room? The oak wainscot combines with antiques and a watery frieze to make a beautiful, timeless bathroom. **Below:** Boldly colored, classical wallpaper is a "robber baron" backdrop for the built-in copper tub and Empire furnishings. **Left:** Mid-Victorian paper and combination lighting lend character to a small bathroom.
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Wedded to Place
BY NANCY HILLER

A FEW YEARS AGO, the newspaper quoted a woman in my town who advocated building an interstate highway on the grounds that it would provide a safer commute for local drivers than do existing, two-lane roads. This woman’s husband had been injured in a wreck while driving to work. Her view was publicized by the Interstate’s promoters to put a human face onto an issue that seemed to pit developers and transcontinental shipping companies against the individuals and families who may lose their homes, farms, and businesses if the new road is built. Referring to those opposed to the construction, this woman said: “All those people are worried about their homes. Well, they can get another home, but I [could] never replace my husband.” Material things versus human welfare? Surely the highway’s detractors are self-interested opponents of progress, people unwilling to sacrifice for the greater good.

But is that way of portraying the issue fair, or is it opportunistic? The case shares elements with others that involve the law of “eminent domain.” The recent Supreme Court ruling in the case of New London, Connecticut, underscores the importance of examining what’s really at stake when people stand to lose their homes through the exercise of law, supposedly for the greater good. While it’s absolutely true that the spokeswoman for our local highway could not have replaced her husband [who survived his accident], it’s a mistake to assume that people’s homes lost to the Interstate are more replaceable, in their owners’ view, than a husband is for his wife.

DURING THE PAST century, life has changed dramatically. Few live on a family homestead. Our culture rewards mobility, valuing income and job-related prestige over basic self-sufficiency and community ties. We’re encouraged to think of our homes as property with a dollar value. But many of us still don’t see “home” that way.

Imagine that you’ve built your house with your own hands, perhaps using lumber from land that has been in your family for generations. You planned the house, your excitement tempered by a reasonable apprehension. You carefully chose the building site, imagining how the golden light at the end of the day would bring the kitchen to life as your family gathered for dinner. You dug the foundation using a rented excavator during your summer vacation. You erected walls in the evenings after work. You covered the roof with shingles one incredibly hot weekend in September, just in time to begin a winter’s worth of interior jobs under cover.

What do such tasks really entail? Laying the hardwood floors in my own house cost me more than a day of my life per room. Each board had to be measured, cut, and nailed. After I had laid... [continued on page 40]
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the first three rows across the living room, I surveyed in
disbelief the great expanse I had yet to cover, three inches
at a time. And mine is just a little house.

When you do the work of making a home, espe-
cially if you do so in your spare time, you develop a
deep appreciation of investment. Money is the least of
it; it's your body, as you get down on your hands and
knees and stand back up, again and again, for twelve
hours, only to begin all over the following day. It's your
sweat that drips onto the unfinished wood. Whether
building new or restoring an old place, you reach a mo-
ment, sooner or later, at which you realize that your life
can be measured in terms of the time you've put into
your house. Making the cabinets for the kitchen took
six weeks out of a summer, you realize. Scraping and re-
painting the wooden siding of our two-storey Victorian
took one third of one of my 45 years. These represent
significant commitments.

Even when the work is done by others, we ac-
knowledge what's involved. Polishing the staircase that
was fashioned by our carpenter or cleaning the leaded-
glass windows in which our home's original owners took
such pride are expressions of respect for the work of oth-
ers and of stewardship for the places we love.

Home is not just the house. Imagine planting a
garden on land that was previously bare. A garden takes
vision, hope, and years of backbreaking work: digging,
hauling, building paths and walls, relocating shrubs and
perennials for better effect after running a critical eye
over your compositions. Shade trees and fruiting vines
take years, sometimes decades, to fulfill their purpose. It
was five years before my kiwi vines bore fruit, three
before the wisteria had a single bloom. The newly planted
apples and pears will look like sorry sticks for a good
few years; I can only hope to be around when they start
to resemble the trees that I imagined as I dug their holes.

What's more, all of this creation, inside and out, re-
quires maintenance. Cleaning and painting, caulking and
pointing have no end. You must weed and mulch, prune
and water; as you look around, your eyes envision what
you'll transplant in fall, and edit out blemishes such as
the pile of logs from a tree you felled, which you'll saw
up for firewood come winter. You spend summer evenings edging the garden beds, autumn weekends raking, and planting new bulbs for the spring. Life becomes a slow dance with your home as you choreograph your days around the demands of each season.

Like the seasons, aging is a part of life. You may not be physically able to create another house, another garden, to “replace” the one that might be paved for a highway or dug out for the basement of a high-rise hotel. Even those who retain the necessary physical capacity may find their spirit broken by the prospect of seeing their life’s work obliterated—not by an act of nature, or even by war, but by something quite preventable, the benefits of which may arguably not outweigh the costs.

What are those benefits “for the greater good”? Whose interests do they really serve? How can you measure the lives saved from auto accidents against the lifetimes of love and work invested by those who will lose their homes—particularly in view of the fact that interstate highways host their own share of lethal wrecks? The argument is quite apart from such considerations as whether petrol-powered vehicles even represent sustainable forms of transportation in the long term.

“Jobs!” is a rallying cry of those who hope to realize their plans through the taking of others’ homes or land. But as we ponder the creation of service jobs at gas stations and fast-food restaurants, or the increase in tax dollars to be gained from giving square footage over to what is touted as the “highest and best use,” we should bear in mind the years of work, much done for love, and unpaid, which have gone into the places that will be destroyed, and also to the livelihoods of farmers and others whose businesses stand in the way of proposed developments. It’s ironic to think how many homesteads and thriving businesses have been bulldozed in the name of “jobs” that will be done by people who have little interest in the work and are paid scarcely enough to live on.

There is the notion that it’s selfish for people to value their homes over some purportedly greater good. But who are the arbiters of character delivering these judgments, and what qualities of character do they them-
selves display? Think of the qualities that go into the making and upkeep of a home: imagination, hard work, patience, perseverance, hope, and courage. Measure these against the quest, however understandable, of those who seek to profit by investing capital, not life, into the projects slated to supplant the creations of others. To these people, the hoped-for profit consists not of life, but more capital. Measure the hard work of home-making and the passionate determination to protect home against the anticipation of increased profits to be realized by cutting minutes off every trip from Mexico to Canada (once the Interstate is built through my own locale).

Who should make the sacrifice? Too often, courageous people are persuaded to make genuine sacrifices by appeals to “the greater good” without that good ever being honestly articulated. I may well decide to give up my home, if the cause seems justified. I may even be persuaded to risk or give up my life. But it’s only right that arguments for sacrifice on such a scale be honest, and made by those willing to give at the same level. How often is this the case?

Any time I see those in power dismissing the human-made world as “mere objects” in favor of some supposedly superior qualities of character or values, I get suspicious. Yes, human life should be put above things, in principle. But “made” things embody lives, and things that are made with love, skill, and care embody some of the highest qualities of human character. We should not be blind to the expression of values in objects.

It might be said to the woman quoted that she could indeed replace her husband. People do, after all, replace their spouses every day. I share the abhorrence most would feel at this suggestion. But that is exactly why I cite it. Those who will lose their homes if the highway is built, or if the technology and office park in New London is developed, cannot simply get new ones. A home and garden, a farm, a business—inalienably to the people who create and care for them as a wife is wedded to her husband

It’s poignant to consider that not so long ago, when American life was agriculturally based, “husband” meant not only the male head of a household, but anyone who cultivated the land.

Nancy Hiller is a cabinetmaker in Bloomington, Indiana [nrhillerdesign.com]. Further information on the proposed highway may be found at carri69.org
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Cut to the Chaise?

BY DAN COOPER

My Dad is a retired psychotherapist. Once, in my adolescent search for a Father’s Day gift that would elicit more thanks and praise than I might get for another necktie, I was struck with an idea while looking at cartoons in The New Yorker: a psychiatrist’s couch! (He’ll love it! We’ll bond!)

There happened to be a huge Antiques Barn in the center of my hometown. There I discovered what today I would recognize as an 1890s oak daybed, upholstered in ratty black oilcloth. The piece was priced prohibitively (to me) at $85. Later I learned that Dad’s clients were more at ease in a chair, as the Freudian couch had fallen from fashion; Dad and I thus were spared my humiliation, which I’d have had to eventually deal with in my own therapy. He did tell me the chaise was a nice thought.

The chaise longue—literally “long chair”—or something similar to it has been a fixture in American interiors since the late 17th century, when early examples of such pieces were designed in the William and Mary style, equipped with canted, turned-baluster backs and caned seats with loose cushions placed on them. Chaises could be found in bedrooms as often as parlors, where they offered repose while sparing one bedtime’s change of clothes. (The generic term “daybed” is thus appropriate, although today the term suggests a narrow, backless bed with some enclosure at both ends.)

As Neoclassicism swept through the worlds of art and architecture, the chaise longue was graced with a back panel in addition to its one arm. Featuring undulating curves, the form became known as the Grecian Couch. It was immortalized by Jacques-Louis David’s 1800 painting of Madame Recamier, in which his subject reclined languidly in Grecian garb. The austere yet sensuous painting led to the lyrical alternate name for the couch: the recamier. [continued on page 46]
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Decadence is sometimes associated with the chaise, which is neither chair nor bed and quite unnecessary. It naughtily recalls Victorian mistresses and fainting spells from tight corsets.

Today, we drape the slightest tinge of decadence on the daybed, for it is not a necessary furnishing: Being neither chair nor bed, but something that allows rest during the day, it is an affront to our puritan sensibilities. To some, this perfectly innocent piece of furniture shoulders a somewhat naughty reputation, as it smacks of Wild West brothels or mistresses waiting pensively in secret flats. Even the term “fainting sofa,” (an *ex post facto* moniker of the 20th century) implies Victorian excess: ridiculously tight corsets that caused women to collapse suddenly from “the vapors.”

Although it was popular throughout the mid-19th century, especially during the Rococo Revival, the daybed was at the height of fashion ca. 1880 through 1900, when it seems that every American household possessed at least one. Looking through vintage furniture catalogs, I’m struck by the number of variants in shape, finish, and upholstery. By these decades the social formality of earlier Victorian times had relaxed; the Aesthetic Movement, and particularly its inclusion of Turkish design, had encouraged a more exotic atmosphere. The most popular daybed form from this period is some permutation of the Eastlake style, with a stepped back and a profusion of chip-carving. Many
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Circle no. 776
Craftsman Doors

LEFT: The Regency Chaise from Wicker Warehouse is a classic, timeless design, informal by virtue of its rattan construction.

BELOW: Recamier Sofa, from Philadelphia ca.1820-30, made of curly and tiger's-eye maple with caned seat. [Telfair Museum of Art, Savannah, Georgia]

Vintage catalogs reveal that householders had many choices to choose from in chaise longues, with variations in shape, wood, finish, and upholstery, and styles from Rococo to Eastlake.

“lounges” were more backless sofas adorned with cushions.

There are, incidentally, left-handed and right-handed chaise longues. As with the population in general, the latter is more common: these models cradle the left side of the reclining body, leaving the right hand free to turn pages or to write. Left and right models are sometimes found in pairs, but few homes had the space for such a formal ensemble.

The late 1800s was also the age of patent furniture, or pieces with dual functions. The most notable of these is the folding bed concealed within an armoire, commonly known as the Murphy bed. The patented folding lounge was a common variation on Eastlake examples. In novel fashion, the arm and seat were hinged and flipped over, creating a bed for sleeping. As these have often since been upholstered over, the original design may go unnoticed today. Look for an extra-thick cushion, and perhaps a release cord on the back that allows the seat to expand outwards.

The daybed and its variants did not disappear with the close of the Victorian era. Stickley and other Arts and Crafts makers sold them in quartersawn oak, and wicker models appeared on countless summer porches. Chaises appeared regularly in Art Deco interiors, often in whimsical hybrids of classic and geometric styles. The Eameses, among other designers, created a Jet-Age chaise. Even today, contemporary chaises and daybeds attest to the form’s enduring popularity. Only in retrospect have we made the chaise longue an iconic 19th-century piece of furniture. It continues to be an individual treat, permitting comfort for the reader or daydreamer, and imparting special character to a room.
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Circle no. 492
Creative types have been scurrying over the Brooklyn Bridge from Manhattan, bringing New York hipness to Brooklyn neighborhoods that are as much about architecture as attitude.

Brownstone Brooklyn

For most visitors to New York, a trip to Brooklyn begins and ends with a glimpse of the Brooklyn Bridge. Those day-trippers have no idea what they’re missing. Brooklyn—the largest of New York’s five boroughs and the habitation of nearly 2.5 million people—is rapidly becoming what Manhattan was in its glory days: a fabulous stew of art, industry, culture, funkiness, architecture, and commerce. Brooklyn’s neighborhoods, especially the half-dozen or so that boast block after block of intact brownstone, limestone, and brick row houses, are among the hippest places to live and shop in New York.

The best known of these Brownstone neighborhoods is Brooklyn Heights, long considered a fashionable (and more affordable) alternative to life in Manhattan. Others include Park Slope—the most definitively brownstone of all the Brownstone neighborhoods—along with Fort Greene, Cobble Hill, Boerum Hill, Carroll Gardens, Clinton Hill, and Bedford-Stuyvesant. All of these neighborhoods are awash in renovation and new construction. Shopping and dining districts that offer all the style and none of the pretension of downtown Manhattan have emerged on Smith Street in Cobble Hill and Carroll Gardens, and along Fifth Avenue in Park Slope.

Many of the choicest antique shops in Brownstone Brooklyn are on a busy stretch of Atlantic Avenue between Smith and Nevins Streets in Boerum Hill. Since the stores tend to straddle both sides of the street, you’ll have to double back to effect total immersion (jaywalk against two-way traffic at your peril).

Montague Street in Brooklyn Heights is less stressful, as are Smith and Court Streets, which traverse Boerum Hill, Cobble Hill, and Carroll Gardens—recently lumped together with the trendy appellation “Bococa.” Stroll along any of the east-west running streets in Park Slope, especially the “name” streets (President, Garfield, Union, Lincoln, etc.). You’ll be rewarded with the play of sunlight and shadow on an almost limitless sea of Victorian architecture. Try to spot an incised motif you’ve never seen before: at least one is likely to appear on any block. And don’t miss Prospect Park, from which Park Slope (on a gentle grade to the southwest) derives its name. Less well known than Central Park, it was designed by the same august pair—Frederick Law Olmsted and Calvert Vaux—and is considered their masterpiece. A deliciously pastoral park in the best sense of the
You may walk, bike, Rollerblade, Razor, or drive across the Brooklyn Bridge, the engineering feat of the century when it was completed in 1883. Symmetry and detail abound on a Park Slope streetscape of bayfront brownstones. Prospect is the green heart of an immeasurably diverse Brooklyn.

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A generation ago, most homeowners considered only color and durability when choosing an architectural coating. Oblivious to the health and environmental consequences of the advances in chemistry throughout the 20th century, few cared to ask the question, “Exactly what is it that makes paint so odiferous?” Simply put, the term “VOCs” was not in the lexicon.

In case it’s still not in your lexicon, VOC stands for Volatile Organic Compound. Specifically, as they relate to paint, VOCs are the solvents that hold the pigment in solution. As the paint dries, the solvents slowly evaporate. The VOCs, which include such yummy chemicals as benzene, formaldehyde, and toluene, are released into the air. When this occurs outdoors, the only alleged harm is that they contribute to the formation of smog—how much so is debatable, but in the eyes of the state of California, enough that they need to be regulated. When VOCs “off-gas” indoors, they are also potentially physically harmful, especially if you suffer from unusual chemical sensitivity, certain allergies, or other respiratory conditions. Some VOCs are classified as carcinogens (cancer-causing agents), though at the non-occupational levels the homeowner is exposed to, this “cancer threat” is often overstated.

Most major paint manufacturers now include a low-VOC line. Though low-VOC paints still represent a very small percentage of industry sales, the [continued on page 61]
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For most interior uses, a quality latex based paint from any reputable manufacturer will provide superior results with very few environmental drawbacks.

DEFINITIONS

• ALKYDS AND OILS
Paints with artificial resins (alkyds) forming their binder. The binder and pigments are suspended in volatile solvents. In years past, linseed oil was the preferred binder, so alkyds are still widely called oil paints. Traditional alkyd paints have a VOC content of between 3 and 42%, with emissions as much as 800 grams of VOC per liter. Use sparingly indoors, mostly in high-moisture areas (e.g. bathrooms).

• LATEX
Paints with "latex" binder—actually the definition now includes a wide range of synthetic resins. The binder and pigments are suspended in water. The VOC content of most latex paints is between 2 and 5%, or between 80 and 250 grams of VOC per liter. Most latex paints are "low VOC" by definition. Whenever possible, choose latex paints indoors.

• LOW VOC
As defined by the Environmental Protection Agency, latex paints with fewer than 250 grams of VOC per liter, or alkyd paints emitting fewer than 380 grams of VOC per liter. While manufacturers can make a "low-VOC" claim at these levels, most paints specifically marketed as low VOC emit fewer than 150 grams per liter—check the label. Use if you or a loved one are especially chemically or environmentally sensitive.

• NO VOC
It is nearly impossible to eliminate all VOCs in paint. A manufacturer who produces a paint with fewer than 5 grams of VOC per liter, however, can legitimately market their product as "Zero VOC". Use whenever you seek to impress your tree-hugging dinner guests.

• NATURAL PAINT
A catch-all phrase usually reserved for "boutique" products composed solely of mineral and plant extracts and water. While typically very environmentally correct, the designation is unregulated. Quality and durability can vary widely. Read the label, and know what you're buying.

• MILK PAINT
An old standby that has stood the test of time. Milk paints are environmentally friendly and aesthetically appropriate for older homes. It binds best to unfinished, porous surfaces like wood and cured (unpainted) plaster. Do not use in areas with high moisture content, like bathrooms.
major players are increasingly touting the benefits of their new, environmentally friendly lines. It’s analogous to the food industry trumpeting new “low carbohydrate” products even as American waistlines reach record dimensions.

Nevertheless, the fact that paint manufacturers are becoming comfortable marketing paints as low-VOC speaks to the better performance of the paints themselves. In the past, manufacturers were reluctant to market an environmentally friendly paint because of a perceived (and real) drop in quality. Today’s low-VOC paints hold their own against “traditional” paints, in much the same way as the perceived inferiority of latex paints vs. oil paints has evaporated (no pun intended).

**WHAT’S OLD IS NEW AGAIN** Missing in today’s debate about how many VOCs are too many is the acknowledgement that VOCs, themselves, are a relatively recent addition to paints.

“Paint” (an emulsion of pig-

**SOURCES**

AMERICAN PRIDE PAINT (601) 264-0442, americanpridepaint.com Commercial outlet for the University of Southern Mississippi’s polymer science program.

• ANNA SOVA (877) 326-7692, annasova.com “Food-grade” wall finishes and aromatherapy paints.

• AFM SAFE Coat (619) 239-0321, safecoatpaint.com Complete line of safe, non-polluting products.

• BENJAMIN MOORE PAINTS (800) 334-0400, benjaminmoore.com Eco Spec line of low-VOC interior paints.

• BIOSHIELD PAINT CO. (800) 621-2591, bioshieldpaint.com Natural, low-VOC paints and stains.

• FAUX EFFECTS (800) 270-8871, fauxfx.com Environmentally safe, water-based, VOC-compliant products.

• FINE PAINTS OF EUROPE (800) 332-1556, finepaintsofeurope.com Formulated with quality resins and finely ground pigments.

• OLD FASHIONED MILK PAINT (866) 350-6455, milkpaint.com VOC and HAP-free, contains no solvents.

• PRIMROSE DISTRIBUTING/OLDE CENTURY COLORS (800) 222-3092, oldecenturycolors.com Acrylics are low-VOC, and their oils are VOC-compliant.

• REAL MILK PAINT CO. (800) 339-9748, realmilkpaint.com Organic casein paint, non-toxic and lead-free.

• SAWYER FINN MILK PAINT (800) 331-6990, sawyerfinn.com Free of synthetic chemicals and vapors.
When mixing paints sold as a powder, make sure you prepare enough for a full coat: exact color matching batch to batch is extremely unlikely.

Natural resins, oils, clays, and mineral or plant pigments. Some, such as silicate paints have a long history. Silicate paints are typically used on stucco and masonry, and while low in volatile compounds, are high in particulates—you’ll need to wear a protective mask while mixing powdered silica with water. Other so-called "natural" products can be a little trickier to apply. The upside, in a period home, is they tend to give walls a more handcrafted, earlier look.

The paint industry, however, wasn’t born until the Industrial Revolution. Niceties like tin canisters, a transportation infrastructure, and a growing demand made localized, large-scale production of paints possible. Before that, decorative coatings were a cottage industry. Paints were mixed on site. Well-to-do homeowners would enlist the services of a professional painter who’d mix up a batch of paint and add various ground pigments suitable to their client’s taste. The exact shade of each color was left to the individual painter’s eye and skill. The “color matching” that we demand today was a pipe dream.

In 18th and 19th century America, many of these paints were casein-based, or “milk paint” as we refer to them today. Several contemporary companies offer milk paints (see Sources). Because you mix them yourself, you’re allowed to be creative. How thin you mix them, and how you apply them, gives varied effects. Experiment and have fun.

Some companies offer no-VOC paints utilizing combinations of natural resins, oils, clays, and mineral or plant pigments. Some, such as silicate paints have a long history. Silicate paints are typically used on stucco and masonry, and while low in volatile compounds, are high in particulates—you’ll need to wear a protective mask while mixing powdered silica with water. Other so-called “natural” paints are really boutique products targeting the “environmentally aware” crowd. Quality varies widely.

Because “natural” paints don’t use the same solvents that give other paints smoothness, long working times, and uniform consistency, they can be a little trickier to apply. The upside, in a period home, is they tend to give walls a more handcrafted, earlier look.
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The language of flowers—"floriography"—has since Biblical times lent special meanings to flowers. But it was during the reign of Queen Victoria that flowers spoke most eloquently, becoming part of the late-19th century's elaborate code of conduct. The ancient, simple fern was often used to suggest solitude and humility, and, for smitten suitors, their undying sincerity. Living plants adorned everything during this time, from hair and clothing to china and stationery. A small spray of something appropriate might mean everything to an anxious young woman. Take for example the maidenhair fern: a leafy spray suggested the titillation of secret love. A frond presented in an upright position alluded to the confidence of a young suitor; the object of his affection said "yes" by accepting his bouquet with the right hand and "no" if she used her left. Today the secret language of flowers is all but forgotten, although a bouquet still conveys gratitude and appreciation. The peculiar beauty of fern fronds continues to be favored as a design motif in wallpaper, fabrics, and ceramics. —Brian D. Coleman

Arts and Crafts-inspired pottery from Ephraim Faience; Robinson Iron reproduction Victorian fern-iture; embroidery in a blue velvet table runner ca. 1880; Fabulous Forties wallpaper.

See Resources P. 126.

Linda Svedenhagen (Embroidery) Victorian Collectibles (Wallpaper) Corbis (Images)
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Circle no. 24
AN INSPIRED TRANSFORMATION

Memories of their Near East travels, and the pages of Old-House Interiors inspired our 2005 “whole house” contest winners. (page 74)

KING CAESAR

In this Duxbury, Mass. mansion on the harbor, the luxury of the 1800s is preserved. (page 87)

CARPETS FOR ARTS & CRAFTS-ERA HOMES

From Donegal to Persian to flatweave, design choices are many. (page 94)

THE ONCE & FUTURE DOOR

Entryways explained: Find the perfect door for any particular house style. (page 82)

A GOOD HOUSE UNCOVERED

New owners reveal a classically styled 1907 Colonial Revival, and make it a comfortable home for today. (page 68)
It was overgrown to the point that the house was hidden from view,”
Gary Johnson reports. “Some people actually thought we had built the house.”

BY PATRICIA POORE PHOTOS BY STICKLEY PHOTOGRAPHIC

a good house uncovered

THE ATTRACTIVE house in northwest Portland's historic West Hills area was rescued from obscurity by its second owners: it had been entirely hidden behind overgrown trees and rhododendrons. Gary and Yvonne Johnson bought the dwelling from the woman whose great-grandfather, a prominent doctor at the turn of the last century, had built it. It was maintained but sound. “The integrity of the house was important to us; we wouldn't have done anything to ruin it,” says Gary. Beyond their intentions, “it's a listed house in Portland, [Oregon]. That doesn't allow much change.”

The timeless new kitchen is separated from the dining room by the original butler's pantry—never painted, and still with its copper sink. ABOVE: Classical detailing is quiet but exquisite on the 1907 house.
The main staircase, which had been painted, has easy-climbing low risers. After stripping, treads were once again painted black and the woodwork ivory. The effect is dramatic—and, like other details and furnishings in the house, traditional yet modern.

The Johnsons bought the 1907 Colonial Revival house in 2002. Its primary façade is the long wall with a Greek portico over the entry door. A classical porch with robust details extends the lovely side façade, where a Palladian window ornaments the shingled gable-end pediment suggested by cornice returns. Inside, a center-hall plan and symmetrical room arrangement have been complemented by traditional furnishings.

The house was designed by architect A.E. Doyle, who also built Portland’s Central Library and other city buildings; he was considered at the time a “modern” architect who preferred clean design and classical motifs. Beautifully detailed, in no way...
ornate, the house “is so easy to design around,” Gary says. “The layout is traditional but not formal.”

IT WAS IN “REASONABLY historic—original—condition,” says contractor Jeff Jones, whose company Olson and Jones Construction is regularly recommended by the Portland Historical Society. “Only the kitchen became a major project. It had the ‘avocado’ 1970s remodeling—cheap laminates, indoor—outdoor carpet. We rescued a couple of base cabinets but it’s essentially all new.” Elsewhere, floors are the original 1½” face-nailed boards of quartersawn oak. The Johnsons rehabilitated existing wood window sash, rehanging the sash weights.

Fir woodwork had never been painted, and Jeff Jones says they didn’t use harsh strippers. “We rubbed it down,” he says; “it had the usual old polish and wax—we just got the gack off.” Then the painter used an oil finish, no varnish or polyurethane.

WHEN THEY BOUGHT IT, the house was “shuttered in,” Gary says, its main porch and upstairs sitting porch enclosed with glass panels. The Greek portico over the entry door had been extended and widened during the 1920s, so that “the original owner could get out of his car and not get wet,” Gary says. The house was given definition when the Johnsons reopened the porches, restored the portico’s original dimensions, and gave the house a paint color scheme that draws attention to shingled gables and beveled clapboards.

For the new kitchen, everything that could be saved, salvaged, or copied, was. The butler’s pantry remains, with its never-painted wood-
Bathrooms are “absolutely original,” says contractor Jeff Jones. “We just rebuilt old valves, replaced washers.” The woodwork was unpainted; still-serviceable knob-and-tube electrical wiring remains.

Bathrooms in the house needed nothing but a good cleaning. TOP: Picture rails throughout allow art to be hung without damaging original canvas that lines plaster walls. ABOVE: The butler’s stair is fir, as are doors throughout.

work, wood countertop, and copper sink for washing stemware and china. Sliding glass doors dating to the 1970s were removed, and new windows built based on originals and the transoms still in the pantry. Like the house, the kitchen is well detailed but not fussy. Materials used were consistent with the house. Even the painted cabinets were constructed of Douglas fir, matching existing woodwork.

Furniture is a quiet, comfortable mix of traditional pieces, mostly from Bernhardt, and modern pieces from Herman Miller. “Mixing traditional and modern really works—it’s informal but not ‘casual.’” Pieces include the Nelson-designed bench (from Herman Miller) that echoes the low lines of the staircase.

This is the Johnsons first renovation effort. When he was complimented on the exceptional quality of the restoration work that he planned and oversaw, Gary said, “We’re pleased, yes, but the house was already a good house.”
Seen beyond the old pantry, a kitchen seating area took the place of the old butler’s porch, enclosed long ago. The flooring is Marmoleum, and this reproduction ceiling fixture is from Rejuvenation.
years ago Raymond Horton asked Jackie Dinan to marry him on the shores of Satpara Lake in Pakistan. When she said yes, he naturally assumed she would be moving into the limestone row house he owned in Brooklyn’s Park Slope neighborhood. Not so fast, she replied. Jackie had no intention of living in a house her husband-to-be had acquired with another woman.

Eventually she agreed to the arrangement, provided she could have a free hand with the decoration of the house, built in 1902 for U.S. Senator William Musgrave Calder.

"Sometimes it takes another person to be a catalyst," says Horton, a professor in the business school at Columbia University who has owned the house since 1976. "Jackie is a total dynamo when it comes to managing things. The
transformation

Moorish Revival take on a 1902 Italianate row house earns top honors in our contest.

BY MARY ELLEN POLSON | PHOTOGRAPHS BY STEVE GROSS AND SUSAN DALEY
Moroccan EXOTIC Jackie Dinan credits the Persian fantasy of Frederic Church's Olana and Old-House Interiors for her inspiration. "Your coverage of this style over the years ... gave us the confidence to say, 'yes, we can do this' and pursue a collaboration among architect, contractor, subcontractor, and decorator even though none of them had heard of the term 'Turkish Corner' before this project."
whole [renovation] is totally Jackie's inspiration."

Since both Ray and Jackie love to travel to exotic places and bring back textiles and metalwork, it seemed natural to furnish the house with pieces they had collected in China, Pakistan, Turkey, and other far-flung parts of the globe.

The Moorish theme first asserted itself in the dining room. The woodwork was almost black with grease, and the stained-glass windows...
Interior designer

Erika Doering came up with the idea of adding the Moorish arches that create a subtle division between the front and back parlors. Another idea, this time from architect Charles Boxenbaum, is the curved wall that creates an anteroom for the Turkish powder room.

hadn't been cleaned in years. Jackie had the woodwork stripped and restored, the windows cleaned, and worked with an artist to create the Islamic-inspired designs on the ceiling. The arabesques and cartouches came from a book on Islamic art. “There are designs in the Blue Mosque in Istanbul that are almost identical to the arabesque pattern,” Jackie says.

Both Jackie and Ray knew they wanted a Turkish Corner somewhere in the house and had a clear vision for it. Jackie found Darwish Studio, a New York company, and had them fabricate the raised-panel ceiling fixture and bed in Morocco. “I was able to articulate how I wanted something done because I had seen how it had been done,” says Jackie, once again referring to stories she'd seen in Old-House Interiors.
The custom-made, stained-glass casement window lets in natural light and doubles as a deep medicine cabinet.

Jackie and Ray found the basin for the parlor-level powder room on their first trip to Pakistan.

Draped with an oriental rug, piled high with pillows, and lit with filigreed sconces that suggest the romance of Old Morocco, the Turkish Corner is large and comfortable enough to accommodate the entire family cozily. A low Thebes stool and a hookah complete the mood.

Lying back against the pillows, Horton recalled spending the better part of a day negotiating a price for the hookah, ultimately settling it at about $60. "That's absolutely the fun of it—getting to know the person you're dealing with," he says of his travels in remote locales. "Everybody's the same the world over. They'll buy you a cup of tea."

THANK YOU TO THE SPONSORS of our "Inspired By" Design Contest: Minwax (minwax.com), Rejuvenation (rejuvenation.com), Mission Living (missionliving.com), and Crownpoint Cabinetry (crownpoint.com). They support the effort of Old-House Interiors to publish the best in period design.
MOODY BLUES & OAK

The rich, masculine feel of the “his” bath on the second floor of the Horton-Dinan home resulted from a photo [below] published in the April/May 2002 issue of Old-House Interiors, shot by Linda Svendsen and Jane Powell for their book Bungalow Bathrooms [Gibbs Smith, 2001]. Faced with the renovation of a dated bath, Ray Horton reportedly took one look at the picture and said, “That’s what I want.” The Park Slope retreat successfully captures the moody feel of its predecessor, from the dark oak headboard of the wainscoting to the deep, vivid blue of the painted Lincrusta. Light shot with jewel tones filters in through the stained-glass casement window, creating a sense of peace and serenity.

PHOTO BY LINDA SVENDSEN (BELOW)
The Once & Future Door

The doors of the past keep cropping up in new guises as we hurtle headlong into the future. BY MARY ELLEN POLSON

Doors have been laden with symbolism since the Greeks first glorified them as portals to the gods more than two millennia ago. That's a heavy burden for the average homeowner to bear, even those of us with a house old enough to qualify as historic.

If you're fortunate, your house still has its original door. If not, or if you're building a new house with the intention that it look old, it's critical to get the appearance of the door right. Details matter. The larger points—the basic configuration of the door (batten, raised panel, etc.), accoutrements like pediments or the glazed panels called sidelights—are fairly easy to comprehend. What's harder to grasp are the nuances that make a style what it is—the right elements, in the right proportions, working together in a pleasing arrangement that's true to the look and scale of the period.

As a rule, the older the door, the plainer and less detailed it is. That said, some of the finest and most elab-
Doors by STYLE
Doors on American houses almost always demonstrate either classical or medieval roots—sometimes both.

GEORGIAN 1700–1780
Classically proportioned, with paneled door flanked by pilasters or columns, topped with a pediment (triangular, curved, S-shaped, broken).

FEDERAL 1790–1820
More refined and delicate than Georgian, with features like fanlights, slender columns or pilasters, and pediments and keystones.

GREEK REVIVAL 1820–1850
Clean and ascetic, with angular planes, narrow sidelights and transoms, and flat, unornamented friezes over the door.

While the flat, almost severe pilasters and dentilled pediment of the door surround mark the style as Greek Revival, the simple batten door with strap hinges suggest the house may have origins in the colonial era.

Orate doors in America are at least 200 years old: high-style Georgian, Federal, and Greek Revival doors all borrowed heavily from the Greco-Roman past without a flicker of worry about those long-dead pagan gods.

The earliest American doors were batten doors: rough-hewn planks or vertical boards held together with cross braces. Medieval in origin, this rustic door style reappears in many of the Revival styles of the early-20th century, particularly those with an old-English bent, like Tudor Revival.

Very early in our history—about 1700 or so—the first panel doors appeared. The door style gets its name from the vertical panels that appear to float between the flat cross and side pieces, called stiles and rails, that hold them in place. Usually configured with either four or six panels, the panel door reigned supreme in every style of dwelling built between 1720 and 1840.

The panels could be almost pancake flat, at right angles to the perfectly flat stiles and rails. In most cases, however, they were “raised”—angled or beveled up and away from the flat parts of the door surface. For early American doors, that profile will vary depending on when the door was built. On a Georgian raised-panel door, for instance, the profile tends to be slightly shallower and more rounded (ovolo) than Federal doors, which came later. Just a few decades later, the edges on the raised panels of Greek Revival doors are angular, almost severe (echinus). Not surprisingly, the profiles
ITALIANATE 1840–1880
Broad entries are U-shaped or have a rounded arch over the (double) doorway, often enhanced with double columns of various shapes.

LEFT: Double entry doors on an 1888 Queen Anne feature intricate relief paneling and stained glass insets.

BELOW: Arts and Crafts doors are typically constructed with two or three vertical panels topped with vertical panes of clear or leaded glass.

ABOVE: Romantic Revival doors often include fanciful medieval details, like wrought-iron strap hinges and grillework.

ITALIANATE 1840–1880
Broad entries are U-shaped or have a rounded arch over the (double) doorway, often enhanced with double columns of various shapes.

QUEEN ANNE 1880–1910
Single or double doors with glazed upper panels and beveled lower panels, framed by exuberantly decorated gables and turned columns.

ARTS AND CRAFTS 1900–1920
Broad, simple two- or three-paneled door with glazing on the upper third (often vertical lights), some with leaded glass side lights and transoms.

TUDOR REVIVAL 1895–1940
Romantic batten door in a variety of arched shapes, accented with strap hinges, studs, or other medieval motifs.
LIGHTS Around Doors

One way to enhance the authenticity of a period entry is to add side, transom, or fanlights of the correct style and proportion. (In architectural parlance, a “light” is a pane of glass.) Side lights are narrow side panels that contain panes of glass—either for the full length of the door, or above a lower wainscot-high panel. A transom light can be a single rectangular pane of glass or a series of small panes. Fancier side lights and transoms can contain leaded or stained glass in patterns associated with a period style.

A fanlight is the pièce de résistance of any door with pretensions of grandeur. These arched over-windows are usually style markers for doors on Federal, Georgian, and Greek Revival homes. The tracery patterns in classic radial and elliptical fanlights can be as intricate as a spider’s web. Sidelights featuring additional tracery or leaded glass often accompany them in an entryway.

An elliptical fanlight and side lights with lower panels grace a Federal door.

The profiles on 20th-century Colonial Revival doors are less sharply defined than any of the styles that inspired them, falling somewhere between the extremes.

BOOK REVIEW: A Closer Look
The door is such an essential part of a façade that it’s surprising how rarely the subject comes up in architectural writing. Paulo Vicente, an architect, and home design expert Tom Connor treat it seriously in The Language of Doors [Artisan, 2005]. The book is clearly and intelligently written, but its greatest strength is the drawings that identify key characteristics of period doors, allowing the reader to make his or her own decisions about what details make the perfect door in any particular style. Through your bookseller, $18.95.

on 20th-century Colonial Revival doors are less sharply defined than any of the styles that inspired them, falling somewhere between the extremes.

After about 1850, it became fashionable to divide paneled doors into matched pairs. These double doors often met to form a unified arch, or had an arched transom overhead. In fairly quick succession, there was an explosion of variations in house styles, with doors to match: Gothic Revival, Italianate, Second Empire, Queen Anne. Each entry came with its own catalog of architectural details and supporting structures.

By the time the Romantic Revivals came on the scene at the beginning of the 20th century, builders had begun to standardize the front door in terms of configuration and size. Although each of the many Revivals had a grab bag of characteristics, it was also fairly common to find the same door on dwellings of supposedly different styles—Colonial Revival and Tudor Revival, for instance—with only a change of hardware to differentiate them.

Of late, however, door makers and manufacturers have begun to offer designs that incorporate details that look and feel true to period or style. (There are also specialists who make only authentic period doors, down to the correct nuances associated with the subtlety of those floating panels). Most allow for custom options, allowing the buyer to specify woods and details like panel configuration and carving. Now that we’re deep into a new period of traditional Revival, it’s become much easier for us to make our own choices.
A Federal-era mansion allows us a glimpse of the good life as it was lived ca. 1809-1842, through its architecture and its owners' decorating choices.

Ezra Weston Jr. was the second Weston to bear the nickname King Caesar. He built this mansion on the harbor in Duxbury, Massachusetts, in 1809. Its original architectural details, paint colors, and wallpapers reveal something of the personalities of the home's first residents.

The mansion's owner inherited the honorific from his father, who began building ships before the American Revolution. Taking the helm of the business when his father died in 1822, Ezra Jr. built one of America's largest merchant fleets: 20 ships transporting cotton and other goods, sailing to the Black Sea, Asia Minor, the Western Mediterranean, along the Eastern Seaboard, and to New Orleans. During the 1830s, the company's annual gross income was a million dollars. In 1833, King Caesar II opened his own bank; in 1934, he established his Ten Acre...
Ship Yard in Duxbury; and in 1841 he built *Hope*, which, at 880 tons, was New England’s largest vessel.

“If King Caesar were alive today, that’s probably what he’d want to stress,” says museum director Patrick Browne, whose book *King Caesar of Duxbury* details the shipping magnate’s career.

Overlooking a wharf and the centerpiece of a 100-acre farm on Powder Point, the mansion was Weston’s business headquarters. It was surrounded by mills for lumber and sailcloth, and by workshops for carpenters, blacksmiths, sailmakers, rope makers, and other outfitters.

The house’s symmetrical, two-storey plan consists of a center hallway flanked by two rooms on each side, and four chimneys serving eight fireplaces. Interiors are Neoclassical masterpieces with columned mantels, window seats, wainscoting, and dentil, rope, and cable mouldings expressing Weston’s maritime associations. Federal decoration often included visual references to the new Republic: the front door’s elliptical fanlight features delicate leaded tracery outlining stars, and its sidelights contain thirteen panes to honor the original colonies.

For the parlors, Ezra Jr. and his wife Jerusha chose costly, hand-blocked scenic wallpapers from France. The elegant “Le Parc Français” enhances
**Scenic PAPERS**

imported from France were the epitome of taste. The Mansion has “Le Parc Français,” made ca. 1825 by Jacquemart et Bénard [at right]; and “Les Incas,” made in 1826 by Dufour et Leroy, which shows Pizarro’s conquest of Peru [at left]. These companies, as well as Zuber, created landscapes depicting exotic locales, narratives, and bucolic scenery. Ceiling to chair rail, scenics created a non-repeating panorama. They were costly because a carved block was needed to print each color and each section of a design. Most scenics required from 300 to 700 separate blocks; some by Dufour used 1500 and up to 5000.

The formal West Parlor, while “Les Incas,” a depiction of Pizarro’s 1531 conquest of Peru, which was used in the family’s East Parlor sitting room, resonates with King Caesar’s career. When King Caesar died in 1842, Jerusha [née Bradford; one of her family’s Duxbury houses is also a museum] retained the house, which remained in family hands until 1937. Between 1886 and 1937, during which time the mansion was used as a boys’ school, the staircase was reconfigured and given a pineapple newel post, and the Incas wallpaper was moved from the first floor to the second. The Duxbury Historical Society, owner after 1965, had the wallpaper returned to its original location, and rebuilt the Federal staircase using balusters from three historic buildings. Paint experts researched and reapplied white, tan, and grey colors on woodwork. The mansion retains
Wallpaper borders "panelizing" dining room walls, and Empire chairs around an 1815 table of three re-arrangeable sections, reflect the 1840s, when Jerusha Weston had the room enlarged. Portraits depict her and Daniel Webster. BELOW: In the West Parlor, recently reproduced carpet is based on the Federal-era color scheme. (Oriental carpets are from an earlier interpretation of rooms.)

Few Weston pieces; much of the mahogany furniture, which accurately reflects the refined taste of the time, came from the Winsor family, also prominent Duxbury merchants.

Choices made by Ezra and Jerusha Weston are evocative still. Besides paint colors and wallpapers, these include portraits done around 1793 by folk artist Rufus Hathaway. (Those in the house are copies; originals are in the Abby Aldrich Rockefeller collection at Colonial Williamsburg.) King Caesar is portrayed when he was 22, a clerk in his father's firm and soon to be married. Jerusha may look dour, but her suppressed smile and feather-festooned hat give her away: "The portrait doesn't do her justice," Browne says. "She was reportedly vivacious and pleasant."

That makes sense. Would a dour person have chosen that zippy char­treuse in the kitchen, or the front-hall wallpaper (reproduced by Brunschwig from an original fragment)—an exuberant orange, Prussian blue, and lime stripe? The West Parlor's period-authentic wall-to-wall carpet, a reproduction from J.R. Burrows, is a vibrant orange and blue medallion design. "The colors came from the original scheme," says Browne. "We think the Westons would have liked it."
Federal-era colors were often bright. In the early-19th century, the King Caesar Mansion's first owners selected some vibrant interior paint colors in a palette of blue, orange, and green, taken from three wallpapers they'd chosen.

The Weston bedroom's original blue sets off an 1815 Sheraton mahogany dresser probably by Boston cabinetmaker John Seymour. (Bed hangings are currently being redone.)

ABOVE: A Federal-style fence with urn finials and a concave curve at the gate enhances the stately symmetry of the façade. The kitchen's character is reflected in pewter on the mantel, the fireplace with crane, and the pantry's display of transferware.

LEFT: In a bedchamber, woodwork includes unusual zigzag moldings and Neoclassical detailing. Period-accurate window treatments are in a Brunschwig & Fils reproduction fabric.
WITH ITS PALLADIAN neoclassical façade, the house is a landmark of the Federal period. [See the feature article, January 2005.] Boscobel was built between 1804 and 1808 in Montrose, New York—but the classical landscape is in the Beaux Arts or “country place” style popular in the first third of the 20th century. The house, you see, was dismantled in 1925, auctioned off, stored, and finally rebuilt in Garrison-on-Hudson, New York, across the river from the military academy at West Point. “Sunsets from here just sizzle!” says horticulture curator Andra Sramek of the view of the Hudson Highlands. Formal but lush gardens include six hundred rose bushes (and approximately 150 varieties). The entry drive and forecourt, formal rose garden, brick walks, and weeping cherries were there for the public opening in May of 1961.

PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

ABOVE: In a view from inside the Rose Garden, a Higan Weeping Cherry in the lawn is the backdrop for a Queen Elizabeth rose. The brick walk is edged with candytuft (*Iberis sempervirens* 'Snowflake').
The Rose Garden’s circular fountain pool blooms all summer with dark pink water lilies. Trees are Higan Weeping Cherries (*Prunus subhirtella pendula*). In the background are a sugar maple and a white pine. The view is of the side of the mansion.

**ABOVE:** A long vista of the Hudson River and Highlands is the backdrop to the formal Rose Garden, with its centerpiece of sheared boxwood hedge (*Buxus microphylla ‘Winter Gem’*) and a variety of carpet roses ‘Coral’. **BELOW:** At the entrance to the Herb Garden, the purple flowering plants are lavender (*Lavandula angustifolia*); espaliered common pears (*Pyrus communis*) grow against the orangery, where two fireplaces once provided heat. The huge window and a back door provide ventilation in summer.

**LEFT:** One side of Boscobel’s front lawn overlooks Constitution Marsh Sanctuary, the Hudson River, and down through the Hudson Highlands. On the west side (right) is the military academy at West Point.
THIS PAGE: (left) An original Donegal carpet designed c. 1899 in a loosely woven Turkish design. (above) William Morris’s love of nature was the inspiration for this carpet ("William Morris Wreath") from J. R. Burrow & Co. Its bold pattern looks good in Aesthetic as well as Arts and Crafts interiors. (below) Simple border of ginkos decorate this custom design carpet from Endless Knot. OPPOSITE Bottom: (left) An Art Nouveau pattern derived from C. F. A. Voysey enlivens this Seattle bungalow’s reproduction carpet. (right) Colorful Caucasian rugs from Rothstein and Co. are inspired by Persian and Turkish designs.
ASK ANY DESIGNER: a well-thought-out room starts with the carpet. The carpet sets the mood, formal or casual; its colors and design provide the foundation for the rest of the room's décor … not to mention that it’s much easier to match (or complement) the color of paint on a wall to the carpet than vice versa. When you have an Arts and Crafts home you actually can have many carpet choices.

Bungalows were usually built with unpainted wooden floors, often accented with bands of marquetry in Greek key and other patterns. These floors were meant to be displayed. Area rugs were favored and choices ran the gamut from traditional Oriental and Turkish designs imported from the Near and Far East, Turkey, India and China, to hand woven Hammersmiths from William Morris in England. Beautifully colored “Donegal” carpets in “soft shades of terra cotta red, blue, greens, and golden browns” were woven in County Donegal in Ireland beginning in the late 1890’s, and soon their handsome, Arts and Crafts designs by C.F.A. Voysey and others could be found in stylish interiors in New York as well as Dublin and London.

And while many homeowners bought rugs from abroad (even Stickley sold imports from Turkey and China) more traditional American, machine-made carpets were also popular—Wilton, Axminster, Brussels and ingrain. Often simple rugs with solid fields accented with a patterned border (motifs based on nature such as pine trees, thistles and gingko leaves were the most popular) they were frequently

RIGHT: (top to bottom) Adaptation of a Gavin Morton Donegal from Wallace Interiors; Wm. Morris’ Willow & Tulip in blue from J.R. Burrows; The Persian Carpet’s Donnemara; Wm. Morris’ Tulip & Lily by J.R. Burrows; Omega Claret by Endless Knot Rug Co.; Wiltshire from The Persian Carpet Co.
used in several contiguous rooms to help tie the spaces together.

Not all carpets were elaborate or expensive. Simple, grass mats from China or Japan were advised in The Craftsman and other magazines as appropriate accompaniments for the natural woodwork and "honesty" of the Arts and Crafts home. Handwoven rag rugs also gained favor, advocated by early social reformers such as Candace Wheeler as an acceptable home industry for women to increase their incomes and independence.

Native American crafts were the country's only true handicrafts, according to Stickley, and the strong, geometric designs in their blankets and rugs were perfect complements for the straightforward, angular lines of his furniture. Thus many Craftsman homes of the period proudly incorporated Navajo blankets and handwoven Native American runners.

So how does a homeowner today choose a period-appropriate carpet for his Arts and Crafts interior? One of the most important considerations, counsels Bob Fritz, manager of The Persian Carpet in Durham, North Carolina, is to decide on the room's overall design. Are you aiming for a Prairie-style palette with neutral tones and the rectilinear patterns of Frank Lloyd Wright or a warm and welcoming, yet simple Craftsman room with lots of woodwork and clean-crafted, leather upholstered furniture? Perhaps a British look is more your cup of tea with the busy patterns and stronger colors of Morris, Voysey and other English designers.

Also consider where it will be used. A high traffic area is best carpeted with a less expensive rug that can withstand soiling and be replaced when needed. Try a flatweave carpet in busy entries and kitchens, advises Kelly Marshall, who makes her own flatweaves in a wide range of custom designs. Less expensive than pile carpets, flatweaves can still add a period-appropriate accent of Arts and Crafts color and pattern. Or put down a
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OLD-HOUSE INTERIORS 97
TWO HISTORIC HOMES in Milwaukee boast reproductions of their original carpets which were first installed by prominent Prairie School architects Frank Lloyd Wright and George Neidecken. Their style termed "Prairie" was born in the wide, open plains of the Midwest. Both liked to design the interior fittings for a project as they believed that a home and its furnishings should be complementary. Frank Lloyd Wright installed Secessionist patterns of abstract squares in his 1916 residence for Mrs. Bogk, while Neidecken designed an abstract parlor carpet based on nature for his 1905 Mayer home (right).

It's all about "unity of design," an Arts and Crafts concept still practiced today.

BELOW: Very rare carpets designed for a Frank Lloyd Wright home in 1916 have remained intact and were replicated with the help of his widow in the 1960's.
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PATRICIA POORE, EDITOR-IN-CHIEF

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The more knots in a square inch the more design and color can be included; fewer knots does not mean the carpet’s quality is lower but it does mean it will not last as long.

hand tufted carpet, advises Gerry Krull of Aspen Carpet Designs. Denser than a flatweave, a hand tufted carpet is made with the aid of a small, hand tool that tufts each knot into a mesh backing which is then fixed with a latex spray.

The best overall indication of a carpet’s durability is the number of knots per square inch, explains Ann Reiter of Wallace Interiors in Maine. The more knots in a square inch the more design and color can be included; fewer knots does not mean the carpet’s quality is lower but it does mean it will not last as long. Donegal carpets for example were made with only 15-36 knots per square inch and while beautifully designed were not as durable. An intricate Oriental, on the other hand, can have 500 to 1000 knots per square inch and is dense enough to last for centuries. (One weaver can tie an average of 6 knots per minute and it takes him about two and one half years to make a 9’x12’ sized carpet).

Caucasian rugs are a cost-effective alternative to a more expensive antique for today’s Arts and Crafts interior (averaging $60/square foot while an antique Oriental or Morris carpet is several times that amount). Rothstein sells both vintage (1850-1920) as well as hand-knotted reproductions which are made with hand-spun wool from natural dyes.

Or consider a Zapotec rug from the Oaxaca Valley in southern Mexico (available from Historic Lighting in Monrovia, California). Made with natural dyes (such as cochineal red derived from insects in the prickly pear cactus) their strong, geometric patterns would have met with Stickley’s seal of approval.

And if you didn’t do it correctly and chose the wall color before the carpet, don’t despair—you can still have an Arts and Crafts rug made to your color and design specifications. Many companies now produce one-of-a-kind patterns and colors to coordinate with the room’s décor.
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The visible evidence of a comfortable heating system in an old house—registers, radiators, cold-air returns—doesn’t have to be ugly. Luckily, restoration-friendly alternatives abound.

Heating Made Beautiful BY MARY ELLEN POLSON

In fact, there are solutions for almost every visible element associated with a heating system. Some types of heating—radiant floors, for instance—have no visible grills or ducts. Others, including the mini-duct systems offered by Unico and SpacePak, deliver warmed and cooled air through small porthole-like ducts. The ducts can be painted or even wallpapered to help them blend in.

The easiest items to replace are the covers for registers and cold air returns, often referred to as grilles. A grille is simply a face-plate that covers a vent that delivers heated or air conditioned air. They are usually rectangular or square, and may be mounted low on a wall or in the floor next to the wall. A register is a grilled opening on a wall or floor that can control the flow of heated air (i.e., with a damper or louvers behind the grille itself). A cold air return does exactly that—it’s a large opening in a wall or ceiling that returns cold air back to the furnace for reheating.

Most of the style-conscious grilles for registers are made either of wood, usually in slotted or “egrate” styles, or of metals as various as steel, aluminum, and cast-bronze. Wood grates can be painted or stained to match your floors or wall trim; some are solid oak, making them suitable for any home.

Depending on how it’s made, a radiator cover can be as attractive as a small breakfront and just as useful. Most covers of good quality have insulated tops and sides, and help direct the heat out into the room.
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Metal grilles typically feature a variety of perforated patterns that go by names that include scroll, Grecian (an open pattern formed from an X and a + within a square), parquet, honeycomb, basketweave, teardrop, and the like. The designs themselves are ancient, but some are more closely associated with certain styles of homes than others. Scroll, for instance, is often seen in late Victorian and Colonial Revival homes; Reggio Register offers a classic ornate scroll pattern. The metal can be another giveaway: an aluminum grille in a teardrop pattern, for instance, might be just right for a Thirties house with Art Deco touches. When in doubt, choose a metal that complements other hardware in your house (i.e., brass), and base the pattern on a motif you find or have introduced into your house (honeycomb, for example, is a dead ringer for hex tile).

Since they tend to be larger than registers, cold air returns should be chosen with extra care. One solution made by Worth Home Products is a return with louvers that resemble the traditional louvered shutters on colonial and Colonial Revival homes. Treat the return as another piece of woodwork, and it will tend to disappear into the wall or ceiling.

Got an ugly radiator that can’t be improved by scraping and painting? Your replacement options range from genuine reproduction Victorian radiators, complete with cast em-bossing (Burnham Corp.), to sleek, close-to-the-wall radiators, like those from Steam Radiators.

In tight spaces like hallways, it may make sense to replace an upright radiator with a baseboard unit, which is often quieter and easier to keep clean. (If you already have baseboard units, you can cover them with baseboard covers—including some with period-inspired designs, such as those from OverBoards.)

You can also simply cover the radiator. Choose from metal radiator covers with decorative grilles and insulated tops, solid-wood covers, or wall-length built-ins that resemble fine furniture. One company, ARSCO, has been in business since 1934. Not surprisingly, their steel covers incorporate designs seen on period grilles and registers, including Grecian, clover-leaf, and cane patterns. All would be completely at home in houses of the Thirties and Forties.

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Old photos prove that, in New England, reform styles have looked to the region’s 17th-century colonial precedents as well as to English lore. Influential architects, including H. Langford Warren, expressed the Arts and Crafts Movement as Ruskinian medievalism combined with a gravely literal Colonial Revival. In the 1916 house of Mrs. George Dobyne in Beverly Farms, Massachusetts, a carved wood screen illustrating Tennyson’s “Tales of Enid” paid homage to traditional craftsmanship while stately furnishings celebrated simplicity, albeit in an opulent way. William Morris would have liked Mrs. Dobyne’s living room. [continued on page 110]
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Harvard's H. Langford Warren built a house for his family less grand than homes for his clients, but influences are nonetheless clear. Seated in an antique Windsor chair from Salem, Mass., son James reads in the portièred dining room [left]. In the living room, brother Arthur gets the English chair; the boys are posed before the Arts and Crafts fireplace, with its English-inspired andirons and wall brackets. Catharine Warren [below] stands at the rear of the Cambridge house, a tribute to the Georgian roots of the Colonial Revival.

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IN HER BIOGRAPHY OF H. LANGFORD WARREN, Maureen Meister makes the point that some architects are influential because they have a lot of clients, while others exert their influence less directly—but more widely—through students. Warren, who developed Harvard's architecture program in 1893, was one of the latter. His firm Warren and Smith designed well-regarded buildings, but Warren's own blend of Gothic, Georgian, and Colonial forms was perceived as the proper New England style long after his death in 1917. In serving as the president of the Society of Arts and Crafts for longer than anyone else, Warren further imprinted area taste.

Circle no. 157

Revival SENTIMENTS

The paneled study above is at Dun Cairn, the 1903 Winchester, Mass., house designed by Warren and his partner F. Patterson Smith for insurance executive Edward J. Johnson. It exemplifies the partners' mature style. Warren, who spent five years as chief draftsman for H. H. Richardson, was indebted to the great man, whose influence showed especially in Warren's earlier work. His expression of American Arts and Crafts as the Colonial Revival blended with medieval-inspired craftsmanship evolved between the late 1880s and 1917. It continued in Smith's work after academics began to claim most of Warren's time at the turn of the century. This room has all the hallmarks of Arts and Crafts for longer than anyone else, Warren further imprinted area taste.
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OLD-HOUSE INTERIORS 113

Can I buy these?
I really enjoyed the article about the 1950 Cape Cod house with the 1690 addition in your special issue. [Early Homes, Summer 2005, available at earlyhomes.com or by calling (978) 283-3200] I realize that much of the furniture in the house was antique. But does anyone make accurate reproductions of that period's furniture?
—SUSAN AND BILL GILBERT, CLEVELAND, OHIO

Actually, some of the hard-working pieces in the Laverdieres' home are indeed reproductions, including the sofa and high-back chair shown in the photo at left. The family buys from The Seraph, which shows room settings online, sells through their catalogs, and has two store/warehouse locations: Sturbridge, Mass. [(508) 347-2241], and Delaware, Ohio [(740) 369-1817].

The company offers authentic materials for 17th- and 18th-century houses, including painted and upholstered furniture, blacksmith items, lighting, pewter, historical stencils, folk art and glass, and pottery. They will also custom make window treatments, bed hangings, and garments, and have recently introduced a full collection of fabrics.

Go to theseraph.com to browse and order a printed catalog. Go to historicfabrics.com for textiles.

Also see our online Design Center at oldhouseinteriors.com (Furniture: early American; Lighting: colonial). —P. POORE

DIALO

SWALLOWS IN GLASS

In the September issue, you have a one-page article on the use of swallows as a design element. The Michigan Stained Glass Census, under the auspices of Michigan State University Museum in E. Lansing, is trying to discover the maker of a ca. 1890 window from a home in Kalamazoo. We sent a photo to two stained-glass people in Chicago, as the glass has a “Chicago” look. There are swallows in this window.

Apparently there is a church in Bloomington, Illinois, with various birds featured in their windows. I have contacted the church. But may I please ask where you got your information? We are going to feature this window as a Window of the Month soon.
—BARBARA KRUEGER
Mich. Stained Glass Census

Your window sounds beautiful. Swallows were popular elements in western design during the 1870s and 1880s, following the opening of Japan to western trade by Commander Perry in

—B. Coleman

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OLD-HOUSE INTERIORS 115
BRASSIER STILL
THANKS so much for featuring Rejuvenation finishes (and the “John Day” fixture) in your article about brass and its personalities. While we are proud of our twelve standard finishes, we were recently humbled by the discovery in one of our archive lighting catalogues that around 1915 you could purchase light sockets in over 40 different brass finishes!
—BO SULLIVAN
Senior Designer & Historian
Portland, Ore. [rejuvenation.com]

ARTS & CRAFTS ENTHUSIASM
I JUST RECEIVED the special Arts & Crafts edition, and I have to tell you this is one of the best magazines! [see artsandcraftshomes.com] Photos and advertising are fantastic. I have a 51-year-old ranch-style house that I'm forcing to look more Craftsman by adding rock [gardens], etc. My nephew, who is studying architecture, has designed some changes. Thanks.
—DONNA DEGRAFFT, via email

INTRIGUING SHADOWS
I'VE JUST FINISHED removing six layers of wallpaper in my 1910 house in the hills of northwestern New Hampshire. Under all the layers, I encountered the most intriguing shadow (I think) of a very elegant, 14"-deep frieze on the plaster walls, which I have traced on Mylar in anticipation of repainting.
I would like to reproduce this frieze somehow, but have not found any wallpaper reproductions that come even close. Arts and Crafts, right? (I've been all through the Bradbury and Charles Rupert sites.) [continued]

Matching Paint Colors
I want to paint the living room in my 1920s Colonial Revival a yellow-gold like the cabinet color on p. 32, Sept. 2005. Is there a way I can match it?
—GEORGIA SCHAFFER, GLEN COVE, N.Y.

any paint stores have a scanning device that can match a paint chip or empty paint can, but it's notoriously difficult to match colors from a magazine page. Benjamin Moore (201) 573-9600, benjaminmoore.com has just introduced Pocket Palette ($299), a small scanning tool that instantly reads the color of any surface and matches it to the closest Benjamin Moore color name and number. It works on horizontal, vertical, even 3D surfaces (fabric, a flower)—if you can lay it flat enough to take a reading.
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Circle no. 334
I'm leaning toward an ochre wall color scheme (paint; can't afford to wallpaper the entire room) and off-white painted trim (as, apparently, the trim always was). But I am willing to spring for a wallpaper frieze or stencil if I can find the right thing. The plaster has cracked significantly enough so that I had to patch and must repaint, and can't just leave as-is.

—ADAIR MULLIGAN
Lyme Center, N.H.

Your house is so romantic, and what an exciting bit of archaeology! Yes, that's Arts and Crafts-era ornament. But it has a European look, and the undulating bottom is unusual; normally there would be a picture rail or plate rail under the frieze. I'm going to forward your letter on to several wallpaper experts. You can, of course, reproduce the design through a stencil you trace. For help nearby, enlist Polly Forier at mbhistoricdecor.com; (888) 649-1790.

The Wright Dinnerware?

First I want to tell you how much we enjoyed the spring issue of Arts & Crafts Homes and the Revival! We live in a 1910 Prairie Style/Arts and Crafts house. I would like to find Arts and Crafts-style china, so I am curious about the china pictured on your own ad on page 115 of the spring issue. Is it new or antique?

—JOANN POTENZIANI, JOUET, ILLINOIS

What good taste you have! You picked a design by a famous local, from just the right time period. We first featured that dinner service in the November 2002 issue of OHL. It is an exact reproduction of Frank Lloyd Wright's tableware design for the formal dining room of Tokyo's Imperial Hotel (built 1912-23, since demolished). White porcelain is rimmed in 22-karat gold; a five-piece setting costs $195. Part of the official Frank Lloyd Wright Collection®, it is available through wrightcatalog.org. The Oak Park phone number is (877) 848-3559.

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**Good House pp. 68–73**


**An Inspired Transformation pp. 74–81**


**Doors pp. 82–86**

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**King Caesar pp. 87–91**

The Mansion is one of three house museums operated by the Duxbury Rural and Historical Society. Location: 120 King Caesar Road, Duxbury, MA, Call 781/934-6106 or visit duxburyhistory.org. Hours are 1 to 4 pm, Wed., Sun., mid-June through August; Thurs. lecture series in summer. p. 91 Carpet from J.R. Burrows & Co., Rockland, MA: 800/347-1795, burrows.com • Window fabric by Brunschwig & Fils [to the trade]: 212/838-7878, brunschwig.com

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OLD-HOUSE INTERIORS 129
THE MUSE may be a fond memory that calls up a long-ago room in all its details. “When I was small, going to visit my grandparents was a special occasion,” writes Cynthia Marcoux. “We were pampered and made to feel we were the most wonderful grandchildren on earth . . . needless to say, I have elevated memories of the surroundings.” Cynthia and her husband Joseph Johnson bought their 1915 Craftsman-style house in Tulsa, Oklahoma, a decade ago. It had original elements along with unfortunate remodelings dating to the 1970s. “When the time came to re-do the kitchen, I wanted to make it as comfortable and inviting and memorable for my family as my grandparents’ kitchen had been for me.” The couple installed the countertop of small white hexagonal tiles with black bullnose that she remembered. They built cabinets with flat-panel doors, used old-fashioned black glass knobs, and duplicated the yellow-vanilla paint color, all from memory. “I also added a small broom closet and an old stepstool/chair for children to use to reach the countertop. It’s become a very nurturing room for me, and quite a gathering place for parties—thanks to my grandmother’s inspiration.”

Reader Cynthia Marcoux was inspired to create a new kitchen (left) reminiscent of her grandmother’s 1930s kitchen full of black-and-white tile. That’s Cynthia making cookies in the ca. 1960 photo. Today, a neighbor’s child (below) does the same in the contemporary kitchen.
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