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All About Sleeping Porches
A reminisce on the romance and reality of the old sleeping
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ON THE COVER: Furnishings in this
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survive from its early days; the porch rail
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Flavor is neither taste nor smell but a subtle thing in between, flavor happens between nostrils and brain. In this issue there is, I think, an extra helping. It could be I’ve been affected by the air wafting through open windows: Smokin’ Jim has once again set up shop for the season on the porch of the antiques emporium across the street. I smelled ribs and charcoal as I wrote the story about the Cajun kitchen in Louisiana.

More likely, though, the flavor I relished while writing came from my interview with Dr. Reaux [ray-oh], whose generational patois had me smiling for days. You can’t describe his speech as merely an accent; it’s culture through language, it’s got its own measure and spirit . . . several times I thought: is he pulling my leg? No—well, maybe. There’s an in-the-moment humor in the Cajun delivery that we fast-talking Yankees find disconcerting, as well as charming.

Not long after, I interviewed the owner of the Adirondack lake cottage. His speech was more familiar, he being from Queens. (I lived in Brooklyn for many years.) Now I was beguiled by a New York flavor, the City and Upstate, immigrant lives of our grandparents and the smell of pine and pond-water in a place that doesn’t change. Assigned to write a practical piece on wicker furniture, Dan Cooper couldn’t resist conjuring up Bar Harbor. Downeast flavor survives; its north-of-Boston particularity is here in Gloucester, my adopted city. (Breathe in the brine!)

Meantime I entertained an email correspondence with a reader named Carolyn, who sent photos of the happiest kitchen I’ve ever seen—it was like eating strawberry shortcake! My immediate positive response had me wondering about “how we know” what to feature in the magazine. Carolyn’s letter carried clues in words like “thrilled” and “bright”; she described the pleasure of doing dishes in her kitchen. Sense of place, place in time, joy—that’s what we’re looking for.
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Georgian House Party

Taking in boarders is a time-honored way to keep up a rambling old house. When landscape artist Henry Ward Ranger arrived at Florence Griswold's home in Lyme, Connecticut, in 1899, he soon persuaded "Miss Florence" to accept other artists as her summer boarders. Childe Hassam, Willard Metcalf, Matilda Browne, Will Howe Foote, William Chadwick—all artists associated with American Impressionism—were among more than 200 artists who would spend time at the late Georgian dwelling. By 1910, the Griswold home was recognized as one of the premier art colonies in America.

Miss Florence's former boarding house—long the historic heart of the Florence Griswold Museum—will reopen after a year-long, $2.5 million renovation on July 1. The refreshed interiors accurately reflect the charm of a formal New England home at a time when it was also a boisterous living space for creative people.

Documenting the house as it appeared in 1910 must have been a delight. The restoration team had access to an extraordinary trove of paintings from the museum's collection, many of them set in or around the house, as well as an abundance of period photographs. For the first time visitors will be able to experience the house as the artists did, witnessing a typical boarder's room, and lingering in the dining room with its many painted panels on doors and walls.

Visitors will also get a feel for the personality of Florence Griswold, born in 1850. Will Howe Foote described her as "a remarkable character, both happy-go-lucky and artistic... Everyone felt at home in her house." Miss Florence not only lent respectability to this group of fun-loving bohemians, she helped sell their paintings, describing herself as "the keeper of the artist colony." She was all that, and more.


"The Lyme Art Colony was 'just the place for high thinking and low living.'" —Artist Childe Hassam in a letter dated July 3, 1905.

CENTER LEFT: On the Porch, by William Chadwick, ca. 1908. BOTTOM: (left to right) Woodhull Adam's Miss Griswold's Parlor, 1910; Childe Hassam painting en plein air; the "Hot Air Club."
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The Tile Restoration Center is renowned for its historic Arts and Crafts tiles, particularly those with the soft, earthy tones and unglazed surfaces of Batchelder and Claycraft. When founder Marie Glass Tapp and her daughter, Delia, decided to sell the business last year, they found a candidate right under their noses: TRC's long-time studio manager, Steve Moon. Although TRC will continue to make the tiles that Marie and Delia perfected over the years, there are always new introductions, Moon says. Among them is a Claycraft reproduction in both two-tone and hand-painted polychrome versions. New Arts and Crafts tiles include frog, oak leaf, and a medieval Celtic design. Every tile is still crafted by hand; the tiny staff of four produces about 1,000 tiles per week. Each tile is made from a carved plaster mold, fired, dried for two weeks and then stained and refired, the whole process taking about a month to six weeks from start to finish. Tile Restoration Center, (206) 633-4866, tilerestorationcenter.com

TOP: (left to right) A mix of old and new designs from TRC, including oak leaf, English Cottage, Frog, and Cypress. ABOVE: Steve Moon is usually up to his elbows in clay. RIGHT: A custom fireplace installation.
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Tiffany in Oshkosh

Exhibitions of priceless art collections are more likely to be found at cutting-edge architectural statements than in settings where they might once have been at home. That's not the case for "Electric Tiffany," a display of 50 lamps from the studios of Louis Comfort Tiffany at the Paine Art Center and Gardens in Oshkosh, Wisconsin. While the show is the largest assemblage of Tiffany lamps ever seen outside of New York, its setting is at least as extraordinary as the lamps, which date to the height of Tiffany production, between 1895 and 1920.

In the mid-1920s, Nathan and Jessie Kimberly Paine envisioned their Tudor Revival mansion not only as a home, but as a public showcase for architecture, fine art, and nature. In addition to extensive gardens and an exquisite, finely detailed interior typical of an English country house, the main floor includes a large gallery that the couple specifically intended for public art exhibitions. Sadly, the Paines never moved into their dream house, which was given in trust to the public in 1946. The gallery, still the main display space at the Paine, is the location of the Tiffany exhibit. "Electric Tiffany" runs through Oct. 8 at Paine Art Center and Gardens, (920) 235-6903, thepaine.org

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The dining room at the Paine, a Tudor Revival mansion in Oshkosh, Wisconsin.
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PATRICIA POORE, EDITOR-IN-CHIEF

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For An Heroic Portal

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A Cajun Kitchen near Bayou Teche: HOT stuff!

Family hand-me-downs, personal collections, fearless color, and a knack for the vernacular are the ingredients in a Louisiana kitchen meant for visiting.

BY PATRICIA POORE
PHOTOGRAPHS BY STEVE GROSS AND SUSAN DALEY

I was living in my grandmother's house, looking for a little cottage to bring to the pond, where I could go to relax,” recounts veterinarian Andy Reaux. “My cousin said, 'come see this little house' that was in a cane field. It was too big, I thought, and I passed. But later I got a good deal and I bought it, then I moved it to my grandfather's land and fixed it up. Meantime my sister was coming back to New Iberia so she moved into my old house and I moved full-time into the cottage.”

The rest of this story is about the kitchen in that cottage. The kitchen was built in 1994 but you'd never know it, taking in these old cypress board walls. It's of a piece now with the 1855 house, which was built for the railroad's section foreman, who oversaw the building of the line going to Avery Island. The structure had been moved once before; Dr.
The little house "was in disrepair," Dr. Reaux recalls. "It had no roof, pretty much."

In fact, trees grew through the floorboards and stretched out the windows.

"We had to cut those trees to move the house," he says.

Reaux moved it again to his preferred spot on Spanish Lake.

The lumber and wall-hung cabinets came from Dr. Reaux's great-aunt's house, which "had to come down. When we took apart the walls, we found whitewash on the inside—it looks like her house, too, was built of recycled bits." He drew up plans for his kitchen and up it went, all from salvaged boards. They weren't remilled but simply butt-jointed. Then he painted a checkerboard floor because it gave an old feeling to the room.

The kitchen leans to a Cajun flavor, from its French-blue walls to the black iron stewpot and blue enamel coffeepot on the stove. Dr. Reaux, who has baked cheesecakes for local
A POTAGER

Just outside the addition, the garden was conceived by Andy Reaux as a potager, a practical kitchen garden. Cisterns collect rainwater for indoor and outdoor use. Besides vegetables and herbs, the garden offers historical touches: a large cauldron, once a sugar kettle used for making syrup out of cane, now holds water lilies. Heirloom roses grow on a pieux de bouts fence—upright posts, characteristic of the region.

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Cisterns built by Dr. Reaux are cypress barrels on brick footings. An old sugar kettle is now a planter. TOP: No paint needed on a heart-pine house.
Heart pine
is the first growth of longleaf pine, dense and impervious to rot and insects, which are major issues in bayou country. The house’s exterior is unpainted—no need for paint.

restaurants and often cooks for visitors here, augmented the basics with such necessities as copper pots. The old butcher block, from an aunt’s meat market in Baldwin, is a piece “I’m lucky to have,” he says in the unmistakable Cajun patois. There is a garde manger, or food safe, a cabinet screened against flying insects, which stores food, spices, and condiments on top shelves, with utensils and pots in drawers.

In appreciation of his place on earth, the doctor asked local artist Jena Voehringer to paint wood ducks, blue irises, pecans, hummingbirds, and purple-ribbon sugar cane—all indigenous species—on the walls. The square Queen Anne window came to him from the niece of a developer who was bulldozing some old cottages. Seeing the windows ready for the dump, and knowing what the local vet was up to, she said, “This is ridiculous,” and took away 15 pairs of them. Reaux used just one, trading the others for salvaged cypress doors and antique hardware.

Today he uses the station foreman’s house for cooking; his cousins stay there when they visit. It’s a quiet retreat. As for his own current arrangement, he’s living in an 1880 Victorian he bought—and also moved from its site. Is it in the same area?, he’s asked. “Oh . . . it’s 60 yards away,” answers Andy Reaux.
They say that doctors bury their mistakes, while we in the restoration field just paint them over. After countless restorations of my own houses and the houses of others, I have learned the following truths the hard way.

1. Never wallpaper—[used as a verb] with someone who shares your bed. It will bring out the aspects of your personalities which the other finds most loathsome. If you must undertake this task together, agree beforehand that one of you will shut the hell up the entire time. I once sold wallpaper to a married couple who were both police officers, and they intended to hang it together. I refused to ship the order until they promised that they would lock all of their firearms, unloaded, in a car trunk.

2. Assume nothing. Yes, that 1870s gas nipple protruding from the ceiling medallion is probably no longer pressurized, but you don’t want to find out you’re wrong while standing at the top of an eight-foot stepladder with pipe wrench in hand on a Sunday afternoon. You know the nearest tube of pipe dope is a good 15 minutes away, if the hardware store isn’t already closed.

3. Never buy cheap paint, or you will be muttering that very warning as you apply the fourth coat of white that still isn’t quite covering the old white. Also, never trust a paint chip. They mystically transform into the Wrong color right when you leave the paint store. Spend ten bucks to buy just a quart, and apply it liberally to the wall at home. (If it’s the Right color, box the remainder of the quart into the gallon you buy.)

4. Beware the wheels of the Shop-Vac, especially at the head of a flight of stairs. I was sucking up joint-compound dust from a bedroom that I had just taped and sanded. I tugged on the hose, and the entire appliance just rolled on down, popping open at the seventh riser. The ensuing cloud of dust rapidly blanketed the entire first floor as if volcanic activity had occurred in the parlor. The black cat looked like a powdered-sugar doughnut.

5. Split the difference: A four-foot level offers a quartet of potentially different interpretations of plumb; and just like a middle-school choir, they’re all a little bit off. Average the readings, and then balance that against how it appears to your naked eye. If it still looks weird, have a beer and try again. Repeat as necessary. [continued on page 37]
A NEW QUARTERLY magazine from the publishers of Old-House Interiors and the Design Center Sourcebook and interactive website.

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6. You can’t transport Sheetrock on top of a Jetta. The flapping starts around 10 miles per hour, no matter how many bungee cords you’ve used. It’s also very embarrassing having to retrace your route on foot to pick up all of the snapped-off corners.

The impact was so forceful, others could see the moulding profile on my skin.

8. Auction previews are there for a reason. You suddenly notice that wonderful, Aesthetic Movement footstool as you’re coming back from the snack bar and you thrust your paddle into the air—it’s an amazing steal! Too bad you didn’t notice that the object is actually the top portion of a fern stand onto which someone has stapled a little pillow.

9. Never leave a hammer or tape measure on top of a step-ladder taller than you (i.e., so the object is out of sight). You will absolutely forget that you put it there. When you then move the ladder, the heavy (or sharp) object will plummet at full velocity towards something fragile, like a set of stacked glass cabinet doors or your toddler.

10. Nail guns are not toys. This advice is probably necessary only for men; human females typically possess the common sense that prevents them from, say, intentionally overriding the safety mechanism with a screwdriver and then pointing the tool horizontally towards the neighbor’s birdfeeder. Not that I would ever do that. Someone must have hit it with a baseball.

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From Victorian curlicues to Forties streamlined, wicker furniture was never confined just to porches.

Gohan, say it: Bah Habbah wickah... the phrase may be used as a mantra to transport you away from your office chair and dodgy supermarket sushi, plunking you down instead on the blowy shores of Mount Desert Island, where your buttery fingers clutch the boiled exoskeleton of an ill-fated lobstah. And what's that pressing criss-cross into the back of your thighs? Bah Habbah wickah!

Wicker furniture, also known as rattan or reed furniture, has always brought into a room summer's warmth and casual living. It is airy, lightweight, transient, tropical. We in the 21st century tend to regard wicker as appropriate only for verandah or sunroom. But old-time wicker was stationed in many a parlor or bedroom from about 1850 onwards. And today's resin or vinyl "wicker" can be left outdoors.

For those in the antiques field, the word wicker instantly conjures up the Heywood-Wakefield Company. In fact, the firm resulted from the merger of two archrivals founded in the midst of the Victorian era. In 1840, Cyrus Wakefield, a merchant in Boston, purchased from a ship a bundle of rattan that had been used as packing material and brought it to his shop; his subsequent manufacture marked the beginning of the American wicker industry. The [continued on page 40]

**Wicker By Decade**

**BY DAN COOPER**

TOP: These three armchairs of the 1890s are from various American manufacturers. They are made of rattan, wood, caning, and paint. MIDDLE: A synthetic wicker Bar Harbor chaise and rocker from LaneVenture, available in six finishes. LEFT: Rattan desk with maple top and drawers, reminiscent of 1900 but made today by Maine Cottage.
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The Wicker Table from Tinay Studio has a hammered copper top and shelf, or order it with leather, maple, stainless, or veneer.

A Bar Harbor chair of ca. 1905-1920, with characteristic flattened arms and crisscross apron.

Ornamentation grew more fanciful with each year until just around 1900, after which sudden restraint gave us such models as the Bar Harbor chair.

Material—from willow or any small, pliant twig—was being used for hoop-skirts and for weaving baskets.

As furniture, wicker appeared in 1851 at England’s Crystal Palace exhibition. Throughout the 1850s, rattan furniture was in vogue in New York, marvelously shaped in the Rococo Revival style. Wakefield’s devotion to new mechanization made him the pre-eminent manufacturer. Then, in the 1870s, the Heywood brothers’ company of Gardner, Massachusetts, became a strong competitor, and the rivalry continued until the firms merged in 1897. It was during the two decades of the rival firms’ prodigious, competitive output that they created the late-Victorian furniture we treasure as antiques.

It’s certainly true that the ornamental heyday of wicker was during the late 1870s and the 1880s. Every household and photographer’s studio had some sort of arty reed chair in the corner. Wicker from this period often reflects the impact of the Aesthetic Movement and the Anglo-Japanese craze, with such motifs as fans and ships worked into the backs of seating furniture.

Chairs were common then as they are now, but daybeds once were common, too, along with such accent pieces as side tables, étagères, and music stands. Wicker floor lamps (with fabric-backed wicker shades) were highly desirable—they appeared in Gustav Stickley’s Craftsman Workshops catalogue—as was the more rare Victrola...
The Chair from the Smithsonian Collection, Henry Link Trading Co. line of Lexington, is an authentic reproduction of a ca. 1900–1910 wing chair with multi-tasking arms. There's a sofa, too, and the finishes are excellent.

ABOVE: All-weather synthetic wicker [vinyl] Morris chair in the Bar Harbor style from LaneVenture. BELOW: The reproduction child's rocking chair in brown is from Yesteryear Wicker.

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A large part of production was the manufacture of baby buggies.

It's popular today to paint wicker. But much of it in the 19th century was clear-finished. Rattan was also offered in metallic finishes. Many pieces have been "freshened up" over the decades, unfortunately. Original finishes are lost even as coats of enamel mask the weave and subtleties of design.

ORNAMENTATION grew more and more fanciful with each year until just around 1900, after which sudden restraint in shape and decoration—in the era of the American Arts and Crafts Movement—gave us such models as the Bar Harbor chair, with a smooth, airy appearance. The curlicues had disappeared. A long, undulating line in the crest rail, transitioning into flattened arm rests, is one distinctive feature that denotes a Bar Harbor piece. At the same time, the rectilinear lines of Mission furniture were visited upon wicker, which had recently been so curvaceous. Such pieces were finished—surprise!—in a dark brown stain.

As the simpler styles of the Edwardian era made way for the Art Deco taste, overall forms became more geometric, but it was a breakthrough that changed American wicker. Marshall Lloyd invented a process for machine-weaving a synthetic wicker made of paper spun around metal wire. Lloyd Loom wicker was known as "fiber" furniture, and it became immensely popular due to its flawless appearance, relatively low price, and rugged durability.

The introduction of a wide variety of colors, often with shadings and "picked out" accents, was another radical change that came with fiber furniture. In the 19th century, wicker in homes was typically an accent piece. By the Twenties it was being inexpensively marketed in suites that included chairs, sofa, and tables.

Yet another style revolution took place in 1928: the emergence of "stick wicker." Long straight reeds were bound in small clusters and then formed, creating an open, sleek appearance that was very Modern. Several furniture firms including Heywood–Wakefield hired famous designers of the period—Paul Frankl, Donald Deskey—to create pieces as contemporary as anything in wood or metal. Such pieces of the Thirties are notable for their arced, sweeping arms and rectilinear backs. Often paired with side and coffee tables, stick wicker was considered as proper in a Manhattan apartment as in a Hamptons beach house.

DAYEN COOPAH use-tah have some wickah, but not any moah.
A technological breakthrough changed the wicker industry: Marshall Lloyd invented a process for machine-weaving a synthetic wicker made of paper spun around metal wire.

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The News in Hues

Interior paint color is an easy and effective way to give depth, interest, and the feeling of history to an old house.

By James Martin

IF YOU WERE to ask old-house owners what is one thing central to the look of all 19th- and early-20th-century homes, you'd get a lot of different answers, most of them focused on construction. But the real answer is color! Historic houses used color; they were not painted white inside and out. For interiors, paint and wallpaper and tiles were colorful. Everyone loves living with color. I'm sure, in fact, that folks living in concrete, white, International-style homes would name, as their favorite thing, the colorful throw pillows.

Color is the easiest and least expensive way to impart history to an old house. My clients will attest to this: Use color, especially color related to the period of your house, and history will come alive.

White and off-white walls actually deaden the colors and impact of all the things you love about your house: its woodwork, floors, rugs, furnishings, and especially artwork. The reason is contrast. We all know that black and white are the essence of contrast, the classic figure/ground relationship. White makes everything that is on it or around it “black” simply because the contrast makes us see in b&w. Whatever is not white effectively becomes the opposite of white. Hence we tend to see a picture on a white wall as an object—the figure on the background. We see the object as a single color, [continued on page 46]

How to Use Dark or Rich Colors

If you have dark woodwork, don’t try to lighten the room with white paint. The woodwork can be brightened only if you use a midtone or darker wall color. Also, paint the ceiling a midtone cream, not ceiling white. Trim color can work for or against wall color. White or very pale trim will make a midtone wall color look darker—which you may or may not want. Use darker shades of off-white, even tan or coffee, on your trim (and ceiling), and you’ll be able to use deeper colors on the walls without making the room feel dark. The reason: your eye will “see” the trim as white, and therefore the wall color as a midtone—it’s all about relationships.
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In the Paca House (1763) in Maryland, blue walls are part of a color scheme not uncommon in the period. White-enameled woodwork was repopularized during the Colonial Revival after 1893.

HOW TO PICK A COLOR
First, understand that when you walk into a paint store you have Vegas odds of picking a nice color. The many, many colors, shades and tints of color in the fan decks make a nice display and give the sense of choice. But I believe that fully 65% of the colors they offer you are awful. Most paint color is presented on strips showing value steps of a hue, light to dark. Whatever surrounds the color you are considering affects how your eye perceives that color. To overcome this phenomenon, fold a sheet of white paper around the strip and cut out a hole to isolate only the one color and value you are considering. Light, natural or artificial, immeasurably affects color. Always check your colors in the room they are meant for. Look at the colors outside in open shade or on an overcast day. Look at your trim color and your wall color after you have masked each of them. Sample, sample, sample! I know, it's time-consuming and you hate it—but not as much as you'll hate repainting the room. Put up a large sample (at least three square feet). It's usually best to mask off the test color from the existing wall color, with neutral paper or even newspaper. Look at the color for several days in all lights before making a decision.

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regardless of what colors are in it.

With paint, we find that a background color (not white) works to draw the various colors out of a painting, which is no longer a contrasting "figure." The colors in the painting are brought alive by all the colors in the room. The same is true of woodwork and floors. Color on the walls keys the eye to the various tones in wood grain. Figured woodwork against white looks monochromatic; we will see it contrasting with white, and fail to see all the tonality. Not only the color, but also the texture, of the woodwork is overlooked. Color on walls works to help the eye see the midtone colors and shades that texture produces.

(You can test my assertion in the kitchen. Look at wood cabinets juxtaposed with black, white, or brushed-steel appliances. The wood will have color but without depth. Look instead at wood against wood—cabinets, say, against an old wood door—and you're instantly aware of grain and tonality.)

Color brings tremendous pleasure, not only in itself but because of what it reveals in the room. The people who lived in your house many years ago knew this. Try it yourself. +

Even in a more modern monochrome scheme in this 1929 Tudor, walls and ceiling aren't white. Ochre tones bring out the colors in artwork, drapery, and the faux tortoise-shell finish on fireplace tiles.

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Does the word "cultural" make you think of prime antiques hunting, artisans, great food, and a fascinating social history? Then your cultural resort may lie in the beautiful hills of the Berkshires.

The famous Round Stone Barn is seen through the entry point at Hancock Shaker Village near Pittsfield, Mass., which has been a public educational site since 1961.

The Beautiful Berkshires of western Massachusetts

BY GLADYS MONTGOMERY

If you're a seasoned traveler, you probably know to take the local tourist board's breathless promises with a grain of salt. Their slogans don't always turn out to be true. But this one is right on the money: "The Berkshires, America's Premiere Cultural Resort."

First settled in the early 1700s, the mountainous area of western Massachusetts became a watering hole for wealthy New Yorkers and Bostonians in the 19th century. Author Herman Melville, sculptor Daniel Chester French, and writer Edith Wharton, whose first book was The Decoration of Houses [1897], are a few of the prominent creative people whose Berkshires homes are now open to the public. Other house museums with period furnishings include Mission House (1739, restored in the Colonial Revival style), Naumkeag (the Shingle-style masterpiece), Merwin House, and Colonel John Ashley's 18th-century home.

Edith Wharton described Lenox, where she built her home The Mount, as having "a tonic effect on me...I feel like a new edition." The Berk-Websites for attractions mentioned

**CULTURAL**
- bso.org (Tanglewood)
- chesterwood.org
- clarkart.edu
- edithwharton.org
  (The Mount)
- hancockshakervillage.org
- historicnewengland.org
  (Merwin)
- jacobspillow.org
- massmoca.org
- nrm.org (Rockwell)
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- woma.org

**ALL PHOTOGRAPHS BY PAUL ROCHELEAU**
(EXCEPT AS NOTED)
The Berkshires still have that effect. In summer, its rural landscape is verdant green, the air is clean, and the region's quaint, quintessentially New England towns come alive with cultural activity. Stockbridge, founded in the 1730s as a missionary settlement for the Mahican Indians, inspired both Norman Rockwell, who painted its iconic Main Street, and Arlo Guthrie, who sang about Alice's Restaurant (since closed). Lenox is a town of white clapboard buildings and small storefronts, while funky West Stockbridge and Housatonic are home to many artist-run galleries and artisan bakeries and restaurants.

Great Barrington's streetscapes are defined by its brick storefronts; it was the birthplace of W.E.B. DuBois, the African-American writer who was a key figure in the Harlem Renaissance. Adams and North Adams are 19th-century industrial towns with wonderful old warehouses and factories.

The Berkshires boast myriad cultural offerings. Tanglewood is the seasonal home of the Boston Symphony Orchestra, and has a menu of summer concerts beginning in July. James Taylor performs there annually on July Fourth weekend, having sung about "the turnpike from Stockbridge to Boston." There's also Jacob's Pillow (arguably the country's finest summer dance festival) and theater festivals (Williamstown, the Berkshire Theater Festival, Shakespeare & Company.

Visitors find numerous art galleries and museums: the Norman...
Rockwell Museum, the Sterling and Francine Clark Art Institute, the Williams College Art Museum, and MASSMoCA for contemporary art. Aficionados of Shaker design will appreciate Hancock Shaker Village (Pittsfield, Mass.) and the Shaker Museum and Library (Old Chatham, N.Y.).

Because of the sophisticated tastes associated with the region, the historic Berkshires is an ideal place to shop for antiques—early Americana and folk art, Arts and Crafts and mid-century Modern styles, imported Scandinavian, European, and Asian pieces, along with tableware, period lighting, garden items, and the occasional piece of architectural salvage. The area boasts sixty dealers who are members of the Berkshire County Antiques and Art Dealers Association (including several of national reputation), many good multi-dealer shops, and several auction houses. [Favorities are listed at oldhouseinteriors.com, at Resources for the July 2006 issue.]

The Berkshires’ thriving creative community also produces decorative accessories that adapt easily to period interiors. Country Curtains’ flagship store is in Stockbridge. In Lenox, Pine Cone Hill and Crispina ffrench sell vivid rugs, blankets, and curtains. Berkshire Veneers in Great Barrington offers custom veneers for paneling, while Peter Fasano’s wallpaper line includes both modern and historic papers. (His workshop is in Great Barrington.)

The Berkshires has no shortage of historic and romantic country inns. Wheatleigh, Blantyre, and Canyon Ranch offer accommodations in Gilded Age mansions. Period-inspired furnishings are comfortable at The Red Lion Inn and at Thornewood in Stockbridge, at Seven Hills Inn and the Village Inn in Lenox, at Gedney Farm (and the Old Inn on the Green) in New Marlboro, and at the Williamsville Inn in West Stockbridge. Outdoor activities include skiing, fishing, and hiking on many trails, including the Appalachian Trail.

To plan your trip, visit berkshires.org. Truth be told, that’s the website for The Berkshire Visitor’s Bureau—but this time, you can trust the sales pitch.
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A NEW PASSION
A grand summer home in the Georgian tradition is a dream house realized. (page 62)

THE ROMANCE OF THE SLEEPING PORCH
At the start of the 20th century, new houses had sleeping porches, and old houses had one added on. (page 69)

THE HOUSE IN ITS GARDEN
A Colonial Revival garden at Heathcote is the living legacy of one of America's great landscape architects. (page 74)

HAPPY DAYS, LOON LAKE
In the Adirondacks of New York, a boathouse that became a cottage remains unchanged since the days of the great resorts. (page 56)

CUT-OUT SHUTTERS
Houses Colonial to Craftsman ca.1910–1940 had shutters with fanciful cut-outs—moons, pine trees, acorns. (page 82)
Built on piers over Loon Lake, the cottage has late-Victorian details of the Stick and Italianate styles, including a belvedere. The lovely curving details in the verandah’s balustrade echo those on the lost hotel. The color scheme has remained the same since ca. 1895. The caned porch rockers were already old in the 1950s.

**HAPPY days on Loon Lake**

On a lake in the northern Adirondacks of New York, a boathouse that became a summer cottage looks unchanged since resort days—because it is.

*BY PATRICIA POORE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY*

HE OLD RESORT town of Loon Lake, population 100, tellingly refers to itself as a “hamlet.” Located in a beautiful area steeped in history and preserved by the Adirondack Park, it’s one of the few remaining sites of the resorts that dotted the region during the late 1800s and even up to post-war days. Its very prosperous hotel, Loon Lake House, catered to wealthy and socially prominent people. Most came to stay for the entire season, in the hotel or in one of the buildings that surrounded it. The hotel burned to the ground in 1956, after which the cottages and dependencies were auctioned off. Most of them, dating to ca. 1885–1906, remain, and are still known by their original names. This one is Happy Days cottage.

“We heard it was built for a Guggenheim—and designed by Stanford White,” says owner Joshua Muss, “and we heard it used to be a boathouse, once upon a time.” Muss, a developer whose company has contributed to the renaissance of downtown Brooklyn, and his brother inherited the house from their parents, who’d bought it in 1958. “It was falling into the lake,” Muss recounts, “but my father was in construction, so that didn’t bother him. He didn’t see any need to put money into changing it...
Most of the furniture was already in the house when this owner’s parents bought the place in 1958—including the old glider chair, piano, and desk. Other furnishings were handed down from relatives. The chandelier is a mid-20th-century revival piece. Beyond the double doors, sunsets over the lake are spectacular.
A picturesque footbridge connects the cottage with an island of about 30 by 40 feet, on which stands an old pavilion the family has always called “the pagoda.”

**RIGHT:** The Victorian wicker daybed is one of the prized pieces in the house—probably from its early days. **BOTTOM:** The table and caned chairs in the woody pavilion, too, had long been in the house.

Anecdotal histories put its date at 1906, but the owner recently saw an archival photo taken in 1904. The structure is there in the photo, but without its porch; it did indeed have a boat berth.

my parents were not into 'buying things'. And—really, I think they always saw it as historic. The paint scheme was original, they'd been told. So they always kept the same colors. The piano was there . . .

"You walk in," says Joshua Muss, "and you're in a snapshot from fifty years ago. I don't know—maybe a hundred years ago! But fifty, I know for sure."

HAPPY DAYS is the only building in Loon Lake that retains the paint-color scheme chosen by long-ago owner Mary Chase for the resort around 1895. Balustrades on its verandah reveal the design specific to the old Loon Lake House. Shingles are cut in four different patterns. A picturesque footbridge connects the verandah to
The window seat is in the dining room, tucked into a bay extending into the lakeside porch. The cabinet belonged to the owner's grandmother. The unstudied kitchen evokes several eras. One end of the big, wainscoted dining room is furnished as a sitting room. Fireplace tiles have a Dutch theme.

a small island of perhaps 30 by 40 feet. On the island stands a pavilion with a foundation of rubble stone. The family has always called it “the pagoda.” It appears to date from the same time as the house.

Inside, the functional and unfussy kitchen evokes several eras, from the ca. 1900 pantry cabinet to the 1940s metal sink unit. Upstairs are three simple bedrooms, and a full bath added at a later date.

“People used to go up for the summer, on a train; but it’s too far for a weekend,” Joshua Muss explains. Since his mother died five years ago, Muss and his family find it difficult to make the trip; the lake is more than six and a half hours out of New York City. Today’s summer community tends to be made up of people from Montreal. “My parents had seven grandchildren, all grown. The kids like the idea of the house, but nobody wants to take it on.” It stands clean and painted, but quiet, filled with familiar furniture and old memories. Joshua Muss says he and his brother are resigned to putting the house quietly on the market. He hopes the new owner won’t change anything.
The structure was apparently once a boathouse, and the parlor running front to back would have been the berth. A door unseen at left opens to the footbridge. Wicker from at least three different eras has taken its place in the room over the years.
HE AREA around Manchester in southern Vermont has been a summer resort area since the 1850s. Judging from what's happened to the oldest houses in the area, summer people have been renovating homes there ever since.

No wonder Bob and Mary Russell couldn't find the landmark-quality home they wanted when they began looking for a summer house a few years ago. Married only a few years, they discovered homes with gorgeous views, but none offered the level of detail and finish they were looking for.

The Russells had visited several homes in the company of William C. (Bill) Badger, an architect who specializes in historic restorations and residential design. Soon they were looking at land, and once they found the right site, they asked him for drawings. Badger knew exactly what they wanted: a close approximation of an untouched Colonial or Geor-
The public side of Bob and Mary Russell's Georgian Revival home incorporates such classical details as Palladian and demi-lune windows, a cupola, and a porte cochère. BELOW: The Russells and their Jack Russell terrier, Jack, on the east-facing porch of their summer home in Manchester, Vermont.
The breakfast room is furnished with pieces the couple had collected over the years. With the kitchen, living room, and sun room, it is part of an open assemblage of living spaces that orient toward the view.
Initially concerned that the house would feel too large, Mary is pleased with the small, intimate spaces sprinkled throughout the house. With its built-in cabinetry, fireplace, and colonnade, the living room is particularly warm and inviting.

Georgian Revival summer house with a two-and-a-half storey central block, anchored on the approach side by a porte-cochère with a Palladian window above it. Wings fan out on either side of the entry, with a two-storey ell for the garage at one end. “The house is quite linear, intentionally, because it’s on a sloped hillside,” Badger says.

Visitors enter a 14-foot-wide center hallway, which is dominated by an open staircase that wraps around open landings on the second floor. “The one at Hildene is like that,” says Badger (see “the Inspiration,” p. 68).

The entry hall flows straight through the house, opening onto a garden vista seen through French doors. To the left are the gathering spaces in the house: the kitchen, dining room, breakfast room, family room, and a sun porch; on the right is Bob’s study and the master bedroom. There are more bedrooms on the second and third floors upstairs (all with en-suite baths).

**ABOVE:** Built-ins on either side of the fireplace and an open colonnade along one wall create an intimate sense of scale in the living room. **RIGHT:** The crystal chandelier in the voluptuous red dining room is a reproduction, but the electrified candle stand is an antique.
On the private side of the house is a deep, east-facing porch, perfect for warm-weather dining and entertaining. Mary, who formerly owned a Victorian hotel on the New Jersey shore, wanted a particularly large one. "We must have emphasized that really well because now we have a 93-foot-long porch."

Initially concerned that the house would feel too large because of its size, Mary is pleased with the small, intimate spaces sprinkled throughout the house, including upstairs, where the center-hall plan created natural spaces for secondary family rooms on each floor. With its built-in cabinetry, fireplace, and colonnade, the living room is particularly warm and inviting, as is the Chinese-red dining room, which seats ten cozily.

"I love my dining room," says Mary, who likes to use old crystal candlestick holders that burn oil for...
Although AMY THEBAULT has been an interior designer for nearly ten years now, her early training was as a scenic artist and painter. Perhaps that's why the rooms she designs are so appealing. "The palette has to be pleasing to the eye," says Amy. "The colors in the house should be in harmony. It is the client's home, and they have to love it." While most new homes are furnished with new pieces selected by the designer, the Russells had so much furniture in storage that Amy was able to hand-pick furniture and accents for all the rooms, using only half of what was available. "We had to thoughtfully measure each piece and figure out where it would fit the best," she says. "On moving day, we moved everything in. Luckily, it all worked out."

ABOVE: Amy Thebault makes herself at home in the Russell family room. THIS PAGE: The builder touched up paneling and other woodwork on site to give it a hand-planed look.
One of the Russells' favorite houses in southern Vermont is HILDENE, the home of Robert Todd Lincoln in Manchester. Abraham Lincoln's son built the 24-room Georgian Revival mansion as a summer retreat in 1901, designing the center hall staircase himself. Hildene (the name is old English for "hill and valley") is a classic example of a cross-axial house plan, with a broad front-to-back entry flanked by long wings on either side. Mary especially liked the way Hildene felt to her, an idea architect Bill Badger was somehow able to capture in the new house. Owned by the Friends of Hildene since 1978, Hildene is open for tours year round (daily June–October): (802) 362-1788, hildene.org

low, dramatic lighting. The dining room table, custom-made for her in London, is deliberately long and narrow—the idea is to create a sense of intimacy among dinner guests.

All of the upholstered pieces chosen for the house were refreshed or updated with new fabrics (mostly from Scalamandré or Ralph Lauren), as were the case goods, tables, chairs, and antiques. "Early on, I was able to find a really good restorer of furniture," says the resourceful Mary. Rather than stripping and refinishing old pieces, the restorer used a gentler technique similar to a French polish, which requires layer after layer of varnish. "I call it just moving the patina around," she says.

Remarkably, the house looks and feels just like the old house the Russells looked for and could never find. Interior designer Amy Thebault sums it up this way: "To walk into the house, you would never guess that it was just built. It feels old."

And that's quite a compliment.
“EVERY HOME SHOULD today be equipped with a sleeping porch,” asserted an article in The Home, a 1923 supplement to Women’s Weekly. “They not only add to the attractiveness of the home, but from a health standpoint they are invaluable. Many tubercular cases could be avoided if more persons slept out-of-doors.” By the turn of the 20th century, with increasing urban populations and a need for more housing, architects and health practitioners began to advocate for a genuine “fresh air movement” in all homes, rural, urban or suburban.
STAN HYWET HALL, AKRON, OHIO, 1915: Walls in “the infirmary” are of white-painted plaster and the floor is tiled. As advocated, there was no fabric except the bed clothes. Banks of windows provide cross ventilation.

FA’S SLEEPING PORCH
The builder of Stan Hywet was F.A. Seiberling, co-founder of Goodyear Tire & Rubber Company and a proponent of the fresh-air movement. He is known to have slept out on the sleeping porch adjoining the master suite almost without fail. While he believed in staying active, breathing clean air, and taking short afternoon naps, he also smoked cigars and Chesterfield cigarettes. He lived to be 96. The house has a second sleeping porch, accessible from the two bedrooms in the boys’ suite, which housed three of the Seiberling sons.

A Place to CONVALESCE
Few houses afforded a room just for convalescence, known as a “hospital room” or “infirmary.” At the Tudor Revival manor Stan Hywet Hall, however, an infirmary was created out of the third-floor tower room. The house was designed at a time when fresh air and isolation were considered the best things for all manner of contagion. The patient would have had meals delivered from the kitchen via the house elevator. The infirmary room has a full private bathroom adjacent. It’s likely that this room was used in different arrangements and for different reasons, but the only documented record of its use were for the births of three Seiberling grandchildren between 1918 and 1922. As is obvious in the photograph, the outfitting of the room suggested the hygienic thinking of the day. It also followed this advice for sick rooms:

“In acute cases of illness the sickroom should be as far removed from the noise of the street as possible, on the sunny side of the house, and capable of thorough ventilation. An upper floor is preferable, because of dryer and purer air... if the house is in the country, the prevailing winds should be considered, and a northern exposure avoided.”


The simple furniture used here was advocated, including a “bed of brass or iron” at the right height for nursing access. Furthermore, everything must be sanitary, which usually suggested hard surfaces and white paint. Pure air away from the street, ventilation, and good circulation were advised—just as they were for the sleeping porch.
What had been an option for a handful of wealthy society—the summer retreat to an Adirondack camp or other rustic destination to escape the filth and squalor of the city, or to a sanitarium if you were ill—was now approximated in an option advocated for all. It was proven that consumptives recovered better in the cool, pure air of a lumber camp (versus in a steam-heated room). Invented under the real threat of tuberculosis and the discovery that fresh air was beneficial to patients, the sleeping porch by the 1920s had become a common feature in American homes.

On a symbolic level, a house was considered an organism that required light, ventilation, and space to thrive: "The more a house is lived in—the more it needs air." Furthermore, superstitions, such as those that equated the ills of "night air" to some ancient tomb mist, were difficult to shake:

"Side by side with even the highest evolution walks prejudice . . . It is this ghost that whispers, 'Night air!' and grins a satisfied grin as windows go down, and the lungs which—from the very fact of slower breathing during sleep—require the purest possible supply of air, become half asphyxiated and take their revenge in colds, pneumonia, and all forms of throat disease."

—Helen Campbell, from "Organism of the House" by Helen Campbell, Household Economics, G.P. Putnam's Sons, 1907.

Sleeping porches became well-suited to a variety of house types because of their flexibility and size. Often incorporated into the plan of a new house—especially popular in the early decades of the 20th century—a sleeping porch was also easily added to a house by placing it over a flat area, such as an existing downstairs porch or breakfast room. It could be included in a compatible addition. My research suggests that most were functional spaces, not very decorative and not necessarily cozy. They have, over time, become closets, nurseries, or enclosed studies.

Although sleeping porches often appeared in rustic camp buildings and Shingle-style houses, it was the Bungalow—built from ca. 1900 into the 1930s—that made the sleeping porch almost ubiquitous in American homes. With its tree-house ambiance and naturalistic qualities, the Bungalow seemed the perfect environment for sleeping porches. The Gamble House, built in Pasadena, California, as a retirement home for wealthy Ohio industrialists, was designed by the firm of Greene and Greene; it included several sleeping porches that enhanced...
What Makes a Good SLEEPING PORCH?

The basic rules for a livable sleeping porch are the same for new construction as they were for historic houses:

- Place the porch away from strong winds and bad weather, and ideally adjacent to a bedroom and a bathroom for convenience.
- A porch can be large enough for a family (20x12 feet) or smaller, with just enough room for two twin beds. But it should be congruous with the house’s structure and massing.
- Create a porch harmonious with the house, having compatible windows, wood-shingled or clapboarded walls, and paint scheme.
- Line at least two—ideally three—walls with screened windows with removable storm panes to provide air circulation as well as protection.
- Provide wide roof overhangs, if possible and in keeping with the architecture.
- The floor should have a slight downward slant to assure drainage—with wood flooring and deck paint or stain preferable.
- Wire the porch for bedside reading lamps. Make an arrangement for day-time sitting.
- Keep the furniture simple and be sure material and construction are able to tolerate extremes of weather.
- Keep textiles (curtains, rugs) to a minimum.

Both the architecture and the sleep of residents. The trend soon translated into all manner of American house styles, from Spanish Mission to Colonial Revival.

A photo essay from a 1911 article in The Ladies’ Home Journal [reproduced on p. 73] shows photographs of sleeping porches around the country in average-size suburban homes. All had been built on top of existing porch spaces below, or over side entries or porte-cochères. The author writes:

"Many persons hesitate to sleep with wide-open windows in the cool weather because of the discomfort they experience on arising and while dressing. For these the sleeping-porch solves the problem. No ill effects have ever been traced to sleeping in the open air. All who try it become the most ardent enthusiasts, and the fact that these photographs have been taken in various parts of the country speaks well for the popularity of the outdoor sleeping room."

If it was upstairs, a sleeping porch also provided a spare bedroom or a private sitting area. If it adjoined a downstairs bedroom, it became an enclosed sun-porch by day. The sleeping porch was typically off the master bedroom, and afforded room for the children, too, to sleep in good weather. Even as late as 1940, sleeping porches were still being promoted.

GROWING UP IN THE COUNTRY, I slept in several sleeping porches—including a screened porch at our family farm, which being on the road side of the house was usually buggy and too public. My favorite belonged to friends in a nearby town; it had been added over a kitchen addition, probably in the 1920s. My friend and I spent many summer nights in the cool air, cozy and warm deep under the blankets, awakening refreshed. The sparsely furnished porch was filled with old paperback books, low lighting, and sliding glass windows for inclement weather. If a storm did come, the rain pelted the roof above us and we felt we were adrift in the wind and the trees, secure nevertheless in the knowledge that my friend's mother slept in her bedroom nearby. It was not unusual on hot summer nights for entire families to encamp on a sleeping porch. If I had one now, I'd probably sleep out on all but the coldest nights.

Hanna Tachau concludes her article in The House Beautiful of May 1919 with this romantic notion:

“Flower boxes and hanging baskets always are a joy, not only because of the fragrance of sweet wild growing things, but because they bring a vision of truant-time to be spent in the clean, wide, free sweep of some woodland stretch.”

Indeed, a sleeping porch is the next best thing to being in a pinewoods or rustic camp. As was claimed in 1923 in The Home supplement: “With a comfortable bed and a sufficiency of blankets no place can equal the out-of-doors in affording refreshing sleep, in any season of the year.”

HOUSE IN FINDLAY, OHIO, 1883: Small porches off bedrooms were easily tucked into the asymmetrical meanderings of Victorian Queen Anne houses. The heyday of the sleeping porch was still a decade or two in the future.

THE LADIES’ HOME JOURNAL, 1911: A page was given over to the “popularity of the outdoor sleeping-room” around the country. “No ill effects have ever been traced to sleeping in the open air,” the writer claimed.
The HOUSE in its GARDEN

BY GLADYS MONTGOMERY | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

"Your [garden] . . . will open the door into a new world—a world where many . . . have worked . . . to re-create the beauty that man has so often destroyed, into the paradise it was meant to be."

—Ellen Shipman
At Heathcote,
A COLONIAL REVIVAL
GARDEN IS THE LIVING
LEGACY OF ONE OF
AMERICA'S GREAT
LANDSCAPE ARCHITECTS.

WHEN GARDEN DESIGNER Pat Thorpe
and her husband first saw the prop-
erty known as Heathcote, in Coop-
erstown, New York, the garden and
abutting acreage (part of a public land
trust) so enthralled them that the
house itself was an anticlimax. Quite
a story, given that the lovely Colo-
nial Revival house has nine
bedrooms, nine baths, nine
fireplaces—and is nicely sit-
uated on a village street.

"There is great in-
teraction between the house
and the garden," Pat Thorpe
says. "The house is a big
square with doors on each
side. Every one opens on
a part of the garden. The
ballroom's French windows
open to the perennial beds.
The kitchen looks out to
the woods and plants that spill down
the slope. The garden is all around
you, all the time."

Heathcote's garden is a rare sur-
vivor, designed by Ellen Biddle Ship-
man in the 1920s for Dr. Henry
Cooper and his wife Katherine. Henry
Cooper had admired the landscape
architect's work—her first major pro-
ject, in 1913, was for his father's ad-
jacent estate. According to Judith
Tankard's The Gardens of Ellen Biddle
Shipman [Sagapress/Harry N. Abrams,
Inc., 1996], Shipman conceived of
house and garden as "a single inte-
grated unit," emphasizing "careful pro-
portional relationships between house
and garden architecture . . . ."
"...the design of your [garden] is its skeleton upon which you will later plant... keep that skeleton as simple as possible." — E. Shipman

ABOVE: (top to bottom) Asiatic lilies; potted ageratum, white phlox, black hollyhocks, and verbena; Japanese anemones and a pot of white petunias. RIGHT: (top) Adjacent the ballroom, deer “trimmed up” the arbor vitae, now shaped into an arch; potted hydrangea discourages nibbling. (bottom) The garden house’s columns frame a view of the house.
Katherine Cooper was a passionate gardener who chose plants, supervised maintenance, and composted until the clay soil in Heathcote's borders was rich as black gold. As Tankard says, "... Shipman's services invariably led to garden spaces that offered far more to their owners than settings for tea. ...[Her female clients]... sought opportunities for intimate interaction with their gardens and looked to ...planning, planting, cultivating, cutting and arranging flowers for meaningful bonds that extended beyond aesthetic appreciation." Pat Thorpe has preserved Cooper's flower arranging room, which opens onto the patio, complete with its original peeling wallpaper, soapstone sink, vases, and "frogs" for floral arrangements.

Years of inattention passed between Katherine Cooper's death in 1988 and 1993, when the Thorpes bought the property. Yet the garden's structure remained clear and revealed Shipman's handiwork. The axial layout consists of perennial borders set along a main path extending from the ballroom and along a secondary path crossing to a neoclassical garden house. Steps rise gracefully up the natural grade of the hillside behind the house, leading to secluded areas with small ponds and linking it to the surrounding landscape. What was immediately apparent, Pat Thorpe says, was that "the garden's scale and structure were really beautifully handled. When you have a strong, simple beauty from the framework, you can do anything with plants. The design holds it all together."

The years were less kind to the...
plants. Deer had destroyed the bottom branches of the arbor vitae "walls" around the garden rooms. The Thorpes trimmed up the arbor vitae, retaining Shipman's structure while opening views of surrounding gardens. They eradicated the invasive goutweed, Bishop's weed, and Japanese knotweed that had overrun the place, so that bulbs, flowering fruit trees, and border perennials could re-emerge. Now the garden begins to bloom in March, even before all of the snow has melted, and continues well into fall. Pat Thorpe estimates that seventy percent of Heathcote's flowers were put in by Ellen Shipman and Katherine Cooper.

Heathcote's gardens still display Ellen Shipman's signature combination of formal, European-inspired layout with extravagant profusions of perennials, in brighter colors than often favored by her contemporaries. The effect, Tankard notes, was like that of stained glass: "Shipman," she says, arranged "abstract drifts of plants of varying sizes, in varying shapes, in response to each plant's character and habit. ... The prim layout and profuse planting could scarcely have sounded two more different stylistic notes; in combination, they created something new."

Heathcote's gardens have passed through the hands of several talented individuals: Ellen Shipman, Katherine Cooper, and Pat Thorpe. The house and its garden are once again for sale, about to pass into a new hand. If fate is kind, that hand, too, will have a green thumb.
**BIDDLE SHIPMAN’S LEGACY**

**BELOW:** Plantings flank a brick walk in the Pruyn garden in East Hampton, New York, ca. 1920.

**GARDENS TO VISIT**

"Domesticity, intimacy, and romantic, sensual seclusion characterized the best of Ellen Shipman’s landscape designs," notes Judith B. Tankard, author of The Gardens of Ellen Biddle Shipman. Though Shipman designed more than 600 gardens across the U.S., most have fallen victim to time and neglect. Tankard recommends these continuously maintained or restored gardens, which are open to the public:

- **THE SARAH P. DUKE GARDENS, DUKE UNIVERSITY, DURHAM, N.C.,** which Shipman created in 1936, are considered her greatest work. ([www.hr.duke.edu/dukegardens](http://www.hr.duke.edu/dukegardens))

- **LONGUE VUE HOUSE AND GARDENS IN NEW ORLEANS, LA.,** where Shipman’s designs date from 1939–42. The mansion has a Flower Arranging Room. ([longuevue.com](http://longuevue.com))

- **STAN HYWET HALL AND GARDENS IN AKRON, OHIO,** includes an English garden Shipman designed in 1928, part of a landscape plan by Warren Manning. ([stanhywet.org](http://stanhywet.org))

- **THE CUMMER MUSEUM OF ART AND GARDENS, IN JACKSONVILLE, FLA.,** contains a Shipman-designed Italian garden dating from 1931. ([cummer.org](http://cummer.org))

**TOP RIGHT:** Ellen Shipman poses in the New York City office she established in 1920. **ABOVE:** The formal pergola Shipman designed for the John Magee estate in Mount Kisco, N.Y., combines European ideas, Corinthian columns and trellis, and a herringbone brick floor with such distinctly American plantings as wisteria, foxglove, and campanula.
The ballroom's French doors open to a perennial-bordered path, which defines the principal axis of the formal garden. Grace notes in the dining room include a Colonial Revival mantel and a vase containing cup plant (silphium), a native perennial. The dining room's bay window frames garden views.

Presented with a nine-bedroom Victorian house adjacent to his family's Fynmere estate as a wedding gift in 1917, Dr. Henry Cooper and his wife Katherine remade it in the fashionable Colonial Revival style. They gave Heathcote a ballroom, a flower arranging room, and a garden, which they asked Ellen Shipman to design, having admired her work at Fynmere. Says biographer Judith Tankard, Shipman emphasized “strong visual connections” between house and garden. Though in a village setting, Heathcote boasts views of what Tankard calls Shipman's penchant for “jewel-like colors [juxtaposed] to create a stained-glass window effect . . . .” Heathcote’s front hall mural, depicting the countryside around Cooperstown, also brings the view indoors.
“If you are planning to build a home, you are embarked on man's greatest achievement—it is for its protection that wars are fought; and for its beautification that other arts have been developed. It was the building of a home...and the cultivation of the surrounding land that differentiated man from beast more than any other one thing...Do not take this great undertaking casually—give it all the consideration such a momentous undertaking should receive.” —E. SHIPMAN

LEFT: In the front entry hall, a mural painted by Agnes Tait (1894-1981), depicts Cooperstown, the Susquehanna River, and Lake Otsego, which James Fenimore Cooper dubbed “Glimmerglass.” ABOVE: The library’s arched doorway. RIGHT: (top to bottom) Fresh-cut flowers decorate a guest room; the ballroom’s floor-to-ceiling windows; staircase and mural in the front hall.
OME COLONIAL REVIVAL details are easy to trace back to the root source—the nine-over-nine Georgian sash window, the walk-in fireplace, the Federal keystone. Other, less noticed elements from our early history have murkier origins. Were netted canopies really used on colonial bedsteads? Even textile experts hedge their bets, calling them rare rather than non-existent.

One of the more mysterious questions out there is the origin of shutter cut-outs. Unquestionably popular from the 1920s through the 1940s, these charming affectations appeared on a wide range of builder houses, from center-hall Colonial Revivals and Dutch Colonials to modest Cape Cods and Forties pre-Ranch “bungalows.” Shutter makers equipped with a jigsaw could and did cut almost every simple design imagin-
The cut-out shape gains dimension from the configuration of the shutter, whether raised panel (top and bottom), combination panel and louver, or board-and-batten.
New exterior shutters should be made of wood, and sized so they would exactly fit inside the window opening if closed.

—ROBERTA LANG, HISTORIC NEW ENGLAND

able into raised- or flat-panel, board-and-batten, and especially “combination” louver-and-panel shutters (the flat face of the panel made an ideal location for the cut-out).

As for the designs themselves, they are legion. Some are as old as the hills: star, diamond, quarter moon, heart. Others are cultural symbols, like the shamrock and the fleur de lis. Still others recall nature: acorn, maple leaf, pine tree, four-leaf clover, oakleaf, tulip. Then there are the animals; squirrel, duck, and rabbit are common, but so are Scottish terriers. In what must be a regional variation, there are also moose heads. Nautical and sporting themes were especially fashionable near the seashore, as sailboats, anchors, seahorses, and scallop shells pop up on summer cottages of a certain era all along the Eastern seaboard.

Obviously, some designs—and certain versions of elemental designs, like the stylized diamonds offered by Kestrel Shutters and Timberlane Woodcrafters—are older than others. Small cut-outs in simple dia-

ABOVE: (from top to bottom) Traditional cut-out motifs include the acorn, potted tree, sailboat, and quarter moon.

TOP: A Storybook cottage from the 1920s sports exterior shutters with small cross-shaped cut-outs. Crosses in niches on either side of the door reinforce the theme. ABOVE: Sea motifs like this fish on a board shutter are perennially popular.
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Nautical and sporting themes were especially fashionable near the seashore, as sailboats, anchors, seahorses, and scallop shells pop up on summer cottages of a certain era all along the Eastern seaboard.

Nautical and sporting themes were especially fashionable near the seashore, as sailboats, anchors, seahorses, and scallop shells pop up on summer cottages of a certain era all along the Eastern seaboard.

Shuttercraft offers more than two dozen traditional designs for cut-outs, which suit a variety of shutter styles.

Monk's or triangular shapes appear on European dwellings that are centuries old. Beauport, Henry Sleeper's Colonial Revival fantasy in Gloucester, Massachusetts, boasts tiny shutter cut-outs that the owner clearly thought of as colonial (or perhaps they actually came from a colonial dwelling, since Henry was a collector par excellence).

At least two of the suppliers listed above offer cut-out designs they claim date to the mid-19th century. The series from Kestrel Shutters is based on a millwork catalog from the late 1840s, while in the other case, the company itself—Beech River Mill Shutter Co.—dates to the 1850s.

The original purpose of shutter cut-outs is an even bigger mystery. Suggestions from informed sources range from preventing condensation build-up to a means of making sure the servants really did wake up with the sun.

Judging by the number of companies that now offer them, cut-out shutters are undergoing a revival of their early-20th-century popularity. While some companies have turned back to old catalogs to revive designs from that era, they'll also custom-cut any design you can draw or dream up, using a computer-numerical control (CNC) router. And like the homes of the builder era, you can choose your shutters from almost any color in the rainbow. Just imagine—you can commemorate your favorite sport or a beloved pet in a medium that could potentially last for a century or so. That should be plenty of time for future restorers to wonder what in the world you were thinking of.
Who's Got Your Number?  

BY MARY ELLEN POLSON

I n all the fuss about period hardware, the lowly house number is easy to overlook. That would be a shame. Far beyond the generic brass numbers you can pick up at the hardware store, there are options that will give even the plainest house some period pizzazz.

Metal numbers and plaques—though legion—are just the beginning. Materials range from traditional brass and wrought iron to hand-painted ceramic tile, on to edgier mediums such as cast bronze and raw steel. Price points range from a dollar or two to custom orders that can cost hundreds and take weeks to produce—and everything in between.

The least expensive house numbers are usually stamped or cut aluminum or brass, but that's not to say you can't find a look that perfectly complements your house for just a few dollars (or even match the numbers to existing hardware for a budget price). Metals easily take on an almost limitless range of finishes, from matte black to a silvery patina. Before you fall in love with a certain finish though, get the cut right: the numbers you choose should have a shape that's in line with the style and era of your house.

Those of us in publishing tend to know a lot about typefaces—that is, the many styles of the lettering you see on a page. There are literally thousands of different typefaces, but some styles are strongly linked in the public imagination to certain eras through their use in mediums from architecture to motion picture titles (think movies of the 1930s).

There are two main categories of typefaces: serif and sans serif. Serifs are tiny hooks or other embellishments at the ends of the working parts of a number or letter. A serif typeface typically has curving lines and curling edges, like the Art Nouveau numbers from Historical Arts & Casting on p. 90. Sans serif, on the other hand, means “without hooks;” the numbers from Craftsmen Hardware (also on p. 90) are a good example of that type. Serif type faces tend to be his-
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(bronze, ceramic, iron, etc.) ANTIQUE HARDWARE & HOME (877) 823-7567, antiquehardware.com House numbers and address plates in iron, aluminum, and other materials • CRAFTSMAN HOMES CONNECTION (509) 535-5098, crafthome.com Numbers in cast bronze, hand-hammered copper, terra cotta; bronze house plaques • HISTORIC HOUSEPARTS (888) 558-2329, historichouseparts.com Victorian, Mission, and Modern numbers in bronze, iron, brushed nickel, and ceramics; traditional and Mission aluminum plaques • HOUSE NUMBER CONNECTION (509) 535-5098, housenumberconnection.com Styles from Victorian to Spanish, 1950s Ranch to Art Deco, in brass, aluminum, black iron, copper, and tile • REJUVENATION (888) 401-1900, rejuvenation.com Mission and “classic” brass numbers; porcelain, hammered steel

CLOCKWISE FROM TOP: Historical Arts & Casting’s cast-bronze Art Nouveau numbers. Craftsman Hardware’s hand-hammered copper numbers are crisply modern, yet Arts & Crafts. Art Nouveau-style tiles from Charles Rupert Designs. A house-number plaque with shell motif, from Chatham Sign Shop.

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Historically older and more traditional, while sans serif faces—first popularized in the 1920s and '30s—have strong associations with modernity. (Frank Lloyd Wright often used sans serif faces on the numbers he designed for his houses; they are so distinctive that they're often identified with Wright in other contexts.)

My point here is that if your home was built before 1900, you probably want house numbers with serifs, made from a traditional material such as iron or brass. For 20th-century homes, the choices fan out in profusion. There are numbers with serifs suited for more traditional homes (i.e., Tudor or Colonial Revival); hammer ed copper or brass numbers for Arts and Crafts bungalows with or without serifs; and frankly Modern styles (think mid-century Ranch house) in materials like cut steel.

Metal isn't the only material for house numbers or a number plaque, however. Wood numbers and plaques make sense for early homes (especially in combination with colonial and Federal motifs; shells and pineapples, for example). In certain early-20th-century suburbs from Illinois to Oregon, ceramic house numbers were commonplace. Terra-cotta and other forms of ceramics are well-suited for homes (especially stucco) from the more exotic revivals: Spanish Colonial, Mediterranean, or Moorish Revival. Tile lends itself to colorful compositions that can run from a few numbers with a simple border to an elaborate plaque framed by a floral or architectural mural in miniature. Quality house number tiles should always be weather-proof.

It should come as no surprise that letters and numbers similar to the title typefaces in Arts and Crafts graphics (posters, magazine covers, furniture marks) read as Arts and Crafts.
Crafts today, especially when they appear over a bungalow doorbell. Homes with Art Deco or Mid-Century touches cry out for crisp, bold sans serif numerals. If your home is more than 100 years old, look for numbers with a well-defined serif face. In Victorian times, letters and numbers were often tall and imposing, like the ceiling height in a grand Queen Anne parlor.
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94 JUNE|JUL 2006
Garden Thinking

A new compendium offers an associative study of gardens over time and in different cultures and climes.

Perhaps because planting is so basic a human impulse, people have been writing about gardens for nearly as long as they’ve designed and planted them, for 2000 years and in cultures Western, Islamic, ancient Chinese, modern Japanese. American designer Thomas D. Church wrote: “Gardens from the past help us understand the underlying principles…. There were the smart town gardens of Pompeii; the courtyard gardens of Spain; the walled flower gardens of Queen Elizabeth. All contributed to our knowledge of scale and livability…”
Clumsy at designing his own garden in Connecticut, writer Scott Tilden first bought contemporary garden books, but then found himself researching original texts in his longing for “broader historical and stylistic understanding” and a desire to “learn from the masters.” Fascinated with “the eloquence of the authors, and in some cases their humor,” Tilden ended up spending five years in major university and botanical-garden libraries. (He has previously written books about American synagogues, the architect and city planner Daniel H. Burnham, and the architecture of art museums.) Judicious selection and editing produced a garden book that is a good read, even fun. Through many perspectives, it offers a captivating combination of practical advice, historical understanding—and a subtle evocation of god in nature.

The Glory of Gardens is a unique compendium of original writings by more than a hundred practitioners and thinkers, from Pliny the Younger to Fletcher Steele. Ideas about pleasure gardens come from landscape designers, horticulturists, statesmen, poets, and scientists. Similarities in approach (respect the existing landscape) vie with distinct differences over time and place (geometric principles vs. naturalistic informality). “By steeping oneself in these texts on garden tenets and traditions,” says Mr. Tilden, “one learns not so much what to do as how to think” during the design of a garden.

The book is organized not by country or epoch but, brilliantly, by the concerns of every gardener: structure, color, hard surfaces. Under each topic come diverse writings from different eras and countries. Color photographs of the world’s gardens appear throughout the book. It’s a fitting book for this Internet age—not rigidly sequential, but associative. Browsing is a pleasure almost demanded by its organization, as you turn pages to track your favorite period, type of garden, or writer. 

Reviewed by Patricia Poore

The Glory of Gardens
edited by Scott J. Tilden;
Hardcover, 256 pages, $50.
Through your bookstore.
Source lists and contact information are listed in several articles throughout the issue. Keep in mind that some objects and furnishings are antiques or are no longer available. The editors have compiled this section of additional listings.

**News in Hues pp. 44–46**
The following are lines of historical colors for interiors, available from major manufacturers of modern paints. Many have low-VOC lines.

- American Tradition/National Trust color palette: [valsparatlowes.com](http://valsparatlowes.com)
- Benjamin Moore Historic Color Collection: [benjaminmoore.com](http://benjaminmoore.com)
- Carolina Low-country Collection: [duron.com](http://duron.com)
- Colors of Historic Charleston: [duron.com](http://duron.com)
- Estate of Colors (Mount Vernon Collection): [duron.com](http://duron.com)
- Farrow and Ball (traditional English palettes): [farrow-ball.com](http://farrow-ball.com)
- Fine Paints of Europe: [finepaintsofeurope.com](http://finepaintsofeurope.com)
- Interior Collection: [martinsenour.com](http://martinsenour.com)
- Historic Colors of America: [colorguild.com](http://colorguild.com) [authorized by Historic New England]
- Olde Century Colors: [olddecencycolours.com](http://olddecencycolours.com)
- Pratt & Lambert Color Guide for Historical Homes: [prattandlambert.com](http://prattandlambert.com)
- Preservation Palette: [sherwin-williams.com](http://sherwin-williams.com)
- Vintage Masters line of neutrals from Ralph Lauren: [rlhome.polo.com](http://rlhome.polo.com)
- Williamsburg Collection: [martinsenour.com](http://martinsenour.com)

Also, Bioshield makes casein paints with natural clay pigments—environmentally safe and good for colonial and Arts and Crafts rooms: bioshieldpaint.com

AFM Safecoat makes traditional colors in a low- and zero-VOC line: safecoatpaint.com

**A New Passion pp. 62–68**
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FANTASY MAGAZINE

MY HUSBAND calls Old-House Interiors my “home pornography” magazine because invariably I get up at 4:00 AM the morning after it arrives so that I can fantasize in solitude about the perfect San Francisco Victorian or Nantucket cottage. I laughed until I cried when I read about French polishing in the latest installment of the “Butchy Chronicles” [Other Voices, May 2006]: “Everyone thinks he knows how to do it, but you have to have the perfect combination of speed and pressure. Not too slow, and not too hard.” Dan is a gem! (Home pornography indeed.)

—ANN J. ROBERSON
via email

GREEK REVIVAL LIGHTING

AS SOMEONE who grew up in a Revival home (built in 1845), I think your reply to Suzanne Holkam about how to light her new Greek Revival in Buford, Georgia, [was incomplete]. [May 2006, p. 112] My mother lit our house with electrified kerosene lamps [which were] period-appropriate. A cast-iron lamp with a white shade hung in the kitchen; another lovely brass lamp with glass prisms and a painted floral shade hung over our dining-room table; several cast-iron bracket wall lamps and many brass table lamps were in the house.

Recently, as early made-for-electricity lamps have skyrocketed in price, I have gone back to purchasing kerosene table lamps to go with my antiques; they are quite reasonable in price. [I bought] a very nice brass single student lamp from the 1870s for about $200. If Suzanne wants new lamps instead of old, Aladdin is still making and selling brass kerosene lamps. It is easy to replace broken glass chimneys and lamp-shades by searching the Internet for companies that sell reproductions.

—MARY ELLEN MCGOWAN
Buffalo, N.Y.

HOW-TO IDEAS

HI, YOU ASKED for ideas for a How To column. I often run across difficult questions from homeowners: “How do I clean my marble in the entry foyer?” “What can I use to restore my hearth?” “The window panes are hopelessly dirty and have a buildup that won’t wash off!” The list goes on and on: cracked stone, water stains, plaster that won’t hold paint.

—JOEL KAYLOR
via email

Luscious Green Pottery

The Chicago kitchen featured on the cover and inside your March issue is beautiful. Tell me about all the green pottery!

—R. CUNNINGHAM (AND OTHERS)
VIA EMAIL AND PHONE

It’s a mix of things, including Victorian Majolica, and mostly vintage, but many of the pieces pictured displayed on shelves are from McCoy Pottery. Founded in Roseville, Ohio, in 1910, the company produced a wide range of decorative ceramics, including jardinières, vases, pots, and bowls. The earthy mid-tone greens were particularly popular in the 1920s and 1930s. Now quite collectible, McCoy pots and bowls of that period cost $50 or more depending on the example. (Approximate reproductions are available—and often sold as original, so it’s a good idea to do a little research before buying.) There is usually a good selection on eBay. I recommend three websites for more information: mccoypottery.com/history; mostlymccoy.com; mccoypotterycollectorssociety.org. See also McCoy Pottery by Jeffrey B. Snyder, one of the Schiffer Book for Collectors series, which tracks decades of manufacture and offers price guidelines. —BRIAN D. COLEMAN
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CEILINGS MAGNIFIQUE
Circle no. 788
OLD-HOUSE INTERIORS 103
HURRAH FOR FIFTIES CAPES
I recently sold my 1930 bungalow. While my home was not a true Arts and Crafts gem, it had great woodwork, windows, and loads of charm. I just bought a large, nearly original 1953 Cape, which I am learning to love. Any chance you would do an article on this American classic?

—ALISON M. ANDERSON
Centerport, N.Y.

BIOGRAPHICAL HOUSES
I've been enjoying your magazine for years now, despite the fact that I don't live in an old house (ours is late 1980s). But my temperament leans toward old houses, and my interior furnishings reflect a time frame ranging from before the turn of the last century and going up to around 1950.

So when I read your editorial "Blabbermouth Houses," [May 2006], it really struck a chord. That's because we recently updated our 1980s kitchen, which was decidedly country and 1950ish, and I was surprised to see it turn out, well, a blend of contemporary and Mediterranean. Nevertheless, as I started putting items back into the "new" kitchen, I realized that bits and pieces of the '50s (and earlier) were creeping back in: my grandmother's 1940s-style etched glasses... the 1950s wood cabinet whose prior life was in a beauty parlor and stored curlers and towels... in another corner, a 1940s bedside table that keeps a fruit bowl and salt and pepper shakers close at hand. On the new bookshelves on the renovated island, more '40s and '50s refugees: a tea infuser, a serving platter.

The "unauthorized biography" is creeping right back in to my contemporary kitchen... you can't keep it out!

—BARBARA KREBS
via email
AN ONGOING CONTEST: SEND PHOTOS OR JPEGS TODAY

1. A reader's project along with an image of the "inspiration" will appear on the back page of every issue. 2. The annual grand-prize winner will show us a whole houseful of inspiration.

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. Go to oldhouseinteriors.com [Contest] for a checklist.

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EMAIL JPEGS AND INFORMATION TO:
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My sister, Denise Stadelbacher, transformed her 1200-square-foot Tudor Revival house into a veritable grand tour of themes from around the world. (I'm doing the nominating because right now she's busy painting another forsaken corner of the place.)

I came back from Italy with a tourist book from Ravenna, the city of amazing Byzantine mosaics. Denise decided that we, too, could have the much-coveted Byzantine mausoleum look. She had never done any interior painting. On the same day she bought her midnight-blue paint, I'd driven by a yard sale and bought two ladders. Two years and 196 stars later.... Neighbors told us they could see the ladder slowly making its way around the room. Denise made it three-quarters around with the border and then "hit the wall." Months later, I picked up her stencil and finished the border. At night, wall sconces illuminate the gold leaf and it really looks like the night sky.

—Valerie Reinke, Riverside, Calif.
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