kitchens on a budget

6 ways to texture & color your walls

Traditional with a twist

Townhouse rescued

Appeal of the Orient
Life's a stage. Set yours with Stickley.
BRASS LIGHT GALLERY
AMERICA'S ARCHITECTURAL LIGHTING SOURCE

Made in Milwaukee since 1974

RESIDENTIAL • COMMERCIAL
WWW.BRASSLIGHT.COM • 1-800-243-9595

Vintage/Antique Lighting Department
ONE OF THE LARGEST COLLECTIONS OF
RARE, ANTIQUE & VINTAGE LIGHTING... Anywhere

BRASS LIGHT GALLERY
EXPERT RESTORATION SERVICES
WWW.BRASSLIGHT.COM • 1-800-243-9595

Circle no. 21
Introducing The
**ARTS & CRAFTS**
Designer Series

Bracket moulding, chamfered stiles and period glass provide historic appeal.

Drawers are handcrafted in Quartersawn White Oak and operate effortlessly with Blumotion slides.

Furniture end panels are exposed on the inside of the cabinetry, the way fine furniture was made 100 years ago.

The one inch thick door opens to reveal the recessed light rail and beautifully finished Quartersawn White Oak interiors.

Tapered legs, multiple panel ends, and graceful arch toekicks all contribute to the distinctive details of our Arts & Crafts Designer Series.

462 River Road
Claremont, NH 03743
800-999-4994
www.crown-point.com
A NEW PERIOD IN CABINETMAKING HAS BEGUN...
VISITS

62  A Happy Hearth and Home
The house has pedigree, dating back to a ca. 1790 log section. Its comfort comes from a combination of this owner’s color sense, unfussy furnishings, and an embrace of mid-century Colonial Revival.
BY DEBORAH HUSO

64  The Colonial Revival
A quick take on the vocabulary of America’s “national style,” 1876–1950.

68  Morningside Heights
Brightly restored by an art historian and educator, this brownstone showcases Victorian proportions, craftsmanship, and traditional elegance.
BY GLADYS MONTGOMERY

PERIOD INTERIORS

75  Orientalism
Although the exoticism of the orient may have dimmed in modern times, our appreciation endures for Islamic, Japanese, and Chinese design motifs.
BY BRIAN D. COLEMAN

PERIOD ACCENTS

80  Stylish Tools on the Hearth
Accessorize your hearth in period style to make it the focal point of the room.
BY BRIAN D. COLEMAN

HISTORY GARDENS

84  Leafy Lampshades
Come in for the winter to find an artful use for blossoms and leaves picked and pressed.
BY VICKI JOHNSON AND KEN DRUSE

ON THE COVER: Period furnishings—some from thrift stores—and a Colonial Revival drum table from the Victorian parlor mantel and Irish mirror in a New York brownstone. Cover photograph by Bruce Buck.
Artisans understand the importance of time-honored techniques, which may explain why Vande Hey Raleigh have become master craftsmen in the art of roofmaking. In this era of mass production, we take the time to lavish each one of our tiles with hand-crafted precision. It's our finely balanced end of traditional and innovative new techniques that have resulted in our exquisite collection of architecturally styled roof tiles and over 1,000 color formulas. Whether fired by imagination or inspired by antiquity, we can help realize your architectural vision by creating superbly detailed tiles that your project demands. Be it for historical restoration, stately homes, resort hotels, or commercial real estate, our high-performance roof systems rise above the rest for timeless beauty and protection. Imagine it, and we'll create it. Beautifully.

1-800-236-8453 www.vrmtile.com

Circle no. 170
# Table of Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Editor’s Welcome</td>
<td>The wood's all stacked.</td>
</tr>
<tr>
<td>14</td>
<td>News &amp; Views</td>
<td>Philadelphia shows; drapery artist; seeking Arts &amp; Crafts homes.</td>
</tr>
<tr>
<td>21</td>
<td>Furnishings</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Kitchens &amp; Baths</td>
<td>Efficiency with class in the kitchen.</td>
</tr>
<tr>
<td>34</td>
<td>Other Voices</td>
<td>Hearth Ashes and Leamon Sirrup: by (paint) color seduced.</td>
</tr>
<tr>
<td>40</td>
<td>Places To Go</td>
<td>Soaring San Diego.</td>
</tr>
<tr>
<td>46</td>
<td>From the Archives</td>
<td>Mrs. Beeton's table settings.</td>
</tr>
<tr>
<td>48</td>
<td>Furniture Focus</td>
<td>Stand by me: pedestals.</td>
</tr>
<tr>
<td>54</td>
<td>Decorator's Know-How</td>
<td>Washes and sculptural finishes create walls with character.</td>
</tr>
<tr>
<td>90</td>
<td>Designer Specs</td>
<td>Plan for lighting to ensure comfort, function, and period ambiance.</td>
</tr>
<tr>
<td>97</td>
<td>Inside Books</td>
<td>The beauty of vernacular stone houses of Pennsylvania.</td>
</tr>
<tr>
<td>100</td>
<td>Dialog Back &amp; Forth</td>
<td>Reader comment, Q&amp;A, and letters to and fro.</td>
</tr>
<tr>
<td>106</td>
<td>Resources</td>
<td>Find it here—or send away.</td>
</tr>
<tr>
<td>114</td>
<td>Inspired By</td>
<td>A reader creates a Dale Chihuly-inspired ceiling over the tub.</td>
</tr>
</tbody>
</table>
Fireplace Screens

by New Craftsman Industries. Designed to display a variety of tile sizes. Fully functional designs with heat resistant finish. Portable tri-fold design. Custom sizes & designs avail. Order now for the Holidays!

133 N. Oak Park Avenue. Oak Park, IL 708.445.3606

OAK PARK HOME & HARDWARE

OPHH.com

SUBSCRIPTION SERVICE
- To order a new subscription, inquire about your account status, renew, give a gift subscription, or change your address, call (800) 462-0211.
- To inquire about bulk or professional sales, call (978) 283-3200.
- To order the Design Center Sourcebook: (978) 283-3200.
- To order back issues at $6.95 ppd. each, call (978) 283-3200.

RETAILING
If you would like to sell the magazine or Sourcebook in your store or office, call (978) 283-3200.

NEED TO CONTACT US?
Old-House Interiors
GLOUCESTER PUBLISHERS, 108 EAST MAIN ST., GLOUCESTER, MA 01930
(978) 283-3200 • info@oldhouseinteriors.com

COPYRIGHT 2006 by Gloucester Publishers. All rights reserved.
PRINTED AT THE LANE PRESS, SOUTH BURLINGTON, VERMONT.
What's New?

Sometimes you want new hardware that looks like its antique original. Sometimes you want the antique original but you need it to work & function like new.

Our Restoration Collection is designed to be true to their antique originals while our antique originals are completely restored to their former beauty & function.

To shop, visit www.restoration.com

Crown City Hardware
"Get lost in the details."

Circle no. 397
The Wood’s All Stacked

I lived in New York City for eighteen years, first in an apartment on an airshaft, and then in attached Brooklyn row houses. In such city places, with sunlight scarce and the door locked tight, my rooms were almost the same year-round. It’s different in this shingled pile in Gloucester. I’m amazed yet again at how different the winter house is from the summer house. It’s like having two abodes (saving me from the mixed blessing of a second home). • All summer the screen door screeched open on damp beach towels and flippers, a relaxed clutter. But today when I come through the old wood door shut against a cold wind, I want to see hats and mittens neatly paired in baskets. The cellar is emptied, finally, of dusty preschool toys, a bittersweet clean-out making room for lacrosse sticks and camp stoves. • Noises change, too. Drifting in and out through open windows, summer’s sounds are anonymous. Winter brings intimacy with conversations overheard, slippers padding on the stairs, bedroom doors clicked shut. With its crazy roof angles and walls of beaded board, the third floor, outfitted now in a plaid quilt and flannel, takes on the air of an Adirondack lodge, no longer that of a sailboat cabin. The leaves are brown, heaped dead, but their fall has revealed the winter view of the Atlantic after summer’s lush screen. • I love New England and its changes, even with the rigors of a new season—tender shrubs to wrap, terra cotta pots to be emptied and stowed, rakes taken downstairs and snow shovels hauled to the porch. I love the order this brings to days and months and seasons. Cordwood stacked with laser precision promises rest along with warmth. • It’s a different house now. Just when it seemed that we were too dispersed, the house has reverted to familiar domesticity, glowing with yellow light by 4:30 every afternoon, warm and closed around us. The holidays are next.
IT’S NOT A FLOOR... Until It’s Finished®

The Highest Quality The Lowest Toxicity

Polymerized Tung Oil Wood Finishes
For Floors, Walls, Cabinetry & Fine Furniture
Any Wood or Porous Stone
Formulated for Interior and Exterior Applications.

Sutherland Welles Ltd.®
TOLL FREE  800-322-1245
www.tungoilfinish.com
FREE PRODUCT PORTFOLIO

Circle no. 138
Historic Philadelphia
The Greater Philadelphia Historic Home Show and concurrent Designer Craftsman Show, held Jan. 27-29 at the Valley Forge Convention Center in King of Prussia, Penn., offer a rich and rewarding take on early American homes, restoration, and craftsmanship. Old-House Interiors and Early Homes are sponsors for both events; stop by our booth and meet the people who bring these magazines to life. Tickets to an opening night preview party are $35. For more information, contact Goodrich & Co., (717) 796-2380, historichomeshow.com

Tenement Style
Known for its gritty interpretations of living conditions in early-20th-century New York walk-up apartments, the Lower East Side Tenement Museum has applied the same standards to its new gift shop. Recollections, which opened in September, is set up like a three-room tenement; furnishings include a 14-foot-long wooden counter, a pressed metal ceiling, and reproduction 1920s wallpaper. Items for sale range from embroidered table linens to vintage mixing bowls and a treadle sewing machine. Recollections, 108 Orchard St., Lower East Side Tenement Museum, (212) 431-0233, tenement.org

Hand-painted bowls by artist Shaari Horowitz will be on display at the Designer Craftsman show.

"I think houses live their own lives along a time-stream that's different from the ones upon which their owners float, one that's slower. In a house, especially an old one, the past is closer."
—narrator Mike Noonan in Stephen King's Bag of Bones, 1998
A NEW QUARTERLY magazine from the publishers of Old-House Interiors and the Design Center Sourcebook and interactive website.

ARTS & CRAFTS HOMES AND THE REVIVAL

FOR MORE INFORMATION call or e-mail us at (800) 967-3462, info@oldhouseinteriors.com, or log on to our website.

Spring 2006
ON SALE: JANUARY 31st

Summer 2006
ON SALE: APRIL 11th

Fall 2006
ON SALE: AUGUST 8th

Winter 2006
ON SALE: NOVEMBER 7th
SEEKING: Arts & Crafts Homes

The staff of Old-House Interiors is launching a brand-new quarterly magazine entitled Arts & Crafts Homes and the Revival, with the first issue coming in February. It will regularly devote several pages to readers' homes, with photographs submitted by readers. We'd love to hear from you if your home was inspired by the Arts and Crafts Movement in England, Europe, or America, or if you have built a house or bungalow in the spirit of today's revival. We'll showcase them by theme, in articles with such titles as Exotic Bungalows, Houses of Stone and Brick, Curb Appeal, Artistic Foursquares, Colors of Arts & Crafts, Great Additions, My New Kitchen, Morris Inspiration, and Before & After. Send jpeg and a paragraph or two to letters@artsandcraftshomes.com [subject line Reader Home]. If we do choose your house from an emailed submission, we'll need high-resolution images prior to publication. Or send slides or prints to Arts & Crafts Homes, 108 East Main St., Gloucester MA 01930. For info on the new mag or to reserve a charter issue, go to artsandcraftshomes.com. Thank you! —PATRICIA POORE

OPEN HOUSE The plantation-style Bonnet House is most remarkable for its setting: an undisturbed swath of lush tropical vegetation reaching from the Atlantic Ocean to the Intracoastal Waterway in the midst of heavily developed Fort Lauderdale. Built in 1920 for artist Frederic Clay Bartlett and his wealthy wife, Evelyn Fortune Bartlett, the house is an eclectic mix of art and whimsy. Its loggias, music and dining rooms, and charming Shell Museum capture the sense of what life was like for this rich and artistic couple in Florida before the mid-century boom took hold. Like so many historic houses, Bonnet House suffered from the wave of hurricanes that battered the Gulf Coast in the fall of 2005. The main house is intact and still open for tours, but the grounds sustained about $100,000 in damage. Contributions are being accepted. Bonnet House Museum & Gardens, 900 N. Birch Rd., Fort Lauderdale, (954) 563-5393, bonnethouse.org

LEFT: In the drawing room are original paintings by Frederic Bartlett, who also painted the faux marble decorations around the doors and windows.
ABOVE: The facade of Bonnet House, reflected in a lagoon dredged from a freshwater slough.
Voted Best Antique Store
Rhode Island Monthly Reader Poll 2005

www.leonardsdirect.com

Please visit our website and click on What’s New to view our new Nantucket Collection and be sure to click on About Leonards/Interior Design Service to view our talented designers’ latest interior design projects.

Last year we shipped to forty-five states and nine foreign countries.
Visit us and find out why.
Jeff Jenkins, Owner

Leonards
NEW ENGLAND
SINCE 1933

600 Taunton Avenue
Seekonk, MA 02771
Toll Free 888.336.8585

1026 Post Road East
Westport, CT 06880
Toll Free 877.898.7031
Eichler Registers

Barely 50 years after the first suburban tracts featuring his clean, Modern designs for contemporary living were built, two neighborhoods developed by Joseph Eichler in the early 1950s have been listed on the National Register of Historic Places. Both of the neighborhoods—the 63-house Green Gables and the 243-unit Greenmeadow—are in Palo Alto, California. They are among the first Modern subdivisions in the nation to be added to the Register, and the first in California.

Despite their small size by contemporary standards, “Eichlers” have the cachet—and price tags—of collectibles these days. Designed in concert with architectural firms such as Anshen + Allen and Jones & Emmons, Eichler’s post-and-beam houses characteristically include open floor plans and expanses of glass opening onto private courtyards.

Don’t miss . . .

- **SPIRIT OF THE SEASON,** Dec. 1-Jan. 1, Old Sturbridge Village, Sturbridge, Mass. (800) SEE-1830, osv.org
- **LOUIS COMFORT TIFFANY: ARTIST FOR THE AGES,** Seattle Art Museum, Seattle, through Jan. 4, (206) 654-3100, seattleartmuseum.org
- **DECO THE HALLS,** Dec. 3-4, Concourse Exhibition Center, San Francisco, (650) 599-DECO, artdecosalen.com Art Deco and Modernism collectibles.
- **GREATER PHILADELPHIA HISTORIC HOME SHOW AND DESIGNER CRAFTSMAN SHOW,** Jan. 27-Jan. 29, King of Prussia, Penn. (717) 796-2380, historichomeshow.com
- **WINTER ANTIQUES SHOW,** January 20-29, Seventh Regiment Armory, New York City, (718) 292-7392, winterantiqueshow.com

---

Joseph Eichler had a genius for turning simple tract houses into homes of memorable style and comfort. His techniques included open floor plans and expanses of glass opening onto private courtyards.

English Regency bergères from Dillingham & Co. at the Winter Antiques Show in New York.

---

FRAMBURG

Artisans of heirlooms for over a century

framburg.com
(800) 796-5514

to the trade made in the U.S.A.

Circle no. 297
The 4th edition of our Design Center Sourcebook Available now!

Our editors have completely updated the DESIGN CENTER for 2006! In it, you’ll find period-inspired home products, from tile floors to wing chairs, hooked rugs to brass faucets. It’s useful, for sure. Beyond that, it’s beautiful! You’ll find it a useful navigation tool as you surf the Net for the best in home design. You’ll also find it to be a great “coffee-table book,” subtly hinting at your impeccable taste.

The companion volume to oldhouseinteriors.com

To order your full-color, 276-page copy of the Design Center Sourcebook, fill out and return this form.

YES!

I have enclosed a check for $19.95 ($14.95 plus $5.00 shipping and handling) for a copy of the DESIGN CENTER SOURCEBOOK.

NAME

ADDRESS

CITY/STATE/ZIP

MAIL THIS COUPON TO:
Old-House Interiors, Design Center Sourcebook
108 E. Main Street, Gloucester, MA 01930
OR CALL: (978) 283-3200 and use your MasterCard or Visa.
The Resource for American Architectural Preservation

The Greater Philadelphia HISTORIC HOME SHOW™
Sponsored by Old House Interiors, Early Homes Magazine
FRIDAY, JANUARY 27, 2006
OPEN TO THE TRADE ONLY
10:00am - 5:00pm
Trade Admission: $12.00 at the door ($10.00 in advance)
For advance tickets send business card and payment to Historic Home Show, PO Box 1577, Mechanicsburg, PA 17055
ORDER DEADLINE: JANUARY 9, 2006
(NOTE: Trade admission does not include Opening Night Preview Party)
FRIDAY, JANUARY 27, 2006
OPENING NIGHT PREVIEW PARTY
6:00pm - 9:00pm
Preview Admission: $35.00 per person
SATURDAY, JANUARY 28, 2006
10:00am - 5:00pm
SUNDAY, JANUARY 29, 2006
11:00am - 4:00pm
Sat. & Sun. Admission: $12.00 per person
Admission is valid for all show days. Children 12 and under are free. Strollers and cameras are not permitted on the showroom floor.

Save $2.00 off Sat. & Sun. Admission with this ad!
One per person. Not valid with any other offer.

Educational Seminars
The Institute of Classical Architecture & Classical America will be offering three courses to further educate those in the architectural and construction industry.

INTRODUCTION TO CLASSICAL ARCHITECTURE: THE ORDERS AND MOLDING
Presented by Alvin Holm, AIA, Alvin Holm Architects, Philadelphia, PA
Friday, January 27, 2006: 10:00am - 1:00pm
An introduction to the vocabulary of classical architecture through lecture and studio demonstration. Participants will learn to draw the moldings of classical architecture and engage in a study of the Tuscan order by laying out the Tuscan column, entablature, and pediment.

GEORGIAN AND FEDERAL STYLE HOUSES
Presented by Christine G.H. Franck, Designer and Educator; Christine G.H. Franck, Inc. New York, NY
Friday, January 27, 2006: 2:00pm - 3:30pm
A lecture exploring the key aspects of these two closely related styles; their historical origins, exemplary houses in these styles, and a brief discussion of structures recently built in these historic styles.

ORNAMENTAL PLASTERING: A CRAFTSMAN'S EXPERIENCE
Presented by David Flaharty, Sculptor and Ornamental Plasterer
Friday, January 27, 2006: 3:30pm - 5:00pm
Career sculptor David Flaharty presents a survey of the work of his studio in this lecture entitled, as homage to Tom Wolfe, "From the White House to our House." Topics covered include a discussion of design, materials, tools, and techniques used in ornamental plasterwork, as well as casting and installation of finished work.

PRICE: $45.00 per course or $120.00 for three.
Includes registration fees, course materials and certificate of completion. Each course will serve as a foundation for the ICA & CA's other course and will qualify for AIA/CES credits. For complete course details and registration information, please contact our office at 717-796-2380.
REGISTRATION ENDS JANUARY 9, 2006.

Informative Workshops
Presented by expert artisans and craftsmen, these free workshops focus on practical approaches to preservation and renovations of historic buildings and homes.

Hoffman Painting & Refinishing, Inc.
SASH RESTORATION, PREP, PRIME & PAINT, LEAD SAFE WORK PRACTICES
Presented by Duffy Hoffman
Saturday, January 28, 2006: 10:30am - 11:30am
Sash restoration, how to remove and weatherize a sash. Preparation of wood surface for priming & painting. How to protect your family from lead exposure.

Thistle Hill Weavers
UNCOVERING THE COVERINGS: DRAPE THE PAST
Presented by Rabbit Goody
Saturday, January 28, 2006: 2:00pm - 5:00pm
Make your historic home both beautiful and correct with fabrics that express your personal style.

Web Wilson's Antique Hardware
HOW YOUR OLD HOUSE IS HELD TOGETHER
Presented by Web Wilson "Dr. Doorknob"
Sunday, January 29, 2006: 4:00pm - 5:00pm
Forms and functions of antique builder's hardware. Participants are encouraged to bring in their own hardware from home for evaluation and discussion.

Rothstein & Company
PERIOD INTERIOR DESIGN
Presented by University of Pennsylvania graduate and Winterthur Design Affiliate Richard Rothstein
Sunday, January 29, 2006: 2:00pm - 3:00pm
The principles and foundations of period interior design: knowing the rules and how to bend them.

Sitting Room

The Principles and Foundations of Period Interior Design: Knowing the Rules and How to Bend Them.

The Institute of Classical Architecture & Classical America is the Resource for American Architectural Preservation.
Fleecy Good Stuff

Swaddle someone you love in a custom-spun blanket, hand-dyed and woven in Maine on a shuttle loom. Prices range from $375 for a summer-weight throw to $875 for the queen-size, winter-weight blanket. From Swan’s Island Blankets, (888) 526-9526, swansislandblankets.com

Siren Song

Art Deco with a contemporary flair, the Circe widespread lav set with cross handles should grace a multitude of 20th-century baths. In four finishes, the set retails for $990 to $1,140. Contact Ginger, (888) 469-6511, gingerco.com

Early Swede

Broad yet spare with carved splat work, the Swedish Country Bench dates to the first quarter of the 19th century. It measures 35" x 40" x 27". The price is $3,225. Contact Avolli Scandinavian Antique Furnishings, (888) 344-3777, avolli.com

Lots more in the Design Center at oldhouseinteriors.com
- **Voysey Birds**
  David Berman continues to channel C.F.A. Voysey with Golden Bird and The Squirrel Tree. Both are $115 per yard in sateen. They will soon be available in linen for $120 per yard. Contact Wellspring Textiles, (508) 746-1847, wellspringtextiles.com

---

**For the Birds**

**Colorful Duet**

Two songbirds trill their hearts out in this C.R. Mackintosh-influenced tile in jade. The 8" x 8" polychrome tile comes in three colorways and sells for $123. Add a quarter-sawn oak frame for $136. Contact Motawi Tileworks, (734) 213-0017, motawi.com

---

**Flawless and Floral**

Inspired by early-20th-century leaded glass designs, these clever tiles fit together perfectly to create a seamless border. The 6" x 6" tiles in Hummingbird Mosaic are about $70 per piece. Contact Meredith Collection, (330) 484-1656, meredithtile.com

---

**Light as a Bird**

Known for restoration lighting, Conant Custom Brass also offers table lamps with scenic shades hand-painted by a Vermont artist. A lime-green ceramic "tulip" lamp topped with a bird motif shade sells for $327.50. Contact (800) 832-4482, conantcustombrass.com

---

**Feeding Time**

Attract hungry birds during winter with the Dragonfly tube feeder in a choice of French bronze, pewter silver, or verdigris finishes. With its Japanese-style roof, the feeder measures 9" tall overall. It’s $41.50 from Cape Cod Weathervane Co., (800) 460-1477, capecodweathervanecompany.com
ART DECO ART WALLPAPERS

Our introductory collection of 6 patterns from the Modern Age for your Modern Home

See what's new!
www.bradbury.com
707-746-1900

Bradbury & Bradbury
ART WALLPAPERS

ART DECO ART WALLPAPERS

Our introductory collection of 6 patterns from the Modern Age for your Modern Home

See what's new!
www.bradbury.com
707-746-1900

Bradbury & Bradbury
ART WALLPAPERS

THE FINTONA (PC-22B)

OUR RUGS ARE AT HOME IN ANY STYLE • www.persiancarpet.com

PERSIAN CARPET

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

Call us for a dealer in your area
800.333.1801
INISHINGS

Seductions from the Orient

The Mysterious East
Capture a bit of the sensuous flavor of the Middle East with these vintage glass ornaments. Salvaged from Turkish mosques, they’re available in assorted colors. Contact John Derian, (212) 677-3917, johnderian.com

Egyptian Allure
Finished with aventurine and copper luster glaze, the Egyptian votive is inspired by an ancient Egyptian vessel. Pieces of this size and difficulty usually cost between $500 and $1,000. Contact Katrich Studios, (313) 359-3400, katrich.com

Bamboo Nest
Four nesting tables in an arresting pie shape feature sprays of gold bamboo on a black finish. A new introduction of the From the Four Corners collection, a set of Han Nesting Tables retails for $645. Contact Thomasville, (800) 225-0265, thomasville.com

Royal Basin
Made of fire-clay porcelain, this basin is based on a Ming Dynasty original. The hand-carved and painted bowl measures 17” in diameter and is 6” deep. It’s $1,050 from Linkasink, (866) 395-8377, linkasink.com
Arabic Optics

The Dresser Rosette is a faithful reproduction of an 1876 Christopher Dresser design incorporating lush, exotic motifs of the Near East. The rosette measures 27" in diameter. A single rosette is $40. Contact Mason & Wolf Wallpaper, (732) 866-0451, mason-wolf.com

World of Light

Glass globes may be a hallmark of colonial-era lighting, but the shape and style originated in the ancient Middle East. The New England Pumpkin Lantern in cobalt blue is 9" in diameter. It's $330 in any finish from Renaissance Antique Lighting, (800) 850-8515, antique-lighting.com

Sultan's Bedding

Imagine yourself on a caravan along the Silk Road with bedding from the Mocha Spice collection. The queen-size Tasmanian coverlet is $1,294. Matching pillows are $363 each. A set of Italian jacquard Foglio D'Oro sheets is $1,298. All from Anichini, (800) 553-5309, anichini.com

Silk and Fantasy

In pure silk shantung, Sakura is the epitome of Japanese romance. From JAB's Luxury Embroideries Collection, it retails for about $185 per yard. Pastoral Garden and Fantasy Court, both from Stroheim & Romann's Chinoiserie Wallpaper Collection, are $48 to $54 per single roll. Contact (718) 706-7000, stroheim.com

Lots more in the Design Center at oldhouseinteriors.com
Transporting View
Transcend a viewless window with Nouveau Lily, a stained glass panel in plum blue, cobalt, spring green, and ivory. The panel measures 22" x 35". It's about $340 from Meyda Tiffany, (800) 222-4009, meyda.com

Pacific Winds
Yoshiko Yamamoto drew inspiration from a California seascape to create Monterey Cypress, a hand-printed block print. Limited to 275 signed and numbered copies, the print is $175. From The Arts & Crafts Press, (60) 871-7707, artsandcraftspress.com

Western Revival
Monterey, a new line of leather, wood, and wrought-iron Mission furniture from Warren Hile Studio, captures the essence of fancifully designed Spanish Revival furniture of 1920s California. The A-frame night stand sells for about $990. Contact (626) 359-7210, hilестudio.com

Tug of the Heart
Paired together on matching escutcheon plates, these curving offset pulls suggest the symmetry of a heart shape. In a medium antique finish, the set is $400 from Stone River Bronze, (435) 755-8100, stoneriverbronze.com

One True Faux
Faux bamboo was fashionable in Victorian bedrooms of the 1870s and 1880s. Thomas W. Newman’s faux bamboo bed is built from the wood of a single cherry tree. The king-size version retails for $7,000. Contact Thomas W. Newman Cabinetmaker, (201) 963-9108, thomaswnewman.com

Lots more in the Design Center at oldhouseinteriors.com
Bringing the highest ideals of Arts and Crafts pottery to a new generation.

www.ephraimpottery.com
888-704-POTS
Complete catalog available on line

WIDE PINE FLOORING
BROAD-AXE BEAM Co.
1320 Lee Rd., Guilford, VT 05301
WWW.BROAD-AXEBEAM.COM
802-257-0064

Circle no. 315

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

Victorian Fireplace Shop
GasCoals.com
866-GASCOALS

Circle no. 432
efficiency & class

three kitchens prove that modern assumptions and appliances can co-exist beautifully with strong and stylish inspiration. 

If we are to believe many of the magazines we read, the key to a good kitchen is size: our kitchens should spread ever outward. But most of us need something that functions well on a modest scale. We are looking for kitchens that live up to the demands of hardworking realities, with enough room for us to cook and gather with relative ease. Even in an old house, we can balance comfort and efficiency.

I chose 20 newly remodeled and tightly designed kitchens for my book Kitchens for the Rest of Us [Taunton Press, 2005]. All emphasize function, craft, and intelligent planning over size and extravagance. They were all built within typical-kitchen-sized space (about 150 square feet) in real homes, on real budgets. Most cost between $30,000 and $50,000. Three of those kitchens—ones with a period sensibility that enhanced the existing old house—are shown here.
The new kitchen respects the Colonial Revival style of the old house. In a nod to the past and to maintain formality in the dining room, the original swinging door (now usually chocked open) was retained.

ABOVE: A low wainscot around the breakfast nook, the antique table, and soothing green paint add tradition with sophistication.

FAR LEFT: A no-nonsense approach marries stainless-steel appliances to old-style cabinets.
Unadorned cabinets and a judicious choice of modern furniture and fixtures give the new kitchen a still-youthful Mid-century Modern style. FAR RIGHT: The 1980s remodel shows that laminate can be too much of a good thing. RIGHT: The green glass backsplash, installed over a painted wall, makes greenish granite counters sparkle.

The first is in a Depression-era Colonial Revival house in rural Pennsylvania. The owner insisted on a strong connection between the new kitchen and the historic house, so she reused specific aspects of the original '30s kitchen, ridding it, however, of intervening touches like the red laminate counters. Inspiration for cabinets came from the old glass-door upper cabinets in the butler's pantry. The floors are oak, as in the rest of the house. But it's not a re-creation of a '30s kitchen: the stove, microwave oven, and dishwasher are stainless steel and the contemporary room is flooded with light. Hints from this owner: In a vintage kitchen, mix antique furniture, light fixtures, even artwork with state-of-the-art appliances. Toss out kitchen items that, on reflection, you don't really need, as this will save the money you'd have spent on additional storage.

The second example is in a 1955 Ranch in Dallas, where the spare aesthetic of the period echoes in the surfaces and details of the new kitchen.
A CLEAR VISION SHAPE THIS CONTEMPORARY ROOM, WHICH EVOKES A 1950s IDEAL WITH UNADORNED SURFACES AND A COLLECTION OF MID-CENTURY POTTERY.
The furniture-quality island is cherry with a period-inspired green stained finish. **BOTTOM:** A raised china cabinet at the end of the island screens the work area from the dining room while allowing china storage. **BELOW:** The old kitchen was off-the-shelf and had limited counter space.

Light maple flooring and a pale green glass backsplash join such iconic pieces as a sunburst wall clock and space-age egg pendant lamps. Flat doors and drawers and minimalist hardware are all but invisible. Modern lines follow from stacking two sets of upper cabinets all the way to the 11-foot ceiling. Allowing 54 inches (rather than the standard 42 inches) between counters and island amplifies the openness. The result is an idealized version of the '50s look in a simple U-shape configuration.

The last kitchen is part of a Prairie School-inspired remake of a bland 1970s house in Illinois. Craftsmanship is paramount in this example. An expansive, furniture-style island is the visual and functional center of the kitchen. Prairie details include the design of muntins in the cabinets. Close attention was paid to the period’s conventions, from the putty color of paint on cabinets to the horizontal emphasis of the tile detail.

CLASSIC KENNEBEC
For 30 years, we have designed and built the finest period-inspired cabinetry in America. Every Classic Kennebec piece is crafted and finished by hand by our team of skilled cabinetmakers. We invite you to visit our showroom to see firsthand the devotion to detail that defines Classic Kennebec. Or call us to inquire about one of our affordable in-home design consultations.

THE KENNEBEC COMPANY, THE OLD CUSTOMS HOUSE, ONE FRONT STREET, BATH, MAINE 04530
TELEPHONE (207) 443-2131 • www.KennebecCompany.com
SHOWROOM HOURS: M-F 8:30 - 5:00; SAT. 9:00 - 4:00

Circle no. 492
EVERY TIME I pick up a home magazine, it seems, I read about people afraid to put color on their walls. Though my yearnings were thwarted for a decade by spoilsport landlords, I've always had the opposite problem. When my husband Todd and I bought our first old house, a stone Queen Anne, I finally got a chance to indulge my penchant for saturated hues.

The subject was on my mind during a chat with our final landlord, a woman I'd never really "cottoned to," as the expression goes. She intended to move into the townhouse herself after we vacated. But the whole place was a dull white, so first she planned to paint.

"Really?" I asked, my interest awakened. "What are you thinking about for color?"

"Oh, beige!" She lowered her voice as though confiding a naughty secret. "I'm not a white person, I'm a beige person!"

With an inward shudder, I redoubled my determination to make our new house as colorful as possible.

We approached this task, unfortunately, with more enthusiasm than knowledge. Todd and I both liked old houses by instinct rather than by experience. And though we'd toured plenty of historic homes, and even bought a couple of gorgeous books on Victorians, we weren't yet clued in to the fact that there were pre-selected, historic paint lines available to us.

We chose colors ourselves, with neither experience nor the help of paint-company colorists. The result was a interior like the inside of a Crayola box: flamingo pink, shamrock green, canary yellow. It wasn't intentional; the colors had come out much darker than we'd envisioned, a predicament I suspect is common to other color junkies.

Surprisingly, two of our colors were ultimately successful. One was the crimson of the dining room, which perfectly suited the drama of that turreted space with its deep-silled windows. The other was the terra cotta in Todd's office, inspired by a room we'd seen at Woodlawn, a National Trust site in Alexandria, Virginia. Woodlawn was the home of George Washington's nephew, Major Lawrence Lewis, and his wife Eleanor 'Nelly' Custis (Martha's granddaughter). It was the Marquis de Lafayette bedroom that we liked. (In house museums, "Lafayette slept here" comes right after "George Washington slept here" in importance.) The rest of our house felt wrong, reminding us of the psychedelic shades on the first generation of San Francisco's infamous painted ladies.

But the success of those two rooms was a lesson learned. By the time we came to paint the outside, we'd discovered Old-House Interiors and the services of John Crosby Freeman. An author and color consultant who'd developed a line of historical paint colors for Valspar, Mr. Freeman spent a fruitful half day [continued on page 36]
SHELDON SLATE is a family owned business with four generations of experience. We mine and manufacture our own slate products from our own quarries. The range of our colors will compliment any kitchen or bath. Our slate is heat resistant, non-porous and non-fading. It has a polished/honed finish and is very low maintenance. Let us help you design and build a custom sink, countertop or vanity. Custom inquiries are handled through the Monson, Maine division.

Sinks and countertops can be crafted in a variety of ways. Use your imagination, or we can assist you in your design.

PRODUCERS OF SLATE FLOOR TILES, FLAGGING, STRUCTURAL SLATE AND ROOFING, MONUMENTS AND SLATE SINKS

Monson • Maine 04464 • 207-997-3615 • Middle Granville • New York 12849 • 518-642-1280 • FAX 207-997-2966

Circle no. 134

Ball and Ball
421 W. Lincoln Highway Bt. 60, Oster, PA 19341
Phone: 610-363-7330 • Fax: 610-363-7639 • 1-800-257-3711

www.ballandball.com

Call about our NEW 40 page lighting catalog.

Also available:
- Furniture Hardware
- Builders’ Hardware
- Door Hardware
- Reproduction Lighting

Circle no. 18

OLD-HOUSE INTERIORS 35
at our home, tactfully guiding us to an age-appropriate exterior color scheme. He even stayed to tea, and politely refrained from mentioning the heartburn that our candy-colored rooms must have given him.

WE APPROACHED our next house with confidence. This place was in the country, with five or six park-like acres surrounding it. This time we would pick more appropriate shades, I told Todd wisely, and we would also establish a color scheme sympathetic to the surroundings.

I hadn't counted on the challenges of a house with multiple personalities. Our new domicile had started life circa 1780 as a simple, one-over-one stone dwelling in the New Jersey wilderness. By 1838 it was a prosperous farm, and its owners built a spacious hall-and-parlor addition. In the 1950s it was the property of a New York art gallery owner, who used it as a retreat for artists. She commissioned a (yes!) Mid-century Modern addition. I still have her kitchen, now battleworn, with its chartreuse-yellow floor.

How to reconcile such different spaces? The logical thing would have been to follow that standby decorator's credo: use the same color throughout a floor to unify the space. I couldn't bring myself to follow such sage advice, as it seemed too confining. I had more knowledge this time around, but I still wanted to be able to indulge my desire for color.

A historic paint line would save me! Subtler shades redolent of the past would pull together the multiple additions. But which line? I began frantically to collect paint chips like a squirrel gathering nuts in fall. Then my confusion really began.

I have a tendency to get seduced by names. A clever name can influence my decision to buy anything, from a tube of lipstick to a bottle of wine. One look at Pratt & Lambert's "Palace Supper Room Pale Yellow" and I was dining with Williamsburg's colonial governor, jewels sparkling in my piled and powdered hair. Benjamin Moore's "Old Salem Gray" transported me to the House of Seven Gables, where I climbed the secret staircase. Then there was milk paint—didn't authenticity deserve a nod? Who could resist the old-fashioned wholesome-
ness of paints called “Pumpkin” and “Bayberry Green”? (Thank goodness the Historic Charleston Foundation hadn’t yet put out its Charleston palette. Though my house can’t match its splendid free-flying staircase, anyone who has toured the Nathaniel Russell house in Charleston would be tempted by “Russell’s Gold.” Their new Carolina Low-country Collection? Don’t get me started! Valspar’s American Tradition, National Trust collection would have given me grief, too, as its palette is based on actual National Trust properties.)

Everywhere I turned, there were more choices. Although I knew that Martha Stewart’s paint wasn’t historical, the line based on her Araucana chicken eggs sure was pretty; nobody does soothing blues and greens like Martha. Restoration Hardware had some really nice neutrals—with coordinating bed and bath textiles!

I turned my head back determinedly to the historical lines. At one point I had nine different samples on a wall. That was before paint companies started making those convenient mini-samples, so our indecision was getting expensive. The folks at the paint stores knew me so well they gave me my own color wheels. You might think this would make things worse—having the option of pondering all those colors from the comfort of home. But the color wheels actually simplified things because, getting back to the seduction of names, it was a no-brainer to choose between the frivolous-sounding

A historic paint line would save me! Subtler shades redolent of the past would pull together the multiple additions. I began to collect paint chips like a squirrel gathering nuts in fall.

“Limesickle” and the dignified “Beacon Hill Damask.” As for choosing a white for my trim, I refused on principle to ever purchase something called “Timid White.” I must admit to wondering who would . . . someone with a well-developed sense of irony?

---

Leonard J. Baum Architect
218 Grand Ave., Cranston, RI 02905 • (401) 941-1650 • ljbaARCH@juno.com

Specializing in the Restoration of New England Houses and Barns

Your Historic Home—from 18th Century Landmark to Shingle Style and Turn-of-the-Century Victorian—can be faithfully restored with an eye for today’s lifestyle. We provide museum quality design of exterior and interior restorations, sympathetic additions and site planning.

Our Architectural Services include Documentation for Reconstruction, Construction Administration, Conservation Planning and Structural Evaluation for the Restoration of your Historic Property.

We also design “New Old Homes” that continue the Historic Building Traditions of New England’s Architectural Heritage.
MY INDECISION was compounded by the fact that I see colors quite differently from my husband. It rather startled me that he expected to have a say—unlike my color-blind father, who for 50 years of marriage has been overruled in matters from décor to the matching of his socks. Where I saw red, Todd saw orange; my green was his tan. In spite of his obviously being wrong (I maintain that he too is color blind), he insisted on having input.

At long last, and with a garage full of quart-sized paint cans, we settled on a palette of greens, golds, and creams. That sounds very reasoned and judicious; in fact, our choices were (like many folks', I suspect) inspired by random experiences. A photo in the Rejuvenation lighting catalog suggested the half bath's maple-syrup tones. My sister's dining room gave us a trim color for the parlor. An interior designer friend chose the guest room's restful green. The room with nine paint samples? Let's just say that one was a compromise.

In retrospect, I could have made it easier on myself by paying more attention to what the historical paint lines told me, instead of getting carried away by the hues and their names. Paint color, after all, is influenced by period and style, region and status and wealth. What shade would my New Jersey farm family have painted their new parlor in 1838? Period sensibility alone would have allowed me to make an educated guess; they didn't, after all, have millions of color choices as we do today.

Did experience teach me to, next time, follow a few simple rules and key my paint scheme to period and place? I'm willing to give it a try...the other day, though, I stumbled upon Duron's new Mount Vernon line, and I must admit I found its paint names most enticing. They are refreshingly literal-minded: "Wash Basin," "Inkwell," "Hearth Ashes," "Tin Plate," and my favorite, "Leamon Sirrup," lifted straight from Martha Washington's Book of Cookery (I am such a sucker for the eccentricities of antique spelling!).

Come to think of it, I admire the sassiness of Martha W's color-saturated rooms at Mount Vernon, and although her house is far removed from mine in terms of architecture and place, General Washington did cross the Delaware not too far from here. Perhaps a Leamon Sirrup room is in my future after all.

CATHERINE LUN DIE is a writer and "incurable old-house addict" living in rural New Jersey; her last essay for us was about her search for spirits, November 2004.
Grilles, Registers & Hardware by Acorn.
Quality & Craftsmanship

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

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

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

Formerly Midwest Architectural Wood Products
Members of: AWI • NAWBO • National Trust

---

Yes, it does say the word "breasts".
Huajatolla is an Indian term meaning 'breasts of the world'. Originally produced in 1916 and available again only at—

www.1916prints.com
PLACES to go

In palmy San Diego, a growth spurt has enlivened downtown, but treasures also lurk in the city’s vintage neighborhoods and in towns further afield. Hop on the freeway to hit all the hot spots.

Soaring San Diego  BY THOMAS SHESS

SAN DIEGO couldn’t be hotter, and we’re not talking about the climate. Residential construction and renovation have been booming in this Southern California metropolis of almost two million people, especially downtown, where 21st-century condominiums soar into the skyline around San Diego’s new major league baseball stadium, Petco Park. As a result, seriously quaint retail shops for furnishings, art, and design have blossomed in San Diego’s historic Gaslamp Quarter (gaslampquarter.org), the 1920s-era Little Italy neighborhood, and the city’s spanking new East Village arts district.

Equally hot are San Diego’s suburban nodes, especially the off-the-beaten-freeway seaside villages of Solana Beach and Encinitas, where old California chic still can be found. North of the city, venerable and ritzy La Jolla is where you’ll find Euro-chic and modern designer apparel shops along Girard Avenue.

High on the list for architectural tourists is San Diego’s Banker Hill neighborhood, just west of Balboa Park and the famed San Diego Zoo. If you have time to visit only one street for visual snapshots of the city’s vast collection of period homes, don’t miss Second Avenue between Quince and Walnut Streets. There you’ll find architectural gems from top master builders and designers of the past, including Irving Gill, the Reid Brothers of Hotel del Coronado fame, and the locally famous William Templeton Johnson.

A quick jaunt to Balboa Park (designed by Samuel Parsons Jr., the unsung partner of Central Park landscape architects Olmsted and Vaux) showcases the region’s heritage in Spanish Revival architecture from Mission, Mayan, and Monterey to more baroque subsets including Churrigueresque.

With a surprisingly efficient freeway system, San Diego’s historic neighborhoods and sleek shopping areas are easy to reach via rental car. And when the airport is smack in the middle of all the action, this breezy seaside area remains laid-back as ever to an ever-growing jet (Blue) set.

ARCHITECTURAL SALVAGE OF SAN DIEGO: 1971 India St., San Diego, (619) 696-1313, arc-salvage.com  Stylish store in Little Italy is jammed to the rafters in a meticulous, easy-to-access manner. Emphasis here is on those hard-to-find building artifacts saved from bulldozers.

ANTIQUE WAREHOUSE: 215 S. Cedros Ave., Solana Beach (858) 755-5156
Cedros Avenue in Solana Beach is the design/style center of San Diego’s suburbs for new and old. This warehouse is the best of the old-fashioned,
Experience the Artisan Touch

Sophisticated Design, Exceptional Craftsmanship, Natural Warmth

Cherry Tree Design
Inspiring Style Through Wood

Distinctive Hardwood Lighting, Mirrors, Custom & Stock Passage Doors and Shoji Screens. Handcrafted in the USA.

Call for full-line catalog: Tel: 800-634-3268
www.cherrytreedesign.com/oh.html

Circle no. 168

under-one-roof antique retailers; they also offer custom-designed iron grillwork.

• BUILDERS TRADING COMPANY: 90 N. Coast Hwy 101, Encinitas, (760) 634-3220, builderstrading.com Located 25 miles north of San Diego, this home of high-end surplus architectural salvage and fabricated iron products sells a variety of new and previously owned products, none of which was produced for the mass retail market.

• CRAFTSMAN REVIVAL: 985-A Lomas Santa Fe Dr., Solana Beach, (858) 259-5811 This independent retailer for Craftsman-era accessories, lighting, carpeting, and occasional pieces is the finest period shop south of Historic

Call for full-line catalog; Tel: 800-634-3268
www.cherrytreedesign.com/oh.html

Circle no. 168

MODERN ORNAMENTATION
A collection of Christopher Dresser designs

MASON & WOLF WALLPAPER

mason-wolf.com  732-866-0451
PO Box 6224  Freehold, NJ 07728

OLD-HOUSE INTERIORS 41
LEFT: You might easily mistake the leaded glass entry of the Lodge at Torrey Pines for one of the Greene Brother’s Ultimate Bungalows in Berkeley far to the north. BELOW: Relax in the Lodge’s luxurious Thorsen Suite, complete with William Morris wallpaper and your own fireplace.

Equally hot are San Diego’s suburban nodes, especially the off-the-beaten-freeway seaside villages of Solana Beach and Encinitas, where old California chic still can be found.

Lighting in Monrovia, near Pasadena. Offerings include products from Ephraim Faience, Old Ways Ltd., Motawi, and Kathleen West.

• GIBSON & GIBSON ANTIQUE LIGHTING: 180 Mace St., Chula Vista, (619) 422-2447, gibsonandgibsonantiquelightin.com
  Well worth the trek to an industrial park for an appointment-only visit with Jim and Karen Gibson, a brother-sister team who have a fully stocked warehouse of period lighting from roughly 1880 to 1940—plus custom designs in Spanish Colonial and Mediterranean Revival styles.

• GREG ENG METALSMITH: Vista, by appointment only, (760) 945-5539, gregengmetalsmith.com Greg Eng is one of the San Diego area’s leading custom-order architectural blacksmiths. He and wife Brenda create and install gates, grillwork, handles, hardware, lighting accessories, handrails, and fireplace accessories for commercial and residential clients.

• MAGNOLIA CREEK & COMPANY: 1057 S. Coast Hwy 101, Encinitas, (760) 944-7033 Combination home accessories shop with antiques and restoration salvage pieces, too. San Diego’s neighboring beach towns are quaint and quiet during the fall and winter off seasons, combining New England charm with palm trees, sunny days, and remarkable take-out Mexican.

• HOTEL DEL CORONADO: 1500 Orange Ave., Coronado, (800) HOTELDEL, hoteldelcoronado.com The Victorian Grand Dame on the beach has played host to a flock of kings and presidents since it was built in 1888, but its most famous role was as backdrop to Marilyn Monroe in Billy Wilder’s classic comedy, Some Like It Hot.

• LODGE AT TORREY PINES: 11480 North Torrey Pines Road, La Jolla, (858) 453-4420, lodgetorreypines.com Completed in 2003 in the style of a Greene
Environmentally responsible flooring that is anti-static and easy to clean. Now available in click panels and squares for an easy, "glueless" installation.

Marmoleum click offers natural warmth, quiet comfort underfoot, and a 25-year warranty. Our innovative new finish, Topshield, ensures a highly effective shield against dirt and scuff marks.

Express your individuality. Create your unique, healthy, hygienic home with Marmoleum click! Naturally... colorfully... creatively... and easily yours.

Marmoleum click is available in 18 colors. Panels: 12" x 36" (approx.) Squares: 12" x 12" (approx.)

Learn more or find your local dealer:
www.themarmoleumstore.com
1-866-MARMOLEUM (627-6653)

Circle no. 121

**STEPTOE™ STAIRCASES**

- Intricate historic design
- Spiral stair modular kits in 4’ and 5’ diameter
- Straight stairs in 4’ width
- Rugged cast iron construction
- Brass or steel handrail • Easy assembly

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

90 TYCOS DRIVE, TORONTO, ON M6B 1V9
TEL: (416) 780-1707 • TEL: (800) 461-0060
FAX: (416) 780-1814 • www.steptoewife.com

Circle no. 687
With a surprisingly efficient freeway system, San Diego's historic neighborhoods and sleek shopping areas are easy to reach via rental car.

CUSTOM WOODWORKING
17th and 18th Century Millwork
Windows, Doors & Entryways
Garage Doors
Raised-Panel Walls
Old Glass, Moldings
Wide Pine Flooring
Beaded & Feather edge boards

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

& Greene Ultimate Bungalow, this luxurious inn nestled by the Pacific is a tribute to the craftsmanship of dozens of latter-day Arts and Crafts artisans.

- NATIVA: 765 S. Coast Hwy 101, Encinitas, (760) 633-4654, or 3806 Fourth Ave., San Diego/Hillcrest (619) 299-4664, nativa-online.com
One-of-a-kind home furnishings maker/retailer offers solid hardwood designs made from owners' non-endangered tree plantation in Argentina. Designs are compatible with Spanish and Mediterranean Revival styles.

- NEWPORT AVENUE ANTIQUES: 4836 Newport Ave., San Diego/Ocean Beach, (619) 224-1994 The area's funkiest beach village is home to some of the best antique shopping in the region. If you're a die-hard antique aficionado, you can't miss Ocean Beach and Newport Avenue shops.

- SAN DIEGO RESTORE INC.: 10222 San Diego Mission Rd., San Diego (619) 516-5269, habitatsdiego.org Donations-based yard that accepts items from all periods and styles of homes and buildings. Proceeds go to Habitat for Humanity.

- SAN DIEGO HARDWARE: 840 Fifth Ave., San Diego, (619) 232-7123, sandiegohardware.com An old-fashioned since 1892 hardware store with a wide selection of decorative products such as door locks, cabinet hinges, drawer pulls, mail slots, house numbers, escutcheons, case ment window hardware, sash window hardware, register covers and more.

HOLIDAY SALE
November 25th - December 24th
20% or more OFF entire inventory

Materials Unlimited
2 W. Michigan Ave
Ypsilanti, MI 48197
734.483.6980
10-5 M-Sat
Luxury A/C Grilles
The New Standard in Classic Homes

Our patent-pending design combines style and performance. It installs simply, comes in over 36 paint-ready sizes and — best of all — cleans easier than those unattractive stamped metal grilles. Order yours today!

WORTH HOME PRODUCTS
713.660.0025
www.WorthHomeProducts.com

Circle no. 524

The Elegance and Beauty of Yesterday for Today!

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

Circle no. 788

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

House of Antique Hardware

One of the web’s best selections of original and reproduction hardware, not that anyone will tell the difference. Find this Victorian era steeped-tip hinge and more than 2,700 other items at HouseOfAntiqueHardware.com. Or call 888.223.2545.

Circle no. 142

The classic way to protect your fireplace

A beautiful, hand-cast Country Iron Foundry Fireback will protect the back wall of your fireplace from dangerous and costly heat damage, while radiating more heat into your home.

Our catalog, containing 30 antique and contemporary designs, is available for $3.00

65 12TH STREET SOUTH
NAPLES, FL 34012 • DEPT. OHI
TEL: (800) 233-9945

Circle no. 307
Table Plans from “Mrs. Beeton’s”

Mrs. Isabella Beeton compiled reams of household information—recipes being the bulk of it—for her *Book of Household Management* published in 1861. By the release of the second edition in 1869, Mrs. Beeton had succumbed (at 28) to a fever after the birth of her fourth child. Nevertheless, the wildly popular book for young wives got more revisions and additions, simultaneously published in London, New York, and Melbourne.

In an antiquarian bookstore, I came upon the quite Victorian 1901 edition: about 1700 pages with a binding over three and a half inches thick.
If you employed a housekeeper and cook, butler, kitchen maid and parlourmaid and housemaid and laundry-maid (and a governess), you, too, could set such a table.

Of course I bought it. From the several Forewords, I gather that these fold-out color plates on table settings date to the 1888 revisions. They say so much about the table itself: cloth, food service, settings, centerpieces. Then there's instruction in the rooms' décor, from carpeting to the divided wall treatment. Note the Aesthetic peacock feathers in the fireplace. (The benches, substituting for chairs, are I suspect the illustrator's device, so as not to block important information about the tabletop.)

We're accustomed to living with the past in our old houses. Nothing is more a time-machine, though, than an old book on household duties and cookery.

I spent some hours with Mrs. Beeton and found myself exhausted afterward. Not from eyestrain, I would bet, but from the assault of living visions: of making beef-tea and barley gruel for the invalid, practicing the excellent virtue of hospitality, drawing sinews and gut from my fresh-killed turkey, displaying no agitation but rather showing tact in suggesting cheerful subjects of conversation in the trying time before dinner (regardless of the number or humor of guests), and preparing a salve of soap and tar with which to anoint the horse's cracked hoof. —P. POORE
Stand By Me Pedestals and Plant Stands  

A convention for every house: a fern on the marble top of a turned walnut base; three green pots on a plain pedestal of quarter-sawn oak.

When we “put [someone] on a pedestal,” we mean the person is exemplary, above the rest. In the world of interiors, the cherished object is placed on a pedestal in a special location. Along with visibility for the art object comes an implication that the homeowners are refined art lovers. So the pedestal lifts the owners, too, who rise above the teeming masses.

In 18th- and early 19th-century America, stands and small tables had important functions. The omnipresent snake-footed candlestand was just that: a space-conserving plateau on which to rest a light source near a bed or seating area. Many small tables were devoted to food service, including tilt-top tables, tea tables, and multi-tiered dumbwaiters. Such pieces, however plain or fancy, had a job to do and were not there simply for ornamental display.

Then, as a neoclassical fervor swept America in the 19th century, pedestals decorated with motifs cribbed from ancient Greece and Rome became popular. On top of these sat statues and urns, antique or reproduction, which suggested an educated allegiance to culture.

In this period, the middle classes burgeoned—and sought to imitate the manners of the wealthy. Factories and mills sprang into action, mass-producing copies of famous statuary in cast materials that imitated carved marble. Suddenly, everyone could have a Classical talisman in the parlor. The well-to-do might possess actual marble statuary, while others collected works of Parian Ware, a dense statuary porcelain. [continued on page 30]

TOP: Plant stands of all heights are grouped effectively show off foliage in a Victorian conservatory. LEFT: A rare French mahogany pedestal with gilt bronze mounts in the Louis XVI style, turn of the 20th century, selling for $25,000 at Charles Cheriff Galleries.
As a neoclassical fervor swept America in the 19th century, pedestals decorated with motifs cribbed from ancient Greece and Rome became popular.

or statues cast in a variety of metals.

And each statue required some sort of pedestal.

SO BEGAN the pedestal's Victorian heyday. While Gothic and Rococo Revival pieces of the 1840s to 1860s were made, it was the Renaissance Revival of 1865–1880 that produced the most numerous and most outrageous designs. Renaissance Revival pedestals are often tortured, to our eyes, possessing brackets beneath the top, flying buttresses, splayed legs, and carved faces. Imagine the most ornate Renaissance Revival bed you've ever seen, its ornament condensed into a 36- or 42-inch-tall column. It hardly matters what you put on top.

Victorian-era pedestals have hooved feet, bronze and porcelain plaques, gilt mounts; they are made of walnut and mahogany augmented with burled panels and carved pilasters, draped with chains and embellished with finials and finally finished with marble or baize tops. They were polychromed, with gilt applied to incising. Some were ebonized.

It was just at this time during the mid-Victorian period that exotic house plants became popular to keep at home. The pedestal form, often with a waterproof stone or marble top, was pressed into service to elevate countless ferns and specimen plants. Stands were made that had a concealed, metal-lined box serving as a planter, avoiding entirely the possibility of water marks.

Pedestals of the 1880s Aesthetic Movement, too, were highly decorated, many of them with exotic motifs from the Far and Middle East.
Many of these had sinuous (rather than boxy) dimensions and were finished with tops of embroidered fabric.

A measure of restraint returned with the Colonial Revival, and the basic motifs that inspired the form came back. Neoclassical pedestals were more prevalent during the revival than they were during the original neoclassical (or Greek Revival) period of the early 19th century.

Pedestals and plant stands continued to be popular during the years of the Arts and Crafts Movement. It was a time when both pottery and an appreciation of plants were important. The Art Deco and Moderne styles signaled an end to the pedestal as a common form of furniture. A strong rejection of Classicism, coupled with interiors that were more compact and sparsely decorated, saw the waning of these elements.
of the pedestal as a popular form. Only functional pieces of furniture were used: multi-use small tables, end tables, and coffee tables got the knick-knacks. It was the Victorian revival of the 1970s and '80s that dragged the pedestal back into prominent view.

Plant stands, on the other hand, have remained ubiquitous, and their designs were adapted with every change in taste. They are available in all styles today, in bamboo and wicker, hardwoods, cast and wrought metals, and plastic.

DAN COOPER managed to write an entire article about pedestals without making a phallo-centric joke (oops).

**Sources** for furniture shown in the article
- **Charles Cheriff Galleries** charlescheriffgalleries.com /pedestals NYC: (212) 675-6131
- **Decorum** decorum@sanfran.com San Francisco: (415) 474-6886
- **Heirloom Reproductions** heirloomreproductions.com AL: (800) 288-1513
- **Thos. Moser Cabinet Makers** thesmoser.com ME: (877) 708-1973
- **Southampton Antiques** southamptonantiques.com MA: (413) 527-1022

**Other Sources**
Many furniture companies offering occasional tables will have pedestals. Those specializing in early American furniture have candlestands, which of course can be used to display a plant. The following companies have interesting period-style pedestals or plant stands:
- **ACHLA Design** ahladaplants.com Hand-forged metal pedestal after Frank Lloyd Wright, $220.
- **PlantStands.com** Their Cambridge Pedestal looks like spool furniture; the Antique Gold Cast Metal Plant Stand is a Victorian-style multi-plant display piece. Both under $200.
- **Sawbridge Studio** sawbridge.com Represents several cabinetmakers whose stands are in Arts and Crafts, Biedermeier, traditional, and modern styles.
- **Toscano DesignToscano.com** This catalog company has pedestals with some wild designs, $50-170: the Column of the Muses (Greek), the Luxor Pedestal (polychromed Egyptian), and a nice Gothic one cast in resin.
Avid readers tell us they’d like a whole issue devoted to their style. So we’ve introduced three Special Editions, each focusing on one period—the whole house, inside and out. Each contains lavish photos and plenty of product sources. Buy them on the newsstand, or call us at 978-283-3200 to order yours, sent straight from the publisher.
Walls With Character  BY MARY ELLEN POLSON

TEXTURED WALLS and the effects that resemble them are as old as plaster, as ancient as fresco. They are also as contemporary as applying plastic shopping bags to a painted wall.

Today’s commercially available products unquestionably make it much easier for an amateur to replicate surface illusions and effects that were once the sole province of skilled artisans. It’s also true that most techniques in the faux grab bag have historical precedence—even frottage, the ragging technique that uses plastic.

At the same time, the sheer number of proprietary glazes, techniques, and finishing mediums can be bewildering. Even if your goal is fairly straightforward, like a wall with subtle color variations that resemble old plaster, should you opt for a color wash, a glaze, or Venetian plaster? Although the results of each medium can be quite different, these terms are often used interchangeably by decorative artists and on various decorative effect websites.

Whether you want to attempt a decorative  [continued on page 56]

Color washing is the easiest of the textured finishes to master. It can be a perfect solution for colors that initially seem too harsh or bright. Simply dilute the paint and brush it on with a natural-bristle brush rather than a roller for a light, feathery effect.
Has you ever wondered what your health is worth? Create a healthy environment by eliminating harmful chemicals. BioShield waterbased paints are zero VOC and solvent free.

Wall Paints - Color Washes
Clay Plaster - Pigments -
Wood Stains - Floor Finishes,
Healthy Cleaners & more...
made from Natural & Biodegradable materials.
FREE Catalog 1-800-621-2591
www.bioshieldpaint.com

Make our wood's history yours

Bold. Elegant. Timeless. Not all hardwood floors are the same. Like this Antique Heart Pine. We hand-selected each board from century old homes, barns and gristmills. Today we offer one of the most respected and diverse inventories of hardwood beams and flooring in America. Call us today and make your next project historic.

Antique & Vintage Woods of America
Design Center
2818 West Church Street
(Rte 199) Pine Plains, NY 12567
(518) 398-0048

Warehouse
2290 Rte 199, PO Box 550
Pine Plains, NY 12567
Ph: (518) 398-0049
Fx: (518) 398-4011
antiqueandvintagewoods.com

Painted Porch Antiques, Sheffield, MA

Wood Screen Doors

Coppa Woodworking Inc.
1231 Paraiso Ave., San Pedro, CA 90731  310 548-4142  Fax: 310-548-6740  www.coppawoodworking.com
Venetian plasters, like American Clay's Porcelana, are easily worked, smooth skim coats that can be polished with a hand trowel until they resemble marble.

GLOSSARY

**BINDER** An agent added to paint or varnish that stabilizes it and allows for desired drying characteristics (i.e., a shiny finish).

**CRAQUELURE** A two-part varnish process that results in an aged, cracked paint effect.

**FRESCO** Painting on fresh, wet plaster so that the pigments become one with the plaster as it cures.

**Frottage** Rubbing a painted area with plastic or another sheeting material to give various blotting effects.

**GLAZE** A thin coat of resin and pigment that creates a translucent, light-reflecting finish for various paint effects.

**GOUACHE** A water color to which a binder and chalk have been added to make it opaque.

**SCUMBLE** A transparent medium used to give a paint or color a longer drying time, which extends the working time for the artist. The verb "to scumble" means to break through an opaque layer of paint.

**VENEER** A skim coat of plaster or another finishing medium on top of a wall surface.

While professionals use a remarkably small array of brushes for given effects, they also incorporate such tools as cloth-wrapped combs, rags, and sea sponges in their tool kits.

effect yourself or prefer to hire an artist, you'll need to have a basic understanding of various techniques in order to make an informed decision. To make sense of a field in which terms like "scumble" and "craquelure" are commonplace, it helps to separate decorative techniques into two categories: flat mediums and textured mediums. Both are capable of producing surfaces with an almost endless array of effects.

By flat medium, I mean paint and all its associates, from latex, alkyds, and oil to resins, binders, and paint...
thinners. For example, three coats of a weak latex paint solution (color washing) can add surprising depth and interest to your walls. Want the wall to look like it was last painted a century ago? Brush on a glaze, a resinous solution that can be tinted to make it darker, or lightened to make it translucent.

For specific types of textures, faux artists use tools that can drag, stipple, sponge, or otherwise manipulate the paint into various patterns, from stripes (dragging, or striae) to pointillist dots (stippling). While professionals use a remarkably small array of brushes for given effects (you can apparently get a lot of interesting looks out of a handful of stiff- and soft-bristled brushes), they also incorporate such tools as cloth-wrapped combs, rags, and sea sponges in their tool kits.

Textured mediums resemble the ones we know from historical wall finishes like plaster and stucco, but they're easier to apply and work. These proprietary blends tend to be mud-like veneers that go on in one or two skim coats rather than the three required for traditional plaster or stucco.

Most fall into one of two categories: clay plaster or Venetian plaster. Clay and Venetian plasters contain materials that make the plaster more easy to smooth, texture, and shape into desired finishes. They're also easy to tint. The blends also include elements that allow for the easy execution of rough or sand-textured finishes, such as sand, clay, mica, or other aggregates, as well as smooth finishes that resemble adobe. Like a true plaster, clay plasters are usually applied with a thin, rectangular trowel supplied from a plastering hawk. The plaster is heavy, and you'll need to be prepared to mix up a batch with a tool attached to a power drill. The

<table>
<thead>
<tr>
<th>Textural Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FLAT MEDIUMS</strong></td>
</tr>
<tr>
<td><strong>Color Washing</strong></td>
</tr>
<tr>
<td>Built-up layers of diluted paint (or commercial wash tinted with paint or pigment)</td>
</tr>
<tr>
<td><strong>Glazing</strong></td>
</tr>
<tr>
<td><strong>Sponging &amp; Ragging</strong></td>
</tr>
<tr>
<td><strong>Dragging &amp; Stippling</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>TEXTURED MEDIUMS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Clay Plaster</strong></td>
</tr>
<tr>
<td><strong>Venetian Plaster</strong></td>
</tr>
</tbody>
</table>
The plaster walls in this reproduction colonial house are new, but they were skillfully treated to capture a sense of age.

**Sources of Illusion**

- **American Clay Enterprises**
  (866) 404-1634
  americanclay.com
  Clay plasters in environmentally friendly Southwest colors.

- **Barbara Jacobs**
  Color & Design
  (508) 359-5753
  integralcolor.com
  Mediums from color washing to Venetian plaster.

- **Benjamin Moore**
  (800) 344-0400
  benjaminmoore.com
  "Specialty Finishes" line offers glaze, color wash, metallic, and textural effects.

- **BioShield Paint Co.**
  (800) 621-2591
  bioshieldpaint.com
  Natural and earth-pigmented paints, clay paints, and clay plasters.

- **Faux Effects**
  (800) 270-8871
  fauexfx.com
  Specialty wall finishes, including glazes, color washes, waxes, and fresco-effect murals.

- **Faux Like a Pro**
  (888) 765-950
  fauxlikeapro.com
  Glazes, color washes; textural, crackle, antiqued mediums.

- **Tav Designs**
  (315) 689-5001
  tav-designs.com
  Restoration, murals, faux finishes for fireplace surrounds, canvas, furniture, etc.

- **Terra-Med**
  (800) 404-2675
  medimports.net
  Natural/non-toxic products from clay, sand, cellulose to add wall texture reminiscent of Mediterranean interiors.

- **Tk Waterproof Coatings**
  (800) 827-2056
  tkcoatings.com
  Interior wall and ceiling crack repair system for plaster restoration.

The plaster also needs to sit for at least one-half hour (and preferably more) before application. This forgiving medium allows for long work times.

Real Venetian plaster was invented to resemble marble in the uniquely wet and watery climate of Venice. Commercial Venetian plasters always include marble dust, which gives the material its characteristic high sheen. As a rule, the more you burnish or sand the dried plaster, the more like marble it becomes.

No matter which technique or effect you decide to try, you'll probably need to practice both applying the materials and working with various tools before you get the hang of it. Several companies offer instructional videos or DVDs with their products. You may even want to take a course in your chosen medium. Who knows? You could end up with a new career as a fresco artist.
Early American Furniture Kits
Our new catalog is filled with authentic reproductions. Make your own antiques from our kits, or let us do the finishing for you.
1-800-288-2389 for a Free Catalog
www.cohassetcolonials.com
Box 548-HN51, Ashburnham, MA 01430

Inspired by a teacup and saucer acquired by Darrell Hunter while studying in Vienna in 1908, this stylized form is decorated with a subsequent advertising design that is truly reminiscent of the Arts & Crafts period.
Hunter Green with Terra Cotta accents on bone china
Dishwasher and microwave safe
FAIR OAK WORKSHOPS
www.fairoak.com
800.341.0597

La Belle Studios Presents:
Sumptuously hand painted table linens, coasters & floorcloths in circa 1900 styles.
• Durable
• Wipes clean
• Custom Color
• Custom Staging

DON'T BE LEFT OUT...
Order holiday table items now!
Catalog 45.95 shipped purchase.
www.Labellestudios.com
Toll free (888)889.3409

CLASSIC GUTTER SYSTEMS, L.L.C.
• Heavy duty copper, aluminum and galvanized half round
• Up to 26’ shipped nationally
• Buy direct
8 styles of cast facia brackets
Ph. (269) 665-2700 • Fax. (269) 665-1234
P.O. Box 2319 • Kalamazoo, MI 49003
For complete line visit www.classicgutters.com

Hamilton Decorative Hardware
Handcrafted solid bronze products made to last a lifetime. Add pure elegance to your home and enjoy the maintenance-free beauty of a living finish. Please call to receive a Free Catalog.
www.hamiltondeco.com
Tel: 212-760-3377
Tel: 866-900-3326
Petitsin
ORIGINAL
EXQUISITE
ORNAMENT

Gently Flexible,
Easy to Install.

Created by
Lenna
of
JPWeaver

from Lenna: “The use of Mirrors to Create the Illusion of Greater Space”... This entrance is only 10'x15'. From the French we used the technique of “Mirror in Panes” and combined them with four ornamented vertical panels to create this Grand Style. The mirror reflects on itself to visually move the walls back creating the feeling of a much grander space. Installation: 3 men/3 days.

The Secrets of Today's Most Elegant Interiors are in the PETITSSIN Design Portfolio... “the textbook for working ornament today...” Three Volume Set, 528 pgs. $95 + S&H

For a preview to designing with ornament including over 140 downloadable designs for ceilings, walls, cornices et al visit the Master Design Gallery on our website:

www.JPWeaver.com

LEFT: Detail of the staircase panel. Vertical French Shell panel shown is RMF 7082 (12"x28"), under $250.00 plus lines from our "TITANIC" collection to compose this beautiful panel. From Titanic archival photographs, Lenna recreated the original ornamentation for the film. The entire collection is featured in Vol. I, Part III.
**ORIENTALISM**

The exotic East, from le style chinois through the Anglo-Japanese craze and a penchant for Turkish rooms. (page 75)

**MORNINGSIDE HEIGHTS**

A once-dilapidated brownstone in Manhattan is resurrected and elegantly furnished by a restoration connoisseur. (page 68)

**LEAFY LAMPSHADES**

Garden writer Ken Druse shows us what he does off-season with leaves and flowers pressed in a book. (page 84)

**A HAPPY HEARTH AND HOME**

The comfort of Colonial Revival style in a Southern house with a log section dating to ca.1790 and nicely integrated additions, appended in 1937. (page 62)

**STYLISH TOOLS ON THE HEARTH**

Standard equipment? Make the fireplace a focal point with screens, fenders, grates, and tools that complement the house. (page 80)
A happy hearth and home

Her house has pedigree—the original log section is 220 years old, the 1937 addition designed by a prominent architect—but Luanne Murphy of Charlottesville, Virginia, revels in the comfort of Colonial Revival style.

Luanne Murphy waited a long time to decorate with pink. A creative woman, the widowed mother of two grown boys, she bought this simple house fifteen years ago and set about making it over with comfort in mind. Luanne is a long-time collector of antiques who says: “I’ve always loved old houses. And I wanted a place where you could put your feet up.”

With this house she got both wishes: history and comfort. Known by locals as the Keith House, it is in the heart of downtown Charlottesville.

A great room now occupies the log section of the house. Hearths and hand-hewn beams are original 18th-century material; paneling was added in the 1930s. Above: A bay window is part of the enclosure of the original dogtrot in the log house; the kitchen wing at right dates to 1937.
THE COLONIAL REVIVAL

The English Colonial Revival had its roots in Victorian-era Boston and Philadelphia. The "revival" encompassed every sort of replica and free adaptation of Eastern U.S. styles of the colonial, Federal, and Greek Revival periods (i.e., ca. 1670--1845). During the 1920s and 1930s, "Colonial" was the preferred vocabulary for both builders' houses and mansions. The Colonial Revival was the most successful of post-Civil War attempts by architects to settle on a style of American National architecture. [1876–1950]

Houses were designed in a cluster of nostalgic sub-styles. Early on, Palladian windows, multi-light sash, broken pediments, and Tuscan columns decorated large houses that retained Victorian massing. Familiar variants include the saltbox and Cape Cod forms; the garrison colonial with its steep roof and second-floor jetty; academic Georgian and Federal Revival houses; even colonial bungalows and foursquares. The Colonial Revival collided with the English Queen Anne in our Shingle Style. Furthermore, Arts and Crafts and Colonial motifs often appear together in a whole generation of houses.

FREE CLASSIC The huge McFaddin–Ward House in Beaumont, Texas, 1906, is an especially memorable example of the bold "revival" houses built after the 1893 World's Columbian Exposition.

CAPE COD The modest Cape is the most prevalent form of the Revival. We associate it with tracts and post-war building, but prominent architects including Chicago's David Adler also embraced the Cape Cod house.

FEDERAL Verandahs and the sheer size of this 1911 Cape May, N.J., house mark it as a revival example: it is a competent neo-Federal hunk of a house, bigger and more self-conscious than its 18th-century precedents.

VERNACULAR An apparently modest, shingle-sided cottage built in 1892 on Long Island and attributed to McKim, Mead and White, this one recalls the English gambrel roofs of southern New England.
Comfortable furniture and simple window treatments brighten the paneled room. A worn corner cupboard occupies space next to one of two flanking fireplaces. Stone chimneys date to the early 1800s. BELOW: An original boxed stair leads to the unfinished loft, once the bedroom for a previous owner's six sons.

Despite an unassuming exterior, the Keith House is rich with history. The ca. 1790 core of the home is actually a log cabin that once consisted of two separate rooms joined by a dogtrot, an open breezeway common in early Southern houses.

Today, the log portion is one large room flanked by two stone chimneys that, according to University of Virginia Professor Emeritus of Architecture K. Edward Lay, date to the early 1800s, when stonemason Daniel Keith lived here. The dogtrot was enclosed with a bay window as part of a 1937 renovation with an addition, by Charlottesville architect Marshall Wells. Wells left the fireplaces and hand-hewn ceiling beams intact, but he added wood paneling to the large room, creating a warm, cozy, enclosed feeling.

Wells also added to the rear of the house, preserving its symmetry but providing significant living space for his client, then-owner Robert Harmon—and his family of 13! The addition is brick and included what was probably in that time a courtyard garden flanked by a dining room...
The courtyard is today a sunroom with soapstone floors and a large skylight. French doors lead to a shady outdoor patio beneath an ancient beech tree.

“What’s wonderful is how the house was added to,” Professor Lay exclaims as he meanders through its charming old rooms. “It’s all still there.”

The cozy, rambling interior has an informality that Luanne Murphy loves. “I’m an informal person, and this is a very livable house.” She should take some credit. Luanne works at a consignment shop and often brings overlooked treasures and semi-antiques home from work. “I’m not into fine antiques. I like pieces that have charm.”

A preservation ethic comes through. No attempt has been made to “correct” the 1930s Revival changes, either by making the house more authentic or more contemporary.

The living room, which occupies the old log section, reflects a simple, ever-so-slightly daring style. Many pieces fit with the traditional décor of a Colonial Revival home: an 18th-century setback cupboard near the bay window, a blanket chest of the same period, a pair of Windsor chairs. Next to one of the old fireplaces stands a worn corner cupboard; little lock boxes of the 1700s add history to the side tables that sit by cushy chairs. Luanne
The Colonial Revival phenomenon may be the most sweeping movement in architecture and interiors, but since the 1930s it has been largely ignored by scholars. That's changing.

- **THE COLONIAL REVIVAL HOUSE**
  by Richard Guy Wilson [Abrams, 2004]
  Excellent, scholarly exploration of the massive appeal of Colonial Revival in architecture, interiors, art, and literature.

- **WALLACE NUTTING AND THE INVENTION OF OLD AMERICA**
  by Thomas Andrew Denenberg [Yale University Press, 2003]
  Profusely illustrated in b&w and color.

- **HOUSES OF MCKIM, MEAD AND WHITE**
  by Samuel G. White [Rizzoli, 1998]
  Gorgeous treatment of the Shingle Style, Colonial Revival, and Beaux Arts dwellings of the firm renowned for their public commissions.

- **ARCHITECTURE OF JEFFERSON COUNTRY: CHARLOTTESVILLE AND ALBEMARLE COUNTY, VIRGINIA**
  by K. Edward Lay [University Press of Virginia, 2000]
  Order book through Press: (800) 851-3436 or at amazon.com; list $49.95; CD-ROM through Albemarle County Historical Society: (434) 296-1492

The cozy alcove is in the bay created when the dogtrot was enclosed. **OPPOSITE**: The plain laminate kitchen was added during 20th-century renovations; red and yellow décor reflects the owner's passion for color. **BELOW**: A sunroom occupies space that was a courtyard for the brick portion added in 1937. The generous skylight can be covered.

But there is nothing stodgy about the room. Murphy's furniture is comfortable and cheerful and made for lounging: soft-colored overstuffed chairs and sofas, a few in a contemporary armless style. These are accented with vibrant pinks, greens, and blues. The room enclosed in dark wood feels bright.

The kitchen has red accents; the entry is Williamsburg blue. Murphy's colors trail into the sunroom, where the skylight sends sunshine down on pink and green flowered and gingham fabrics. French doors lead from sunroom to dining room, where a simple cherry table bought in a consignment shop is surrounded by white painted chairs and accented with pink china: "I never go for neutrals ....

"It's a functional house," says Luanne Murphy. "And it's happy ... I like things that make me happy." +

**DEBORAH HUSO**, a Virginia native, writes about agriculture and wildlife, regional history and travel, and restoration.
Art historian Hugh Crean developed a curriculum based on his experience restoring this brownstone, which gave him the hands of a craftsman and the eyes of a connoisseur.

"My definition of a great interior," says Hugh Crean, "is one that is intellectually and emotionally satisfying, where you can sit alone and be in good company." Mr. Crean founded and heads the restoration department at New York's Fashion Institute of Technology. He based the program largely on his experience restoring and finishing his house, a Victorian brownstone in the Morningside Heights neighborhood of Manhattan's Upper West Side. F.I.T.'s unusual approach combines an emphasis on hands-on craftsmanship (in wood, metals, and ceramics) with business training, a grounding in historic preservation, object connaissocr.
Framed by a magnificent 1890s door surround, which has been painted Georgian green and highlighted with gilt, an 1820s English pedestal card table and two 1860s side chairs create an intimate setting for dining in the parlor.
seurship—and Crean’s idea that “ob­jects are always part of a larger con­text, including what came before and after. Beyond being beautiful, objects have a psychological and spiritual life that the viewer breathes into them. In a room, they create a sort of con­versation across time.”

A house is a product of its time, but it also reflects the chapters of its history. “Houses are like people,” Crean says. “Their experiences either make them more interesting, or crush them. My house is a relic that survived against all odds. Despite abuse, it retained its dignity.”

Hugh Crean, who also lectures at the Metropolitan Museum of Art and the New York School of In­terior Design and who consults with historic-home owners, was still a grad­

**OPPOSITE:** Period thrift-store pieces and a Colonial Revival drum table front the parlor mantel, which is topped by a late-19th-century Irish mirror. **RIGHT:** A Georgian-style interior is the perfect context for the parlor’s neoclassical fur­nishings. **BELOW:** A period firescreen and an opulent window treatment (reflected in the overmantel mirror) invoke comfort.

**Furnishing the INTERIOR**

Hugh Crean’s elegant and comfortable interiors are consonant with the brown­stone’s character, if not a strict period treatment. He moved the basement kitchen up to the first floor; its dining area can seat eight. He chose rich colors so that rooms would sparkle at night and in winter, when he entertains often. The parlor is Georgian green with gilded highlights, an upstairs study wine red, a bedroom Robert Adam blue, and the kitchen Devon cream. Furnishings include an English desk dating to the 1870s, circa 1860 side chairs, and a late-19th-century overmantel mirror, all from Dublin. He has a portrait of Queen Victoria, a turn-of-the-century painting of peonies by American impressionist Robert Wilton Lockwood, and a circa 1845 neoclassi­cal sofa—which he found, upholstered in terry cloth, at the Salvation Army in New Jersey. In the parlor, an English pedestal card table, made of Pollard oak and dating to 1820, expands to seat four with the addition of a removable top crafted by a cabinetmaker who meticulously reproduced period motifs.
**A BROWNSTONE of the GILDED AGE**

The decade of the 1890s produced the greatest flowering of civic culture in American history, a culmination of the Gilded Age. Prominent New Yorkers, determined to place their city on par with London, Paris and Rome, during those years erected Carnegie Hall, Stanford White’s Madison Square Garden, the Brooklyn Museum, the Cathedral of St. John the Divine, and the New York Public Library, and undertook expansions of the Metropolitan Museum of Art and the American Museum of Natural History. Columbia University built a new campus in Morningside Heights, close to the Hudson River at the far reaches of Manhattan’s Upper West Side. Columbia’s new buildings, designed in the neoclassical style by Charles McKim of McKim, Mead and White, earned it the nickname “the Acropolis of America.” In this era, middle-class families had servants. In polite society, men remained in the dining room after dinner with brandy and cigars, while ladies withdrew to the withdrawing room or parlor. A heavy velvet portiere undoubtedly separated the dining room and parlor in those days. A basement kitchen was connected by dumbwaiter and staircase to the first-floor dining room.

ABOVE: The brownstone’s new English-style kitchen contains period-inspired cupboards for tableware and linens and an inviting spot to dine. OPPOSITE: The deep red walls of the study are a rich backdrop for work, conversation, and a glass of Irish whiskey.

The brownstone revealed its own treasures: a parlor mantel that had been stored in the basement, a chandelier hidden under rags in a closet.

S.R.O.: a single-room-occupancy boardinghouse, home to people who, like the house, had hit the skids.

“When I bought it, people thought I was mad,” Crean remembers. An Irish immigrant, he’d started out in the U.S. driving a taxi and thus knew the city’s neighborhoods intimately. He saw the ad for this house just as he was about to board a train for a symposium in Philadelphia. He never made it. He’d headed uptown instead to see the house in the ad, where paper-thin walls defined a warren of little rooms crowded
"One of the worst mistakes people make with historic houses is 'doing them' immediately. It's a tragedy when they gut interiors to modernize. On the other hand, the house's purpose is to support your life."

with filthy toilets, sinks, and stoves; ceilings had been dropped and refinished with acoustical tile; a Murphy bed fronted the parlor fireplace. Plaster was falling, only one tap had running water. The second floor showed evidence of fire damage. By noon, he had made a deposit.

There was, you see, a graceful curved wall between parlor and stair hall, original woodwork, a corner of Minton tile showing behind the Murphy bed. Crean knew restoration would be "a matter of taking out past mistakes." Having grown up in a circa 1790 Georgian house in County Kerry, amidst African art and artifacts his father had brought from British colonial Kenya, the young Irishman felt at home. Proving his instincts right, on his first night in the house—a cold one in January—a knock came at the door. It was the Jamaican owner of the apartment building across the street, bringing a pot of hot chocolate. He got the furnace up and running.

Hugh Crean took three months off to write his doctoral dissertation in art history and to begin work on the house, clearing debris. "The real solutions came after living here for a while," he says. "One of the worst mistakes people make with historic houses is 'doing them' immediately. It's a tragedy when they gut interiors to modernize. On the other hand," he concedes, "living in an old house should not be tyrannous. If you are sensitive to the house, you can work out an agreement." Over the next ten years, he put on a new roof, revamped electrical and plumbing systems, scoured and sanded floors, removed dropped ceilings to reveal plaster rosettes, and converted the dining room into a kitchen.

"If there was anything missing, I wanted to find the old piece. It was a game I played on Saturdays, in salvage yards, with Polaroid photos and measurements from the house," Crean recalls. The parlor's double doors, chosen because they are identical to those in the brownstone next door, came from a Brooklyn junk shop. Once, Crean chased a dump truck down Manhattan Avenue to retrieve the ironwork for his stoop; it had been thrown in the trash by a neighbor who was "renovating."
He acquisitive fascination with oriental culture may seem a bit strange for us in the 21st century. In our age of lifelong television viewing, global travel and the Internet, who hasn’t seen images of the Great Wall of China? Many of us know someone recently back from Thailand or shopping in Shanghai. But just a century ago, the East was still largely unknown to the West.

Travelers bringing back reports of these strange lands were greeted with interest and delight. The East, Near and Far—the Orient—was exotic and intriguing.

China was among the earliest of the eastern cultures to exert influence in the West. Chinoiserie, the taste for Chinese design, had been in favor since Marco Polo brought back examples of the wonders of “Cathay” during the Middle Ages. After the French court at Versailles endorsed le style chinois in the 18th century, everyone had to have something in the Chinese taste. Silks and toiles featured pagodas and the Tree of Life; black lacquered furniture was decorated with mandarins and birds of paradise.

Chinoiserie made its way into the vocabulary of classicism as furniture makers, notably Chippendale in England and Townsend and God-
When a large set of 18th-century, Syro-Turkish painted panels from a Middle Eastern palace turned up in Paris, Ann Getty did not hesitate. She didn't quite know how she would use them—but, she's fond of explaining, creating a successful interior doesn't happen overnight. Tutored by her late father-in-law, oil billionaire J. Paul Getty, and occasionally advised by the curators of the Getty Museum, Ann, who is the wife of philanthropist Gordon Getty, has gathered one of the finest collections of art and antiques in the country in her San Francisco home. Mrs. Getty decided to install the Turkish panels in a guest bedroom and its adjoining dressing room. At eleven feet tall, the panels did not quite cover the height of the bedroom, and so a high frieze of Turkish palaces complementary to the panel designs was painted above. The ornate four-poster canopied bed is based on a Turkish throne; it has inlaid, mother-of-pearl panels and posts topped with crystal spheres. In one corner, a late 18th-century Indian painted and ivory palanquin (a processional bed for nobles) was made into a swing. Bathroom walls were hung with orientalist oil paintings by Gerome.

PHOTOGRAPHS BY DAN MAYERS
ABOVE: The bathroom continues the theme with a cut crystal and mirrored cabinet made in the "Mughul style" by the English firm of Osler in 1887.

BELOW: A collection of 19th-century Qajar painted mirrors was incorporated into the headboard.

LEFT: (left to right) Inlays of painted wood and ivory accent an Indian swing covered in 19th-century Central Asian textiles. The bathtub is surrounded by 14th-century inlaid panels of alabaster, red porphyry, mother-of-pearl, and turquoise glass. Closet doors have panels covered in an antique William Morris printed cotton, its greens and Iznik blues a surprising complement to 18th-century Turkish woodwork.
Before travel became common in the 20th century, the Near East and Far East were grouped together as the Eastern world or Orient. Chinese, Japanese, and Turkish or Islamic design have enjoyed several periods of popularity.

everywhere: storks and owls carved in the backs of chairs, beetles and spiders crawling up the handles of silverware, dragonflies lighting on silver teapots by Tiffany and Gorham, and cherry blossoms in stained glass.

The Anglo-Japanese craze was short-lived, here lasting only twenty years until the turn of the 20th century, as a growing passion for the Colonial Revival after our centennial eclipsed the appeal of foreign cultures.

AT THE BEGINNING of the 19th century, reports were making their way to the West about mysterious, sensual Byzantium, where languid odalisques and sultanas reclined on carpeted divans in sequestered harems.

By the 1870s interest was peaking as more Western travelers visited Constantinople [Istanbul], bringing back with them carved taborets inlaid with mother-of-pearl, and Persian carpets. Turkish design was popularized by such tastemakers as Tiffany and his associate, Lockwood de Forest, who incorporated polychromed peacocks and richly upholstered "Turkish" furniture in their interiors. Walls were painted with vivid red, blue, and gold arabesques, couches piled high with cushions, and jeweled daggers and swords prominently displayed as the Turkish craze took hold. Turkish nooks or cozy corners, tucked be-

JAPANESQUE

The Anglo-Japanese fad was very much a part of the Aesthetic Movement in England and America. Initiated by the opening of the Japan trade in 1854, the style borrowed lovely natural motifs and stylized design. The look came to the U.S. at the time of the 1976 Philadelphia Exhibition. The bedroom mantel shown, which marries sunflower-motif tiles to delicate faux-bamboo moldings, is in an 1886 house in Grafton, Mass. In the U.S., the Colonial Revival eclipsed the foreign style within twenty years.
CHINOISERIE

No oriental style comes around more often than that borrowed from China. From the days of Marco Polo to Versailles, through the Victorian era and again in the 20th century, people have coveted objects and entire interiors in the Chinese taste: silks and toiles, hand-painted wallpapers, lacquered furniture, Chinese fretwork. Shown here: the China Trade Room at Beauport, a decorator's tour de force in Gloucester, Mass. Formerly a Gothic hall, it was transformed by owner-decorator Henry Davis Sleeper in 1923 after he acquired a set of Chinese wallpapers made at the end of the 18th century for a Philadelphia banker (but never used). The McCann family, Beauport's subsequent owners, added the formal Chinese Chippendale furniture and the 18th-century marble fireplace, as well as the needlepoint rug.

But 19th-century designers Owen Jones and Christopher Dresser referenced Egyptian motifs in their work. Egyptian design experienced a short and colorful revival in the 1920s after Howard Carter discovered King Tutankhamen's tomb in 1922; polychromed, Egyptian-inspired designs were produced for several years.

Exoticism may not be what it once was in our time. Our appreciation of the design history and beautiful motifs of the East, though, may be greater than ever.

AUTHOR'S PICK: I've found a great selection of reproduction Turkish wood furniture, reasonably priced and hardly distinguishable from antiques, at The Persian Shop, 534 Madison Ave., New York, NY 10022; (212) 355-4643. —BC
LEFT: A Dresser-designed andiron and a lion fireplace ornament rest before an antique Thomas Jeckyll surround with moths in rondels. RIGHT: Antique English A&C firescreen and fender in copper, by John Pearson.

LEFT: Sturdy and hand-made, this classic tool set is from Craftsman Homes Connection. RIGHT: An antique carved spill box from England holds "spills," rolled or twisted paper used to start fires. OPPOSITE: A bungalow fireplace has straightforward but sculptural andirons as well as a grate.

BELOW: Motawi tiles highlight this steel firescreen, suitable for Arts and Crafts rooms from Glasgow to Oak Park (from Oak Park Home & Hardware). RIGHT: A British surround from 1852 accompanied by a tool set from the 1851 Great Exhibition.
Standard equipment for centuries, fireplace screens, fenders, grates, andirons, and tools are often seen as merely practical. But accessorizing your hearth in period style makes it the decorative focal point in the room.

BY BRIAN D. COLEMAN

Stylish Tools on the Hearth

THOUGH you may think of the metalwork tools and accessories around your fireplace as practical necessities, they can be a great way to incorporate antiques and stylish design into the room, as well. A mid-Victorian marble fireplace is enhanced by a fancy needlepoint firescreen; a tiled hearth of the Arts and Crafts period looks even better with a pair of brass fire dogs in the style of Christopher Dresser.

No matter what style your room is, you'll be considering a few basics. The grate should be more than an afterthought. The metal grate elevates logs off the hearth to allow air to flow around them and so determines how well they will burn; a grate also protects logs from falling forward into the room. In general, the more bars in the grate the better as the wood is less likely to fall through; look also for splayed arms on the ends so that the logs don't roll off as they burn. A safe ash container remains another essential. (It's best to wait three to four days after a fire is out before cleaning up embers and ashes.) A metal container is the safest receptacle for ashes. Look for one that has a raised or double-walled bottom lining. A tight-fitting lid prevents ashes from blowing about and starting another fire. Most ash containers today are simple, in the form of a metal bucket with a lid and handle. Decorative copper models with porcelain handles are also available.

Sometimes called fire dogs, andirons were designed to hold logs in the hearth and were popular before the introduction of grates. They provided a means of lifting the fire-
A rare brass firescreen ca. 1880 includes Low art tiles (American). The ca. 1880 glass firescreen is in the Anglo-Japanese taste, with jewels and hand-painted designs. Above: Cast-iron firebacks now come in designs from the colonial through Arts and Crafts eras. Left: A needlepoint firescreen in a Renaissance Revival parlor in New York.

Wood off the floor, allowing oxygen to circulate around the wood. The decorative front ends of the andirons kept logs from rolling forward. Andirons can still be used for this purpose, but grates are more practical as they keep the burning wood completely off the fireplace floor even when it has burned down to small pieces. Homeowners today often collect andirons for their aesthetic appeal, using them decoratively along with grates. Andirons are usually of cast iron or brass; styles run from classical urn shapes to Aesthetic Movement owls and cats with glass eyes to Arts and Crafts designs by W.A.S. Benson and contemporaries.

A tool set consists of a poker, shovel, tongs, and a brush or small broom. Many of us recall the brassy sets our parents owned, with screw-on knobs that fell off. But many period-appropriate styles and designs are available today: wrought-iron rods with open swirled finials, very nice for Arts and Crafts fireplaces; hand-forged pokers and tongs for a colonial-era hearthside. Make sure the set you select is welded and not screwed together. Never buy a brush with synthetic fibers, as they may melt with the heat of the fire; natural straw bristles have withstood the test of time.

Firebacks were first found in
SAFETY TIPS
Karen Duke is a Certified Chimney Sweep, and her family owns a fireplace store in Richmond, Virginia. Here Karen passes along a few important safety tips. Visit her website for more, as well as for a good selection of hearth products: gascoals.com

1. ANNUAL INSPECTION. Have your chimney inspected and cleaned each year; a buildup of more than 1/4 inch of soot or creosote should be removed. Even gas logs should be inspected and serviced annually.

2. SMOKE STAINS are an indication of a draft problem. If there are visible soot or smoke stains on the walls or ceiling, do not light another fire until the cause has been corrected!

3. READY THE HEARTH BEFORE USE. Remove flammable decorations and make sure your equipment is in good condition. Replace batteries in smoke and carbon-monoxide detectors.

4. CHECK THE WOODPILE and cover the top to prevent rain from soaking the wood, but leave the sides open to allow air circulation. Wet wood causes more smoke and makes a dirty chimney.

5. DON'T BURN TRASH (pizza containers, cardboard) in the fireplace as it may result in flash fires and toxic fumes.

6. DISPOSE OF ASH in an insulated metal container and wait seven days before emptying; recycling in the garden is practical.

7. REVIEW FIRE SAFETY with your family and remind children to keep a safe distance from the fire. Practice an emergency home fire drill.

8. ADD A PAIR OF FIREPROOF SAFETY GLOVES to the side of your hearth—handy for wayward logs and emergencies.

colonial fireplaces, used both to protect the back wall of the bricks-and-mortar chimney and to absorb and radiate heat and light back into the room. Using a cast-iron fireback today will prevent further damage and buildup in your old firebox. These come in several sizes and period styles.

Fireplace fenders are another accessory. Designed to keep long dresses and small children away from the flames, fenders in England were often built with small benches or seats for those wanting to get close to the fire. Fenders come in every imaginable style and sometimes were part of a matching set of tools and andirons. They're great for a formal period look, or to lend English ambiance, but fenders do take up floor space and make it more cumbersome to add logs and clean out ashes. For these reasons they are not as popular today.

As a period-specific accessory, decorative firescreens are especially important. These sat in front of the fire: to protect the complexions of the ladies when the fire was lit, and to screen the empty firebox from full view when the fire was out. They came in brass and copper, were fashioned of textiles, wood, glass, even papier mâché. Screens were often works of art and an important venue to show off embroidery skills. Owners today often use a plain wire-mesh spark guard for safety. (Practical mesh "fire screens" date back only to the 1920s.) A decorative screen can be appreciated in the empty firebox, or as an accent next to a side table or chair. + RESOURCES, P. 112

ABOVE: Stylized griffins were favorite subjects for early-20th-century andirons. RIGHT: Unusual goose andiron, also early-20th century.
A well-known garden writer comes in for the winter to find an artful use for tender blossoms and leaves that he'd picked and pressed. By Vicki Johnson

Photographs (and Shades) by Ken Druse

who hasn't yearned to preserve a flower, or snip a handful of brilliant autumn leaves to press them in the pages of a journal? Gardeners and amateur botanists take inspiration from the colonial and Victorian plant-hunters, who pressed plants for scholarly study, or who pasted the dried specimens on note cards or framed them in imaginative arrangements to hang on the wall. Prolific garden writer [he's working on his 17th book!] Ken Druse, who frequently contributes to Old-House Interiors, shares his own way of using collected specimens as a decorative home furnishing.

Busy enough with his work as a landscape and garden photographer, book author, lecturer, and media personality (his new satellite radio show is "Ken Druse/Real Dirt"), Druse also finds time to make things by hand. "I love to work in three dimensions," he says. "During the gardening season I work with plants, stone, earth, and such. In the winter, I still need to work with my hands—I need a project that takes me away from the computer!" Ken's home in the country, a small, 19th-century structure that he says "probably began life as a mill store," glows with some of his most imaginative creations. Scattered throughout the house are one-of-kind, handmade lampshades embedded with exquisite preserved flowers, petals, and leaves that he harvested from his garden.

Ken explains the inspiration for these lovely lampshades, which recall those of the late Victorian era as well as the Teens and Twenties. "I
Handmade LAMP SHADE CARE

Paper lampshades have been used safely for centuries. Ken recommends using 40-watt light bulbs in medium-sized shades, and nothing brighter than 60-watt bulbs in larger ones.

Don't hesitate to wipe the shade with a damp cloth when needed. Ken even reports that “one year, the shade that hung in our humid sunroom developed a little mold; I cleaned it off with a cotton swab dipped in bleach with no ill effects.”

One of Druse's first shades, this one has no raffia on the wire and polyester fringe. Leaves are Japanese maple and Rosa rugosa, which have darkened, but “they still look good.”
PRESSING concerns

Collect flowers and leaves from the garden (or even the florist) year-round for pressing. Ken presses his specimens in old phone books. Start at the back of the book. Arrange leaves and flowers so that they do not touch. Lay a section of pages about one-quarter inch thick over the first page before starting the next. Your book will fill up before you know it. For example, one hydrangea flower head will produce dozens of florets.

One walk through the garden will fill a large phone book.

When Ken needs flowers in a hurry, he places the filled phone book in the microwave oven on low power for approximately 10 seconds at a time, checking until flowers are dry. Fleshy flowers and leaves take longer. Shorts bursts will ensure that you don’t discolor flowers or burn your phone book.

Scan flea markets and recycling bins for antique lampshade frames, or buy new ones from specialist craft suppliers. Ken bought his from Rico Shades [p. 88]. Select a frame with as many small panels as possible. Rounded frames should have flat-faceted “panes.” A necessary opening at the top allows for wiring and the escape of heat.

Assemble your MATERIALS

- LEAVES and FLOWERS from the garden or florist, pressed and dried.
- Used (stripped) or new LAMPSHADE FRAME, preferably with many panels or facets.
- An OLD TABLE LAMP to use as a base for building your new lampshade.
- Aleene’s SuperTacky, Elmer’s, or similar WHITE GlUE
- ACRYLIC MEDIA; you will use both gloss and matte.
- TISSUE PAPER, white and/or a few subtle colors. Flat, new pieces are easiest to work with.
- SCISSORS
- Several new, single-edge RAZOR BLADES. (They dull very quickly so be sure to have plenty on hand.)
- FRINGE (See The Finishing Touches, opposite)

Step 1.
Select your flowers and leaves and determine the design, making sure you have enough to repeat elements and create a pattern.

Step 2
Use an old stripped lampshade frame or a new one.

Step 3.
Run a bead of glue along the wire of one frame section.

Step 4.
Cut a piece of tissue paper slightly larger than the section. Place a cut piece of tissue paper so it covers the glue-coated section. Pull as taut as possible without tearing. Paper can be “drawn” tighter by dragging a finger over the paper and glue.

Step 5.
Allow glue to dry. Coat the tissue with undiluted, gloss acrylic medium. It is very important to use gloss medium at this stage because it will dry clear; matte will cloud the flower or leaf when it dries.
Victorian-style shades are made to be trimmed with fringe: glass beads, cloth, string. Fringes can be found at craft and sewing stores that specialize in trimmings and notions. For a more finished appearance, paint the frame splines gold or silver, or cover them with fabric ribbon or artificial raffia made of paper, which comes on a spool. Ken cuts it down the center to make very thin strips, glues it in place with gloss medium brushed along the wire frame lines, then paints the medium on top of the paper raffia, too.

**Step 6.**
Air dry; or use a hair dryer, on low heat, 12" from the tissue paper (keep it moving over the surface—if the dryer is too close or forceful, it may dislodge or tear the tissue). The hair dryer not only helps it dry faster, but also helps shrink the tissue paper to a tight fit.

**Step 7.**
When dry, trim off any paper edges outside the section with a new, single-edge razor blade. Blades dull very quickly so replace often.

**Step 8.**
Flowers and leaves applied to the outside of the paper will have a more vivid appearance. (For a more subdued design when the lamp is unlit, attach them to the underside of the shade.) With a paint brush, apply a thick but even layer of acrylic medium to tissue. While medium is wet, carefully pick up dried specimen with fingers, tweezers, or brush dampened with medium. Lay specimen flat on coated tissue, in desired position, then coat/paint with gloss medium, making sure to brush out any air bubbles. (If flowers seem overly bright, a second tissue layer can be added. Note that Ken now uses less tissue than he once did, putting no tissue on top and only one layer beneath specimens.) Continue on all panels.

**Step 9.**
Let air dry, or use a hair dryer.

**Continue Steps 4–9.**
until all panels are covered with tissue and medium (except "chimney" or center hole at top). When decoration is complete and shade is dry, evaluate color vividness, with bulb lit and off. Decide which panels, if any, to make more opaque: coat the inside of those with matte medium or another layer of tissue paper.

The final coat is a 50/50 mix of gloss and matte medium to give the shade a parchment appearance.

suppose it began with the Japanese maple in our garden. One autumn, the leaves were so gorgeous I collected a handful and pressed them between pages of the phone book. Then I began picking and pressing other leaves and flowers. It wasn’t long before I had a stack of phone books filled with pressed specimens.” Ken pauses and remembers: “Then, one summer, I wanted to weatherproof a string of Japanese rice-paper lanterns to hang on the porch, so I coated them with artist’s acrylic medium; I was surprised at how sturdy they were afterward.

“One day I came across an interesting old lampshade and the idea took shape: pressed flowers and leaves I wanted to use, plus paper coated with acrylic medium, plus a fascinating wire lampshade!”

But, as every would-be artist and craftsman knows, a good idea is one thing, successful execution quite another.

Ken went in search of paper for the lampshade but found that rice paper was too opaque and would not allow the intricacies of the plants to show through. He turned to readily
WORKING WITH DELICATE, WET TISSUE PAPER IS A BIT OF A CHALLENGE . . . BUT YOU'LL GET THE HANG OF IT!

available, inexpensive tissue paper from a local craft shop. "With my first shade I made the mistake of thinking I had to use several layers [of tissue paper] to make the walls of the shade strong enough. It was a mess!" Ken admits that "it ended up looking more like papier mâché and you could hardly see the flowers and leaves." He continued to experiment, using fewer layers of tissue on his next one, until he finally achieved satisfactory results. Much to his surprise, Ken eventually discovered that a single layer of tissue and plants, coated with the acrylic medium, is sufficient. The end result has the appearance of parchment. Ken reports that the thin paper holds up very well over time. Even though his shades have a delicacy to them, particularly when lit, Ken insists that his have been dusted and cleaned, and moved about frequently.

Ken encourages people to press plants and try their hand at making their own shades. "I've done all the 'trial and error' for you," he promises. "It really is much simpler than it looks." He made his first successful lampshade five years ago. What began as a winter crafts project is becoming something more: two shades have sold at garden fairs and he's been asked to make others on commission.

It is true that the color of the flowers and leaves in the lampshades will change over time, as is true of all dried plants. But the beauty remains.

ABOVE: The "fringe" here was made of tom handmade paper with cut windows and flecked tissue. Blossoms are hydrangea and Queen Anne's lace.  

Sources:  
* RIC-O-SHADES: users.colfax.com/ricoshay  
* M&J TRIMMING: mjtrim.com  
* KEN'S LAMPSHADES sell for $300 and up, depending on size. Please contact him through his website: kendruse.com
Grace your home with the timeless sophistication of 18th and Early 19th Century lighting. The country's largest collection of Early American designs, reproduced entirely by hand from original fixtures in museums such as Historic Deerfield, Old Sturbridge Village, and Colonial Williamsburg. Period Lighting chandeliers, sconces and lanterns will add a quiet beauty to your home and surroundings. Call for catalog ($10).

**Period Lighting Fixtures Inc.**

Artisans since 1974  periodlighting.com  800-828-6990
167 River Road Dept 15052  Clarksville, MA 01247

---

Using eighty year old dies, the W. F. Norman Corporation is once again producing metal plates for the design of ceilings and wall coverings. Their growing popularity stems not only from nostalgia but from their beauty, permanence, fireproofing and economy.

The fullness of the Hi-Art™ line — including center plates, corner plates, border plates, cornice and filler plates — permits classic designs to be produced that are architecturally proportioned for an exact fit.

Write for reproduction copy of 72 page illustrated catalog. Price $3.

**W.F. Norman Corporation**

P.O. Box 323 • Nevada, Missouri 64772 • 1-800-641-4038
Fax: 417-667-2708
Whether your home is two centuries old or was built last year, a thoughtful approach to lighting will reward you with interiors that feel comfortable and function beautifully.

Planning for Lighting

BY MARY ELLEN POLSON

Purists would argue that lighting a period house is a simple affair: just collect an assortment of chandeliers, lamps, pendants, or sconces that match those the original owners would have used, and voilà, it's a fait accompli.

That is one approach. Another is to include new forms of unobtrusive or hidden lighting to support and enhance traditional fixtures that can't cover all the bases we expect nowadays. That way, your period chandeliers and art glass table lamps can play a starring role without the need to sacrifice general illumination or task-specific lighting.

Begin by mixing more than one source of light in every room. Think of this as a layering of sorts: lighting for different purposes, from changing light levels over the course of the day, to (corny as it sounds) mood lighting. For example, for morning work in a room with low levels of natural light, you'll need bright illumination and task lighting. In the living room, you might opt for lamps and sconces with dimmers to increase the sense of relaxation after a long day at the office.

You'll also need to control light levels. One of the most effective ways to do this is with dimmers. If the bulb is a standard incandescent, installing a dimmer is as simple as changing out the wall switch. The dimmer should be easy to adjust with the touch of a finger. Standard dimmers include dials and toggles to turn light levels up or down, and a switch to turn the light off completely.

Make sure that the dimmer is sized to handle the load for the wattage it will control, advises Stan Pomeranz of Light Tech, a lighting design firm in Pittsboro, N.C. There's a big difference between a dimmer meant for a 60-watt incandescent bulb and one meant for a 500-watt halogen.

[Text continued on page 94]
Revival Lighting
Affordable • Authentic • Restored

Vintage lights, along with classic re-created period lighting
Extraordinary designs – Crafted by hand

SPOKANE (p) 509.747.4552 main store
SEATTLE (p) 206.722.4404

VISIT OUR ONLINE CATALOGS:
www.revivallighting.com
www.lightstore.net

SPokane
SEATTLE

Revival Lighting

Elegant Copper Lanterns Handcrafted with Old-World Quality, Care & Craftsmanship

Charleston Gas Light

See the new NEW ORLEANS COLLECTION on our web site!

Each of our historic lantern designs is expertly handcrafted using the highest quality materials. We can also custom craft lanterns of your own unique design. Our lanterns are energy-efficient and UL safety-certified for both gas and electric lanterns. See the historic Restoration Collection and the New Orleans Collection on our web site — or visit our showroom in historic downtown Charleston, or call for a free catalogue.

1-877-GASLITE
427-5483
www.charleston GAS LIGHT.COM

Visit our historic downtown Charleston Showroom:
211 Meeting Street • Charleston, SC 29401
843.723.2870

HISTORIC GHAST LIGHTING

PUSHBUTTON LIGHT SWITCHES AVAILABLE WITH DIMMER, SINGLE OR 3-WAY
OVER 25 STYLES OF COVER PLATES—DECORATIVE, PLAIN AND SOLID
BRASS

Classic Accents
MANUFACTURERS OF THE PUSHBUTTON SWITCH • EST 1984

P. O. BOX 1181, DEPT. OHIO4, SOUTHGATE, MI 48195
(p) 800.245.7742 • (f) 734.284.7305 • (e) classicaccents@bignet.net
CALL FOR A FREE CATALOGUE • VISIT OUR WEBSITE AT
classicaccents.net

Circle no. 543

Circle no. 26
HIDDEN & RECESSED LIGHTING (display, wall washers, under cabinet, etc.)

**KLAFFS** (800) KLAFFS1, klaffs.com High-tech lighting options, turn-of-the-century reproductions, and accent lighting • **LIGHTING BY GREGORY** (800) 807-1826, lightingbygregory.com Full range of recessed and hidden options, including recessed, under-cabinet, soffit, display, and picture lighting, as well as dimmers • **LIGHTINGUNIVERSE.COM** (425) 814-2515, lightinguniverse.com Name brand interior fixtures, including track, recessed, and directional spots • **LIGHTOLIER** (508) 679-8131, lightolier.com Cutting-edge options for down, track, and recessed lighting and dimming systems • **ROCKLER WOODWORKING AND HARDWARE** (800) 279-4441, rockler.com Display, focal point, and art lighting • **THOMAS LIGHTING** (502) 420-9600, thomaslighting.com Recessed lighting fixtures and kits • **WOLFERS** (617) 254-0700, wolfers.com The latest in hidden and recessed lighting, plus accent and decorative fixtures

Small, unobtrusive lights like these can wash a wall with light, provide general or pinpoint illumination, and in the case of the shielded horizontal picture light, highlight artwork.

Decorative EARLY AMERICAN to VICTORIAN

**AUTHENTIC DESIGNS COLONIAL LIGHTING** (800) 844-9416, authenticdesigns.com Reproduction 18th- and 19th-century lighting devices • **BALL AND BALL** (800) 257-3711, ballandball.com Reproduction 17th- and 18th-century brass lighting • **CHARLESTON GAS LIGHT** (877) 427-5483, charlestongaslight.com Authentic copper and brass lanterns, gas or electric • **CLASSIC LIGHTING DEVICES** (860) 267-8814, classiclightingdevices.com Early lighting fixtures, styled from the 1600s-1800s • **CONANT CUSTOM BRASS** (800) 632-4482, conantcustombrass.com Reproduction colonial and Colonial Revival fixtures • **GATES MOORE LIGHTING** (203) 847-3231, gatesmoorelighting.com Early American reproduction lighting fixtures since 1938 • **HERITAGE LANTERNS** (800) 648-4449, heritage Lanterns.com Authentic reproductions of 18th- and early 19th-century lights • **KING'S CHANDELIER** (336) 623-6188, chandelier.com European, Austrian, and Victorian reproduction crystal-trimmed fixtures • **PERIOD LIGHTING FIXTURES** (800) 828-6990, periodlighting.com Handmade collection of Early American lighting designs • **ROTHSTEIN & CO.** (856) 795-5112, rothsteinonline.com Reproductions of late-18th and early-19th-century European and American light fixtures

**ANTIQUE LIGHTING COMPANY** (800) 224-7880, antiquelighting.com Early-20th-century reproductions • **ARROYO CRAFTSMAN LIGHTING** (800) 400-2776, arroyocraftsmans.com Arts and Crafts lighting • **BRASS LIGHT GALLERY** (800) 243-9595, brasslight.com Antiques, reproductions, and original designs • **CHERRY TREE DESIGN** (800) 634-3268, cherrytree design.com Japanese-inspired lighting • **EVERGREEN STUDIOS** (360) 352-0694, evergreen studios.com Dirk Van Erp-style fixtures • **H.A. FRAMBURG CO.** (800) 796-5514, framburg.com More than 400 styles • **HISTORIC LIGHTING** (888) 757-9770, historiclighting.com Arts and Crafts lighting • **MEYDA TIFFANY** (800) 222-4009, meyda.com Tiffany-style lighting • **MICA LAMP COMPANY** (800) 90LAMPS, micalamps.com California Mission-style lighting • **NEW WEST** (800) 653-2391, newwest.com Lighting fixtures inspired by the Old West • **OAK PARK HOME & HARDWARE** (708) 445-3606, ophh.com Brand name light fixtures • **OLD CALIFORNIA LANTERN** (800) 577-6679, oldcalifornia.com Arts and Crafts and Old West-styles • **OMEGA TOO** (610) 843-3636, omegatoo.com Antiques, reproductions, original designs • **PW VINTAGE LIGHTING** (866) 561-3158, pwvintagelight ing.com Vintage and reproduction lighting • **REJUVENATION** (888) 401-1900, rejuvenation.com Period-authentic lighting • **RENAISSANCE ANTIQUE LIGHTING** (800) 850-8515, antique-lighting.com Antique and reproduction lighting and accessories • **REVIVAL LIGHTING** (509) 747-4552, revivallighting.com Vintage and re-created fixtures • **ROY ELECTRIC LIGHTING COMPANY** (800) 366-3347, royelectric.com Hand-crafted period lighting • **SCHOOLHOUSE ELECTRIC CO.** (800) 630-7113, schoolhouseelectric.com Reproductions with decorated shades • **STEVEN HANDELMAN STUDIOS** (805) 962-5119, stevenhandelmanstudios.com Spanish Colonial and Mission Revival styles • **URBAN ARCHAEOLOGY** (212) 431-4646, urbanarchaeology.com Period reproductions and original designs

Decorative 20TH CENTURY

© COURTESY ROCKLER WOODWORKING & HARDWARE (LEFT, TOP & BOTTOM) COURTESY WOLFERS LIGHTING (RIGHT, TOP & BOTTOM)

DECEMBER JANUARY 2006 92
AMERICA'S OLDEST MAKERS OF COLONIAL AND EARLY AMERICAN LIGHTING FIXTURES

AUTHENTIC DESIGNS
The Mill Road
West Rupert, Vermont 05776
(802) 394-7713 • 800-844-9416
www.authenticdesigns.com
Catalogues $3.00 each

Circle no. 262

Visit Our New High Point Location
Furniture Avenue Galleries
4250 Furniture Avenue, Suite 122
High Point, NC 27262
336.882.3138

Circle no. 334

CLASSIC

OLD CALIFORNIA LANTERN COMPANY
Where History & Architecture Come To Light
975 N. Enterprise St. Orange, CA 92867
800-577-6679
www.oldcalifornia.com

Circle no. 478

PW Vintage Lighting
Traditional and industrial lighting from 1820’s to the modern era.
Hundreds of unique fixtures on display in our showroom and online!

PWVintageLighting.com 1-866-561-3158
2 State Rd., Great Barrington, MA 01230

Circle no. 478
Lighting ACCESSORIES

- **AAMSCO** (800) 221-9092, aamsco.com Reproduction Edison light bulbs, luminaires for medicine chests, other specialty bulbs
- **ARCHITECTURAL PRODUCTS BY OUTWATER** (800) 835-4400, archpro.com Picture lighting, light kits, dimmers
- **CLASSIC ACCENTS** (800) 245-7742, classicaccents.net Reproduction push-button light switches and dimmers
- **HOUSE OF ANTIQUE HARDWARE** (888) 223-2545, houseofantiquehardware.com Push-button light switches, plates, Edison light bulbs
- **REJUVENATION** (888) 401-1900, rejuvenation.com Period-authentic lighting and accessories, including Edison and flicker bulbs, and push button switches and dimmers
- **SUNDIAL WIRE** (413) 582-6909, sundialwire.com Cloth-covered electrical wire that replicates vintage electrical wire.

Sundial Wire
Cloth-Covered Electrical Wire
over 20 styles, colors, gauges
rayon or cotton braid over PVC
new wire, UL listed
most exclusive to Sundial
all made in USA

custserv@sundialwire.com
413-582-6909  FAX 413-582-6908
www.sundialwire.com

Even period-look push-button switches can accommodate a dimmer.

Place task lighting with care, especially in rooms with surfaces that tend to be shiny, like kitchens and bathrooms. It may seem obvious, but a task light should help you see what you're doing, whether it's shaving in the bathroom, or chopping vegetables in the kitchen. Keep in mind that task-light levels can be relative: according to Pomeranz, a 60-year-old needs ten times as much light as a 20-year-old to perform a task with the same speed and accuracy.

If you want a row of down lights or pendants for task lighting over a kitchen counter, for instance, use a wattage that's strong enough to do the job, but not so strong that it is overpowering. Your goal is to create soft, bright pools of illumination that overlap on the work surface, without creating shadows or glare.

Same thing goes double for the bathroom, where surfaces tend to be reflective and natural light is often absent. Take particular care around the mirror: task lighting here should light up your face without throwing shadows, creating glare, or turning your skin green. That's why side lights like sconces and tube lights with incandescent bulbs have been popular for so long in bathrooms. While recessed lights can illuminate a counter, a better choice for general lighting is a fixture that diffuses the light before it hits any of the shiny surfaces in the room, such as a flush-mount or hanging bowl with a glass shade.

Recessed lights excel as focal point and accent lighting. Unlike a Dirk Van Erp lamp, however, the fixture itself isn't the star of the show. Whether you want to create a dramatic wash of light on a single wall or to pinpoint light on a painting, the source should be as unobtrusive as possible. Even if you'd never put recessed lighting in a ceiling, you can always install small puck lights inside display cabinets. Such spot lighting shining down through glass shelves is ideal for highlighting Arts and Crafts pottery and copper.
Lower Heating Bills . . .

A "Beautiful" Thing!

Elegant custom-made radiator enclosures reduce winter heating costs by channeling heat where it's needed, preventing heat loss!

6 standard powder-coated colors, plus wood grain!

Unlimited custom colors and custom features, too!

Exclusive! Secure on-line ordering!

Exclusive! Best radiator enclosure prices!

Exclusive! Serving homeowners since 1934!

www.BeautifulRadiators.com
800.543.7040

Ornamental plaster • Catalog • Custom

FELBER
ORNAMENTAL PLASTERING CORP
PO Box 57, 1000 W. Washington Street
Norristown, Pennsylvania 19404 • 610-275-4713
Fax 610-275-6636 • 800-392-6896 • www.felber.net

Please call or write for catalog

Circle no. 189

Historic doors

FINE
CRAFTSMANSHIP IN
WOODWORKING

Designers and fabricators of distinctive doors.

Telephone 610-756-6187
www.historicdoors.com

Circle no. 163

Historic lighting

FINES QUALITY
REPRODUCTION AND CUSTOM LIGHTING

Since 1932, Ball and Ball has been manufacturing the finest quality
Sconces, Pendants, Chandeliers, Lanterns, Table Lamps, Candle
Stands, Candlesticks and American Revival Period Lighting in:
Brass, iron, copper, pewter, silver, bronze and hand forged iron.

Call for our 108 page catalog, available for $7.00.
(CATALOG PURCHASE REFUNDED ON 1ST ORDER.)

Call about our NEW 40 page lighting catalog.

Ball and Ball
463 W. Lincoln Highway (Rt. 30), Exton, PA 19341
Phone: 610-363-7330 • Fax: 610-363-7630 • 1-800-257-3771
www.ballandball.com

Circle no. 18

Exteriors

Specializing in service and dependability

HIGH PROFIT POTENTIAL

Your wholesale source and manufacturer of cast aluminum lighting, fixtures, and
furniture. We reproduce original cast iron parts, build molds, and specialize in custom work

Write for our catalogue featuring illustrations of more than 160 of our available products ($4.00 ea).

298 Leisure Lane • Clint, TX 79836
800.253.9837 • Fax: 915.886.2890
www.akexteriors.com

We accept Visa, Mastercard, and Discover

Special 20% Off Every Item in Catalogue

Circle no. 275

Circle no. 554
**GOOD TIME STOVE CO.**

A Family Business since 1973

**Genuine Antique Stoves**
Restored With Love...

for the Warmth of your Home & the Heart of your Kitchen

Heating Stoves
Cooking Ranges
Wood/Coal/Gas

See our Catalog On-Line

NO REPRODUCTIONS
World's Largest Inventory Always Changing

www.goodtimestove.com
Ask for Sara, The Stove Princess
Toll Free 1-888 282-7506

Conversions to Gas & Electric Available to All Models

Circle no. 806

---

**Solid Wood Radiator Cabinets**

SINCE 1933

Available in quarter-sawn oak, red oak, cherry, and birch kiln dried hardwoods.

Also available in a variety of wood stains or painted finishes (birch only)

3715 NORTH ELSTON, CHICAGO, IL 60618 • (800) 733-1713

www.Eradiatorcovers.com

Circle no. 363
Photographer Geoffrey Gross documents the beloved stone buildings of Pennsylvania's Bucks County and the Brandywine Valley: vernacular architecture celebrated nationwide.

Beauty in Stone

Regional architecture can become part of the national heritage: think of the New England Cape Cod house, the antebellum plantation, the “parkitecture” of Yosemite and the Grand Canyon. It’s impossible to consider stone houses without reference to southeastern Pennsylvania, a picturesque region significant to our common story.

Houses, barns, and outbuildings dating from the Georgian colonial and post-Revolutionary Federal periods were built with local stone, predominantly in an English Cotswold style but with Germanic and Dutch influences. The region’s iconic history is in the fabric of those old stone structures. The Thompson–Neely House at Washington Crossing served as a hospital for the Army of the Revolution during the period of that Christmas-night crossing.

ABOVE: The restored Peter Wentz Farmstead, 1758, a blend of Germanic and English Georgian traditions. RIGHT: In a recent building, woodwork and a checkerboard painted floor follow 18th-century precedents.
We're shown sturdy, unstudied exteriors and also the interiors of house museums, private residences, and public buildings; photos document paint and plaster, woodwork, and furnishings. to document Pennsylvania's stone building tradition in *Stone Houses*. Photography in Gross's earlier book was compared to paintings by Vermeer. Local architect John Milner says this about Gross's new work: "[his] images carry on the documentary tradition . . . at a very high artistic level . . . . One can feel the history, spirit, and atmosphere . . . ."

Besides the very old houses, Gross included those more recently designed according to the region's traditions: by 1930s architect G. Edwin Brumbaugh and by Milner. Examples include a schoolhouse, church, grist mill, and barns. Several significant houses of brick are shown.

Craftsmanship and the beauty of the raw materials are evident. The authors were hand-picked. Margaret Bye Richie, architectural historian and preservationist, is also of the 11th generation of the Bye family of Bucks County who lived in Old Congress at Byecroft Farm—featured on p. 68 in the book—which has been in the family since the early 1700s. Architect John Milner lives in Chadds Ford, in the Abiah Taylor House—p. 206 in the book. Gregory Huber is co-author of a book about Dutch barns and has written over 60 articles on vernacular buildings.

About his region's treasures, Milner writes: "The most accessible form of documentation is architecture. Every day we have access to the architectural record, without having to go to a library or a museum, by just walking down the street or driving along a country road." Or by turning the pages of this book.

Pennsbury Manor is the reconstructed home of William Penn. Other old sites include the 1720 John Chad House, the whimsically painted Peter Wentz Farmstead, and the Buckingham Friends Meeting House.

Lauded for his important book *Dutch Colonial Homes in America* [Rizzoli, 2002], Geoffrey Gross went on
TIME-TESTED DESIGN, NOT FADS
AND DECORATING ADVICE YOU CAN REALLY USE

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

PATRICIA POORE, EDITOR-IN-CHIEF

TO ORDER: Use the postpaid order cards opposite, or call 800-462-0211 and charge to MC OR VISA. GIFTS: Your thoughtfulness remembered all year—fill out the gift card opposite or call the number above; we’ll even send a card to announce your gift.
THAT LINOLEUM!

The kitchen on the cover of the November issue has a Forbo Marmoleum floor. I have checked their website and cannot find anything that matches the light beige color. Can you tell me what colors were used?

We've been avid fans of your magazine for many years. [The current project] is part of a major renovation to make our "architecturally challenged" house more appealing; the linoleum flooring will be installed in the new mudroom, powder room, and the kitchen and break room.

—PAT PRICE
Huntington, New York

Piera Marotto, Residential Marketing Manager at Forbo Flooring [go to themarmoleumstore.com], replies: Thanks so much for your interest in the recent cover of Old-House Interiors. We just loved that beautiful shot with our black-and-white Marmoleum tiles. I have a few options that closely match what you see in the photograph. For the black, look at 614 or 610. For the white, see 607 or, if you like it slightly beige, 713 is good as well.

Is it a farmhouse?

Our house was built in 1895 but it looks more colonial than Victorian. It has a longer section and a short ell with the gable facing the street. Oddly, our last house was built in 1849 and looked almost the same. These houses are plain. It's hard to relate to some of your articles that assign a style.

—S. ANDERSON, CLINTON, MISSOURI

In the 18th and 19th centuries, the majority of American houses were farmhouses, reflecting the primary occupation. Many rural houses featured some style notes, in the vergeboard trim or the door surround. Wood ornament may have long since rotted and been replaced. Local building traditions often went unchanged for fifty or a hundred years. It can indeed be hard to affix a date and style label on 19th-century rural houses.

Householders in the past would have emulated urban styles, as we do, looking to magazines and catalogs and purchasing locally made versions of what was in style. Most restorers today want to decorate their prized old house with what previous owners would have picked had they possessed just a little more taste, time, and money.

You'll find inspiration in David Larkin's The Farmhouse Book [Universe, 2005], where he documents early immigrant farmhouses as well as later versions. Although these dwellings span two centuries in every region and are variously made of wood, brick, and stone, they become representative of a house type through this book. —P. POORE

The kitchen was restored in this mid-1800s farmhouse in Dublin, Ohio.
Authentic Colonial and Shaker Finish
The Original—Nothing else even comes close!

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

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

Circle no. 54

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

Circle no. 54

Porch Systems
VixenHill.com
800-423-2766
Modular--Cedar--Do-It-Yourself
Dept. #OHI5

Circle no. 401
a book on English country houses in America, to feature houses like Old Westbury (by George Crawley, a real English architect) and the Edsel Ford House (where Albert Kahn pretended he was an English architect).

Several years ago, I saw a magazine article about a house in New Jersey said to be the only American work of CFA Voysey. Was it in OH7?

—BRET MORGAN
Fairfax, Calif.

Voysey aficionado David Berman of Trustworth Studios replies: There is no Voysey in the USA. There was one scheduled for Tyringham, Massachusetts, but it was never built. Bret may be thinking about the Baillie Scott-designed house in Short Hills. It's on p. 168 of Judith Tankard's book Gardens of the Arts & Crafts Movement [Abrams, 2004].

GOT A SLEEPING PORCH?

IN MY TRAVELS and research about pantries for a book I'm writing, I find I've come across a lot of primary sources on sleeping porches—as well as a few actual ones. There are two sleeping porches at Stan Hywet Hall, my great-grandfather's home in Akron. He always slept in one, year-round. He believed in fresh air. (He also smoked three packs of Chesterfields a day, and lived to be 96!) There was another sleeping porch off the boys' room and a wonderful "hospital room" in the tower, where the eldest of the cousins of my father's generation was born, and where inhabitants went when they were sick.

I'd like to write an article for OHI on sleeping porches of the past and building one in the present. Please ask readers to send photos (or other

hotter than warm

I WAS MISTAKEN about the Runtal towel radiator shown above (and on p. 104, Nov. 2005). More than a towel warmer, it is a low-profile radiator that puts out quite a bit of heat. At 4400 BTUs per hour (BTU/hr), it generates enough to heat a 110-sq.-ft. room. Call (800) 526-2621 for a brochure and dealer. See their sleek, great-for-retrofit radiators at runtalnorthamerica.com.

—MARY ELLEN POLSON

Dutch Doors
www.vintagedoors.com

SHAKER
A fine collection of reproduction Shaker furniture, oval boxes and more. Available as do-it-yourself kits or custom finished. Large selection of replacement chair tapes.

Call now for free catalog 1-800-840-9121

SHAKER WORKSHOPS
Box 8001-HN5
Ashburnham, MA 01430

www.shakerworkshops.com
40,000+ Decorative Building Products

Lowest Prices... Widest Selection... All From Stock!

Interior/Exterior Architectural Mouldings & Millwork
Period & Contemporary Hardware
Brass Tubing & Fittings
Kitchen & Bathroom Accessories
Columns & Capitals
Fireplace Surrounds
Knobs & Pulls
Wall Coverings
Wainscoting
Balustrading
Lighting
Wrought Iron Components
Furniture & Cabinet Components
Stamped Steel & Polymer Ceiling Tiles...
And So Much More

Please Call 1-888-772-1400 For Our FREE Master Catalog!

Architectural Products by Outwater L.L.C.
Tel: 1-800-835-4400 Fax: 1-800-835-4403
New Jersey • Arizona • Canada
www.archpro.com

MISSION WOODWORKING

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

Call or E-mail Now for more information on this creative solution to your decorating needs.
Ask about our discounts

With Cover
Without Cover

502 Kesco Drive • Bristol, IN 46507 • ph. 877.848.5697 ext. 5 • fax. 574.848.7897
e-mail sales@missionwoodworking.com • www.missionwoodworking.com/mw

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

$2.00 brochure

Shutter Depot
rt. 2 Box 157
Milledgeville, GA 31061
706-672-1214
(706-672-1212)
shutterdepot.com

Cinder Whilt & Company
Wood Turnings for Porches & Stairways
• Stock or Custom Designs • Authentic Replications • Prompt Quality Service •
• Porch Posts • Balusters • Newels • Spindles • Finials • Handrail •
• Lengths To 12 Feet • Free Brochure • 1-800-527-9064 Fax 701-642-4204
E-Mail: info@cinderwhit.com
Website: www.cinderwhit.com
733 Eleventh Avenue South • Wahpeton, ND 58075

OLD-HOUSE INTERIORS 103
of the true craftsmanship, but this home deserves a book. Jon Pomeroy did an excellent job in its design, but credit must be given particularly to the five Durango carpenters who built it. Fixing framing to final trim, who deserve more credit than the modern architectural scene likes to give. Their names are Henry Dittmar, Rollo Mangus, Jim Whitlock, George Williams, and Jeremy Jepson (who began as a helper but became a great carpenter by the time they were done).

—STEVE MORRELL (formerly Morrell Construction) Durango, Colo.

BUILDING CREDIT

I enjoyed seeing the remarkable house in Durango, Colorado, featured in the Sept. issue. ["A Return to Arts & Crafts"] When Howard and Maijie Wilson came to Durango, they contracted with me to build the house, and I put them in touch with architect Jon Pomeroy. I also found them the lot on which the house is built.

Your nice photos show some documentation) to me for possible inclusion. Send to cspond@verizon.net

—CATHERINE SEIBERLING POND Hancock, N.H.

What did you mean, “got the gack off”? My 1907 house has woodwork like that shown on pp. 68 and 72–73 in the November 2005 issue ["A Good House Uncovered"]. Mine, too, needs some TLC. I wondered what Jeff Jones meant when he said they didn’t use harsh strippers, but rather: "We rubbed it down . . . we just got the gack off."

—JOAN STEPHAN, VIA EMAIL

Contractor Jeff Jones [Olson & Jones Construction, Portland, OR; (503) 244-7467] used a proprietary finish reviver or furniture refinisher—a concoction of spirits and a strong cleanser, made by such companies and Minwax [minwax.com] and Formbys [formbys.com]. These products are not paint strippers. They revive or remove shellac, lacquer, and oil varnishes. Shellac can also be removed with denatured alcohol. Only a paint stripper will remove urethane finishes. The product is wiped on the darkened finish and allowed to penetrate. Rub the woodwork down with medium-fine steel wool. Follow directions on the can before refinishing. Jones refinished the fir woodwork with an oil finish that does not contain varnish or polyurethane. Orange or amber shellac is also a traditional and easily renewed finish, though not recommended for wet areas.
For more than a century, designers and architects have enriched their projects with accent elements created by the DECORATORS SUPPLY CORPORATION. Today we offer replicas of some fifteen thousand original designs, produced in varied materials. • Readily installed by tradespeople and do-it-yourselfers. • Uses: period restoration, remodeling, new building projects. • $35.00 for our six book set of illustrated catalogs.

DECORATORS SUPPLY CORPORATION
3610 South Morgan, Chicago, Illinois 60609
(p) 773-847-6300 • (r) 773-847-6357 • www.decoratorssupply.com

Circle no. 245

Resto-A-Finish is a unique finish-penetrating formula that restores the original color and luster to your finish while blending out minor scratches and blemishes. Restor-A-Finish cleans the surface and restores the finish in one step - without removing any of the existing finish. With a simple wipe-on, wipe-off process, most finished wood surfaces that seem to need a refinishing job can be completely restored in a few minutes.

- Eliminates white heat rings and water marks
- Blends out scratches and blemishes
- Restores color and luster to faded finishes
- Will NOT dissolve existing finish

800-266-9545 • www.howardproducts.com

Circle no. 20

Original Tin Ceilings
Three Generations of Experience, Quality, Reliability & Tech. Support
• 38 Designs 2'x4' nail-up for a quick & easy installation
• 2'x4',2'x8' nail-up & 2'x2',2'x4' lay-in for grid system
• Steel • White • Chrome • Copper & Brass plate
• Stainless, Solid Copper Kitchen backsplash
• Medallions • Walls & Cabinet inserts
• 15 Cornice styles • Pre-cut miters

aa-ABBINGDON AFFILIATES INC.
Dept. OHI, 2149 Utica Ave., Brooklyn, NY 11234
718-258-8333 • www.ohi.abbingdon.com

Circle no. 15
ANDERSEN & STAUFFER

FURNITURE MAKERS pg. 38

Early American Furniture Shop—Exact reproductions of 17th, 18th, and early 19th-century American antiques. Call for more information. (717) 626-6776 andersenandstauffer.com

ANTIQUE LIGHTING COMPANY pg. 33

Replica Light Fixtures—In a wide array of materials, finishes, sizes, and lengths. Large selection of solid brass fixtures. Visit the online catalog at antiquelight.com

ANTIQUE & VINTAGE

WOODS OF AMERICA pg. 55

Flooring & Hand- Hewn Beams—Authentic, high-quality wood products for purposes of restoration, flooring, and cabinet-making for the architect, designer, homeowner and contractor. Free brochure. (518) 398-0049 antiqueandvintageWOODS.com

ARCHITECTURAL COMPONENTS pg. 110

Historic Designs—18th- and 19th-century architectural millwork: moldings, doors, entryways, and more. All custom-made, $5.25 catalog. (413) 367-9441

ARCHITECTURAL GRILLE pg. 106

Bar and Perforated Grilles—Custom made in any material or finish for heating and ventilating. Free literature. (800) 387-6267 archgrille.com

ARCHITECTURAL PRODUCTS BY OUTDOOR pg. 103

Shop Like The Pros Since 1972, featuring 4(1.1100-foot spans to wood cabinets in solid cherry or maple; for interior and exterior. $.3.25 for 64-page catalog. (800) 323-5937 americanwoodworks.com

AK EXTERIORS pg. 95

Traditional Lighting—Why have ordinary lighting when what you really want is extraordinary lighting? $4.25 literature. (800) 253-5837 akerexteriors.com

ALAMEDA SHADE SHOP pg. 108

Roller Shades—Specialists in old-fashioned roller shades, with and without scallops. Samples can be seen online. Free literature. (510) 522-0633 shadeshop.com

ALBANY WOODWORKS pg. 101

Wide Plank Flooring—In antique pine or American hardwoods. Beams, custom doors, shutters and more. See their quality products online: (800) 551-1282 albanywoodworks.com

AMERICAN PERIOD LIGHTING pg. 108

Hand-Crafted Lighting—Lumens, post lights and chandeliers for the traditional or period home. Quality lighting fixtures in tin, wood and brass. $2.25 catalog. americanperiod.com

AMERICANANA pg. 47

Authentic Colonial Wooden Blinds—Custom made to the size and color of your choice. Old-fashioned basswood porch-shade interior shutters in four designs. Exterior shutters in three designs. Free literature. (800) 269-5697 shutterblinds.com

BIOSHIELD PAINT CO. pg. 56

Paints for a Healthy Home—Wall paint, color washes, pigments, tints, wood stains, floor finishes, healthy cleaners and more. Free literature. (800) 621-2591 bioshieldpaint.com

BRADBURY & BRADBURY

ART WALLPAPERS pg. 23

Victorian Rooms—Will ceiling papers you can combine in infinite variations. Neo-Grec, Anglo-Japanese, Aesthetic Movement. $12.25 superb catalog. (707) 746-1900 bradbury.com

BRASS LIGHT GALLERY pg. 3


BROAD-AX BEAM CO. pg. 27

Eastern Pine Wide Board Flooring—8", 10", and 12" wide with shiplap edge. Authentic hand-hewn beams, both structural and decorative. $3.25 literature. (902) 257-0064 broad-axbeam.com

BUCKS COUNTY SOAPSTONE CO. pg. 36

Countertops & Sinks—They hand-craft and install counters and sinks for residents of Pennsylvania, New Jersey and Delaware. Custom sink orders shipped nationwide. Visit their website. (215) 249-8181 buckscountysoapstone.com

CARLISLE WIDE PLANK FLOORS pg. 38

Family-Owned Company—Finely crafted traditional wide plank floors in hand-selected antique and old growth pine and hardwoods. Free literature. (800) 595-9663 wideplankflooring.com

CENTRAL RADIATOR

CABINET COMPANY pg. 96


defined as iron radiators. From metal cabinets with enamel finish and humidifying pans to wood cabinets in solid cherry or oak. Free literature. (800) 733-1713 eradiatorexpress.com

CHARLES P. ROGERS & CO. INC. pg. 111

Established 1855—New, original and restored antique headboards, beds, canopy and trundle beds, sleigh beds and daybeds in brass and leather, hand-forged iron, solid mahogany and cherry. Free catalog and sale price list. (800) 722-7726 charlesprogers.com

CHARLES RUPERT DESIGNS LTD. pg. 27

Antique Hardware and Historic Restorations—Antique hardware and Historic Restorations. Ready-to-install 2'x 4' sheets. 12" or 24" repeat patterns. (250) 592-4916 charlesrupert.com

CHARLESTON HARDWARE COMPANY pg. 102

—Antique hardware and Historic Restorations—Antique hardware and Historic Restorations. Ready-to-install 2'x 4' sheets. 12" or 24" repeat patterns. (250) 592-4916 charlesrupert.com

CHARLESTON GAS LIGHT pg. 91

543

Plantation Collection—Authentic copper and brass lanterns, available in gas or electric. All carry the UL safety certification or the CSA certification. Free catalog. (877) 427-5483 charlestonlight.com

CHARLESTON HARDWARE COMPANY pg. 102

—Antique hardware and Historic Restorations—Antique hardware and Historic Restorations. Ready-to-install 2'x 4' sheets. 12" or 24" repeat patterns. (250) 592-4916 charlesrupert.com

CHELSEA DECORATIVE METAL pg. 47

Tin Ceilings—Art Deco and Victorian styles on easy-to-install 2'x 4' sheets, 6", 12" or 24" repeat patterns. Free literature. (713) 721-9200 thinnsum.com

CHERRY TREE DESIGN pg. 41

Quality, Hardwood Lighting—Wood trimmed shade with a variety of inserts, including mica. Free literature. (800) 634-3268 cherrytreedesign.com
FELBER ORNAMENTAL PLASTERING pg. 95 554
Ornamental Plaster—Restoration, renovation and new construction. 2,500 antique models of all types of architectural elements. $3.25 catalog. (800) 392-6896 felber.net

FORBIO FLOORING pg. 43 121
Seriously Fun Floors—Marmoleum, made from natural ingredients, is about good natured fun. Warm to the touch, available in more than 150 colors, it's comfy and cool. Free literature. (866) MARMOLEUM themarmoleumstore.com

GOODS MANUFACTURING pg. 111 100
Spiral Stairs Custom Built—Add a touch of class with a Goddard spiral stair in steel, wood, or a combination of both. Built to your specifications. Free color brochure. (800) 536-3118 spiral-staircases.com

GOOD TIME STOVE CO. pg. 96 806
Antique Heating & Cooking Stoves—1830s - early 1930s. Designed to heat one room or your entire home. Free literature. (888) 282-7506 goodtimestove.com

GOODWIN HEART PINE COMPANY pg. 49 211
Antique Wood Flooring—Available in limited supply only. Tight-grained, nearly indestructible and in perfect condition from its river testing place. Free literature (800) 336-3118 heartpine.com

THE GORGAL GLUE COMPANY pg. 35 235
Bonds Wood, Stone, Metal & More—Versatile adhesive ideal for most household projects. Free information. (800) 966-3458 thegorillaglue.com

GREEN MOUNTAIN SOAPSTONE pg. 31 254
Sinks & Stools, Cut To Size—Soapstone sinks, countertops, wall and floor tile, shower basins, masonry heaters (available with bread oven and bench). Free literature. (800) 385-5636 greenmountainsopastone.com

H.A. FREMURG & COMPANY pg. 18 297
Decorative Lighting Since 1906—Over 400 styles including Gothic, Empire, Victorian, Georgian, Early American, Art Deco and Soft Contemporary. $15.25 including Gothic, Empire, Victorian, Georgian. Early American, Art Deco and Soft Contemporary. $15.25 catalog. (800) 796-5514 fremurg.com

HAMILTON DECORATIVE COLLECTION pg. 59 423
Solid Bronze—Wall and floor registers in many sizes. Also decorative bronze hardware and door hardware. Free literature. (212) 760-3377 hamiltondeco.com

HANOVER LANTERN pg. 93 554
Made-To-Order Lighting—Manufacturers of cast-aluminum decorative lighting fixtures and accessories, hand-crafted in Pennsylvania Visit them on the web. (717) 632-6464 hanoverlantern.com

HISTORIC DOORS pg. 96 163
Historic Doors—Custom doors and radius woodwork for restoration, renovation and new construction. All species of wood. Free literature. (610) 756-6187 historicdoors.com

Enjoy Radiant Soapstone Warmth

5 Reasons Soapstone is Better!
• Soapstone holds twice as much heat as metal.
• Soapstone heat is steady, even and comfortable.
• Soapstone has a proven record of durability.
• It has beautiful color, texture and marbling.
• Variations in the stone make each stove unique.

Plus, no power is required, so you can enjoy radiant warmth regardless of the weather!

FREE COLOR CATALOG

Name__________________________
Address_______________________
City/State/Zip____________________

Woodstock Soapstone Co., Inc.
66 Airport Rd., Dept. 2425, West Lebanon, NH 03784

www.woodstov.e.com
1-888-664-8188

Circle no. 467

Londonderry Brasses, Ltd.

When Authenticity Counts

P.O. Box 415
Cochranton, PA 19330
Phone: (610) 593-6239
Fax: (610) 593-4788

For a fully illustrated catalog send $15 or call to charge.
PA Residents add 6% sales tax.
View entire catalog on-line at www.londonderry-brasses.com
**send away**

HISTORIC HOUSEFITTERS pg. 104 550
Hardware & More—18th-century hand-forged iron thumbblades, hinges, and hooks. Period lighting in copper and tin. Kneb and lever sets. Decorative pewter and redware. $5.25 64-page color catalog. (800) 247-4111 historichousefitters.com

HISTORIC HOUSE PARTS pg. 52 466
Restoration Hardware—Salvaged and reproduction hardware, lighting, plumbing, woodwork, and stained glass. $10.25 catalog. (888) 558-2329 historichouseparts.com

HOMES BEST pg. 103 385
Handcrafted Vanities—Copper sink bowls, antique style faucets and more for kitchen and bath. Hundreds of brands to choose from. Excellent customer service. Free literature. (877) 800-4100 antiquesink.com

HOUSE OF ANTIQUE HARDWARE pg. 45 142
Antique & Restoration Hardware—Large selection of antique and vintage reproduction house hardware available for sale online. Free literature. (888) 223-2545 houseofantiquehardware.com

HOWARD PRODUCTS INC. pg. 105 580
Quality Antique Furniture Care Products—For the care and restoration of fine wood furniture and wood finishes. Visit them on the web. (800) 266-9545 howardproducts.com

INNERGLASS WINDOW SYSTEMS pg. 104 197

THE IRON SHOP pg. 109 545
Spiral Stair Kits—Since 1931. Available in metal, oak, Victorian cast aluminum kits, and all-welded custom units. Free catalog. (800) 523-7427 irondesignshop.com

J.L. POWELL & CO. pg. 10 631
Heart Pine Flooring—Flooring, doors, mantels, moldings, stair parts, cabinets and lumber. Standard runs & custom-milled. $25.25 literature and samples. (800) 227-2007 plankfloors.com

J.P. WEAVER pg. 60 357
Architectural Ornaments for Interiors—Recreate period interiors using “Peixin” ornaments and moldings. European-inspired moldings for ceilings, walls, fireplace, cornices, and doors and furniture. See the website. (818) 500-1740 jpwaver.com

JOHN CANNING PAINTING & CONSERVATION STUDIES pg. 547 171
Architectural Decoration—Fine art and decorative finish conservation, architectural trompe l’oeil, faux finishes, mural design, gilding, glazing, stenciling, restoration and design. Free brochure. (203) 272-9868 canning-studios.com

JOSIAH R. COPPERSMITH pg. 89 410
Colonial Lighting—Quality reproduction lighting in many styles, hand crafted to the client’s specifications. $3.25 catalog. (508) 432-8590 jrcoppersmymythe.com

JUST ART POTTERY pg. 112 88
Antique & Collectible—American art pottery, including Roseville, Rockwood, Weller, Van Briggle, Teardrop, Art Nouveau, Grueby. See the website. (309) 690-7966 justartpottery.com

KAYNE & SON CUSTOM HARDWARE pg. 89 272
Hand Forged Hardware—Custom castings from your originals. Reproductions, restorations, repairs. $5.25 catalog. (828) 667-8868 customforgedhardware.com

**send away**

KENNEBEC COMPANY pg. 33 492
Hand-Finished Cabinetry—Maine craftsmen create cabinetry pieces for all styles of homes using traditional woodworking techniques. $10.25 portfolio. (207) 443-2131 kennebeccompany.com

KING’S CHANDELIER pg. 93 334
Chandeliers & Sconces—Original designs of traditional all-cystal fixtures and Victorian reproductions. $6.25 full color catalog. (536) 623-6185 chandelierworld.com

L & J.G. STICKLEY inside front cover 777
Mission Oak & Cherry Furniture—American Arts and Crafts reproductions by the original manufacturer. $10.25 full color 128-page catalog. (315) 682-5500 stickley.com

LA BELLE STUDIOS pg. 58 477
Hand Painted Table Linens—Canvas floorcloths and coasters in Art Nouveau and Arts and Crafts styles. Custom orders welcome. $5.25 catalog, refundable with purchase. (888) 889-3409 labelsfurstudios.com

LB BRASS pg. 49 236
French Decorative Hardware—For doors, cabinetry and bathroom. European Country Collection, a complete line of iron hardware. Free literature. (718) 786-8900 lbbrass.com

LEONARD J. BAUM, ARCHITECT pg. 37 435
Restoration Architect—Specializes in the restoration, dismantling, and reconstruction of 18th-century houses and barns. Saving historical structures throughout New England. Free literature. (401) 941-1650

LEONARDS NEW ENGLAND pg. 17 197

LONDONDERRY BRASSES LTD. pg. 107 467
Furniture Hardware—Each piece is a direct lost wax casting of a period original. Authenticity for antiques dealers, conservators, and cabinetmakers. $15.25 catalog. (603) 593-6239 londonderry-brasses.com

LOUIS FRASER pg. 103 451

MAPLE GROVE RESTORATIONS pg. 17 30
Custom Interior Woodwork—Raised panel shutters, wainscotting, fireplace surrounds and moldings, custom made in a variety of woods and styles. $2.25 literature. (860) 742-5432 maple-grove.com

MASON & WOLF WALLPAPER pg. 41 451
Victorian Revival—Wallpaper in period colors for walls and ceilings. See their website for their new collection of Christopher Dresser designs. (732) 866-0451 mason-wolf.com

MATERIALS UNLIMITED pg. 44 422
Furniture & More— Mantels, doors, hardware, lighting, stained glass, columns, building ornamentation, iron gates and fencing. See the website. (800) 299-9462 materialsunlimited.com

MAURER & SHEPHERD JOYNERS pg. 44 410
Colonial Woodwork—Custom-made interior and exterior 18th-century architectural trim. Doors, windows, shutters, wainscot and wall paneling. $4.25 catalog. (860) 633-2383

MB HISTORIC DECOR pg. 112 472
Early American Stencils—Offering over 450 stencils for walls, floors, and murals—museum collections. Set of five catalogs $10.25. (888) 649-1790 mbhistoricdecor.com
MEREDITH COLLECTION / IRONROCK CAPITAL pg. 96
Traditional THa—Hand-crafted, hand-painted Arts and Crafts-inspired ceramic tile designs. Large selection of glaze colors and finishes available. Free literature. (330) 484-1656 meredithtile.com

MISSION WOODWORKING pg. 103
Creative Solution—Affordable wooden covers that conceal fully functioning baseboard-style heat, hot water, or steam radiators. Free literature. (877) 848-5697 missionwoodworking.com

MITCHELL ANDRUS STUDIOS pg. 110
Pumituta & Fühlominga—Hand-crafted accessories for homes furnished in period style. Free literature. (908) 647-7442 mitchellandrus.com

MOTAWITILEWORKS pg. 32
Ceramic Art Tile—Arts and Crafts, Celtic and Medieval designs in matte and glossy glazes. For fireplaces, backslashes, bathrooms. $5.25 catalog. (734) 213-9173 motawi.com

NATIVE TILE & CERAMICS pg. 89
California, Spanish & Craftsman Styles—Handmade ceramic tile. Decorative trims, borders, pools, floor inserts, murals, fireplace surrounds and rug patterns for floors. Free literature. (310) 533-8684 nativetile.com

OAK PARK HOME & HARDWARE pg. 10
Furnishings & Accessories—Carefully selected items with the styles and philosophies of the Arts and Crafts Movement. Visit their online showroom. (708) 445-3606 ophh.com

OLD CALIFORNIA LANTERN pg. 93
Arts & Crafts Lighting—History and architecture inspire their designs. Call or visit the website for information on catalogs (volumes 1 and 2), and the Sutters Mill series of oil lanterns. (800) 577-6679 oldcalifornia.com

OLD FASHIONED MILK PAINT CO. pg. 101
Genuine, All Natural Milk Paint—16 deep, rich colors. In powder form—add water and mix. Free literature. (866) 350-6455 milkpaint.com

OLD SMITHY SHOP pg. 111
Colonial Hardware—Forged by New England master blacksmith Franklin Horsley. Hinges, handles, latches, shutter hardware, fireplace accessories. $5.25 catalog. (603) 672-4113 oldsmithyshop.com

OLD-HOUSE INTERIORS DESIGN CENTER SOURCEBOOK pg. 19
New for 2006—The definitive guide to period-inspired home products—a well-illustrated book chock-full of dependable sources. $19.95 includes shipping and handling. (978) 283-3200 oldhouseinteriors.com

ORIGINAL STYLE LTD. pg. 109

PERIOD LIGHTING FIXTURES pg. 89
18th & 19th Century Lighting—Handmade collection of original designs from famous museums: Historic Deerfield, Old Sturbridge Village, Colonial Williamsburg. $10.25 catalog. (800) 828-6991 periodlighting.com

PERSIAN CARPET COMPANY pg. 23
Arts & Crafts Carpets—Importers of hand-knotted carpets in Arts and Crafts and traditional Persian designs. See their website. (800) 333-1801 persiancarpet.com

ARCHIVE EDITION TEXTILES
Fine Woven Arts & Crafts Fabrics
(310) 676-2424
textileguy@aol.com • Online Catalog: archiveedition.com

THE IRON SHOP®
The Leading Manufacturer of Spiral Stair Kits®
7853 South Circle No. 545
The best selection, quality, and prices! Since 1931, The Iron Shop has enjoyed a reputation for outstanding design and fabrication of spiral stairs. Today, we utilize computer-aided technology throughout our production process successfully mixing state-of-the-art manufacturing with Old World quality. Offering the largest selection, highest quality, and lowest prices in spiral stairs—we make sure that you get the right spiral to meet your needs, available in any height and BOCA/UBC code models. And our spirals are still made with pride in the U.S.A.

Circle no. 14
Circle no. 103
Circle no. 120
Circle no. 14
Circle no. 186

ARTWORKS
Classic English Tile
A full range of field tile and moldings complement these decorated English tile. Available throughout the USA. Visit www.originalstyle.com for your nearest dealer.

Circle no. 545
OLD-HOUSE INTERIORS 109
PINE HALL BRICK pg. 51 322
Rumbled Pavers—Tumbled after firing to create rounded edges and irregularities for that reclaimed brick look. Add old world charm to your home. Free literature. (800) 334-8689 americaspremierpaver.com
PRIMROSE DISTRIBUTING / OLDE CENTURY COLORS inside back cover 728
Carefully Selected Colors—Reproduction colors from 18th and 19th-century architectural examples. For interior, exterior and fine furniture. Free color card. (800) 222-3092 oldecenturycolors.com
PW VINTAGE LIGHTING pg. 93 478
Phil Watson’s—Extensive inventory of authentic antique and quality reproduction lighting from the 1820s to the modern era. Free literature. (866) 561-3138 pwvintagelight.com
RADIANT WRAPS pg. 102 458
Decorative Covers—Distinctive slip-on covers for installed baseboard heating units. No more arranging the furniture to hide the baseboard. Free literature. (973) 857-6480 radiantwraps.com
REJUVENATION back cover 10
Period Lighting & House Parts—Over 500 exceptional lighting fixtures and house parts available. Free catalog. (888) 401-1900 rejuvenation.com
REVISION LIGHTING pg. 97
Vintage Lighting—An extensive collection of authentic restored vintage lights and unique reproductions. See the online catalogs. (509) 747-4552 revivallighting.com
SCHOOLHOUSE ELECTRIC CO. pg. 51 380
Period Lighting—American-made, solid brass lighting fixtures with over one hundred styles of glass and hand-painted shades. Free literature. (800) 630-7113 schoolhouseelectric.com
SHAKER WORKSHOPS pg. 102 123
Shaker Reproductions—Chairs, tables, clocks,rockers and other furniture available in kits or custom-finished. Also baskets, oval boxes, pegboards. (800) 840-9121 shakerworkshops.com
SHELDON SLATE PRODUCTS pg. 35 134
Custom Slate—Mining and manufacture of slate products. Sinks, countertops, flooring tile, roof tile, and custom slate structural work. Free literature. (207) 997-3615 sheldontile.com
SHUTTER DEPOT pg. 103 93
Custom Shutters—Moveable louvers, raised panel, exterior plantation, traditional, raised panel interiors. Hinges and holdbacks. $2.25 brochure. (706) 672-1214 shutter depot.com
SHUTTERCRAFT pg. 111
Interior/Exterior Wood Shutters—Fixed or moveable louvers, raised panel, cut-outs, hinges and holdbacks. Visit them online. (203) 245-2608 shuttercraft.com
SMITH WOODWORKS & DESIGN pg. 42 325
Nice Knobs—Cabinet knobs and pulls in ten species of wood, three iron finishes, and natural brass. In stock for immediate shipment. Free brochure. (908) 832-2723 nicknobs.com
SNELLING’S THERMO-VAC pg. 45 788
Decorative Ceiling Tiles—Resemble tin ceilings. Made for nail-up or suspended grid systems. Free layout and consultation. (318) 929-7398 ceilingsmagnifique.com
STANDBY & WIFE pg. 43 687
Victorian Style Spiral and Straight Staircases—Kits: residential/commercial, for interior or exterior, combining superb styling with ease of installation. $3.25 catalog. (800) 461-0060 standbyandwife.com
STEVEN HANDELMAN STUDIOS pg. 56 118
Hand-Crafted Lighting—Inspired by the classic styles of European and American architecture. Free catalog. (805) 962-5175 stevenhandelmanstudios.com
STONE RIVER BRONZE pg. 16 330
Investment Cast Bronze Architectural Hardware—For doors, windows, cabinets, and accessories. Exceptional design and quality for the discerning buyer. Free brochure. (435) 755-8100 stoneverbronze.com
SUNDIAL WIRE pg. 94
Lighting Supplies—New, cloth-covered electrical wire, custom-made to replicate vintage electrical wire. UL-approved. Also reproduction electricals, including plugs. See the website. (413) 582-6909 sundiawire.com
SUTHERLAND WELLES LTD. pg. 13 139
Finishing Products—High quality wood finishes with the lowest toxicity. Outstanding support in choosing the right product for any project. Free literature. (800) 322-1245 sutherlandwelles.com
TILE RESTORATION CENTER pg. 111 784
Batchelder Tile Reproductions—Hand-crafted Arts and Crafts tiles, in all sizes, for fireplaces, fountains, floors, kitchens and baths. $5.25 color catalog. (206) 633-4866 tilerestorationcenter.com
TILE SOURCE pg. 32 55
Victorian Floor & Wall Tiles—Genuine encaustic tiles for the restoration of 19th-century floors. A full range of Victorian wall tile also available. Free literature. (843) 689-9151 tile-source.com
TOUCHSTONE WOODWORKS pg. 112 97
Mahogany Screen-Storm Doors—Interchangeable screens, tempered glass storms, and a wide selection of hardware. $3.25 catalog. (330) 297-1313 touchstonewoodworks.com
TRUSTWORTH STUDIOS pg. 94
Unique Handmade Tile—Proud to be part of a movement of modern artisan tile manufacturers producing beautiful tiles. Visit their website. (603) 352-4299 trustworth.com
TRUSTWORTHY STUDIOS pg. 101
Unique Handmade Tile—Proud to be part of a movement of modern artisan tile manufacturers producing beautiful tiles. Visit their website. (603) 352-4299 trustworth.com
UNDER GLASS MFG. pg. 42 523
Garden Structures—Manufacturer of Lord & Burnham greenhouses and solariums, standard and custom units, attached and free-standing models. $3.25 catalog. (845) 687-4700 underglassusa.com

Museum Quality 18th and 19th Century Architectural Millwork
Following historic designs and using traditional joinery we create reproduction millwork: windows, doors, entryways, moldings, and more.
ARCHITECTURAL COMPONENTS, Inc.
26 North Leverett Road
Montague, MA 01341
413-367-0441 • brochure $5.00
www.architecturalcomponentsinc.com

Send Away
To receive interiors.com/publications, send away postcard.

Circle no. 118
Rabbit Goody's
Thistle Hill Weavers
Custom Weaving for Historic Homes
Venetian, Ingrain & Diamond Carpet
Draperies, Upholstery, Trims
866.384.2729
www.thistlehillweavers.com

Tile Restoration Center
Dedicated to the Reproduction of American Arts & Crafts Tiles

Coyle Lumber & Millwork
"Custom work is our specialty"
windows, doors, trim packages all made to your specifications.
(717) 243-4124
www.coylelumber.com

EYE CATCHING QUALITY
RED CEDAR SHUTTERS
Delivered Right To Your Door!

Woodstock Soapstone
Enjoy the Warmth—Soapstone distributes heat evenly even after the fire has died down. Efficient wood or gas stoves are crafted in New Hampshire. See the website, (800) 866-4344
woodstovestore.com

VINTAGE DOORS & MILLWORK
Victorian Screen-Storm Doors—Interior and exterior solid wood doors. Custom made "Just like the olden days..." Free literature. (800) 787-2001
vintagedoors.com

Old Smitty Shop
Forged by New England Blacksmiths
Franklin, MA
609-872-8148
oldsmithshop.com

Maple Grove Restorations, LLC
• INTERIOR RAISED PANEL SHUTTERS
• RAISED PANEL WALLS • MAWSOFTING
• COLOR BROCHURE: $2.00
(860) 742-5432
www.maple-grove.com

Charles P. Rogers
2815 Magazine St
New Orleans, LA 70115
(504) 949-1188
charlesrogers@cox.net

Vane Dyke's Restorers
Brass Victorian pulls, glass knobs and bridge handles, carved fruitwood pulls, period door hardware. Free 312-page catalog. (800) 558-1234
vandykes.com

Van Dyke's Restorers
Hardwin 147
Brass Victorian pulls, glass knobs and bridge handles, carved fruitwood pulls, period door hardware. Free 312-page catalog. (800) 558-1234
vandykes.com

Vane Hey Raleigh
Masters In The Artistry Of Roof Tile—Concrete roof tile manufacturer specializing in custom color and surface matching. Offers a 50 year non-pro-rated warranty. Free literature. (800) 236-8453
vhrile.com

Victorian Design Magazine
From the Editors of Old-House—Once-yearly Special Edition showcases 19th-century architecture and interior styles. $6.95 includes shipping and handling. (978) 283-3200
victoriandesignmagazine.com

Victorian Fireplace Shop
Everything For Your Historic Fireplace—Gas coal effect fires, ornate coal baskets, unique electric fires. Mantels in wood, cast iron, marble. Shop online, nationwide shipping. Free literature. (866) GAS COALS
gascoals.com

Vixen Hill
Porch Systems—Pre-engineered cedar wood gables, garden houses, and porch components designed for simple assembly. Meets national building codes. Free brochure. (800) 423-2766
vixenhill.com

W.F. Norman Corp.
Tin Ceiling—Richly ornamented turn-of-the-century patterns using original dies. Center plates, borders, cornice, corner and filler plates. $3.25 Catalog. (800) 641-4038
wfnorman.com

Warren Chair Works
Windward Chairs—Small company builds 18th-century furniture using authentic materials and building techniques. $5.25 catalog. (401) 247-0426
warrenchairworks.com

Worth Home Products
Luxury Return Air Grille—Combines beauty and performance. Available in 35 sizes, installs quickly, cleans easily, and comes paint-ready for any home décor. Free brochure. (713) 660-0025
worthhomeproducts.com

Yesteryear's Vintage
Circle no. 540
Circle no. 549
Circle no. 528
Circle no. 30
By Color Seduced pp. 34–38

John Crosby Freeman, The Color Doctor, Norristown, PA: 610/539-3010

Historical Paint Color Collections

Milk Paints

Other Mentions
- Martha Stewart paint palette: sherwin-williams.com [search "Martha Stewart"]
- Rejuvenation Lighting catalog: 888/401-1900, rejuvenation.com

Walls with Character pp. 54–58

For more about decorative effects for textured walls, see The Complete Book of Paint and Decorative Techniques by Kevin McCloud [Simon & Schuster, 1996].

Stylish Hearth Tools pp. 80–83

Antique Fireplace Accessories
- Belcourt: belcourt.net • Danny Alessandro, Ltd.: (212) 421-1928

Reproduction Accessories

Firebacks
- The Country Iron Foundry: firebacks.com
- Pennsylvania Firebacks: fireback.com
- Virginia Metalcrafters: vametal.com

Planning for Lighting, pp. 90–94

Stan Pomeranz is the owner of Light Tech, a residential and commercial lighting design firm in Pittsboro, N.C.: 919/542-5577, lighttechdesign.com
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
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.

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?

ENTRIES ONGOING; deadline for grand prize June 15, 2006

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?

ENTRIES ONGOING; deadline for grand prize June 15, 2006

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

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.

MAIL TO:
Old-House Interiors, Inspired By Contest;
108 E. Main Street, Gloucester, MA 01930

EMAIL JPEGS AND INFORMATION TO:
letters@oldhouseinteriors.com [subject line: inspired by]
My house was built around 1924. I enjoy decorating with antiques from the era in which the house was built—but I collect contemporary glass art. When I converted two closets and a sleeping porch into one closet and a master bath, I combined art glass with Art Deco motifs. Walls are glazed navy blue. The vanity is made from an antique Deco dressing table. I included a four-foot-square spa tub (in the former closet space): luxury in about 80 square feet!

The most arresting feature is the glass ceiling over the tub. My inspiration was a Dale Chihuly ceiling depicted in a coffee-table book on his work. (A few of these are sprinkled around the country, including one at The Bellagio in Las Vegas.) I created the ceiling out of organic and sea creature-shaped pieces I'd collected, arranged on a shelf of tempered glass.

People actually gasp when they see it.

—JUDY TILLMAN
INDIANAPOLIS

GLASS ART in three dimensions
A brand-new, Art Deco-inspired bathroom in a Twenties house includes a magnificent glass art ceiling over the soaking tub. The unique ceiling was created by the homeowner, who collects contemporary glass art and admires the work of Dale Chihuly. The bather's eye view of the ceiling is shown above. At left: the photograph and book that inspired the project. [For more, go to chihuly.com]
Experience the Olde Century Colors Difference

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

You can find Olde Century Colors at these fine Dealers or call: 800-222-3092

Dealer Inquiries Welcomed

PAINTED SAMPLES KIT available for $10
Kit includes a color card, actual painted samples (34 acrylic and 18 milk paint) and a refundable $5 coupon good toward first purchase.

OLIVE OIL
ACRYLIC
LATEX

SIMULATED MILK PAINT

STAIN

SIMULATED MILK PAINT

Woodtone Stain available in gel and clear gel varnish.

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

Primrose Distributing, Inc.
Olde Century Colors
54020 Andrews Ave., New Carlisle, IN 46552
Phone: 574-654-8894 Fax: 574-654-8892
Toll Free: 800-222-3092
E-mail: barb@oldecenturycolors.com
Visit our web site: www.oldecenturycolors.com
Classic wood medicine cabinet mounted.
Cracked plaster patched.
Polished nickel period light fixture installed.
1910 cup holder hung.

You can never spend too much time in the bathroom.

For period-authentic lighting and house parts from a company that shares your passion, request a free catalogue at rejuvenation.com or call us at 888-401-1900.