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Cover photograph by Douglas Keister.
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CROWN CITY HARDWARE

“Get lost in the details”
A sigh as the rhododendrons bloom

When the issue has been edited and laid out, I’m inspired to write something here as introduction. It’s Saturday and I’m sitting at my kitchen table with my laptop. My twelve-year-old son sits across from me on his more sophisticated wireless machine, uploading his latest special-effects video to YouTube and playing internet games.

I review our content: A cabin in the woods (not big, not new). An enclave of small cottages on a barrier island (not a gated community, no golf course). A jaunt to lesser-known places in Vermont and New Hampshire (not the opening of the latest luxury hotel in Tokyo or Dallas—not even news from Orlando). A dead poet’s house (not the palace of a digital dynamo or a Hollywood mogul). Screen doors (not media rooms). For a moment I feel old, and like a hick. Are my enthusiasms hopelessly outmoded?

My very modern teenager has a job at a dockside restaurant, his third summer there. He’s a gofer and junior sous chef, pulling up the restaurant’s lobster traps from a small boat, scrubbing the beards off mussels, loading romaine and strawberries at dawn in Chelsea, cutting the tenderloins off chicken breasts, grinding olives into oil for tapenade. Most times he doesn’t even bring his iPod. He comes home late stinking pleasantly of fish. It’s an old-fashioned job.

My biggest news of the month is the new puppy, Loki, a golden retriever. He’s twelve weeks old and pretty well housebroken as I write this. One Christmas I gave Peter a robotic pet dog that supposedly responded to voice commands, but he didn’t take to it.

Maybe we just have to wait it out until magazines become nostalgic, like a family-owned seasonal restaurant, or having the time to train a puppy.
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What a bright idea. Schoolhouse Electric Co., justly famous for its 20th-century revival hand-painted shades, is making more than 95 percent of its fixtures compatible with the new industry standard in compact fluorescents, GU24. The GU24 has a more forgiving profile than previous compact fluorescent bulbs, making it much easier for inventive manufacturers to design elegant and period-friendly fixtures that also offer significant energy savings.

With showrooms in Portland, Oregon, and New York, Schoolhouse is introducing several new collections, including two mid-century lines, Derby and Reflectors, two porcelain collections (including 1930s Art Deco), and a slew of shades in new colors: hand-painted vintage red and custard, plus 12 new styles of opal shades. For a fresh-off-the-press catalog, contact Schoolhouse Electric, (800) 830-7113, schoolhouseelectric.com

PROFILE

JEFFREY GALE has always been drawn to the old ways of doing things. “When I was a young man, I began reading Eric Sloane, who wrote about the old tools and the old ways,” says Jeffrey, who makes each of his baskets by hand without the aid of electricity or power tools. Visiting his workshop in rural upstate New York is like walking into a room from the 19th century. He spends most of his time on a shaving horse—a very old device that allows the user to clamp wood while working with it. Working with a tool repertoire that includes a wedge, froe, drawknife, and mallet, he cuts and hand-works all the white ash for every part of his baskets himself—including boiling the splints to keep them pliable. The splints that result are as thin as the annual growth rings of the subject tree. “If there’s anything I’ve been influenced by, it’s old New England baskets.” While the process is progressive, “my designs are my own, every one of them.” Some of his newer basket designs feature unusual handles shaped to fit hands and fingers perfectly. Even though it may take a year to fill an order, the average basket still costs only about $300 to $400. “I feel I am preserving this really simple craft. The knowledge that somebody could go into the woods and make a bushel basket [that they could use] …” he says, “that feeds my spirit every day.” Jeffrey Gale Basketmaker, (607) 847-9383, jeffreygalebasketmaker.com —MEP

TOP: Baskets with carved handles include Little Prince, King Arthur, and Martha Washington. INSET: The handle on the carriage basket is carved with a notch and fitted securely into the rim. ABOVE: Jeffrey Gale shaving splints on a shaving horse.

Philip Johnson’s Glass House in New Canaan, Connecticut, is now open for tours. (203) 594-9386, philipjohnsonglasshouse.org

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Just in time for summer, Peter Murkett of New England Modern has designed the Berkchair as a fundraiser for the nonprofit Berkshire Botanical Garden in Stockbridge, Massachusetts. Constructed of strong, decay-resistant quarter-sawn western red cedar, the lightweight chair easily assembles from four pieces with stainless-steel screws. The individually band-sawn back boards are hand-planed, as is the contoured seat. It even has eco-friendly padded feet, made of locust. “I suppose the Adirondack chair came first, but this is more than a Berkirondack,” Murkett said via email. “It's a Berkchair, the first-and-only.”

The signed and numbered chairs are $695 each plus tax, and shipping is available. For more information or to order, contact the Berkshire Botanical Garden, (413) 298-3926, berkshirebotanical.org

OPEN HOUSE
After retiring at age 44, Manhattan wallpaper merchant James Pinchot constructed a summer home in the French Chalet style in Milford, Pa. The National Historic Landmark was completed in 1886. While butternut, mahogany, and oak abound on the first floor, James was disturbed by the country's irresponsible timber harvesting and encouraged his son Gifford to consider a career in forestry, a field that didn't exist in America at the time. As the first chief of the new U.S. Forestry Service, Gifford Pinchot helped family friend Theodore Roosevelt establish 193 million acres of national forest. Gifford's wife, the politically minded Cornelia Bryce, not only helped her husband become governor of Pennsylvania twice, but she was also a creative designer. (One of her inspirations was an outdoor dining table around a central pool that allowed guests to "float" serving dishes to and fro as they talked politics.) Many of the family's original furnishings and collectibles decorate the first floor, including 4,000 books and bowls and benches from travels to the South Seas. Today, the second- and third-floor conference rooms have been restored back to Cornelia's nontraditional color choices. They are open to any organization worldwide that has a connection to nature. Grey Towers, 151 Grey Towers Dr., Milford, PA, is open for guided tours Memorial Day to October. (570) 296-9630, fs.fed.us/na/gt —DEBORAH J. BOTTI

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Gentle People There
Arts & Crafts San Francisco is the event of the summer on the West Coast. More than 150 exhibitors are expected at the Concourse Exhibition Center Aug. 11-12, offering antique and contemporary furniture, pottery, artwork, textiles, lighting, jewelry, and tile. A&C San Francisco always offers a strong selection of Native American, Art Nouveau, and California Rancho elements not commonly seen at East Coast shows. Featured events include a pottery demonstration by Cedric Brown of C. & C. Brown Potters. Admission is $10. (707) 865-1576, artsandcrafts-sf.com

RIGHT: Vintage posters on display at Arts & Crafts San Francisco

Don't miss . . .
• AMERICAN ANTIQUE WICKER, July 7-Aug. 12, Sheffield Historical Society, Sheffield, MA. Exhibition of American wicker from 1870 to 1930 (weekends only). (413) 229-2694, sheffieldhistory.org
• INCENTIVES FOR HISTORIC PRESERVATION, July 12, Seattle. One-day conference on new preservation and development tools. $295. (800) 473-3293, ipedinc.net (click on Upcoming Conferences)
• ARTS & CRAFTS SAN FRANCISCO, Aug. 11-12, Concourse Exhibition Center, (707) 865-1576, artsandcrafts-sf.com
• BALTIMORE SUMMER ANTIQUES SHOW, Aug. 30-Sept. 2, Baltimore Convention Center, (561) 822-5440, baltimoresummerantiques.com

A Stickley Mecca
There is a new star on the Arts and Crafts map: the Stickley Museum has opened on the top floor of the original Stickley factory in Fayetteville, N.Y. It is owned by L. & J.G. Stickley, the thriving manufacturer of classic Arts and Crafts and contemporary furniture in Manlius. Exhibit highlights include Gustav Stickley's personal bedroom furniture and the cannonball bed that current owner Alfred Audi slept in as a child, as well as L. & J.G. Stickley Special Edition 50th Anniversary cherry furniture and a collection of early Stickley furniture once owned by Barbra Streisand. The Stickley Museum, 300 Orchard St., Fayetteville, NY, open 11:30 am-8:30 pm Tues., 10 am-5 pm Sat., (315) 682-5500, stickleymuseum.com

Got eBay?
On view through Oct. 28 at Shelburne Museum is “Got eBay? Collections Created Online,” a playful take on how collecting has changed in the internet era. Collections were built specifically for the exhibition by a diverse group that includes Jerry Seinfeld, Bianca Jagger, NASCAR driver Kevin LePage, and Whitney Museum of American Art curator Carter Foster. The only guidelines are that participants form the collections on eBay and that they not exceed $1,000 each in spending. (802) 985-3346, sheburnemuseum.org
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Mod Alpha Blocks

House Industries specializes in typefaces, but couldn’t resist reproducing a set of 28 wood blocks by legendary mid-century designer Alexander Girard (best known for his textile patterns for Herman Miller). Suitable for children 4 and older, a set of 1 3/4” square blocks is $100. Contact (800) 888-4390, houseind.com

Blossoms Unfurling

The Woodland Blossoms is a reproduction of a frieze from about 1900. The frieze measures 18 1/2” wide and has a 25” repeat. Available in either paper or vinyl in four seasonal color ways, it’s sold in continuous, 6'-long rolls for $49 each. Contact House Vernacular, (585) 469-0908, house vernacular.com

Post-Agricultural

Whitewashed, turned cherry posts highlight the distinctive, piecrust-edged headboard on Brad Smith’s Highpost Bed. Each post is topped with a cast-steel bird. The bed is available in either queen ($3,075) or king ($3,525) sizes. From Bradford Woodworking, (610) 584-1150, bradfordwoodworking.com

Lots more in the Design Center at oldhouseinteriors.com
Exotic Illusion
The Grand Illusions laminate collection reproduces the look of four exotic and not necessarily sustainable woods: cherry, jatoba, acacia, and cayreiva. The 5"-wide, bevel-edged planks install with an easy lock-and-fold technique. The flooring is about $5 per square foot, uninstalled. From Armstrong, (800) 233-3823, armstrong.com

A Different Kind of Floor

Earthy Inlay
Reminiscent of inlaid tile, this custom octagonal-patterned floor is actually 3/8"-thick concrete. Prices for inlaid concrete designs normally range from $39 to $60 per square foot; an intricate pattern like this costs $65 per square foot or more before installation. Contact Buddy Rhodes, (877) 706-5303, buddyrhodes.com

Affordable Encaustics
The nine-tile Distraeli and 36-tile Palmerston panels seem spot-on replicas of 19th-century English encaustic tiles. The intricate patterns are silk-screened on and fired to a hard, durable finish. The 36"-square Palmerston costs $449. The 18"x18" Distraeli sells for $135. From Tile Source, (843) 689-9151, tile-source.com

Inlay to Order
The Compassion Medallion is an intricate inlay of domestic and exotic hardwoods. Designed and assembled under factory conditions, the laser-cut medallion easily installs in any new floor. Pricing for the medallion begins at $3,600. From Oshkosh Designs, (877) 582-9977, oshkoshdesigns.com

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The finest 19th-century Shaker baskets were made in Mt. Lebanon, New York. These faithful copies are made of New England ash splints, hand-woven in China. Prices range from $28.75 for the small Cat Head basket to $91.25 for the large Apple basket. Contact Shaker Workshops, (800) 840-9121, shakerworkshops.com

Tea Retreat

Inspired by Japanese tea houses, these easy-to-build shelters can be as simple or elaborate as you like. A 10' x 10' Room made of 2x6 Douglas fir planking is $2,850, including the long-wearing fabric roof. A set of fabric walls begins at $250. Contact T House, (805) 646-7355, tonysthous.com

Rocking Hammock

Inspired by an antique rocking chair, the W.R. Perkins Signature Rocker has been reinvented in Brazilian hardwood and weather-resistant woven materials. The single rocker is about $399. A double version sells for $599. From The Hammock Source, (800) 643-3522, hatterashammocks.com

Pearls of Vegetables

The delectable vegetable pulls and knobs in the Kitchen Garden Collection are hand-painted and feature Swarovski pearls. The knobs are $22 to $30 each. Pulls retail for $36 to $49. There's even a sterling silver peapod pull with 14-karat gold peas! From Notting Hill, (262) 248-8890, nottinghill-usa.com
Jaw Breaker
The droll "Fruit and Cheese Picnic" is eerily reminiscent of fresh and partially eaten fruit and cheese. While prices for miniature ceramic fruit begin at $25, the cost of a large still-life like this one approaches $500. Contact Kaolin Pottery, (413) 528-1531, kaolinpottery.com.

Fruity Colors
It's a Southern pottery tradition to make serving pieces like cereal bowls and dinner plates one at a time. These 8" cereal bowls come in 16 luminous colors with slight variations due to hand work. They're $40 each from R. Wood Studio Ceramics, (888) 81R-WOOD, rwoodstudio.com.

Pastoral Dining
Built of mahogany and fastened with bronze and brass, the 1874 Plank-top Table can be left to weather, or be maintained indefinitely. In the 6' length, it's $3,200. The lightweight 1906 Orangerie chairs are $239 per pair. From Pastoral Furniture, (717) 766-8305, pastoralfurniture.com.

Feast from the Egg
Colorful, fun, and best of all, squirrel proof, these egg-shaped bird feeders are sized for small birds like wrens and chickadees. In 11 brilliant colors, they sell for $125 each—as are matching bird houses. From J. Schatz, (866) 344-5267, jschatz.com.

Adirondack Green
Loll about without a care in the world with this armless version of an Adirondack chair. It's made of an eco-friendly 100% recycled post-consumer plastic resin (HDPE) in the USA. In black, white, or red, the chair is $659. From Loll Designs, (877) 740-3387, lolldesigns.com.
Fans of William Morris who also love jigsaws will want the 500-piece museum puzzle in the Golden Lily pattern (Siz).

From Galison, (800) 670-7441. galison.com

Sculptured Copper

La Tene's metal relief tiles are based on archaeological artifacts and botanical forms. The low-tech cold-casting method uses between 30 to 60% recycled copper; resulting tiles are strong, easy to cut, and capable of beautiful patinas. The 4” Akanthos tile retails for about $30 each. From La Tene Tile, (360) 756-6506, latenetile.com

Three for Thee and Me

The hand-forged three-arm candelabra is a custom design by Garry Kalajian. It measures 27” high by 10” wide and features brass drip pans. The chandelier retails for $740 from Ararat Forge, (603) 224-6827, araratforge.com

Copper Bargain

Copper prices may be through the roof, but basins from Copper Sinks Direct are on sale this summer. At half price, the Chef’s Bar Prep Sink is $600. Hand-hammered in a medium or dark finish, it measures 18” x 12” x 7”. Contact (866) 789-7465, coppersinksdirect.com

Copper in the Kitchen

The Miami is a made-to-order range hood that recalls the Great Estate kitchens of the early 20th century. In hammered antique copper with stainless steel accents, prices begin at $5,765. From RangeCraft Manufacturing, (877) RCHOODS, rangecraft.com

Lily Puzzler

Fans of William Morris who also love jigsaws will want the 500-piece museum puzzle in the Golden Lily pattern ($12). Or choose from a suite of file folders, organizers, journals, or notecards in one of his famous designs. From Galison, (800) 670-7441, galison.com

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Mosaics are small squares or rectangles of stone, tile, glass, or shell (sometimes with silver or gold foil added). They have been used to decorate surfaces since the 8th century BCE, when the Greeks covered their walls and floors with small stones and pebbles. The word “mosaic” is in fact thought to originate with the Greeks, used to describe a type of work requiring patience and “worthy of the Muses.” Romans used mosaics widely, too, often with small, marble “tessera” or squares to make elaborate patterns in either geometric or pictorial designs. The use of glass tessera reached its height in the Byzantine Empire, when gold was often added. Set by hand into a damp, hard mortar, the irregularities of the tesserae cause their surfaces to reflect light at different angles, making them sparkle with a unique brilliance. Ravenna, the northern Italian capital of the Western Roman Empire, became known as the center for mosaic art.

Richly hued and sparkling, mosaics have never gone out of style. Today they’re an especial favorite for bathrooms, where they provide water resistance in a vast variety of colors, patterns, and styles. 

BY BRIAN D. COLEMAN
BOHEMIAN BATH for a Princess

Barry Dixon used mosaic tiles to create a Bohemian Chic bath for the 12-year-old daughter of the owners of this new home. She loves everything pink, so Dixon chose glass mosaic tiles in lilac, salmon, and hot pink. The irregular pattern is pleasing.

A cap of colorful crenellated ceramic tiles from Pratt and Larson suggests the exotic air of the Alhambra. An Edwardian-style cast-iron tub from Waterworks gives period appeal (the cast iron holds the temperature of hot water); the tub is painted in a faux stone finish. Walls are tropical pink, Benjamin Moore’s “Fruit Shake.” Pink accessories include blown pink-glass vials for bath salts, a pretty Eames tabouret and delicate Chinese garden seats as side tables. Window shades were made from Osborne and Little’s “Azin” fabric, whose long vertical lines of dots might seem in a little girl’s imagination to be trails of bubbles from a sea creature; the hem curves like a wave.

The luminous color of mosaic tile is apparent in this pink retreat. Lilac, salmon, and hot-pink tiles, along with the exotic crenellated cap treatment, lend sophistication to an exuberant room. Painted upper walls relieve the seamless floor and wall treatment.
A New Venetian Grotto

Designer Barry Dixon created this master bath in Maryland, choosing mosaic tiles to help give a look of tradition and age to new construction. The irregular grid of the tile borders suggest ancient craftsmanship and handiwork. Stone mosaic floors continue several feet up the walls as in the Roman bath; their dull, honed finish contrasts with the glimmer of the walls. To add to the undersea theme, a 5¾-inch border of sea blue and green glass mosaic tiles is part of the border above the stone tiles, and they also line the inner walls of the adjacent recessed shelves. Finished with Venetian plaster, the walls were impregnated with ground marble dust and painted with Farrow & Ball’s aqua blue “Borrowed Light,” then polished with seven coats of beeswax for a deep watery sheen. Reminiscent of a ship’s hull, the arched ceiling is outlined with ribs made from plaster casts of real sea shells. Oversized South Sea clamshefls and a Venetian glass lantern overhead lend to the atmosphere of an exotic and hidden undersea grotto.

An old-fashioned clawfoot tub from Waterworks sits in front of the cast-stone fireplace. Accessories include a pair of large turquoise spice urns found in Marrakech, which hold bath salts.

Mosaic tiles, whether ceramic or glass, give an exotic air and a special quality of light to a room. They are adaptable: modern uses run from pictorial murals in the public subway to a fantasy boudoir.

Many of its basilicas and other buildings are elaborately decorated in luminous, rich-hued mosaics.

Mosaic tiles have never really gone out of style. They remain, especially, a favorite for bathrooms, where they provide a water-resistant yet decorative surface. Typically made in 2-inch or smaller squares with a thickness of ⅛ inch or less, the tiles can be applied individually by hand or pre-attached on sheets backed by fiberglass mesh. Glass mosaic tiles are usually sold in square sheets, which are first glued face-down onto paper; a cartoon of the pattern is drawn in reverse, tiles are cut out and applied in damp mortar, and the paper finally moistened to wash it away after the tiles have set. Mosaic tiles should always be applied to a clean substrate (concrete board “WonderBoard” is good for damp bathrooms) and affixed with a thinset, bonding mor-
NYC Subway REDUX

This tiny Greenwich Village bathroom in the heart of Manhattan was inspired by the famed old mosaics of New York City's early subway stations. The owner was moved to re-create the very urban look for the bath of his renovated 1880s walk-up. Ceramic mosaics are in a fall palette of terra cotta, rust, stone, and wheat, laid in a varying hand-applied pattern. At a local antiques shop, he made the lucky find of two sets of 6x6-inch, ca. 1875 Low Art Tiles in a sunflower motif, which became the focal point in the narrow shower stall.

Another set of antique fireplace tiles of medieval knights decorate the water closet (not shown). Walls as well as the ceiling are covered with the delightfully irregular mosaics. Antique lighting makes the whole thing period perfect: a wall sconce in the form of a hand, overhead fixtures of magic "Genie" lanterns. A tiny Victorian corner sink came from an old schoolhouse.

TOP: Built in the first quarter of the 20th century, many subway stations boast handsome mosaic-tiled walls.
ABOVE: Beadboard wainscoting painted Aesthetic burgundy complements the tile colors.
LEFT: Sunflower-motif Low Art Tiles were a lucky antiques-store find.

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GOOD SOURCES

Companies and products mentioned in this article:

- Pink tiles are BISAZZA glass mosaics (Italy) from hakatai.com
- PRATT & LARSON prattandlarson.com handmade tile, much in the A&C spirit; new line of unusual mosaic designs
- WATERWORKS waterworks.com fixtures, faucets, tile and mosaics
- BENJAMIN MOORE PAINTS benjaminmoore.com
- OSBORNE & LITTLE osborneandlittle.com
- Farrow & Ball farrow-ball.com
- Ceramic mosaics ordered through mosaicmercantile.com

See also other mosaic tiles from:

- ANN SACKS TILE AND STONE annsacks.com
- EMENEЕ emeneе.com 1" glass mosaics on 12x12 grid
- LANDMARK METALCOAT landmarkmetalcoat.com metallic mosaics
- OCEANSIDE GLASSTILE glasstile.com mosaics in various sizes and shapes, tessera and facet, paper-mounted blends
- MERCURY MOSAICS mercurymosaics.com tiles and wall panels; custom and contemporary designs
- SENECA TILES senecatiles.com Venetian glass mosaics
- STONE SOURCE stonesource.com stone mosaics
- TRIKEENAN TILEWORKS trikeenan.com full line of mesh-mounted mosaics
- WATERWORKS waterworks.com stone and glass mosaics

It is important to seal stone and unglazed ceramic tiles before grouting to avoid staining by the grout. An excellent resource for the ins and outs of mosaic tile installation is Mosaic Art Supply’s Frequently Asked Questions: mosaicartsupply.com/mosaicfaqs.htm#Q5. The photos here were taken in three homes with unique and beautiful, period-appropriate bathrooms.
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To bee, or not to bee: that is the question:/Whether 'tis nobler in the mind to suffer/The stings and arrows of an outrageous hive,/Or to take arms against a wall of troubles,/And by opposing end them?

Shakespeare penned the original words for Hamlet, but with a little poetic license, those above describe a 21st century quandary to a tee.

Or to bee, to be exact.

It wasn’t long after moving into our 1791 farmhouse that we realized we were not alone. If only it were a simple haunting! But instead of footsteps or rattling chains, it’s a steady hum that comes from deep within our living room walls.

The hum of busy bees. Thousands of them.

Ironically, my name means “bee.” I even remember reading that Debbie translates into “little bee” and Deborah, naturally, “queen bee.” It’s clear this Deborah’s not the only queen bee residing here. And no home is big enough for two queens. That’s one point on which bees and humans agree.

At first, we and the bees got along nicely. I noticed that the bees seemed to like to congregate outside the top of a particular window, but I didn’t give that much more than a passing thought. Then one afternoon when I was distributing laundry, I glanced out my bedroom window... was that a twister? No, it couldn’t be. This is New York, 60 miles north of Manhattan, not Kansas.

I moved closer to the window, stunned by what I saw. That pulsating, fudge-colored swirl against a backdrop of vanilla clouds was a swarm of bees.

The swarm vanished almost as quickly as it had appeared, but it was time we learned more. My husband John and I contacted a local beekeeper, who visited a couple of days later. He was thrilled to learn of a vibrant hive. So many are dying out because of mite infestation, he informed us.

“So you’ll take them then,” I said, hopefully. “Free, of course.”

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“Free, of course.”

“If only it were that simple,” he responded.

And that’s when we got our first real lesson about the birds and the bees.

The beekeeper estimated there could easily be several hundred pounds of honey and wax in the walls—maybe even as much as 800 pounds. Don’t mess with Mother Nature, he cautioned. Kill the hive and the combination of rotting honey and bee carcasses will draw creatures and critters from miles around.

You’ve got to bee kidding.

So we left well enough alone. Over the years, we restored our formal living room and furnished it with antiques and restored auction trea-
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sures. Guests get a kick out of putting their ears up against the wall and listening, in awe, to the kingdom within.

A couple of years ago, we noticed the bees taking a definite stand against our presence outside, in the front of the house. We'd quickly be escorted down the flagstone path, across the driveway and up the hill. You're not supposed to flail your arms, but it's hard not to when a group of bees is trying to make a point—literally.

Enter, almost on cue, Bruce Exley, a carpenter by trade who holds a deep respect for old homes and nature. He's done some work for us over the years. We began to chat casually about the bee problem and he was totally engaged.

"Why didn't you talk to me about this before?" he said, as he stared intently at the window casing, mapping his strategy. "We'll wait until winter," he decided.

In the midst of a February cold snap, we got a message on our answering machine from Bruce. "The time is right. Turn off the heat in that part of the house. Open the windows," Bruce's voice instructed.

Three days later, with a room temperature below freezing, Bruce arrived, armed with a Shop Vac and other tools of his trade.

He spent two hours painstakingly removing the window frame, wood that had been resting for more than a century, careful to preserve the hand-hewn nails. First, a dozen or so boards comprising the left side, where we believed the bees resided, came down. My husband stood guard, poised with his Shop Vac. I kept a careful distance.


Then, he went to the area above the window, carefully pulling apart another six boards. What an amazing sight: Imagine one long sausage that's run up and down a 15-inch width—ribbon-candy fashion—over more than three feet. We stared, awestruck and mesmerized, until the first sleepy bee dropped from between the sinuous folds. Then another. Then 10 more. Then another 20, 30, 50 into the waiting mouths of the Shop Vacs.

Several bees emerged sleepily from the combs, as the...
next line of bees groggily advanced from the ceiling. We estimated that at least 500 bees fell from above, far less than we’d feared. Because they were tired and cold, they couldn’t attack. And there was far less material than we anticipated—maybe 50 pounds of comb, wax, and honey combined. Is that because the hive was hibernating—or had this hive, too, suffered from the mysterious ailment is plaguing hives across the country? The answer is anybody’s guess, but there’s another scenario that could factor in.

This hive simply had nowhere to expand within our walls. That would explain why we’ve seen a succession of incredible swarms over the years—sometimes taking the shape of throw rug tossed on decorative fencing or an 18-inch living orb in a bush—leading beekeepers to estimate the core hive was larger. In actuality, the bees were leaving, in search of larger digs of their own.

We put the heat back on in the living room, but left the area open for a few days, operating under the theory that if there were more bees, they’d warm up, wake up, and charge. But there was only a straggler or two.

Bruce poked and prodded further into the area above the window, where the stone is tightly attached to the solid frame. No sign of bees. Inside, my husband confidently painted. When John reached the center of the ceiling with his paint roller, he had to remove an innocuous white plate that covers the opening left by an old light fixture. A surprising amount of debris fell to the floor, including five very dead and dehydrated bees.

To bee continued?

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Stone and brick have been making transitions to the great outdoors for centuries, but a new product, the paver, lays down beautifully.

Paving the Way

THE MOST authentic-looking brick path or flagstone patio often looks as though it grew alongside the house. While brick, cobblestones, and the thin, flat stones referred to as flagging are a perfectly complementary choice outside an older home, you may also want to consider pavers, which are easier to use and often remarkably similar in appearance to traditional materials.

A paver can be natural stone, manmade stone, and either brick or tile. Stone pavers include natural bluestone and slate, and manmade materials that resemble a host of traditional stones or cobblestone. Just like facing brick, brick pavers are made of vitrified clay, but they lack the holes found in brick for certain types of structural uses. Tile pavers are often identical to traditional flooring materials like Mexican saltillo tile or antique brick, but are high-fired to withstand the elements. A good example of a tile paver is Ironrock's Down to Earth. These pavers are actually tiles that resemble brick. They can be used indoors or out.

The most historical stone pavers are probably cobblestones, which predate the 19th century as a paving medium, and flagstone, popular throughout the course of the 20th. Cobblestones are either rounded or square and require some skill to lay. For that reason, it's worth considering manmade cobblestones or pavers in order to get the look you're after. While some cobbled pavers hardly look like real stone at all, there are some good facsimiles. One is Oldcastle Retail's Four Cobble paver. The paver is actually a single, rectangular paving stone with a face that features four relatively flat, textured cobblestones of slightly different sizes.

Flagstone isn't actually a type of stone per se. Flagstone (or flagged stone, or flagging) usually refers to stone that is either naturally thin or easily cleft from rock or stone, like slate or bluestone. Flagstones are usually 1" to 3" thick and are either cut to size in various rectangular shapes (dimensional flagging) or cut, chipped, or broken into irregular shapes (natural flagging).
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Square and rectangular flagging of various sizes creates a pleasing rhythm on a covered terrace paved with dimensional blue-stone. Square terra-cotta pavers from Classic Terra Cotta create a uniform yet visually arresting surface for a walkway.

The most historical stone pavers are cobblestones, which predate the 19th century as a paving medium, and flagstone, popular throughout the course of the 20th.

Dimensional flagstones can vary in size from as small as 6" x 6" to 24" x 24" or larger. Varying the sizes in the pattern (using multiples of each size, both squares and rectangles) creates interesting rhythmic patterns, especially for a large expanse of flagging, such as a terrace. Depending on where the stone is quarried, flagstone can range in color from pale buffs to rich blues to greenish-blues or even lilac. There are also variegated flagstones, and flagstone mixes of contrasting or complementary color combinations.

Manmade stones usually mimic the colors and textures of traditional stone, but with more regularity of depth, dimension, and surface appearance. Often the exposed surface is treated to give it character, such as weathering, honing, hammering, or tumbling, while the hidden edges are sawn to make them more uniform and easier to install.

While real bricks have always been used to pave walks and paths, brick pavers have definite advantages over brick intended for other purposes. Many older bricks are vitrified only the surface of the brick, so they can easily deteriorate if they’re cut or chipped. Pavers are completely solid, and vitrified specifically for use as an outdoor paving material. Pavers also often have beveled or artfully chipped edges to give them an aged look.

There are two basic types of brick pavers. Bonded pavers usually measure 4" x 8" and are designed to pack almost seamlessly together over a sand base. Modular pavers—meant to be installed with mortar—are slightly smaller: roughly 3½" x 7½", to allow room for a ¾" mortar joint. Both
PAVERS THREE WAYS
The best place to find traditional patio and paving materials is usually at a local stone yard. Some great sources for specialty products appear below.

STONE
- BERKSHIRE STONE (860) 379-2431, berkshirestone.com
- BUECHEL STONE CORP. (800) 236-4473, buechelstone.com
- CONNECTICUT STONE SUPPLIES (203) 882-1000, connecticutstonessupplies.com
- DEVONIAN STONE (607) 655-2600, devonianstone.com
- GREEN MOUNTAIN SOAPSTONE (800) 585-5636, greenmountainsoapstone.com
- LOST CREEK STONE (516) 738-0760, lostcreekstone.com
- RMG STONE (800) 535-5636, rmgstone.com
- SHELDON SLATE PRODUCTS (207) 997-3615, sheldonslate.com
- VERMONT SOAPSTONE (800) 284-5404, vermontsoapstone.com
- HADDONSTONE (866) 931-7011, haddonstone.com
- HANOVER ARCHITECTURAL PRODUCTS (800) 426-4242, hanoverpavers.com
- INGLENOOK TILE DESIGN (717) 786-1334, inglenooktile.com
- MEREDITH ART TILE (330) 484-1656, meredith.com
- OLD CAROLINA BRICK CO. (800) 536-8850, handmadebrick.com
- OLDCASTLE RETAIL (800) 899-8455, loveyouroldcastle.com
- PINE HALL BRICK (800) 334-9699, pinehallbrick.com
- ROG OBJECTS (515) 284-1675, rogobjects.com
- CHICAGO ANTIQUE BRICK (800) 828-1208, chicagoantiquebrick.com
- CLASSIC TERRA COTTA CO. (888) 837-7286, terracottapavers.com
- OLD CASTLE RHAIL (800) 899-8455, loveyouroldcastle.com
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- DOWN TO EARTH BY IRONROCK (800) 325-3945, downtoearthtile.com
- DEVONIAN STONE (607) 655-2600, devonianstone.com
- GREEN MOUNTAIN SOAPSTONE (800) 585-5636, greenmountainsoapstone.com
- LOST CREEK STONE (516) 738-0760, lostcreekstone.com
- RMG STONE (800) 535-5636, rmgstone.com
- SHELDON SLATE PRODUCTS (207) 997-3615, sheldonslate.com
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- MEREDITH ART TILE (330) 484-1656, meredith.com
- OLD CAROLINA BRICK CO. (800) 536-8850, handmadebrick.com
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- PINE HALL BRICK (800) 334-9699, pinehallbrick.com
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- CHICAGO ANTIQUE BRICK (800) 828-1208, chicagoantiquebrick.com
- CLASSIC TERRA COTTA CO. (888) 837-7286, terracottapavers.com
- DOWN TO EARTH BY IRONROCK (800) 325-3945, downtoearthtile.com
- DEVONIAN STONE (607) 655-2600, devonianstone.com
- GREEN MOUNTAIN SOAPSTONE (800) 585-5636, greenmountainsoapstone.com
- LOST CREEK STONE (516) 738-0760, lostcreekstone.com

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- CLASSIC TERRA COTTA CO. (888) 837-7286, terracottapavers.com
- PINE HALL BRICK (800) 334-9699, pinehallbrick.com
- RDG OBJECTS (515) 284-1675, rdgobjects.com

Types are slightly less thick than regular facing brick: Pine Hall Brick, for instance, offers brick pavers in 2 ¾" and 1 ¾" thicknesses. A few select companies also offer antique brick veneer that can be used as a paver. Chicago Antique Brick's version is made by slicing actual bricks to a ½" thickness. Ingleook Tile Design makes its own brick veneers with aged, distressed surfaces that resemble fire-scorched or clinker brick.

Tile pavers most often come in the form of terra cotta, either manufactured or handmade. Handmade terra-cotta tile is a traditional material for homes and patios in the Southwestern U.S. and Mexico. Like any hand-shaped clay, handmade tile pavers will have subtle color and shape variations that give them added richness. Tile pavers typically come in rectangular and geometric shapes that allow for the creation of sophisticated patterns. A 6" x 12" paver, for instance, is the basic building block for several classic patterns, including the stylish herringbone. Adding a small accent tile to the pattern creates a lattice effect with a greater illusion of depth, especially when the paver has a slight crown, like those from Classic Terra Cotta.

Whatever type of paver you choose, be sure to get detailed installation instructions from your supplier before you begin, or have your new walk or terrace professionally installed. No matter how beautiful the paving, it won't look good for long without a proper foundation.
Connecticut River Valley Excursion

NOT EXACTLY a secret, this is just one of the lesser-known yet more pleasant road trips in New England. The coastal towns and the Berkshires get all the press (and the crowds), but little notice is given to the Connecticut River Valley that forms the border between Vermont and New Hampshire.

It's a demanding itinerary. You can start in Brattleboro, Vermont, and work your way north. Follow Vermont Route 5 whenever you feel like meandering and stopping at whim; to make time, simply hop on the parallel I-91. If you run late, bail out at White River Junction at I-89 and head back to the Boston area, or at I-93 when you get up near Montpelier. To the west, you can cut across Vermont and connect with the New York Thruway.

Arrive in Brattleboro in time for dinner and a movie at the Latchis Theatre, a restored Art Deco movie house with three screens, a brew pub, and a hotel. Brattleboro is a smaller version of Northampton, Mass., with coffee- and bookshops, restaurants and boutiques in a bohemian atmosphere. There's also a brilliant restaurant, T. J. Buckley's, nearby—but it's tiny, seating roughly 20, and reservations are strongly suggested.

In the morning, drive north on Route 5. Take your time, zigzagging back and forth between the two states' borders. You might immediately aim east for Swanzey, N.H., for an abundance of antiquing, and then work your way over to Bellows Falls for lunch at the Miss Bellow Falls Diner. Those who enjoy looking at 19th-century architecture will note the wide variety of buildings all along the river towns on either side. Some have been restored, while others remain untouched, evocative of time's passage.

Remember, if you're lost, all you have to do is find the Connecticut River and cross back to Route 5 at some point. No forced march, this is a random jaunt with delights waiting around any given bend in the road. This area is still a bit less built up and un-citified, sheltered from the cultural onslaught from New York (unlike the western side of Vermont). Yes, there's the lovely Manchester and the Green Mountains, but also a plethora of Outlet Shopping and development. Yeah, I know, I love New York, too. But Vermont locals must have a reason to refer to them as two-one-two-ers (for Manhattan's area code).

After Bellows Falls, wander east to Cornish, N.H., to visit the Augustus Saint-Gaudens National Historic Site, where many of this legendary sculptor's works are on view as well as his family home. Then return to Vermont for a side trip to see Woodstock and the dramatic Quechee Gorge. Antiques shops large and small are as common as farm stands in August.
The next stop might be Hanover, N.H., home of Dartmouth College, which was founded in 1769. Aside from the beauty of the town and the architecture, Dartmouth boasts two fine museums, the Hood Museum of Art and the Rauner Special Collections Library, the latter of which houses the famed Audubon Elephant Folios. If you feel like it, cross over the border into Chelsea and Norwich, Vermont, for more historic architecture and rolling landscapes.

Finally, whether it takes you one day or two, end your journey in Jefferson, N.H., at the Mount Washington Hotel, a spectacular Victorian-era resort known for outdoor recreation. The entire run is only about 150 miles, and leaves you at the entrance to the Northeast Kingdom or ready to travel to Montreal, Lake Champlain, or the White Mountains.

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Screen for Joy

It's evocative and right out front: the screen door shouldn't be an afterthought! Beautiful designs are available in every style.

BY DAN COOPER

Screen, you screen . . . the big-box hardware-and-lumber stores serve a purpose (especially at 5 PM on a Sunday) but their historical offerings are poor. Go for a screen door, and your few options probably include aluminum or inexpensive wood doors of indeterminate style.

Why don't folks take better note of the importance of the front door? You, of course, have stripped and refinshed yours, but the screen door is in front of it. It makes sense to use a compatible one. It's practical, too, letting in fresh air and a summer breeze.

Metal insect screening as we know it was a Victorian innovation; it wasn't until well into the 19th century that the machinery was invented that allowed for the mass production of wire and the subsequent weaving of wire into screen. The technology for high-volume duplication of wooden framing and sawn or turned ornament happened at the same time.

Stylistically, a screen door should match the vintage of the house and the front door. Sounds obvious unless you're faced with the fairly common scenario of a much older home updated in the great Great Colonial Revivalization of 1890-1910 (and beyond). Sometimes it's easier to match the front door, its style and proportions, rather than the house.

Early homes such as Georgians and Federals allowed for ventilation through their front entrances with paired doors fitted with louveres, essentially long shutters. Today, manufacturers are reproducing these doors with optional inset screen (and storm) panels that allow you to combine function without sacrificing authenticity. Granted, they make it a little dark in the front hall, but the appearance "on the street" is very nice.

Screen Door STYLES

Specialty millwork companies make all of these styles and more—see the list on page 96. Corner fans and muntins are the decorative add-ons, but make a choice starting with the proportions and cross members. The bungalow screen door matches the horizontal panels of the typical door of that era, for example.
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By the mid-Victorian era, many houses were built with a split or double front door, a trend that lasted into the 1890s. Now screen doors mimicked the size and shape of the doors. Wider, single doors (as in the Queen Anne style) started to become fashionable in the 1880s and have been a dominant style ever since. Most of the "gingerbread" screen doors are from the 1880s and '90s, and while they are appealing to many people, use them with restraint. As the styles of the Arts and Crafts movement are currently so popular, an endless variety of Mission/Craftsman/Prairie School doors available; these look good on some early homes and those of the first forty years of the 20th century, too.

Few original screen doors remain attached to their houses, so the restoration market has responded vigorously. (See the list of manufacturers on p. 96.) Construction varies. As these doors are basically large, open frames with a few reinforcing members, their joints, with the corners in particular, are subjected to great stresses and flexing. Because of this, your prospective door should have pegged, mortise-and-tenon construction for any sort of longevity.

Likewise, the selection of wood species is not only a visual matter, but a construction concern as well. Even if you intend to paint your door—which was common except during the late 19th century, when clear-finished oak and fir might be found—hardwood doors resist rot and are more stable than softwoods. Hardwood doors demand premium prices, but they last much longer.

Not all screens are created equal: the strongest material is bronze. It typically outlasts other materials including copper and brass, also excellent and authentic choices, as well as the modern aluminum and fiberglass. As with all premium materials, copper-based materials carry a higher price tag, but they are also more resilient to the dings and dents that screens endure. If you're going for the traditional look, fiberglass has a disadvantage in that it is more opaque compared to the finer meshes of metals.

For those in post-war homes, you face a quandary: Do you select the most restrained, narrow-framed door possible to minimize its impact—or do you go completely retro, and find an aluminum, simulated cross-buck door, with the family monogram in black, set in a black Old English font?

**What about in WINTER?**

You've invested time and money in the perfect screen door. In just a few months, you'll be watching snow flurries coming through the grid. With a little ingenuity, you can winterize a screen door, transforming it into a storm door that will yield comfort and additional energy savings without compromising the look. Some manufacturers create drop-in, interchangeable glass panels that permit you to switch with the seasons. Another trick is to have Plexiglas or tempered-glass panels cut to fit over the screen panels on the back side of the door. These can be held in place with metal Z-clips, available at any hardware store. They may require a thin felt weather-stripping sandwiched between the glass and screen around the perimeter of each panel.
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THE COTTAGES OF TYBEE ISLAND
An enclave of little beach cottages off the Georgia coast survives. (page 72)

AT TWILIGHT PARK
An artist settles into a little-changed 1897 split-log house in the Catskills, with views like a Thomas Cole painting. (page 54)

LONGFELLOW’S HOUSE
An imposing Georgian manse outside, the poet’s old house retains its robust Colonial Revival interior. (page 64)

PLASTER, LACE & TIN
A tin ceiling, lace curtains, and ebony-black paint help dress a standard kitchen in a period-decorated Eastlake-style house. (page 60)

ALICE’S GARDEN
At Longfellow’s house in Cambridge, Mass., his daughter’s formal, 1904 Revival garden is blooming again. (page 70)
THE CATSKILL Mountains have long been a favorite getaway for metropolitan New Yorkers, especially during summer when the heat and humidity of Manhattan becomes unbearable. Many resort communities were built in these old mountains during the 19th century, including Twilight Park in 1887. The development was perched on 160 steep acres, formerly sheep pasture, on Round Top Mountain, offering unsurpassed views of the forested Kaaterskill Clove (“canyon” in Dutch). Founder Charles F. Wingate gleaned the community’s name from New York City’s Twilight Club, an organization of businessmen who met to discuss topics of general male interest (such as “How Should Our Girls Be Trained?”) — a debate on the merits of women wearing corsets. Wingate was a tireless promoter, and it wasn’t long before other members of the Twilight Club began discovering the Catskills’ charms. They began purchasing lots and erecting rustic summer cabins. Over the next several decades, more than a hundred cottages were built. A few were substantial, but most remained simple and rural, with straightforward interiors of unpainted wooden wainscoting and log stair railings, often of golden birch with the bark on.

When Joe Keiffer came across his Twilight cottage in 1989, it hadn’t changed significantly since it was built in 1897. Perched on a mountain slope, it seemed suspended in the surrounding trees, and balconies

An Artist’s Rustic Cottage in the Catskills

BY BRIAN D. COLEMAN
A simple portière of exotic cloth hangs in the doorway between the living room, filled with salvaged treasures and collections, and the light-filled dining room.
on three sides gave breathtaking views over the steep Clove below. Built for friends and followers of a local minister whose own house was just down the hill, the house was meant as a mountain retreat with split-log siding and interior walls of fir wainscoting.

Nearly a century later, the old knob-and-tube wiring was still in use, the upstairs walls and woodwork had been painted an indigestible peppermint green, and the kitchen had been “modernized” in 1952 and (fortunately) not updated since. Joe, a professional artist, was drawn to the cottage’s rustic charms and sweeping views that reminded him of a Thomas Cole painting. He slowly restored the house, keeping as much original material and detail as possible. The parlor woodwork, at some point painted white, was methodically stripped and cleaned to a mellow glow. Joe also returned the simple brick fireplace to its red brick. He varnished the oak floors and cleaned and repaired the original sash windows.

Joe’s artist’s eye guided the refurbishment. Exotic influences were popular in the late-19th century (consider Olana, painter Frederic Edwin Church’s Persian estate overlooking the Hudson River). So Joe added exoticism of his own: a large oriental gong as a fireplace screen, colorful Chinese lanterns, and rows of peacock-feather fans strung along the walls. Comfortably warm wicker chairs, a Mennonite rocker from
ABOVE: (left) Dutch front doors welcome visitors inside; the workable 1950s kitchen was retained. (middle) Fir wainscoting and golden birch stair railings give the main parlor its rustic charm. (right) The upstairs bathroom has an original first-aid box. RIGHT: The master bedroom overlooks mountain vistas that stretch over thirty miles to the Berkshires in Massachusetts. A 1940s peeled cedar headboard fits with the rustic décor. The quilt was made as a wedding gift. OPPOSITE: The homeowner’s desk holds a collection of Twilight community ephemera.

Pennsylvania, and enameled tin cups stacked on a shelf create a casual, inviting mood.

Joe decided to honor the aesthetic of the 1950s kitchen, not incidentally following the course of least resistance. He kept the plain wooden cabinets and simply cleaned and waxed the linoleum. A pea-soup green with butter-yellow trim brightens the room. Joe found period appliances, including a gas stove with illuminated knobs and a “Fabulous Fifties” dinette set. He hung colorful enameled pots and pans overhead with soup-kitchen insouciance.

Bedrooms and bathrooms upstairs remain basic, as built—befitting a country cottage. Joe painted headboard walls and ceilings a restful white, and furnished the bedrooms with brass beds and quilts. The two bathrooms had their original fittings, which he left alone; even an early first-aid box over the medicine cabinet has been preserved.

A house is never finished, of course, so Joe tackles one major project each summer. Last year a retaining wall was rebuilt from hand-laid stones. The cottage, the community, and the Catskills have inspired Joe, who paints scenes of the surrounding countryside. His realistic paintings are now in demand in art galleries across the country. Charming, plain, and inviting for over a century, this Twilight cottage is still a mountain retreat.
Plaster, Lace & Tin

In an Eastlake townhouse in Alameda, homeowner and graphic artist Lisa Klofkorn recast her modern kitchen so that it blends comfortably with the rest of the house, which she decorated in a High Victorian manner. by Patricia Poore | photographs by David Duncan Livingston

In a house over a hundred years old, you rarely find an original kitchen, and often what replaced it is nothing you’d want to live with. Not all the time, though: sometimes a good eye can see a way to recast decent remodeling work, allowing a more sympathetic look without demolition—and without breaking the budget.

This kitchen in Alameda, California, retained its square footage, softwood floors, and Eastlake-era trim around large two-over-two sash windows. A workable kitchen had been installed in the late 1970s or early ’80s; its worst sins were blandness and an out-of-date color scheme. So Lisa Klofkorn and Jim Lott left well enough alone, choosing Victorian-era materials and paint to transform the kitchen into a more compatible space.

The couple, who have two teenage daughters and a whippet named Bernie, bought the house eight years ago. Lisa is a graphic designer working for the U.C.–Berkeley children’s science museum. But she also does stenciling “on the side” (go to flyonthewalldesign.com.) For years she’s been a devoted student of Victorian design. Lisa has transformed the hall, parlor, and dining room into High Victorian showpieces, cutting and painting her own stencils and judiciously using period wallpapers. (See “Inspired By,” June 2007 OHI.)

In the kitchen, she relied on Victorian conventions: stamped metal ceiling, lace at the windows, simple pendant lighting (no cans or spots), and an antique oil lamp over the table. The rest of the room has been gen-
Above: The hanging oil lamp is a Victorian antique. Right: Added mouldings give the hanging bookcase a built-in look. The fan over the doorway was purchased from a fan museum in Healdsburg, Calif.

Opposite: (left) Cabinets and wainscot were installed ca. 1980; wood-graining on the wainscot and ebony-black paint give the room a Victorian look. The hooked coin rug is modern, and the old cross-stitch sampler has milk glass buttons at the frame corners.

Lisa decided against stripping the matchboard wainscot, instead wood-graining it. She started with an orange undercoat and applied layers of mahogany-color glaze.

The oak cabinets had also been installed ca. 1980. Lisa’s husband Jim Lott added crown moulding around the top of the run of cabinets, and trim to the bookshelf. The existing cabinets were given a facelift: the couple removed hardware, took off the doors, sanded and primed all the wood with a tan primer. Then Lisa painted them with a black Benjamin Moore paint. “The idea is that as the cabinets get nicked and dinged, they’ll look more antique with the tan undercoat coming through,” Lisa explains. Drawer pulls are antique Victorian hardware bought through eBay: “a particularly bad habit of mine,” Lisa confesses. She also bought the Victorian oil lamp through eBay.

The tile counters are of the same ca. 1980 vintage as the cabinets. They were saved as still serviceable, but “I hope to replace them soon—still with tile,” she says.

Floors in the room are the original softwood. Because they had water damage, they were professionally refinished. Walls were painted with an undercoat of beige with two layers of yellowish-brown glaze.

Some of the antique tins in the room, and all of the milk bottles and the churn came from Lisa’s father’s collection of dairy paraphernalia. The iron matchbox hanging on one wall was an early eBay purchase, found before this kitchen project started. Lisa liked its Gothic look; in fact, it inspired her choice of design for the metal ceiling panels and the drawer pulls, which look Gothic.
ABOVE: Embossed metal ceiling panels (varnished before installation) were also used as the stove backsplash. Tins are part of a collection of kitchen and dairy ephemera. The old iron matchbox in a Gothic design inspired other elements of the kitchen.
From 1868 to 1869, the entire Longfellow clan, plus a retinue of servants and friends, made the European Grand Tour. Like many Victorians, along the way they collected Italian sculpture, German furniture, and French Realism paintings, and they were feted and entertained by royalty. The *raison d'être* for this family outing was the honeymoon of Ernest, Henry and Fanny Longfellow's second son. First son Charles soon tired of the familiar scenery and accepted an invitation to visit India, where he stayed there for 15 months, traveling to the Himalayas and returning home via the newly opened Suez Canal. All the mementos of those trips—the furniture, sculpture, and paintings, the photo albums Charles assembled in India, the journals kept by family members, and countless other objects—found their way back to the Longfellow home in Cambridge, Massachusetts.

Today, the interior of this 20,000-square-foot Georgian house presents a finely drawn portrait of a large, fa-
LONGFELLOW'S HOUSE

by Regina Cole | photographs by Eric Roth

This Georgian-era house was for a long time the beloved and already-historic home of poet Henry Wadsworth Longfellow and his family. An American treasure, the house is also an icon of early Colonial Revival sentiment.
mous, intellectual, and creative family. And it affords us a look at the interests, passions, artistic endeavors, and political concerns of progressive 19th century Americans.

Henry Wadsworth Longfellow (1807-1882) was, in today's terms, a "superstar" or "A-list celebrity." Everyone who was anyone visited the poet at home in Cambridge, and his was the most photographed, painted, interviewed, and written-about family in America. Everyone knew his children's names; schoolchildren celebrated his birthday. Fanny Longfellow was the first woman in America to be given anesthesia during childbirth. And when Longfellow died, the country observed a national day of mourning.

When his new father-in-law gave Henry, and Fanny, what was then called the Craigie House as a wedding gift, they were elated—and not because it was the finest house in the neighborhood (which it was), but because George and Martha Washington had lived in the old house for nine months. Long before the post-Centennial Colonial Revival, Longfellow had celebrated America's colonial history and that of its native population in his rhythmic, gentle poetry. He and his family also took great pride in their home's role as Washington's headquarters during the Revolutionary War.

A wealthy loyalist named John Vassall, who was forced to flee to Boston and British protection in 1774, built the house in 1759. After the war it belonged to Andrew Craigie, the Revolutionary forces' Apothecary General. Craigie added the side porches...
and expanded the back. Henry Wadsworth Longfellow first rented rooms here in 1837; when he married Fanny Appleton in 1843, she wrote, "...we are full of plans and projects with no desire, however, to change a feature of the old countenance which Washington has rendered scared."

Their personality-driven reverence for the structure guaranteed that the Georgian paneling and other original millwork would survive. Today the large, neoclassical rooms are layered compositions, with elements ranging from the mid-18th century to the early-20th. Chinese wallpaper that must have hung here when Washington used the room is still there, underneath the parlor's 1844 paper; gasoliers that Henry and Fanny bought in 1843 still illuminate. (They were electrified in 1923, when her friend, Thomas Edison, finally talked oldest
daughter Alice into it.) Victorian marble surrounds English and Dutch fireplace tiles installed in 1759. Gothic pelmets of the 1840s crown Georgian-era windows.

Henry and Fanny collected Early American furniture; a set of seven Adam Haines chairs are among the house’s prized furnishings. Cherished, too, is the lacquered furniture Charles brought home from Japan in 1874, the small painting Alfred Bierstadt created for his guest of honor at a dinner party for Longfellow, and the Morris & Co. tiles lining a bathroom installed in the early-20th century. This house is an American treasure, full of the public and personal effects of wealthy, artistic people who documented their lives.

Longfellow’s descendants lived here until the 1980s, but in 1913 his children began to open the house to the public and to plan its future as a museum. A National Park Service property, it sees almost 30,000 visitors a year. Some want to see the decorative arts, many are students of history, and still others simply wander in on a summer day. Most visitors know by heart phrases from Longfellow’s poetry.

ABOVE: In Longfellow’s study, multilingual books fill shelves behind Gothic drapery; he spoke eight languages and read twelve. BELOW: In a large upstairs bedroom: sweetly earnest Colonial Revival wallpaper and 18th-century woodwork. The Longfellows collected antiques like the Federal chair and the Chippendale candlestand.
ABOVE: Longfellow carefully placed his "new plaything," as he called the tall-case clock, where Washington had stood. BELOW: The Japanese chest was one of the treasures brought back by Charles, Longfellow's elder son.

Everything in Longfellow's study was important to him—Shakespeare's bust, Thoreau's portrait, and a birchbark testimonial to the author of "Hiawatha" from the Ojibwa tribe. BELOW: The poet Longfellow on a pedestal.
In 1844, shortly after he and second wife Fanny set up housekeeping at the Craigie House, Henry Longfellow planted a formal garden on the northeast side, his "small garden in the shape of a lyre." He later enlarged it after a design he had seen in Italy. In 1903, daughter Alice placed a sundial at the garden's center. It is inscribed with a favorite line from Dante's "Purgatory" that Longfellow had, in his three-volume translation of The Divine Comedy, rendered as, "Think that this day will never dawn again." Alice built a pergola and engaged Martha Brooke Hutcheson to create a garden based on the 1844 original. Hutcheson thought the original design was ugly, but she also bragged about her sentimental homage to the late poet. In the 1920s, Ellen Biddle Shipman reinvented the plant material. But after Alice passed away in 1928, the plot slowly reverted to weeds and shrubbery.

The National Park Service began the re-creation of Alice's Colonial Revival garden in 2003, starting with her latticed pergola. The 1904 garden had followed the 1844 plan, which, in turn, was designed to mimic the pattern of a Persian carpet. The box-bordered beds contain over 30 flower varieties. Now the garden is coming into its own. Alice's garden is a fitting companion to the home of America's greatest poet and, for a time before that, of our first President.

**ALICE'S GARDEN**
The Longfellow House garden is a stone's throw from noisy Harvard Square. BY REGINA COLE | PHOTOGRAPHS BY ERIC ROTH
The BEST HOUSE on the BLOCK

The restored, historic formal garden is at the top right.

ABOVE: The 2003 re-creation of a garden patterned after a Persian carpet is now coming into its own.
LEFT: White-painted Colonial Revival latticework was built according to original 1907 plans.
FAR LEFT: The house's back addition and the upstairs verandahs were added in 1790.
RIGHT: From the end of the formal garden we look toward the 1844 carriage house. During the 20th century it housed Alice Longfellow's Rolls Royce. She installed a private car wash, which still lines the ceiling and walls of one bay.
The Cottages of
TYBEE ISLAND
BY BRIAN D. COLEMAN | PHOTOGRAPHS BY DOUGLAS KEISTER
AN ENCLAVE OF NEAR-FORGOTTEN 1890s–1940s
BEACH COTTAGES SOMEHOW ESCAPED CONDO
DEVELOPMENT TO BE RESTORED AND LOVED ANEW.

A pragmatic restoration preserved the casual beach feeling of the 1920s cottage. Converted to a jaunty lamp, the old tin watering can punctuates the traditional summer-house color scheme.
FIVE-MILE-LONG BARRIER ISLAND off Georgia’s coast, Tybee Island has an interesting past. (“Tybee” means “salt” to the Native American Euchee, the original inhabitants.) Following the Civil War, the island became a resort area for Savannah residents. By the 1890s over 400 beach cottages and summer buildings were on the popular getaway island. A hundred years later, Tybee and its tiny ocean cottages and fishing shacks were all but forgotten, and developers were eyeing the beachfront. As it turns out, that’s just when Jane Coslick moved in, restoring her first cottage in 1993. (See p. 75.)

NINETY-NINE STEPS In search of a healing retreat, Jane found a For Sale sign in front of this little cottage of 625 square feet, built in the 1920s as temporary housing for the Army Corps of Engineers, who built the first road to Tybee. It was in rough shape, with plywood ceilings nailed up at seven feet, nesting snakes, mold, and rooms coated

Ninety-nine Steps From the Beach
A screened porch out front pulls ocean breezes into the cottage. Jane added a small deck to the roof, for watching ships in the harbor. LEFT: Striped slipcovers unify furniture found at tag sales and salvage stores. BOTTOM: A heart-pine breakfast bar separates the living room from the galley kitchen. The rack for glasses and mugs was made from an old window frame hanging from upside-down newel posts. CENTER: Painted waves, fish, and crabs are charming in the tiny original bathroom.
Amazing Grace A servants’ quarters behind the cottage was turned into an ethereal guest suite (right), with white walls and an aqua floor.

BELOW: The sunlit master bath has a long clawfoot tub. Colors inspired by the sea were used throughout the cottage, a pastel complement to plain white walls.

CENTER: An old-fashioned enamel bowl sits on a 1920s-vintage jadeite-green metal stool in the bathroom. The uncluttered house is nevertheless filled with collectibles. Flea-market finds are prevalent in the kitchen and bath: Victorian enamel-ware, tin signs, even an old pie safe.

in beige and brown paint. But its location was perfect: the cottage was aptly named Ninety-nine Steps From the Beach. Jane installed French doors and scoured local salvage yards for vintage hardware and trim. She refinished heart-pine floors, settled on a fresh white and periwinkle-blue color scheme, and hung a hammock in the screened porch. Jane’s whole family was enlisted: her son Bauer painted the tiny bathroom with waves, to which Jane’s sister Patricia Walton added fish and crabs.

AMAZING GRACE Just like in the hymn, this cottage once was lost but now is found. Built in 1904 for Captain George Walker as part of a turn-of-the-century development called “Colony Row” on the Back River, it is one of those larger cottages of two storeys on acre-and-a-half lots. Servants’ quarters and bathhouses were built behind each.

The current owners, a young couple with three children, bought the cottage only because Jane Coslick, Tybee Island’s resident preservationist and designer, agreed to help rescue it. Out went acoustical-tile ceilings and fake-wood paneling, aluminum windows and rotted porch. Beaded board was discovered under the paneling and plywood. Carpenter Bruce McNall saved as much original material as possible. Rooms were opened up to let light in and provide views of the sand dunes. The servants’ outbuilding became a guest room.
Milk-glass compotes are illuminated by a glass lamp with lace-covered shade.

Kitchen collectibles include bird houses, scales, and a Tybee advertising sign from the Forties. The dining area off the porch has refinished pine floors.

**A RESCUE ON TYBEE ISLAND**

Jane Coslick moved to Tybee in 1993. An interior designer and preservationist, Jane (below) was an empty-nester who wanted a place to be permanently "out of town," preferably barefoot and sniffing the ocean breeze. After she restored her first cottage, she was smitten, and embarked on saving other buildings on the island that were at risk from development or decay. Fifteen years later, she's brought new life to several dozen cottages. Her projects are notable for their bright colors, fresh feel, and casual air. Visit her website: www.janecoslick.com
A Colorful Cottage

Its cheerful colors include a sunny yellow with turquoise and mango-red accents. The just-as-colorful Fifties dinette set came from a local thrift store, a perfect fit for the retro kitchen (and maybe just like what used to be there). A washer and dryer hide behind doors to the left of the table. The amusing sign hanging in the window sums up Tybee cottage philosophy. Turquoise carries through into the bathroom. But the bedroom (not shown) is a quiet departure from the color riot, simple and inviting with white-painted beadboard walls and an old brass bed.

Jane chose a beachcomber palette, washing the walls and ceilings in sunlit white but accenting with the colors of the sea: aqua, blues, and grey-green. The owner, who loves to go treasure-hunting at antiques stores, filled her house with the spoils: painted old benches and church pews, McCoy pottery, and her collections of school globes, Victorian tins, and enamelware.

A COLORFUL COTTAGE

It's not hard to spot a “Jane Costick cottage” on Tybee Island: they're colorful. She uses rain-slicker yellow, ocean-wave aqua, periwinkle, and fire-engine red. This particular cottage was built in the 1940s and had been slated for demolition; Jane saved it from the wrecker's ball by moving it to its present site, a shady lot. Poorly built additions were removed and the cottage's
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O L D - H O U S E I N T E R I O R S 7 7
Quaint cut-out shutters rescued from a remodeled cottage became the headboard in the master bedroom at the cottage known as Tybee Shutters. The burnt-peanut-red color, which is original, was carefully preserved. Jane Coslick used weathered shutters, too, for a headboard in her Horsepen Creek cottage. The crusty old turquoise paint is full of character, color, and patina.

details preserved: two-over-two windows, beaded-board walls, and a raised dining room that had originally been the sleeping porch. White walls this time are accented with Fifties colors that echo the owners' kitchen china: Princess Grace turquoise, seafoam, chartreuse, and mango. Color, Jane says, "makes people smile and relax."

TYBEE SHUTTERS When island resident Jane Coslick got the call that several sets of original shutters—painted burnt-peanut red, and five feet tall—were being discarded from a cottage under renovation, she didn't hesitate. Maybe she couldn't save the 65 year-old cottage from being remuddled, but she could save and use those striking shutters with their pine-tree cut-outs. This was just what she needed for her current restoration. They became a headboard for a bed. Then she used the motif as the "logo" for the camp-like house: at the front gate, on doors for the outdoor shower.

This project joined a cottage and a small separate apartment; all the details remained as the buildings were combined to create a 1200-square-foot house. That house is called, of course, Tybee Shutters.

Jane used old louvered shutters for her own bed's headboard in her Horsepen Creek cottage on Tybee Island. It's shown just above.
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Windows Your Way

BY MARY ELLEN POLSON

A well-built wood window is a complex creation. Between selecting size and proportion, the type of wood for the sash, the number of lights (or panes) per sash, the type of glazing and insulation, and the visible and invisible hardware, you could easily be facing decisions on literally hundreds of interchangeable parts. "The real question is, what are you expecting from your window?" says Robert Boylan, project manager for Woodstone, a window manufacturer in Vermont that uses traditional pegged mortise-and-tenon construction.

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The Pantry Then & Now

REVIEWED BY PATRICIA POORE

If kitchens are the stuff of early memory, pantries are more so, and when they have not been removed entirely are less subject to change. "Pantry" is itself an old-fashioned, commodious word, like "lap." A pantry is not about style or the latest technology, but rather abundance and order, grandmothers, and big old houses.

Pantries are essentially support rooms off the kitchen. There is the butler's pantry or larder, a cool storage place for foodstuffs in the early house. A 19th century farmhouse pantry has its worktable and large sink; it's a room where fruits and vegetables were put up for the winter. The Victorian butler's pantry is a buffer between the busy, out-of-sight food kitchen and the formal dining room, stocked floor to ceiling with shellacked cabinets brimming with china and stemware, serving dishes and bowls, outfitted with a copper sink and drawers for silverware and linen. The pantry disappeared for a while in the 20th century, only to re-emerge as one of the most requested features today in new houses. (Where else to stow all the stuff from Costco?)

"Nearly everyone has a pantry story to share," writes Catherine Seibeling Pond in her new book from Gibbs Smith, The Pantry. She tells of cousins thrown together in the summertime, hanging out in the pantry in the grandparents' grand old estate home, trying...
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In those good old days we used to have pantries and china closets and butteries and all that sort of thing, and people were contented.” — Eugene Field, 1896

to whip up elegant desserts from instant gelatin ... and the girl who liked to sleep in the pantry with the dog. Catherine has her own pantries of memory: she recalls, back in Ohio, glassware and china behind tall glass cabinets and a tin of German ginger cookies on the counter. She herself has built decorous Colonial Revival twin pantries in her Federal-era house. Catherine is a historian by training, an inveterate collector who appreciates order, a mother and a cook—so this book was inevitable. Throughout, she supplies food for thought, reminiscences from the past and musings from her own pen. Writing about the reasons for the comeback of the pantry, she concludes, “Somehow in a crazy world, a full larder will keep us safe—or at least well supplied in canned goods.”

Evocative photographs come mostly from Sue Daley and Steve Gross, friends of the author who often contribute to this magazine. We’re shown a good number of surviving old pantries, which gives the book a special feeling, like visiting old houses before they are changed. But you’ll find practical application, too: what sort of pantry might be suitable for your house and your needs, how to arrange dishware and food, details like shelf paper and hardware. Whether your pantry is for food, china, or the display of antique collections, you’ll find photos and information to help you arrange it. In each chapter, a bulleted list gives a summary of the hallmarks of a Colonial or Victorian pantry, a farmhouse pantry, an estate house pantry, or a 20th-century pantry.

The book offers a window on history. On another level, it’s a book of longing: “Pantry—the crisp, even tidy, sound of the word conveys a sense of order... Pantries harbor a nostalgic whiff of our domestic past.”

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I wonder if you'd be interested in one of my writers or a person from our galleries doing a story on how to buy or invest in art—especially if you can't get to a gallery? The process is so easy and no-pressure. I'm surprised at how many people aren't aware that galleries and reputable artists alike are willing to ship paintings to homes for approval. Just return the piece within five days if your selection doesn't work out.

My new collectors are shocked to find out that we do this. But they love it once they discover the convenience of this common practice. I have many clients who have purchased multiple paintings this way—and we've yet to meet in person. Actually, nine out of ten paintings are kept. It's a good way of building relationships and trust. Given our busy lives, ship-for-approval is right up there with email and the internet.

Dropping by a gallery is not the only way to buy art.

—James Armstrong
jamesarmstrongstudio.com

(Hot Drawers)

WE OWN a 1906 Prairie-inspired, brick Foursquare house. What is the purpose of a large, built-in set of "drawers" in one of the bathrooms? They seem to be a part of the chimney system. For heated towels or storage?

—Kathy Catania
Glenn, Michigan

MORE ON ROW HOUSES
I enjoy reading your magazine and would appreciate it if you did an issue featuring row houses. I live in a lovely, 1865 row house in Baltimore, Maryland, and am always looking for tips on how to decorate and maintain it.

—Mary Huey
Baltimore, Maryland

Is soapstone appropriate for my kitchen?
I have a Victorian house that has seen very little change. The kitchen has appliances from the Seventies and Eighties, but the floor plan looks like it might be original, with a pantry. I'd like to stay in the period with my own renovation. Is soapstone appropriate in a Victorian kitchen?

—Terry Sheldon, Springfield, Mass.

T here's historical and then there's appropriate. Historically, sinks were more likely to be made of enameled cast iron than stone, and countertops were most often wood, tile or, later, linoleum and zinc. Still, the use of stone—soapstone, slate, granite, and marble—has precedent in all eras. Over the years, we've seen surviving soapstone sinks and basins in several 19th-century kitchens and laundry rooms. Because of its cost to ship, soapstone would have been used mostly in areas where it was quarried or in estate homes. As to soapstone being appropriate, the answer is yes. A natural, dark grey material, soapstone looks good and functions well in period settings. It takes more care than hard-surfaced laminates and resins: you should oil it regularly (especially in the first year) for best color and to avoid stains. It is soft and will scratch, but the surface can be easily sanded. Unlike plastics, it takes on a patina over time, which many restorers feel is more compatible with an old house.

—Patricia Poore

A soapstone sink is part of this Kennebec Co. kitchen for a 1790 house; they report demand for soapstone in Victorian houses as well. (kennebeccompany.com)
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Most of the articles in this issue have sources and websites listed within their pages. Items not listed are generally available, one-of-a-kind, out of production, or antiques. The editors have provided these additional resources.

**Screen for Joy pp. 48–50**
Use the web to find screen doors in a style right for your house: *Beyond the Screen Door* (Ontario): bsd-inc.com Victorian and cottage styles • *Combination Door Co.*: combinationdoor.com traditional wood screen doors • *Coppa Woodworking*: coppawoodworking.com high-quality doors and optional screen embroidery for a unique touch • *Cumberland Woodcraft*: cumberlandwoodcraft.com Spanish cedar doors in Victorian and Traditional (that line has Craftsman styles) plus components (trim, ornament, spindle) and appropriate hardware; storm/screen inserts • *Kestrel Shutters & Doors*: diyshutters.com custom louvered doors for earlier homes • *Knock on Wood*: customscreendoors.ca Victorian, "art scenic," and curve-top in Canadian pine • *Mad River Woodworks*: madriverwoodworks.com High Victorian and later patterns • *Old Goats*: screendoors.com rustic (nature-themed), Craftsman, and traditional • *Touchstone Woodworks*: touchstonewoodworks.com high-end mahogany in Victorian and Tudor/storybook styles • *Vitriniana East*: vitrinianaeast.com Mortise-and-tenon pine doors in Victorian, Cottage/Colonial Revival, Turn of Century, round-top styles, including louvered doors; also brackets sold sep. and custom work • *Vintage Woodworks*: vintagewoodworks.com Victorian, Arts and Crafts, and Country designs, as well as oval and lattice patterns • *Wooden Screen Door Co.*: woodscreenscreendoors.com many styles, including those with quaint cut-outs • *Yarrow Sash & Door*: yarrow.mb.ca high-quality custom screen and storm doors • *YesterYear's Vintage Doors & Millwork*: vintagedoors.com all periods, storm/screen doors, including Dutch and lowered doors

**Plaster, Lace & Tin pp. 60–63**
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• Photographs or jpeg of your project. • At least one image of what inspired it. [It can be a photocopy from a book, etc.; we'll handle permission to use the image.] • Two or more paragraphs describing the project: the inspiration(s) for it, your intention and rationale, and the work you did. • Your name, full street address, phone number and email address [for editor's use only], the age and style of your house. • A photo of your house's exterior; other photos that provide context [optional].

Questions? (978) 283-3200; info@oldhouseinteriors.com Go to oldhouseinteriors.com [Contest] for a checklist.

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EMAIL JPEGS AND INFORMATION TO:
letters@oldhouseinteriors.com [SUBJECT LINE: inspired by]
I'm the mural artist who worked with Kim and Chris Casarona, owners of this 1750 farmhouse. The assignment: create a mural that would include images of an apple orchard—in faded earth tones, to look as though it had been there for many years and was worn with age. The house was built on the old Hendrickson's apple orchard in West Windsor, N.J., thus the subject. The Casaronas have carefully restored the house, using new materials but always with an eye to keeping (or replicating) patina. The mural was inspired by the monochromatic quality of European frescoes. The subtle palette alludes to that inspiration—and further inspiration came from the colors in a Golden Delicious apple! I rubbed the paint into the wall, and followed with a staining glaze for the appearance of age. Chris Casarona said to me: "I wouldn't be able to discern its vintage if I didn't know the date. It feels like part of the wall." Besides, "as it takes on a scratch or a dent here and there, it will look even more comfortable."—LISA WALSH, Atmospheric Painting, Cranbury, N.J., atmospheric99@comcast.net

ABOVE: In a tight shot of the new mural on the wall of the 1750 staircase, you can see that it looks softly aged. TOP: A mural made sense in the narrow, closed stair, which has no room for hanging art or photos. RIGHT: The artist referred to this detail of a faded Roman mural, painted in the first century BCE for Livia, wife of emperor Augustus. It was the inspiration for the feeling the family wanted in their Orchard Mural.
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This 1915 home had special requirements, particularly matching the original wood moldings in large pieces that would be serviceable at the bathtub. Wizard’s custom capabilities afford unprecedented flexibility when ordering special trims made to fit unique conditions such as tub surrounds and historically matched window moldings.

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