an artistic
Foursquare
Exterior color brightens
a Craftsman home

Timeless, not trendy
KITCHENS

Design
Classical
Modern

the atomic ranch

ALSO: AN EXOTIC URBAN PARLOR
ADVICE FOR A COLORFUL GARDEN
BATHROOMS EN SUITE 11 SOURCES
The Mission Kitchen Island

For the location of the Stickley Dealer nearest you or to order the MISSION OAK COLLECTION Catalog, call 515.682.5500

L. & J.G. Stickley, Inc., 191 Main St., P.O. Box 480, Manlius, New York 13104-0480

Circle no. 777
The most authentic and beautiful carpets in the Arts & Crafts tradition come from our looms to your floor.

Call for a dealer in your area 1-800-333-1801
range hoods + sinks + countertops
VISITS

60 A BungalowSquare
A foursquare house has Arts and Crafts artistry.
BY BRIAN D. COLEMAN

67 A House For All Seasons
With a Greek temple front and a Modern wing, this new house accommodates its occupants and fits its idyllic site.
BY REGINA COLE

PERIOD INTERIORS

73 The Atomic Ranch
The post-war versions are now treated to inspired renovations.
BY PATRICIA POORE

74 Modern Explored Anew
Hardly changed by its original owners:

76 Revival Once More
A New York antiques dealer transforms his Victorian rooms, creating an Egyptian Revival fantasy.
BY DAN COOPER

HISTORY GARDENS

80 A True Summer Garden
Simple but bold and lushly profuse, this one is “a garden of sticks and stones.”
BY DEAN RIDDLE

PERIOD ACCENTS

86 Your Grandparents’ Lamps
Floor and table lamps from 1920 to 1949.
BY MARY ELLEN POLSON

ONCE YOU START, YOU’RE ALREADY FINISHING.

POLYSHADES® GIVES YOU BEAUTIFUL STAIN AND DURABLE POLYURETHANE PROTECTION IN ONE EASY STEP.

Think of Polyshades® as the perfect mix of beauty and protection. Polyshades® provides beautiful color along with a durable topcoat that protects wood from everyday wear and tear, so you can go from unfinished to finished in just one step. Available in 12 rich wood tones, Polyshades® makes it easy to get beautiful results, every time. So get started. And get finishing. Learn more at minwax.com

MINWAX.
Makes And Keeps Wood Beautiful™

minwax.com

©2007 Minwax Company. All rights reserved.
# Table of Contents

**12 Editor's Welcome**  
Good work and contentment.

**14 News & Views**  
Pacific Northwest A&C; a FLW rental; fine furnishings shows.

**23 Furnishings**

**32 Kitchens & Baths**  
Listing what's timeless, and what's merely trendy, in kitchens.

**38 Other Voices**  
The old-house lifestyle: making sure the kids don't clash.  
*By Charity Vogel*

**42 Old-House Systems**  
Quality roofs are back in demand.  
*By Mary Ellen Polson*

**48 From the Archives**  
Impressions of a reader's house and garden through old photos.

**52 Decorator's Know-How**  
A glossary of terms introduces vintage 19th-century upholstery.

**92 Designer Specs**  
The scoop on buying coordinated bathroom fixtures *en suite*.

**101 Inside Books**  
Real hands-on furniture restoration secrets.

**104 Dialog Back & Forth**  
Reader comment, Q&A, and letters to and fro.

**106 Resources**  
Find it here—or send away.

**114 Inspired By**  
Out of a storybook: a crenellated cabinet in bittersweet orange.
Colors as limitless as your sources of inspiration

Whether it's the harmonious palette of a summer seascape, or the textural beauty of a weathered tree trunk, Vande Hey Raleigh can turn your inspired color ideas into reality. Whatever your vision, we can interpret it in roof tile. Beautifully.

Or if you'd prefer, simply choose from our extensive array of existing tones. 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.

In this era of mass production, we take the time to lavish each one of our tiles with hand-crafted precision, which may explain why we've become master craftsmen in the art of roof making. Blending time-honored techniques with innovative new technology has resulted in our exquisite collection of architecturally styled roof tiles. Imagine it and we'll create it. Beautifully.
Handcrafted period inspired cabinetry.

The Kennebec Company
Designers & Cabinetmakers

THE OLD CUSTOMS HOUSE ONE FRONT ST., BATH, MAINE 04530  207-443-2131  WWW.KENNEBECCOMPANY.COM

Circle no. 492
The contentment of good work

"Are you happy, Mom?" Will blurted one sweltering night, flopping into a chair in my bedroom after his shift at the restaurant. (For him this was the teenage summer of passage into awareness of the unfair world: gritty advice from men in the kitchen, paying for a rumpled fender, a broken jaw from intervening in an unfair fight, a friend in the hospital.) He thinks I cannot be happy, because I yell about the state of his room—and I'm getting old, and I was unwillingly divorced, and I have business challenges.

"Happy?" I repeated. "Yeah . . . over time, yeah. I wish my feet didn't hurt, I wish your dad hadn't left. But I have you and Peter, I live where I want to, I've got wonderful work that I'm good at. That's happiness."

My greatest wishes for my children are that they find work they love and that they live in a real place. Realizing that, I see why I love my job after all these years. Our content and contributors are all about good work and a place in the world. Every day I hear from people who are fully engaged in making beautiful products, rescuing buildings, creating homes. The magazines are filled with good work—work that emanates from historical perspective, discernment, an earned set of skills, love of place and family, a desire to leave the world (or at least the house) better than you found it.

An old house, and a new one deliberately designed and crafted, creates its own "place" within its walls. And the occupants' finely tuned aesthetic can't help but extend to the wider place, the street or the neighborhood or the community they've chosen. Through my work, I'm privileged to still live in a world of main streets, not highway malls; creative expression, not the lowest common denominator. As long as I can live here, I'm happy enough.
Hundreds of unique, hard to find, exclusive items that enable you to easily connect your home from the present to the past. We try and make character building easy!

Call for a free color catalog (509)535-5098
crafthome.com
Scandinavian Rebirth

Josef Frank's textiles are so of the moment you'd never guess most date to the 1930s and '40s. Vivid and colorful, they're also incredibly hot: this spring, the mainstream retailer Anthropologie launched a line of furniture upholstered in reproductions of Frank textiles, introducing the designer to a broader audience. "People just absolutely go crazy for these fabrics," says Lainey Giffen of Just Scandinavian.

After moving to Sweden in 1933, he began turning out memorable designs for Svenskt Tenn (svenskttenn.se), notably the Liljevalch sofa (1934). Fluid, organic, and brilliantly tinted in the colors of nature, his fabrics seem downright antithetical to the Bauhaus movement. Remarkably, Frank's textiles also play well with others, reflecting the designer's admonition to "mix, mix, mix," Giffen says. —MEP

What were you doing when you were 25? ANITA KEALEY, already a graduate of Parsons School of Design in New York, was buying a neglected 15,000-square-foot Richardsonian Romanesque commercial building in downtown Sioux Falls, South Dakota. "I had people laugh at me until about three years ago," says Anita, who sometimes wonders if the building was the reason it took her so long to marry. "It was the longest relationship I had," she says. As buildings go, this one is certainly worthy. Constructed of granite and locally quarried Sioux quartzite in 1889, the building needed pointing and chemical cleaning to remove paint. Kealey restored from the ground up, managing all the leasehold retrofits in order to control the quality of construction. "Every penny I'd get for rent, I'd put right back into it," she says. The building now houses a coffee bistro and several small companies, including Kealey's design firm, The Design Studio (thedesignstudioinc.com).

Anita and her husband of three years share the third floor. In her spare time, Kealey designs ball gowns—but she likes to keep that quiet. "In the Midwest, you're not supposed to have more than one ability." —MEP

"A home does not need to be planned down to the smallest detail or contrived; it should be an amalgam of the things that its owner loves and feels at home with." —Josef Frank, in the design magazine Form (1958)
Order early Homes for $6.95 per issue, which includes shipping. Mail this coupon with check or credit card information to the address below. Or call (978) 283-3200.

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.

Mail to: Early Homes, 108 E. Main St., Gloucester, MA 01930

DO NOT mail this coupon with your Old-House Interiors subscription.

Circle no. 254

Circle no. 245
In the Nabe

What better way to experience an unexplored place than that old favorite, the house tour? Saint Paul’s stunning Ramsey Hill neighborhood gets the ball rolling Sept. 16 with tours of 15 impressive homes. Many are on Summit Avenue, the longest and best-preserved Victorian boulevard in the country (ramseyhill.org). Historic Seattle’s Bungalow Fair (Sept. 27-30) includes a guided tour of the Ravenna neighborhood on Sept. 30 (historicseattle.org). Unless you’re an Indianapolis native, you probably haven’t heard of Broad Ripple Village, which opens doors to 10 homes built between 1910 and the 1930s on Sept. 29 (discoverbroaddripplevillage.com). Pleasant Home, George Maher’s 1897 Prairie Style landmark, is the starting point for Beautiful Bungalows in Oak Park, Illinois, on Oct. 7 (pleasanthome.org). Craftsman Weekend in Pasadena (Oct. 16-17) offers house tours galore, from neighborhood walking tours to the “official” Craftsman homes tour; plus excursions to Ultimate Bungalows all over LA, including the nearly intact Caroline DeForest House, the Jennie Reeve House in Long Beach, and Sam Maloof’s home in Alta Loma (pasadenaheritage.org).

Open House

Planning a visit to Frank Lloyd Wright’s Fallingwater? Now you can actually sleep in a house designed by the master architect or one of his apprentices. Anchored by the Duncan House, a 1957 Usonian design relocated from Illinois, the newly established Polymath Park Resort in Acme, Pennsylvania, offers mid-century lodging about 15 miles from Fallingwater and 30 from Kentuck Knob, both of which offer public tours. Two other houses on the 125-acre property—Balter House (1964) and Blum House (1965)—were designed by Peter Berndtson, one Wright’s first apprentices. The Duncan House was meticulously reassembled, including the mahogany siding and paneling, 1950s kitchen appliances (which guests aren’t allowed to use), and furnished with original Danish teak furniture. For $345 to $535 per night, guests have the exclusive use of either the Duncan House or Balter House. Duncan House is also open for tours on certain Sundays throughout the year. Polymath Park Resort, (877) 833-7829, polymathpark.com

ABOVE: The Duncan House was relocated from its original site to the Laurel Highlands. LEFT: A tile detail in the Duncan House bathroom. RIGHT: Wright liked to extend the flow of building materials from interior to exterior.
TRUE GENIUS
TRUE CRAFTSMANSHIP

DINING ROOM | LIVING ROOM | BEDROOM

MFRANK LLOYD WRIGHT* | FURNITURE BY COPELAND

copelandfurniture.com 802.222.9282

Copeland Furniture holds the exclusive license to build the furniture designs of Frank Lloyd Wright as granted by the Frank Lloyd Wright Foundation, Scottsdale, Arizona.

Circle no. 906
Artistic Furniture

Back in the '70s, any hippie could throw a pot or slap together a few sticks and call it "artistic." The artisanal furnishings market has matured a lot since then—so much so that we've entered a new "Guilded" age, if you catch my drift. See what's fresh and beautiful at two venues this fall: the Fine Furnishings & Fine Craft Show in Milwaukee, Sept. 29-30, and its East Coast parent, Fine Furnishings & Fine Craft Providence, Oct. 26-28. Both offer the finest studio furniture, textiles, ceramics, and other furnishings made today. Many pieces are for sale, or bring your room measurements and spec the one-off bedroom suite you've always wanted. Drop by the booth for Old-House Interiors and Arts & Crafts Homes at both events and say hello. (401) 841-9201, finefurnishingsshows.com —MEP
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**

TO ORDER: Use the postpaid order cards opposite, or call **800-967-3462** 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.
Introducing St. James, an opulent design featured in our Morris Specialty Line of wallpapers.

St. James is shown here in Dove.

Samples available online: www.bradbury.com

707.746.1900

Create a sense of warmth and elegance in any home with products from Conklin's. From hand-hewn beams, 2" plank and pole rafters, to barnwood siding and flooring. Let us help you create the room of your dreams.

Conklin's Authentic Antique Barnwood & Hand Hewn Beams
RR1, Box 70
Susquehanna, Pennsylvania 18847

For a brochure call:
Phone (570) 465-3832
or visit our website:
www.conklinsbarnwood.com
Handcrafted. Period.

800-999-4994  •  www.crown-point.com
Deep and Wide

Very few flooring manufacturers offer heart-pine planks as long as 14'. This tongue-and-groove flooring also varies from 3” to 12” in width and is available in three thicknesses. It costs between $8 and $20 per square foot.

From Carlisle Wide Plank Floors, (800) 595-9663, wideplankflooring.com

Prairie Balloons

March Balloons is one of several new Frank Lloyd Wright-inspired tiles launched in August. Shown in the oak colorway, the tile is 8” x 8”. It retails for $130. Easels are $15. Or order in a Prairie Style frame for $202.50. From Motawi, (734) 231-0017, motawi.com

Draped Luxury

Drawn from 18th- and early-19th century textiles, fabrics in the Nureyev collection include Villiers, a Rococo-style drapery fabric with an ombre stripe. In viscose and silk with a 30½” repeat, it’s available in five colorways. To the trade only from Zoffany, (800) 395-8760, zoffany.com
Hula Party

One version of this swinging mortar and pestle set has a secret compartment to keep peppercorns or herbs handy.

Designed by Susanna Vesalainen of Finland, Hula retails for $70. Not yet available in the U.S., order directly from JuJu Design Party, +358 40 522 9040, jujudesignparty.com

Heirloom Glass

Lundberg Studios is one of the finest producers of Art Nouveau art glass in the country, creating treasures like the orange hibiscus-on-gold saucer vase. The piece is 5 1/2" high and 6" wide. It sells for $508. Contact (888) 423-9711, lundbergstudios.com

Deco Flair

Inspired by Art Deco pieces, the Swivel bathroom sconce is made by Besselink & Jones in the U.K. Measuring 9" high and 3 1/2" deep, it has a frosted glass shade and a nickel-plated brass finish. The sconce retails for $1,100 from Nicholas Antiques, (212) 688-3312, nicholasantiques.com

Aesthetic Aluminum

The Victorian Collage and Crosshatch Circle switchplates are made of recycled cast aluminum with a pewter finish. The single-toggle plate is $22, while the double sells for $36. (Push-button versions are available, too.) From Eleek, (503) 232-5526, eleek.com

Cat-tail Rings

The Cat Tail salad server is one of artisan/designer Jonathan Simons' signature pieces. Made of cherry with flame-blackened tiger-stripe rings, the set is $42. From Jonathan’s Wild Cherry Spoons, (800) 776-6853 woodspoon.com
Deep and Pure
The Roman tub is closely modeled on an original Fireclay bathtub. The Lucite-cast composition acrylic tub is 70 3/4" long x 34" wide x 24" deep. The water depth is 15 3/4". It retails for $7,850 in pure white. From The Bath Works, (931) 381-5711, thebathworks.com

For Your Foursquare

Perfect Exposure
Early-20th-century tubs often had free-standing plumbing. Perrin & Rowe’s “telephone hook” version is fitted with a wide spout and lever handles. It’s priced from $3,341 to $4,004 depending on options. From ROHL, (800) 777-9762, rohlhome.com

Hand-Painted Roses
Melissa Danforth hand-paints sinks, tiles, and other porcelain fixtures to order. The “Fairy Tale of Roses” pattern on this pedestal sink is a custom design. A similar piece would cost about $1,400. From Artful Sinks, (508) 990-0990, artfulsinks.com

Water on Tap
The Blancoterra single stem crook-neck faucet should look right at home in houses of a certain age. With twin levers in a stainless, satin nickel finish, it lists for $495. (An oil-rubbed bronze version is $565). From Blanco, (800) 451-5782, blancoamerica.com
**Clay and Bronze**

Tiles in the Art Nouveau series can be ordered in either glazed ceramic or cast bronze. The 6" x 6" ceramics are available in several earthy glazes for $50 each. The bronze tiles sell for $140. For a dealer, contact Lewellen Studio, (360) 647-7050, lewellenstudio.com

**High-tech Holophane**

Now you can get classic Holophane prismatic light fixtures as part of a high-tech, low-voltage suspension system. The Mini Pullman costs $295 to $315 when used as part of a proprietary MonoRail system. (MonoRail and hardware are additional.) From Wilmette Lighting Company, (847) 410-4400, wilmettelighting.com

**Ellis Reinterpreted**

Featuring beautiful inlays made popular by Harvey Ellis around 1904, the America's New Mission bed designed by Ron Cosser comes in quarter-sawn oak with copper, aluminum, and exotic wood inlays. Suggested retail for the queen size is $5,036. From Harden, (315) 245-1000, harden.com

**Designer Amish**

From Denyse Schmidt's couture line, Tulip Tree is hand-appliquéd and -quilted by Amish women in Minnesota. The four trees "grow" toward the center, while quilted rings radiate outward. The quilt is $5,200 in queen size. From Denyse Schmidt Quilts, (800) 621-9017, dsquilts.com

Lots more in the Design Center at designcentersourcebook.com
**FURNISHINGS**

**The Artful Window**

Jeld-Wen's custom wood windows come with a full range of options and woods, plus a 20-year warranty. Pricing for the 5' diameter window with rose inlay (shown) begins at about $5,000. From JELD-WEN Windows & Doors, (800) 535-3936, jeld-wen.com

**Old Lace**

Old Colony is from a new line of Madras lace curtains featuring interpretations by Laura Wilder, Dard Hunter, and Yoshiko Yamamoto. The all-cotton panels are available in lengths up to 72". Prices range from $149 to $189 per panel. From Cooper's Cottage Lace, (866) 979-5223, cottagelace.com

**Candy Colors**

Bruce Winn and Michael Roseberry make both tile and serving pieces out of high-fire porcelain in 14 colors. Prices for their textural, low-relief tiles range from $3 to $12 each. From Roseberry--Winn Pottery and Tile, (401) 816-0010, roseberrywinn.com

**Recycled Rustics**

Ron Baker designs rustic furniture from downed trees and other hardwoods that he mills himself. The carved bar stool features a hand-carved curly maple seat with juniper legs and supports. It's about $380 from American West Designs, (320) 382-6653, americanwestdesigns.com

**Thicker Than Granite**

At a tad less than 1 1/8", Eos is sized to make installation with standard fabrication equipment less labor intensive. The quartzite material comes with a 10-year warranty in 17 colors. It's $48 to $60 per square foot, installed. From Eos Surfaces, (800) 719-3671, eos-surfaces.com
KNOTS, BLEMISHES, IMPERFECTIONS.

The last thing you want is a stain that covers them up.

Introducing Cabot interior wood stain. Now the things that make wood unique are the very things that make it beautiful. Whether it's a cherished family heirloom or simply the family room floor, Cabot enhances wood's unique natural beauty by adding richness and depth. Made using only the finest-grade oils and pigments, you'll find heritage, pride and commitment in every can.

Our performance is legendary.
Sunrise Specialty is pleased to provide the largest selection of antique style cast iron baths available anywhere, along with a wide variety of faucets, showers, waterclosets and accessories. All Sunrise products are crafted of the finest materials including solid brass, copper, vitreous porcelain and solid oak, and are designed to meet the strictest standards of modern functionality and reliability.

To see our complete line including our new "warm bubbles" heated airbath, visit a finer bath dealer in your area, or visit our website at www.sunrisespecialty.com. Our website carries a complete listing of all Sunrise Dealers.
Buddy Rhodes Artisan Concrete
consider the possibilities

www.buddyrhodes.com

Meredith Collection
Launched since 1866
330.484.1656 • fax: 330.484.9380 • www.meredithtile.com

Copper Sinks Direct
www.coppersinksdirect.com
866-385-7065
Trendy...or Timeless?

A kitchen makeover is an expensive, time-consuming proposition. Do you really want yours to look dated in five or even 10 years? | BY MARY ELLEN POLSON

Period-look kitchen fittings are so popular that they’ve become mainstream. But 21st century intrusions abound, from appliances with built-in computer screens to the latest cabinet pulls. Which trends are most likely to stay the course, and which are likely to date a new kitchen in a skinny minute? Choose wisely, and your kitchen will always be in style.

The Overall Look

TRENDY: Sleek, “designer” kitchens that are either mostly dark or mostly light. It’s hard to see what you’re doing in a dark kitchen, even if it’s well-lit (too much contrast), and unless you’re Martha Stewart, most all-white kitchens quickly show dirt and grease.

TIMELESS: The black and white kitchen: black or dark cabinets with light counters, or vice versa. The contrast between dark and light gives the kitchen more visual depth, and it’s restful. Wood has a place in almost every timeless kitchen: in the cabinets, on the floor, even on countertops. So does color. Don’t be afraid to specify cabinetry in a tint that’s appropriate to the age or style of your house, even the rich blue-greens of the colonial era.

Cabinets & Islands

TRENDY: Has the backlash against white cabinetry already begun? Other trends likely to die out in your lifetime: overly elaborate mouldings, fussy built-ins in odd places, kitchens so outsized that the work triangle is uncomfortably large, and islands that overwhelm the kitchen in size or style.

TIMELESS: Correctly proportioned raised- and flat-panel cabinetry should endure in homes built before 1945. Functional built-ins with “legs” include pull-out drawers (actually a steal from 19th century pantries), open shelving (even older), and glass-front cabinet doors. Any island that is or resembles a large rectangular kitchen table will always be in style.

Counters

TRENDY: Granite is now so ubiquitous that it teeters between a classic and a cliché. The more
exotic the granite, the more likely it is to become yesterday's trend, especially if the color is unusual.

**TIMELESS:** Soapstone and slate have been used for work surfaces for centuries. Splashier stones will live on provided they are neutrals. Look for granites that resemble marble or limestone, blacks and dark blues that resemble soapstone or slate, and buffs and greys that complement your cabinetry. Follow the same rules for proven solid-surface materials like Corian and Silestone. In mid-century houses, Formica and other laminates in Retro patterns should be right at home for years to come.

**BACKSPLASHES**

**TRENDY:** An unfinished backsplash in drywall white is hardly a trend, but they're far too common. The backsplash is one place you can use color! Other materials that won't necessarily wear well are backsplashes with too much relief near heavy work areas like the stove.

**TIMELESS:** In a word, tile. Depending on the style and age of your house, the choices range from early-20th-century classics like white subway tile to the fruit and floral-jazzed tiles of 1920s California to Arts and Crafts tiles in luminous, earth-tinted glazes. If you want artisan-made tile in a single color, be prepared for variations in tint and glaze thickness typical of handmade tile.

**SINKS & FAUCETS**

**TRENDY:** The farmhouse sink now appears in almost every imaginable guise, from hard-fired white porcelain to metallic finishes and concrete. Avoid sinks in dramatic colors and sinks of unusual shape (unless the sink is in an island or bar). Unless you are trying out for Top Chef, avoid pull-out
SHORT CUTS to Kitchen Favorites

CABINETRY
- CROWN POINT CABINETRY crown-point.com
- D.R. DIMES drdimes.com
- HARVEST HOUSE CRAFTSMEN harvesthouse.ca
- KENNEBEC COMPANY kennebeccompany.com
- NR HILLER DESIGN nrhillerdesign.com
- QUALITY CUSTOM CABINETRY qcc.com
- SILVER LIGHT EDITIONS silverlighteditions.com
- TIMELESS KITCHEN DESIGN timelesskitchendesign.net

CABINET HARDWARE
- ACORN MANUFACTURING acommfg.com
- CROWN CITY HARDWARE restoration.com
- GOOD TIME STOVE CO. goodtimestove.com
- HANDCRAFTED METAL handcraftedmetal.com
- HEARTLAND APPLIANCES heartlandappliances.com
- LACANCHE frenchranges.com
- RANGECRAFT MANUFACTURING rangecraft.com
- HISTORIC HOUSEPARTS historichouseparts.com
- HOUSE OF ANTIQUE HARDWARE houseofantiquehardware.com
- LB BRASS lbbrass.com
- LIZ’S ANTIQUE HARDWARE lahardware.com
- KNobs & HARDWARE knobsandhardware.com
- NOTTING HILL DECORATIVE HARDWARE nottinghill-usa.com
- SMITH WOODWORKS & DESIGN niceknobs.com
- TAAMBA HEIRLOOM HARDWARE taamba.com

SINKS & FAUCETS
- COPPER SINKS DIRECT coppersinksdirect.com
- GROHE AMERICA groheamerica.com
- HARRINGTON BRASS WORKS harringtonbrassworks.com
- LINKASINK linkasink.com
- ROHL rohlhome.com
- SIGNATURE HARDWARE signaturehardware.com
- STONE FOREST stoneforest.com
- WOODSTOCK SOAPSTONE woodstove.com

SINKS & FAUCETS HARDWARE
- TIMELESS KITCHEN DESIGN timelesskitchendesign.net
- VERMONT SOAPSTONE vermontsoapstone.com
- MEREDITH ART TILE meredithtile.com
- MOTAWI TILEWORKS motawi.com
- NATIVE TILE & CERAMICS nativetile.com
- NATIVE TRAILS nativetrails.net
- NORTH PRAIRIE TILEWORKS handmadatile.com
- PRATT & LARSON CERAMICS prattandlarson.com
- SUBWAY CERAMICS subwayceramics.com
- TILE SHOWCASE tileshowcase.com
- WIZARD ENTERPRISE wizardedenterprise.com

TILE:
- BUDDY RHODES CONCRETE buddyrhodes.com
- GREEN MOUNTAIN SOAPSTONE greenmountainsoapstone.com
- M. TEIXEIRA SOAPSTONE soapstones.com
- RMG STONE PRODUCTS rmgstone.com
- SHELDON SLATE PRODUCTS sheldonslate.com
- LIGHTING UNIVERSE lightinguniverse.com
- OLD CALIFORNIA LANTERN Co. oldcalifornia.com
- PW VINTAGE LIGHTING pwvintage Lighting.com
- REJUVENATION rejuvenation.com
- SCHOOLHOUSE ELECTRIC schoolhouserelectric.com
- URBAN ARCHAEOLOGY urbanarchaeology.com
- APPLIANCES
- BIG CHILL bigchillfridge.com
- THE COPPERWORKS thecopperworks.com
- ELMIRA STOVE WORKS elmirastoveworks.com
- GOOD TIME STOVE CO. goodtimestove.com
- HANDCRAFTED METAL handcraftedmetal.com
- HEARTLAND APPLIANCES heartlandappliances.com
- LACANCHE frenchranges.com
- RANGECRAFT MANUFACTURING rangecraft.com
- HISTORIC HOUSEPARTS historichouseparts.com
- HOUSE OF ANTIQUE HARDWARE houseofantiquehardware.com
- LB BRASS lbbrass.com
- LIZ’S ANTIQUE HARDWARE lahardware.com
- KNobs & HARDWARE knobsandhardware.com
- NOTTING HILL DECORATIVE HARDWARE nottinghill-usa.com
- SMITH WOODWORKS & DESIGN niceknobs.com
- TAAMBA HEIRLOOM HARDWARE taamba.com

COUNTERS & BACKSPLASHES
- BUCKS COUNTY SOAPSTONE buckscountysoapstone.com
- BUDDY RHODES CONCRETE buddyrhodes.com
- GREEN MOUNTAIN SOAPSTONE greenmountainsoapstone.com
- M. TEIXEIRA SOAPSTONE soapstones.com
- RMG STONE PRODUCTS rmgstone.com
- SHELDON SLATE PRODUCTS sheldonslate.com
- LIGHTING UNIVERSE lightinguniverse.com
- OLD CALIFORNIA LANTERN Co. oldcalifornia.com
- PW VINTAGE LIGHTING pwvintage Lighting.com
- REJUVENATION rejuvenation.com
- SCHOOLHOUSE ELECTRIC schoolhouserelectric.com
- URBAN ARCHAEOLOGY urbanarchaeology.com
- APPLIANCES
- BIG CHILL bigchillfridge.com
- THE COPPERWORKS thecopperworks.com
- ELMIRA STOVE WORKS elmirastoveworks.com
- GOOD TIME STOVE CO. goodtimestove.com
- HANDCRAFTED METAL handcraftedmetal.com
- HEARTLAND APPLIANCES heartlandappliances.com
- LACANCHE frenchranges.com
- RANGECRAFT MANUFACTURING rangecraft.com
- HISTORIC HOUSEPARTS historichouseparts.com
- HOUSE OF ANTIQUE HARDWARE houseofantiquehardware.com
- LB BRASS lbbrass.com
- LIZ’S ANTIQUE HARDWARE lahardware.com
- KNobs & HARDWARE knobsandhardware.com
- NOTTING HILL DECORATIVE HARDWARE nottinghill-usa.com
- SMITH WOODWORKS & DESIGN niceknobs.com
- TAAMBA HEIRLOOM HARDWARE taamba.com
faucets with exposed coiling.

**TIMELESS:** Farmhouse sinks in porcelain, soapstone sinks (integrated into the counter, or not), and surprisingly, concrete (subtle colors akin to soapstone or slate). Copper is a timeless material for pantries and bars. Well-made faucets in traditional styles (wall-mount, hand pump, bridge, gooseneck, etc.) will always look right in an old house. Exposed coiling aside, integral pull-out spray faucets have become a kitchen essential. Just be sure to get one where the pull-out device is unobtrusive.

**APPLIANCES TRENDY:** Let’s hope that the disturbing trend of appliances with lights and controls that either won't turn off or that make unnecessary noise (microwaves that play tunes and actually nag you if you don’t leap up to remove the food) will blessedly fade away. So too refrigerators with built-in TVs and computers.

**TIMELESS:** Refrigerators and dishwashers that can accept decorative panels that match or complement cabinetry may not be timeless, but they certainly help tone down the impact of these mechanical necessities. Choose appliances with concealed controls and simple on/off knobs rather than digital read-outs.

**HARDWARE TRENDY:** The trend toward personalized cabinet pulls and knobs is likely to continue unabated for quite some time. Some of these choices will quickly be tagged as clichés of the turn of the Millennium, while
Crown Point Cabinetry's new Transitional line features frameless construction and hidden cabinet hinges.

the best will become new classics.

**TIMELESS:** Reproductions that match what was popular when your house was built: aluminum or steel Jetson pulls for Fifties Ranch houses, iron or brass in simple shapes for colonial and Colonial Revival houses, and classic bin pulls, butterfly hinges, and cut-glass knobs for homes built around the turn of the 20th century.

**LIGHTING TRENDY:** Fixtures hung from snaking suspension wires and exposed track lighting are obvious no-nos, not because they're inherently bad, but because technology changes so rapidly. I'll make an exception for period-reproduction Holophanes that are designed to work with a suspension system (see p. 27).

**TIMELESS:** Classic pendants and sconces that are from the era of your house, or relate to it in style, such as Mission lights for a Prairie-style house. Recessed lighting for ambiance and downlights for task lighting over the counter have a place, too, provided they're unobtrusive or concealed completely. Hidden task lighting allows you to take advantage of the latest technologies—bright, cool to the touch LEDs behind the cabinet trim, for instance, instead of halogen spots, which heat up the kitchen.
These extraordinary sinks are a natural fit in your home.

www.buckscountysoapstone.com ~ Phone: (215) 249-8181 ~ Fax: (215) 249-8183

Big Chill
Get out of the box...
...and into a Big Chill retro refrigerator

This may look like your mother’s icebox, but the Big Chill includes all of today’s functionality, efficiency and dependability. The only thing we left off was the chisel - no defrosting required!

877.842.3269 • www.bigchillfridge.com

Timeless Kitchen Design

132 Pennsylvania Avenue
Malvern, PA 19355
610.296.2775

timelesskitchendesign.net
Yes, but—will our kids clash with our house?

BY CHARITY VOGEL

When I first tell people my daughter’s name, they usually blink hard. And then they ask me to repeat it slowly. Sometimes they want the spelling, too.

“You mean like the little girl in Peanuts?” they ask. “Or like the—um, like the hospital?”

No, not really. My first daughter, who’s now two, is named Mercy. That’s right: Mercy, like the noun meaning compassion—not Marcy, Merry, Mersey, or Merci (all of which we’ve had to gently correct). The name isn’t a family heirloom. No, we chose it because it seemed to us both beautiful and strong, conveying valor and virtue yet with a feminine sound. Plus, I have to admit, it does match our house.

Before you laugh, ask yourself this: As an old-house owner, do you find that your choice of living accommodations has turned into more a lifestyle? Does your old-house thing influence the way you make some decisions and even the way you lead your life?

Sometimes the proof is in the details. Think about your predilections and habits for a moment. Are you more likely to frequent thrift shops and antiques marts on a Saturday morning, rather than Macy’s or Kohl’s? Are you attracted to anything—men’s shirts, blenders, mailboxes, soda pop—advertised with the word “vintage”? Have you started to collect home remedies (Grandma’s mustard plasters and homemade porcelain cleaner, yikes!) and cook retro meals like stroganoff, baked macaroni-and-cheese, and, save us, tuna casseroles?

If you answered yes to any of these, is it really too farfetched to picture yourself naming kids and pets with old-fashioned names? Maybe you already have! “Fetch, Hawthorne! Good boy.”

Trust me, it happens. Five years ago, my husband TJ. and I—out hunting for our first house together—fell in love with a fairy tale of a grand old Victorian: a three-storey, double-porched, partially shingled folk Victorian, built in 1898. This house lured us because, besides being almost obscenely loaded with goodies (matching stained-glass windows, double staircases, original hardwood floors), it also looked exactly like the kind of house a small child comes up with when asked to draw a family’s house. From the blue-painted clapboards to the white window trim, the red-brick chimney to the flagpole out front, this is it. Even the tiny ad printed in the paper by the Realtor noted that picturebook quality: “This is one for the family photo album,” it gushed. We were sold. When we walked around the big back yard that first day, accompanied by the elderly homeowner—who clearly found selling bittersweet—both TJ. and I knew right away that we could stay here for years, grow into this house, and raise a family here. [continued on page 40]
Turns out we were right. In five years, we’ve changed some things about our house. But the house has changed us more. Since the day we moved in, this old Victorian has been quietly, almost imperceptibly shaping us as people. We’ve always tended toward the durable, the long-lasting, toward things of quality, but now that bent has become almost a fixation. We always valued our books and paintings; in this old home, we showcase them as valued treasures. I like to think this old house is making us better with time, even giving us a patina, the same way the staircase railing has developed a warm, oaken glow over the decades.

ABOUT THOSE KIDS’ NAMES. Well, so what if Mercy and her baby sister—that would be Annabel Hope, the spelling of “Annabel” from Poe—get picked on just a little bit when they get to grade school? So what if someday when they are introduced as “the sisters Mercy and Annabel,” it sounds as if they’ve stepped from the pages of a Civil War novel?

TJ. and I can’t be the only ones out there doing this. Is it a coincidence that the rise in old-house mania (magazines, books, HGTV, DIY network, on and on) has been matched by a rise in popularity of old-fashioned names for babies like Emma, Caleb, and Grace?

Besides, if there’s teasing coming, they’ll be ready to take it, my girls. Because they’ll have learned that having an old-fashioned, 19th-century name is distinctive and fun enough to be worth the minor irritations it might cause now and then. It’s a lesson their mom knows only too well. (Check the byline on this article!) And it’s one I look forward to sharing, over the years, as the girls grow up in this old-fashioned, sometimes irritating, beloved house.
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

Featuring: BALDWIN
MORE STYLES, MORE FINISHES, BUT ALWAYS GENUINE BALDWIN

MORE STYLES, MORE FINISHES, BUT ALWAYS GENUINE BALDWIN

- Shop Online at KnobsandHardware.com
- FREE Ground Shipping
- Project Management Tools
- 1 Year Warranty

Featuring:

Knobs and Hardware
1-800-496-5058

OLD-HOUSE INTERIORS 41
From standing-seam metal to slate, clay barrel tile to real thatch, historical roofing materials (and their look-alikes) haven’t been this abundant since the 1920s.

**The Enduring Roof**  
**BY MARY ELLEN POLSON**

Even though more than half the homes in America are covered with asphalt shingles, the recent emphasis on luxury materials has meant a resurgence in traditional roof toppers. Slate, clay tile, manufactured tiles that resemble them, metal, and even Cotswold-pretty thatch all offer highly desirable architectural features and the promise of a lifespan measured in centuries rather than decades.

Much of the **slate** on American homes is quarried from Vermont, New York, and Maine. Top-quality slate has a proven life expectancy of 100 years or more, provided it’s installed with long-lived flashing and fasteners. Colors range from deep black, purple, blue, grey, and green to lighter variations, plus mottled slates that combine shades of green and purple. Because slate tends to be \( \frac{1}{4} \) to \( \frac{3}{8} \)" thick, it produces a marked shadow line on a roof. Depending on grade, slate costs from $4 to $12 per square foot (uninstalled).

Slate has enjoyed a comeback in recent years, in part thanks to new hanger-based systems such as TruSlate and Nu-Lok. The roofer hangs the red clay barrel tiles are a distinctive characteristic of Spanish Mission architecture. **Inset:** Manufactured tile from Vande Hey Raleigh bears a striking resemblance to fluted, interlocking French clay tile.
It's only natural! After 28 years of building the finest wood and gas stoves in America, Woodstock Soapstone Company is proud to introduce soapstone sinks and countertops. Soapstone is renowned for its unique beauty, grain and resistance to heat and stains. With a proven history of durability soapstone will grace your home for generations to come!

Woodstock Soapstone Co. Inc.
66 Airpark Rd., Dept 3011 West Lebanon, NH 03784
www.woodstove.com

Call for a Free Estimate
Toll Free 1-800-866-4344

Producers of Slate Floor Tile, Flagging, Structural Slate and Roofing, Counter Tops and Sinks, Monuments and Signs

Middle Granville, N.Y. 12849
518-642-1280 • Fax 518-642-9085

Monson, Maine 04464
207-997-3615 • Fax 207-997-2966

www.sheldonslate.com

Circle no. 134

EJM Copper, Inc.
Quality Manufacturers of Architectural Copper Work

Chimney Caps
Dormer Vents
Leader Heads
Rain Chains
Weather Vanes
Finials
Cupolas
Louvers

Phone: 407.447.0074
Fax: 407.447.0075

www.EJMcopper.com

Circle no. 295
Gotcha Covered
CLAY, SLATE, & CONCRETE

- DURABLE SLATE (800) 666-7445, durableslate.com Slate, tile and metal; restoration
- ELK CORP. (800) 650-0355, elkcorp.com Slate installed with TriSlate system
- GLADDING, MCBEAN (800) 776-1133, gladdingmcbean.com Barrel, interlocking, shingle, Italian pan clay tile
- GREENSTONE SLATE (802) 287-4333, greenstoneslate.com Vermont slate can be installed with Nu-Lok system
- LUDOWICI ROOF TILE (800) 945-8453, ludowici.com Flat, interlocking, French, Spanish, and Mission clay; ceramic slate
- NORTHERN ROOF TILES (888) 678-6666, northernrooftiles.com Full line of clay tiles (Roman, Mission, S-shaped, scalloped, etc.)
- REDLAND CLAY TILE (800) 354-5983, redlandclaytile.com Mission and Roman tiles
- RENAISSANCE ROOFING (800) 699-5695, claytieroof.com Clay tile, slate, concrete
- THE ROOF TILE AND SLATE CO. (800) 446-0220, claytile.com New and antique slate and clay tile; salvaged tile
- SHELDON SLATE PRODUCTS (207) 997-3615, sheildonslate.com Slate shingles
- THE TILE MAN (888) 263-0077, thetileman.com New clay and concrete tile; redland clay tile; new and salvaged slate
- TILED ROOFING INC. (888) 708-TILE, tileroofs.com Salvaged clay tile; new and salvaged slate

MANUFACTURED
- DAVINCI ROOFSCAPES (800) 328-4624, davinciroofscapes.com Simulated slate and cedar shingles
- TAMKO (800) 641-4691, tamko.com Lamarite composite, resembles slate or cedar
- VANDE HEY RALEIGH (800) 236-8453, vhtile.com Concrete and manufactured slate in traditional styles (barrel, shingle, etc.)

TOP: Northern Roof Tile’s Patrimony comes in three sizes and can produce both rustic and rippling effects. BOTTOM: A roof clad in Decra’s stone-coated steel “shakes.”
slate directly into a stainless and galvanized steel grid that's installed over a protective membrane. The grid minimizes the need for overlap, so the installation is both lighter and uses less slate than traditional methods.

Like slate, CLAY TILE is highly architectural. It, too, lasts for centuries; in Europe, clay tile was picked up from ruined or damaged buildings and re-used, sometimes more than once. Clay tiles have names that suggest their regional origins, and the many different shapes can produce a diverse range of looks.

The oldest shape, barrel or Mission tile, is long, tapered, and curved—as though the tiles were formed over someone's leg (they were). Slab or shingle tiles are flat, rectangular, and similar to roofing slate; variations include shapes like diamond and fish-scale. English tiles are flat on the exposed surface, but have interlocking tabs at the head and at least one side. Some are grooved or textured to resemble wood shingles or slate. French tiles feature a fluted face; like English tiles, they interlock. Spanish or S tiles are concave on one side and convex on the other; when they're installed, they produce a look similar to barrel tile. Available in a full range of earthy tones from palest buff to red, green, rust, and brown-black, plus glazing and other finishes, natural clay tile costs between $4.25 and $8 per square foot.

MANUFACTURED concrete tiles were developed as an affordable alternative to slate and clay early in the 20th century. Whether they are concrete, ceramic-coated steel, or other man-made materials, they're still good mimics, reproducing the appearance, color, and texture of slate, cedar shakes, and clay tiles. Manufactured concrete tiles like those from Vande Hey Raleigh come with a 50-year warranty. At $3 to $4 per square foot, concrete is less expensive than clay.

The standing-seam METAL roof has been an old-house classic since terne (lead with a tin coating) and galvanized steel were invented in the 19th century. A standing-seam roof is composed of strips of sheet metal crimped together in a thin,
vertical seam that projects about 1" from the roof. Kept painted, it lasts indefinitely. In the 21st century, terne (which has a dull grey finish) and galvanized steel's successor, Galvalume, are often treated with factory-applied coatings that take the place of paint, like Kynar. Metal shingles have been available since the 1870s, but historical patterns are scarce. (Paradigm Shingles has plans to introduce several in coming months, including a scalloped fish-scale design.) Metal roofing costs anywhere from $3 to $9 per square foot.

THATCHING has long held a romantic appeal in this country, but until recently it was impossible to find a qualified thatcher here. At least one company offers a simulated product: Endureed's stranded Somerset thatch is nonflammable and costs about $15 per square foot.
Cape Cod Weathervane Company
Hand Crafted Copper Weathervanes & more

onion lanterns  bird feeders  finials  rainchains
address plaques  door knockers  sundials  copper planters
clocks/thermometers  wall art  welcome mats  windchimes
bird houses  hanger hooks  cupolas  hose holders

www.CapeCodWeathervanes.com
379 Iyannough Road, Hyannis, MA 02601 • 800.460.1477

The unique and distinctive Vermont slate roof
• Natural colors, rich textures
• No other roof will outperform it
• One hundred year warranty

Learn about slate, its benefits, colors and grades—and about a lightweight installation system that conserves slate and enhances building energy efficiency. Its the ideal cedar shake roof replacement! All this and much more at...
greenstoneslate.com

Greenstone Slate is available in a variety of colors and combinations. Ask us about our slate color selector on CDROM...
Our house was built in 1926,” Carolyn Wolfe explains. “We’re not really sure what style you would call it—but it definitely has some Arts and Crafts features.” It’s a traditional if transitional house: Colonial Revival but with its details an homage to craftsmanship. The unique front porch and gallery have Craftsman-era columns, corbels, and porch lights. Inside, fireside inglenook benches and oak woodwork are Arts and Crafts standards.

The house was remarkably intact when they bought it, but the family also had an archival record to go by. “We are lucky enough to have five photographs of the exterior of the house, taken by a professional photographer in 1935,” Carolyn says. The Wolfes put the canvas awnings back, and recently had the arched and trellised garden gate from the photos reproduced.

“What sold me on the house was how it had not changed in 75 years,” she says. With the exception of the kitchen and bathroom downstairs, the house was as it was in 1926. None of the plaster walls or ceilings had ever been painted; walls had only wallpaper.
The waterfall of stone is still there, as are two small, ornamental ponds that date back at least to 1935, when the photographs were taken. The gardens boast 80 years' worth of perennials. "The former [first] owner was an avid gardener and I am trying to keep up the tradition," says Carolyn Wolfe. Awnings evident in the old photos were the models for replacements.

The 1920s was part of the golden age of American gardening, and this detail-rich house had very nice gardens. They're documented in the 1935 photographs and remaining plantings, as well as two ponds and mature trees. "I really wish I had that Mickey Mouse!" Carolyn Wolfe says about the garden ornament seen in the old photo.
Lehman's, on the Square in Kidron, is pleased to announce the expansion of its current retail store. With the purchase and reconstruction of an 1840's era barn, and the conversion of a large warehouse into retail space, the family owned and operated business will better serve customers.

With massive exposed beams, the barn will be the centerpiece for the store and an historical landmark for Wayne County.

Visit www.Lehmans.com for more information about our expansion.

ABOVE: The property's original garage is still there, as is the path leading around to its double-bay doors. A small ornamental lily pond, today beautifully tended, is in the rocks and plantings near the trellis. BELOW: The girls at the garden gate.

The oak woodwork and 29 oak doors had never been painted. Many of the very handsome light fixtures are original. Two bathrooms have their original '20s fixtures. When the Wolfe family moved in, they found original oak screen doors in the garage.

The house is part of an unusual rural neighborhood called Meadowview, a cluster of mostly older homes without a direct link to a "downtown." Isolation from Paxinos, Penn., happened in 1947, when a bypass directed traffic around the residential portion, but allowed it to pass through the business district. The house next door is the oldest farmhouse around, built in 1813. Ten other houses, mostly Dutch Colonials, were built in the Twenties when Meadowview was laid out.

Bill and Carolyn Wolfe's exuberant, strawberry-shortcake kitchen full of collectibles was featured in the September 2006 issue, page 30.

Carolyn and Bill Wolfe's exuberant, strawberry-shortcake kitchen full of collectibles was featured in the September 2006 issue, page 30.

Bill and Carolyn had bought a smaller 1930s house, two doors up from this one, in 2000. But even as the movers were carrying boxes in, the couple were busy admiring this house! The son of the original owners told them that his parents built the house in 1926, and that his mother had lived in it until she died in her nineties. The contents then were auctioned off. The Wolfes bought the house in 2001. —P. POORE
BRAND NEW! OUR ENHANCED WEBSITE!

The Old-House Interiors Design Center Sourcebook is in its fifth edition, chockfull of the period-inspired products you need. If you don’t have a copy of the luscious mango-color edition yet, order it now—online, or by calling (978) 283-3200 (EST).

visit our redesigned Design Center Online!
designcentersourcebook.com

NEW FEATURES

- SITES & SERVICES: A new listing of architects, designers, contractors, house plans, house museums, retail stores, and other useful resources.
- STYLE GUIDE: Get started with concise, illustrated information about the periods and styles of American houses. (Come back often as we’ll keep enhancing this section.)
- IMPROVED SEARCH CAPABILITY: More key words, easier navigation.
- DIRECT CONTACT WITH COMPANIES: Hyperlink to any company of interest without losing your place. Now, with one click, you can send an instant inquiry to companies about the over 2,000 listings, and get more detailed information.

ENHANCEMENTS TO COME

We’ll keep BUILDING the site, with historic homes for sale, calendar listings, editors’ blogs, and email updates on new products coming soon.

Visit designcentersourcebook.com today!

Circle no. 38
A Guide to Vintage Upholstery

The right upholstery is essential when you’re restoring and recovering vintage furniture, especially Victorian pieces with their elaborate tucks, tufts, and ruches. Telling the difference between a voided velvet and a silk chenille sounds daunting in this age of Pottery Barn, and so here I’ll list some of the most commonly encountered textiles terms. —BC

- **ANILINE** An organic base for many dyestuffs and drugs derived from coal tar or petroleum chemicals. First distilled from indigo (annil) in 1826.
- **BRAID** A corded gimp, open work or plaited narrow width woven. Typically in widths of a half inch to four inches, used to cover staples, glue and nails on upholstery, wallcovering, and window treatments.
- **BROCATELLE** A two-dimensional high relief jacquard cloth in which the main warp weaves a warp satin in the design area, and commonly a twill in the ground. A linen weft is used to raise the design areas to create an embossed appearance.
- **BULLION** Bullion fringe has a high degree of twist revealing a soft, rounded lower skirt edge. Bullion is typically used on the lower edges of furniture.
- **CHAMBRAY** Smooth, lustrous, plain weave cloth with yarn dyed warp and white weft.
- **CORDS AND ROPES** Cords are plied yarns twisted together; when the diameter exceeds one inch it is called a rope. Cords are used on furniture and cushions, usually with a cotton tape sewn onto the edge of the cord so it can be inserted in the upholstery seams.
- **CRUSHED FABRICS** Pile fabrics, such as crushed velvet, crushed velour and plush, which are treated with heat, moisture and pressure in finishing to distort pile formation.
- **CUT PILE** A fabric or carpet in which the pile is cut rather than looped, creating a velvet/velour effect.
- **DAMASK** Originally a rich silk fabric with woven floral designs made in China and introduced into Europe through Damascus, from which it derived its name. The fancy damasks of the 17th, 18th, 19th, and 20th centuries reveal smooth warp satin in the background with low-luster reverse satin or twill in the motif. In two color damasks, colors reverse on either side. Single damask is made with a five-harness satin weave; the true or double or reverse damask is woven with an eight-harness satin weave and has a firm hand.
- **DIMITY** Fine cotton fabric made from alternating single, double, or triple warp yarns, which create small vertical stripes and seersucker effects.
- **EMBOSSING** A calendering process that produces a raised design or pattern in relief. The design is pressed into fabric by passing it through hot engraved rollers; velvet or plush is embossed by shearing the pile to different levels or by pressing parts flat.
- **FELT** A fabric made from fibers not taken to yarn form but instead intermeshed by heat, moisture, and agitation. Felt is also a fabric made by shrinking and agitating woven or knit cloth to obtain superior density, resilience, strength, and a soft hand.
- **FLANNEL** A woolen fabric whose surface is slightly napped in finish.
- **FRINGE** Fringe is a narrow-width, woven or knitted decorative fabric with a heading and attached skirt. Height or length 1 to 18 inches.
- **GAUFRAGE** The French term for the process of embossing.
- **GIMP** A silk or metallic yarn spiral wrapped closely around an inner core to cover it completely to create a slightly rigid cord. Also, a narrow braid used to cover tacks or staples in upholstery.
- **HORSEHAIR** A long, lustrous hair obtained from the mane and tail of a horse. Length varies from 8 inches to 3 feet; colors in natural tan, brown, and black. Longer hairs are used as

A 19th-century chair by Hunzinger is reupholstered in vintage scarlet silk accented with button tufting. The pillow is Victorian beadwork. Clarence Cook’s *Hints on Household Taste* rests appropriately on the seat.
Over 1,000 high quality antiques, including 175 pieces of Stickley and Limbert furniture and 250 pieces of pottery including Grueby, Rookwood, Roseville and Weller. Lamps and lighting by Tiffany and Handel.

info@gustavstickley.com

www.GustavStickley.com

---

Over 1,000 high quality antiques, including 175 pieces of Stickley and Limbert furniture and 250 pieces of pottery including Grueby, Rookwood, Roseville and Weller. Lamps and lighting by Tiffany and Handel.

info@gustavstickley.com

www.GustavStickley.com

---

NEW EXCLUSIVE HISTORIC WALLPAPERS & FABRICS
WILLIAM MORRIS • VICTORIAN • FLORAL DAMASK

"Chelsea Damask" 1892
"Bird & Anemone" 1881
"Wild Tulip" 1884
"Abendfern" 1890

CHARLES RUPERT DESIGNS
107-401 GARBALLY ROAD SELKIRK WATERFRONT
VICTORIA B.C. V8T 5M3 CANADA (250) 592-4916
HUGE ONLINE CATALOGUE
www.charles-rupert.com

---

Paradigm Shingles
877-674-4645
www.paradigmshingles.com

Enduring Beauty & Craftsmanship

Bennington & Bermuda
Copper Shingles

Circle no. 66
the weft yarn in narrow-width fabrics (24–26 inches). The shortest hair is curled for stuffing furniture and mattresses. During the 19th century, horsehair fabric was very popular and widely used for upholstery in plain, dobby, and jacquard designs.

- **JACQUARD** A system of weaving which, because of a pattern making mechanism of great versatility, permits the production of woven designs of considerable size. The Jacquard loom, derivation of the old draw boy handloom, was credited to Joseph Marie Jacquard in France in the early 19th century. The weave pattern is copied from the design paper by punching a series of cards, each perforation controlling the action of one warp thread for the passage of one pick. Today, Jacquard looms can be controlled electronically by computer, which allows for unlimited vertical repeats. Used for brocade, brocatelle, damask, lampas, liseré, matelassé, tapestry, and many other figured materials.

- **LAMPA S** Jacquard fabric made with two or more warps and two or more wefts. A dramatic and saturated two-tone effect can be obtained when each color warp weaves with the same color weft. As many as 18,000 ends may be across the warp. The weft is used to create the pattern and achieve a multicolored pattern affect and was popularized in France during the 18th century.

- **MOHAIR** A long, white, lustrous hair obtained from the Angora goat. A mohair plush is a fabric with a cut pile of mohair yarns. It is lustrous and extremely strong and will hold a permanent embossing.

- **INGRAIN** A term that indicates a yarn was dyed before being woven or knitted. This also refers to an intricate loomed carpet referred to as Scotch Ingrain.

- **Moiré** A French word meaning watered; a three-part finishing process which produces a wavy or rippling pattern on the fabric.

- **Muslin** A plain weave cotton cloth.

- **Passementerie** French word meaning trimming as in braids, gimps, tassels, and cords.

- **Pile** Raised loops, cut interlacings of double cloths or tufts (cut loops), and other erect yarns or fibers deliberately produced on cloth, which form all or part of the surface above the fabric ground.

- **Rosettes, Bows, Tufts & Frogs** Rosettes are hand made from fabrics that have been concentrically gathered to resemble a rose, and are used on the corners of cushions, swags, and tassels. Rosettes can also be fabric covered cardboard cutouts. Bows are made of multiple loops and applied on swags, valances, and with other trimmings. Tufts are circular groupings of yarn that have been looped and banded at the center; the ends are sometimes cut. Frogs are wrapped cord or silk-covered wire made into a series of loops; these are often combined with tassels and are used like rosettes.

- **Moiré (Also Ruche)** A gathered strip of fabric used in trimming, usually along the vertical edges.

- **Satin** This weave is usually made with five, eight, or ten shafts, which have the warp yarn float the same number of times above the weft, then bound once before floating again. The weave produces a fabric with a characteristic smooth surface, and high luster. Weft or filler satins are usually referred to as sateens.

- **Selvage** The edge on either side of a woven or flat-knitted fabric, often
of different threads and/or weave, so 
finished to prevent raveling.
- **SILK** A natural protein fiber pro-
duced from the cocoon of wild or 
cultivated silkworms.

- **TAPESTRY** In hand-woven tapestry, 
the image is created by numerous dis-
continuous wefts along each row. The 
weft threads are generally woven area-
by-area and shape-by-shape, as op-
posed to other forms where the weft 
travels edge to edge across the width 
of the warp (as woven on a jacquard 
loom). The motifs are created by ma-
nipulating up to 5 or 6 warp colors, 
using wefts of white and black.

**OPPOSITE:** Hunzinger chairs reupholstered 
with needlework by Cass Daley. Button-
tufted seat in Scalamandre blue silk; right, 
topaz velvet. **BELOW:** Jacquards and a 
cotton blend from Archive Edition Textiles.

- **VELLOUR** A fabric with a pile or napped 
surface resembling velvet, now loosely 
applied to cut pile fabrics in general.

- **TASSELS** Hanging trims that have a 
head and skirt of cut yarn or bullion 
cord. They can be used on pillow 
corners, furniture, bell pulls, and on 
drapery swags between looped cords.

- **TOILE** A French word for cloth or 
fabric, linen, sailcloth, canvas. The 
linen or cotton cloth was made fa-
mous when a new technique of en-
graved plate printing was popular-
ized in Jouy, France, in the 18th cen-
tury. The finished printed cloth was 
referred to as Toile de Jouy. Today it 
usually describes a one-color, fine line 
printed design that resembles a pen-
and-ink technique. Toiles are printed 
by various methods, but the most 
beautiful are still created by engraved 
plates or rollers. Historical and clas-
sical motifs are the norm.

- **TUFTING** A wide, multiple-machine 
eedle process that sews pile yarns to 
a fabric backing of cotton, canvas or 
jute. Also a popular method of con-
structing tufted rugs. A piece of yarn 
is pushed through the fabric, caught 
by a latch and held, and then with-
drawn. Tufting is also a decorative tech-
nique in upholstering whereby recessed 
buttons, bows, or rosettes are applied.

- **VELVET** Two basic types: plain and fig-
ured. The pile in any velvet always 
comes from a supplemental warp 
beam raised above the ground weave 
and manipulated over rods during the 
weaving process. When the rods are 
removed the looped pile or piles may 
be cut or uncut. Hand-woven velvet 
is produced by inserting a rod, with 
a groove cut into it, under the warp, 
each pick of the loom. The warp 
threads form loops, which are then 
cut by hand. Variation of length of 
pile is caused by any 
slight movement up 
or down by the 
human hand that 
cuts the pile.

- **VOIDED VELVET** A single woven velvet 
with an intaglio pattern incised in 
the ground cloth.

- **WARP** Yarns placed on a warp beam 
and entered into a loom. The yarns 
stretched through the length of a loom 
becomes the fabric's foundation.

- **WEFT** Often referred to as “filling,” 
it is the yarn that traverses the warp 
 yarns (horizontally) during weaving.
So, you want to IMPROVE YOUR VIEW.

Historically accurate, custom handcrafted cedar shutters from Timberlane®. With our hand-forged period hardware, they'll make your home shine. Call us for a free catalog.

800.250.2221 EXT. 1646 + TIMBERLANE.COM/1646

Traditional Catalog with 50 actual fabric samples available for $15.00

(310) 676-2424
textileguy@aol.com • Online Catalog: archiveedition.com

Classic subway tile

Setting the standard for traditional tilework

Circle no. 891

Circle no. 186

Circle no. 316
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

If it were any more authentic, it wouldn’t be a reproduction.

One of the web’s best selections of original and reproduction hardware, not that anyone will tell the difference. Find this Federal-style rim lock and more than 8,500 other items at HouseofAntiqueHardware.com. Or call (877) 223-2613.
Save 15% with promotion code: OHI

Arts & Crafts
LACE CURTAINS
Designed by
DARD HUNTER + LAURA WILDER
YOSHIKO YAMAMOTO
866.579.5223 + www.cottagelace.com
Designer Classics
fine handprinted wallpapers

The Cure for the Common Wall
617.694.7378
www.designerclassicswallpaper.com

Enterprise Weaving Co., Ltd.
Manufacturers and Designers of Historic Wilton & BRUSSELS Carpets
"Weaving Technology with Tradition"

Authentic design library from c. 1790 to the present day.
Including designs from CFA Voysey, Wm Morris and AWN Pugin.
Specializing in the reproduction of existing historic carpets.
Mill Direct Pricing for rugs, runners and fitted carpets.

www/englishwilton.com
01144 1562 745 030
Kidderminster, England

Victorian Lighting Works

251 S. Pennsylvania Ave
Centre Hall, PA 16828
814-364-9577
WWW.VLWORKS.COM

Circle no. 4
A HOUSE FOR ALL SEASONS
Side-by-side with an old lake house, a new dwelling serves the gods of both Modernism and the classical ideal. (page 67)

A BUNGALOW SQUARE
American Foursquares may be Prairie-influenced or Colonial Revival; this fine one is as artistic as any bungalow. (page 60)

REVIVAL ONCE MORE
An antiques dealer revised his apartment to celebrate his obsession with the Victorian Egyptian Revival. (page 76)

GRANDPARENTS' LAMPS
Bridge lamps (named for the card game) and other portable floor and table lamps dating back to the 1920s are familiar still, and as useful. (page 86)

THE ATOMIC RANCH
Maybe you shouldn't rush to turn that postwar tract house into a post-modern bungalow. (page 73)

A TRUE SUMMER GARDEN
Lush plantings and color highlight a garden with a deceptively simple layout and materials. (page 80)
OPPOSITE: With its gabled “bungalow” roof and porch, and lots of artistic details, this Foursquare is a looker. The dining room (this page) is similarly well endowed, with wainscot and plate rail and box-beam ceiling of Douglas fir, and a built-in cabinet that picks up such bungalow details as the battered columns. INSET: Owners Julie and John Casey.
BUILT IN 1911, the house certainly made a dramatic first impression. Robust and whimsical details of the Arts and Crafts period were everywhere, inside and out. John and Julie Casey found it very easy to overlook the long list of repairs the house had in store for them. The dining room had a plate rail—perfect for Julie's collection of Royal Doulton china. The living room retained a handsome mantel framed by bookcases with leaded-glass doors and windows with stained-glass tulips. Family gatherings would be encouraged by the big dining room, the porch, the built-in win-

BUNGALOWS

A general description of American Foursquares reports that they may lean toward Prairie, Colonial Revival, or Arts & Crafts style. This foursquare house in Portland proves the point. 

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT
Harmony in Seven Colors  Twelve years after buying
the house, the Caseys were ready to paint its artistic exterior in a period-inspired
scheme. They tried out different combinations on the south side, seeking opinions
from passersby and their mail-carrier, Carol. Eventually they consulted with
Wade Freitag, a Portland architect who specializes in period houses. Wade took
the Caseys on a neighborhood tour to see what they liked best. They chose
greys, greens, and creams for the muted appeal in the soft, often overcast
Pacific Northwest light. The house has unusual details, including the siding—
a staggered, beveled cedar popular in Portland ca. 1900—so care was taken to
keep color placement harmonious. The scheme uses seven Benjamin Moore
Historical Colors—two of them repeated
in different glosses, for a total of nine
effects. Some are keyed to colors in the
stained glass. The body is “Louisburg
Green” with accents in “Tate Olive”
and “Yorkshire Tan” on the trim, rafters,
and fascia. The third-floor body color is
“Fenland.” Eaves are painted “Green-
mount Silk” and window sashes are in
“Cottage Red,” with “Nantucket Gray”
enamel on the porch floor.

The 1911 exterior is
marvelously detailed,
with novelty siding,
exaggerated columns
on piers, leaded and
stained glass, brackets
—and now a great
color scheme.

 dow seats. Even the basement was a
draw, with high ceilings, workbenches,
and cabinets that held the house’s
original light fixtures, lamp shades,
and hardware. As soon as they walked
into this “bungalow foursquare” in
tree-lined Irvington, a historic dis-
trict of Portland, Oregon, the two
were sure that this was the house
they’d been looking for.

John and Julie Casey, both li-
censed clinical social workers, went
to school together. When they fin-
ished in 1990, they began looking
for a welcoming house where they
could raise their son and get to know
their neighbors. This was the right
house, but it wasn’t without prob-
lems. The previous owners had up-
dated the wiring and plumbing, but
there remained numerous, curiously
placed holes in the lath and plaster—
including a six by nine-foot open-
ing in the upstairs hall that resem-
bled South America. Gouges, dents,
and long scratches marred walls
throughout the house, made perhaps
by the motorcycles rumored to have
been parked indoors.

The original colonnades be-
tween main rooms had been re-
moved—and stored, it turned out, on
the third floor. Much of the fir wood-
work was untouched, but the living
room walls were painted a lurid pink,
and study walls and woodwork were
an acidic yellow-green. The awk-
wardly “updated” kitchen had a stain-
less-steel sink and vinyl flooring glued
to the maple strip floor. The third

LEFT: Inside and out, there’s a strong allusion to structure and fine details.
OPPOSITE: The neighbor’s basset hound Sophie pays a visit. Stylized tulips show
up in the windows and the bookcases’ leaded glass. A new Tibetan rug from Tufenkian
in soft greys, greens, and red pull the exterior color scheme inside.
The 1911 house was built with a wealth of detail: fir woodwork, stained and leaded glass, picture and plate rails. Even the ceilings—box-beamed in the dining room, coved in the living room—illustrate the period’s quality.
storey, previously finished as living space, was beyond salvage, having been used as an indoor kennel.

Restoration was slow because John did much of the work himself in the evenings and on weekends. It took over a year for the holes to be patched and "South America" to disappear. Light fixtures of the Sixties were replaced with originals or period-appropriate reproductions from Rejuvenation, the store headquartered in Portland; its showroom was a favorite haunt for the Caseys. The pigeons were banished from the rafters, and the nesting squirrels were shown out of the third floor.

AFTER THEIR SON graduated from college in 2002, John and Julie had the funds to complete the restoration.
The crisp new kitchen has cabinets finished with “Buttermilk” from Benjamin Moore; the walls are painted in Sherwin Williams cheerful “Gaslight” yellow. Hanging light pendants from Rejuvenation add to the vintage look. Original wainscot was reused in building the upholstered banquette.
BELOW: (left) The Craftsman-detailed dining room features Bradbury’s “Glenwood” with a hand-cut frieze of “Arcadia.” (center) A powder room and pantry were included in the kitchen renovation.

ABOVE: The colonnades were reconstructed according to old parts stored on the third floor. The wallpaper in the foyer is Bradbury’s “Burnaby.”

So much of this house was intact. Gentle renovations corrected previous kitchen remodeling and introduced a half-bath to the first floor. Missing colonnades between entry and living room, and living and dining rooms, were replaced in kind.

They started with the exterior, trying out different color combinations on the south side, seeking opinions from helpful passersby and their mail-carrier, Carol. Eventually they consulted with Wade Freitag, a Portland architect who specializes in period houses. (See p. 62) Freitag became their architect for the major projects that remained, including the kitchen renovation and restoration of the colonnades.

The couple wanted the kitchen larger and more usable, but still in keeping with the rest of the house. So the back porch was enclosed to make space for an expanded kitchen, a pantry, and a powder room. Original materials were saved and reused as possible: wainscoting became a backsplash and was installed around a new banquette; stained-glass windows on the south wall were left in place, a decision that sacrificed additional cabinet space in favor of afternoon sunlight filtering through colored glass. A clever closet holds the refrigerator, which allowed the swinging door to the dining room to stay in place. Period-style cabinets, made locally, were less expensive than custom work from a kitchen company. The countertops are made of soapstone tiles (cheaper than stone slabs) and also stainless steel to mimic the zinc countertops of the era. The old maple floor was unsalvageable, so bamboo flooring replaced it, its color and width similar to that of the original floor.

The final phase came about in 2004, precipitated by a promise to be part of the annual house tour. The old-growth fir woodwork throughout the house was refreshed, the missing colonnades were meticulously reconstructed by Wade Freitag, and walls were stripped, then papered and painted. After months of tedious work, the glow was back, mellow fir enhanced by Bradbury and Bradbury bungalow-era papers and friezes. Now, the third floor awaits. But first John and Julie are going to relax and enjoy the house for a while.
A House for all seasons

Since childhood, Stephen has loved classical architecture: he's read Vitruvius, studied Andrea Palladio, and was especially inspired by Thomas Jefferson. His partner Jonathan, on the other hand, recently discovered—and can't get enough of—Modernism. Stephen is more comfortable in cool and shade; Jonathan loves heat and sun.

Stephen's idea of bliss is an ancient library; Jonathan is more of an outdoors guy.

You might think that these two could not occupy the same space in harmony. Their new house in Maine's Pemaquid area proves otherwise. At the end of an unpaved and wooded lane, it is dreamlike at first glimpse, its façade a symmetrical Greek temple. Four hefty Tuscan columns support the pediment; flanking wings each present three nine-over-nine windows.

There's more to the scene. The 15-acre lot also boasts a clutch of old summer cottages. The buildings, new and old, overlook one of Maine's peerless crystal lakes. (See page 71.) With no powerboats and few signs of humanity, the place has a sylvan serenity, a timeless calm.

Though not far from the tourist hullabaloo of coastal Maine, the three-mile lake is a tranquil retreat short on people and long on privacy. Until the owners cleared the land, forest extended to the water's edge. INSET: Previous landowners moved the cottage here in the 1920s, before prohibitions against building so close to the water. Jonathan and Stephen added the octagonal dining pavilion.
Stephen's lifetime interest in woodworking and design helped him make space- and money-saving decisions. He and Jonathan constructed the circular stairs to the guest loft from a kit; this solution also conserves space. Stephen designed the hooded and bracketed door headers to look like those in high-style Southern Federal and Greek Revival houses. The wave-pattern loft balustrade comes straight out of Mr. Chippendale's pattern book. But instead of such elements being expensive custom millwork, Stephen used high-density foam. Easy to work, it resembles wood once tooled and painted. The same material was used for the exterior columns and bas-relief on the living-room mantel.

**ABOVE:** From the soaring central living room, the view through the classical doorway is north into Stephen's historical bedroom suite. The look of slate comes from 18 x 18-inch ceramic tiles on the floor.

**RIGHT:** Figuratively the heart of the house, the kitchen is also its true center. Stephen designed the island with millwork that echoes trim in the living room, but doesn't exactly copy it.
Stephen, who is a retired clergyman, designed the house; woodworking and design have been his lifelong hobbies. For technical assistance, he consulted a Portland architectural firm. He recently launched a second career as a certified house inspector.

"I always had a strong interest [in architecture]," Stephen says. "I worked for builders in high school and visited historic houses whenever I could." He serves on the Portland Landmarks Commission. "This was my opportunity to design a home that would respond to Jonathan’s preference for Modernism and also my love of classical architecture."

"Why do we have to choose?" he asks. "We wanted, and now we have, a house that embodies one unified idea but allows for personal expression."

Finished in 2004, the house achieves unity with its classical tripartite layout. The wings contain bedrooms reflecting their owners’ tastes: Stephen’s is on the north side, Jonathan’s...
Dining on the lake

is possible because the ca. 1900 Cape Cod cottage, moved from another site during the 1920s, was cantilevered over the water by way of concrete slabs and retaining walls. Today’s federal and state environmental legislation would never allow such a thing, and owners Stephen and Jonathan endorse such regulation. Nevertheless, they enjoy unbeatable views and access from the cottage. They added the dining pavilion and have since moved another cabin to the site to house additional bedrooms. They rent the cottages to lucky vacationers during August.

A dining pavilion was added to the old cottage. ABOVE: Colonial Revival finials are on the waterside balustrade. BOTTOM LEFT: The tool shed is called the Tea House. BELOW: The porch and this deck are cantilevered over the lake.
has a southern exposure made even brighter by skylights hidden on the roof's rear slope. The bedroom wings come off a soaring central living room of classical proportions that also exhibits the pale restraint of Modernism. An adjoining kitchen marries a contemporary layout to traditional cabinets and materials. One cozy corner contains a woodstove and a pair of armchairs. Above the kitchen, a loft reached by way of space-saving circular stairs contains two guest bedrooms. Dramatic and evocative, the house is also compact and practical.

A construction crew built the structure to the point of drywall. Then the two men finished the interiors. Stephen designed, made, and installed millwork, mouldings, fireplaces, and cabinets. He reproduced 18th-century grained, hooded doors from inexpensive materials, and built sideboards with black crackled-paint tops. Jonathan chose and applied the sophisticated wall colors: pale grey above the living-room wainscot, a darker grey below, ochre yellow in the kitchen. Then he planted a garden to align with...
DaVinci’s “Vitruvian Man,” symbol of academic classicism, is a counterpoint to Jonathan's postmodern bedroom. Below: Still new, the garden reflects Jonathan's penchant for summery colors. Bottom: Stephen is the classical partner and designer; his wing reflects his love for Jeffersonian neoclassicism. North facing, the bed-sitting room is furnished with antiques and painted a saturated red for scholarly ambiance.

the house's horizontal axis. His bedroom, all white walls and sleek Modern furniture, opens to the garden. The Palladian window in Stephen's dark red, book-filled room looks out into the woods.

"It's like a Case Study House," Jonathan smiles, “—designed to accommodate different ways of living.”

For his partner Stephen, building the house and living in it daily have fed his lifelong interest. “Space is sacred. Life brings meaning to a house . . . how we live in it becomes its soul.” From a purely visual point of view, the soul of this house would appear to be welcoming and graceful, multifaceted, mindful of history, respectful and yet playful.
Atomic Ranch is a reference to houses built after World War II—often part of suburban tracts. The Atomic Ranch is, or was, futuristic; it's not the Ranch house based on ranchos (haciendas), designed by the post-Arts and Crafts generation. (The early California Ranch was in many ways the evolution of the Bungalow: low-slung, one-storey, outdoorsy and vernacular. Cliff May is credited with the first true Ranch house, built in San Diego in 1932.) While some suburban ranches built into the Forties and later retained characteristics of the Western style, the Atomic Ranch was something else, a post-war version unabashed in its acceptance of smaller lots, quick construction, and slick modern materials.

But are they ugly? Try to see past dirt and disrepair, past remodelings, past your prejudices against the era's worst trends. The intention behind the ranch was simplicity, easy-care materials, family-centered life with open spaces and private bedrooms, and a focus on the back yard. The typical ranch's flowing floor plan presaged today's great room—but on a human scale and with thought given to circulation and noise control. Ranches made good use of such still-modern materials as Formica, concrete, and plywood. With big windows and sliding glass doors, they're often filled with light.

Like folk Victorians and Bungalows before them, Atomic Ranches will be treated to restorations that improve on the originals. Mid-century furnishings are available as still-re-issues by a host of companies, some exclusive to the trade and others, like Design Within Reach, that sell through consumer catalogs. Some ranch buyers today opt for period restoration, even going so far as to get the original builder's specs to follow. Others update them sympathetically, introducing high-end materials like stainless steel and terrazzo. Still others think their ranch is the perfect place for thrift-store finds.

Ranch houses have never looked better, well placed as they are in older suburban enclaves amidst mature landscaping. Yet they are the first houses built from the start to accommodate cars and commutes. One reason why house-hunters like them is that they seem so adaptable: you can turn it into a bungalow! add a second storey! Not so fast. These houses, now about 37 to 60 years old, just may be for sale by their first or second owners. If you find one that's little changed, consider preserving its good points; you won't be a pioneer.

ABOVE: (left to right) Family room in a 1958 house furnished with reproductions or re-issues. Rescued San Jose house by Joseph Eichler, built in 1959. Eichler kitchen re-created from the original specs, with white laminate, mosaic tile, and grass cloth.
The previous owners were in their eighties—hadn't changed a thing—when Frank Sarcia and Jim Eveleth bought this house in a Colorado suburb. The ranch had its original range and oven, vintage cabinets and mosaic ceramic tile in the bathroom, and 1950s wall sconces. The couple kept their mid-century galley kitchen with its sliding-door cabinets, and painted its architectural elements in Mondrian-esque hues: bright orange, green, and white. The pony wall separating their living room from the kitchen was painted a period yellow, in marked contrast with the new slate floors, grey cement-block fireplace wall, and dark tongue-and-groove wood ceiling.

The living room is a veritable mid-century museum. Iconic pieces collected over 15 years include a vintage Eames sofa and surfboard table, a reissued Harry Bertoia Bird chair, and a George Nelson Coconut chair with original fabric. Frank and Jim are inveterate yard-salers: even their den and kitchen are packed with Modern stuff. Catherine Holmes bowls sit atop the cabinets, and an early Womb chair and Evans-label Eames plywood chair flank the TV set. The pole lamp is by Lightolier.

In the dining area, Saarinen dining chairs surround a matching table; over them hangs a Nelson saucer lamp.

The house was built by Clyde Mannon, who worked on nearby Arapahoe Acres. The exterior is well detailed with transom windows amid fixed clerestories, and the decorative block detailing on the fireplace wall is repeated outside on the façade and on the garage wall.

Michelle Gringeri-Brown and Jim Brown publish Atomic Ranch magazine: atomic-ranch.com
ABOVE: The Bertoia Bird chair echoes the artwork. An Eames plywood table found for $20 holds a Bennington elephant and a lion by Lisa Larson for Gustavsberg. Two George Nelson vintage clocks hang next to an Eames-designed leg splint. RIGHT: The 1950s tract home is outside of Denver. LEFT: The mid-century kitchen is visible behind this end of the living room, with its 1957 George Nelson Coconut chair—still in its original fabric.
Sometimes, even the most fanatical collector decides to reinvent himself. David Marshall, proprietor of The Antique Room in historic Brooklyn, New York, felt the time had come to replace the museum-quality Gothic Revival collection he'd spent years assembling. He turned his attention to a revival style of equal distinction: the Egyptian Revival.

Popular for two brief flashes in the 19th century—one in the early 1800s and again in the 1870s—the Egyptian Revival featured furnishings ornamented with the motifs of ancient Egypt: stylized lotus blossoms, winged discs, and caryatids. The pieces that Marshall collects, from the later, Victorian-era revival, typically have a Renaissance Revival form, embellished with Egyptian flair.

Marshall, who is a dealer in the uppermost stratum of Victorian furnishings, lives above his shop. He bought three adjacent buildings in 1972 for a total of $130,000—what seems like a pittance now, but was a bold move in the under-appreciated Brooklyn of the early 1970s. Marshall situated his shop throughout the first floors of all three structures, and then set about finishing the upper storeys with Gothic architectural trim and furniture. [Marshall's gallery of Gothic furnishings was featured in an article in the Spring 1995 issue of this magazine. —ED.]

Recently, Marshall split his apartment into two units (“I just didn’t

**Revival Once More**

Gothic trefoils made way for sphinxes (and Napoleon) when a Brooklyn antiques dealer undertook a stunning transformation of his rooms.

**BY DAN COOPER | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY**
David Marshall completed the room with a period chandelier, gilt overmantel, and statuary, all of which date from the late 19th century. RIGHT: (top to bottom) The pediment of the gilt overmantel features this figural head. • The highlight of the parlor set must be the fully carved caryatids that stand atop hooved feet. • The mural was reproduced from a period print, enlarged via computer and printed as a high-resolution wallcovering. • Egyptian Revival griffins flank the brass fireplace fender.
need the space anymore”) and stepped forward from the 1840s to the 1870s. The most immediately striking feature of the room is the huge, brilliantly colored mural of Napoleon in Egypt. Marshall employed Litho Art, Inc., of New York to scan, enlarge, and print the scene as high-resolution wallpaper. “If had done it the conventional way,” he notes, “it would have cost at least $25,000. This cost me only $4,000!” Marshall used several plates from a book in his collection, Le Papier Peint Décor d’Illusion, to create wall stencils and friezes, including the medallion on the ceiling over the chandelier.

ONLY THE FINEST quality antiques would not be overwhelmed by the architectural detail in the room, and David Marshall has them. The focus is a stunning rosewood parlor set flanked with caryatids, by Pottier & Stymus. In period-correct manner, the pieces are gathered around a marble-topped center table graced with similar motifs, while statues from the era look on from their elaborate pedestals. Although Marshall has loaned pieces to New York’s Metropolitan over the years, here at home he wasn’t seeking to create a museum installation. He has mixed in Aesthetic Movement pieces to lend the impression of a real home of the era. “People never have pure rooms. Victorian-era houses are a mélange of the latest styles—and hand-me-downs from Aunt Bessie.”

Passing through a spectacular colonnade with marbleized columns, a visitor steps into David’s new kitchen, furnished in a modern Arts and Crafts style. This kitchen has broken free of its brownstone constraints, as it feels spacious and airy, with plenty of light filtering in through the Frank Lloyd Wright-inspired windows David had custom fabricated.

The Egyptian theme picks up again in the garden, where David has created a surprisingly expansive retreat in the small brownstone back yard, filled with lush plantings and reclining sphinxes and other Middle Eastern statuary. The scenario is complete with Piglet, David’s beloved hairless Egyptian cat, sleeping on an antique chair (and leaving no furry trace).
David Marshall had already collected Egyptian Revival and other fine antiques of the period, and he fearlessly embraced its color palette, choosing rich blues, greens, golds, and reds for the walls, upholstery, and window treatments.
The entrance garden is a corridor running parallel to the side of the house. A stone path set in pea gravel divides facing borders lush with annuals as well as perennials. By early August, stout, bushy Himalaya impatiens are eight feet tall! INSET: The cabin, built in the 1950s, is casually furnished with flea-market finds and heirlooms.

OPPOSITE: Landscape designer Dean Riddle, appropriately attired in the circle-center of his cobbleburst garden.

A TRUE SUMMER GARDEN
LUSH PROFUSION MARKS BORDERS AND SHADY CORNERS ALIKE IN THIS "GARDEN OF STICKS AND STONES." BY DEAN RIDDLE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY
I have a summer garden. I do love all the spring darlings, but I’m just too busy in May to enjoy them. Besides, I grow loads of early flowers in my clients’ gardens, so I get the best of both worlds. Come July, I have more time to relax at home, to entertain friends and smell the roses. Or, to be more accurate, to marvel at the towering, sprawling, out-of-control annuals and high-season perennials that engulf my tiny cabin in the Catskill Mountains from the Fourth of July until frost comes down like a hammer in October.

The entrance garden, a corridor that runs parallel to one side of my house, welcomes visitors with two bodacious borders bisected by a stone path set in pea gravel. A thick stand of Himalayan impatiens (I. glandulifera), emerging from seed in late April, grows along the house in damp ground and full morning sun. By early August, these stout, bushy annuals are eight feet tall and smothered with pink, orchidlike blooms attractive to bumble bees.

The facing border is a mixed planting whose composition changes somewhat from year to year. I often
grow red castor-oil plants (*Ricinus 'Carmencita') to form a tall, leafy backdrop for other tender plants including dahlias, salvias, and trailing nasturtiums. Perennials such as orange heleniums, silvery-blue echinops, and red Sammy Russell daylilies fill in the picture, as do self-sown annuals: purple cleome, golden yellow sunflowers, and sky-blue bog sage. (I am not a color snob in the entrance garden; I want only that everything be happy and make noise.)

Just around the corner is the front garden, a quiet, partly shady place where foliage rules and where trees (serviceberry, dogwood, catalpa and Katsura) provide cover for catbirds, chickadees, and finches. A slew of perennials carpets the ground beneath the trees, with hostas, euphorbias, and lady's mantle among them. A pair of blue Adirondack chairs faces the screened front porch (where we dine in summer), punching up all the green.

A few steps away, on the most private side of the house, is the main garden of 22 x 30 feet, a formal space with a mostly informal planting. At its heart is a simple stone mosaic.
The lath fence at the top of the entrance garden ends with recycled oak beams topped with stone "finials." The vine is annual Japanese spinach. Odd concrete urns mark the entrance to the formal garden. Cobblestones edge the beds and a stick fence encloses the whole garden. The paths are hard-packed, swept earth: as simple as that. The garden is all homemade, a garden of sticks and stones planted with what my mother used to call dime-store flowers.

DEAN RIDDLE is a horticulturist and author of the beloved book Out In the Garden: Growing a Beautiful Life [HarperCollins, 2002]. A native of South Carolina, he gardens in New York’s Catskill Mountains.
I am not a color snob in the entrance garden; I want only that everything be happy and make noise.

Hard-won advice

After sixteen years in this magically beautiful and verdant valley, here's what I've learned:

- Small gardens, well designed and lovingly tended, can be more satisfying than large ones. (Who needs to dig up ten acres when it's possible to see the world in one poppy growing in just the right place?)
- "Volunteer" plants, self-sown, are essential to anyone who wants a profuse, cottage-garden look. These are the plants that come right in and sit right down—their spontaneity tweaks design in the best way.
- Decorative containers should be very simply planted with one or two things at most: the pot is the thing.
- Paths are everything. Think long and hard before you place them: where should they be, where will they go, how do you shape them?
- Color is your business. In the right hands, pink and orange can be stunning and tasteful. (It can also be disastrous.)

Life is too short not to have the garden of your dreams. We all deserve a place to plant and to nurture and to see the world closeup. Get ready, though, to fret and worry, cuss and complain. Paradise ain't cheap and I've got back pain to prove it! —D.R.
ABOVE: Period lighting from the Teens or '20s at Stan Hywet Hall includes a table lamp with floral decoration in the classic ginger jar shape and the original deep-fringed shade, and an ornate floor lamp with a fringed bouillotte shade. LEFT: A bridge lamp with a contemporary shade. OPPOSITE: (top) A 1920s bridge lamp has been treated to a new custom shade coated with tiny glass beads to add shimmer, and floral decals. (center) Designed to resemble wrought iron, this vintage two-light floor lamp from Brass Light Gallery dates from the 1920s. (below) A Jazz Age lamp has beaded fringe and fabric panels with feathers and criss-crossed lace.
Thanks to electricity and leisure time for reading and card games, floor and table lamps came into their own in the 1920s, '30s, and '40s.

THUMB THROUGH vintage magazines from the first half of the 20th century and one thing is immediately apparent: most of the floor and table lamps would look right at home in a traditional interior today. Luckily, vintage lamps are still widely available, but finding one with the original fabric shade—gorgeous creations in silk, taffeta, chiffon, parchment, or manmade materi-
als like Fabrikon, with or without hand-painted vignettes—is rare. Hand-painted glass shades “in everlasting colors,” as a 1924 ad for Handel lamps boasts, are more likely survivors.

Table lamps seem especially familiar. Typical shapes of the Twenties include the oriental ginger jar, Adamesque urns in marble with delicate swags, sculptural metals treated with gold-tone finishes, painted ceramics, or—at the highest end—bases made of imported oriental pottery in vase or pagoda shapes, brass samovars, or figurines of Sèvres porcelain. Some of the finest would be pricey in 2007 dollars; in 1930, Carbone offered imported lamps that “will harmonize delightfully with any of the European periods” costing up to $180. Colonial Revival themes and motifs (including converted silver candlesticks and kerosene lanterns as bases) continued well into the 1930s.

Bridge lamps, torchieres, and double and triple-bulb floor lamps with broad bouillotte shades look more like period pieces to modern eyes. A bridge lamp is about 60" high, with an extended arm that holds the shaded bulb in a downward position: perfect as reading light, or to illuminate a table [text continued on page 90]
SHAPING A LAMP

People have been making and decorating their own lamps and lampshades since Edison invented the incandescent bulb. Lamp parts are often interchangeable, and vintage components—including highly decorative bridge lamp arms—are still available from specialty lamp retailers. Although materials and decorating styles have changed, the basic lampshade shapes from the Twenties on are still with us.

DRUM—circular shade with little or no flare
SQUARE—can be flared or bell-shaped, but perimeter has four sides
RECTANGLE—four-sided shade that’s usually wider than it is tall
COOLIE—circular shade that flares out, without curves; much wider at bottom than top

BELL—shade with flaring concave curve toward the bottom
OVAL—round with rather straight sides
BOUILLOTTE—Large shade with slightly concave sides that flare at the bottom

VINTAGE LAMPS Old & New

There’s a lot of vintage lighting out there, but you’ll have to search to find exactly what you want.

BRIDGE LAMP ERA

APPLETON ANTIQUE LIGHTING (617) 566-5322, appletonlighting.com
Vintage and antique floor and table lamps • AUTHENTIC DESIGNS (800) 844-9416, authenticdesigns.com Colonial motif reproductions • AUTHENTIC ILLUMINATION RESTORATION (888) 207-9302, authenticillumination.com Teens and ’20s lamps, some with original shades • BRASS LIGHT GALLERY (800) 243-9595, brasslight.com Vintage and antique floor lamps • JAMES EDDY WOODWORKS (508) 277-4652, jameseddywoodworks.com Hand-turned table lamps • LIGHTING UNIVERSE (888) 404-2744, lightinguniverse.com Reproduction floor and table • MICA LAMP CO. (818) 241-7227, micalamps.com Wrought iron and mica reproductions • PW VINTAGE LIGHTING (866) 561-3158, pwlightingvintagelighting.com Antique, vintage, and reproduction floor and table • REJUVENATION (888) 401-1900, rejuvenation.com Reproductions, including lamps with period-shades • REVIVAL LIGHTING (509) 747-4552, revivallighting.com Reproduction wrought-iron table lamps, Arts & Crafts antiques • STEVEN HANDELMAN STUDIOS (805) 962-5119, stevenhandelmanstudios.com Spanish Colonial-influenced floor and table lamps in wrought iron

SHAPING A LAMP

People have been making and decorating their own lamps and lampshades since Edison invented the incandescent bulb. Lamp parts are often interchangeable, and vintage components—including highly decorative bridge lamp arms—are still available from specialty lamp retailers. Although materials and decorating styles have changed, the basic lampshade shapes from the Twenties on are still with us.

DRUM—circular shade with little or no flare
SQUARE—can be flared or bell-shaped, but perimeter has four sides
RECTANGLE—four-sided shade that’s usually wider than it is tall
COOLIE—circular shade that flares out, without curves; much wider at bottom than top

BELL—shade with flaring concave curve toward the bottom
OVAL—round with rather straight sides
BOUILLOTTE—Large shade with slightly concave sides that flare at the bottom

ARTS & CRAFTS

ARROYO CRAFTSMAN (800) 400-2776, arroyocraftsman.com
• CHERRY TREE DESIGN (800) 634-3288, cherrytreedesign.com
• HISTORIC LIGHTING (888) 757-9770, historiclighting.com
• LUNDBERG STUDIOS (888) 423-9711, lundbergstudios.com
• MEYDA TIFFANY (800) 222-4009, meyda.com • MICHAEL ASHFORD/EVERGREEN STUDIOS (380) 352-0694, evergreenstudios.com
• OLD CALIFORNIA LANTERN (800) 577-6679, oldcalifornia.com

ABOVE: A reproduction bridge lamp from Steven Handelman Studios gets the decorative arm, tripod base, and parchment shade just right.

PHILIP CLAYTON—THOMPSON (TOP LEFT)

A pagoda-shaped lampshade with braided trim probably dates to the 1940s; the vintage floor lamp is topped with a bouillotte shade with roped trim.

SHAPING A LAMP

People have been making and decorating their own lamps and lampshades since Edison invented the incandescent bulb. Lamp parts are often interchangeable, and vintage components—including highly decorative bridge lamp arms—are still available from specialty lamp retailers. Although materials and decorating styles have changed, the basic lampshade shapes from the Twenties on are still with us.

DRUM—circular shade with little or no flare
SQUARE—can be flared or bell-shaped, but perimeter has four sides
RECTANGLE—four-sided shade that's usually wider than it is tall
COOLIE—circular shade that flares out, without curves; much wider at bottom than top

BELL—shade with flaring concave curve toward the bottom
OVAL—round with rather straight sides
BOUILLOTTE—Large shade with slightly concave sides that flare at the bottom

ARTS & CRAFTS

ARROYO CRAFTSMAN (800) 400-2776, arroyocraftsman.com
• CHERRY TREE DESIGN (800) 634-3288, cherrytreedesign.com
• HISTORIC LIGHTING (888) 757-9770, historiclighting.com
• LUNDBERG STUDIOS (888) 423-9711, lundbergstudios.com
• MEYDA TIFFANY (800) 222-4009, meyda.com • MICHAEL ASHFORD/EVERGREEN STUDIOS (380) 352-0694, evergreenstudios.com
• OLD CALIFORNIA LANTERN (800) 577-6679, oldcalifornia.com

PHILIP CLAYTON—THOMPSON (TOP LEFT)
Featuring: KICHLER F@ im

Shop Online at LightingUniverse.com
Browse Over 500,000 Items
Choose from Over 300 Manufacturers
FREE Shipping

Classic Accents
MANUFACTURERS OF THE PUSHBUTTON SWITCH • EST 1984

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

P.O. BOX 1181, DEPT. OH104, 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. 26
With their Art Nouveau swirls, bridge lamp arms are usually the most decorative part of the lamp, although early fringed shades give them a run for their money.

The lamps in a 1929 Tudor Revival probably date from the '20s or '30s. The trim on the table-lamp shade is shirred to give it a piped-icing effect.

of card players. The lamp got its name through the astounding popularity of bridge and other card games in the Teens and '20s. The arms are usually the most decorative part of the lamp, although early shades (in silk patchwork and deep fringe) give them a run for their money. Straight and tall with "blooming" glass shades, torchieres throw light up and bounce it off the ceiling for a diffuse effect. By the 1940s, double and triple-bulb floor lamps became standard in living rooms.

Whether they were plain parchment or shirred or pleated fabric, lampshades always included some sort of trim at the top and bottom. Lamps of the early '20s gained pizazz from deep, 3" long fringe (especially dramatic on a flared "cooler" shade). By the 1930s, shades were banded top and bottom with a variety of trims from ½" to 1" deep in contrasting or compatible colors: scallop, book binding, figured velvet ribbon, cotton ball fringe, alternating checks, and laced thongs or braids stitched into the material. Boudoir lamps, usually shown in pairs on a dressing table, were petite, feminine versions of table lamps for more public spaces. The shades were made of filmy fabrics like taffeta or chiffon and invariably trimmed with ruffles or bows—a trend that continued well into the '40s.

After World War II, floor and table lamps became both larger and simpler in scale. Fashion colors made a splash in decorating magazines, but most folks settled for plain off-white, cream, or buff shades. Manufacturers also made use of new materials: Lucite "wings," nylon shades, ribbed glass bases, and weirdly shaped, sculptural ceramics. Like the end tables that supported them, table lamps came in pairs, often with shades in deep reds and greens that matched the base. Lamps for men's dens were masculine (hunting hounds with navy blue shades); bedrooms feminine (flared bell shades in white with ruffles top and bottom, finished with large black bows). Good hunting.
**Window Treatments for Your Vintage Home**

The Handwerk Shade Shop
P.O. Box 22455
Portland, Oregon 97222
(503) 659-9014
www.thehandwerkshop.com

**Simple Is Sophisticated**

Early American and Colonial Lighting
handcrafted in Vermont
Chandeliers • Lanterns • Sconces • Lamps
UL Approved
www.authenticdesigns.com

**AUTHENTIC DESIGNS**
The Mill Road
West Rupert, Vermont 05776
(802) 394-7713 / (800) 844-9416

**JR Burrows & Company**
Scottish Lace Curtains and Art Wallpapers

Exclusive Victorian and Arts & Crafts Movement designs
800 347-1795 Request Lace Catalog and New Lace Catalog

Wilton & Brussels carpets for period homes
Visit on-line at burrows.com

**Storybook Lighting®**
Circa 1920

20 Whimsical Designs
517 State St. • Glendale, CA 91203
Sales: (818) 241-7227
Fax: (818) 241-5439
www.micalamps.com

Circle no. 487
Circle no. 262
Circle no. 22
Circle no. 779
Coordinated bathrooms are a tradition that started with Mott's Victorian suites; moved through estate fixtures in 1920s Crane catalogs; and on to glossy black fixtures in the Thirties, lavender in the Forties.

Bathrooms en suite  

It may seem obsessive to buy matching toilet, tub, and sink in a historical style, but it's nothing new. Consider the 'Elizabethan' suite (p. 96) that consisted of a style-conscious bathtub, shower-bath, high-tank toilet, footbath, sitz bath, wall basin, and cabinet lavatory in the 1888 Mott's Plumbing Catalogue. In the Teens and Twenties, bath suites had neoclassical details—urn legs, fluted columns. Soon after came Art Deco-inspired ensembles, and then the still-eye-popping colored suites of the 1930s through 1970s.

Today's bath ensembles often have a retro, even reproduction, look. Some suites are notably Victorian, many are neoclassical, plenty of others look decidedly Art Deco—there's even Art Nouveau and Spanish Revival. Those with simple, straight- or bevel-edged lines look good in Arts and Crafts-era homes (one of Kohler's suites is based, to some degree, on the lines of Craftsman furniture). For those who think a remodeled bathroom should look forward, not back, other suites are urban, Asian, sculpturally modern, even edgy.

Prices for retro fixtures vary, but all are at least a bit over the home-center standard. (Perfectly good toilets can be had starting at
**BATH FIXTURE ENSEMBLES**
The following companies sell multiple fixtures in carefully coordinated and named suites or ensembles.

- **dreambathinternational.com** [direct sales, online catalog, & through dealers] American Bath Factory sells everything for the bath, from faucets and fixtures to accessories and furniture. Go to their customer-support website (above) to order online—the order goes to your local dealer. Dream Bath Suites and Ensembles are pre-matched collections in old-world, vintage (Victorian—with four styles of tub feet), and retro styles.

- **kohler.com** [showrooms] Of sixteen suites, at least nine are of interest to owners of period houses. ‘Kathryn’ reproduces a Kohler exhibit of 1929 at the Metropolitan Museum; reissues include a console-table basin. ‘Devonshire’ evokes the country houses of 1920s England. ‘Iron Works Historic Suite’ is late Victorian. ‘Leighton Ensemble’ is a neoclassical interpretation of the 1930s. ‘Revival Suite’ gives a soft 1920s Art Deco look with elliptical shapes. ‘Portrait Suite’ has French ogees. Architectural ‘Memoirs’ works in many period settings. ‘Bancroft’ revives the “bungalow” pedestal sinks of 1910–1920. ‘Archer Suite’ takes details from furniture and jewelry (e.g., bevels) of the Craftsman period.

- **lefroybrooks.co.uk** [direct, or for showrooms call (212) 226-2242] Lefroy Brooks’s ‘Lissa Doon’ range copies classical-leaning fixtures of 1876 Glasgow. The ‘School House’ series is bow-fronted with rolled edges, like a suite from the turn of the 20th century. Authentic ‘Edwardian’ toilets and basins have been made uninterrupted since 1923. Coordinated radiators and heated towel rails.

- **porcher-us.com** [through Expo Design Centers and plumbing showrooms] Of multiple Porcher suites, see ‘Bedminster’ in the Traditional line, a Victorian design with rope detail. In the Classique line, see ‘Archive’ for 1920s style, and ‘Classic’ for an earlier 1900s look.

- **sthomascocreations.com** [through K&B and plumbing showrooms] St. Thomas Creations makes 18 suites, about half of which are period-style or traditional. Note the big English urn pedestal in the ‘Londonerry’ suite; the Deco styling of ‘Liberty’ and the Victorian design of ‘Barrimore’. Their ‘Nouveau’ is actually a retro Art Deco line, ‘Neo-Venetian’ is Colonial Revival. ‘Old Antea’ is the company’s Spanish offering, but it’s very much belle-époque; ‘Celebration’ is Victorian but low slung.

- **whitehauscollection.com** [through showrooms and home centers] Whitehaus’s TownHaus Collection has six suites, one of which conforms to ADA standards—in period style. Suites are based on Eastern U.S. plumbing styles from late Victorian to Deco to Modern. The early-20th-century ‘Westport’ suite has plain, vertical lines.

**Marble: Urban Archaeology**

![Hand-painted: Herbeau](image)

**MATCHED Fixtures**
These companies sell stand-alone and artisanal fixtures, some of which are designed to coordinate with each other.

- **dabath.com** [direct order by mail, phone, or online] Bathroom Machineries: Their ‘Erica’ pedestal lavatory of the 1920s coordinates the ‘Lydia’ water closet, an exact reproduction of Pacific-style wcs.

- **herbeau.com** [through showrooms and dealers] Herbeau Creations has several suites of two or more fixtures. See the paint-decorated ‘Charleston’ wash basin, bidet, and toilet. The ‘Monarque’ washstand and toilet, of Deco design, have a matching mirror and sconce.

- **lebijoucollection.net** [through plumbing and K&B showrooms] No need for suite names in Sunrise Specialty’s consistent collection of Victorian and turn-of-the-century, true reproduction fixtures and fittings. **urbanarchaeology.com** [direct order by mail or phone; showrooms in New York, Boston, Chicago] Urban Archaeology was founded as a high-end salvage company, now producing unique new fixtures with pedigree, in classically designed urban and estate styles. Though not sold as suites, the fixtures all coordinate. Note the marble tub to go along with marble washstands, a marble shower seat and shelf, glass legs and glass towel bars, and many complementary accessories.

**Fittings OF A PIECE**
These companies have product lines with fixtures that generally “go together” by virtue of period styling, sensibility, and materials.

- **sunrisespecialty.com** [through distributors nationwide] No need for suite names in Sunrise Specialty’s consistent collection of Victorian and turn-of-the-century, true reproduction fixtures and fittings. **urbanarchaeology.com** [direct order by mail or phone; showrooms in New York, Boston, Chicago] Urban Archaeology was founded as a high-end salvage company, now producing unique new fixtures with pedigree, in classically designed urban and estate styles. Though not sold as suites, the fixtures all coordinate. Note the marble tub to go along with marble washstands, a marble shower seat and shelf, glass legs and glass towel bars, and many complementary accessories.
AUTHENTIC COLONIAL PERIOD WOODEN BLINDS
Free Brochure • Authentic Design • Free Measure Guide
Show off your windows with high quality, custom fabricated wooden blinds. Delivered to your door in 4 to 6 weeks, at a cost comparable with generic blinds.

AMERICANA
800-269-5697  www.shutterblinds.com

Smithsonian Collection
by Linkasink

Designs inspired by the art and artifacts of the Smithsonian Institution are brought to life in Linkasink’s Smithsonian Collection of handmade sinks.

Circle no. 164

Cabinet Hardware • Door Hardware • Switch Plates • Numbers • Hinges • and more

Solid Hand-Cast
Brass & Bronze

Call for catalog or visit us online at taamba.com

Visit our website for more information on the Smithsonian sinks and other distinctive sink designs.

(866) 395-8377  www.Linkasink.com

Circle no. 335

NEW Featured Pattern

Blossom

Architectural slip-on covers for installed baseboard heating units

tel 973-857-6480 fax 973-857-4943  www.radiantwraps.com

Circle no. 458
around $150, and you rarely see one that costs more than $400 at Home Depot. The most affordable old-style toilets are about $180–$250; Kohler's generally run from $300 to over $500. Bathroom Machinery's very accurate 'Lydia' water closet is $895; Herbeau's hand-painted 'Charleston' toilet can run $3500. Pedestal sinks generally cost less than consoles on legs. (The 'Old Antea' console fire-clay sink from St. Thomas Creations is about $2300. At Urban Archaeology, materials drive up the prices. Their console sink with marble top and nickel and glass legs runs about $3430; their all-marble Victorian washstand, a knockout, is $9640.)

Cast-iron tubs are in the $1500-and-up range. Urban Archaeology tops the luxury list with their Carrara marble bathtub ($40,000 for the 68-incher, just $18,000 in honed white marble.) White fixtures generally cost less than any other color, and unless you are doing a bathroom from the crazy-color decades, you should choose white fixtures for the most authentic and timeless look.

Buying fixtures en suite brings spit and polish to the bathroom. Go online to look at coordinating sets. Once you get used to looking at toilets as architecture, you'll be able to put together your own appropriate suite—mirrors and lighting included.
Barber Wilsons & Co. Ltd.

Because true luxury is never a commodity
We make faucets that don't come back for people who do

For more information contact us at:
1.800.727.6317
www.barwil.co.uk
sjenkinson@barwil.co.uk

Signature Hardware

10% Off Any Order!
To celebrate our new fall catalog!

Contact us for a FREE copy of our new fall catalog!
Reference code ohioct for 10% off any order!
signaturehardware.com/ohi 866.475.9708

*Discount expires December 30, 2007 and is not valid with any other offer.

STONE FOREST
Catalog Available
888.682.2987
www.stoneforest.com/oldhouse

OLD- HOUSE INTERIORS 97
Authentic Illumination
Restoration
American Antique Lighting 1840 - Deco
Why use reproduction lighting when you can have the real thing?
3881 Savannah Hwy., Charleston, SC 29455
888-207-9302
www.authenticillumination.com

MASON & WOLF WALLPAPER
mason-wolf.com 732-866-0451
PO Box 6224 Freehold, NJ 07728

AK 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 catalog featuring illustrations of more than 160 of our available products ($4.00 fee).
298 Leisure Lane
Clint, TX 79836
800-253-9837 Fax: 915-886-2890
www.akexteriors.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
502 Kesco Drive • Bristol, IN 46507 • ph 877.848.5697 ext. 5 • fx 574.848.7897
email sales@missionwoodworking.com • www.missionwoodworking.com/mwl

17th and 18th Century Millwork
Maurer & Shepherd Joyners
122 Naubuc Avenue
Glastonbury, Connecticut 06033
(860) 633-2383

NATIVE Tile & Ceramics
Handmade decorative tile in the Southern Californian traditions of Spanish Mission and Craftsman styles...
www.nativetile.com

Vintage Doors
Solid Wood Doors
Cedared & Storm Doors
Entry
Catalog: 800-787-2001

PO Box 6224 Freehold, NJ 07728

Send $4.00 for catalog.

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

www.missionwoodworking.com/mwl

Circle no. 275

Circle no. 120

Circle no. 410

Circle no. 73

Circle no. 157
When you subscribe to OLD-HOUSE INTERIORS, get the next year (6 issues) sent to you for only $23.

Provide us with your e-mail address in order to receive our monthly newsletter with valuable tips on home decorating and renovation. Complete this card, detach, and mail today, or subscribe online at oldhouseinteriors.com

NAME

ADDRESS

CITY        STATE        ZIP

E-MAIL (OPTIONAL)*

☐ PAYMENT ENCLOSED  ☐ PLEASE BILL ME (U.S. ONLY)

Canada orders add $8 per year, foreign orders add $14. Send pre-paid U.S. funds only.

*Spare e-mail address will not be shared with any third parties.

SAVE 39% OFF GIFT ORDERS!

Share the style and beauty of OLD-HOUSE INTERIORS.

Have your generosity remembered throughout the year.

Your first gift is $23. Each additional gift is only $18.

GIFT FROM:

NAME

ADDRESS

CITY        STATE        ZIP

☐ PAYMENT ENCLOSED  ☐ PLEASE BILL ME (U.S. ONLY)

Canada orders add $8 per year, foreign orders add $14. Send pre-paid U.S. funds only.
PERIOD DESIGN, RICH WITH IDEAS

COLONIAL, VICTORIAN,
ARTS AND CRAFTS, REVIVALS...

IN THE MIDS 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.

The Only Magazine Devoted to Period-Inspired Home Design.
Learning how to restore furniture is a challenge. You’d really need to spend time in a restoration shop, watching the “befores” become the “afters” one repair at a time, to learn how to assess a damaged piece and what skills are needed to fix it. Most books that purport to show furniture fixes are over-simplified; they reduce unique and often complex operations to a standard set of steps, often illustrated with tidy drawings that leave out the reality of busted joints, water damage, lifted veneer, and missing mouldings.

Now a comprehensive, earnest book has come along that takes you into the shop for a real education. It’s clear that the authors are not only do-ers but experienced teachers, too. Ina and Allen Marx have long been known for The Finishing School in Queens, New York, above: The Marxes’ hands-on book is chockfull of “-ing” photos and instruction. Left to right: flogging, burnishing, gilding, and smoothing after gessoing. TOP: A whole chapter covers restoring veneers and finishes. The topmost photo shows one stage in the restoration of a 17th-century, oyster marquetry cabinet-on-stand. BKGRD: Simulating wood grain with glaze and a stiff-bristled brush.
which has provided decorative-arts instruction to over 8000 students since they founded it in 1983. The couple have thirty years experience as fine-furniture restorers, whose works are in the permanent collections of the Metropolitan Museum, the Yale University Art Museum, the Cooper Hewitt, and Rochester's Strong Museum.

(With their son Robert Marx, the School's executive director, the pair also wrote Professional Painted Finishes [1991].)

Ina Marx explains that her photographs weren't shot for a coffee-table book. "Documenting a specific procedure [in the middle of restoration] doesn't always allow for the best quality of lighting, background, or even focus," she writes. But that immediacy is the book's strength. We see clearly the rope tourniquet that acts as a clamp, the epoxy going on over wire brads.

The book offers enough background to lend confidence to the would-be restorer, enough diversity to challenge the amateur, and plenty of fine-tuned shop talk to teach the professional new tricks. Dealers and collectors will appreciate its insights even if they have no intention of gathering their tools. Topics covered include assessment and strategies for restoration, structural repairs and warping, bugs, bad design, surface and substrate restoration, molding and casting, color matching and infill, graining, veneers, gilding, and reconstruction of surface design. Both utilitarian and valuable pieces are shown. Some techniques are clearly not for beginners: Asian lacquer, reverse gilding on glass. Still, the authors' starting principle is encouragement itself: Whatever two hands have put together, your two hands can try to fix.

+ REVIEWED BY PATRICIA POORE

Furniture Restoration
Real Cedar Screen Doors
Discover Vixen Hill's selection of authentic cedar screen doors. We offer historically correct designs to enhance your home.

VixenHill.com
800-423-2766

Circle no. 401

STEPTOE STAIRCASES
- Intricate historic design  •  Since 1972
- Spiral stair modular kits in 4' and 5' diameter
- Straight stairs in 4' or customized width
- Rugged cast iron construction  •  Easy assembly

90 TYCOS DRIVE
TORONTO ON M6B 1V9
TEL: (416) 780-1707
TEL: (800) 461-0060
info@steptoewife.com
www.steptoewife.com

Circle no. 687

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., Bklyn., NY 11234
718 - 258 - 8333  •  www.ohi.abbingdon.com

Circle no. 20

Circle no. 365

Decorative Building Products
Lowest Prices... Widest Selection... All From Stock!

Interior/Exterior Architectural Mouldings & Millwork  •  Stamped Steel & Polymer
Ceiling Tiles  •  Knobs & Pulls  •  Furniture & Cabinet Components  •  Brass Tubing & Fittings  •  Balustrading  •  Wainscoting
Period & Contemporary Hardware
Columns & Capitals  •  Wrought Iron Components  •  Wall Coverings  •  Kitchen & Bathroom Accessories  •  Fireplace Surrounds  •  Lighting  •  Stock & Custom Wood Carvings  •  FauxStone Panels Decorative Ceiling Beams... and so much more!

1,100+ Page Catalog!
Catalog Requests  •  Sales & Product Information
1-888-772-1400  •  1-800-835-4400
New Jersey  •  Arizona  •  Canada
www.Outwater.com

Circle no. 687

3 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., Bklyn., NY 11234
718 - 258 - 8333  •  www.ohi.abbingdon.com

Circle no. 20
SANE KITCHEN REMODELING

THANK YOU for including the article about doing a Victorian-style kitchen on a reasonable budget. ["Plaster, Lace & Tin," August 2007] My 1970s kitchen, too, has reasonably good-quality cabinets finished in a dark stain. There’s nothing wrong with them except that I don’t like the way they look. I’m redoing the floor, lighting, wall color, and some appliances and built-ins, but I stubbornly resist advice to replace the cabinets. It seems to me I could get a good result by painting them and upgrading the hardware.

The homeowner in California convinced me that I can make it work. What a relief. It would have been expensive, wasteful, and disruptive to tear them out.

—JEN BENNETT
Harrisburg, Penn.

SPREADING TUBES: HELP!

I have a big, old, eclectic Victorian house, built around 1898, with speaking tubes in the walls—uncovered when we were patching plaster. In the second-floor hall there are two tube openings at about standing face height, one going up and one going down to the kitchen, spaced a few inches apart vertically. The ends of the metal tubes were cut roughly and plastered over.

I’m looking for pictures of vintage speaking tubes or ideas for restoring them. None of the vintage-hardware places online appears to have them. Does anybody know more?

—PEG LARSON, Pittsfield, Mass.
c/o letters@oldhouseinteriors.com

PLAIN OLD ROLLER SHADES

I am looking for old-fashioned, dime-store window shades, with a center pullstring. Are they still available?

—MICHAEL LESSER, via email

You’re taking me back to my days in the curtain department at W.T. Grant, cutting shades to length. Since the Fifties, “dime-store shades” have been oilcloth or vinyl, in white, cream, or dark green, costing (now) about $20-25 per shade. They are still available at home centers and hardware stores. (The woven round ring-pulls on string are still in the Kirsch section near the inexpensive curtain rods.)

Traditional cloth shades, a step above but still with the spring-roller mechanism, come from such companies as Handwerk Shade Shop, at (503) 659-0914, thehandwerkshop.com —P. POORE

How do I color my plain farmhouse?

My house is neither Victorian nor is it Arts and Crafts. It’s just a country farmhouse. Fancy polychrome schemes won’t do (there’s not enough trim and detail for all those accents), and I don’t want a swampy Rookwood color, either. Is white traditional?

—CHARLES HARRIS, RUTLAND COUNTY, VERMONT

White is traditional, yes. Tastemakers including Andrew Jackson Downing have railed against the glare of white buildings in nature, and other colors have had their peaks of popularity. But for much of the 19th century and most of the 20th, rural houses painted white were ubiquitous. It’s an iconic look, especially if the shutters or lattice are dark bottle-green, or the metal roof is painted red.

You do have other choices that will maintain a quiet dignity. Farmhouses were painted in prevailing colors during any period, so consider whether you are conjuring up 1830 or 1940. A bit of Gothic trim might suggest rose beige; Italianate windows, a blue-grey or stony green. Warm grays, yellows (from sunshine to palest ochre), and off-whites are perennially popular. Often the body and trim were painted the same color, with only the shutters or front door made to contrast: try dark brown, red, or green. —P. POORE
JF Fine Furnishings & Fine Craft Shows
Milwaukee Providence
Midwest Airlines Center RI Convention Center
FineFurnishingsShows.com • 401 816-0963
A marketplace for handcrafted furniture, fine craft, accessories and art

Lower Heating Bills...
Elegant custom-made radiator enclosures reduce winter heating costs by channeling heat where it's needed, preventing heat loss! 6 standard powder-coated colors. Unlimited custom colors and custom features, too!

www.BeautifulRadiators.com
800.543.7040
MADE IN THE USA
Division of ARSCO Manufacturing, Cincinnati, Ohio
Circle no. 189

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

The original source of wide plank floors since 1966. Family, trust, quality. A wide variety of design options to fit any style of home and any budget. Call for your free portfolio.
800-595-9663
Carlisle Wide Plank Floors
Finely crafted. Trusted for generations.
www.wideplankflooring.com
Circle no. 91

© 1996 Forest Stewardship Council A.C.
By buying products made with the FSC label you are supporting the growth of responsible forest management worldwide.
To request information from our advertisers, fill out this card and circle the appropriate advertiser number. If payment is required for the brochure, please total up your order and include a check or money order payable to Old-House Interiors. FILL OUT REVERSE SIDE.

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td>$10.95</td>
</tr>
<tr>
<td>97</td>
<td></td>
<td>$3.25</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>254</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>334</td>
<td></td>
<td>$8.25</td>
</tr>
<tr>
<td>466</td>
<td></td>
<td>$10.25</td>
</tr>
<tr>
<td>720</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>851</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>38</td>
<td></td>
<td>$3.25</td>
</tr>
<tr>
<td>100</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>154</td>
<td></td>
<td>$4.25</td>
</tr>
<tr>
<td>262</td>
<td></td>
<td>$4.25</td>
</tr>
<tr>
<td>335</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>478</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>775</td>
<td></td>
<td>$10.25</td>
</tr>
<tr>
<td>879</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>53</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>109</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>170</td>
<td></td>
<td>$5.25</td>
</tr>
<tr>
<td>272</td>
<td></td>
<td>$5.25</td>
</tr>
<tr>
<td>365</td>
<td></td>
<td>$5.00</td>
</tr>
<tr>
<td>488</td>
<td></td>
<td>$8.95</td>
</tr>
<tr>
<td>779</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>861</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>118</td>
<td></td>
<td>$15.25</td>
</tr>
<tr>
<td>188</td>
<td></td>
<td>$4.25</td>
</tr>
<tr>
<td>275</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>380</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>492</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>784</td>
<td></td>
<td>$5.25</td>
</tr>
<tr>
<td>906</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>121</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>191</td>
<td></td>
<td>$6.95</td>
</tr>
<tr>
<td>306</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>401</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>554</td>
<td></td>
<td>$3.25</td>
</tr>
<tr>
<td>802</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>909</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>73</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>123</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>212</td>
<td></td>
<td>$2.25</td>
</tr>
<tr>
<td>310</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>410</td>
<td></td>
<td>$4.25</td>
</tr>
<tr>
<td>659</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>806</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>918</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>131</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>218</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>315</td>
<td></td>
<td>$3.25</td>
</tr>
<tr>
<td>411</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>687</td>
<td></td>
<td>$3.25</td>
</tr>
<tr>
<td>815</td>
<td></td>
<td>$5.25</td>
</tr>
<tr>
<td>134</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>235</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>316</td>
<td></td>
<td>$10.25</td>
</tr>
<tr>
<td>423</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>684</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>836</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>138</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>245</td>
<td></td>
<td>$35.25</td>
</tr>
<tr>
<td>325</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>426</td>
<td></td>
<td>$2.25</td>
</tr>
<tr>
<td>698</td>
<td></td>
<td>$20.25</td>
</tr>
<tr>
<td>839</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>142</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>248</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>326</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>456</td>
<td></td>
<td>Free</td>
</tr>
<tr>
<td>713</td>
<td></td>
<td>$2.25</td>
</tr>
<tr>
<td>840</td>
<td></td>
<td>Free</td>
</tr>
</tbody>
</table>

CIRCLE NUMBER 38 TO ORDER YOUR COPY OF THE DESIGN CENTER SOURCEBOOK

VALID THROUGH NOVEMBER 30, 2007
Fill in your name and address, enclose this card in an envelope, and if applicable, total your order and enclose a check or money order payable to Old-House Interiors. The information will be mailed to you directly from the advertiser.

- Check this box to receive our monthly e-mail newsletter with valuable tips on home decorating and renovation.

<table>
<thead>
<tr>
<th>NAME (PLEASE PRINT CLEARLY)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ADDRESS</td>
<td></td>
</tr>
<tr>
<td>CITY</td>
<td></td>
</tr>
<tr>
<td>STATE</td>
<td></td>
</tr>
<tr>
<td>ZIP</td>
<td></td>
</tr>
<tr>
<td>DAYTIME PHONE #</td>
<td></td>
</tr>
<tr>
<td>E-MAIL (OPTIONAL)*</td>
<td></td>
</tr>
<tr>
<td>TOTAL enclosed $</td>
<td></td>
</tr>
</tbody>
</table>

- [ ] retailer  - [ ] home owner  - [ ] builder
- [ ] architect  - [ ] designer  - [ ] other

MAIL TO: SEND AWAY, OLD-HOUSE INTERIORS
108 E. MAIN STREET, GLOUCESTER, MASSACHUSETTS 01930

*YOUR E-MAIL ADDRESS WILL BE SENT ONLY TO THOSE ADVERTISERS WHOSE READER SERVICE NUMBERS YOU HAVE CIRCLED.
ARCHITECTS, DESIGNERS & BUILDER'S CORNER

BY POPULAR DEMAND, WE'RE OFFERING THIS COMPENDIUM OF DESIGN SERVICES—COMPANIES THAT SPECIALIZE IN PERIOD HOUSES AS WELL AS TRADITIONAL NEW CONSTRUCTION. FOR INFORMATION ON LISTING YOUR BUSINESS IN THIS SECTION OR ONLINE, CALL US AT 800.356.9313 (E.T.)

COUNTRY CARPENTERS introduces

Early New England Homes.

Our 1750s style cape home building system boasts beautiful timbered ceilings, a center chimney, wide board floors and many custom, handmade features. Enjoy the charm of early New England life with the convenience and efficiency of a new home.

Our model is open
Monday-Friday, 8-4:30
and Saturdays, 9-3.

26 West Street (Route 85) Bolton, CT

Beautiful Architecture Made Easy

Beautiful, durable and affordable tradition based homes, factory built with exquisite detail, shipped directly to your home site. Call us today for a full color catalog of home plans, pricing and your guide to building a new home.

CONNOR HOMES

Call for a catalog
Middlebury, Vermont: (802) 382-9682,
connorbuilding.com

108 SEPTEMBER | OCTOBER 2007
The Old House Experts

LANDMARK SERVICES

New England Historic Renovations & Restoration Contractor

Specializing in historic renovations, additions, and repairs to historic homes and buildings throughout the New England area.

Our home restoration blends seamlessly with the architectural style and period details associated with historic homes, while adding the modern convenience, energy efficiency, and comfort that you need today.

Turn to the old house experts to preserve your home's historic character, longevity, functionality, and value.

35 Merchants Drive - Walpole, MA 02081 - P: 508.533.8393 - F: 508.533.8370
WWW.LANDMARKSERVICES.COM

PASADENA HERITAGE'S 16TH ANNUAL CRAFTSMAN WEEKEND

Immerse yourself in the American Arts & Crafts Movement

TOURS • EXHIBITIONS • LECTURES
OCTOBER 19-21, 2007

Call 626 441-6333 to request a registration brochure, or visit our website pasadenaheritage.org

sponsored by

Old-House Interiors 109
WIDE BOARDS FOR FINE WORK

Whether you’re an architect, a builder or a humble homeowner, we offer a fine selection of wide pine and native hardwood boards custom milled for your historic restoration, renovation or new building projects.

CRAFTSMAN LUMBER COMPANY, INC.
BOX 222, 436 MAIN ST.
GROTON, MA 01450
P 978.448.5621
F 978.448.2754
U CRAFTSMANLUMBER.COM

Circle no. 212

Circle no. 93

Circle no. 193

Circle no. 713

Circle no. 13

Circle no. 879

Circle no. 123

OLD-HOUSE INTERIORS 111
Butcher Block Conditioner

Exceeds U.S. FDA regulations for direct and indirect contact with food
Revitalizing blend prevents drying and cracking of hardwoods and bamboo
Naturally antibacterial waxes provide another level of protection
Ideal for cutting boards, salad bowls, wooden spoons and toys

Exceeds U.S. FDA requirements for direct and indirect contact with food.
Revealing blend prevents drying and cracking of hardwoods and bamboo.
Natural antibacterial waxes provide another level of protection.
Ideal for cutting boards, salad bowls, wooden spoons and toys.

For more information call
Howard Products, Inc.
800-266-9545
www.HowardProducts.com

Warm to the comfort of radiant heat

RADIANT
Floor Company
Efficient, Quiet, Reliable
It’s never been easier to do it yourself
compatible with any fuel source: GAS, PROPANE, SOLAR, OIL, WOOD, ELECTRIC, GEOTHERMAL

VISIT OUR WEBSITE
CALL FOR A FREE QUOTE
www.radiantcompany.com
Barton, Vermont
(toll free) 1.866.WARM-TOES (927.6863)

find it here

Most of the articles in this issue have sources and websites listed within their pages. Items not listed are generally available, out of production, or antiques.

Vintage Upholstery pp. 52–55
'Celtic Knot' is a cotton jacquard woven tapestry fabric; 'Laurel' is a cotton/linen-blend jacquard. On the pillow is Voysey's 'Hawthorne', a woven cotton blend. * See Vintage Victorian Textiles by Brian Coleman (Schiffer, 2002).

Bungalow Square pp. 60–66

House For All Seasons p. 67
Architect Nancy Barba, Barba & Wheelock, Portland, ME: 207/772–2722, barbawheelock.com

Atomic Ranch p. 73

Egyptian Revival pp. 76–79
The Antique Room: 412-416 Atlantic Ave., Brooklyn, NY 11217, 718/875–7084, antiqueroom.com High quality 19th-century American and English furniture; Victorian furniture in Empire, Gothic, Rococo, Neo-Grec, Renaissance and Egyptian Revivals, and Aesthetic Movement styles. Also lighting, mirrors, Parian, Old Paris porcelain and glass. • Jennie B. Jones Arts and Crafts/Art Nouveau 'Thebes/Lotus' roomset papers, inspired by Egyptian collection at Brooklyn Museum, from J.R. Burrows. Also, Anglo-Egyptian and Turkey carpets may be custom-ordered from J.R. Burrows & Co.: (800) 347–1795; burrows.com • Egyptian-motif wallpapers available from Gate Multimedia: 866/294-7166, gatemm.com

Inspired By p. 114
Pratt & Larson Tiles: prattandlarson.com
GRAND PRIZE WINNER will win a weekend package in our home port: Gloucester, Mass., on Boston’s historic North Shore, and will be featured in the November issue of Old House Interiors.

Sponsored by:

MINWAX
REJUVENATION
MISSIONLIVING.COM
CROWNPOINT CABINETRY

enter our OLD HOUSE INTERIORS "INSPIRED BY" CONTEST

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?

AN ONGOING CONTEST: SEND PHOTOS OR JPEGS TODAY

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

ENTER ONLINE OR BY MAIL. HERE’S WHAT TO SEND:

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

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

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]
EMORIES of childhood reading, and farmhouses in France, and the tiled William Morris Luncheon Rooms at London’s Victoria & Albert Museum... all of these were inspirations for designer Barry Dixon. He created this kitchen for his own 1907 Edwardian manor in rural Virginia.

Previous owners had installed an “updated” kitchen in a bid to make the house more marketable. But it was a black-and-white workroom alien to the rest of the historic house. Inspired by his favorite things, Barry started over. His kitchen’s autumn palette blends with the rolling fields just outside the window. Specific colors were inspired by early-20th-century illustrations in children’s books, like the ones framed in the kitchen. It looks like an antique, but the unique dish cabinet was designed by Dixon, who says he was remembering Maxfield Parrish’s storybook illustrations.

Other disparate inspirations came together to make a harmonious and personal room. The Lutyens’ kitchen at Castle Drogo inspired a round oak island; those tiled rooms at the V&A led to Pratt and Larson-tiled walls; English Arts and Crafts houses suggested Morris-designed wallpaper in the frieze and carried onto the ceiling, as well as the limed and waxed cabinets of quarter-sawn oak.
find a fresh perspective.

a fresh new look...

designed to be
the ultimate
resource
for reproduction
hardware, our
newest
catalog
encompasses
over 10,000 pieces
of finely crafted
hardware from
Colonial to
Craftsman.

find a fresh perspective
on hardware.

The Crown City
Collection, Volume 7,
available at
Restoration.com.
or call 1.800.950.1047

CROWN CITY
HARDWARE
“Get lost in the details”

Circle no. 397
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.

Circle no. 10