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The family buys a new spec house, raw and unfinished, when they leave their 1925 English cottage-style house. They pick up their carefully chosen furniture—and drapery, carpets, and color preferences —and put them into the new house. Somehow the transfer works. (See page 60.)

For the success, I’m tempted to credit the decorating style itself: the English Arts and Crafts sensibility of William Morris and Liberty’s. It’s such a comfortable approach, not overly formal or historical, with pleasing patterns and colors. I note, too, that the owner and designer didn’t try to re-create an old house in the new one; they mixed contemporary pieces and plain walls with the English wallpapers and antiques.

After an exuberant and down-to-earth interview with homeowner Robin Goertz, I talked to interior designer Jennifer Sell Farrell. She described the fine points of the interior scheme, explaining how she adapted elements to translate the look of the old house into the new one.

“But, you know,” Jennifer said finally, “the success of the interiors in both houses was based on them being authentic, or appropriate to the personality of the family.”

Aha, of course. It occurs to me that in the houses we publish, there is a clear “match” between owners and their houses. (We are, I admit, more likely to feature a quirky house than one professionally and tastefully styled, but nevertheless generic.) Although we show finished rooms, they are most often the final product after a long, even dirty, renovation by the owner. That kind of commitment breeds authenticity, too.
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In the Hills

It's not too late to register for the Arts & Crafts Conference and Antiques Show in Asheville, although rooms at the host site, the venerable Grove Park Inn, are likely to be full up (try other lodging options at exploreasheville.com). This year's gathering (Feb. 22–24) offers seminars led by authors Robert Winter, Larry Kreisman, and Richard Mohr, Arts and Crafts furniture designer Debey Zito, and Chicago silver expert Paul Somerson, a contributor to Arts & Crafts Homes.

Even if you can't sleep in the inn, you can sure hang out in the grand lobby. At least one of the monumental stone fireplaces at either end is sure to be glowing. To register, call (828) 628-1915 or visit webteek.com/arts-craftsconference

KATHI MULLANEY has been designing handmade lampshades in period-inspired shapes for more than a decade. In her shop at the top of Seattle's Queen Anne Hill, she creates each one from scratch, and no two are alike. While inspiration may come from an old movie or a vintage lamp spotted at a flea market, each design is uniquely her own. Once the form is custom-fabricated from heavy gauge wire, Kathi hand-sews each shade, using only the finest fabrics and trims—Fortuny silk, Rose Tarlow linen, and Brunschwig & Fils or Scalamandre tassels and trim. Each shade is made with three layers: an inner lining of silk, another of very fine crepe silk, and finally the outer casement fabric. All combine to diffuse light evenly in a soft and pleasing glow. While clients often bring in their own lamp bases, Kathi also creates new ones from antiques or locally found objects: a pair of Staffordshire dogs, beach glass collected on walks along Lake Washington, pebbles and stones gathered from rocky Pacific Ocean beaches or architectural artifacts such as cut-down wallpaper rollers. Each lampshade usually takes several days to construct. Kathi reminds us to never buy a shade without trying it first on the lamp base. Kathleen Mullaney Lamps and Lampshades, 1422 Queen Anne Ave. North, Seattle, (206) 274-5987. —BDC

Horcruxes of Design

Long before the digital age made it possible to store 3D replicas, artisans in the design trades archived their prototypes and patterns in a rich variety of media, from sample books heavy with swatches to transfer print plates as fine as old bone china. "Multiple Choice: From Sample to Product," an exhibition at the Cooper Hewitt National Design Museum, offers a chance to experience these artifacts of design firsthand.

A century or even a couple of decades ago, sample books and the like were closely guarded repositories of valuable proprietary information. These unusual, sometimes stunning artifacts of the material culture of the past can be appreciated as art, or used to stoke the imaginations of a new generation of designers. Through April 6 at the Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, (212) 849-8400, cooperhewitt.org

A sample plate for fine china from 1875 France is itself a work of art. LEFT: Designers often wrote formulas for colorways beneath fabric samples in closely guarded pattern books.

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—Eleanor Roosevelt, in My Day, her daily newspaper column, (Sept. 11, 1941)

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When connoisseurs like Henry Francis DuPont and Nina Fletcher Little began collecting early American art and craft in the decades before the second World War, they owed a debt to Russell Kettell, the collector and influential author of Pine Furniture and Early American Rooms. A new exhibition at the Concord Museum, "American Style: Russell Kettell’s Pine Furniture," presents some of the finest pieces from the more than 1,000 Kettell donated to the museum before his death in 1958. As represented by a sampling that includes tables, six-board cases, cupboards, ceramics, and metalware, Kettell's aesthetic is easily recognizable to anyone familiar with images of colonial rooms in books and magazines of the 1920s and '30s. If the result was a romanticized windowbox on the past, the artifacts are vivid in their honesty and simplicity. Through May 18, Concord Museum, Concord, Massachusetts, (978) 369-9763, concordmuseum.org

The Thomas Wolfe Memorial is that rarity among house museums: a modest home that still looks pretty much the way it did the day the last owner left it. That would be Thomas Wolfe's mother Julia, who died in 1945, several years after the death of her son, author of such classics as Look Homeward, Angel and You Can't Go Home Again. Originally a small house of six or seven rooms when it was constructed in 1883, the sprawling Queen Anne-influenced house had more than doubled in size by the time the Wolfe family moved there in 1906. In Look Homeward, Angel, Wolfe accurately recalled the old boarding house as a "big cheaply constructed frame house of 18 or 20 drafty, high-ceilinged rooms." In 1916, Wolfe's mother enlarged the house again, adding indoor plumbing and electricity. Most of the furnishings were completely intact before a 1998 fire broke out in the dining room. After a painstaking six-year restoration, the house and its refurbished contents reopened in 2004. You might miss a bit of the grit and patina, but it's all still there. Thomas Wolfe Memorial, 52 N. Market St., Asheville, N.C., (828) 253-8304, wolfememorial.com

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• PHILADELPHIA OLD HOUSE FAIR March 22, Historic Germantown (215) 546-1146, preservationalliance.com
• “EERO SAARINEN: SHAPING THE FUTURE” through March 30, Cranbrook Academy of Art, Bloomfield Hills, MI, (248) 645-3323, cranbrookart.edu
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An Ohio Mission

The Mission plasma stand in quartersawn white oak is 58 1/2" wide and just 18" deep. It retails for $1,439 from Green Acres Furniture, a member of The Furniture Heartland in Ohio's Amish country (furnitureheartland.com). Contact (800) 807-0975, greenacresfurniture.com

Mid-century Easy

Introduced in limited production in 1960, the Hans Wegner Wingchair is still made much the way Wegner designed it, with solid beech frames and hand-sewn piping. Prices for the chair begin at $4,320 in fabric. For a dealer, contact Carl Hansen & Son, (416) 572-2173, carlhansen.com

Lots more in the Design Center at designcentersourcebook.com
Artful Tile

The tile purveyor known for its ads of models draped in tile clothing has installed a tile collage by artist Peter Balsam in its New York showroom. Artisan tile from makers like Pratt & Larson Ceramics (prattandlarson.com) is available by special order. Contact Artistic Tile. (800) 260-8646, artistictile.com

French Caribbean Provençal

The French influence is strong in the Caribbean, as is the preference for strong, color-drenched hues. The Provençal-style Rani stripe runner comes in 72” and 90” lengths, both for $45. Tablecloths begin at $63. From Couleur Nature, (866) 623-6826, couleurnature.com

Leaves of Glass

The luminous cloisonné pattern of the Green Leaves sink is created when wire and powdered glass are fused to a copper base. Six inches deep and 17” wide, the vessel sink retails for $1,650. From Linkasink, (866) 395-8377, linkasink.com
Cantaloupe Rose

Celtic Rose is hand-knotted in Nepal from hand-carded, -spun, and -dyed Himalayan wool, prized for its soft hand. In lush greens, reds, and blues on a cantaloupe ground, the 9' x 12' rug retails for $3,888. From Tiger Rug, (877) 828-9500, tigerrug.net

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On hand-cast resin stems of light violet, the shades in the Border Blossoms series are hand-painted in lavender and green on a butter linen ground. The lamps are available in sizes from 21" to 59". They are priced from $400 to $735. From Altamira Lighting, (401) 245-7676, altamiralighting.com

Fresh and Witty

Available in 36 colors with names like mojito, seafoam, and papaya, the Fence bed conveys an easy Caribbean vibe. Detailing includes a choice of five cut-out shapes, like crescent moon or starfish. The queen size is $2,420. A king retails for $2,540. From Russell & Mackenna, (866) 366-3565, russellmackenna.com
Sleek Seat

Constructed of marine-grade wood in a walnut finish, the City Collection bath stool is reminiscent of Danish Modern furniture. The 100% water-resistant stool retails for $695. From Sonia, (888) SONIAUS, sonia-sa.com

Deep and Wide

The Versailles console sink from the Creativa line recalls the stylish lavatories of the Belle Epoque era. The fireclay sink with supporting legs is available in 36" and 42" widths. Prices range from $1,800 to $2,300. From Barclay Products, (847) 244-1234, barclayproducts.com

Heart of the Bath

Constructed of pine with dovetail joints and full-length side rails, the Heartland vanity measures 48" wide. It's priced from $1,573.11 (vanity alone) to $2,165.89 with a granite top and white undermount sink. The matching mirror is $548.91. From Signature Hardware, (866) 475-9715, signaturehardware.com

Pour les Mains et le Visage

Hand-painted in the Berain rose pattern, this vessel sink comes with a matching pitcher. In vitreous china, the sink retails for $1,029. The Bonne Maman pitcher is $396. The Royale wall-mounted mixer in satin nickel is $1,829. All from Herbeau, (800) 547-1608, herbeau.com

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BY GLADYS MONTGOMERY

PHOTOGRAPHS BY KIT LATHAM

In a Cool Groove
For the past 40 years, homeowners have been disgustedly ripping out mid-century steel kitchen cabinets. Such disrespect! Pam Kueber has her own opinion: “To know them is to love them.”

Pam and her husband David Fisher bought their 1951 ranch house in Lenox, Massachusetts, in 2001. From the start they appreciated their home’s modern flow, step-down living room, basement rumpus room, and mid-century interior details. But they lamented the kitchen’s circa 1975 laminated oak cabinets, which, Pam says, were “nice but falling apart.” As they accentuated period elements throughout the house, updated the baths, expanded the attached garage, and created a mudroom/pantry, they became hooked on mid-century design. Pam thought, Why not create a period 1950s kitchen?

“No one was quite convinced that I was not insane,” Pam Kueber recalls. She began collecting fifties advertising ephemera, catalogs, and even a salesman’s kit containing miniature plastic appliances and counters for laying out a model kitchen. (See page 98.) Finally, she was ready.

The mid-century wallpaper, reproduction bark cloth valance, knock-off Eero Saarinen dining set, and copper-tone ceiling fixture add period panache to the aqua 1963 Geneva steel cabinetry, which homeowners Pam Kueber and David Fisher salvaged from a New York City non-profit organization.
Ingredients for a Mid-Century Modern Kitchen

See Pam Kueber's website RetroRenovation.com—for her blog and lots of fun information, sources, eBay recommendations, and product choices for fifties restorations.

Retro Modern

- Aluminum blinds are 2-in. "macro precious metals" in pearl/bamboo silk from HUNTER DOUGLAS: hunterdouglas.com
- Fabric valance made up of "Celestial Aqua" reproduction barkcloth by MELINAMADE: melinamade.com, (707) 365-5618
- Vintage wallpaper from MILLER SUPPLY CO., Pittsfield, MA: (413) 442-6988, millerartandframe.com
- Glass coffee maker from CHEMEX CORP., Pittsfield, MA: (800) 243-6399, chemexcoffeemaker.com

Kitchens Post-War to Space Age

Steel kitchen cabinets first became available in the United States in the 1930s, but they were not affordable for ordinary homes until after World War II, when excess steel production brought prices down. As the GI Bill spurred home building and ownership, American women, fresh from wartime factory jobs, found that their place was once again in the home. The first generation without domestic help, they demanded all the modern conveniences the booming post-war economy could provide.

Manufacturers such as Republic Steel and Geneva, based in industrial states from Pennsylvania, New York and New Jersey to Ohio, Indiana and Illinois, retooled to produce contemporary, hygienic units for the American Dream Home. Durable high-gloss finishes and chrome trim rendered this cabinetwork as sleek as a new Cadillac convertible with tailfins. At the same time, televisions, introduced to the market in 1951, promoted the joys of domesticity with commercials for household products. By 1959, when the Soviet Union launched Sputnik, the American kitchen rocketed into a new era.

Above: Curved glass shelving was the only item custom made for the kitchen. Ceramic knick-knacks and appliances complete the mid-century look. Opposite: Bright red apples and black-eyed Susans in vintage crockery complement the bright aqua cabinets.
“There was no single place I could go to find all these things. I looked for cabinets for five years,” Pam says. After losing a set in a nearby town in a bidding war, she saw two sets on eBay, but both auctions ended before she’d figured out the logistics of getting them home. Eventually, she tracked down a set at a New York City non-profit institution, which had installed a kitchen for teaching cooking skills to indigent women. “They were used there for only eight years, and the nuns took very good care of them,” Pam says. “The catch was that we had to go to Manhattan to remove them and bring them here.”

Sixty-seven 1963 Geneva cabinets, four sinks, a strong-armed and stout-hearted friend with a truck, one storage pod, and $3,000 later, Pam and Dave were one step closer to the kitchen of their dreams. Not only were there were more than enough cabinets to fill the sizable fifteen-foot-square kitchen (which had been expanded in the seventies), but the cabinets were also a bold aqua-marine that Pam and Dave loved.

Pam configured the cabinet parts into the floor plan, a U-shape plan that 1950s time-motion studies applauded for its efficiency. Pieces that didn’t fit moved to the garage. She recycled one unit that had fallen off the truck as the cabinet for the dishwasher, placed the sink under a new picture window that welcomes morning light into the room, found metal blinds and reproduction bark cloth for a valance, and had “cutesy-poo” corner display units (flanking the window) made at a local glass shop. “The building inspector and the craftsmen who helped us were incredibly helpful,” Pam says. “They liked that we were installing things they’ve been ripping out for the past 40 years!”

Once she was into the project, Pam discovered that vintage and new items in mid-century style are easy to find. “The fifties were a huge period of consumerism in America,” she exclaims. “There’s a lot of stuff out there!”

She tried a few accent colors, buying items inexpensively at yard sales and on eBay, and developed a color scheme that works. “The aqua is so strong. It needed an equally strong accent that wouldn’t compete with it.
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I had a couple of candy-apple-red things that worked,” Pam says. “My decorating mantra is ‘cheap and cheerful.’ These are colors of exuberance.”

Many companies have revived mid-century design, often called Retro. Pam found a brushed stainless steel exhaust fan from Nutone, stainless-steel edging from a company making retail displays, vinyl composite tile flooring, reproduction upholstery-strength barkcloth, a Chemex coffee maker, and boomerang-pattern laminate Formica countertops. She scored a new Eero Saarinen-design table for $120 at CB2 (Crate & Barrel Two) and tulip chairs on eBay for $160 each. “Authentic reproductions cost much more. When my daughter throws her backpack onto these, I’m not going to have a coronary.”

Vintage items include a 1959 General Electric range, a like-new, copper-tone ceiling light Pam bought for $20 on eBay, and mid-century wallpaper from a local art-supply store—as well as dishes, bowls, canisters, parrot statues, and the cooking-spoon receptacle atop the stove that would make Betty Crocker feel at home. The one thing still missing, Pam says, is a backsplash of marble-ized plastic tile. She’s not worried. She’ll find that, too.

With Astrid Gilberto playing in the background and our hostess tricked out in a vintage dress, a strand of pearls, and kitten heels, her kitchen is channeling the fifties and its creator is vindicated. “Thankfully,” Pam says, “the result is more space-age Modern, and less kitschy, than David thought it would be.” Even her teenage daughter is now a fan; no small accomplishment, as any mother of a teen will tell you.
The Old-House Interiors Design Center Sourcebook is in its fifth edition, packed full of the period-inspired products you need. If you don’t have a copy of the kosher mango-color edition yet, order it now—online, or by calling (978) 283-3200 (EST).

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Circle no. 38
Warm Up Complete  BY MARY ELLEN POLSON

HEATING an old house is a balancing act. Many early homes were built without any type of central heating system (unless you count the central chimney), and others are faced with aging, sometimes inefficient systems.

Unless you are planning to gut the house, you probably have to work with what you have: existing steam or hydronic radiators powered by a boiler, or forced air ducts fueled by a furnace. Even if you don’t intend to rip out the floor, there are ways to incorporate new technology that will make your system not only more efficient, but more comfortable to live with.

Homeowners have long supplemented central heating systems with wood- or gas-burning fireplaces, stoves, and inserts. These often highly efficient units can boost warmth in a gathering room or even heat a small house at prices that make sense to most homeowners (see “Warmth for Winter,” December 2007, pp. 86–90). But there are plenty of other choices that can resolve certain dilemmas or boost comfort in traditionally chilly spots like entries, porches, and bathrooms.

Got a steam or hot water system with balky radiators? No need to throw out the boiler with the bath water when you can replace the most troublesome with new ones. Choices include almost silent baseboard units that melt into the wall, flat-fin units that tuck under windows, or streamlined tubular radiators that resemble the originals you may already have, like the ones from Steam Radiators. Runtal North America even offers flat-fin units that can curve underneath a bowfront window!

Another option for bump-out windows or large expanses of glass is a narrow radiant register that recesses into the floor. Reggio Registers offers a stylish version that measures 8" long x 8" wide. The unit draws in cold air, warms it with a hydronic heating element, then re-circulates the warmed air. Kitchens built at the perimeter of the house (like porch conversions) can benefit from the installation of kick-plate registers that direct warmth to your feet, like those from HeatRegisters.com and I.A.P. Sales.

Radiators that work fine but look homely can get a cosmetic makeover with the addition of a radiator cover. The metal ones, like those from Beautiful Radiators or (for baseboard units) Radiant Wraps, often feature traditional grille patterns familiar from the early 20th century. These units can help direct heat away from walls and windows out into the [continued on page 38]
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room. If you have a forced air system, give vents and returns a more polished look with register grilles in patterns and materials that are more in keeping with the date of the house, like those from Acorn Manufacturing and others.

Remodeling a bath, kitchen, or mud room is a great time to lay down a radiant floor. Hannel Radiant Direct offers full radiant heating packages from state-of-the-art boilers to PEX tubing and thermostats—good news for homeowners who want the efficiency of an entirely new system. Electric radiant systems are so easy to install that they go down in an afternoon and link to the existing electrical box with a thermostat to control the setting. They even go outdoors: low-voltage electric radiant systems can de-ice roofs and melt ice and snow on driveways and walks.

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What System Works Best for You?

<table>
<thead>
<tr>
<th>Pros</th>
<th>Cons</th>
<th>Works Best For</th>
<th>Comfort/Cost Savings Alternatives</th>
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</thead>
<tbody>
<tr>
<td>FORCED AIR</td>
<td>Ducts can be used for both heating and cooling</td>
<td>Inefficient for heat delivery (especially with heat pumps)</td>
<td>Regions with more cooling days than heating days</td>
</tr>
<tr>
<td>STEAM/HOT WATER</td>
<td>Efficient, comfortable whole-house heating delivery system</td>
<td>Does not address cooling needs</td>
<td>Colder climates with many heating days</td>
</tr>
<tr>
<td>HEATING STOVES/INSERTS</td>
<td>Easy to install (except masonry stoves)</td>
<td>Effectiveness diminishes in proportion to distance from heat source</td>
<td>Smaller homes</td>
</tr>
<tr>
<td>RADIANT (FLOOR, WALL, ETC.)</td>
<td>Even, cost-effective heating ($8 to $12 square foot installed)</td>
<td>Requires hot water or steam boiler except for spot (electric) units</td>
<td>Use as spot comfort zones where possible (wall and floor radiators)</td>
</tr>
</tbody>
</table>

Savings Alternatives

- Distribute warmed air more efficiently with ceiling fans
- Supplement with radiant floors, wood stoves or inserts
- Systems with built-in humidifiers
- Retrofit noisy, bulky, or broken radiators with almost silent new ones (at about $500 each)
- Disguise ugly radiators with covers
- Humidifiers; supplementary units
- Distribute warmed air more efficiently with ceiling fans
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Old-House Interiors 39
Sarasota in Season

SURE, you could have a perfectly delightful vacation just snoozing on one of Siesta Key's powder-fine sand beaches, but you'd be missing the whole point of Sarasota, all that Greatest-Show-on-Earth personality.

Get in the mood with Cà d'Zan, the incredible bayfront Venetian Gothic palace built by circus impresario John Ringling in 1926. A $15 million renovation has brought all its 1920s glamour and fun roaring back. Check out the Willy Pogany ceilings in the ballroom and game room. You can almost hear the water rippling as Mable Ringling's gondola glides by. Then spend a few hours with Rubens, Titian, and Velázquez in the Ringling museum; maybe catch a movie in the 18th-century Historic Asolo Theater, originally created for the medieval Castello della Regina. At the Circus Museum, celebrate those magical, fantastical years when jugglers and acrobats from the Winter Quarters roamed Sarasota's streets (ringling.org).

Cross the bay to St. Armand's Key. Picture circus elephants pulling timbers into place for the original causeway as you browse shops and restaurants set amidst classical statues and lush plantings on famed Ringling-designed St. Armand's Circle. Enchanting bronze plaques in the center park honor great circus performers, and Mediterranean Revival houses sprinkle the wide boulevards that radiate from the Circle.

Head to Lido Key for a palate-refresher of lucid Sarasota School of Architecture homes. Spare, honest, and airy Mid-century Sarasota School houses by such masters as Ralph Twitchell and Paul Rudolph are (thankfully) now being saved in droves from McMansion wrecking balls.

Back on the mainland, pause to pay tribute to the Purple People Eater, a.k.a. the Van Wezel Performing Arts Hall, one of the hosts of the noted Sarasota Film Festival. Sarasota's walkable downtown is home to the just-renovated 1926 Sarasota Opera House and the elegant antique stores and galleries of Palm and Pineapple Avenues. Watch for paintings by Jon Corbino and Syd Solomon: Sarasota's eccentric...
Quirky and laid back, this small city on Florida’s Gulf Coast has been a cultural mecca since the Ringling Brothers put it on the map in the 1920s. Triassic inhabitants, glorious light, and tangled mangroves have always been an irresistible lure for artists.

Zag over to historic Burns Court for funkier shopping, independent movies and lunch under a banyan tree. Take a Third Friday gallery walk under moss-draped oaks at nearby Towles Court Artists’ Colony (towlescourt.com) but leave time to check out the Rosemary District. It’s one of Sarasota’s founding neighborhoods, home of the fascinating Rosemary Cemetery and now revitalized as a hip shopping and eating area.

Laurel Park tosses Mediterranean Revival classics in with Florida “Cracker” cottages and stylish rehabs and comes up a winner, brick streets and all (historiclaurelpark.org). Pause for dessert before you look for more quiet Sarasota School homes down densely foliaged lanes on Siesta Key. Who knows? You might even be in time to applaud the sunset and catch a drum circle on that white sand beach.

**PLACES OF INTEREST**

- **ARCHITECTURAL CERAMICS:** 1840 Hyde Park St. (941) 362-9527, elleterryleonard.com Elle Terry Leonard’s exquisite murals and mosaics can be found anywhere from Johns Hopkins University to a 1920s Mediterranean Revival home in Tampa.

- **ART TO WALK ON:** 64 South Palm Ave., (941) 951-5454. Choose from authentic Voysey-designed Arts and Crafts rugs, antique Serapis, or hand-spun and vegetable-dyed nomadic carpets. Owner Eileen Hampshire has been collecting for 46 years and looks for rugs that have “heart and soul.”

- **CRAFTSMAN HOUSE:** 2955 Central Ave., St. Petersburg, (727) 323-2787 craftsmanhousegallen.com Art gallery, cafe, and pottery studio in a classic Florida bungalow in the heart of Historic Kenwood.

- **DESIGN O’ FRESCO:** 32 South Palm Ave., (941) 330-2411, designofresco.com

**OPPOSITE:** (top) A $15 million restoration has John Ringling’s Venetian palace, Ca d’Zan, now in the pink. (bottom) A detail from the Zodiac Circle walkway on the Ringling Museum grounds. ABOVE: An aerial shot of one of Sarasota’s keys.
Want your own fresco? The centuries-old technique of painting in fresh lime plaster can now be done to order in Italy, removed from the wall, and transferred to your own home.

- **DKVOUGE**: 1549 State St. (941) 955-2600, dkvogue.com The largest display of authentic modern Danish furniture in the US; perfect for Sarasota School of Architecture and Mid-century Modern homes.
- **GLASSSTUDIO-WEST**: 999A Cattlemen Rd. (941) 371-5492, glasswarehouse.com Limited edition, fused art glass pieces by a self-taught artist who also teaches what she practices.
- **HISTORIC SPANISH POINT**: 337 North Tamiami Trail, (941) 966-5214, historicspanishpoint.org Intriguing glimpses of layers of Sarasota’s history—Paleoindian shell middens, a pioneer family’s winter resort, and the classical formal gardens of developer and socialite Bertha Palmer.
- **JACK VINALES ANTIQUES**: 539 Pineapple Ave. South, (941) 957-0002, jackvinalesantiques.com For an Eames chair or a piece of Murano glass, try this downtown lair crammed with Art Deco, Pop, and Mid-century Modern furnishings and American art pottery.
- **KREISSLE FORGE**: 7947 North Tamiami Trail, (941) 355-6795. The forge itself is on the National Register—not the huge old bellows—and the company helped with the recent renovation at Ringling. Find hand-forged iron pieces (balconies and gates for Mediterranean Revival homes) or bring your design concept.
- **MARIE SELBY BOTANICAL GARDENS**: 811 S. Palm Ave., (941) 366-5731, selby.org A spectacular collection of orchids, poison dart frogs and botanical rarities, along with the historic Selby House, in luxuriant gardens right on the bay.
- **SARASOTA ARCHITECTURAL SALVAGE**: 1093 Central Ave., (941) 363-0803, sarasotasalvage.com The kind of store that makes you feel unutterably greedy. Lots of character pieces—mermaids, salvaged wood furniture, vintage Ruth Richardson hand-painted furniture. The centuries-old technique of painting in fresh lime plaster can now be done to order in Italy, removed from the wall, and transferred to your own home.
- **STEVEN POSTANS ANTIQUES**: 7881 15th St. East, (941) 755-6063, stevenpostansantiques.com You can’t go wrong in 28,000 square feet of mainly 18th and 19th century antiques. There’s no hushed atmosphere, but Postans does a brisk business with savvy dealers and designers around the country.
[continued on page 44]
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Covered walkways at Riverview High School, an early design by Paul Rudolph. A campaign is under way to save the building, which is threatened with demolition (http://saveriverview.blogspot.com).

- WOMAN'S EXCHANGE: 539 South Orange Ave., (941) 955-7859, womansexchange.org  The grandmamma of all consignment stores, this one supports the arts in Sarasota and is a favorite with locals “in the know.” A rare hand-carved ivory chess set recently sold for $30,000 and Tiffany flatware went for $16,000. Call before you go.

TOURING SARASOTA
Martie Lieberman founded the Sarasota Architectural Foundation and is an expert on the Sarasota School of Architecture. Download a complete driving tour of classic Moderns from modernsarasota.com; learn more with Andrew Weaving’s new book, Sarasota Modern (Rizzoli, 2006).

For the best walking tours and history of Sarasota—including a great video clip of the Lido Casino that Ralph Twitchell designed—plus stories, pictures and details of historical designations and markers throughout the city, visit floridahistoryalive.com

WHERE TO STAY
For the boutique hotel experience, try Hotel Indigo, 1223 Boulevard of the Arts, (877) 846-3446, hotelindigo.com, Hotel Ranola, 118 Indian Place, (866) 957-0111, hotelranola.com. B&B lovers might like La Palme Royale, 624 S. Palm Ave., (866) 800-3921. lprsrq.com
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I have seen on occasion, in your magazine, a window treatment whereby upholstered cloth frames a window, with or without drapery over the glass. I can only think to call this a valance but I can’t seem to describe it to my interior design/drapery store. Can you help?

—WINSTON HARRIS, CHICAGO

WE’RE AT A POINT where drapes, curtain, and valance are the only three words associated with window dressing. Drapery workrooms use a much richer vocabulary, though, including words that may have been familiar to Victorian householders: French pleat, bullion, Empire swag, tuxedo flap, jabot, scallop. Such

Pelments, Cornices, & Lambrequins
ILLUSTRATIONS BY JACKIE VON TOBEL

fun—in fact, I can’t get my nose out of a new book from Gibbs Smith called The Design Directory of Window Treatments, a really ambitious volume that’s fun to take in, with the names of hundreds of treatments accompanied by hundreds of illustrations by author Jackie Von Tobel. If you’re about to spend money on period window dressing, you should get a copy.

To answer your question for now: a valance is a short, soft topper treatment. What you describe is a lambrequin, a stiff treatment related to pelmets and cornices. Information below is courtesy Ms. Von Tobel and publisher Gibbs Smith. —P. POORE

PELMETS

A pelmet is a decorative, stiffened valance, which may be flat or have stiffened sections or fancy shapes. A pelmet is always stiffened and interlined to avoid sagging and rippling. Welting and borders are often used to accentuate the shape of the pelmet. A pelmet can be used in combination with jabots, cascades, tails, swags, or flags.

TOP: A lambrequin is a stiffened window treatment with extended sides or legs. Here, simple lace panels hang against the glass.
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CORNICES  A HARD CORNICE is a framed top treatment that can be used by itself or with other elements. It has architectural interest, useful in otherwise plain rooms. It provides a structural framework for supporting additional treatments when hanging space on the wall is limited. • An upholstered cornice is a hard-top treatment that has been padded and upholstered with fabric. Additional elements may be soft treatments that frame the upholstered center, or swags, overlying panels, borders, shirring, tassels, beads, nail heads, tufting, and carved embellishment. • Use a cornice alone or with side panels, draperies, or shades.

LAMBREQUINS  A LAMBREQUIN is a cornice with long sides, called legs, which extend down to frame the window. It can be painted, wallpapered, stained, or upholstered, just like a cornice. Its purpose is to create a strong frame around the window or to visually alter the shape of the window. It can add architectural detail. A lambrequin, too, can be used with under-treatments such as drapery, sheers, blinds, or shades. It can be one-sided, or asymmetrical, with the legs of different lengths. And speaking of a great vocabulary: a lambrequin whose legs extend all the way to the floor is properly called a *cantonniere*.

A CORNICE TREATMENT

Above: A cornice upholstered in grass-cloth fabric is shaped to resemble pagoda architecture for an oriental look. Note the tassels that match the welted border. The cornice covers the top of shantung silk side panels.

A PELMET TREATMENT

This stiffened valance, or pelmet, has a French or English medieval look. Its scalloped edge is trimmed with embroidered fleurs-de-lys and tassels. The treatment is mounted on a board just above the rod; the pelmet’s return (toward the wall) has a notch cut out for the rod. The simple under-panel is shirred onto a rod-pocket heading.
LAMBRÉQUIN TREATMENTS

Symmetry with a center focal point: (below) crown moulding tops an intricately cut and bordered lambrequin. Wall-mounted side panels are strung for shaping and fall into bishops-sleeve bottoms.

- Asymmetry: a one-sided lambrequin (right) is draped top to bottom with a scarf swag, and a single tied-back panel is hung underneath.
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Crenellated, with classy comfort

The Rossdhu Gate

When Jan Broulik’s parents bought the Rossdhu Gate in 1979, they didn’t purchase the most practical house in Chevy Chase, Maryland. “My mother was a romantic,” he laughs, “a poet and a character. She wore big hats and looked like a movie star. As a Washingtonian, she had ridden her horse past here on many occasions.”

The stucco Tudor arch had served as gatehouse to an enormous 1926 fantasy castle built by prominent Washington hostess Cornelia Breux Simonds Gum- mere Callboun, a woman enriched with each widowhood. The 100-acre estate bordering Rock Creek

Idiosyncratic and picturesque, the Tudor gatehouse is what remains of a grand 1920s estate. LEFT: Owners Jan Brolick and Joe Phillips; on Jan’s lap sits gatekeeper Magnolia of Rossdhu Gate (aka Maggie), a West Highland White Terrier.
Park was a tribute to her third husband's Scottish roots and named after his ancestors' 15th-century stone stronghold on the Loch Lomond.

Rossdhu, the estate, began to shrink soon after its completion, diminished by the Great Depression, rezoning, and changed fortunes. In 1957 the castle, which had been reconfigured into by then-abandoned apartments and encircled by chain link fencing, was demolished.

The gatehouse remained, a curiosity in the staid, single-family, Colonial Revival neighborhood that had grown up around it. After she lost her money, Daisy Calhoun moved out of the castle and into here; the gatehouse has been home to several unconventional owners ever since, including Broulik's mother and his father, a native of Bohemia. By then, Jan himself had grown up and moved away from home.

Six years ago, when his widowed father passed away, Jan Broulik bought out his siblings and, with partner Joe Phillips, became the latest resident caretaker of a building with a memorable exterior. The two have since provided the structure with a warm and welcoming interior.

Warm and comfortable, the house is furnished with a beloved, eclectic array of antique furniture and 20th-century art. The interior is as fine and classy as the exterior is whimsical. Wind no longer whistles through the walls.
Behind a Venetian sofa, a carved Italian chest topped with a pair of French gilded candelabra is surmounted by a gilt mirror of indeterminate origin. The living room walls are painted pale celadon with cream trim.
INCLUDING a new kitchen addition, the house is L-shaped. Two crenellated towers—one round, one square—and a crenellated connector over a Tudor arch constitute the south-facing front façade. A paved courtyard recalls the days when cars drove through on their way to the big house; the courtyard is now a garden that includes two stone fountains built by Jan’s father. Each tower contains a staircase; the two are connected via one long room Jan calls “the lounge.”

He describes the original construction as “pretty strange. The first floor was built of ceramic tile covered with stucco, while on the upper floors there was wood with wire mesh under the stucco, most of which had rotted. Here and there, the towers are studded with pieces of stone, which are purely decorative.”

Before he added insulation and installed a functional heating system, it was impossible to keep the 3,000 square foot interior warm, Broulik

A COLLECTOR SINCE childhood, Jan Broulik says he’s had to stop for lack of room. “In fact, I had to get rid of a lot of stuff when we moved here,” he says. His focus? “Early Auction!” he laughs. “I like the even-numbered Louis,” he continues. “Their straight lines and simple elegance are more appealing to me than the curves of the odd-numbered guys.” In addition, he collects picture frames, 20th-century woodblock prints, and the etchings of Luigi Kasimir. “I also love Chinese furniture and Japanese art, both of which my mother collected, so I have some of her pieces. Interestingly, I find that the disparate elements come together in a room somehow; maybe it’s because I love them all.”
ABOVE: On the third-floor landing, a workspace is made up of a handmade English oak octagonal table and leather-covered French chairs under an antique French chandelier. TOP LEFT: An antique Chinese chair sits near a new torchiere. LEFT: The guest bedroom is also known as Maggie's room. The chintz curtains were very old when Jan bought them over 30 years ago. BELOW: The estate courtyard is now a garden.

recalls. “All the radiators died fifteen years ago, and the wind whistled through the walls. And, before we rebuilt the parapet,” he adds, ticking off a list of projects, “it was much, much scarier out on the tower roof.”

Now that the idiosyncratic old structure is tight to the weather, it has become home to Jan Broulik’s collection of art and furniture. Assembled with other houses in mind, the collection was once much larger; edited for this space, the eclectic pieces are comfortably at home.
The gate room, or what Jan calls the lounge, straddles the space between the two towers. It's the perfect place to watch TV (or guests coming up the drive). The carved Chinese chest (as coffee table) keeps company with a leopard-upholstered chair, a collection of orange and red Middle Eastern rugs, reconfigured green tole standing lamps—and bookcases that are brand new but don't look it.
What do you do when you move into a large, brand-new spec house, but you crave the ambiance of old homes? The Goertz family might answer, “add details and rely on Arts & Crafts.”

The house in Asheville was three-quarters of the way built when Gerry and Robin Goertz bought it in 2001. They were able to make decisions about final finishes: travertine in the bathroom to match fireplace surrounds, the addition of wainscots and beadboard, extra woodwork details. The couple previously had restored two houses built ca. 1925; first, a Tudor Revival in Nashville, Tenn., and the next an Arts and Crafts-era, English-style house in Ridgewood, N.J. They bought a new house this time because “we just didn’t have it in us to do another restoration when we moved to North Carolina,” Robin Goertz admits. This was to be a transitional home—with daughter Ginny moving on to col-

character
BY PATRICIA POORE | PHOTOGRAPHS BY GRIDLEY + GRAVES

RIGHT: On request, the builder added the classic wainscot. The dining table is a family piece; hanging lights are exterior lanterns by Kichler. Italian velvet linen drapery with braiding was reworked from their previous Arts and Crafts home. Wallpaper is Liberty’s ‘Faulkner’.
LEFT: The handsome house was built in Asheville from a plan in a Southern vernacular, Greek Revival style.
A NEW HOUSE BECOMES A HOME WITH CHARACTER WHEN MODERN COMFORT MEETS ARTS & CRAFTS COLOR AND PATTERN.
EXTRA DETAILS IN THE WOODWORK, ALONG WITH HISTORICAL WALLPAPERS AND FABRICS, DIGNIFY CONTEMPORARY UPHOLSTERED ROOMS.
A comfy sofa and English-style chairs are enlivened by several antique pieces, a floral dhurrie, and period-inspired drapery to create an intimate living room. A sideboard with hutch displays green, maroon, and gold pottery as well as part of Robin’s mother’s collection of Toby jugs (“character” jugs by Royal Doulton). Much of the pottery is contemporary.

“We liked that this house has a lot of native stone,” Robin says, referring to the use of stone from North Carolina’s Maggie Valley. “I love the large front porch.” The house was built from a plan called the The Blythewood, a Southern vernacular design by Stephen Fuller (through Southern Living Houseplans). Landscaping of the corner lot married the new house to its place, thanks to the owners’ vision and the sensitive work of Kathrine and George Carter at de la terre Landscape Design. They planted fifty trees, and built stone retaining walls and walkways over the three-quarter-acre property.

Robin Goertz had come under the influence of William Morris while she owned the New Jersey house. “Even though the house in Asheville isn’t Arts and Crafts, we wanted the interior to have that sensibility.” Using transplanted furniture and collaborating with the same inte-

“We wanted to ‘age’ or certainly add character to the new house,” Robin continues. The gallery overlooking the “great room” was one big challenge. “We stained beaded board to match wood trim and built in some bookcases. An oak sideboard and an antique corner cabinet, both from the Tudor in Nashville, give a sense of a living area, rather than a vacuous hall.”

Hardwood floors are partially covered with orientals and period-style rugs. (“Our master bath is huge!” Robin laments. “We treated it as another room to decorate, and put oriental carpets in there, too.”) The mix of
contemporary and traditional is done well, resulting in rooms neither phony nor anachronistic: Matchstick window shades are hung underneath velvet drapery panels on rings. Comfortable upholstered furniture is dignified by well-placed antiques. New light fixtures have the interest and heft of old ones.

Color plays a big role in this house. Rather than the linen white and beiges of so many new interiors, they chose darker colors for wallcoverings and upholstery. The living room’s deep mustard gold is used as an accent throughout the main floor. Color accents in the rug and pillows enliven the monochrome of upholstery and walls. The master bedroom, bathroom, and sitting room are tied together by a distinctive eleven-color paper with a light-brown ground.

“Jennifer has a great color sense, coming up with things I would never think to put together, but they work. She’s also persuasive,” Robin grins. “My husband Gerry was opposed to the dining-room fabric—he said, ‘I won’t sit on pink flowers.’ But when he saw the fabric with the wallpaper—and saw how other choices didn’t work as well—he finally agreed.”

**THE DESIGNER “DID A FABULOUS JOB OF CREATING THE WARM FEEL OF AN OLD HOUSE, IN A BRAND NEW ONE.”**
PECULIARITIES OF PALETTE

American and British Vernaculars

Color sets the tone for design. Since so much of American architecture and interior design is based on British precedent, it’s helpful to understand the differences in palettes between the countries. That’s something I learned in the past two years, researching paint color for my book Farrow & Ball: The Art of Color [Gibbs Smith, Publisher, 2007], which shows examples in the U.K. as well as from home. • The English approach to color is a more traditional one, based on a long and rich design history. Georgian and Palladian pastels; Adamesque lilacs, corals and creams; rich Victorian golds, burgundies, and greens—these palettes provide the British with a heritage of color and choice among periods not matched in the States. The company Farrow & Ball, for example, which for 50 years has made historical paints in the southern English countryside, specializes in richly saturated, highly pigmented products. The names are quintessentially English: lively ‘Breakfast Room Green’, ‘Porphyry Pink’ (derived from Regency interiors), bright ‘India Yellow’ (a color made in the 18th century from the bright yellow urine of cows fed mango leaves), and ‘Cook’s Blue’ (used in 19th-century larders in the belief that flies never land on it). Homeowners in the U.K. are unafraid of such hues.

Most colorists and designers agree that such a vibrant color scheme is less common in this country. The difference is partly psychological, say John Lehay and Emmett Fiore (company president and colorist, respectively) at Fine Paints of Europe. The Vermont-based company has, for twenty years, imported high quality, deep-hued Dutch paints for historic and contemporary interiors. They observe that Americans change residences on average every 47 months, while English and Continental homeowners move every 18 years. So it’s no surprise that design permanence is not as significant a concern in this country. Color choice (as well as paint quality) is “common denominator.” If a paint looks good for a few years and holds up well enough for the next open house, well, then, most Americans

In a Maine cottage, John Lyle used Farrow & Ball ‘Rectory Red’ for the mantel and paneled wall—in gloss, an American preference.
are satisfied. We tend to choose safe, neutral palettes. Lehay has over 7000 colors available, but it's the off-whites and neutrals that are most popular, perhaps with 'Coach Green' on the shutters or 'Rembrandt Red' accenting the front door.

Anne and Charles Thibeau, founders of the Old Fashioned Milk Paint Company in Groton, Massachusetts, echo the observation. Their most popular colors are light neutrals: 'Snow White', 'Oyster White', 'Buttermilk', and 'Light Cream'. Originally furniture makers, they started the paint business in 1974 to provide an authentic, historical paint for their reproduction furniture.

Milk paint (made with milk caseins, lime, and natural pigments) has been used for thousands of years, from King Tut's tomb to colonial American houses. During the 18th and 19th centuries, itinerant painters traveled with bags of pigments that could be mixed with a farmer's household milk (buttermilk producing the creamiest finish).

As the Thibeaus point out, it's the flat, uneven finish of milk paint that gives it its historic character. Americans in general today prefer a shinier, higher gloss for a "cleaner" look, while the British like a flat finish to emphasize years of wear. The flat finishes of Farrow & Ball paints are, in fact, what create their unique muted appearance.

This is not to imply that you can't find color in the States, as more homeowners embrace stronger palettes. The Midwest company Olde Century Colors has been producing paints for the past 15 years, especially the warm earth tones of the late-19th and early-20th centuries. Barbara Carbiener points out that 'Carriage Black' is their number-one seller,
"the new neutral" homeowners are using in kitchens, on furniture, and as an accent to punch up other colors. Cranberry-color 'Holly Berry Red', 'Buttercup' and 'Goldenrod' yellows, 'Sugar House Brown', and sagey 'Hemlock Green' are also in demand.

In both countries, color choice is a vernacular one, says New York designer John Lyle—a strong proponent of color, particularly in period homes. Lyle bases his decisions on the locale and most importantly the light. For example, the strong, clear sea light inspired his restoration of a cottage on a forested island off the coast of Maine.

Successful use of color depends on appreciation of its historical use and familiarity with regional applications. The British are more adventurous than most Americans, but we borrow from each others' palettes.

RESOURCES

Note: Until recently, volatile organic compounds (VOCs) were added routinely to paints and solvents, but over the past decade have been regulated. Paint companies responded by manufacturing products with low or minimal VOC content. Check the label. Interior paint is given a Green Seal if it has a VOC content of less than 50 g/l (for flat) or 150 g/l (satin or gloss).

- SCOTT FLAX, Architectural Colorist: (310) 829-1445, scottflax@aol.com
- JON LYLE (design): lyleanddumbach@msn.com
- AFM PAINT; safecoatpaint.com
- BIOSHIELD PAINT; bioshieldpaint.com
- FARROW & BALL; farrow-ball.com
- FINE PAINTS OF EUROPE; finepaintsofeurope.com
- MYTHIC PAINT; mythicpaint.com
- OLDE CENTURY COLORS; oldecenturycolors.com
- OLD FASHIONED MILK PAINT; milkpaint.com
- REAL MILK PAINT; realmilkpaint.com
It was 1799 when Caspar Christian Schutt, a wealthy shipping merchant, purchased a deep lot on East Bay Street overlooking Charleston Harbor. He built his home in the newly fashionable Adam (or Federal) style. Just one room wide with two per floor, the rooms were nonetheless 24 feet square with many elegant details including a sweeping elliptical staircase. In the 1830s new owners razed the house next door, allowing sufficient space to add capacious piazzas. Now there was room for a long side garden.

In the 20th century, the house passed through several hands and by 1990 it had been vacant for eight years—pigeons nested inside, ceilings collapsed. Wayland H. Cato Jr. stepped in to rescue the derelict (but still fine) house. No garden remained, and so the Catos contacted Charleston landscape architect Sheila Werntimer, the magician who transformed the nondescript grounds into three classically inspired garden rooms.

Through the street entrance past wrought-iron gates, the first room is called the Formal Garden. Opening off the first-floor piazzas, it centers on a classical parterre of common...
Seen from the second floor piazza, the pool is stocked with carp and planted with classic zebra grass and Egyptian papyrus. Sprays of water make the fountain a practical feature that helps drown out city noise. FAR RIGHT: The Formal Garden (front), Clipping Garden, and the Back Garden.

A box (Buxus sempervirens) that forms four symmetric quadrants separated by pea-gravel paths. The focal point is an Italian terra-cotta urn planted with a golden-red ‘Crimson Queen’ Japanese maple (Acer palmatum) with an overflowing skirt of clove-scented sweet William (Dianthus barbatus).

A long brick pool east of the box is marked by corner sentries of towering Washingtonian palms (Gigantica), footed by giant evergreen liriope (Liriope muscari). The pond is filled with the arched leaves of zebra grass (Miscanthus sinensis ‘Zebrinus’), Egyptian papyrus (Cyperus papyrus), and day-blooming water lilies (Nymphaea ‘Lindsey Woods’).

The intimate street-end terrace holds several 50-year-old camellias (Camellia japonica)—some of the few original plants in the garden, which were carefully conserved during renovation. A privet hedge of Japanese Ligustrum (L. japonica) on the south border is backed with a row of hardy ironwood trees (Olneya tesota) that shade and screen the garden.

A brick breezeway marks the Back Garden, past a trellis tangled with sweet Confederate jasmine (Trachelospermum jasminoides). The 18th-century plantation bricks lead past former servants’ quarters and a livery (now kitchen, offices, and indoor pool). A hedge at the rear encloses a tulip poplar (Liriodendron tulipifera), a favorite with hummingbirds.

Robin’s egg-blue plumbago near the pool house give colorful summer accent, and two annual beds are anchored with Charleston tea olive (Osmanthus fragrans)—which smell like ripe apricots or peaches.

PASS THROUGH an iron garden gate set between brick pillars, underneath a gas lantern, to reach the second room, the Clipping Garden. Centered on a bowling green, the room ends in a gurgling wall fountain flanked by two sturdy sago palms (Cycas revoluta).

Australasian tree ferns (Cycathea cooperi) interspersed with fragrant pink sweethearth roses (Rosa ‘Cecil Brunner’) give form and color to planting beds in front of the ironwoods. Opposite, on the north side, a striking allée of Natchez crape myrtle (Lagerstroemia indica) provides interest all year; cinnamon-bark trunks of fall and winter are covered with masses of brilliant white blossoms in summer.

The allée shades cutting beds of multicolored snapdragons (Antirrhinum majus), lace-cap hydrangeas (H. macrophylla normalis) and snowball hydrangeas (H. macrophylla), along with star magnolia (Magnolia stellata). A secret garden at the south end of the allée centers on a stone fountain [not pictured].

A BRICK BREEZEWAY marks the Back Garden, past a trellis tangled with sweet Confederate jasmine (Trachelospermum jasminoides). The 18th-century plantation bricks lead past former servants’ quarters and a livery (now kitchen, offices, and indoor pool). A hedge at the rear encloses a tulip poplar (Liriodendron tulipifera), a favorite with hummingbirds.

Robin’s egg-blue plumbago near the pool house give colorful summer accent, and two annual beds are anchored with Charleston tea olive (Osmanthus fragrans)—which smell like ripe apricots or peaches.

OPPOSITE: (clockwise) The Clipping Garden’s fountain is backed by a hedge of Ligustrum and bordered by a pair of Sago palms. Four lofty Washingtonian palms mark the corners of the pool. Colorful snapdragon beds border the house in the Clipping Garden. A long allée of Natchez crape myrtle leads down a pea-gravel path through the Rear Garden. The Formal Garden has a classic parterre of four quadrants outlined by common box centered on a terra-cotta pot planted with a ‘Crimson Queen’ Japanese maple.
The owners of a 1916 Frank Lloyd Wright house got tips from the architect’s wife when they refreshed the original carpets with a brighter color palette in the 1960s.

THE CARPETING you choose for a room will define and shape it in more ways than you can imagine. Choose wisely, and a large area rug, period wall-to-wall carpet, or series of rugs will successfully anchor the room, allowing all the other furnishings to fall deftly into place.

"As long as people have been dispensing advice on interior design, they've directed their clients and readers to start with the floor, and for good reason," says Old-House Interiors contributing editor Dan Cooper, who is also the U.S. representative of Enterprise Weaving, Ltd., the maker of historic Wilton, Brussels, and Axminster carpets. "Any decoration you choose for a room will be affected by the floor covering—remember, the floor has more square footage than any given wall."

While the period of your house can suggest a few logical starting points, the unprecedented variety of patterns and colors available in reproduction (not to mention new, period-friendly designs) makes for an overwhelming amount of choice.

"The rug styles you choose for an older home can vary and be eclectic as long as they have an aged quality that unifies them," says Trac-ey Raz, an interior designer with Raz+Majette Designs in San Diego (razmajette.com). "If you do not have the budget for an antique rug, the antique quality can be implied by the color or texture of the rug." Select a rug with muted colors, she suggests, or one with a fringe that's tea-stained rather than pure white.

In addition to looking for rugs with an aged quality, choose a common color or pattern element for all the rugs used throughout the house. The balance of color or pattern in each rug can differ, but still works to draw them together, she says. "Layering styles and patterns works to give an 'accumulated over time' look, a sense of history, that is more appropriate for a period home."

Before you begin your search, calculate the size of the rug you need. Determine the

the rug makes the room

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TOP LEFT: A zebra rug sets up Art Deco and Streamline furnishings. ABOVE: An Arts and Crafts-patterned rug is a natural in a Bungalow. LEFT: A bold-patterned rug grounds a 1854 color scheme by A. J. Davis.

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CARPETING THE STAIRS

Stair runners weren't unheard-of in early American homes, but this form of “accessory” carpeting didn’t really come into its own until after the Civil War. “By the late 1870s, it was common for designers to create a wide, typically 18”, border for a field carpet, and design a matching, narrow border for a runner at the same time,” says Dan Cooper, who has made an archival study of late-19th century rugs.

In the last two decades of the 19th century, there were literally hundreds of patterns from which Victorian consumers could choose. Many of these patterns were “oriental,” succeeding the Wiltons, Brussels, and tapestries of earlier decades. They were often held in place by stair rods of iron, brass, or silverplate. The standard width, then as now, was 27”, although some were as wide as 36”.

Today, options for stairs include hand-loomed flat-weaves inspired by the Shakers, folk art, or Frank Lloyd Wright; Wilton and Brussels patterns made in the same way as their 19th-century counterparts; and Morris and Voysey designs hand-knotted in Tibet.

The colors in the Wilton stair runner in a 1777 Newburyport Georgian are keyed to the wainscot and trim moulding.

upholstery is mostly blue, make certain that there is some blue in the rug so that it complements but doesn’t match, acting as an accent. Similarly, if you put two rugs in a room, both of which have some red in the pattern, you’d want that color to appear in different proportions in each.

Color value also comes into play. “If you have darker upholstered furnishings, then you want the rug to be lighter so that it stands away and doesn’t blend in.” Raz cautions. Alternatively, if your furniture is lighter in color, you should go darker. “It’s about contrast, creating separation, layering.” If possible, look at a rug in the room for which it is intended before you buy; the light in your home will be different from that in the store, affecting its appearance.

Pay attention to scale and pattern, too. “It’s all about balance,” Raz maintains. “If your sofa and chairs have a small, tightly patterned floral, then go with a larger pattern on the floor, and vice versa.” Striped and solid color upholstery gives greater flexibility when it comes to smaller, busier rug patterns.
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Circle no. 334
Some wonderful interpretations of Swedish design are right here in America, from pale Gustavian interiors to Swedish Modern, as well as colorful country-style homes.

American Swedish

Elegance is a word that comes to mind for Swedish design and interiors: the coolness of Gustavian blue-grey against textured white plaster, the simplicity of uncarpeted floors, the sophistication of a bulbous tall-case clock set into the corner against plain boarded walls. When we think “Swedish,” we think of the neoclassical Gustavian period—or, conversely, the Modern period of Scandinavian design.

There’s much more. Swedish country folk furniture (almoge) is colorful and robust. Many furniture forms and decoration are from the Baroque and Rococo periods. Mixing is commonplace. Yet, somehow, we recognize a room as Swedish—for a particular, uncluttered, light-aware aesthetic.

Swedish influence in America goes back to colonial days, with surges of interest ever since. Ten Chimneys, for example, was the wonderful (surviving) home of American actors Alfred Lunt and...
In the “flirtation room” in a 1930s Swedish American house, a tall-case clock was embellished with gilding and grisaille painting. BELOW: The Gripsholm chair in checked homespun, tile stove, and corner cabinet with its dala horse are typical Swedish motifs.

The pale serenity of Gustavian design is a treat in midtown Manhattan. Owner Lena Biörck Kaplan was inspired by a trip to the shop Solgarden in Stockholm.

In a New York City apartment, contemporary art is set against a background of Swedish antiques; Swedish country style melds with themes of the American West in a log cabin; whitewash and slipcovers, country pieces and fine antiques look elegant in a California bungalow; post-modern vigor is the result when a dairy barn is converted. One new house on a Midwest ranch was modeled after Lilia Hyttnäs, the unique Arts and Crafts-period house of artists Carl and Karin Larsson in Sundborn. It is anything but coolly grey.

Lynn Fontanne in Wisconsin. A board-and-batten farmhouse with green shutters, it has rooms that are both Swedish and quintessentially 1930s, filled with Swedish Rococo murals and lively paint decoration. That house is the oldest one featured in a new book, Swedish Interiors.

A great treat—for us over here—is that all the houses are American. Rather than the high-style historic examples, beautifully documented in other books over the years, this one shows interpretive, livable homes adapted for American soil. A preponderance of the owners are transplanted Swedes or Americans with recent Swedish ancestry.

The authors are the owners of the renowned Swedish antiques store Eleish van Breems Antiques in Woodbury, Connecticut. They have a deep knowledge of Swedish design and its interpretations by clients, mentors, and friends. Their text even explains some motifs of Swedish design—pickling wood floors, using crystal and mirrors, introducing light through color palette and simple window treatments.

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Circle no. 316
There's no need to settle for a stock door from a local lumber yard when you can specify period-authentic interior doors in a slew of wood species. By Mary Ellen Polson

**Inside Interior Doors**

Unless you live in a post-war ranch, it's time to rip out your last hollow-core doors. Quality interior doors are back, and many of them look right at home in ordinary houses built over the course of the past century, especially the first 50 years. They are priced well, too—starting prices for many of the doors shown here begin at $200 to $400.

Flat- or raised-panel doors in authentic four- and six-panel configurations are a cinch to make, given CAD programming and modern manufacturing methods. What's new are several styles specific to early-20th-century homes. Many of these "new" designs look like literal copies from a ca. 1915 builder's catalog—and thank heaven for that. One classic that's right at home in a Folk Victorian or Arts and Crafts bungalow is the five panel, defined by the horizontal planes that stack from top to bottom between stiles and rails. Variations include similar three- and four-panel doors suggestive of homes of a slightly later era, like '40s California bungalows.

Another door on the way back is the single panel, ubiquitous in homes from the 1920s on. In this style, the recessed panel is framed by, and floats between, the stiles and rails. This basic 👌 text cont. on page 90]

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door design is easy to dress up with variations. Add a T-shaped divider with the lock rail at chest height, and you have another spin on an Arts and Crafts door. Add a vertical divider in the top panel, and you change the look again, this time giving the door more of a cottage ambiance.

Once you've found the right style, select it in up to 10 wood species, or choose molded doors. Rather than one size fits all, doors come in a choice of standard heights: 6'8", 7', and 8'. Widths can vary too, from a typical 1¾" to 1½", or even 2½". Finding the right door for a period house has never looked so easy.

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CLEVER STORMS

How could you not have mentioned SpencerWorks storm windows? [“Stormy Answers,” Nov./Dec. 2007, p. 34] These are hung-from-brackets, wood storm windows. But they have a fixed screen and sliding storm panel on the inside: a clever, simple, and great-looking solution to the ugly storm window problem. Find them at spencerworks.com

—EVAN JOHNSON
Edgewater, N.J.

According to the article’s author, Brian Coleman, that particular doorknob design is infamous because of its price! At one auction, an original unit for $7,725, making it famous among collectors. A variation has been reproduced by Crown City Hardware; a pair of knobs and roses in brass costs $859: restoration.com

—LORI VIATOR

Queen Anne Colors

My husband and I are planning to repaint our home and we’re agonizing over the colors. I was struck with the color combinations on the Cardens’ home in your article, “The Rescue of a Stick Victorian.” [Nov./Dec. 2007, p. 62] Our Queen Anne is the same age with many of the same architectural elements. Would the Cardens be willing to share paint-color names?

—MARY MCCORD CROES, WARRENSBURG, MISSOURI

Andy Carden graciously looked up all the details. The paints are Valspar exterior latex satin-finish house and trim paints, available at Lowes. Here are the names:

- Colonial Cream (the yellow); Lawn Green (lighter green on shingles); Dark Ivy (dark green trim); Rose Ebony (trim accents); Deauville Sand (gray trim accents); Pale Terra-Cotta (the pinkish one); Burgundy Purple (front door); Pale Lavender (porch ceiling); Gull Grey (porch floor)
- Mrs. Carden tells us that her consultant was John Crosby Freeman, “The Color Doctor,” who lives in Norristown, Penn., but consults nationally: (610) 539-3010, thecolordoctor@att.net

—P. POORE

DOGGONE EXPENSIVE

[REGARDING “Arcane Hardware,” page 46, Nov./Dec 2007] Why did you refer to the doggy doorknob as “infamous”? I didn’t even know it was famous! —M. BARTLETT

THE LOVELY PHOTOGRAPHS of Deb Kadas’s dining-room sideboard [Nov./Dec. 2007, p. 106] were taken by Erik Lubbock: jenerikimages.com

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Period advertising—and this salesman’s sample kit that I bought off eBay—were marketing mettle used to reel fifties housewives into modern kitchens. As my husband Dave and I played with the miniature cabinets, stove, fridge, doors and windows, we envisioned how a set of 1963 Geneva steel cabinets—in the original, aquamarine finish—could be retrofitted perfectly into the four walls of our existing kitchen, returning it to its mid-century roots.

In fact, the steel kitchen cabinets that were all the rage after World War II have a history that encompasses women’s roles, time-motion studies, industrial production, and postwar exuberance. Fascinated by all this, I knew they were the perfect choice to replace seventies-era cabinets in the kitchen of our 1951 ranch.

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