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VISITS

60 Foursquare Revised
A solid 1916 house gets a clean update with lighting, furniture, and textiles from today's top retailers.
BY DONNA PIZZI | PHOTOS BY PHILIP CLAYTON-THOMPSON

67 Capacious Victorian Kitchen
A jewel-like room with the rich textures of the era.
BY PATRICIA POORE

74 Federally Fabulous
Scholarship combined with boundless enthusiasm for the period creates a gorgeous, color-rich interior.
BY DAN COOPER

76 Federal Rooms
Elegant homes with delicate details were treated to bold colors and patterns.

HISTORY GARDENS

82 Exuberant Order
In Mendocino, landscape designer Gary Ratway married a classical layout to earthy materials.
BY PATRICIA POORE

PERIOD ACCENTS

86 Breezy Screened Porches
Fresh air, good design, screens, and fans.
BY MARY ELLEN POLSON

ON THE COVER: Lemonade ambiance as it could only be on the screened porch of a 1914 grey-shingled fishing cabin off the mid-coast of Maine, in the same family since 1929. Cover photograph by Brian Vanden Brink.
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<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Editor's Welcome</td>
<td>Leaving well enough alone.</td>
</tr>
<tr>
<td>14</td>
<td>News &amp; Views</td>
<td>Eero Saarinen, Rufus Porter, saving Edith Wharton's house, lots of chairs.</td>
</tr>
<tr>
<td>21</td>
<td>Furnishings</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Kitchens &amp; Baths</td>
<td>In a Victorian bathroom, simple is often the elegant solution.</td>
</tr>
<tr>
<td>37</td>
<td>Other Voices</td>
<td>A story about Butchy, Dan, and fixing a bitchin' kitchen.</td>
</tr>
<tr>
<td>42</td>
<td>Old-House Systems</td>
<td>All about decking materials, stains, care and maintenance.</td>
</tr>
<tr>
<td>48</td>
<td>Places to Go</td>
<td>An editor's personal journey back to Portland, Oregon.</td>
</tr>
<tr>
<td>54</td>
<td>Decorator's Know-How</td>
<td>The pros give advice on choosing and using paint colors.</td>
</tr>
<tr>
<td>95</td>
<td>Inside Books</td>
<td>Paint and paper, matters of color: words of wisdom always welcome.</td>
</tr>
<tr>
<td>98</td>
<td>Resources</td>
<td>Find it here—or send away.</td>
</tr>
<tr>
<td>102</td>
<td>Designer Specs</td>
<td>Plaster and composition ornament and mouldings, with sources.</td>
</tr>
<tr>
<td>108</td>
<td>Dialog Back &amp; Forth</td>
<td>Reader comment, letters, Q&amp;A.</td>
</tr>
<tr>
<td>114</td>
<td>Inspired By</td>
<td>Re-creation from an old photo.</td>
</tr>
</tbody>
</table>
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Well enough alone

Let me tell you what I really think: our team is losing! The forces of bad taste, of conspicuous consumption, of pillage for short-term gain,* of newer-and-bigger: these have never been stronger. Individual hoarding rules over shared community. And nobody seems to notice.

In writing about the phenomenon of the sepulchral estate kitchen, Dan Cooper worries that his friend Butchy has turned the corner from Eccentric to Curmudgeon. [More, page 37.] My heart goes out to Butchy because, while I was never much of an eccentric, I sure am turning into a grouchy old lady. Hey Butchy, we have good reason! Last weekend I went for A Long Walk with Loki—across Good Harbor Beach at low tide, up the hill past the crowd of summer cottages nestled up and down slope on Brier Neck, over the grouty hill on the right-of-way to join Long Beach, now entering Rockport. Without a young dog for a couple of years, I hadn’t done this walk, so I was unaware of the creep of change.

The far end of Good Harbor—my beach, empty in the off season—was plastered with signs: Private Property to Low Tide Line! You Are Trespassing! Over on Brier Neck, many cottages looked the same, but a few had been expanded and tricked up, with oversize windows and signs posted for their alarm companies. I was momentarily confused at the end of the Neck: four huge new houses now sat on top of the hill (Wright would be disgusted), lording it over the hundred-year-old cottages hugging the rocky coast. The right of way was gone—an issue of aesthetics as well as rights. Only long-timers would have found it, a brambly path at an angle to the unkempt end of the road, past an old slab of concrete that probably once held a pavilion. Now it was macadam, a sea of black to service the double garages and turn-arounds of the new houses.

I found an easy path by road to Long Beach, only to pout again. Oh no, not the “seafarer’s cottage”! It always made me smile, a tiny bit of a house with mismatched paint and beachcomber finds in a front yard of bleached bivalve shells. It’s empty, the yard gone, dug up like the plot next door, part of a mini development of two tall, huge houses set so close together I thought at first they were one building. Nobody’s fault; maybe the “seafarer” died, or got a good price. But I miss the clam-shell lawn, and all of Gloucester’s other eccentricities fast disappearing.

* (Don’t get me started on the big-box store being built on terminal moraine.)
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Shape of the Future
Many 20th-century architects designed furniture as well as buildings. Few did so as memorably as Eero Saarinen, whose Pedestal table and the Gateway Arch in St. Louis are equally stunning examples of Modernism. Drawing on full-scale models, furniture, never-before-seen drawings, photographs, and films, a new exhibition in Washington, D.C., is the first major retrospective of the Finnish-American architect's work.

The son of Cranbrook Academy of Art co-founder Eliel Saarinen, Eero worked on different projects with some of the school's most famous graduates. Saarinen collaborated with Charles Eames on a range of furniture that won first prize at a 1940 exhibition at the Museum of Modern Art in New York. Later, Saarinen designed furniture for Florence Knoll and joined with Eames to design one of the first Case Study Houses.

Saarinen hit stride in the 1950s, with commissions for such mid-century classics as the undulant TWA terminal in New York, the stainless steel St. Louis arch, and the curtain-walled IBM training facility in Rochester.

Saarinen (1910–1961) died young, before many of his most famous commissions were completed. "Eero Saarinen: Shaping the Future," May 3–Aug. 23, National Building Museum, (202) 272-2448, nbm.org

OPEN HOUSE

Unlike many historic house museums, THE MOUNT is important for more than one reason. Its owner, Edith Wharton, was not only a Pulitzer Prize-winning novelist, but she also literally wrote the book on residential interior design for the American belle monde at the turn of the 20th century. That's why it's shocking that Wharton's Neoclassical Revival estate, restored at a cost of $15 million, is threatened by foreclosure.

The Edith Wharton Restoration, which manages the property in Lenox, Massachusetts, defaulted on a $4.3 million loan in February, according to The New York Times. The group also owes about $2.5 million it borrowed to buy Wharton's private library of more than 2,600 books. Edith Wharton Restoration needs to raise $3 million dollars in order to receive a matching grant from a private donor—enough to meet its financial obligations.

As of mid-April, about $780,000 had been raised, and the Board may be able to extend the end-of-April deadline. "We hope, based on the progress we have made, to negotiate an extension with our major creditors that will permit The Mount to open for the season," says Susan Wissler, the Board's vice president. The Mount is expected to open to visitors May 9. Built in 1902, The Mount is an "autobiographical house" that follows principles Wharton outlined with co-author Ogden Codman in The Decoration of Houses (1897). Codman was one of two architects for The Mount, which was inspired by a 17th-century Palladian-style English country house. To donate or for more information, visit edithwharton.org or call (413) 551-5104. —MEP

The practice of architecture has to be measured in elephant time. —Eero Saarinen, ca. 1960
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Porter on View

Traveling to Maine this summer? Don't miss the Rufus Porter Museum in Bridgton. The museum, just three years old, is housed in a modest 18th-century dwelling filled with restored murals painted by the artist and inventor in the 1820s. Also on exhibit are the Westwood murals, considered to be among the finest works by Porter and his son, Stephen Twombly Porter. That the museum exists at all is a tribute to a few individuals with deep ties in the area, notably Tom Johnson, a former museum curator who suspected murals lay under the wall coverings in the 1789 house. Johnson persuaded his father to buy it, uncovered the murals, and used the property as an antiques shop for many years. The museum's volunteer board is actively seeking donations in order to purchase the 15 Westwood murals and to make the house its permanent headquarters. Part of the Maine Folk Art Trail, the museum is open June through October at 67 North High St., Bridgton, Maine, (207) 647-2828, rufusportermuseum.org

PROFILE

You might say he was born to the life. Jeff Jenkins began working for Leonards New England at 17. In college, he started a small antiques business, and came back about the time his antiques-dealer father bought the company from Lester and Hazel Leonard in the mid-1970s. "It's the only thing I know how to do," quips Jenkins, who bought out his dad in 1987. Leonards specializes in antique beds that have been re-sized for modern mattresses. "When these beds were built in 1740, 1830, or whenever, there wasn't a standard," Jenkins says. Most are only 4' wide. In the shop, carpenters take the beds apart, reusing the side rails as cross rails and then dovetailing them into the original headboard. "Even though when the bed leaves here it's not an 'antique', it looks antique." While 800 old beds may be in stock at any one time, there are also dozens of authentic reproductions. "Nothing's made by machine, so we can do custom work" on any of them, he says. Leonards also offers a full line of reproduction furniture. Jenkins has no plans to leave the business. "This is what I do, it's not anything I'm going to retire from," he says. "It's a lot of fun." Leonards New England has shops in Seekonk, Mass., and Westport, Conn. (888) 336-8585, leonardsdirect.com
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Tours of historic towns and buildings in California wine country are planned during “Walking Sideways” in early May.

Have a Seat
“A Chair for All Reasons” celebrates the universal experience of sitting, with 100 examples of chairs from around the world. The exhibition (June 29–early January 2009) is part of the Alexander Girard Year at the Museum of International Folk Art in Santa Fe, New Mexico. While most of the chairs, benches, and stools are from the U.S. (including several extraordinary “outsider” creations), the show includes work from Central America, Asia, Africa, and Europe. For more information: (505) 476-1200, internationalfolkart.org

Study New England
It’s not too late to enroll in the Program for New England Studies, a week-long immersion in the region’s architectural history June 16–21. Sponsored by Historic New England, the program is open to old-house enthusiasts, museum professionals, and graduate students. Two scholarships are available: one for a mid-career professional, and one for a student. A $1,350 fee covers all lectures, admissions, excursions, and most meals. To apply, contact (617) 227-3957, ext. 246, historicnewengland.org

Don’t miss . . .
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May 8–10, Napa and Sonoma Valleys, CA Walking tours of historic wineries, towns, and historic houses includes a reception at Bruce Bradbury’s Napa Valley ranch. Victorian Society in America, (215) 636-9872, victoriansociety.org
- CHIC IT UP! WINTERTHUR DESIGN CONFERENCE
- ARTS AND CRAFTS CHICAGO
May 17–18, River Forest, IL Exhibit and sale of antique and contemporary furnishings on the campus of Concordia University. (651) 695-1902, artsandcraftschicago.com
- WRIGHTPLUS WEEKEND
May 17–18, Oak Park, IL Tours of seldom-seen interiors by Wright and contemporaries. (877) 848-3559, gowright.org
- CRAFTSMAN BUNGALOW SHOW
May 17–18, Boettcher Mansion, Golden, CO (303) 526-1390, coloarts-crafts.org
- PORTLAND BUNGALOW SHOW
May 17–18, Portland, OR Architectural photographer Alexander Vertikoff will speak. (503) 284-5112, theportlandbungalowshow.com
- LECTURE AND BOOK SIGNING
June 7, Craftsman Farms, Parsippany, NJ OH! Editor-at-Large Brian Coleman on the topic, Differences Across the Pond: American Interpretations of Arts and Crafts Design. (973) 540-0311, stickleymuseum.org
- ART DECO AND MODERNISM WEEKEND BY THE BAY
June 7–8, Concourse Exhibition Center, San Francisco (650) 599-3326, artdesosale.com
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PATRICIA POORE, EDITOR-IN-CHIEF

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Color Pitchers

Glass artist Michael Schunke specializes in familiar forms and brilliant colors. His flat transparent pitchers measure about 13" high x 8 1/2" wide. In 10 vibrant colors, they sell for $550 each. From Nine Iron Studios, (610) 869-3926, nineironstudios.com

Candied Glass

A jewelry maker, Beth Williams also crafts handmade glass cabinet knobs in her Gloucester, Massachusetts, studio. The knobs are about $22 to $35 per piece. Contact Beth Williams Studio, (978) 283-5566, bethwilliams.com

Designer Craft

Architect Kelly Sutherland McLeod has teamed up with Jim and Jill West of Circa 1910 to launch a line of hand-crafted light fixtures. The Double Arm Oval measures 12" x 11" and retails for $2,050. From MWM Lighting. For brochure, email mwmlighting@gmail.com, or visit mwmlighting.com
Swallowtail Beauties
Made from steam-bent slices of Pennsylvania cherry, the New Lebanon Shaker boxes are modeled on a rare set made about 1830 to 1850. The three boxes range from about 9¾" to 12" in length. A set is $176.25. From Shaker Workshops, (800) 840-9121, shakerworkshops.com

Stylish Child
The Savane children’s table set is designer L.L. Lee’s scaled-down homage to Frank Lloyd Wright. In mahogany, a table and two chairs retails for $700. From Prairie Loft, (630) 922-9990, prairieloft.com

GiddyUp
GeeGee will put some dazzle on your mid-century walls. The hand-printed paper from the Atomic Age series is sold by the 30-square-foot roll. There’s a 9” repeat. Available in sage or gray, the paper is $57 per roll from Bradbury & Bradbury, (707) 746-1900, bradbury.com

Good Looking Garage
The new Woodscape garage door in clear-grade Western red cedar or African mahogany comes in more than 70 period-friendly designs. Prices for a single overhead door begin at about $4,100, installed. From Designer Doors, (800) 241-0525, designerdoors.com

Prairie Lace
Introduced in May, the Glen’s Edge lace panel in Prairie Green comes in a new 33” width. Designed by printmaker Laura Wilder, the panel is available in lengths up to 72”. Prices range from $99 to $139. From Cooper’s Cottage Lace, (866) 579-5223, cottacelace.com
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Plug-in Luxury

Warm your towels as they hang with the Chelsea freestanding towel rail. In satin nickel, it stands 38 3/4" high, 21" wide, and 12" deep. The warmer plugs into a standard electrical outlet. The price is $129.95. From Signature Hardware, (866) 855-2284, signaturehardware.com

Bath-time Reading

This is what I call relaxation: bathtub caddy with a rack that holds a book while you soak. The rack fits built-in or clawfoot tubs between 21" and 30" wide. In chrome-plated steel, the caddy is $50. From Rejuvenation, (888) 401-1900, rejuvenation.com

The Home Spa

Deco Metro

Illuminate the vanity with a pair of Art Deco-inspired Metropolitan sconces. They measure 9 3/4" long and 4" deep. In polished aluminum with an opal glass shade, the damp-rated sconces are $269 each. From Schoolhouse Electric Co., (800) 630-7113, schoolhouseelectric.com
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Cast Class
Why settle for a shower rod from the hardware store? In sand-cast bronze with a minimum of 72% recycled content, this 60" rod is also eco-friendly. With brackets and bronze hooks, it lists for $1,385. From Rocky Mountain Hardware, (888) 788-2013, rockymountainhardware.com

THG
Dress up the bath with fine china taps. The Capucine Vert lav set is done in Bernardaud porcelain with delicate green butterflies and platinum accents. In a chrome finish, pricing for the suite starts at $2,642. From THG USA, (954) 425-8225, thgusa.com

Steam Therapy
Add a steam shower to your home and start conserving water. (A 20-minute steam bath uses only 2 gallons). Prices begin at about $4,000 for a complete system including a generator, steamhead, TempTouch controls, and a remote. From ThermaSol, (800) 776-0711, thermasol.com

Sleek & Wide
With its faceted spout and handles, the Somerset lavatory wideset should suit any bath from the 1940s or '50s. Surprisingly, it's from Grohe, best known for sleek, minimalist designs. The set retails for $400 in StarLight chrome. Contact (630) 582-7711, groheamerica.com
A Writer's Desk
A contemporary take on the classic desk-on-frame, Miss Olivia's Writing Desk has a dovetailed, hand-fit drawer and a leather writing surface. In pomele sapduc with an ebonized base, it measures 42" x 27" x 38". The price is $4,500.
From GreenTree Home, (800) 643-6223, greentreehome.com

Friend of Washington
The Lafayette chair from the Mount Vernon Collection is upholstered in Cartagena ivory and trimmed with French natural nails. Sales of pieces in the collection help benefit Mount Vernon. The chair retails for $1,795. From Taylor King, (828) 632-7731, taylorking.com

Virtual Parquet
Digitally imaged flooring looks like intricate, late-18th-century parquet. The 3/4"-thick, engineered-wood flooring is finished with multi-coat, UV-cured resins. It comes with a 15-year guarantee. Parquet floor tiles are $25.50 to $55.50 per square foot.
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Neoclassical Goddess
Votive Goddess Arabesque is a reproduction of a French paper found in a 1777 home in Newburyport, Mass. The design uses 10 color blocks. It is $945 per 11-yard roll, with a three-roll minimum.
From Adelphi Paper Hangings, (518) 284-9066, adelphipaperhangings.com

Festooned
Draped in arm-to-arm festoons, the Chesapeake chandelier features large almond bobeches and blown, rope-twist arms; the 4 1/2" candles are supported by scalloped candle cups. In silver, prices begin at $1,855.
From King's Chandelier, (336) 623-6188, chandelier.com

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This Victorian house in St. Paul is like so many other older homes: one bathroom served all the bedrooms on the second floor. Rather than split the bathroom or give up a room for another bath, the owners decided to make this one a comfortable and luxurious centerpiece usable by several individuals. (Bathrooms on other floors alleviate waiting.)

The bathroom needed work: at some point, it had been remodeled in an unsympathetic fashion. Millwork profiles didn't match and the materials used bore no relation to the age and style of the house. The new program called for a stacked washer and dryer in a closet adjacent to the bathroom, in addition to a steam shower and plenty of cabinets for storing bath essentials.

No changes were made on the exterior, but interior window casings were replaced to match original windows. A silver-plated console lavatory with a Carrara marble top
TILE, OR WOOD? WHAT'S A PROPER MATERIAL FOR WAINSCOT

in houses of this era? Often it's a matter of hierarchy. The main bathroom (on the bedroom floor) was for the master and his family, so tile would have been the material of choice. A bathroom near third-floor nurseries or servants' rooms got cheaper wood beadboard or panels, or even plaster scored to imitate tile. Similarly, wood was used more often in rural houses, cottages and summer homes. • Today, the first-floor powder room begs a departure from the old rules. The back-hall toilet simply will not do. "Owners splurge on luxe materials, because the room is usually small," says designer David Heide. "We specify custom, natural wood paneling or tile" and high-end fixtures.

stands next to a beautiful, new, porcelain, pedestal bathtub.

The elegance of the room comes from its simplicity and fine materials, like the subway tile with marble cap and the marble-topped sink with silver-plated legs. The tile wainscot, with its marble cap and base, looks very much like a detail that was always here. Classical symmetry shows up in the sink and tub centered under windows. Marble cases the shower enclosure, into which a steam unit has been discreetly incorporated. (The glass shower door is fitted with an antique cut-glass doorknob, a customization by Nob Hill Hardware that has become a signature of this designer.) In-floor radiant heat keeps the mosaic flooring of black granite and Carrara marble at a comfortable temperature.

The old bathroom was big enough for a soaking
Based on turn-of-the-century kitchen dressers and built-ins, the storage cabinet also functions as a vanity, complete with mirrors and accessible (but hidden) hair dryers behind fold-down doors. Shirred sheers don't hide the handsome window muntins (opposite, bottom).

BELOW: Little was changed in the original plan; only the black partitions are new. An adjacent closet (at right) was reconfigured for a stacked washer and dryer.
IN THE LARGE ROOM, CLASSICAL SYMMETRY SHOWS UP IN VIGNETTES—AS IN SINK AND TUB CENTERED UNDER WINDOWS.

The room is generous enough for a soaking tub as well as a steam shower tucked into a corner. Nickel fixtures, warmer than chrome, are in keeping with the period. The built-in linen cabinet, a generous piece with the look of linen drawers or a pantry cabinet, serves as storage for bathroom necessities. It does double duty as a vanity table with hidden mirrors and accessible hair dryers. The marble and tile bathroom is warmed by radiant heat in the floor. A custom stipple-finish glaze on upper walls provides color and depth, a foil for the brilliant white porcelain and marble in the room.

"It's probably not a trend," designer David Heide says about the decision to stick with one bathroom on the second floor. "This house was always big enough . . . it never needed the big kitchen add-on with master suite above." The owner appreciated the floor plan and the placement of windows, and wished to leave well enough alone. But the renovated bathroom is hardly a compromise when it comes to beauty or utility. The family appreciates its spacious elegance.
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A Bitchin' Kitchen

BY DAN COOPER

Chapter VII of the Butchy Chronicles

"For what had once been the realm of servants, with its perpetual clatter and odor of seared flesh, was now the exalted inner chamber of their temples; its function was concealed, for verily, the room stood as testimony to their wealth, rather than for preparation of their meals."

The lobster steamer, white-flecked on midnight-blue enamel and embellished with a leering, resurrected red crustacean wearing a chef's toque, lay on its side next to the hulking, faux-restaurant range that would be used for little more than heating the tea-kettle.

"It won't fit in the cabinet!" snapped the homeowner, through angry tears. "I specifically told my kitchen consultant that I wanted the cabinet by the stove to hold my lobster steamer, and now I'll have to store it in the garage! I cannot believe I spent $80,000 for kitchen cabinets that won't hold my steamer!" She marched past us and out of the kitchen, her tasteful but expensive pumps clacking on the marble floor, then clomping down the 2x12 plank that served as a ramp while the foundation awaited back-filling. Butchy and I listened in silence... we could actually hear her stomping on the sand.

During her tirade, we had noticed a potentially far greater problem: they had used white grout on the floor. Going through both our minds: Hawaiian Punch, Marinara Sauce, Pinot Noir. We hoped the new residents would learn to love their soon-to-be pink masonry.

I did feel badly for the client, for she was in the
throes of Kitchen Hell, a syndrome more painful than a series of kidney stones. It doesn’t matter how well-off you are; once in Kitchen Hell, you’re trapped in a surreal landscape of absentee workers, mis-ordered parts, and cost overruns worthy of a defense contractor. For example, this client had been waiting seven months for her cabinets.

Fortunately, she was not our client; Butchy and I had been called in to help out her interior designer, who was well adapted to working in this stratum. Right in the midst of building this altar to Neoclassicism, the homeowners had read that the Arts and Crafts movement was now in vogue (probably due to shamelessly self-promoting articles such as this one), and had handed down the edict that her kitchen must now be a Cozy Craftsman.

Butchy and I stared at the quarry’s worth of marble on the floor and countertops, the glossy white cabinets punctuated with doubled pilasters at every doorway, and cornices better suited to the gables of an Italianate house. We retreated to a distant corner where there once must have been a butler’s pantry. “Butchy,” I whispered, “what’ll we do? It’s like trying to add a little cheer to the Lincoln Memorial!”

Butchy looked at me wearily. Glancing at the tiny amount of Sheetrock reserved for decoration, he exhaled, “Fruit.” He and I instantly grasped the irony of pasting a narrow band of William Morris’s beloved wallpaper in the midst of the Acropolis.

Ironic, yes, but perhaps necessary, for already the electrician was hanging a patinated copper Mission chandelier with mica shades. It looked small, gloomy, and alone dangling far above the marble island more suited for an autopsy than fixing lunch. The plumber had pulled out the chrome faucet set with Ionic-capital levers; in a box nearby lay a new set finished in Oil-Rubbed Bronze. Over by the mudroom lay an ersatz Morris carpet that drew its inspiration from an overturned salad.

Contemplating the challenge of transforming Si-
racusa into Syracuse, Butchy grumbled: “This is nuts. Unless they grain-paint the cabinets to look like quartersawn oak, and lose the marble, it’s still gonna look like a Jeffersonian wet dream. A Grueby-tile backsplash will not magically turn this into anything remotely homey.”

I leaned against the Dischivaffe, a European appliance that cost three times as much as a KitchenAid.

Butchy’s Glenwood range has exposed pilot lights in the back; it was not uncommon for us to see little tufts of stray spaniel fur erupt with a puff, like anti-aircraft fire.

“Butchy,” I mused, “when I was a kid, my folks had a General Electric range. It was Harvest Gold and had four burners and a self-cleaning oven. I would go over to a friend’s house whose parents, if not rich, could afford high-end stuff—y’know, they drove expensive cars and had a swimming pool— and thing is, they had the same stove, only in Avocado.

“So when did they figure out you could sell people $8,000 ranges with $2500 hoods that do the same thing as our old GE? And seriously, does a $7,000 fridge keep the milk any cooler than a $600 one?

“Today’s kitchen has become the most expensive room in the house, and it does not function exponentially any better than the kitchens of a generation ago. We’ve been suckered into believing that unless our kitchens are up to a certain standard, our homes are inadequate. It’s the emperor’s new stove! We’d never have guests in the kitchen; my mother let only her closest friends in for coffee. Everyone else was received in the living room. The kitchen was... a kitchen.

“These people all say they love to cook, LOVE to cook. None of them has time to cook. I guarantee that the first time they fire up this oven will be on Thanksgiving.”

Butchy sniffed at me, “It’s not like your kitchen is all that modest.”

“Yeah, well,” I countered, “my partner is a caterer, so we use the 12-quart mixer and the two full-sized ovens almost daily. If not for that, I’d be happy with a microwave and a freezer, and I’d use the rest of the space for a billiard table.”

Butchy, on the other hand, delights in being a Luddite; his kitchen looks the same as when it was built...
in 1895, with fir floors, heart-pine headboard, and plain, enameled walls. Of course, it's a meticulous re-creation, as the room has been gutted and remodeled at least three times in its history.

And then there's the Glenwood. Back before Butchy had morphed from Eccentric to Curmudgeon [I am dreading the eventuality of Recluse, when our relationship will be reduced to my leaving takeaway containers of Chinese food on his doorstep and running like hell before he can chamber a shotgun shell], Butchy had pulled a tan-and-burgundy 1930s Glenwood stove off of the tree-belt in Cohasset. It has two blocky ovens and looks like some Depression-era washer–dryer more than a stove, but that day it charmed him with its archaic beauty (and the fact that it was free).

The only problem was the exposed pilot lights in the back; anything coming into contact with them would burst into flame, and it was not uncommon for us to see little tufts of stray spaniel fur erupt with a puff, like anti-aircraft fire. His gas meter reader had once glanced behind the Glenwood, paled, and hurriedly exited the house; apparently he put in to have his route changed.

"We've been suckered into believing that unless our kitchens are up to a certain standard, our homes are inadequate. It's the emperor's new stove!"

"I think we're beat, Butchy" I sighed. "Tell the designer that it'll take too long and cost too much to redo everything, and that she should run with the Greeks. Say anything—tell her Arts & Crafts is a waning fad and that white cabinets mean a higher resale value. If we go in on this one, we're doomed; we'll be the guys who trashed her kitchen. Anyway, the owner doesn't actually care what the room looks like to her, only how it's perceived by her peers. And tell her steaming lobsters is cruel."

Butchy nodded. The bitch of it is, as usual, that in five years, the next rich owner will rip it all out when these folks move and replace it with whatever is coming next. Maybe 1980s Hi-Tech Revival with rubber floors and a black-and-chrome open shelving theme.  

Butchy insists that the Glenwood meets code. The author hopes that the client's marriage lasts longer than her grant.
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One of every two American homes has a deck. While the percentage for older homes may be a bit lower, chances are that a deck is already in your back yard, or in your future.

Reviving a Deck  By Mary Ellen Polson

If you’ve inherited a deck along with your old house, chances are it’s wood and probably in need of refreshing. Since the median age of a deck is only eight years, you may want to consider replacing it, especially if it’s in poor condition.

Don’t assume that a deck that looks bad is in poor condition unless the damage is obvious: failing boards, loose fasteners, or a rotting foundation. If the wood is still solid, with few splits, checks, or loose fasteners, a good overhaul with a cleaner should remove most of the mildew and dirt. Unlike a wood-sided house, you can pressure-clean a deck. Use less pressure (1200 to 1500 psi) for soft woods like redwood or cedar. Then let the wood thoroughly dry before sealing it to prevent water penetration. Depending on how your deck looks once it’s dry, choose a clear sealer or one that contains a tint from semi-transparent to solid color. Once it’s been sealed and finished, your deck should look good until it’s time for another good cleaning—usually every year for wood.

If you have no deck or the one you have is unsalvageable, options include building new with a choice of wood species or composites, which have greatly improved in appearance in recent years. While the classic woods for decks are cedar and redwood, tropical woods like mahogany and ipe (pronounced E-pay) have become increasingly popular for their strength and longevity.

Thanks to the chemical composition of natural oils in the wood, both cedar and redwood are resistant to insects and decay. Both also resist cupping and checking, a common problem in decks made from cheap grades of lumber. Old-growth cedar and redwood have great longevity; you’ll want to avoid sapwood grades (see “Materials for Decks,” p. 44). Cedar is especially easy to work with, making it ideal for DIY projects. Both [continued on page 44]

LEFT: A clear grade of Western red cedar is a durable, long-lived natural choice for porch floors and decks. RIGHT: Cellular PVC decking, like this example from AZEK, resembles wood but is easier to care for. It contains no wood by-products.

AFM Safecoat paints, stains and clear finishes are Scientific Certification Systems Indoor Advantage-Gold certified, the highest environmental certification standard available. This means they meet USGBC LEED criteria for EQ4.5, EQ4.1, and EQ4.2, as well as standards for California 01350 and the Collaborative for High Performance Schools.
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- **AZEK** (877) 275-2935, azek.com Cellular PVC
- **CALIFORNIA REDWOOD ASSOCIATION** (888) CALREDWOOD, calredwood.org Resources for building with redwood
- **FINEHOUSE** (540) 436-8080, finehouse.net Ipe
- **FLOORINGS.COM** (800) 343-6394, floorings.com
  Ipe, mahogany, and interlocking deck tiles
- **PACIFIC COLUMNS** (800) 294-1098, pacificcolumns.com
  Deck rails in wood composite, Cellular PVC
- **SOUTHERN CYPRESS MANUFACTURERS ASSOCIATION** (877) 607-SCMA, cypressinfo.org Information about cypress products
- **TAMKO BUILDING PRODUCTS** (800) 641-4691, tamko.com
  EverGrain wood composite (evergrain.com)
- **TENDURA/CORRECT BUILDING PRODUCTS** (877) 332-5877, tendura.com
  Polypropylene composite
- **WESTERN RED CEDAR LUMBER ASSOCIATION** (866) 778-9096, cedar-decking.org
  Resources for building with cedar
- **WOODWAY** (800) 459-8718, woodwayproducts.com
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### Materials for Decks

<table>
<thead>
<tr>
<th>What is it?</th>
<th>Looks</th>
<th>Pros</th>
<th>Cons</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IPE</strong></td>
<td>A dense, durable hardwood from the tropics (pronounced e-pay).</td>
<td>Fine, dense grain resembles hardwood flooring. Weathers to a soft silver patina with little or no maintenance.</td>
<td>Ipe has the highest natural rating for rot and insect resistance (25 years) of any deck wood. It has a Class A fire rating, the same given to concrete and steel. Ipe holds tight to fasteners.</td>
</tr>
<tr>
<td><strong>CEDAR</strong></td>
<td>This softwood contains preservative oils making it naturally resistant to rot and insects. The best decking varieties are Port Orford, Alaskan yellow, and Western red cedar.</td>
<td>Rustic and soft, easy to scuff. (Smooth-textured Port Orford is the most splinter-resistant.) Lesser grades contain knots. The original color weathers unevenly, so it's a good idea to paint or stain it.</td>
<td>Old-growth cedar has a life expectancy of 30+ years. Cedar also has less than half the shrink-swell tendency of other softwoods, so it lies flat without cupping. It's also easy to work with.</td>
</tr>
<tr>
<td><strong>REDWOOD</strong></td>
<td>A durable softwood that naturally repels insects and decay. Choose deck heart or construction heart grades for boards with great strength and density.</td>
<td>Deep reddish brown color with characteristic knots. Weathering depends on the amount of humidity in the climate and whether or not it's exposed to rain. It can be sealed, stained, or left natural.</td>
<td>Heartwood-grade redwood can last 25 years or more. Like cedar, it's dimensionally stable and resists shrinking and swelling. It's also lightweight and easy to work with.</td>
</tr>
<tr>
<td><strong>WOOD COMPOSITE/CELLULAR PVC</strong></td>
<td>Wood composites are a blend of (often recycled) high density polyethylene (HOPE) and saw dust. Cellular PVC is a wood-free blend of plastics +/- glass fibers.</td>
<td>&quot;Wood like&quot; with a roughed-up texture that helps prevent skids. Close up, the texture looks more like smoothed sawdust or extruded plastic than lumber.</td>
<td>Dimensionally stable, neither composite will shrink, swell, cup, or check. They require no finish of any kind. Low maintenance with occasional cleanings. Insect, fire, and slip resistant (even when wet). Residential warranties up to 25 years.</td>
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Scrub a wood deck at least once a year with a heavy-duty cleaner (above left), then seal it with a wood protector like this tinted one from Thompson's WaterSeal (left).

**ABOVE:** The renewed deck, finished with a stained wood sealer, also from Thompson's.
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woods can splinter or split, however, and fasteners have a tendency to “pop” out of the wood, leaving it vulnerable to water penetration.

Coppa Woodworking, Inc.
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From 20 feet away, AZEK’s cellular composite could be mistaken for wood with a semi-transparent stain.

That’s one major reason why tropical woods have caught on, especially in high-end projects. Both ipe and mahogany are dense, heavy, and—like cedar and redwood—naturally resistant to insects and decay. Ipe is especially beautiful whether it’s sealed or unsealed, and amazingly, has the same fire rating as concrete and steel.

While it may go against the grain to build a deck out of a composite material on the back of an old house, these materials offer advantages that most natural woods can’t touch. The chief one is ease of care; neither wood composite nor cellular PVC decking requires any kind of sealer, stain, or more than an occasional cleaning with soap and water. Cellular PVC also resists stains, especially grease. Both tend to cut and work like wood, although some wood composites are heavier than regular lumber. Manufacturers claim that they’ll never splinter, scuff, cup, or check like traditional deck woods. Both have Class A fire ratings, and the material actually becomes more skid-resistant when wet.

Still, neither is real wood, and you can certainly tell that close up. So the choice is yours: real wood with all its strengths, beauties, and flaws; or a composite that lets you enjoy your deck at leisure.
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A Personal Journey to Portland  
BY MARY ELLEN POLSON

Wandering through a city I love with relatives I seldom see,

NOTHING gives a traveler more pleasure than touring a city you already like in the company of a sympathetic insider. Or an entire family of insiders. On a recent visit to Portland, Oregon (pronounced Or-uh-gun, thank you), a cousin I hadn’t seen in decades rolled out the welcome mat for me and assorted other relatives. I had booked a room at the Jupiter Hotel (jupiterhotel.com), a refurbished Retro motel with white rooms punctuated by blue shag accent pillows—very nice. But I wish I’d stayed at the Kennedy School (5736 NE 33rd Ave., kennedyschool.com). This 1915 former elementary school is one of many whimsical retrofits by McMenamins (mcmenamins.com), a benevolent empire that specializes in microbrews and turning down-and-out historic structures in the area into bars and hotels. How can you resist a place where you can nap, eat, guzzle beer, do yoga, or watch a movie “in class”? New discoveries—like the pocket bars “Detention” and “Honors”—seem to lurk around every corner.

My favorite thing about the Jupiter was breakfast next door at the Doug Fir (830 East Burnside St.), a Sixties-era log-lined lounge with Naugahyde booths. Jim Morrison on the sound system, and a hip, friendly attitude. When I assured my server—a curly-haired fellow named Chris—I had everything I needed, his response was, “Right on.”

I would have missed the Kennedy School completely if not for my cousin, Patty Ellis, an interior designer who has lived in Portland most of her life. To a native, Portland’s continual winter rains aren’t depressing, says Patty—no, they’re soothing. She clued me in to Eleek (see “Romping,” pp. 50-52) and accompanied me on a leisurely tour of Portland’s period-design meccas: Rejuvenation, Schoolhouse Electric, and Pratt & Larson Ceramics. Talk about coming home.

Patty took my relatives on Portland’s new aerial tram that links the Willamette River waterfront to Marquam Hill in southwest Portland, but I prefer the view of the city from the Rose Garden’s Queen’s Walk in Washington Park. On a clear day, snow-capped Mount Hood—volcanic and not extinct—rises over the city like a white cloud. The garden, which dates to 1917, is well worth exploring, and links to thousands of acres of parkland on the west side of the Willamette River. Not far away in its own park is the Pittock Mansion (pittockmansion.org), the Chateauesque Re-
vival home of Henry Lewis Pittock, founder of The Oregonian newspaper. Completed in 1914, the mansion offers breathtaking views of the Cascade range and the city 1,000 feet below. The interior features a beautifully scaled limestone entry hall with a spectacular center staircase.

Like many desirable cities, Portland has experienced a building boom in recent years, particularly in the close-in Pearl district. When I asked Patty’s son James, an architecture student, about what I presumed was a period Art Deco apartment building downtown, he circumspectly pointed out that it was new construction.

Despite the Pearl’s supposed hotness, it’s nowhere near as cozy and inviting as Portland Heights, an early-20th-century neighborhood whose steep streets are linked by staircases, or the neighborhoods east of the Willamette. Hawthorne, Sellwood, Alameda, Laurelhurst, and dozens of others bloom with renovated bungalows. When you’re
tired of walking, take a drive along one of the ridge roads (Skyline Boulevard, Vista Drive) in Northwest Portland, where mid-century dwellings cling to the ridges.

Like a visit to Rejuvenation or the Kennedy School, there’s a quirky discovery around every corner. In Portland, you get the sense that individuality isn’t just encouraged; it permeates the atmosphere, from the lighting design in restaurants to the conversations overhead in Powell’s Books (1005 W. Burnside, powells.com). In other words, when you see, handle, or are served something made in Portland, you can almost feel the personality of the individual behind it.

ROMPING in Wonderland

- **ARCHIVE DESIGNS** (541) 607-6581, archivdesigens.com Just an hour south of Portland in Eugene, metalwork designer Joseph Moss turns out everything from repoussé copper friezes and fireplace hoods to bathtubs and lighting. By appointment.
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- **DUQUELLA TILE** at Art Factors 7035 SW Macadam (503) 245-3625, duquellatiles.com Stop by Tuesdays to see samples of brightly colored tubeline and cuerda seca Arts and Crafts tile.
- **ELEEK** 2326 N. Flint Ave. (503) 232-5526, eleek.com Custom metalwork shop that specializes in lighting, hardware, and garden ornament made with recycled aluminum. Showroom weekdays by appointment.
- **GRACEWOOD DESIGN** 6107 NE 32nd Pl. (503) 922-0386, gracewooddesign.com Gwen Jones designs and hand-paints period floorcloths and custom designs to order in her studio. By appointment.
- **HANDWERK SHADE SHOP** (503) 659-0914, thehandwerkshop.com Hand-sewn Arts and Crafts table linens and pillows to order. By appointment.
- **HIVE** 820 NW Glisan St. (866) MODE-HIVE, hivemodern.com This small Pearl District showroom is loaded with big idea Modernist furniture.
- **HOUSE OF ANTIQUE HARDWARE** 802 NE Davis St., (888) 223-2545, houseofantiquehardware.com No showroom, but locals walk into the office to order from this internet retailer’s vast range of hardware and plumbing.
- **MCCOY MILLWORK** 342 SE Caruthers St. (503) 236-0995, mccoymillwork.com This woodwork specialist is the place to come if you need parts for a missing colonnade or...
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• **PRAH& LARSON CERAMICS** 1201 SE Third St. (503) 231-9464, prattandlarson.com Keta Larson and Michael Pratt’s candy store for tileovers and designers features proprietary lines plus selections from other artisans.

• **REJUVENATION** 1100 SE Grand Ave. (503) 238-1900 rejuvenation.com Filled with overstuffed furniture, pottery, artwork, fun accessories like vinyl placemats, a fabulous salvage shop, and of course reproduction lighting, you could practically move in. Several smaller dealers have mini shops on the second floor.

• **SCHOOLHOUSE ELECTRIC** 330 SE MLK Jr. Blvd. (503) 230-7113, schoolhouseelectric.com Accented with vintage student desks and lit with globe pendants, the showroom definitely plays up the romance of the old schoolhouse. You can see most of the line in one clear, clean space, including the famous hand-painted shades.

• **SIDESTREET GALLERY** 140 SE 28th St. (503) 233-1204, sidestreetgallery.googlepages.com Reta Larson selects the “creative, kooky, creepy, and cool” for this side-street emporium near East Burnside. Expect whimsy in the form of artwork, toys, home décor; a specialty are the rigid plastic “light ups” some of us remember from childhood.

• **SUSAN HEBERT IMPORTS** (503) 248-1111, ecobre.com Susan offers pitchers, vases, lamps, and sinks of copper hand-hammered in Mexico through the internet and in local shops, including Rejuvenation.

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Choosing paint color is a daunting task, as anyone who has ever quivered with indecision before a towering display of paint chips can attest. So before you hit the paint store, arm yourself with some advice from professional color experts. We spoke to CJ Hurley and Barbara Pierce, who offer a nationwide color consultation service in Portland, Oregon, and Tracey Raz, an interior designer with Raz+Majette Designs in San Diego.

Q: What’s a good starting point for choosing a color palette?
A: BARBARA PIERCE SAYS: Ask yourself this crucial question: When you come home from work, how do you want your house to feel? Should it be a refuge from the world, a personal playground, or a gathering place? Closely related is a second question: what mood do you want each room to evoke?

Often we find that there is conflict between the way people say they want a room to feel, and the colors they have selected. They’ll say they want a room to feel warm and cozy, but then they point out cool colors. There are several possible reasons for this disconnect: sometimes the homeowner unwittingly has a preconceived idea of what color a room should be; other times they may have become fixated on a favorite color. It’s a good idea to pull back from those preconceptions and consider colors that fit the mood you’re after.

TRACEY RAZ: My partner, Lydia Majette, and I tend to take a more tangible approach to color. We usually do a walk-through of the house, gathering clues as to the lifestyle and taste of the client as we go. The hints can be as subtle as the clothes you wear (color and style tell us a lot about a person’s personality); a favorite mug you use in the morning for your cup of tea or coffee; bedding; or artwork. There’s no reason a homeowner can’t do the same thing.

Q: Are there any rules that could serve as starting points for different rooms? Should certain spaces have restful colors, and others bright and stimulating ones?

CJ HURLEY: For a child’s bedroom, normally we would look at colors that are conducive to sleep; for example, deeper blues and greens. But it’s not uncommon in old houses for kids to use their bedrooms as playrooms, too, so we’d try to pick somewhere in the middle range to keep alertness when appropriate.
Barbara Pierce: We might then address the sleep issue with a restful color on the ceiling.

Q: What if the size of your room works against the way you use it? For example, how do you create a sense of intimacy in rooms with high ceilings?
"We find that people are afraid of color, even if they say they’re not. But we can make it work: it’s our job to educate people and make them understand that a bitty swatch is very different from the way a color shows on the wall.” — BARBARA PIERCE

CJ HURLEY: In that case, bring the wall color right across the ceiling, a technique that was used historically.

Q: What about the opposite problem: a tiny space?

TRACEY RAZ: Don’t give in and paint it white—a frequent last resort. Embrace the room: if it’s small, a light color is not necessarily going to hide the fact; you risk making it dull and boring. Instead go with a bold color, making a small room such as a study cozy or an entry dramatic.

Q: How much should light be taken into consideration?

TRACEY RAZ: Light has an enormous impact on color. It shifts constantly over a 24-hour period. In addition, each wall in a room receives different light. For that reason, always paint large sample areas, at least 36” x 36”, on each wall of a room. Be sure to look at them at different times over the course of the day and evening before you make your decision.

CJ HURLEY: If a room gets plenty of light, it’s easier to go with a deeper color. If you want the room for sleeping, it really doesn’t matter. But if it’s a darker room in general, we’d tend toward a more mid-value shade.

Q: What if I live in a northern location with lots of cloudy weather? Will that affect my color choices?

TRACEY RAZ: In climates with gloomier weather we tend to select stronger color to warm up the walls. There is more versatility in warmer climates—you can go white with Spanish Colonial interiors or more colorful with Mexican and Spanish Revival styles.

PAINTING GREEN

Eco-friendly paints are swiftly becoming the norm rather than the exception, even for old-house aficionados. Traditional paint formulas (especially oil-based paints) often contain volatile organic compounds (VOCs), which are released as the paint dries, affecting indoor air quality. Many paint companies have created lines of "green" paints, including giants like Benjamin Moore and Sherwin-Williams.

According to EPA standards, set any paint labeled low-VOC must have a maximum of 200 grams VOC per liter (most latex paints meet this standard). Paints with less than 5 grams per liter are considered zero-VOC. Also, check to make sure that the paint you choose contains little or no acetone, ammonia, formaldehyde, biocides or fungicides. AFM Safecoat Paints and Mythic Paint are two companies that have eliminated all of these toxic ingredients.

Other choices include all-natural paints. Clay paints like those manufactured by BioShield and American Clay are made from minerals and water. Milk paint is a tried-and-true solution to complaints of toxins and odor. It’s made from clay, water, milk protein, and pigment.

Q: How do I coordinate wall color choices with my furnishings?

TRACEY RAZ: A whole host of factors come into play when you consider the environment of your new paint color, because anything put next to it will have an impact. Existing furniture and artwork have an obvious influence, but that can be a good thing—the starting point to creating a color palette. We will often pick a color with the palette of the artwork or area rug for the main color and use the others as accents, either in smaller paint areas such as a decorative borders or wainscoting, or in fabrics or accessories.

Q: What about colors between adjoining rooms?

CJ HURLEY: You’ll want to choose colors that look pleasing next to each other. Trim color is also integral. If your woodwork is painted, you have more flexibility. You can pick a trim color that complements the wall color and shows off the architecture. Trim color can be changed from space to space, but I recommend consistency in all common rooms in order to avoid choppiness.

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TRACEY RAZ: In climates with gloomier weather we tend to select stronger color to warm up the walls. There is more versatility in warmer climates—you can go white with Spanish Colonial interiors or more colorful with Mexican and Spanish Revival styles.
If my home is historic, is it a good idea to choose from a historic paint palette?

CJ Hurley: Yes, but remember that it takes skill and knowledge to choose the correct colors. A color consultant can be a big help there. We also have access to a whole library of colors that the average consumer does not. Paint companies have to market their colors; they can't necessarily offer to customers every historic color.

CJ and Barbara can be reached at CJ Hurley Century Arts (503) 234-4167, cjhurley.com
Contact Tracey Raz at Raz+MaJette Designs (619) 563-3982, razmaJette.com

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Near the Mendocino coast, a redwood cabin is surrounded by a classical garden made with site materials. (page 82)

Astute use of a metal ceiling and a mosaic tile floor sets the tone for an ornamental room. (page 67)

Tasteful, solid, without pretension: the 1916 house is all that, and so is its masterful redecoration in a neutral, contemporary palette. (page 60)

A great house in Maryland is treated to a scholarly restoration that shows just how colorful and livable this period can be. (page 75)

A guide to good design, types of screening, all about fans, and fresh air. (page 86)
TASTEFUL, SOLID, and without pretension—words that apply to an American Foursquare home, and no less to well-designed furnishings broadly marketed today. So it seems like a no-brainer that Ed Carter, the Visual Display Manager for Williams-Sonoma Home in Portland, Oregon, would update his house with modern pieces from today’s best retail stores and catalogs. Not so fast: getting rooms just right took time, understanding, and skill. The modern twist only enhanced the old house, sacrificing none of its appeal. A new color palette and furnishings play off the open layout, original trim, and handsome built-ins.

Ed Carter had been researching homes online even

Foursquare Revised

A solid 1916 house in Portland is tastefully updated with furniture, lighting, and textiles from today’s top retailers—without messing with its substance.

BY DONNA PIZZI | PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON
before he and his partner, Dr. Jeff Richards, flew from Boston to Portland in 2004. Undaunted by a snowstorm, the men did several drive-bys to view a pre-selected mid-century house, some newly constructed ones, and this Foursquare.

The old house won hands down because of its architectural substance, its fine details—and the renovation work already completed by its previous owner. The original builder’s family had been in residence until 2001. In short order, the second owner had remodeled the kitchen, replaced the coal furnace with gas, added a back deck and fence, replaced knob-and-tube wiring, put on a new roof and gutters, remodeled the bathrooms, and refinished hardwood floors.

The house “was structurally sound, with all its original trim intact, meaning I could concentrate on my passion: redoing interiors,” Ed says. One of the first tasks he undertook, with the help of an electrician friend from Boston, was to install recessed lighting in the living room, upstairs master bedroom,

The typical Foursquare layout is evident in the living and dining area, complete with a corner reception hall and stairway. Dashes of color are introduced to the neutral scheme through artwork and textiles.
COST PLUS: costplus.com  Acacia outdoor table ($400)  DANIA: daniafurniture.com  Khaki chairs ($500 each); walnut sofa table ($900); glass dining table ($600)  DESIGN WITHIN REACH: dwr.com  George Nelson-design Bubble chandelier ($300)  FLOR: flor.com  Modular carpet tiles and area rugs  HIVE MODERN: hivemodern.com  Bombo chairs in kitchen ($700)  IKEA: ikea.com  Outdoor dining chairs ($30 each); wood firepit chairs ($50 each)  INGO MAURER: unicahome.com [browse by designer]  Art chandelier ($1200)  JOHN BOOS: johnboos.com  Kitchen island ($800)  WILLIAMS-SONOMA HOME: wshome.com  Wilshire sofa in honndstooth fabric ($3000); houndstooth rug ($1650); bamboo and nickel chandelier ($495); pillows and cashmere throw; alabaster table lamp; glassware, tray and bowl; other pieces shown. Master bedroom duvet and rug no longer available.  POTTERY BARN: potterybarn.com  Umbrella ($90); Chesapeake sectional ($1200); nail-head chairs in linen ($1200 for six); crystal lamps ($250 each); bath lamps; ceramic oil lanterns  RALPH LAUREN: ralphlaurenhome.com  Interior paints  RESTORATION HARDWARE: restorationhardware.com  Lanterns ($60 each)  SMITH & NOBLE: smithandnoble.com  Wood blinds  VELOCITY ART DESIGN: velocityartdesign.com  Chilewich rug on deck  WEST ELM: westelm.com  Nickel table; orange throw; curtain panels and hardware
Boston enjoys the cabana, where a rug adds a dash of color. The large fiberglass planters—props about to be tossed during Ed’s stint working at Sak’s Fifth Avenue—are planted with bamboo. 

Below: Previous owners installed the deck off the kitchen, and it has become a furnished dining room. Opposite: Ed and Jeff added the moveable island and the Bubble chandelier. The iconic pitcher is a ceramic gurgling cod from Shreve Crump & Low.

CABANA design

With their house sited on a busy Portland street, the owners wanted to create a place of refuge in their back yard. After researching cabanas online, Ed Carter determined that by building one himself, he would not only save money but also get a design more to his liking. It took a half-day to build; here’s a summary of the planning that came before.

- Sketch out the design: “I did it over 15 times before I got what I wanted.”
- Purchase 4x4, eight-foot length square cedar posts and four low-profile, U-shaped post anchors.
- Fasten the posts to the deck surface, and paint them black.
- Fasten 2x4 beams together with L-shaped brackets.
- Research and purchase fabric on eBay.
- Purchase Chesapeake sectional from Pottery Barn (perfect fit).
- Purchase outdoor curtains and hardware from Pottery Barn.
- Order custom cushions using outdoor-grade foam and black Sunbrella waterproof fabric with striped outdoor awning material.
- Purchase outdoor cushions and fabric from Outdoor Greatroom.

The next step was paint. The previous owners had chosen a very bright palette, no doubt in response to the dreary Pacific Northwest weather. But Ed had a different idea.

“I used all neutral tones—chocolate, sand, and earth-tone greys by Ralph Lauren—so that if I change the furniture, it still won’t compete with the walls and I won’t have to repaint.” Furniture lends color and texture. Ed also varied the wall finish by rolling out some of the suede paints, but following the suede technique in others like the guest room. A single trim color, Design Studio White by Ralph Lauren, ties the upstairs rooms together. The original Douglas fir trim, in its mahogany stain, is complemented by the Silver Blaze paint in the dining room and the rolled-out Spitfire suede paint in the living room.
AT WORK, Ed Carter is continually updating the store’s look, and regularly travels to San Francisco to work in the Williams-Sonoma flagship store. Although Jeff jokes that Ed needn’t always bring it home, shopping around the clock is part of Ed’s life. He chose downstairs furnishings to echo the rich mahogany-color trim, brightening rooms with colorful textiles and lively original art. Colors flow through the beveled glass of the original pocket doors toward the dining room’s original built-ins, window seat, and arresting chandelier.

The classic Arts and Crafts fireplace is flanked by a pair of khaki chairs with fine orange pinstripes, which face off with a black-and-ivo-

ry houndstooth Wilshire sofa. The classic houndstooth pattern is reiterated upstairs in the master bedroom’s duvet and the media room’s carpet.

With a moveable island (with dropdown leaves), the kitchen is a gathering place. The kitchen opens to an outdoor room, where an acacia table and inexpensive chairs rest under an umbrella. Ed designed and built the cabana in a day, fashioning it after a simple one he’d seen at the Raleigh Hotel in Miami, Florida.

“We lived with the deck for a year and a half before we figured out how to make it more enjoyable,” Ed says. “Jeff loves it so much, he falls asleep out here nearly every night during the summer, usually with the dog at his side.”

“...It's my job to place those items that tell our three different stories—traditional, modern and traditional,” says Ed Carter of his corporate design job with Williams-Sonoma Home. In his home, he “used my own aesthetic.”

Although the guest room is done in soothing colors, Ed wanted an “edgier” look in the master bedroom. The rectilinear bed is from Metropolis Home in San Diego. Robert Yoder prints from Froelick Gallery in Portland face a self-portrait by an artist who exhibited at one of Portland’s famed Art Walks. Paint is Brompton Gray from Ralph Lauren. The mid-century Danish chair was a $50 estate sale find, since recovered.

TOP: The bath upstairs features a Kohler sink, Pottery Barn lamps, and cabinetry by Hayes Cabinets, Inc., in Vancouver, Wash.
Color and pattern are consistent in the restored nineteenth-century house; like its parlor and dining room, even the new kitchen is rich with details.

**Scene:** a substantial Victorian house in Newton, Massachusetts. Homeowners: Harvard professor Marcello Pagano and his wife Phyllis, who had taken on the restoration of the house as her day (and night) job. **Designer:** Paul Worthington, who was a finish carpenter and fine-home builder for twenty years before turning to design full-time in 1993. **Builder:** Kevin Jackson, a friend and collaborator of Paul’s who had brought the field-experienced designer on board “to translate the client’s wishes into working drawings.”

**Capacious VICTORIAN KITCHEN**

*BY PATRICIA POORE | PHOTOGRAPHS BY ERIC ROTH*
An Aesthetic Movement wallpaper from Bradbury and Bradbury pulls together the large kitchen. OPPOSITE: The ornamental shelves look like 19th-century antiques, but they were custom-made in reclaimed heart pine by Kevin Jackson, the builder and millworks contractor.
At OLD-fashion FLOOR PLAN

Previous remodelings of the kitchen area, which had had pantries and a back hall, left the house with a large, country-style room. It was made attractive and practical with zones—cooking, fridge, storage, fireplace.

The program: remodel the unfortunate kitchen, incorporating modern appliances and beautiful Victorian-era details. The original kitchen had been subjected to a non-professional remodeling in the late '60s or early '70s. At that time the Victorian plan—kitchen, pantries, back entry—was reconfigured into a single 18x21-foot room. As found, the kitchen offered little that was salvageable: fixed window next to aluminum slider, crudely built raised hearth, several inexpensive cabinets. In the midst of what Paul calls “a rather incoherent area,” Phyllis and Marcello sat in pressed-back oak chairs around the golden oak table to plot their attack.

They wanted Victorian. “I was inspired by the house to provide a space where the bold patterns in adjacent rooms could carry through,” says Paul. Cues came

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The cabinet for the large Sub-Zero refrigerator is a successful copy of an old-fashioned ice-box, with door margins and beefy ice-box hardware. The room is well zoned, with a hard-working galley kitchen along one wall, pantry and china storage in a series of pine, built-in cabinets, and a dining area set off by a mosaic tile "rug."

“We wanted Victorian,” says owner Phyllis Pagano. The restored house is outfitted in period wallpaper and furniture; she didn’t want this big important room to break with the look.
OPPOSITE: A series of period-style china cabinets with linen drawers bring the pantry into the main kitchen. RIGHT: China, furniture, even utensils and ephemera date to ca. 1900–1950. One countertop is marble, better for baking. FAR RIGHT: Ice-box hardware is convincing on the pine refrigerator cabinet; a filler pattern connects a ceiling design to the cornice, all by W. F. Norman.

from the existing butler’s pantry, a transitional space outfitted in oak. Reclaimed heart pine was used in the kitchen, so as not to outdo the more formal space. (A good instinct; when the original doors and casings were stripped, they were found to be old-growth pine.) The round-top window was reproduced from another window in the house, just as French doors match originals in another room. Window and doors by Kevin Jackson are in heart pine.

Soapstone is a New England standard popular again today. It was used in the working part of the kitchen and for the sink. Pine countertops outfit much of the kitchen “furniture.” A lowered bake-center countertop is done in Italian Portoro black-and-gold marble.

Although it wasn’t the case with those servants’ kitchens, “I try to bring the stylish detailing of the rest of the house in during a remodeling,” Paul says. “It always seems to work.” Paul had worked on hundreds of houses, some dating as far back as the 1700s. “After a while you get to know the elements of different styles and times.”

Phyllis had already researched and selected many of the materials, inspired in part from a kitchen featured in Old-House Interiors, Nov. 2001. “Collaboration and communication between parties!” Paul emphasizes when asked what makes a project sing. “I love client involvement and want their input up front; they should clip articles from magazines and be part of the design process.” In this case, of course, the builder was in at the beginning, too. “Including the builder at the early stages [during design] means fewer false starts.”

Decoration OVERHEAD

With multiple components and polychrome painting, the tin ceiling is a prominent feature. Paul worked up a large-scale drawing of its layout, starting with the center chandelier and incorporating the traditional four elements of the late Victorian era: field (ceiling surface), divider moulding and filler (to close gaps and even out the geometry of the design), and cornice (at wall junction). “It sounds easy enough, but to lay out a ceiling like this is a demanding job.” Rooms probably have quirks in their geometry, and stamped panels have variances to be made up. The strapping has to be dead level.” And “lighting really needs to be carefully laid out relative to the design,” Paul cautions.

THE FOLLOWING COMPANIES make ornamental metal ceiling patterns and mouldings:

- AA ABBINGDON Brooklyn, NY: (718) 258-8333, abbingdon.com
- AMERICAN TIN CEILING CO., Bradenton, FL: (888) 231-7500, americanceilings.com
- CHELSEA DECORATIVE METAL Houston, TX: (713) 721-9200, thetinman.com
- CLASSIC CEILINGS, Fullerton, CA: (800) 992-8700, classicceilings.com
- M-BOSS Cleveland, OH: (866) 886-2677, mbossinc.com
- W.F. NORMAN Nevada, MO: (800) 641-4038, wfnorman.com
Owners of this Maryland estate undertook its restoration with the utmost care. Their scholarship, coupled with boundless enthusiasm for the period’s furniture and decoration, created a gorgeous interior.
BECKFORD, the home of Beth and Alby Modiano, is the quintessential Federal-period country manse. Built in 1803, it lies at the end of a winding drive in Princess Anne, Maryland, a town situated on the East Coast land mass known as the Delmarva amidst old trees and estate plantings, surrounded by enough property to allow a guest to imagine what it might have been like to visit in the early 19th century.

Inveterate old-house shoppers, the Modianos were enchanted by the house’s eight mantels, ornate plasterwork, and original heart-pine floors. They purchased the residence in 2004, becoming the house’s fourth owners, and immediately set about restoring the central struc-

TOP: Inside the main block of this ca. 1803 house in Princess Anne, Maryland, rooms have been meticulously restored with period wallpapers and antique furniture. INSET: Alby and Beth Modiano with Clouseau and Lili. LEFT: High-style Federal interiors explode with bold colors and pattern.

Federally Fabulous

BY DAN COOPER | PHOTOGRAPHS BY GRIDLEY + GRAVES

OLD-HOUSE INTERIORS 75
PERIOD INTERIORS

FEDERAL ROOMS: 1790-1820 [later in some areas] Perhaps the most graceful of American interior styles, and the first national style of our emergent nation, the Federal Style progressed out of Georgian design, a style directly imported from England and the prevailing theme of Colonial America. Federal design relies on neoclassical motifs, and yet is much more delicate than the massive (if not ponderous) Empire furnishings of the 1830s-'40s Greek Revival style. In the Federal period, the strict tenets of Classicism were lifted and reinterpreted with a lighter hand. Like the contemporaneous British Regency and French Directoire periods, these interiors are surprisingly ornate and colorful.

Classic MOTIFS
A common misconception is that the color palette was white with a little soft yellow; in fact, the diverse colors of this period range from subtle greyed shades of ochre and verdigris to brilliant hues of salmon (a favorite), orange, violet, and brown. Common motifs include sectioned ovals with shaded rays emanating from the center and swags of laurel vines, themes that reappeared in the Colonial Revival of the late 19th century. Also prevalent was the use of the five-pointed star, a reference to the flag. Gilding, often in combination with black accents, was popular on mirrors and lighting devices.

A Federal dining room in its full glory. Under the table is a protective green drugget. BELOW: An icon of Federal style: the girandole mirror, convex with crystal candle holders.

Period FURNISHINGS
- FURNITURE Mahogany was common, also exotic woods such as satinwood and bird's-eye maple. Often inlaid with ornamental veneers and finely carved; look for restrained feet and a graceful profile. Interior woodwork similar.
- WALLPAPER Fanciful, often printed in geometrics with a pronounced three-dimensionality. Popular papers simulated brickwork or heum stone, known as ashlar. Arabesques are columns of repeating motifs, as shown in dining room.
- FLOORS No oriental rugs on floors. Entry halls typically had a painted floor or a floor cloth. Public rooms were carpeted in Venetian, a striped, flat-woven carpet, or Brussels, a loop-pile carpet. Both were woven in narrow strips and sewn together to be fitted wall-to-wall.
A hand-painted floor cloth brightens the stairwell and entry hall. Bright colors are reproduced from the original palette. RIGHT: (top) Using pieces from their collection, the Modianos created this mantel arrangement. (center) This fine example of a Federal mirror is embellished with acorn drop finials. (bottom) The chair was authentically re-upholstered, with decorative tacks arrayed in swags.

ture. “The thing that made Beckford so special was the degree to which it was intact,” Beth explains.

Ironically, while much of the building’s original fabric was in a passable state of repair, the more contemporary renovations from the 1970s, including a “unique” climate control system, were problematic. “The things that were 200 years old were in pretty good shape,” adds Beth, “but the things that were 30 years old had to be replaced—heating, air conditioning, the roof. We are still trying to track down the septic system.”

Because the interior walls are plaster-skimmed brick, the updating and addition of the electrical system could not be achieved by the standard method of snaking wires through the stud cavities, and thus the low-profile light switches are concealed on the edges of the door casing, and outlets are tucked away in remote corners of the floors. This subtle feature greatly enhances the authentic feeling of each room, as the walls and baseboards remain uncluttered with modern technology.

ONCE THE EXTERIOR and systems were stabilized, the couple focused their attention on the interior, starting with paint
A NEW KITCHEN in the RIGHT SPIRIT

The family's new kitchen is in a later wing attached to the 1803 house. What makes it fit are its proportions, colors, and sensibility—never mind that the owners made no attempt to "early up" the room or to hide contemporary appliances. The 1970s kitchen had to go. "Coppery is too kind a word," Beth Modiano says about it. Because the Civil-War era wing was not original to the house and had been oft-remodeled, "we felt free to renovate here." The design was to be functional, and had to accommodate such wishes as a dining patio accessible from the kitchen, separate cooking and cleanup areas, and a color scheme that would blend stainless-steel appliances with the salmon and warm grey in the historic dining room. They couple wanted to keep the eight-foot table and benches they'd inherited from Beth's parents (who'd had it made to sit before a cooking hearth in their early Quaker house in Virginia). They also felt that structural changes should be minimal.

The couple hired long-time friend Tony Diagonale as architect, who engineered a space that works for one cook—or a catered event. With its antique heart-pine floors, the kitchen is friendly.
The new "cook's kitchen" is simple and functional, fitting in without upstaging the restored 1803 brick Federal.

OPPOSITE: The old kitchen was a 1970s anachronism. The room is big enough to accommodate the family's eight-foot table. TOP: The kitchen is in the first-floor front of the mid-19th-century addition; a pantry/laundry and bath occupy the frame section that was once a porch. ABOVE: Opposite the stove, the area around the cleanup sink includes two undisguised dishwashers. BELOW: Niches over the cabinets break up the soffit and display a basket collection.
analysis performed by Linda Croxson and Philip Ward. Matching their own obsessive research with the skills of interiors specialist Page Hammond, the Modianos went room by room, doing their utmost to recapture and preserve Beckford's history.

Architecturally, the most noteworthy room is the parlor; the ceiling cornice, central medallion, and wall frieze are highly figured plaster, and the Modianos had the original paint colors replicated and reapplied. Befitting a home of this stature, the wainscot and pilasters are also embellished well beyond what is typically found in most homes of this period. The window treatments were inspired from a book plate found at the Philadelphia Museum of Art, while the furnishings are family pieces of
various eras, contributing to the “lived in” aura of the Modiano home.

It is in the dining room that one so appreciates the thought and care that went into this restoration: it is outfitted hand-blocked wallpaper, Brussels carpet, and a collection of antique and reproduction furnishings. The space transports occupants back in time, especially during late-night suppers illuminated solely by candlelight. The furnishings’ rich colors glow harmoniously in the low light. In combination with the profusion of pattern on the walls and floors, diners are granted brief impression of the life and times of the original occupants.

When the dinner party is over, these owners and lucky guests move across the entry hall’s newly painted floor-cloth and then onto the Venetian-carpeted stairwell to head upstairs, retiring in any of several bedchambers, where the past is present in the silence of the rural Maryland night. SOURCES AND SUPPLIERS can be found on page 100

OLD-HOUSE INTERIORS 81
Exuberant ORDER
IN MENDOCINO, LANDSCAPE DESIGNER GARY RATWAY MARRIES A CLASSICAL LAYOUT TO EARTHY MATERIALS.

BY PATRICIA POORE
PHOTOGRAPHS BY JERRY PAVIA

Much improved since it was built ca. 1950, the house is still a board-and-batt, California redwood cabin. When Buddy and Nancy Moss bought the cabin, "it was sitting in a meadow," says landscape designer Gary Ratway. With help from architect Paul Douglas, Nancy plotted a deceptively unselfconscious expansion that made the house more than four times its original 600 square feet—all without losing the vernacular appeal. Nancy wanted it to feel like a French or Mediterranean house in the country.

At the north side (rear) of the house, a master bedroom bump-out with a round-head window became an organizing element for the axial layout of the sunken garden. Gary Ratway’s approach was primarily architectural—though, with a wife who owns a nursery, he considered the plantings no less important. Gary had studied Edwin Lutyens and methodically toured his extant projects in England and Europe. "You can still visit these gardens because his work
ABOVE: The sunken garden is on an axis with the window bay. Water circulates from a trough, down a rill and into the pool planted with water lilies. FAR LEFT: The gate of black acacia leads out of the sunken garden. LEFT: Foxglove and Peruvian lily plants (Alstroemeria) are self-seeding and need only to be edited. RIGHT: Calla lilies grow around one of several newel posts salvaged from a hotel.
from the EARTH

"Green design" is just an extra advantage to using local and sustainable materials, something designer Gary Ratway has done as a matter of course since the 1970s. "We use diesel, follow an equal dig and fill ratio to avoid the use of trucks transporting rock and soil, use local materials..." he lists. Eschewing old-growth redwood for the gate, he specified black acacia. And then there’s rammed earth construction, an environmentally sound construction method that is also beautiful and appropriate to its site.

ABOVE: Colorado sandstone steps with inset tiles interrupt rammed-earth walls.
RIGHT: Mexican tile is the flooring for the colonnaded verandah beneath the ocean-side porch.
BELOW: Marguerite daisies mass behind a yew hedge near an old section of the cabin.

LEFT: (and below) Plantings in the border between inner and outer walls change over time, but rely on fragrant old roses. The columns are of rammed-earth construction.
RIGHT: The classical window bay was added as part of the 1994 expansion of the cabin.
was largely structural,” Gary says. This property’s mid-century builders had done a practical job of siting the house—not at water’s edge, with its strong winds and salt spray, but inland a bit, near enough the water for a horizon view. Such a site not only makes outdoor living easier, but also allows a better landscape plan. The sunken garden provides even more wind protection.

Rammed-earth construction, which Gary often employs, extends the vernacular feel. Walls and columns are made of the sand-and-clay soil from the site, reinforced with 3/8 in. aggregate from quarries about an hour away, in soft earth colors—buffs, not greys. “Rammed earth is really about color and texture,” Gary says. Elements continue to develop a patina as water reacts with minerals and microbes in the soil. Every season brings a slightly different color.

The cap on the earth walls is made of poured concrete, pigmented to pick up the blue-green trim on the house. The perimeter paths are covered in California DG, or decomposed granite in a 1/8 in. aggregate, once considered a waste material from the crushing of granite. It packs beautifully and has a buff color like that of the rammed earth. Several Douglas fir newel posts were salvaged from a San Francisco hotel, then refinished and weather-sealed to be used as punctuation in the garden.

Plantings in the border between inner and outer walls change, but rely on fragrant old roses including pink Queen of Bourbons, Mme Alfred Carrière, Great Maiden’s Blush, and Stanwell Perpetual. A double hedge of yew keep out deer and provide a further wind break.

Marguerite daisies, calla lilies, cineraria (Senecio cruentus), naturalized foxgloves and Peruvian lilies, ferns, and sprawling golden oregano add texture and color. 
QUICKLY EMBRACED WHEN INSECT SCREENS WERE DEVELOPED MORE THAN A CENTURY AGO, SCREENED PORCHES EXTEND LIVING SPACE INTO THE OUTDOORS, AND THE BEST "READ" AS INTEGRAL TO THE HOUSE.
Here truly is nothing like spending a lazy day on the porch. These versatile extensions of living space offer the feel of the outdoors with most of the creature comforts of interior shelter; they’re roofed, floored, and have the comfort of at least one solid wall, while the rest admit fresh air, sunlight, and the sounds of birds. Add comfortable seating, a fan, perhaps even a fireplace, and you have an outdoor room you can enjoy practically year-round.

In this era of jumping fuel prices, a screened porch can lower your energy bill by reducing air-conditioning days. Simply open all the windows in the house, the door, and any windows that open onto the porch, and your home will ventilate itself naturally, without the dust and racket associated with an attic fan. (To amplify cooling, add a ceiling fan; see “A Fan for the Porch” on p. 88.)

Before the late-19th century, porches were usually open. It’s traditional to leave a front or side porch that faces the street open, but back and side porches have been candidates for screening since bronze, copper, and steel mesh “fly screens” became available in the late-19th century.

If you have a likely candidate that you want to enclose, companies...
like Vixen Hill and Coppa Woodworking can custom-build screened panels or an entire porch to order. Vixen Hill's modular system makes it easy to install wall panels that change easily from screens to storm glass, plus architectural trims that match detail already on your house. Coppa's screen doors with cutwork Victorian gingerbread can also double as enclosure panels.

If you're the handy type, screening in a porch is also an easy weekend project. Screen mesh in fiberglass, aluminum, and copper usually comes in 100' rolls, which you can order online or via a local building-supply store. At about $30 per roll, fiberglass is the least expensive option. Aluminum costs a little less than twice as much (about $50 per roll). Both screening materials are commonly available in charcoal or silver, and some companies offer a full palette of tints in colors like almond or bronze. Roll-Away screens, the pull-down or "invisible" screen, come in six standard earth colors. Bronze and copper screens last much longer than fiberglass or aluminum, but they're pricey: a single roll of copper mesh retails for more than $200.

There are different meshes for different purposes, too. Standard mesh is 18 x 16 (that's 18 wires across and 16 down per square inch). Since you'll be installing the screen against large openings, choose a stronger mesh that's slightly thicker (18 x 14). If no-see-ums are a problem in your locale, opt for 20 x 20 mesh. There are even pet screens if you'd like to equip your porch with a pet door. This mesh is several times stronger than stan-
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Screened porches that run the length of the house are a fixture on early-20th-century summer houses, inviting families to spend most of their time in the fresh air—especially when the view is of the water (above).

Porches are great places to grow plants, as on this mid-century one (Phantom Screens).

dard screens, and it’s a good choice for a screen door as well.

While building an entirely new screened porch is less expensive than adding a fully enclosed room, you’ll still need a floored foundation (or at least a deck with insect screening underneath) that ties into the house, a roof, and of course, the screened paneling. Choose a spot that allows easy access from your home’s main living areas and you will tend to use your new outdoor room more frequently.

Orient the porch to take advantage of any views (even a patch of shrubbery or a single tree can be restful), as well as good solar orientation. Porches that face south are especially pleasant during the afternoon or evening; east-facing porches greet the sun in the...
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morning, inviting you to slip outside for morning coffee. If the porch is large enough, create an al fresco dining area with an all-weather table and chairs in teak or aluminum.

A screened porch is a good place for furniture that can take some sun or water exposure, including all-weather or three-season wicker and pillows covered with quick-dry fabrics like those made by Sunbrella. An old-fashioned roll-down screen, like the ones offered by Americana, can come in handy if the porch gets bright afternoon or morning sun or sudden windy showers.

Porches, screened or otherwise, are also great places to nurture potted plants. Use them as color or scent accents to enhance the outdoor feeling. If the porch faces west, consider starting some climbing vines at the exterior corners to introduce shade in the hottest months. Be sure to provide rapid growers like trumpet vine or wisteria with posts distinct from the porch foundation itself, so they won’t eventually tear down your cherished retreat.
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Paint and paper are matters of color, a maddeningly difficult subject to master or teach. Words of experience and well-chosen photos help.

Another Look at Color

Paint and paper: in decorating, these are the cheap dates. But, being matters of color, they are so hard to get right. Furthermore, it is truly almost impossible to write about color coherently: color is subjective, symbolic, and subject to changing light. We can be reassured by David Oliver's words: "Combining personal choices, a few basic color theories, and a good knowledge of your home and its character will undoubtedly lead to a successful theme." Oliver is design director of the Paint & Paper Library in London. As a color-savvy interior designer, he has a who's-who list of

TOP LEFT: A tonal use of neutrals emphasizes the rhythm in Frank Lloyd Wright's Storer House. TOP RIGHT: All about green: a calming, medium-wavelength color that represents nature. LEFT: Playfulness in color; note the painted steps picking up hues in the room.
private clients. [His designs are available in the U.S. from Stark Wallcovering: starkwallcovering.com; to the trade] And now he’s written an ambitious, insightful book.

It’s entitled *Paint and Paper* but it’s not about paint-company palettes or choosing among wallpaper patterns. Rather, it’s about color—hue, intensity, tint and shade, and light—and color’s significance and effect. Houses photographed for the book range from English Georgian period to Modern, but period homes are not the point. Oliver explains, com-

**ABOVE**: Schematics in the book outline color placement; this one describes the Edwardian period, 1901–1910.

**BELOW**: Three tones of one color quietly emphasize details in a Georgian room.

The writing and organization are energetic, driven forward by cross connections and lots of illustration. He starts with the topic of inspiration: personality, preference, how to recognize yourself in your color choices. Next he explores the effects of different kinds of light, and factors such as rhythm, proportion, scale, emphasis, and harmony. He goes on to break the color wheel into families of colors with their associations. An applications chapter gives schematic drawings that suggest color intensity and placement in a room by architectural era, a kind of color-by-number system. The book successfully shares insight about a difficult subject through musings, practical ideas, and case studies.

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Kitchen Floors from Goodwin Heart Pine Co.: 800/336-3118, heartpine.com • Windows from Andersen: andersenwindows.com • Cabinets from Kraft Maid through Home Depot, in maple with pewter glaze • Countertops are soapstone • Hardware from Restoration Hardware: restorationhardware.com • Paint colors by Benjamin Moore ‘Vanilla Ice Cream OC-90 on walls, ‘Chester-town Buff HC-9 on trim: benjaminmoore.com • Bell-jar lamps from Van Dyke’s Restorers: 800/237-8833,vandykes.com • Range, hood, ovens from Dacor ‘Epicure’: dacor.com • Dishwashers from Bosch: bosch.com • Refrigerator by Frigidaire: frigidaire.com • Faucets by Kohler: kohler.com • Prep sink from Blanco: blancoamerica.com p. 80
Sofas from owner’s collection • Decorative painters for ornamental plaster Linda Croxson and Philip Ward, Croxson and Ward, Locustville, VA: 757/787-8049 p. 81
Window treatments custom, based on a book found at the Phila. Museum of Art • Empire sofa is a family antique • Wing chair upholstery from Kindel Furniture Company: kindelfurniture.com • Carpet is an old oriental

Exuberant Order pp. 82–85
See photographer Jerry Pavia’s recent book: Gardening at the Shore, text by Frances Tenenbaum. Timber Press, 2006
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Plaster It On

BY CATHERINE LUNDIE

If your home’s decorative details have been lost to remuddling, or if you’d just like to dress up your plain Jane a little, you’re in luck—today’s market offers everything from traditional cast plaster to durable synthetic reproductions at price points that should suit every budget.

In use in American homes since the 18th century, plaster is the gold standard for those demanding historical authenticity. Companies like Fischer & Jirouch and Boston Ornament Co. handcraft this versatile material in a process that is virtually unchanged from that time to this, using gypsum and lime that’s mixed with water, then cured in molds.

Plaster is prized for its ability to take detail—ideal for that ornate ceiling medallion or intricate frieze—and can be cast, stamped, or molded. It also doesn’t shrink or warp. Plaster does, however, require a certain amount of craftsmanship to install. The material can also be heavy.

Another traditional product for decorative effects is composition ornament, or “compo.” Oil, resin, chalk or whiting, and animal glue comprise the basic recipe for this centuries-old alternative to more expensive plaster, carved wood, or stone. Its manufacture takes place in three stages, each capable of producing a different effect. Heated liquid ingredients combine to form a “dough” that is initially pliable. At this point, the compo can be modeled by a skilled craftsman or more commonly, pressed into a mold where it accepts fine detail. When it reaches its second, “gelled” stage, the detail is set but the material is still flexible and can be manipulated without cracking. In its final stage, compo is hard as stone, and can be carved like [text continued on page 106]

CLOCKWISE: (from top left) Van Dyke’s Restorers offers corbels in carved hardwood and resin; Fischer & Jirouch can cast plaster from 1,700 historic molds; wood carvings from Architectural Products by Outwater; J.P. Weaver is known for its flexible “Petitsin” ornament; real plaster is still a good option; Boston Ornament Co. specializes in handmade plaster ornament.
from Lenna: "The use of Mirrors to Create the Illusion of Greater Space"... This entrance is only 10'x15'. From the French we used the technique of "Mirror in Panes" and combined them with four ornamented vertical panels to create this Grand Style. The mirror reflects on itself to visually move the walls back creating the feeling of a much grander space. Installation: 3 men/3 days.

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

5/08
PLASTER, COMPOSITION, & POLYURETHANE


BELOW: Interior ornament with fine relief in J.P. Weaver’s Petitsin, a flexible resin. RIGHT: The possibilities for interior ornament are endless, as this ceiling with products from Manhattan Interior Designs demonstrates.

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From the mantel to the ceilings, an 1883 Beaux Arts beauty in Milwaukee is lavished with hand-carved wood and embossed friezes. Most of the ornament seen here could be custom replicated, or may even be in stock.

wood. J.P. Weaver specializes in pliable compo ornament, while Decorator's Supply Company carries an extensive line of applied compo, including woodwork ornament and mouldings.

For many homeowners, nothing compares to wood for decorating walls and ceilings. It is both durable and versatile: it can be cut, carved, painted, varnished, or stained, and is suitable for everything from onlays to columns and capitals. Another plus is its grain and color, which gives it a depth of aesthetic appeal that other trim materials do not possess. Wood excels as a paneling medium, adding instant history to a room. While specialists like Maurer & Shepherd Joyners and Maple Grove Restorations build wood paneling the traditional way, wainscot paneling systems by companies like New England Classic Interiors and Elite Trimworks can be a less expensive way to get a similar look.

Unlike plaster or compo, wood is subject to weather-related shrinkage and swelling. And like plaster, it can be challenging to work with, in many cases requiring a professional hand. Yet also like plaster, it is unquestionably authentic.

For situations where ease of care or installation are paramount, high-density polyurethanes are an economical, low-maintenance alternative to traditional forms of ornament. While proprietary systems differ, most of these synthetics are made from a liquid urethane poured into a mold and then sealed. The material expands under pressure to fill the mold and duplicate crisp detail.

A layered polyurethane moulding can be cast in a single piece, but it does require painting. Its cutting and milling properties are often compared to pine, and because the material is water repellent, it can be used in place of exterior millwork as well. Although lightweight, it is softer than either wood or plaster. It is usually the most economical and speedy alternative—especially if you want to add a bit of glamour in the form of a ceiling medallion or decorative corbels as a week-end project. A word to the wise, though: if your new ornament will be seen close up, buy the finest quality material you can afford.
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'07. The day we moved in, we gutted the back ell, which consisted of a tiny, out-of-character kitchen and a hodge-podge of small rooms. Although I had no experience in kitchen design, I did have a good idea about how I wanted the kitchen to look. With the help of our contractor, Steve, we set out on a mission to make the kitchen look like it had always been here. We also added a pantry, sunroom, and mudroom.

I was confident about the layout, but found finalizing cosmetic details overwhelming. I pondered over

Is this a novelty in shingling?
My bungalow-type house has an odd shingle pattern, not like the saltboxes around here. The shingles are not evenly spaced. Somebody told me this is "novelty siding." Is it historic? —ELI WALKER, CAPE COD, MASS.

The living-room wallpaper was a Liberty of London design called 'Faulkner'. It is available today through Osborne & Little, who sell to the trade: osborneandlittle.com The interior designer for that house in Asheville, N.C., is Jennifer Segie Farrell, JS Designs for Interiors, McLean, Virginia: (703) 288-8576. Additional sources for the project were listed on p. 96 in the issue. Good luck with your room. —P. POORE

TOOK THE ADVICE
I'm writing to thank you for publishing the article "Trendy... or Timeless?" in the September 2007 issue. To make a (seven-month) story short, we purchased our 1795 colonial in August
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color for the cabinets, what kind of countertop and sink we should put in, etc. Your article, however, made me see things much more clearly. It was so helpful and truly affected the end result in our kitchen makeover.

When realtors came to see our makeover last week, all were “completely blown away”! (We’d saved every old door and beam and put the old wood back in the construction of the new kitchen. We even used an old window as a pocket door dividing the pantry and sunroom.)

So that you can see the effect of your articles, I’m sending before and after pictures. I hope you enjoy looking at them, knowing how much you helped us.

—NANCY LEAVY
Hopkinton, N. J.

HANGING HIS SHINGLE

TO THE EDITORS: I am an Irish painter now living in Hamilton, Ontario, Canada. I detail-paint cornice mouldings, medallions, and centerpieces in the style of Scottish Architect Robert Adam (1728–1792). It is a classic form for painting plaster ceilings. Readers are welcome to visit my web page, which includes a centerpiece painted to match a client’s antique dinner china. Go to: apppainting.net

—ARTHUR P. BUTLER
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In every issue, we showcase a reader’s project, along with what inspired it, on our last page.

Readers have shared a Swedish Arts & Crafts bed right out of a painting by Carl Larsson...a color scheme based on an old children’s illustration...an adaptation of a famous staircase...a water-jet cut linoleum rooster tile based on a 1940s juice glass...a gazebo inspired by a porch balustrade.

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letters@oldhouseinteriors.com [SUBJECT LINE: inspired by]
My bungalow was built in 1913 by a German musician, and the house had been passed down for four generations when I bought it a few years ago. The family gave me two b&w photos of the house as built—and one clearly shows the beautiful Art Nouveau paper that was above the plate rail in the dining room. After removing at least three layers of paper, we uncovered remnants of the original. The imprint was just clear enough for me to transfer, onto tracing paper, the outline of tulips and leaves between rows of undulating crescents. (There was no clue as to original color, but I suspect it was a monochromatic metallic scheme.)

Hand-painting the design onto the wall consumed a year and a half of weekends and took these eight steps:

1. Remove paper and skim coat the damaged surface.
2. Prime walls and apply a neutral, canvas-color base coat.
3. Trace the design around the room with carbon transfer paper.
4. Outline with brown Lumocolor markers. (Hey, it's not a museum unless you charge admission.)
5. Select a color scheme. I looked to my oriental rugs and hearth tiles, using Sherwin-Williams historical Arts & Crafts interior colors and Modern Masters metallic paints. This was the hardest step.
6. Hand-paint each color, one at a time.
7. Re-outline with the markers to make the pattern "pop."
8. Apply three coats of glaze to soften the new paint and give a patina.

Family and friends thought I was obsessed—or insane—but I was truly inspired by the period photograph. Now everyone admits the project was worthwhile.

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