STICKLEY. BUILT FOR LIFE.

STICKLEY
SINCE 1900

FOR THE LOCATION OF THE STICKLEY DEALER NEAREST YOU, CALL 855.881.4066 OR VISIT STICKLEY.COM
L. & J.G. STICKLEY, INC., STICKLEY DRIVE, P.O. BOX 480, MANLIUS, NEW YORK 13104-0480
STICKLEY.COM
The Fine Art of Radiators
Where Innovative Technology is Wedded to Unique Design

Runtal Showroom in Haverhill, MA

Runtal Family of Heating Products
Runtal offers an array of radiator designs for hot water, steam and electric heating systems.

Hot Water (Hydronic)
Steam
Electric

For more information or a dealer near you, please call 1-800-526-2621 or visit us online at: www.runtalnorthamerica.com.
Signature Kennebec.

Our handcrafted period-inspired cabinetry and signature design details blend the new with the old, setting a standard by which all others are measured.

One Front Street, Bath, Maine 04530 • (207) 443-2131
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Editor's Welcome</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Furnishings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>News &amp; Views</td>
<td></td>
<td>A kitchenware emporium; Open House with the Alcotts; the cult of Aestheticism.</td>
</tr>
<tr>
<td>26</td>
<td>Decorator's Know-How</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Inside Books</td>
<td></td>
<td>The imagery of porches.</td>
</tr>
<tr>
<td>32</td>
<td>Kitchens &amp; Baths</td>
<td></td>
<td>Brilliant Art Deco design in an original bungalow bath.</td>
</tr>
<tr>
<td>36</td>
<td>Other Voices</td>
<td></td>
<td>From the Butch Chronicles.</td>
</tr>
<tr>
<td>62</td>
<td>Designer Specs</td>
<td></td>
<td>Great garage doors.</td>
</tr>
<tr>
<td>70</td>
<td>Dialog</td>
<td></td>
<td>Readers' letters.</td>
</tr>
<tr>
<td>71</td>
<td>Find It Here</td>
<td></td>
<td>Resources from articles.</td>
</tr>
<tr>
<td>72</td>
<td>Old-House ABC</td>
<td></td>
<td>Lancet to nogging.</td>
</tr>
</tbody>
</table>

---

**Editor's Welcome**

**Furnishings**

**News & Views**

A kitchenware emporium; Open House with the Alcotts; the cult of Aestheticism.

**Decorator's Know-How**

Period Lighting 101. By Mary Ellen Polson

**Inside Books**

The imagery of porches.

**Kitchens & Baths**

Brilliant Art Deco design in an original bungalow bath. By Sarah Hilbert

**Other Voices**

From the Butch Chronicles. By Dan Cooper

**Designer Specs**

Great garage doors.

**Dialog**

Readers' letters.

**Find It Here**

Resources from articles.

**Old-House ABC**

Lancet to nogging.

---

**I JUST BOUGHT...**

**An Italianate**


By Patricia Poore

**VISITS**

**Apple Pie Victorian**

Red and white wicker, blue shutters, and casual comfort define an all-American seaside cottage built in 1890.

By Brian D. Coleman

**House & Gallery**

An artist with a keen eye for detail brings new life to an old building, making it his home, studio, and gallery.

By Caryn B. Davis

**HISTORY GARDENS**

**The Gallery's Gardens**

Surprises include a brick garden and a stone amphitheater, a weeping cherry and more than 150 different species of plants.

Photographs by Caryn B. Davis

**PERIOD ACCENTS**

**Paint Color & Placement**

Dos and don'ts for exterior schemes.

By Patricia Poore
Beautiful one-of-a-kind sinks crafted daily in Perkasie, PA, USA.

www.BCSSoapstone.com
sales@bcsoapstone.com
215-249-8181
Just don’t destroy anything

MINISKIRTS, BEARDS, WOODSTOVES... all things go from fabulous to reviled and back again. When I got interested in restoration during the mid-1970s, it was partly in reaction to what I saw in our Brooklyn brownstone neighborhood’s Dumpsters: irreplaceable walnut pocket doors, brass hardware, chunks of ornamental plaster, early electric lighting fixtures. Back-to-the-city urban homesteaders loved the idea of a row house in a walkable neighborhood, but were too indoctrinated by the Modern movement to abide Victoriana—especially elements coated by a century of dirt and needing repair. “Dreary Old House Becomes a Bright Contemporary” was a typical headline. Then, along came the Victorian Revival and a generation of restorers who knew their Renaissance from their Eastlake and had the rooms to prove it.

The Arts & Crafts Revival ensued, and more recently a love affair with mid-century modern. Eventually Victorian seemed fusty again (though the Steampunkers embrace it). In 2008, a new book titled Brooklyn Modern celebrated the borough’s “astounding rebirth...and young people interested in creating their own sense of space...renovating brownstones”—often by tearing walls down to brick and painting everything white. “Full circle,” I sighed.

But old-house people have never been trend-seekers. We continue to enjoy the history as much as the raw space. Whether our interiors are restored to period, eclectic, or painted out as a backdrop for modern art, we try to be good stewards, knowing we are just passing through. While we’re not bound to create a time capsule, we strive to keep our intrusions reversible—not destroying the good work of the past.

A wonderful example is the “Visit” on p. 42, which takes us to an 1890 house sympathetically renovated for today. The Victorian exterior has been restored, freshened with compatible colors and wicker on the capacious porch. A light touch—no gutting, no monster additions—left the place intact, now with unfussy rooms decorated in timeless cottage style. Paint and furniture always can change.

Patricia Poore
ppoore@homebuyerpubs.com
Rejuvenation is built on a passionate love affair with history, architecture, and bringing back the best lighting and house parts ever made. We obsess over the details of period authenticity and great design like no one else.
The Designer Craftsmen Show celebrates the most time-honored American craftsmen and features the highest-quality fine art, traditional crafts, contemporary folk art, museum-quality replicas, original artworks, and fine furniture reproductions.

HISTORIC HOME SHOW
The resource for Restoring, Renovating and Preserving our Nation's Architectural Heritage
The event for anyone who wants to know how to create, decorate, learn, preserve, restore, renovate and display our Nation's Architectural History. This show is an invaluable tool for both professionals and homeowners!

THE NATION'S PREMIER OLD-HOUSE EVENT!
Showcasing juried craftsmen and distinguished artisans—offering the serious collector the “best of the best” in American craftsmanship.

Visit www.HistoricHomeShows.com to see dates, locations and times or call 800.782.1253 for more information.

Don’t miss the special wine and hors d’oeuvres preview party on the show floor. Be the first to view and purchase rare collectibles and hard to find items!

MAGAZINES BROUGHT TO LIFE
FURNISHINGS

by Mary Ellen Polson

Hammered Aluminum

New this spring are two floral-patterned designs in forged aluminum, based on archival patterns from a company in business since 1923. The Art Deco Sonoma bowl is $70. The Dogwood luncheon tray, with copper and bronze flowers, is $150. Both from Wendell August Forge, (800) 923-4438, wendellaugust.com

Fitting for a Stair

The decorative Heritage stair rod in brass comes in a choice of six finishes. The ½" brass rod is shown with plain brackets and a crown finial. It comes in sizes from 28½" to 72". Prices begin at $33.99 per set. For a dealer, contact Zoroufy, (888) 967-6839, zoroufy.com

High Output, Good Looks

These new electric panel baseboard radiators can be used with electric, hydronic, or warm air heating systems. They are available in lengths from 3' to 10' (in 1' increments). A 3' length in white is $599. A 6' unit is $710. From Runtal North America, (800) 526-2621, runtal northamerica.com
High Style Kitchen
Mid-Victorian kitchens were simple affairs, but this one in cherry is constructed with old-style techniques, including mortise-and-tenon joinery, grain-matched drawers, and turned table legs. Frosted cabinet glass and period reproduction hardware complete the package.
For a custom quote, contact The Kennebec Company, (207) 443-2131, kennebeccompany.com

Grained Beauty
The one-of-a-kind Cottage Chest is a mid-Victorian antique that's been grain painted to simulate exotic wood grains, including tiger maple and mahogany. Measurements will vary, but similar pieces sell for $900 to $1,200. From D.R. Coble & Co., (260) 665-2362, drcobleandcompany.com

Acanthus Medallion
The hand-cast Italian plaster rosette is lush with curling acanthus leaves. Suitable as a small ceiling medallion, the square rosette measures 10½" square, with a 1" relief. The piece sells for $86.12. From Decorator's Supply, (773) 847-6300, decoratorssupply.com

Farmhouse Italianate

Damask and Volute
Cornucopia Damask is a reproduction of a Rococo Revival paper dating to 1835–1860. Wheatlands Volute is based on a circa 1850s document from the home of President James Buchanan. Pricing ranges from $360 to $400 per 11-yard bolt. From Adelphi Paper Hangings, (518) 284-9066, adelphi paperhangings.com
Layers of Light
Adorned with alternating crystal jewels and notched spear-point prisms, the Whitaker has the rope detailing and plain piping typical of mid-Victorian gaslight fixtures. Shown with white frosted shades, it measures 28" wide x 31" long. It sells for $2,488. From King's Chandelier, (336) 623-6188, chandelier.com

Roman Leaves
From the Park Avenue line, Avenue features a run of curling acanthus leaves. The trim measures 5½" wide x ¼" thick, with a 4" repeat. It's available in maple, oak, alder, or cherry. An 8' length is $595 for most species. From Enkeboll Fine Architectural Wood Carvings, (866) 578-2098, enkeboll.com

Graceful Sideboard
The Pillars of the Graces server from the Costa del Sol Collection re-interprets Italian and other Mediterranean influences. It measures 71¾" wide x 40¾" high x 21" deep. The artistically distressed piece retails for $2,179. From Stanley Furniture, (877) 772-4858, stanleyfurniture.com

Mid-Victorian Paper
Stone-block wallpapers like Harvey Ashlar were especially popular for mid-19th-century foyers. Found in a historic house in Salinas, California, the American machine-printed wall fill dates to the 1860s. Harvey Ashlar sells for $97 per 30-square-foot roll. From Carter & Company Historic Wallpapers, (804) 254-4777, carterandco.com

Bella Campana
Shaped like an upturned bell, the cast-stone Campana vase features stylized acanthus leaf decoration. It measures 40½" high x 29½" wide and weighs 412 pounds. The piece retails for $1,450. From Haddonstone, (856) 931-7011, haddonstone.com
Fancy Shingles
No. 1 Blue Label shingles come in fancy cuts including fishscale, sawtooth, diamond, and wavy patterns. The resquared and rejoined shingles measure 18” long. The cost varies depending on pattern and mix, but it’s about $500 per square. From Custom Cedar Solutions, (386) 487-1015, customshingles.com

Fresh Gingerbread
All of the handrails, balusters, posts, and newels on this Victorian gingerbread-style porch are authentically milled from old-growth Western red cedar, a decay- and insect-resistant wood. For a custom quote for your project, contact CinderWhit & Co., (701) 642-9064, cinderwhit.com

White Cedar Shakes
These 18”-long roofing shakes in Eastern white cedar come from a fifth-generation mill that’s been producing them for 80 years. The square sawn shakes are ¾” thick and have a 6” exposure. They sell for $350 per square. From Dow’s Eastern White Shingles, (207) 884-8299, dowsoutheastshingles.com

Facade & Roof

Slate of Many Colors
Vineyard is a synthetic slate that comes in multiple widths (6” to 12”) and is shown in a blend of eight colors. The roofing material comes with a 50-year warranty. The installed cost ranges from $400 to $900 per square (100 square feet of coverage). From DaVinci Roofscapes, (855) 299-5301, davinciroofscapes.com

Crisp Clapboard Lines
From a mill established in 1864, these vertical-grain clapboards have square, sharp edges that will create crisp, clean lines on any facade. In 100-percent spruce, the clapboards cost between 57¢ and 62¢ per foot. From Ward Clapboard Mill, (802) 496-3581, wardclapboard.com
Restoring antique lighting is our passion, our expertise and our specialty. Visit our online showroom to view the finest selection of unique and distinctive antique lighting in North America. From Victorian to Art Deco and Industrial, we have an outstanding array of chandeliers, wall sconces, table lamps, floor lamps and exceptional antiques.

Our handcrafted custom lighting is unsurpassed in quality and creativity. With over 100 unique designs and 12 exclusive finishes to choose from, we carry one of the finest selections of contemporary and traditional lighting in North America. All of our custom lighting are crafted out of solid brass in our workshops. Visit our online catalogue to learn more.
The Prairie Style Balch House, designed by Frank Lloyd Wright in 1911, will be open for Wright Plus this year.

Walk Wright In
Wright Plus, the annual open house for devotees of Frank Lloyd Wright’s Chicago and Prairie Style architecture, moves to the first weekend in June this year. The Housewalk (June 2) provides entrée to eight private homes (three designed by Wright), plus three of Wright’s most famous public buildings: Unity Temple, the Robie House, and the Wright Home & Studio. Among the new offerings are the George Sharp House (architect unknown, 1873), one of Oak Park’s oldest residences featuring stunning original woodwork; the John T. Price House (E.E. Roberts, 1904), an updated Queen Anne with an exceptional addition; and the Vernon Skiff House (Nimmons & Fellows, 1909), an eclectic design suggestive of the Prairie School.

Wright Plus offers a host of events as part of an “Ultimate Plus” package, including a reception at the 1905 Wright-designed lobby of the Rookery Building in downtown Chicago, a Friday excursion to Wright-designed buildings in Chicago’s exclusive North Shore, private lunches and dinners, and a behind-the-scenes tour of the Frederick C. Robie House on Sunday. Tickets and information: Frank Lloyd Wright Preservation Trust, (708) 848-1976, gowright.org

"An old house is a labor of love, so I understand not everyone has the time, appetite, or desire to resuscitate or maintain one. I just wish people who have no interest in old houses would leave them alone for people who do."

— TINA TRASTER, AUTHOR OF "BURB APPEAL: THE COLLECTION," IN THE NEW YORK POST, 2012

PROFILE
When Julie Gaines and David Lenovitz of Fishs Eddy met in 1986, they found they had something in common—a passion for old restaurant ware. Dinnerware made for hotels, diners, trains, and restaurants in the first half of the 20th century was sturdy and solid. A meal on one of the thick plates made you feel that everything was all right with the world. Soon Julie and David were spending enjoyable weekends antiquing in New England in an old pickup truck, scouring countryside barns, defunct factories, and warehouses. They couldn’t get enough of the substantial plates and platters, mugs and containers; they expanded their collecting to serving ware made for commercial use, especially railroads and airlines. Within a few years, they’d opened the first Fishs Eddy in Manhattan.

Named for a hamlet in upstate New York, Fishs Eddy carries a combination of vintage ware and specially commissioned patterns, from plates covered with polka dots to glasses and mugs printed with New Yorker cartoons. Their most popular pattern features the New York City skyline. A recent find: plates from the Syracuse China Corporation (once Onondaga Pottery), many of them more than a century old.

Julie says old restaurant ware was made to be handled and stacked, and used over and over—so don’t treat it as something precious. Mix pieces up; Julie combines old with new, whites with colors, solids and patterns along with different linen and flatware. Put a different fork at every place setting, or serve your meal on oval platters rather than traditional round plates to make the table less stodgy. Twenty-five years on, Fishs Eddy is still going strong. Julie and David admit they are happiest doing what they do best—washing the dishes. Fishs Eddy, (877) 347-4733, fishseddy.com

—BDC

Julie Gaines and David Lenovitz, not long after they opened Fishs Eddy in Manhattan.

The shop sells all sorts of colorful kitchenware, including utensils.

These colorful collectibles take the cake.
ALL CUSTOM CARRIAGE DOORS CAN BE EQUIPPED WITH LIFTMASTER ESTATE SERIES GARAGE DOOR OPENERS

- Heavy-duty Carriage House door opener
- Quietest chain drive on the market with Motor Vibration Isolation System (MVIS)
- 3-button designer remote complements your car’s interior
- The projector system® reverses garage door if a person or object breaks the safety beam
- Lifetime motor and belt warranty

Carriage House doors are meticulously handcrafted to your specifications and are made from the finest materials available. Exceptional workmanship, superior woods and professional hardware are standard features, ensuring long-lasting beauty and reliable performance. Each door in our extensive collection will bring an added dimension of beauty and value to your home. To locate the dealer nearest you, please call toll free.

WEST COAST: 866-890-1776 | EAST COAST & MIDWEST: 877-668-1601

ENDURING QUALITY. TIMELESS DESIGN.

www.carriagedoor.com/ohi

Circle 006 on Free Information Card
ABOVE, FROM LEFT: Louisa May Alcott wrote Little Women at Orchard House when she was 35. Bronson Alcott moved his family to Orchard House in Concord, Massachusetts, partly because of the apple trees on the grounds.

OPEN HOUSE
Orchard House is one of several remarkable dwellings huddled together in Concord, Massachusetts, where some of the brightest literary and philosophical minds of the 19th century lived, wrote, and taught.

A teacher and philosopher who was a leading light of the early 19th-century Transcendental movement, Bronson Alcott bought what became Orchard House (actually two 18th-century dwellings linked together) in 1857. Here his oldest daughter, Louisa May Alcott, wrote her best-selling children’s classic Little Women in 1868 on a small desk built by her father.

The house has changed little since the Alcotts left in 1877, and about 80 percent of the furnishings are original. Perhaps the coziest room in the low-ceilinged house is Bronson Alcott’s book-packed study on the main floor. The dining room played host to neighbors that included The Scarlet Letter author Nathaniel Hawthorne, who lived next door at The Wayside; fellow Transcendentalist and writer-philosopher Ralph Waldo Emerson; and Henry David Thoreau, who escaped from his one-room cottage on Walden Pond as often as he could for dinner (the Alcotts were vegetarians).

Original features in the kitchen include the soapstone sink given to her mother, Abigail, by Louisa, a hot water reservoir, and a drying rack designed by Mr. Alcott for laundry. Upstairs, Louisa’s room still has the half-moon desk set between two windows where she wrote many of her books. The bedroom of her youngest sister, May, a talented artist who studied with William Morris Hunt and in Europe, is a remarkable archive. Young May’s sketches and drawings cover the walls and doors. The house was the setting for a documentary, Louisa May Alcott: The Woman Behind Little Women, produced by Nancy Porter and Harriet Reisen. The biography aired on PBS’s American Masters series in 2009. Orchard House is open year-round, by guided tour only; 399 Lexington Road, Concord, MA, (978) 369-4118, louisamayalcott.org —MEP
**Duncan Phyfe**

A full-dress retrospective on America's best-known cabinetmaker of the first half of the 19th century features more than 100 works. "Duncan Phyfe: Master Cabinetmaker in New York" runs through May 6. Highlights include some never-before-seen, documented masterpieces and furniture descended directly in the Phyfe family, as well as the cabinetmaker's own tool chest. Between 1805 and 1820, demand for furniture with Phyfe's unique blend of Regency and English Neoclassical styling reached a fever pitch among the elites of New York, Philadelphia, and the South. Characterized by superior proportions, balance, symmetry, and restraint, his furniture was seldom signed but was widely imitated. (212) 535-7710, metmuseum.org

---

**"Cult" in America**

A landmark international exhibition that explores the flowering of the Aesthetic Movement in Britain is on at the De Young Legion of Honor in San Francisco for a run through June 17. Curated by the Victoria & Albert Museum in London, "The Cult of Beauty: The Victorian Avant-Garde, 1860-1900" explores the Aesthetic ideal as it took hold in Britain and America, transforming the way the middle class viewed and decorated their homes.

Famous for the widespread use of such historically rich motifs as the lily, the sunflower, and peacock feathers, Aestheticism originated among small groups of friends who emerged as leading writers, designers, painters, and architects in the second half of the 19th century. The exhibition features creations of art, architecture, interior design, furniture, fashion, and photography by masters as diverse as artists Dante Gabriel Rossetti, James McNeill Whistler, and Edward Burne-Jones, and designers E.W. Godwin, William Morris, and Christopher Dresser.

Fine Arts Museums of San Francisco: Legion of Honor, (415) 750-3698, famsf.org

---

**Don't miss...**

- **Baltimore Fine Furnishings Show**, May 4–6, Baltimore, MD. Marketplace for handcrafted furniture, decorative accessories, and original art from across North America, at the Maryland State Fairgrounds for the first time. (401) 816-0963, finefurnishingsshows.com

- **Vintage Home Tour & Restoration Fair**, May 19, Riverside, CA. Tours and crafts/antiques fair in a historic town. (951) 683-2725, oldriverside.org

- **Irvington Home Tour**, May 20, Portland, OR. The oldest charity house tour in the Northwest presents seven unique homes in the Irvington neighborhood, which was recently placed on the National Register of Historic Places. irvingtonhometour.com

- **Arts & Crafts Chicago Show**, June 2 and 3, River Forest, IL. Featuring furniture and 20th-century decorative arts of the American and English Arts & Crafts movements. Many of the nation's leading craftsfirms will be in attendance. Held on the campus of Concordia University. (651) 695-1902, artsandcraftschicago.com

- **SF Modernism Show & Sale**, June 9–10, Concourse Exhibition Center, San Francisco, CA. Antiques and collectibles from Mission to modern, including furniture, Native American art, lighting, pottery, art, glass, jewelry, textiles, and more. (503) 936-9509, sfmodernism.com

- **Old House Fair**, June 16, San Diego, CA. Offers exhibits, seminars, and vendors, as well as the annual historic home tour, which highlights South Park neighborhoods. (619) 233-6679, theoldhousefair.weebly.com
EXPERIENCE THE
Olde Century Colors
DIFERENCE

Keep the charm alive and recapture the glow of the past with the quality and selection of the present. These rich colors are thoughtfully selected for the careful restoration of historical architecture, furniture and projects.

54020 Andrews Ave. | New Carlisle, IN 46552 | 800.222.3092
Elmira, Ontario | Canada N38 2C7 | 866.789.7087
OLDECENTURYCOLORS.COM

The must-have resource for period-inspired homes!
Find everything for your old-house project—hardware, lighting, plumbing, decor, floor and wall treatments, and more. Browse for ideas, find inspiration, and search suppliers.
Order today at DesignCenterSourcebook.com or call 1-800-850-7279.
$17.99 includes shipping.

Where Vintage and Modern Collide®

barnlightelectric.com
800.407.8784

Scan code to learn more about the lighting in this ad.
OldHouseOnline.com
5 Reasons To Log On Now!

1. See what other readers have done to bring back and decorate their Greek Revival or Victorian, Tudor or Bungalow.
oldhouseonline.com/category/articles/house-tours

2. Shop hard-to-find period products and specialty services.
oldhouseonline.com/old-house-directory

3. Read articles by America’s leading authorities on old houses and find great tips on maintenance, repair and restoration.
oldhouseonline.com

4. Join the old-house online community to share photos and stories, post questions, and connect with other old-house enthusiasts.
myoldhouseonline.com

5. Learn how to identify your favorite old-house styles—Victorian, Colonial, Federal, Greek Revival, and more!
oldhouseonline.com/category/articles/house-styles

Stay connected with OldHouseOnline.com
Classic Designs from the American Mid-Century

The "Morocco" Redi-Screen  The "Burbank" Doorlite Kit

TILE SOURCE INC.

Encaustic & Geometric Floor Tile
Victorian Wall & Fireplace Tile
English Town and Country Wall Tiles

49 Cotesworth Place, Hilton Head Island, SC 29926
PHONE: 843.681.4034  FAX: 843.681.4429
EMAIL: tilesourceinc@gmail.com

FOR MORE INFORMATION AND LITERATURE VISIT:
www.tile-source.com

www.CrestviewDoors.com
866 454-6302

CRAFTSMAN LIGHTS

Website of Craftsman, Mission, Mica & Tiffany Lamps & Lighting Fixtures

thebrightspot.com
800-736-0126

LACANCHE

UNLEASH YOUR INNER CHEF!
Discover the possibilities at www.frenchranges.com and design your dream range today.
1.800.570.2433
Always in Style

Arts & Crafts Hardware and Lighting
www.HOAH.biz

Old Village
PAINT COLOURS
"OFTENIMITATED—NEVER DUPLICATED"

Makers of Fine Historic Restoration Paints and Colours.
Natural Earth Pigments and 100% Acrylic.

Rich Colours, Highest Standards of Durability and Amazingly Easy to Apply for a Stunning Finish.

Paintmakers since 1816 • Dealer Inquiries Invited
(800) 498-7687
WWW.OLD-VILLAGE.COM

Cape Cod Lanterns™

S. Wilder & Co.
Since 1836
Quality, Handcrafted Brass & Copper Lighting
309 Orleans Road, North Chatham, MA 02650
877.794.5337 • design.capecodlanterns.com

Old-House LIVE!

Join Demetra Aposporos, editor of Old-House Journal, as she brings the pages of your favorite old-house magazines to life in the new online video series Old-House Live!

Brought to you by Old-House Journal, Old-House Interiors, New Old House, and Arts & Crafts Homes, Old-House Live! takes you inside America's architectural treasures, introduces you to modern-day craftspersons, and offers practical how-to advice for your own old-house projects.

See Episode 2: Frank Lloyd Wright's Pope-Leighey House (A National Historic Trust Site) now at OldHouseOnline.com/OHL
An EXUBERANT expression of Renaissance style, this house type is, despite its name, an American classic—the most popular building style for decades, on both coasts and throughout the center of the country. Deep eaves and heavy brackets, hooded windows and round arches were rendered on houses both simple and grand, built of wood or brick or brownstone. Easily recognized, the Italianate style is defined by its details. "Italianate" is the most interpretive of the Italian styles that swept the country during the Victorian period, starting around 1840. Fashionable Renaissance-inspired details were often applied to basic house forms, such as gable and wing, I-house, farmhouse, and Foursquare.  

BY PATRICIA POORE

1845–1900

A familiar cross-gabled house dressed in Italianate details: note the tall windows with heavy hoodmolds and round tops, the fancy wooden brackets, three-sided bay, and ornamental ironwork.

the LANGUAGE

- **BELVEDERE** Translated roughly as "beautiful vista," it's a lookout with windows, usually square, on a roof.
- **BRACKETED STYLE** Alternate name, associated with architect A.J. Davis, for the romantic Italianate style along the Hudson River, named for the large decorative brackets under the roof cornice.
- **CAMPANILE** From campana (bell), it's the tower on an Italianate building.
- **LOGGIA** The arched or colonnaded porch on an Italian-derived building.
- **PIANO NOBILE** The main floor of the house, usually reached via an exterior stairway.
- **PIAZZA** An open or closed gallery attached to the house—what you'll want to call the porch if your house is Italianate.
- **QUOINS** In classical architecture, the dressed stones at the corners of the building, or decorative wood blocks in imitation of cornerstones.
Italianate is 19th-century America's interpretation of the classical vocabulary, already filtered through England and, earlier, the Renaissance. It's true that noted architects—John Notman; Henry Austin; McKim, Mead, & White; Richard Morris Hunt; Samuel Sloan; Gervase Wheeler—designed in this style, but most Italianate houses were based, directly or indirectly, on patternbook examples derived from designs by tastemaker A.J. Downing and villa architect A.J. Davis. Italianate is a vernacular style, adaptable to different materials (wood, brick, stucco, brownstone) and different budgets. To a gabled farmhouse, add a side bay with windows, some fancy eaves brackets, a classical piazza (porch), or a round-top window, and voila: Italianate style. Builders nationwide used the vocabulary almost to the end of the 19th century. The Victorian Italianate style celebrated creative ostentation, a joyous use of polychromy, and sinuous curves inside and out.

Italian-style houses fall into three basic categories: the Villa, the Renaissance Revival, and the Italianate. Villas were meant to evoke the farmhouses and manors of Italy's countryside. The more formal Renaissance Revival style is restrained, classical, and symmetrical, often used on public buildings and in urban settings. The Italianate encompasses everything else, from the ambitiously eccentric to the simplest rural vernacular. The romantic Italian styles remained popular for nearly half a century.

The Italian forms and the Gothic Revival arrived at about the same time, two picturesque styles that ended the long reign of Greek Revival. Both came to us through England, where Gothic became the predominant style of the early Victorian period. In America, however, the Italianate was, by the 1860s, far and away the most fashionable architectural style.

The Italianate style waned during the postwar economic troubles of the 1870s. By the time homebuilding picked up, the style had to compete with such late Victorian favorites as Queen Anne, Stick and Shingle Styles, and the early Colonial Revival.

**TOP, LEFT TO RIGHT:** Bedroom in a vernacular Italianate house of 1883: floral wallpaper with border, cottage furniture, pile carpet. A polychrome scheme highlights dentils and modillions (brackets) on a bay window. Italian architecture and period furniture in the Renaissance Revival Parlor at the Metropolitan Museum of Art. **ABOVE:** Renaissance elements include an oriel window, campanile, and loggias on an Italian Villa rendered in wood.

**24 MAY | JUNE 2012**

Rob Gray (top 1 and 3) 
Courtesy Harry & Jeanette Top 3 
Kenneth Navesen (center)
Italianate styles

"Italianate" is the most freewheeling of a series of Renaissance-inspired styles:

The Tuscan Villa has a Foursquare shape, its roof topped with a square cupola called a belvedere.

Unendingly picturesque, the Italian Villa is asymmetrically anchored by a square tower or campanile.

Italianate refers to a combination of Italian shapes and details rendered in simplified or exaggerated fashion.

Urban high style was Renaissance Revival, but row houses were often vernacular: brownstone in Manhattan, wood in San Francisco.

INTERIORS for Italianates

Italianate houses are relatively easy to identify, but there is no particular "Italianate interior," because the style spanned half a century. Generally, (French) Rococo was in vogue during the 1850s and 1860s, and Renaissance Revival interiors held sway after 1870. The typical Italianate house probably had a Gothic Revival piece or two.

One approach will apply to a mansion, where money and skilled labor were available and the architect may have chosen furniture from established cabinetmakers. Another approach makes sense for a Midwestern builder's house of the 1880s, most likely filled with production Renaissance Revival pieces and cottage furniture. Instead of the mansion's cast-plaster brackets and cartouches, the simpler house had just ceiling medallions; the rich man's trompe l'oeil frescoes were recalled, in the vernacular example, in panels painted on walls.

Outside, paint schemes in beiges, buttermilk, and gray-greens suggest the stone colors of the Italian originals. Similar stony neutrals, including pale pinks, blues, and greens, were found inside. (After 1860 or so, stronger colors were advised.) Cool halls often were done in imitation of ashlar, or stone blocks. Graining was common; marbleizing even more so, used on baseboards, columns, and niches. For paper borders and rugs, florid patterns were nearly universal.

Furniture styles making their appearance included the Rococo and Renaissance Revivals, painted cottage furniture, and derivative pieces mass-produced in Grand Rapids. Stuff was everywhere: clocks, vases, figurines, glassware, sculpted or cast busts. "Whatnots" and that French piece so associated with Italianate houses—the étagère—were treasured.
Period Lighting 101

by Mary Ellen Polson

Whether your taste runs to colonial wire-arm chandeliers or hammered copper with mica shades, period-inspired lighting is easy to love. But are reproductions really functional in this age of halogen lamps and organic LEDs?

Most definitely. Take the sconce, for instance. These wall fixtures often seem merely decorative to us, but they are among the most versatile lights ever invented. The earliest—lit by candles—were portable, moving from room to room and up and down staircases. With gaslight, they became fixed, often in the form of wall brackets.

Sconces of all styles are ideal as ambient lights in formal rooms like the parlor, and serve as functional lighting at the top of a staircase or other tight, dimly lit spaces, like bathrooms. Sconces lend themselves to symmetry, often popping up in twos: on either side of an overmantel in a Georgian house, or on a wall intended for a buffet in a Foursquare dining room. Paired sconces make ideal bathroom fixtures, especially on either side of a mirrored medicine chest. Sconces come in just about every style, from colonial tin mirror-backs to the pinprick-perforated aluminum hourglass shapes of the 1950s. Shades can be placed up or down to cast light where it’s needed.

Chandeliers also have a history dating back to candlelight. While most early American chandeliers were in churches and meeting houses, these centerpieces have emerged as an architectural favorite in parlors, entry foyers, and dining rooms. They’re also popular, in more casual guises, over kitchen tables and islands.

Chandeliers can be colossal, or petite and intimate; scale should be tailored to the square footage and volume of the room; or, when the fixture hangs over a table, to the table’s size and shape. Early American wire-arm chandeliers were built in tiers. Simpler ones were composed of a single tier, and the chandelier was often wider than it was tall, dimensions that suited the
Wood Restoration System

Permanent • Professional • Cost-effective

LiquidWood®
A deep penetrating wood consolidant that regenerates and waterproofs rotted, dried out or spongy wood by restoring structural strength and integrity to wood fibers.

WoodEpox®
A non-shrinking structural adhesive paste that fills and rebuilds missing sections of wood. Easily sawn, sanded and nailed.

Repairs wood anywhere, inside or out
Windowsills, columns, capitals, doors and frames, clapboards, shutters, stairs, moldings, balustrades, decks, floors, timbers, furniture, artifacts and much more.

Specified for over two decades by US government and state agencies, architects and restoration professionals for restoration of our nation’s buildings and historic sites. Adopted by homeowners for performance, safety and ease of use.

ABATRON, Inc.
800-445-1754
262-653-2000
www.abatron.com

Quartersawn
Clapboard Siding & Building Materials
Incl. Antique Heart Pine and Hardwood Flooring

Quartersawing produces a vertical grain clapboard:
• Twists and warps less
• Wears more evenly
• Bonds paint and stain better

Also featuring
Cabots Factory Finish™
Exterior Pre-Finish for all types of wood siding.
Allows priming or finishing prior to installation with 15 year warranty:
• Crack, peel and flake resistant
• Washable
• Non yellowing
• Non chalk washdown
• Paint film will not erode

Call, write or fax for Free Brochure
Tel: 802-767-4747
Fax: 802-767-3107
woodsiding@madriver.com
www.woodsiding.com

Quartersawn Clapboard Siding & Building Materials
Incl. Antique Heart Pine and Hardwood Flooring

Quartersawing produces a vertical grain clapboard:
• Twists and warps less
• Wears more evenly
• Bonds paint and stain better

Also featuring
Cabots Factory Finish™
Exterior Pre-Finish for all types of wood siding.
Allows priming or finishing prior to installation with 15 year warranty:
• Crack, peel and flake resistant
• Washable
• Non yellowing
• Non chalk washdown
• Paint film will not erode

Call, write or fax for Free Brochure
Tel: 802-767-4747
Fax: 802-767-3107
woodsiding@madriver.com
www.woodsiding.com
low-ceilinged rooms found in 18th-century homes.

The arms and brackets of chandeliers and sconces invariably held their lights upward to accommodate candle or gas flame, until Edison’s incandescent bulb almost literally turned lighting on its head. Flameless electricity meant new fixtures could point light up, down, or sideways. The advent of electricity produced a burst of new fixture styles: the pendant (the original downlight); the shower fixture, where two, three, four, or more pendants hang in a cluster from a plate on the ceiling; the inverted bowl fixture; and the ceiling-mounted light.

Candlelit or gaslit chandeliers cast light around the room, but these new styles shot light down, or in the case of the bowl fixture, bounced it off the ceiling. Depending on the style, directional placement of the lamps, and shade color, the overall effect can vary, from subtle ambience to bright task lighting, or a combination.

Shower and bowl fixtures were especially popular in Arts & Crafts and Romantic Revival homes of the ’10s and ’20s. Both can be excellent choices over a dining-room table or in a foyer. Because they can be mounted flush to the ceiling or semi-flush on a short stem, ceiling-mounted lights are versatile. Depending on lamping, enclosed ceiling mounts move with grace from kitchen to the hall to porch. Stem-mounted versions with colored shades go places where a pendant cannot, and look good in groupings: Think of them as a period substitute for recessed lighting.

**Pendants** can’t be beat for more focused task lighting. The simplest pendant is a light bulb dangling from a wire. Because many reproduction pendants have the most common fitter size—2½"—they also have the greatest range of shade possibilities. Whether clad in a simple white shade or dressed up in hand-blown art glass, the pendant goes solo over the kitchen sink, in a row of three or more over an open counter, or down an entry hall to welcome guests.

**LEFT TO RIGHT:** Sconces, like the double ‘Brandt Leaf’ from Urban Archaeology, promote symmetry. This triple pendant is from House of Antique Hardware. The ‘Somerset’ sconce is from Turn of the Century Lighting. Gasoliers, like this double-tiered beauty from Roy Electric, were fixed in the center of a formal room for general illumination.

**SOURCES in this article**

- **BARN LIGHT ELECTRIC** (800) 407-8747, barnlightelectric.com
- **CONANT METAL & LIGHT** (800) 832-4482, conantmetalandlight.com
- **HISTORIC HOUSEFITTERS** (800) 247-4111, historichousefitters.com
- **HOUSE OF ANTIQUE HARDWARE** (888) 223-2545, hoah.biz
- **REJUVENATION** (888) 401-1900, rejuvenation.com
- **ROY ELECTRIC**
  - CO. (800) 366-3347, royelectric.com
- **SCHOOLHOUSE ELECTRIC & SUPPLY** (800) 630-7113, schoolhouseelectric.com
- **TUDENT OF THE CENTURY LIGHTING** (416) 362-6203, tol.ca
- **URBAN ARCHAEOLOGY** (212) 431-4646, urbanarchaeology.com
- **VINTAGE LIGHTS** (800) 566-9317, vintagelights.com

* A trio of repurposed insulator pendants from Conant Metal & Light illuminates a counter.
HOW HIGH?

While the best advice comes from specialists in antique and reproduction lighting, personal taste also counts when you’re deciding on brightness and placement of fixtures. More formal or traditional dining rooms often have lower-hanging fixtures. Schoolhouse Electric Company recommends hanging the fixture 36” above the table, or alternatively, 72” off the floor. The folks at Turn of the Century Lighting, who deal in many antique fixtures, suggest 30” to 34” between the bottom of the light fixture and the table—but recommend 36” over an island.

Light intensifies the closer it is to a surface. A light that’s 3’ above a work surface will provide four times the luminosity of one that’s 6’ away, says Patrick Brady of Vintage Lights. “This is why pendant lighting has an advantage over commonly used ‘can’ lighting.”

Another suggestion from Turn of the Century Lighting: Keep at least 7’ between fixture and floor in hallways and foyers. Good placement on either side of a bathroom mirror is well above eye level—between 6’5” and 6’10”.


FrogTape® is the only painter’s tape treated with PaintBlock® Technology. PaintBlock forms a micro-barrier that seals the edges of the tape, preventing paint bleed. Visit FrogTape.com to see PaintBlock in action, get painting tips and more!

AK
Specializing in Service
and Dependability
Exteriors

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

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

298 Leisure Lane
Clint, TX 79836
800-253-9837 Fax: 915-886-2890
www.akexteriors.com

Dow’s Eastern White Shingles
A cut above the rest

Maine based manufacturer of premium Eastern White cedar shingles and shakes, offering custom sizes and the hand-split look of the old traditional shakes, a long lasting and renewable resource solution to your roofing and siding needs.

207-884-8299 • dowseasternwhiteshingles.com
CAPTURING PORCHES

Escape is one reason why porches are so popular, at least in our collective memory. Escape from the constraints of rooms indoors, escape from electronics. Now the eye can pick a distant focus, allowing the mind to wander. Pages of the paperback novel flutter in a welcome breeze. Sweet escape.

“Sometimes I find it hard to relax,” says photographer Brian Vanden Brink, whose work often appears in Old-House Interiors. But he does find tranquility taking pictures of porches. Over the course of two decades, he shot lots of them, often as part of a whole-house photo shoot.

REVIEWED BY PATRICIA POORE
PHOTOGRAPHS BY BRIAN Vanden BRINK
Vanden Brink notes that the porch image often ended up on the magazine’s cover, “because porches invite an ‘I wish I were there’ kind of response.”

He got the idea to round up his favorite porch pictures and put them in a little book, which has been issued by the Maine publisher DownEast. Novelist and fellow Mainer Richard Grant wrote the delightful text, starting out with a funny story about how his architectural designer talked him into a not-cheap front porch for his own humble abode. Turns out, “I freaking live on this porch,” he writes. He includes some casual history of the American porch; he quotes Carson McCullers and Johnny Depp.

High-back rockers painted bottle green, Adirondack chairs, wicker furniture, potted geraniums, porch swings, and lemonade. If all that sounds good to you, you’ll love this book with a summer vacation between its covers. Leave a copy in the guest room … or out on the porch.
Casita BATH

PHOTOGRAPHS BY JAIMEE ITAGAKI
WE WERE LURED here by the tile. In 2009, we left our beloved 1912 Craftsman home for this 1933 casita, or Spanish bungalow. We were smitten by its gorgeous, over-the-top, green-tiled Art Deco bathroom, an exclamation point on an exceptional house.

The bathroom is a marvel of color and a time capsule of design—and, we've learned, it's also a love-it-or-hate-it kind of room. It's been interesting to see visitors' reactions: They either shriek in delight, or they just smile politely. I imagine the second group is thinking, "Only one sink? Such a small mirror? A combination tub/shower?" We love it; the bath takes us back to flappers and Art Deco opulence, to the advent of modern design and convenience, to a domain unique in design history.

Like many bathrooms of the day, ours is a riotous tile showcase: tile on the floor, walls, countertops, and inside the shower. Alternating seafoam- and jadeite-green hexago-

---

LEFT: The casita has a courtyard and patio on one side. ABOVE: The toilet niche is typical; Sunset magazine covers on the walls date to 1933, the year the house was built. TOP LEFT: The room has vintage pieces collected over 20 years: a floral Capri Dusting Powder tin, a jar from the Sorority line by The Buerger Brothers in Denver, a jadeite Deco ashtray, a celluloid container from a vanity set. OPPOSITE: The bathtub recess boasts a magnificent "shark fin" opening.

---

FAR LEFT: The tile design and bullnose trim are obvious in this corner, where a "shortcut" door opens into the hallway linen closet. The green metal cabinet, likely from a medical or dental office, was a flea-market find. LEFT: The butter-yellow sink matches the toilet and bathtub.
The built-in enameled electric fan/heater combo made by Markel Electric features an attractive grate with a stylized M, presumably for Markel.

Narrow bullnose tile trim rounds the corners. Original fixtures are butter yellow. (Other popular colors of the time included salmon pink, orchid purple, and black.)

Our bathroom is 7½' x 9' with an additional 3' x 3' toilet niche. It's relatively simple—no fancy elevated tub deck or enclosed water closet here. We've been told the shape of our unusual shower portal is called a "shark fin." At over 7' tall, it does suggest prowess. A wall heater labeled "Markel Heetaire" remains, no longer operable but offering a decorative grate.

The treatment may appear garish to some 21st-century eyes, but these candy-colored rooms beg for preservation. Our bathroom is not what you'd call timeless; in fact, it is an undeniable period piece. But it's sure not fuddy-duddy. In our eyes, no amount of modernizing, no steam shower or his-and-her vanity could improve upon its brilliance.

An economic boom in the mid-1920s ushered in an era of impressive residential construction and home renovations. That and several other factors gave rise to a new aesthetic in the bathroom. Innovations in manufacturing made new materials and colors more widely available; tile setting became easier, faster, and more affordable with the introduction of pre-mounted sheets; electric service and fixtures, along with indoor plumbing, saw vast improvement.

Perhaps just as important were advances in color printing! Elegant baths received a considerable sell job in magazines, with advertisements and
editorial showcasing dreamy color combinations from companies like Crane and Standard, Kohler, and Universal Sanitary Manufacturing. Manufacturers and retailers worked to persuade consumers that functional and stylish fixtures could—indeed should—be part of bold suites. Vibrant new bathrooms became status symbols for homeowners. It didn't hurt that the predominant style of the day, Art Deco, promoted functional design that was also an elegant art expression—and ideally suited for the bathroom.

Advertisers extolled matching fixture suites, much like the butter-yellow tub, sink, and toilet ensemble in my own house [previous pages]. A 1929 ad boasts: “Fine fixtures by Kohler are noted for their grace of line and proportion. They are everywhere preferred for the quality and lustre of their glassy hard enamel and for the way in which the assembled fixtures harmonize in color and texture.”

But a Mosaic Tile ad from the era says it best: “Personality in home decoration finds its widest expression through the fine, the enduring, the genuine. Thus it is that real tiles—Mosaic Tiles—are chosen for floors and walls. Good taste insists on them. Good judgment prescribes them. No need to have the standardized. Achieve your own beauty.”

—Sarah Hilbert

**ABOVE, LEFT:** The bathroom as salon, from a 1930 Crane Co. advertisement. **ABOVE, RIGHT:** From a Standard Sanitary Mfg. Co. ad: “Now all Standard fixtures are made not only in white but also in Ming Green, T’ang Red . . . Royal Copenhagen Blue . . . Ionia Black.” **LEFT:** Enameled colored fixtures from Washington Iron Works, 1930s. **RIGHT:** Fern-green fixtures for a “low cost bathroom” from Crane, 1931. **BELOW:** Deco styling in “ivory” vitreous-china fixtures by Standard, as seen in Better Homes and Gardens, April 1930.
Butchy and I were in the car, crawling behind an endless procession of late-model Buicks with left-turn signals ablaze, their occupants searching out the optimal early-bird special among the many surf 'n' turfs disguised as colonial taverns on the Lower Cape. In an ill-considered moment, we had elected to troll Route 7A to see if any antiques worthy of our superior standards had appeared in the past decade, since we'd soured on this run.

Our journey was precipitated by a picker who'd stopped in and, aware of my passion for ebonized furniture, mentioned seeing a couple of pieces in the East Quahog shop of a dealer known as Gerbil. I twitched on hearing my rodential colleague's name; he was universally known to be an unscrupulous proprietor who preyed on tourists. It was said that everything in Gerbil's shop was of dubious provenance—right down to the electricity pulsing through his wiring, which was rumored to come in via a pine-needle-covered extension cord jacked into the garage of the octogenarian shut-in next door.

Despite my apprehension, I found it difficult to resist the siren call of black shellac, and like an addict contemplating the nobler path, my restraint was fleeting at best. So off we went to the Cape. Gerbil lived in and dealt from a ruined Federal sited hard by a bend in the road, just where the garish fudge and T-shirt shops yield to a series of incessantly charming half Capes. With an abject lack of paint, banging shutters, and wild overgrowth, Gerbil's lair marked the transition between the world occupied by those-from-away and the world of the year-rounders.

Butchy parked next to the rusted hulk of a pickup with a bed full of scavenged scrap metal and leaky water heaters, all destined to become ersatz codfish weathervanes. We stepped into the breezeway entrance, which was illuminated by a droplight with a multicolored bulb—Gerbil's indication that he was open for business. Peering through the storm door, we saw the owner emerging from his basement stairs. Gerbil was wearing a filthy tank top splotted with deep crimson, which we assumed was either blood or mahogany wood stain. Butchy and I shuddered simultaneously, imagining the crimes against humanity and furniture that might be happening in the granite cellar.

Viewing Gerbil en deshabille revealed to me the genesis of his moniker: He was a paunchy mass with ginger fur that sprouted from the openings of his shirt and crept upwards towards the timberline of his pate. His unblinking chestnut eyes were in extreme proximity to each other,
Real Carriage Door Company
800-694-5977
www.realcarriagedoors.com

**Circle 009** on Free Information Card

Classic Gutter Systems, L.L.C.
Artistry, charm and elegance
"Old World" style heavy-duty copper, aluminum and galvalume half round gutters
* Up to 26' shipped nationally
* 26 styles of cast fascia brackets
* Roof mount options available

Phone 269.665.2700 • Fax 269.665.1234

www.classicgutters.com

**Circle 008** on Free Information Card

Walter Crane's " Swan"
Originally created as a wallpaper panel, this design by Victorian illustrator and artist Walter Crane has been faithfully reproduced as a poster. Hand-printed in eight colors and available in Albert Blue (shown) and Victoria Gold.

Bradbury & Bradbury
Art Wallpapers
www.bradbury.com 707.746.1900

**Circle 034** on Free Information Card

Beautiful Quality Wood Shutters for your Home
Interior & Exterior Styles
Any size - Any color
Visit shuttercraft.com
Call (203) 245-2608
Shuttercraft, Inc. - Madison, CT
Free Brochures/Prices/Quotes
Family Owned - Made In USA

**Circle 034** on Free Information Card

Old-House Interiors 37
and what with the wood shavings that clung to his work boots, he did give the impression of a reluctant live birthday present meeting its six-year-old warden and a gulg of plastic tubes.

"Are you looking for anything in particular?" Gerbil mumbled—the standard brush-off of a dealer who doesn’t want to waste his time.

"Something you haven’t messed with" came to mind, but in a rare moment of discretion, I held out the tease, “Victorian furniture,” knowing that if I cut to the chase, the ebonized pieces would double in price. Gerbil was one of those dealers who refuses to tag anything, partly out of laziness but also to judge the purse of a prospective pigeon before giving a price.

"Try the dining room," he said, head swiveling toward a rear chamber that had been clad in knotty pine during the 1950s.

Butchy and I sauntered over, and there, amongst a severely compromised highboy originating in both Connecticut and New Hampshire and several Rococo Revival tables newly married to marble tops, lurked a pair of raven-hued Eastlake chairs.

That is, they looked like a pair until I got close enough to notice the sticky aroma of Krylon propellant that clung to one of them. The chair with its original finish had a dusky patina; the smelly one, with similar but cruder ornamentation, had recently been sprayed, and the gilt hastily applied with a cotton swab by moonlight, or so it appeared. Gerbil’s motivation for creating the evil twin was obvious: unless extraordinary, single chairs are a tough sell; pairs move much faster.

Just then Butchy moaned, “What is your fascination with this gloomy crap? In 1880 that same chair came in walnut, cherry, and ebony, straight from the mill; if it were brown or red, you wouldn’t be looking twice at it.”

“Just as some of us have preferences in who we date, Butchy, it’s an uncontrollable attraction.”

“I’ve never known you to discriminate,” he said, whether in derision or envy, I couldn’t tell, as our interpretations of celebrating diversity differ.

“Butchy, think of how you react when you happen upon a Springer Spaniel; if it’s a white-and-liver, you’ve found a potential soulmate, while to you a white-and-black is just a mildly insane dog.”

I continued with my defense. “I’m not alone, you know; look at the back cover of the first Queen album: The band is in Freddie Mercury’s London flat, posing in front of an ebonized vitrine, and that’s 1973. There’s something about the stuff that gives me a frisson. I have to have it, be it a tiny whatnot shelf or an impossibly tall pier mirror that won’t even fit in my stairwell. Oh, then there’s the dilemma of what to do with it: leave it as found, the finish graying slightly with dust in the crevices, but retaining its ghosts, or do you French-polish it—carefully avoiding the gilding, of course—and recapture the obsidian gleam of the late 19th century, just as Alma-Tadema would have rendered it on canvas?”

Butchy gave a noncommittal grunt and I turned back to Gerbil’s chairs. They were neither stellar nor mundane, but sat in a perplexing middle ground. Still, I felt smitten. “How much do you want for the ebonized one?” I enquired.

“They’re a matched pair!” he replied, watching me. “How much for the one that was ebonized in the 1880s?” I returned in mock exasperation.

Gerbil knew the jig was up; he had to choose between being caught lying and making a sale. The concept of repeat business never troubled Gerbil; he considered each sale a sting, and exhaled with relief every time a customer’s vehicle left his pitted driveway. Rather than admit his deceit, he offered both for the retail price of the better chair, essentially throwing in the lesser one: “$350 for the pair.”

I weighed the plusses and minuses. The “other” chair, which originally had a natural finish and would have made a passable office piece, had become an ugly, gooey mess that would require far too much work. I’d have had to dump it at an auction, where Gerbil would undoubtedly repurchase it. The “good” chair was only that, bereft of any figural carving, inlay, or attribution to a cabinetmaker. I wanted to save it from Gerbil’s clutches, but I knew I wouldn’t have paid $200 for it in Brimfield’s cold dawn.

“Thanks, I’ll pass for now.”

Gerbil’s contempt shot across the room, triggered less by my pass than that we were both aware he was a crook.

“Anything for you?” I chirped to Butchy, our usual cue to move on. My companion, who’d been examining what looked to be a copper and brass finial for a Benson lamp but was in fact ceiling-fan parts from a hardware store, shook his head and led the way to the exit.

He opened the driver’s door of the minivan, but I turned toward the neighboring residence.

“Where are you going?” Butchy asked.

“I’ve got to see an old man about a cord.”
An indispensable source of information on planning, restoring and decorating your old house!

Order today at OldHouseJournal.com/store or call 800.850.7279 and use code OHG for free shipping and handling.

Charleston Hardware Company

Storewide Sale - 25% Off!
Cottage hardware should have simple classic lines with either brass or glass doorknobs.
Enjoy our oil rubbed bronze collection!
Fine Reproduction Hardware
www.CharlestonHardwareCo.com
Contact@CharlestonHardwareCo.com
(866) 958 - 8626
The Old-House Bookstore

GROUNDS FOR IMPROVEMENT
This book is filled with practical techniques, fabulous projects, and hundreds of before and after photos to help transform your outdoor spaces into inviting retreats. By Dean Hill & Jackie Taylor. Paperback. 175 pages.
Retail $17.95 / SALE $14.35

You may also enjoy the following books

O312. PRACTICAL GREEN REMODELING
This book shows how homeowners of ordinary means can "green up" a remodel, resulting in less waste, more energy-efficient homes, lower maintenance costs, and more comfortable, healthful environments. Retail $24.95 / SALE $19.95

O310. ARCHITECTURAL HARDWARE
Everything you need to know about adding the right finishing touches to your home-improvement or new construction project can be found in this book. Retail $24.99 / SALE $19.99

To order visit www.OldHouseJournal.com/store or call 800.850.7279.
Offer ends June 30, 2012 • OH10612
APPLE PIE VICTORIAN
Lightly remade as a family vacation house, this 1890s cottage is easy, casual, and all-American. (page 42)

HOUSE & GALLERY
In an old Connecticut village, a building with a lot of history becomes the colorful home of a painter and a photographer. (page 50)

PAINT COLOR & PLACEMENT
A good exterior paint scheme—sympathetic colors, well-placed—adds period panache, preserves proportions, and subtly highlights details. (page 58)

THE GALLERY’S GARDENS
Behind the fence, a terraced world done in painterly fashion, with places for both intimate dinners and Sunday salons. (page 54)

GARAGE DOORS THAT FIT
Keys to a compatible garage, with sources for doors and hardware. (page 62)
Easy and casual, this 1890 cottage is all-American.
HEN THEY SAW the Victorian house for the first time, Karen and Michael Lennon thought it anything but charming. Built in 1890 as a men's boardinghouse for shipbuilders, it had a dreary interior and a warren of tiny bedrooms upstairs. White plastic shutters stood out against the mint-green exterior paint. Systems were outmoded, the roof needed replacing, and the septic system was inadequate.

But Karen had spent her childhood summers here in the pleasant beach town of Madison, Connecticut, where her dad still lives and where all of her siblings have summer homes. She grew up playing on the beach and wanted her children and grandchildren to have those same fond memories. Her requirements were simple: The house had to fit their lifestyle, which meant easy and casual. “When we get up in the morning, we put on our bathing suits, and we don’t take
them off until dinner.” Karen didn’t want to worry about rugs and upholstery. Most of all, she yearned for a porch big enough for summertime gatherings of the whole family.

Situated just four houses away from the water, the old boardinghouse was close to the beach, so guests could come and go as they pleased. Seven bedrooms offered enough room for visits by the Lennons’ seven children and two grandchildren. And the front porch was big and wide. Although the house needed attention, it had big windows to let in the ocean breeze, and some original materials and details remained.

The basics came first: new septic system, new roof, and new porch floor. A stone facing on the concrete foundation improved the house, as did a low stone wall added at the perimeter of the property to match others in the neighborhood. They repositioned a backyard tool shed and added flowerboxes and a cupola to make it a focal point. Karen called in the talented interior designer Ilana Moore; together they chose a casual color palette that said “beach,” New England style. It’s predominantly blue, white, and sand, with accents of red. The outside of the house was repainted in a simple polychrome scheme fea-
The dining room is light and casual. Chair cushions are covered in Ralph Lauren ‘Arles’; pillows are ‘Grande Rayure’ from Nobilis. The blue-and-white plates are 19th-century.

Below: Old-fashioned Bar Harbor-style wicker furniture is painted in Benjamin Moore’s ‘Heritage Red’. Blue-and-white cushions wear ‘Beach Stripe’ by Ralph Lauren; pillows are covered in ‘Vortice’ and ‘La Mer’ from Clarence House.

turing blue and gray; cottage shutters with sailboat cut-outs add to the appeal.

The dining room retains its old beaverboard, which was an early 20th-century wood-fiber wall material. It was freshened with Benjamin Moore’s ‘Rich Cream’ paint. Furniture is light and casual. No-fuss wicker chairs accompany a white-oak dining table and a 19th-century pine sideboard. Hung over the sideboard, a collection of 19th-century blue-and-white plates adds color.

The living room is nautical, with ship models and shells. White wicker and overstuffed seating lends comfort.
ABOVE, FROM LEFT: The wooden "cottage" shutters decorated with sailboat cutouts are new. The kitchen-themed glass shade is mid-20th century. Post-war glassware fills a vintage shelf unit.

EASY KITCHEN FIX

To keep within the budget, tired 1970s maple cabinets were not replaced. Instead, they got a new lease on life with fresh paint, Benjamin Moore’s ‘Super White’. Red retro knobs from Liz’s Antique Hardware add a punch of color and style. For the window valance, the designer used a vintage 1940s tablecloth she found in a thrift shop. The amusing painted globe on the light fixture adds to the period pizzazz.

LEFT: Maple cabinets got fresh white paint and red retro knobs; colorful mid-century wares give instant style to a kitchen where little renovation was done.
The living room is nautical, with model sailboats, fishing floats, and sand dollars and starfish collected on beach walks. The coffee table is an antique seaman’s chest painted with a harpoon.

Seaside Decorating

Interior designer Iliana Moore offers these five guidelines for making a cottage by the ocean (or lake) colorful and fun:

1. When choosing colors, take advantage of the bright beach light by using crisp whites softened with light tints; blues, creams, and grays are classic.
2. For easy maintenance and a casual feel, use slipcovers on furniture.
3. Choose wicker, teak, and sisal near the beach; these materials aren’t harmed by wet bathing suits.
4. For fabrics, select cool, natural, easy-care cottons and linens.
5. To update a summer-home kitchen economically, rely on a fresh coat of paint, fun hardware, and vintage lighting.
The bedrooms feature light summer tints set off against crisp white. Cotton and linen complement cottage furniture in rooms furnished with lighthearted antiques and paintings with seashore motifs.
Blue and white toss pillows were made from vintage linens and fabrics that have sea themes.

On the top floor, four tiny bedrooms, separated only by single-ply walls of beadboard, were reconfigured into three comfortable rooms for grandchildren and guests, and a bathroom was added under the eaves. Second-floor bedrooms were freshened with color, including Benjamin Moore’s crystal-clear ‘Sky Blue,’ pale-blue ‘Harbor Fog,’ and a yellow-white color called ‘Cotton Tail.’ Lighthearted and playful antiques furnish the rooms.

The town of Madison comes alive on the Fourth of July, with parades and parties, fireworks, and bonfires on the beach. (For events and festivals, see madisonct.com.) Karen Lennon wanted her porch to reflect that all-American spirit. Bunting hangs over the railing from Memorial Day to Labor Day. Ilana Moore kept to the theme, choosing old-fashioned Bar Harbor wicker and painting it patriotic red. Now the family spends a lot of their summer on the porch, sipping lemonade in the cool ocean breeze or hosting nighttime parties. The boardinghouse has made its comeback as a beach cottage.

FOR RESOURCES, SEE P. 71.
ARTISTS LONG HAVE BEEN charmed by Chester Center, a picturesque Connecticut village filled with 18th- and 19th-century buildings. My husband and I are no exception. We live and work in a house that was built ca. 1830 as a hotel. Housing merchants who came to buy from the local mills, the building started out as a four-story Greek Revival "temple house" with a full portico, 16 bedrooms, a livery stable, a billiard room, and a dance hall. After two fires and the passage of many years that brought changes to the building, one thing is the same: It's still a community center. We've had bands play on our porch and balcony, we've hosted art and yoga classes, Rotary Christmas parties, and outdoor weddings—including our own last June.

My husband, Leif Nilsson, bought the house in 1997 and set about creating a home and gallery with the same vision and meticulous attention he pours into his paintings. One of his first projects was to reintroduce the staircase that had been removed when the downstairs became commercial space in the late 1930s. Using antebellum oak floorboards for the treads and a custom mahogany railing with turnings and goosenecks, he "put the spine back into the house." The railings are

HOUSE & GALLERY in an old hotel

Attention to detail and an artist's eye remake a storied building.

WRITTEN AND PHOTOGRAPHED BY CARYN B. DAVIS
Fire destroyed the four-story Greek Revival hotel’s roof in 1903 and again ca. 1930. By the late 1930s, the hotel had become a residence. The portico and columns are long gone.
Colors in the kitchen sitting room were inspired by the painting "Interior with Calisimo," which hangs near the purple door that leads up to bedrooms. The room then inspired the painting at right, "The Sun Room."

By Richard G. Price, who specializes in historic restorations. Following the principles of feng shui, Leif positioned the staircase to face away from the front door so energy entering the house would not immediately rush up the stairs, leaving nothing for the ground floor.

The balcony that once served as the main entrance to the hotel had become unsafe. Once again, Price undertook the restoration with Leif, crafting the railings and turnings. Now when the town has gallery open-
Leif Nilsson's paintings are inspired by his home; or is it that the home was inspired by his paintings? The colors in the house are certainly vivid and painterly. “Our immediate environment is very important to us,” says his partner and wife, Caryn. “We're always reinventing and beautifying the gardens, the gallery, and our home.”

Ings, its tractor parade, or the Fourth of July road race, we can view the scene from above.

Downstairs, the first floor of the studio and gallery occupies what was once a dentist's office. Leif tore out acoustic ceiling tiles and removed exam-room walls to create one large space. Here we exhibit his impressionist landscapes, garden scenes, and seascapes, as well as my photographs.

Years ago, Leif painted an interior scene of his studio, which showcased the glass doors from Italy and our cat Calisimo. “When I reconfigured the kitchen, I remembered that painting and its colors,” Leif says. “At the paint store I found a color called ‘Viking Yellow.’ I had to have it!”

He removed a wall, relocated the laundry room and moved the fridge, eliminated a closet and half bath, then added two sets of French doors with custom transom lights. I’ve added my own touches, including the cobalt-blue glass cabinet knobs and the blue vases displayed in the transoms.

One set of French doors opens to a small garden and patio that Leif laid brick by brick. The other set of doors opens up to the grill area. In the winter, we sit on the kitchen sofa with the lights off; with patio lights on, we can see the snow fall on the ledge behind the house. In summer the doors are always open.
From the street, it's impossible to tell that behind the 8' privacy fence is a terraced world inspired by an artist's travels in Spain and Italy. Ascend the ivy-clad, moss-covered stone steps and open the gate to find a bounty of color: more than 150 different species of plants and flowers. Sprinkled about are white-painted iron tables and chairs, benches, walking paths, stone walls, and stick fences and gates, all set against the vibrant, living backdrop. The hidden haven is captured on canvas and in photographs; its inhabitants are painter Leif Nilsson and his wife, photographer Caryn B. Davis.

Nilsson started out renting the little studio in the driveway, using it as a small gallery to show his paintings. Then he bought the Connecticut property, which includes an old house that was once a hotel. (See the related story on p. 50.) He set about transforming the bland yard into terraced gardens and hidden spaces.

The gallery's GARDENS

PHOTOGRAPHS BY CARYN B. DAVIS
LEFT: The little studio was the site of the earlier gallery. The doors, like the village and studio, are repeated themes explored in Nilsson’s paintings, including “Path to the Studio,” opposite. OPPOSITE: The stick gate with Tibetan prayer flags. BELOW: The backyard garden in the 1960s before terracing, and as it looks today with the weeping cherry in early spring.
In an area between the back yard and what’s now a brick patio off the kitchen sunroom, Nilsson began digging out the foundation in 2004, after a swarm of termites alerted him. He lowered the grade of the garden and replaced a rotted foundation sill. A few years later he laid the patio, also known as Caryn’s Garden, brick by brick. He cut salvaged stones to create steps leading from French doors to the brick patio garden.

More recently, Nilsson built an outdoor amphitheater with three stone tiers. The couple hold Sunday Salons here in the summer, during which poets, writers, and musicians present their work to an intimate audience.

“Leif is rarely still,” Caryn says. “He’s always busy, working on a painting or moving dirt around with his tractor. It’s all art to him.”
Next to the stone steps that lead to the log house, Leif Nikson used fieldstones to create terracing. He built it to serve as an outdoor amphitheater. One tier widens into a stone platform or “stage” to support musicians.
COLOR & PLACEMENT

A good exterior paint scheme—sympathetic colors, well placed—not only adds period panache to your house, but also helps preserve (or correct) its proportions and highlight details. **BY PATRICIA POORE**

**F**eeling overwhelmed by the choices you face in picking an exterior color scheme? I suggest you let color selection be, instead, a process of elimination. When facing a blank slate (or a blank sheet of paper, or primed clapboards), it’s wise to remember that creativity benefits from limitation.

First consider the house’s context in its surroundings, which will rule out some choices. Note the colors and even the styles of neighbors’ houses; you don’t want to stand out starkly or clash with existing schemes. Consider the quality of light. (The same body color will look different on houses in Arizona and Maine.) Context is also provided by your “given” colors: a red brick or cool granite foundation, weathered shingles gone rusty brown or seagull gray, the color of the asphalt roof. Architectural context—the style and date of the house—also offers clues.

Using some of the same colors inside and out (or a tint or shade of the same color) automatically creates an overall harmony that allows you to be creative with details. I’ve always found it a good idea to use the same paint manufacturer or color collection both inside and out. Generally, you can be more daring and use a greater number of colors inside. But some thread should connect the two schemes.

A hint that bears repeating: You must paint large-scale samples of chosen colors in place. Buy quarts. Outside, paint a section at least 4’ square where your body, trim, and accent colors come together (say, clapboards/corner board/shutter). Or paint on a moveable scrap of Sheetrock or Masonite. If you’re dissatisfied with the sample, don’t worry, you’re not back to square one. As you squint at the not-quite-right color in place, it will be more obvious where you need to go in the second round: Maybe this red leans too orange, or the ivory should be more gray, less yellow.

**Not every house needs five colors (though a highly ornamented Queen Anne Victorian may end up with 11). You may choose a monochromatic scheme, or a classic three color scheme (body, trim, accent).**

**OPPOSITE:** Three houses, three periods: Sherwin-Williams Preservation Palette provided the earthy red and green scheme for an 1862 Queen Anne (top), where the porch trim is reversed out to the body color, a good trick to make the porch pop while assuring unity. Black and white with red brick is foolproof and traditional (far right), here updated with an English green (red’s complement) on the doors. The 1912 bungalow (bottom) is “top weighted” with a richer color over the subdued green.
basic breakdown

Color consultant Robert Schweitzer says to consider five opportunities for color placement:

**BODY** means the basic color—used on clapboards, shingles, or stucco.

**MAJOR TRIM** is usually in contrast to the body color, creating an "outline" for the building, and includes corner boards, gable trim boards, eaves, door and window trim, and often porch railings and steps.

**MINOR TRIM** might include doors, shutters, porch parts, and decorative trim related to major trim—like the brackets connecting soffit to fascia board.

**SASH** is the part of the window that moves or opens. The Victorian preference for darker sash—brown, black, bottle green, and dark red—continued during the first quarter of the 20th century.

**ACCENTS** are optional colors—or tints and shades—used to highlight architectural elements, such as door panels, porch parts, or ornaments.
Before and after: a familiar house type, and easy to overlook. Now, medium-dark trim outlines the eaves and brings attention to the gable triangle over the horizontal window header. Pretty six-over-one windows become an asset with period-appropriate, brown-red sash.

Rules
TRIED & TRUE

**DO** consider "given" colors before selecting paint: roofing, any brick or stone.

**DO** go two shades darker and two degrees grayer than your initial pick from a paint chip. Many post-modern owners are intimidated by color, and end up with a washed-out scheme. Conversely, what looks like a nice color at 2x2 inches goes Crayola on a three-story house.

**DONT** use very dark, unusual, or saturated colors for the body.

**DONT** go overboard with accent colors. Using too many colors, with too much "picking out" of details, ruins architectural integrity.

**DONT** dismiss the idea of a monochromatic color scheme. Choosing tints or shades of the same color, or using just one secondary color on shutters or front door, can be elegant.

Remember, too, that five color breaks doesn’t have to mean five different hues; the scheme can include two shades or tints of the same hue.

On the matter of color placement, the house is speaking to you. Do you have a clear horizontal break, like a wide belt course, or a change in cladding material—stucco above bevel siding, say? That just about begs for separate treatments, even the use of two body colors. Secondary trim and accent colors are suggested by important architectural elements, such as window shutters or a large, ornamental front door. Does the house make a strong architectural statement? A low-slung Craftsman bungalow expects a naturalistic palette with warm accents. An upright Colonial Revival with tall, round columns is asking for cool restraint.

Don’t be intimidated by the need for a “historic” polychrome scheme. We get some of our ideas about 19th- and early 20th-century colors from sales materials. Paint companies illustrated houses with multi-color schemes, and kit-house companies, including Sears, pictured overtly cheerful colors. Then as now, though, most houses were painted conservatively. Neutrals and natural pigment colors in light to medium tints have been preferred for their durability, as they reflect UV light and don’t fade or change as readily as saturated hues. A scheme using some variations of gray and white was common throughout the 19th century and well into the 20th.
An 1855 parsonage at Historic Richmond Town in Staten Island, New York, originally had a cream body and Venetian red trim. Around 1870, when the Carpenter Gothic gable ornament was added, exterior colors were changed to this more saturated, late Victorian scheme featuring a green body.

selected SOURCES

Color consultants can be found across the country; ask around at paint stores or knock on the door of a house you admire. Some people who work nationally:

**CJ HURLEY CENTURY ARTS.** Oregon: (503) 234-4167, cjhurley.com • **THE COLOR DOCTOR.** (John Crosby Freeman), Pennsylvania: (804) 648-1616, oldhouseauthority.com • **THE COLOR PEOPLE.** Colorado: (800) 541-7144, colorpeople.com • **HISTORIC HOUSE COLORS.** (Robert Schweitzer), Michigan: (734) 666-0298, historichousecolors.com

Paint companies that offer historic color collections or palette advice:

**BENJAMIN MOORE** benjaminmoore.com

*Historic Color collection; Color Makeover Program*

**CALIFORNIA PAINTS** californiapaints.com

*yHistoric Colors of America palette*

**DURON PAINT & WALLCOVERINGS** duron.com

*Colors of Historic Charleston, Carolina Low Country lines*

**FINE PAINTS OF EUROPE** finepaintsofeurope.com

*High-performance paints with high concentrations of pigment*

**HOMESTEAD HOUSE PAINT CO.** homesteadhouse.ca

*Craftsmen Collection, Gothic and Italianate Palette*

**MARTIN SENOUR** martin senour.com

*Williamsburg line of historic colors; online Palette Match*

**OLD VILLAGE PAINT COLOURS** old-village.com

*Traditional paint palette in oil or latex*

**PARKER PAINT** shadesof76.com

*Colors of early America*

**PRIMROSE DISTRIBUTING/OLDE CENTURY COLORS** oldecenturycolors.com

*Oil-and acrylic-based paint in an early American palette*

**SHERWIN-WILLIAMS** sherwin-williams.com

*Historical Preservation Palette, interactive Color Visualizer*

**VALSPAR** valspar.com

*Historically documented color line*
Garage Doors That Fit  

BY MARY ELLEN POLSON

THE EARLIEST garage doors, modeled after those on stables and carriage houses, slid along a track or swung outward to open. Doors featured panels or cross-bracing and rows of divided lights (glass panes). Today’s garage-door makers reproduce the old look in roll-up doors that have almost invisible section breaks. (Sectional overhead doors themselves are old enough to be historic, appearing in the early 1920s; the electric garage-door opener debuted in 1926.)

Wood is still the gold standard for doors on a period house or a detached garage. Custom wood doors built with traditional tongue-and-groove joinery and inset raised panels are offered in a choice of swing-out, sliding, or bi-fold as well as roll-up models. Paneling, cross bars and Z braces add architectural relief. Unlike steel, wood is naturally insulating. Finished surfaces both inside and out can be specified in wood species including Western red cedar, vertical-grain Douglas fir, redwood, white oak, and mahogany; the finish may be paint, stain, or a varnish.

Some custom doors are solid wood, but most come with a core of insulating material (like polystyrene) clad with a hardwood veneer. The finished surface can take on a range of period details, from dentil molding to Arts & Crafts vertical panels. Even steel and weatherproof composite doors can be patterned to mimic a carriage-house look. A vintage look doesn’t sacrifice thermal efficiency—or the automatic door opener.

The key is to make the styling and detailing of the garage work with the rest of the house. Companies are making it easier to accomplish this by offering peripherals like appropriate hardware. +
GARAGE DOORS

- **AMARR GARAGE DOORS** (800) 503-3667, amarr.com Insulated steel and wood doors, traditional and carriage house styles
- **CARRIAGE HOUSE DOOR CO.** (877) 668-1601, carriagedoor.com Custom wood and steel with carriage detail overlays
- **CLOPAY DOOR** (800) 225-6729, clopaydoor.com Steel, composite, and wood, including carriage house styles
- **DOOR COMPANY** (800) 241-0525, designer
doors.com Custom wood and historic re-creations
- **EVER-GREEN GARAGE DOORS** (503) 384-8616, evergreengaragedoors.com Stock and custom garage doors
- **EVERGREEN CARRIAGE DOORS** (800) 654-0750, evergreencarriagedoors.com Automated swing-open carriage-house styles in wood
- **GALLENBERG STUDIO** (715) 882-4900, gallenbergstudio.com Custom woodworking, including garage doors
- **HAHN’S WOODWORKING CO.** (908) 722-2742, hahnswoodworking.com Carriage house and barn doors
- **JACK SHEPPARD ENTERPRISES** (706) 736-8478, jacksheppardcarriagedoors.com Carriage-house styles, ornamental hardware; coordinating entry doors, windows
- **REAL CARRIAGE DOOR COMPANY** (800) 694-5977, realcarriagedoors.com Custom wood and oversized doors in sliding, swing-out, and traditional styles; garage hardware
- **SUMMIT DOOR** (888) 768-3667, summitdoordoorinc.com Custom wood
- **SUNWOOD DOORS** (562) 951-9401 sunwooddoors.com Made-to-order wood doors and hardware

DOOR HARDWARE

- **ACORN MANUFACTURING** (800) 835-0121, acornmfg.com Strap hinges, haups, latches
- **BARN DOOR HARDWARE** (866) 815-8151, barndoohardware.com Sliding, flat track, tubular track barn and garage hardware
- **FAGAN’S FORGE** (860) 377-3232, fagnansforge.com Hand-wrought garage hardware from mild steel
- **KAYNE & SONS** (828) 667-8868, customforgedhardware.com Hand-forged decorative and functional garage and barn door hardware, including door rollers
- **LYNN COVE FOUNDRY & FORGE** (800) 975-7089, lynncove.com Cast aluminum strap hinges, bolts, pull handles, faux latches, accessories
- **MONTANA HINGE & HARDWARE** (406) 947-2145, montanahinge.com Decorative hinge straps and handles
- **SNUG COTTAGE HARDWARE** (800) 637-5427, snugcottagehardware.com Barn and garage hangers, latches, hinges for outbuildings and gates
- **WILLIAMSBURG BLACKSMITHS** (800) 248-1776, williamsburgblacksmiths.com Hand-forged garage/carriage door hardware, custom work

**LEFT:** Decorative glass is encased in tempered glass in a custom door of padauk and Spanish cedar from Gallenberg Studio. ABOVE AND RIGHT: The 'Barcelona' ring pull, clavos, and strap hinge from Montana Hinge & Hardware.

**THE OLD HOUSE PARTS CO.**

**ARCHITECTURAL SALVAGE**

Open 7 days a week!
Doors, Windows, Hardware, Flooring, Stained Glass, Beams, Mantels, Lighting, Tubs, Sinks and More.

**WARD CLAPBOARD MILL**

Manufacturers of historical vertical grain clapboards for restoration and new construction

**ALAMEDA SHADE SHOP**

CUSTOM WINDOW SHADES

Since 1949 a full service shade shop that specializes in matching shades to your home

www.ShadeShop.com
914 Central Avenue, Alameda, CA 94501
(510) 522-0633 • Fax (510) 522-0651

**Vertical Grain Quarter Sawn Spruce Clapboards**

P.O. Box 1030 Waitsfield, VT 05673
802-496-3581

www.wardclapboard.com
FREE OLD-HOUSE PRODUCT INFORMATION

Many of the companies appearing in this index offer free information about the products and services seen in the pages of Old-House Interiors. It's the perfect way to begin or refine your research and there's no limit to the amount of free information you can order!

Simply check a category box on the attached card to receive free information about all products in that category, or circle the number that corresponds to the specific companies you are looking to receive free information from.

3 EASY WAYS to receive FREE product information from Old-House Interiors advertisers:

ONLINE Fill out the online request form at www.OldHouseOnline.com/ohi

MAIL Circle the corresponding numbers on the card and mail it today!

FAX Fax your completed card to 800-571-7730

Conant Metal & Light, Inc.
Page 65 | Circle No. 009

Craftsman Lights
Pages 21, 65

Crestview Doors
Pages 21, 67 | Circle No. 011

Crown Point Cabinetry
Pages 67, Back Cover

Door Pottery
Pages 27, 68 | Circle No. 012

Dow's Eastern White Shingles
Pages 29, 68 | Circle No. 013

Elmira Stove Works
Pages 61, 68

Emmet's Hill Wood & Glass
Page 65

Ephraim Pottery
Page 68

Fagan's Forge, LLC
Page 68 | Circle No. 014

Frog Tape
Pages 29, 68 | Circle No. 015

Gorilla Glue Company
Page 37

Granville Manufacturing Company
Pages 27, 68 | Circle No. 016

Heritage Lanterns
Page 65 | Circle No. 017

Heritage Tile
Pages 61, 68 | Circle No. 036

Historic Housefitters Co.
Page 71

House of Antique Hardware
Page 22 | Circle No. 018

JDRS Craftsman
Page 68 | Circle No. 019

The Kennebec Company
Pages 2, 69 | Circle No. 020

King's Chandelier
Page 65 | Circle No. 021

Lacanche
Pages 21, 69 | Circle No. 022

Lamp Glass
Page 65

Materials Unlimited
Pages 27, 66 | Circle No. 051

Newstamp Lighting
Page 66

Old California Lantern
Page 66

The Old House Parts Co.
Page 63

Old Village Paint Colours
Page 22 | Circle No. 023

The Period Arts Fan Company
Page 4 | Circle No. 025

The Persian Carpet
Page Inside Back Cover | Circle No. 026

Phantom Screens
Page 69 | Circle No. 027

Plain Jane Shop
Page 66

Primrose Distributing/Olde Century Colors
Pages 19, 69 | Circle No. 028

Radiant Wraps
Page 71

Real Carriage Door Company
Pages 37, 69 | Circle No. 029

The Reggio Register Company
Page 71 | Circle No. 030

Rejuvenation
Pages 7, 66

Restoration Lighting Gallery
Pages 17, 66 | Circle No. 031

Roy Electric Company, Inc.
Page 66 | Circle No. 032

Funtal Radiators
Pages 1, 69 | Circle No. 035

Shelton Slate Products
Pages 57, 69 | Circle No. 033

Shuttercraft
Page 37 | Circle No. 034

Stickley
Page Inside Front Cover

Sunrise Specialty
Page 69 | Circle No. 037

Tile Source, Inc.
Page 21 | Circle No. 038

Trustworth Studios Wallpaper
Page 39 | Circle No. 039

Turn of the Century Lighting
Pages 13, 66

Vermont Verde
Page 69 | Circle No. 040

Vintage Doors
Pages 17, 70 | Circle No. 044

Vintage Lightworks
Page 66 | Circle No. 024

Vintage Victorian Lighting Inc.
Page 71 | Circle No. 041

W. F. Norman Corporation
Page 70 | Circle No. 042

Ward Clapboard Mill
Page 63 | Circle No. 043

Zoroufy
Pages 39, 70 | Circle No. 045

A.E. Sampson & Son Ltd.
Page 67 | Circle No. 001

Abatron
Page 27 | Circle No. 002

Aesthetic Interiors
Page 67 | Circle No. 003

AK Exteriors
Pages 29, 65

Alameda Shade Shop
Page 63

American Restoration Tile
Pages 39, 67 | Circle No. 050

Americanica
Page 17

Barn Light Electric Co.
Pages 19, 65 | Circle No. 004

Bradbury & Bradbury Art Wallpapers
Page 37

Bucks County Soapstone
Pages 5, 67

Cape Cod Lanterns
Pages 22, 65 | Circle No. 005

Carriage House Door Company
Pages 15, 67 | Circle No. 006

Charles P. Rogers & Company
Page 37

Charleston Hardware Company
Page 39 | Circle No. 007

Chesnut Specialists
Page 67

Cinder Whit & Company
Page 71

Classic Gutter Systems, LLC
Pages 37, 67 | Circle No. 008

DECODING THE OLD-HOUSE UNIVERSE
Whenever you see a QR Code (above), use your smart phone or tablet device to scan it for more information on that topic. Some codes launch websites while others launch videos. Either way, we hope these little codes enhance your reading experience in a big way.
AK Exteriors
One of Southwest's largest sources of aluminum outdoor lighting and antiques. You can also find rare collectibles including original stained glass windows, antique gambling tables, curio cabinets, signs, wagons, and more.
(800) 253-9837
akexteriors.com

Barn Light Electric
Arlington Wall Sconce: This uniquely hand spun, American made light fixture adds the perfect finishing touch to any old home! Starting at $94, available in multiple finishes.
(800) 407-8784
barnlightelectric.com

Cape Cod Lanterns
Handcrafted brass and copper wall lanterns, post lanterns, hanging lights, sconces, landscape lighting, and chandeliers. Also solid Western red cedar lampposts.
(877) 794-5337
capecodlanterns.com

Conant Metal & Light, Inc.
We design and build UL Labeled lighting using repurposed objects—yours or ours. Why not use fun, innovative, energy efficient lighting?
(800) 832-4482
conantmetalandlight.com

Craftsman Lights
Mission Lights
Web site of Craftsman and Mission style lamps and lighting fixtures such as Kichler's Alamedia outdoor lantern.
(800) 736-0126
thebrightspot.com

Emmet's Hill Wood & Glass
Exceptionally fine art objects of wood, stained glass and metal in the Arts & Crafts tradition.
- Made by hand
- One at a time
- Let's design something for your home.
(978) 290-8379
Emmetshill.com

Heritage Lanterns
Meticulously handcrafted reproductions of 18th and early 19th century lights. Made to order in a variety of styles, sizes, and metal finishes.
(800) 544-6070
heritagelanterns.com

King's Chandelier
Chandeliers, sconces, and candelabra, direct since 1935. Elegant 17th-, 18th-, and 19th-century crystal reproductions and original designs. Styles include traditional, all crystal lighting as well as hand-polished brass and crystal Victorian reproductions.
(336) 623-6188
chandelier.com

Lamp Glass
Specialists in replacement glass lamp shades with hundreds of shades in stock, including chimneys, hurricanes, cased glass, student shades, Gone With the Wind globes, sconce and chandelier glass, torchieres, bankers' shades, and ceiling globes.
(617) 497-0770
lampglass.nu

OLD-HOUSE INTERIORS
Materials Unlimited
The largest online collection of restored antique lighting, architectural salvage, stained and beveled glass, and antique furnishings. From Victorian to Arts & Crafts and Colonial/Tudor Revival, no matter your style, you will find the perfect addition for your home.
(800) 299-9480
materialsunlimited.com
Circle 051 on Free Information Card

Newstamp Lighting
Newstamp Lighting provides all lighting needs. We manufacture handcrafted lanterns in metals, do custom, restoration and repair work to specifications. Visit us on Facebook.
(508) 238-7071
newstampilighting.com

Old California Lantern
Handcrafted at Old California "Balboa Blvd" was designed for a "Bungalow at the Beach." Solid brass and available in 4 sizes and 10 mounting styles. Shown in Old Penny finish. Retail price: $325.00.
(800) 577-6679
Oldcalifornia.com

Plain Jane Shop
Each of our "Heirloom Lampshades at Plain Jane Prices" are all handmade by our family. Any fabrics can be used on any shades, including your fabrics.
(870) 219-1117
plainjaneshop.com

Rejuvenation
Meet the McCoy. Innovative when introduced. Plainly beautiful today. Plug into the industrial style revival at rejuvenation.com and get enlightened.
(888) 401-1900
rejuvenation.com

Rejuvenation Lighting Gallery
Exceptional professionally restored one-of-a-kind, antique and vintage lighting and lamps. Featuring chandeliers, reproduction fixtures, unique home accents and more than 1,000 shades. Showroom in Hartford, CT. Shop online.
(860) 493-2532
MyRLG.com
Circle 031 on Free Information Card

Roy Electric Company, Inc.
Victorian & Turn of the Century
The most complete source for Antique & Reproduction lighting. Visit our showroom or web site.
(800) 366-3347
royelectriclighting.com
Circle 022 on Free Information Card

Turn of the Century Lighting
Our comprehensive online catalog includes more than 1,000 restored antique and handcrafted reproduction lighting fixtures. Offered is an unmatched selection of unique and unusual ceiling, wall, table and floor lamps in 11 exclusive and superior finishes. We provide excellent customer service and ship worldwide.
(888) 527-1825
toei.ca

Vintage Lightworks
Quality turn-of-the-century reproduction lighting in a variety of styles and finishes to complement your period home's decor. Most items hand-crafted in our workshop.
(866) 561-3158
vintagelightworks.com
Circle 024 on Free Information Card
A.E. Sampson & Son Ltd.
The Sampsons have specialized in solid wood flooring, paneling and stair parts for three decades. We offer well-managed, mature growth, antique and reclaimed woods. Floors are milled in Maine by trusted family craftsmen, a good fit for green building. A broad selection of species, grades, widths and lengths are available.
(800) 769-6196
aesampsonandson.com

American Restoration Tile
American Restoration Tile is a custom ceramic tile manufacturing company. We specialize in reproducing the tiles of the past to facilitate restoration of historically significant buildings and residences. Visit our website for more information.
(501) 455-1000
restorationtile.com

Bucks County Soapstone
Soapstone is a simple contributor to its environment never dominating the scene. This slant front hand-built sink is accessorized with our recessed and runnels combination drainboard.
(215) 249-8181
BCSoapstone.com

Aesthetics Interiors
Affordable, historic wallpaper.
aestheticinteriors.com

Chestnut Specialists
Antique remilled plank flooring of chestnut, oak, or pine, and hand hewn antique posts and beams. All flooring wood is hand selected, kiln dried, then remilled to customer specifications.
(860) 283-4209
chestnutspec.com

Carriage House Doors
Carriage House doors are handcrafted from the finest materials available, ensuring long-lasting beauty and reliable performance. Each door in our extensive collection will bring an added dimension of beauty and value to your home.
West Coast (866) 890-1776
East Coast and Midwest (877) 668-1601
carriagedoor.com/ohi

Crown Point Cabinetry
Crown Point Cabinetry handcrafts the finest quality custom cabinetry for your entire home. Period styles include Shaker, Arts & Crafts, Early American, Victorian, Transitional and Contemporary. Available direct nationwide.
(800) 999-4994
crown-point.com

Classic Gutter System
Classic Gutter Systems offer a complete half round gutter system in copper, aluminum and Galvalume including an extensive selection of cast fascia and downspout brackets.
(296) 665-2700
classicgutters.com

Crestview Doors
Timeless classics from the 20’s and beyond. Crestview Doors has the right design for your house, too. Dealers in more than 20 cities nationwide.
(866) 454-6302
crestviewdoors.com

Circle 001 on Free Information Card
Circle 003 on Free Information Card
Circle 006 on Free Information Card
Circle 008 on Free Information Card
Circle 009 on Free Information Card
Circle 011 on Free Information Card
Circle 050 on Free Information Card
Door Pottery
Beautifully handcrafted Arts & Crafts style pottery created in a small studio by artists Scott Draves, Nicky Ross, and John Tiller. Door's collection includes one-of-a-kind, limited edition and many unique designs. 
(608) 274-5511 
doorpottery.com

Dow's Eastern White Shingles
Maine-based manufacturer of top-quality Eastern white cedar shingles and shakes, in sizes from 3/8" x 16", 5/8" x 18", and 3/4" x 24". They now offer the hand-split look of traditional shakes. All grades and sizes; custom cutting.
(207) 884-8299 
dowseasternwhiteshingles.com

Ephraim Pottery
It's more than pottery; it's a lifestyle. Hand-thrown, hand-decorated art pottery since 1996. Introducing a new line of handmade art tiles. Several styles and sizes available.
(888) 704-POTS (7687) 
ephraimpottery.com

Fagan's Forge LLC
When Function Requires Beauty. Beautiful reproduction iron hardware for your home and outbuildings. Authentic hand-forged strap hinges, latches, handles, H&L hinges, slide bolts, and cabinet hardware. Family owned, superb customer service, and affordable pricing.
(860) 377-3232 
fagansforge.com

FrogTape®
FrogTape® is the only painter's tape treated with PaintBlock® Technology. PaintBlock is a super-absorbent polymer which reacts with latex paint and instantly gels to form a micro-barrier that seals the edges of the tape, preventing paint bleed. 877-FROGTAPE 
FrogTape.com

Granville Manufacturing Co.
Suppliers of specialty wood products and exterior siding, roofing, and trim packages. Also interior trim and flooring.
(802) 767-4747 
woodsiding.com

Heritage Tile
Heritage Tile is dedicated to preserving our uniquely American tile heritage with our collection of historically authentic subway tile and made-to-order mosaics.
(888) 387-3280 
heritagetile.com

JDRS Craftsman
Individually created architectural decor pieces designed in the Arts & Crafts spirit. Works such as art tiles carved from mahogany or solid copper, switch plates, and address plaques.
jdrscraftsman.com

Elmira Stove Works
Vintage-styled Northstar appliances from Elmira Stove Works are available in gas, electric or dual fuel; nine colors... ranges, fridges, microwaves, hoods, dishwashers. Also available in 1890s antique styles. As shown $4,495 MSRP.
(800) 295-8498 
elmirastoveworks.com

Heritage Tile
Heritage Tile is dedicated to preserving our uniquely American tile heritage with our collection of historically authentic subway tile and made-to-order mosaics.
The Kennebec Company
The difference is simplicity. Clean lines, efficient use of space and traditional cabinetmaking. Our designs and craftsmanship will last a lifetime.
207-443-2131
kennebeccompany.com

Lacanthe French Ranges
Choose from 20 artisan-crafted models, 18 premium colors, four trim finishes, and multiple range top and oven configurations. Design your dream range today.
(800) 570-2433
frenchranges.com

Phantom Screens
Open up your home with Phantom retractable screens for doors, windows and more. Get insect protection and solar shading without compromising your architectural integrity. Perfect for traditional and heritage homes.
(888) PHANTOM
phantomscreens.com

Primrose Distributing/ Olde Century Colors
Keep the charm alive and recapture the glow of the past with the quality and selection of the present. These colors are selected for the restoration of historic architecture, furniture and craft projects.
(800) 222-3092
oldecenturycolors.com

Real Carriage Door Company
Adorn your garage with outswing garage doors built from a number of beautiful wood species. Embracing art, design, and function, RCD handcrafts solid wood doors with traditional methods. Shipped all over the U.S. and Canada.
(800) 694-5977
realcarriagedoors.com

Runtal Electric Baseboard
Runtal unveils their new electric panel radiators. This revolutionary patent pending technology combines high outputs and low surface temperatures with the fine design and outstanding quality that one expects from Runtal. Available in either 208 or 240 volts in 100 colors.
(800) 526-2621
runtalnorthamerica.com

Shelldon Slate Products
Mines and manufactures slate products including roofing slate, sinks, counters, floor tile, and monuments. Business from earth to finished product. Custom work a specialty.
(207) 997-3615
sheldonslate.com

Sunrise Specialty
Introducing our new Aluminum Clad Piedmont tub with Thermostatic Shower. Offering fine period bathware featuring only solid brass fittings, titanium glazed cast iron tubs - assembled and finished in California.
(510) 729-7277
sunrisespecialty.com

Vermont Verde Antique
The world’s finest serpentine: beautiful, durable and long lasting quality for all of your kitchen, bath and flooring needs.
(802) 767-4421
vtverde.com
**PRESTO, A BED**

I can't stop looking at that bed that slides out of a built-in desk! [April 2012, “Precisely Done,” p. 46] I love that it's original to the house. I wonder how common these were? I guess bungalows are known for all sorts of built-ins and space-savers. What are the mechanics—is it on casters, or some kind of giant drawer slide? And where does the bed go when it slides back into the wall?

—Matt Metcalf, via email

Homeowner Carol Polanskey responds that the bed is just a wood frame on four wheels, with its original woven steel mesh to support the mattress. When it slides back into the wall—under the staircase—the “headboard” looks like a bottom drawer. The whole thing can be removed.

**ALL FOR ORIGINAL**

I was wowed by the wall treatment—stencils? paper?—on pp. 38-9 of your April 2011 issue. Is it original to the house, or is it sold today?

I've been picking up OHI issues here and there, but with some of my favorite magazines disappearing, I decided to subscribe to Old House Interiors to show my support. We have two Greek Revival houses, built in 1845 and 1856, and I'd love to see articles on similar houses. Also, in response to your reader who asked whether historically accurate restorations of kitchens were desired by buyers, I have to say that for me, the more historic details a house has, the more I would be inclined toward buying it. Kitchens with laminate countertops leave me cold.

—Rebecca S., Rutland, Wisconsin

That drawing-room photo shows original wall treatments on linen. The frieze is called a “pendant frieze” because of the way the design hangs down. Today Bradbury and Bradbury Art Wallpapers makes several pendant designs in multiple colorways: bradbury.com

---

**FOR BATHING ONE'S WHAT?**

Looking for a marble slab to use in my kitchen renovation, I visited a salvage yard and saw some odd plumbing fixtures, including a very small tub with claw feet that looked like a dog-washing bath. The proprietor said it was for hemorrhoids. Really?

—Jonathan Crosby, Louisville, Kentucky

Yep, that's called a sitz bath or a hip bath. It was part of a plumbing suite that probably included a bathtub, a freestanding porcelain shower pan, a water closet (toilet), a sink basin, even a small, tall dental sink (see p. 34). The Victorians were obsessed with elimination and its pathologies. Hot and cold, saline and oiled sitz baths were used to treat hemorrhoids, constipation, prostate disorders, menstrual cramps—any problems with one's privates.

—Patricia Poore
Many of the articles in this issue have sources and websites listed within their pages. These additional resources have been compiled by the editors.

**Apple Pie Victorian**

- **pp. 42-49**

**DESIGNER Iliana Moore, Iliana Moore Interiors**, Bronxville, NY: (917) 689-1937, ili ana moore.com

- p. 42 White wicker (old and new) from Hiden Galleries, Stamford, CT: (203) 363-0309, hidengalleries.net

- p. 43 Exterior paint Benjamin Moore 'Shadow Gray' walls and 'Evening Blue' door: benjaminmoore.com

- p. 44 Blue and white plates, antique wicker, and coffee table (19th c. trunk) from The Dongan Collection, Bronxville, NY: (917) 887 3593, dongancollection.com

- Walls Benjamin Moore 'Rich Cream' Chair cushions covered in Ralph Lauren 'Arles': ralphlaurenhome.com

- Pillows are 'Grande Rayure' from Nobilis (to the trade): nobilis.fr

- p. 45 Wicker painted in Benjamin Moore 'Heritage Red' Blue-and-white cushions 'Beach Stripe' by Ralph Lauren: ralphlaurenhome.com

- Pillows in 'Vortice' and 'La Mer' from Clarence House: clarencehouse.com

- p. 46 Red knobs from Liz's Antique Hardware: lahardware.com

- Walls Benjamin Moore 'Super White' p. 47 Club chair upholstered in 'Sea Coral' figured plaid by Brunschwig & Fils: brunschwig.com

- p. 48-9 Beds from The Company Store: thecompanystore.com

- Wall colors shown include Benjamin Moore 'Sky Blue,' 'Harbor Fog,' and 'Cotton Tail.'

**House & Gallery**

- **pp. 50-57**

**ARTIST Leif Nilsson, Nilsson Spring Street Studio and Gallery**, Chester, CT: (860) 526-2077, nilssonstudio.com

**RESTORATION MILLWORK Richard G. Price Co., Chester, CT: (860) 526-9726**
LANCET WINDOW In medieval Gothic stone buildings, a narrow window with a pointed arch; or a modern wood window resembling it.

Loggia A gallery formed by a colonnade on one or more sides, often found on an upper floor overlooking a courtyard; also an arcaded porch.

LOWBOY A chest of drawers mounted on short legs; tall chests are called highboys. The terms usually refer to 18th-century furniture.

LYRE BACK Neo-Grec or neoclassical chair design where the back splat resembles the musical instrument. The motif was used by Thomas Sheraton and Duncan Phyfe and is still in use today.

MCM What the cognoscenti call mid-century modern, referring to postwar houses and decorative arts ca. 1945–1970.

MAJOLICA Decorative earthenware featuring colored lead glazes, which was very popular in the 19th century.

MANSARD ROOF A roof with two slopes, the lower one almost vertical; it allows extra space named for the Paris architect Francois Mansart (1598–1666).

MISSION FURNITURE Used for Stickley’s “philosophical” rectilinear oak furniture of the Arts & Crafts movement and for similar, sturdy Spanish Colonial Revival (Catholic Mission) furniture revived in the same period.

MULLION A bar of wood, metal, or stone that divides a window or window bay into two or more parts.

MUNTIN The usually narrow wood or metal bars that hold the lights (glass panes) in place in a window.

NEOCLASSIC(AL) That is, “new classicism,” referring to the second revival of Greco-Roman design in the 17th through 20th centuries, including Georgian Palladianism, the Adamesque style, American Federal design, Jeffersonian classicism, and the Beaux Arts school.

NEWEL A center post or structural column of a staircase; the newel post is the post at the foot (or head) of a stair.

Loggia A gallery formed by a colonnade open on one or more sides, often found on an upper floor overlooking a courtyard; also an arcaded porch.

LOWBOY A chest of drawers mounted on short legs; tall chests are called highboys. The terms usually refer to 18th-century furniture.

LYRE BACK Neo-Grec or neoclassical chair design where the back splat resembles the musical instrument. The motif was used by Thomas Sheraton and Duncan Phyfe and is still in use today.

MCM What the cognoscenti call mid-century modern, referring to postwar houses and decorative arts ca. 1945–1970.

MAJOLICA Decorative earthenware featuring colored lead glazes, which was very popular in the 19th century.

MANSARD ROOF A roof with two slopes, the lower one almost vertical; it allows extra space named for the Paris architect Francois Mansart (1598–1666).

MISSION FURNITURE Used for Stickley’s “philosophical” rectilinear oak furniture of the Arts & Crafts movement and for similar, sturdy Spanish Colonial Revival (Catholic Mission) furniture revived in the same period.

MULLION A bar of wood, metal, or stone that divides a window or window bay into two or more parts.

MUNTIN The usually narrow wood or metal bars that hold the lights (glass panes) in place in a window.

NEOCLASSIC(AL) That is, “new classicism,” referring to the second revival of Greco-Roman design in the 17th through 20th centuries, including Georgian Palladianism, the Adamesque style, American Federal design, Jeffersonian classicism, and the Beaux Arts school.

NEWEL A center post or structural column of a staircase; the newel post is the post at the foot (or head) of a stair.
Beautiful New Border Rugs to Complement our Most Popular Designs

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

Furniture that fits. True custom cabinetry. The perfect fit for your period home. Available direct, nationwide.

800-999-4994 • www.crown-point.com