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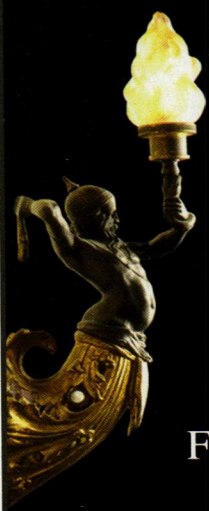
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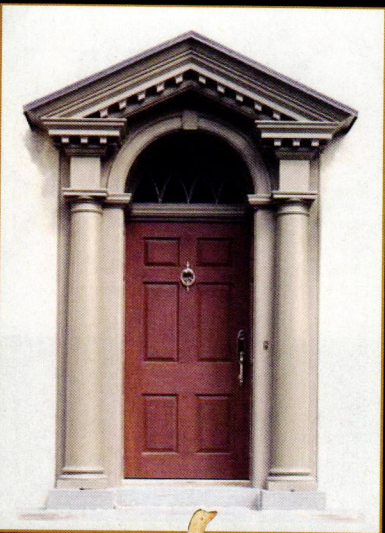
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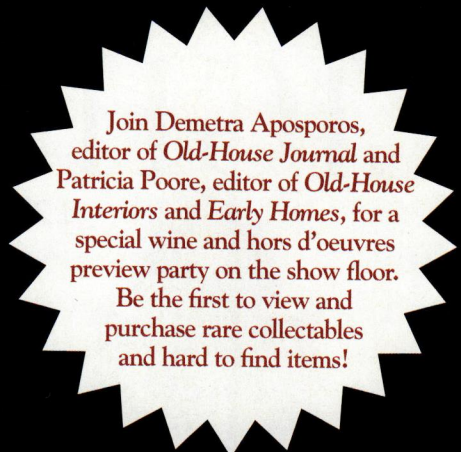
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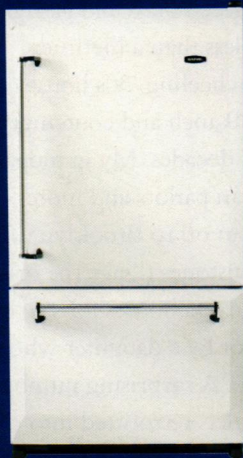
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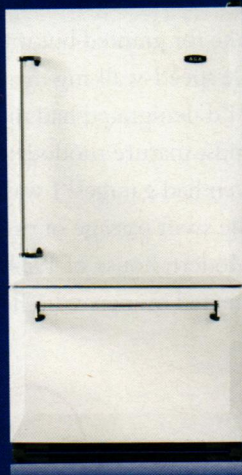


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The Historic 1950s

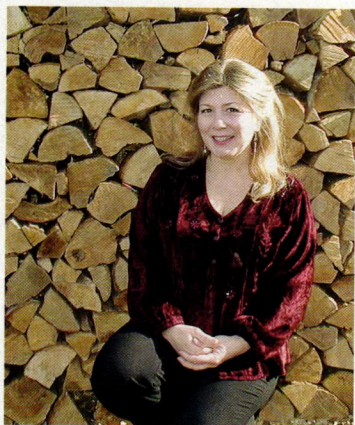
THE TWO “VISITS” in this issue take us to single-family American houses that couldn't be more different from each other. It strikes me, though, that they were built just 60 years apart! Imagine that: Turkish corners and filigreed brass and gaslight transmogrifying to concrete block and Naugahyde in less than a lifetime.

Like the freewheeling '50s house on p. 36, life is a circle. I was raised in a 1951 Colonial Ranch and contemptuous of mid-century design—along with suburbia—for decades. My grandparents had tossed away any ties to the leftover Victorian parlors and mores of their youth; they were utterly perplexed when I ran off to Brooklyn to participate in the restoration of 19th-century brownstones (“save the original details!”). In the early '70s, you could find Victorian-era houses for sale by their first owners, or rather by the estate or the bank, or by a daughter who'd never renovated a thing during her eight-decade tenure. A surprising number of houses still held vestiges of the original kitchen, toilets retrofitted into closets, even piped gas to illuminate the old wall brackets.

In those days I began my career in old-house magazines. The staff joked that “we'll quit when ranch houses are considered historic.” I would discover later that prototype California ranches, built in the 1930s and '40s, were most attractive—like bungalows turned inward, and offering the modern amenities we take for granted but must have.

One day while speed-walking in a New Jersey suburb, it struck me that the neighborhoods I'd denigrated had matured very well indeed, their houses all settled down amidst mature rhododendrons and a leafy canopy over quiet streets. And they even had garages! I was stirred to nostalgia.

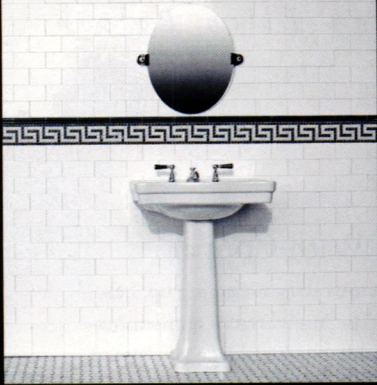
So consider the swift passage of time as you read about two unique houses: the radial Modern house of 1954, and the 1891 house that somehow survived until it attracted owners who like gaslight.



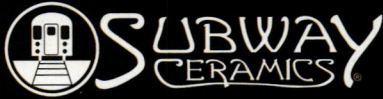
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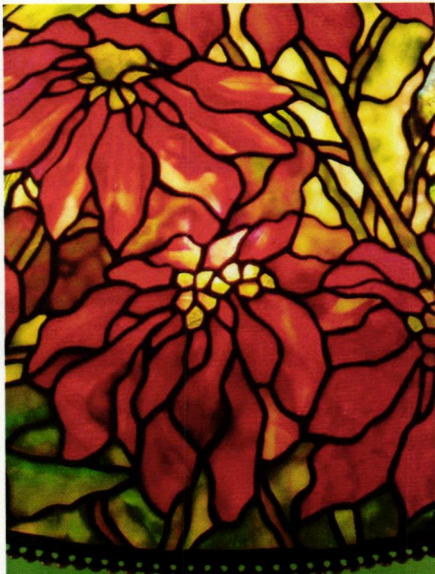
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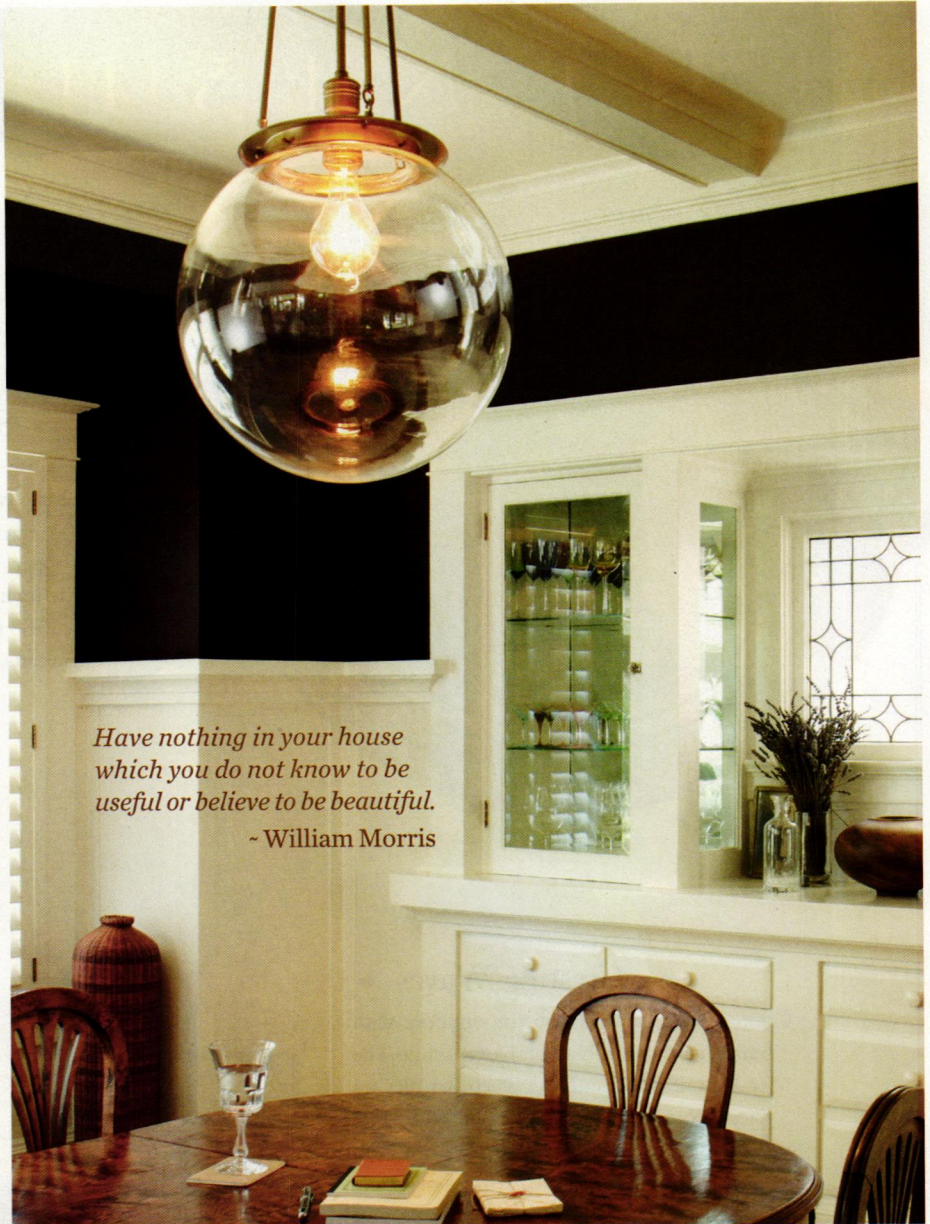
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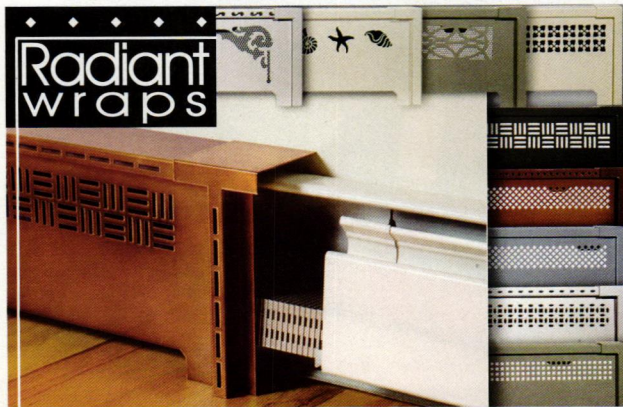


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- William Morris

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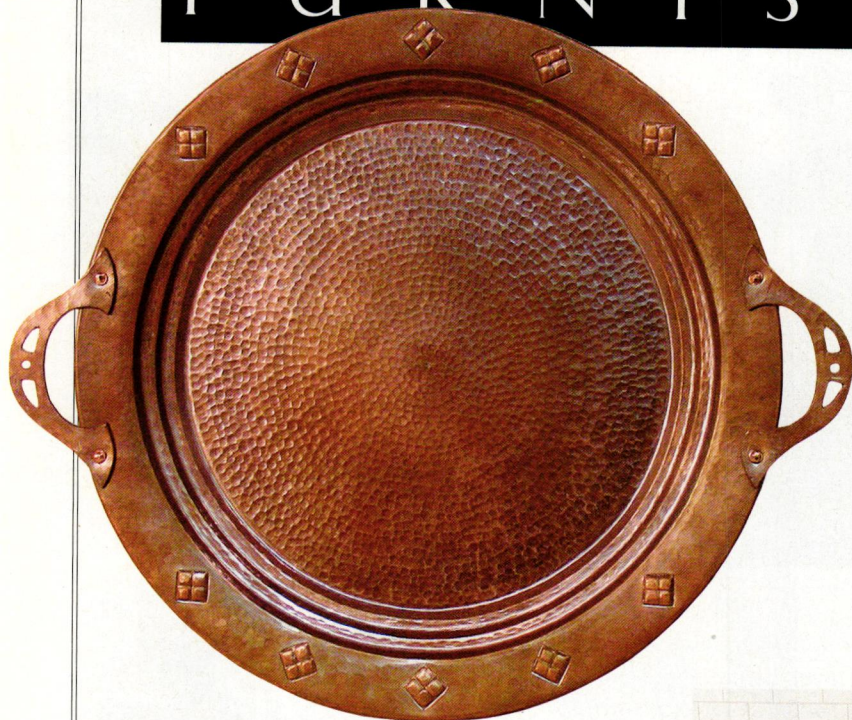
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by Mary Ellen Polson



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• Cresting Waves

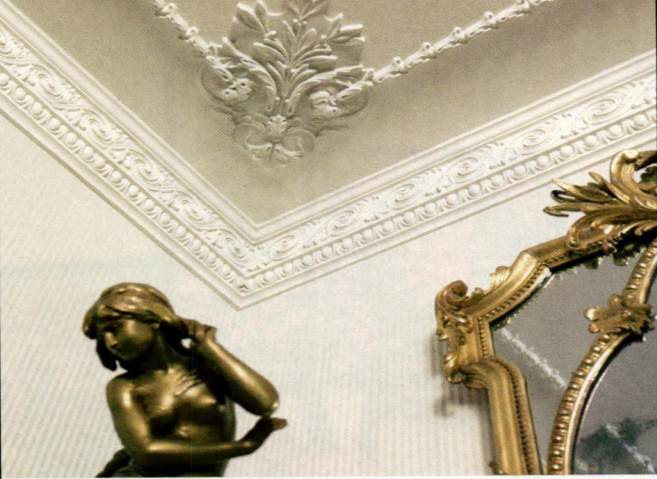
Create a seascape on your bathroom floor with Trafalgar Border in blue on Dover white. The 6" x 3" border tiles and 3" x 3" corner tiles are priced from \$11.95 each. The blue and white square and rectangular tiles shown are also from Original Style's Artworks Collection, (11) 44-1392-473000, originalstyle.com



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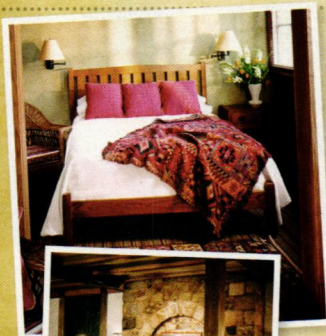
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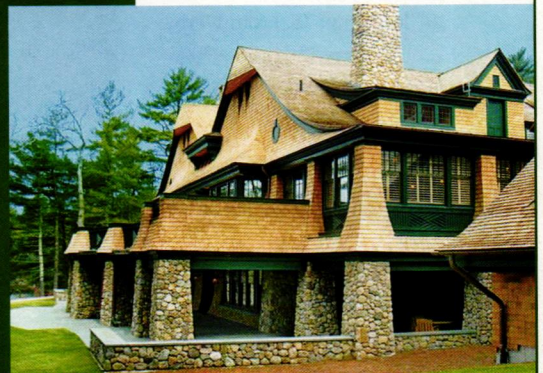
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Lois Clarkson creates her one-of-a-kind Father Christmas figures based on vintage post-cards. She sculpts each head from clay, then adds hand-blown glass eyes and sheep-wool beards. The German Father Christmas sells for \$450 plus \$60 shipping. From Snowdin Studios, (267) 664-8381, snowdinstudios.com



• Holiday Trio •

These handmade tiles in festive greens, whites, reds, and pinks are perfect for display. The 4" x 8" Dard Hunter tree sells for \$52. The 6" square Alhambra geometric tile is \$62. The 6" square Button Basket is \$62. All from Motawi, (734) 213-0017, motawi.com

Presents of the Past

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The Diagonal tray straddles two eras: late Victorian and early Arts & Crafts. Diagonal bands divide lifelike leaves on one side and a profusion of flowers on the other. The tray measures 8" wide x 10" long. It's \$75. From Derby Pottery, (504) 586-9003, derbypottery.com



• Tags of Gold •

Featuring a vintage illustration of golden pears with a sheet-music background, these gift tags are printed on heavy linen card stock with archival inks. They measure 2½" x 3½". A packet of three is \$3, plus a small shipping charge. From Creative Visions, (214) 632-6472, creativevisions.etsy.com



• Art in Miniature

Kathie Ratcliffe's palette of intricate miniature quilts includes this stunning Star of Bethlehem pattern. In sunburst colors on a white ground, this small work of art is sewn from at least 10 different fabrics. The quilt measures 11¼" x 11¼". It's \$1,450. From Nine Patch Studio, (540) 882-3348, ninepatchstudio.com

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The Raindance S shower-pipe offers the luxury of an exposed thermostatic valve with a coordinating 240 AIR showerhead and a 100 AIR three-jet hand shower. In chrome (shown), the suite retails for \$1,543. A nickel version is \$2,264. From Hansgrohe, (800) 334-0455, hansgrohe-usa.com



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► Toast Your Toes

Just introduced, the wood-burning Maverick Firepit in heavy-gauge steel includes a foot rail decorated with a rustic pinecone motif. It's available in 3' and 5' versions. The 5' firepit has an 8' outside diameter. It retails for \$2,700. From Travis Industries, (425) 609-2500, avalonfirestyles.com



► For Smaller Kitchens

The Cormatin measures only 27¼" wide, but it houses a full-size oven. The cooktop can be configured with three or four gas burners, or two burners and a simmer plate. In 18 colors, prices begin at \$5,995. From Lacanche USA, (800) 570-2433, frenchranges.com

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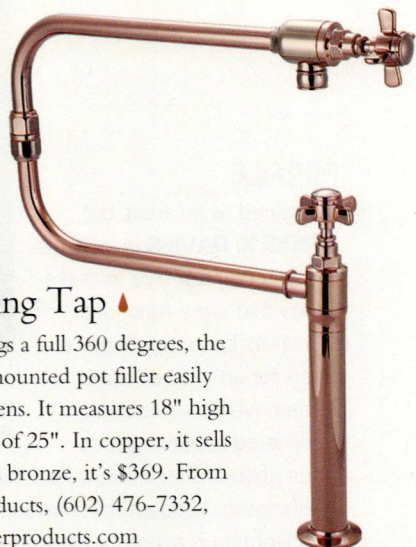


► Bright as a Penny

The double-ended Piedmont tub with a copper-leaf skirt offers a luxurious 18"-deep bathing well. Dimensions on the rolled-rim tub are 67" long x 28" wide x 25" high. As shown, the tub retails for \$7,500. Sunrise Specialty, (800) 444-4280, sunrisespecialty.com

▲ Swinging Tap ▲

With a spout that swings a full 360 degrees, the TRU Faucets deck-mounted pot filler easily installs in existing kitchens. It measures 18" high and has a reach just shy of 25". In copper, it sells for \$399. In oil-rubbed bronze, it's \$369. From Premier Copper Products, (602) 476-7332, premiercopperproducts.com



▲ Octagonal Pedestal ▲

The 1930 Series octagonal washbasin sink set recalls a period bath basic popular in the first half of the 20th century. The sink comes in widths from 23½" to 31½". Retail prices for the set range from \$730 to \$1,150, depending on size. From Duravit, (770) 931-3575, duravit.com

▶ Slim and Radiant

The Seta updates the classic radiator profile with distinctive "pepper shaker" tops. Part of the Bisque Collection, each unit is 24" high and 24" or 35" wide. Finishes include white, matte black, metallic, and chrome. Prices begin at \$1,001. From Runtal North America, (800) 526-2621, runtalnorthamerica.com



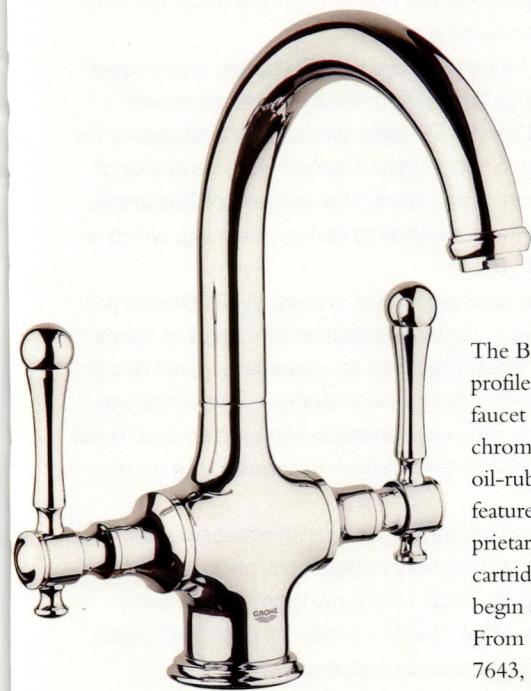
▼ Heat Under Cover ▼

Cover up old fin-tube heating elements with decorative baseboards in three styles, including this traditional raised-panel design. Combine end caps, main panels, and corners to complete the facelift. Pricing for a 5'-long main panel with end caps begins at about \$399. From Overboards, (800) 835-0121, go-overboard.com



▶ Swan Neck Spout

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An ebonized cherry chair designed about 1880 by Daniel Pabst, on view at the Brooklyn Museum.

architecture, painting, furniture, and the decorative arts, geometry and abstract decoration became favored over naturalism, which came to be considered traditional and conservative. Among the items on view will be furniture by John Henry Belter, Duncan Phyfe, the Thonet Brothers, Samuel Gragg, Bradley & Hubbard, and George Hunzinger; and silver objects by Tiffany & Co., Gorham Manufacturing, Elsa Tennhardt, and Napier. (718) 638-5000, brooklynmuseum.org —*Brian Coleman*

Chicago by Wright

If you'll be in the Chicago area in November, take a new bus tour, "Frank Lloyd Wright's Chicago," offered Saturday mornings from Oct. 29 through Nov. 19, departing from the JW Marriott Hotel. Guided by architectural historian Jean L. Guarino, the tour will provide exterior interpretations of Wright designs in downtown Chicago, the Kenwood and Hyde Park neighborhoods, and, of course, Oak Park.

In Kenwood, the tour passes by two of Wright's "bootleg" houses, designed on the side when the architect was in the employ of Louis Sullivan. The three-hour event includes interior tours of the Home and Studio and Robie House. Tickets are \$55. The hotel is offering packages of lodging and tour. Frank Lloyd Wright Preservation Trust, (312) 994-4000, gowright.org



The stained-glass "prow" windows in the Robie House.

Nineteenth Century Modern

Did you know that the Modern movement had roots in the Victorian period? The Brooklyn Museum's new exhibition, "Nineteenth-Century Modern" on view through April 1, 2012, examines the emergence of Modernism based on the aesthetic of the machine as a source of artistic inspiration. Curator Barry H. Harwood shows how the industrial world influenced design. In

PROFILE

He trained as an artist, but **JAMES K. DAVIES** quickly discovered he preferred to make things that were functional as well as beautiful. "I don't do art for art's sake," says Davies, who creates hand-hammered copper lighting in the style of Dirk van Erp from his shop in Olympia, Washington. "I do art that has some sort of useful aspect to it. Lighting is exactly what that is."

When one of his college professors, Philip Harding, noticed the ease with which Davies was able to move between drawings and three-dimensional design, he suggested he take up sculpture. After graduation, Davies landed work with Michael Ashford's Evergreen Studios [evergreenstudios.com]. Ashford taught him the basics of Arts & Crafts metalwork, from angle raising to planishing. After six years, Davies says, he was doing much of the fine work in the shop and was training and teaching others.

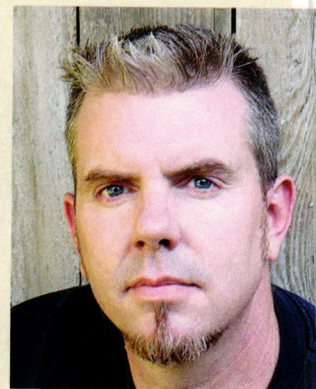


The 'Riverside' chandelier features Davies' innovative pitched and flared lanterns.

In 2005, he parted ways with Evergreen and created his first lamp, a flat-top floor lamp that combined elements of a Dirk van Erp lamp with one by a disciple of his in the Copper Shop, August Tiesselinck. "I have a lot of respect for his design work," Davies says of Tiesselinck. "He left the master's shop to do his own thing, which is sort of what I did."

The lamp sold within two weeks. While Davies will happily make a close reproduction of a van Erp gourd lamp, he is equally pleased to create an original design like his four-arm 'Riverside' chandelier. He conceived and drew the unusual, Japanese-like pitched and flared lanterns, then figured out how to create them on the shop floor.

Davies freely admits to being a bit obsessive about his lights. "It's got to be very professional, clean, and perfect for it to leave my shop. I want my clients to get every penny of what they spent in quality." Craftsman Copper, (360) 486-4962, craftsmancopper.com



James K. Davies turns two-dimensional ideas into three-dimensional lighting.

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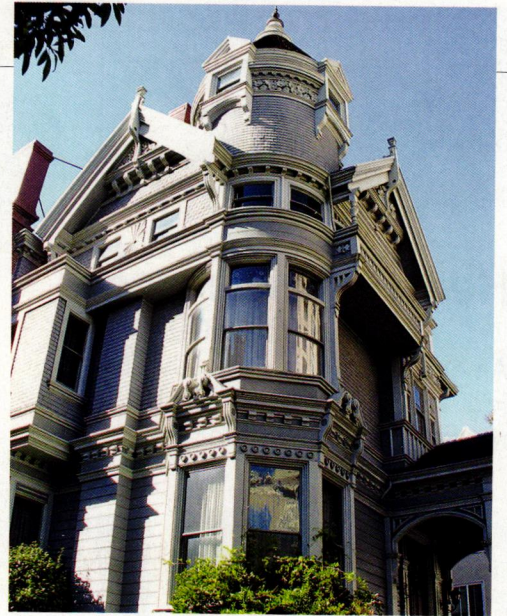


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OPEN HOUSE

The Queen Anne-style **Haas-Lilienthal House** was one of the most exquisite homes in **San Francisco** to survive the 1906 earthquake and fire. It was designed in 1886 by Peter R. Schmidt for William Haas, a prominent merchant of German-Jewish descent. Three generations of the Haas and Lilienthal families lived here until 1973, when the family donated the 11,500-square-foot house and most of its furnishings to what is now San Francisco Architectural Heritage. Built of redwood and fir, the house features prominent open gables, an asymmetrically placed porch with spindlework supports, textured shingle surfaces, and an exuberant round tower topped by a “witch’s cap” roof. Years ahead of its time when it was constructed, it provides a window into the lifestyle of an upper-middle-class family in late 19th-century San Francisco.

Still present are many of the original embossed Lincrusta wallcoverings and the dual gas-electric light fixtures, state of the art in 1886. The family’s antique Oushak carpets grace the parlors, which are furnished with late 19th-century reproductions of European antiques. Upstairs, several bedrooms are on view (including one with an unusual 10-piece oak Arts & Crafts bedroom suite), as is a bathroom with original tiles and fixtures. The house is open for tours Wednesdays, Saturdays, and Sundays year-round. 2007 Franklin St., San Francisco, CA, (415) 441-3000, sfheritage.org



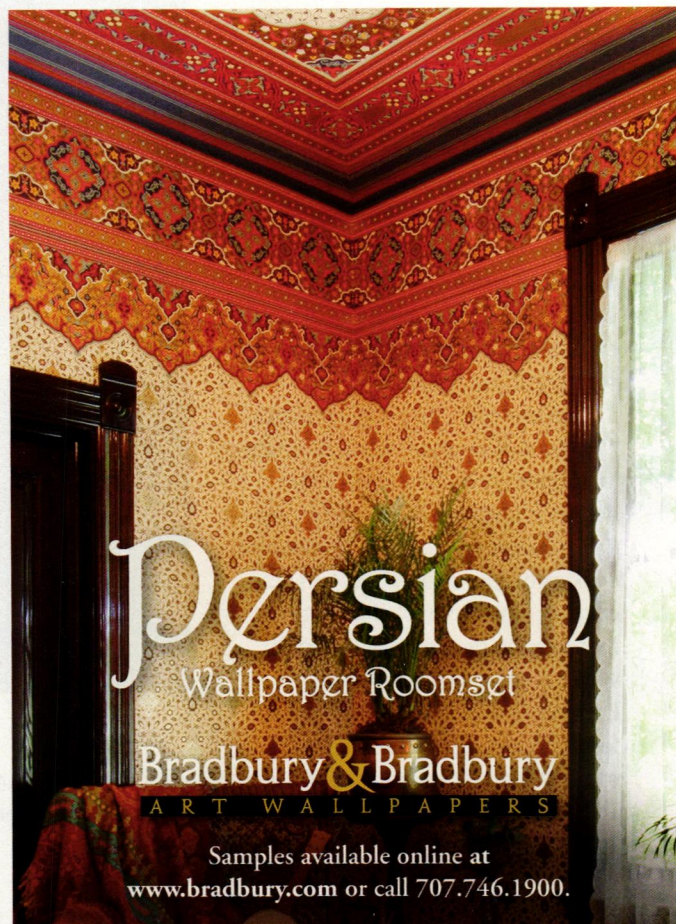
TOP LEFT: The dining room is paneled in golden oak and includes a coffered oak ceiling. The original embossed wallcovering is finished to resemble Spanish leather. **TOP RIGHT:** The central tower of the Haas-Lilienthal House was an unusual architectural feature for Queen Anne-style houses in the West in 1886. **CENTER:** With a dramatic Numidian red marble fireplace surround, the living room is furnished with Edwardian furniture and an antique Oushak carpet. **ABOVE:** The kitchen is open to tour. **LEFT:** The tub, vanity, and tiles in an upstairs bathroom date to the 1880s.

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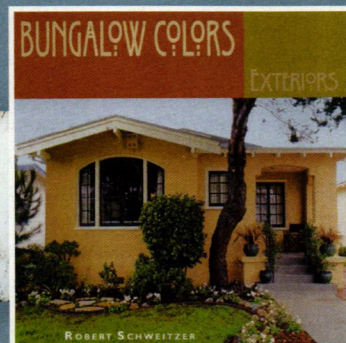
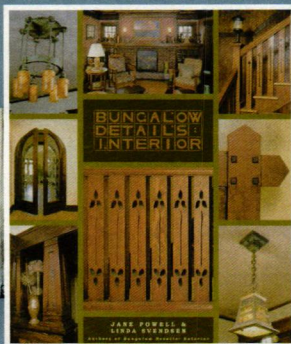
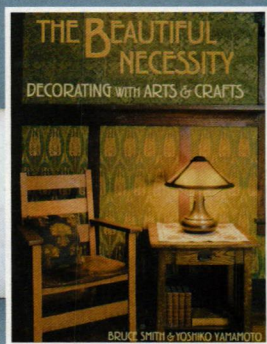
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The Georgian style had its roots in 17th-century England, when architects Inigo Jones and Christopher Wren designed buildings influenced by the Italian Renaissance. By 1700, Georgian designs began to reach the American colonies in the form of architectural manuals and pattern books. Popular with the sophisticated and wealthy in England, Georgian became the style template for prosperous Americans for much of the 18th century, lasting until the break of the Revolutionary War. To register: Historic Deerfield, (413) 775-7179, historic-deerfield.org



The Tulip stair in the Queen's House in Greenwich, England, designed by Inigo Jones about 1616.

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▪ **“THE MAKING OF A COLONIAL REVIVAL MANSION,”** Nov. 5, Salem, MA. The story of Phillips House, built in 1821 and restored to Federal grandeur in 1911. Historic New England, (978) 744-0440, historicnewengland.org

▪ **FINE AMERICAN CRAFTSMAN SHOW,** Nov. 13–14, Wilton, CT. A show and sale featuring some of America's finest artists and artisans in traditional crafts. (203) 762-7257, wiltonhistorical.org

▪ **PENNSYLVANIA GERMAN FOLK ART SHOW & SALE,** Nov. 19–Dec. 31, Lancaster, PA. Artist-made pieces inspired by original Pennsylvania German designs and techniques. Lancaster Mennonite Society, (717) 393-9745, lmhs.org

▪ **“WITH CUNNING NEEDLE: FOUR CENTURIES OF EMBROIDERY,”** through Jan. 8, 2012, Winterthur,

DE. Inspired by the re-creation of a 17th-century embroidered jacket at Plymouth Plantation in Massachusetts, the exhibition delves into the designs, materials, techniques, and makers of embroidery over four centuries. (800) 448-3883, winterthur.org/needlework

▪ **PA GERMAN FOLK ART SALE,** Dec. 3–31, Mennonite Heritage Center, Harleysville, PA. Folk art inspired by old traditions, including carved birds and animals, sawdust work, fraktur and scherenschnitte, handmade paper, miniatures, pottery, tin work, textiles, toleware, theorem painting, and woodwork. (215) 256-3020, mhcp.org

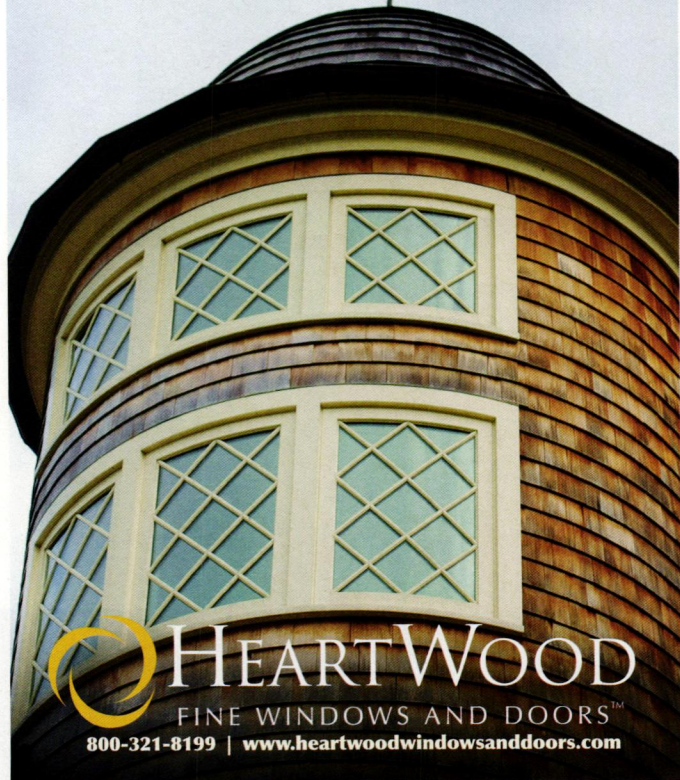
▪ **“THE HOUSE THAT SAM BUILT: SAM MALOOF AND ART IN THE POMONA VALLEY, 1945–1985,”** through Jan. 30, 2012, Pasadena, CA. Explores the work of the legendary furniture maker who became a nationally recognized leader of the American studio furniture movement. Huntington Library,



A sampler worked by Sarah Collins about 1673, on view at Winterthur.

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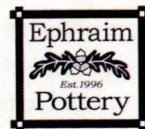
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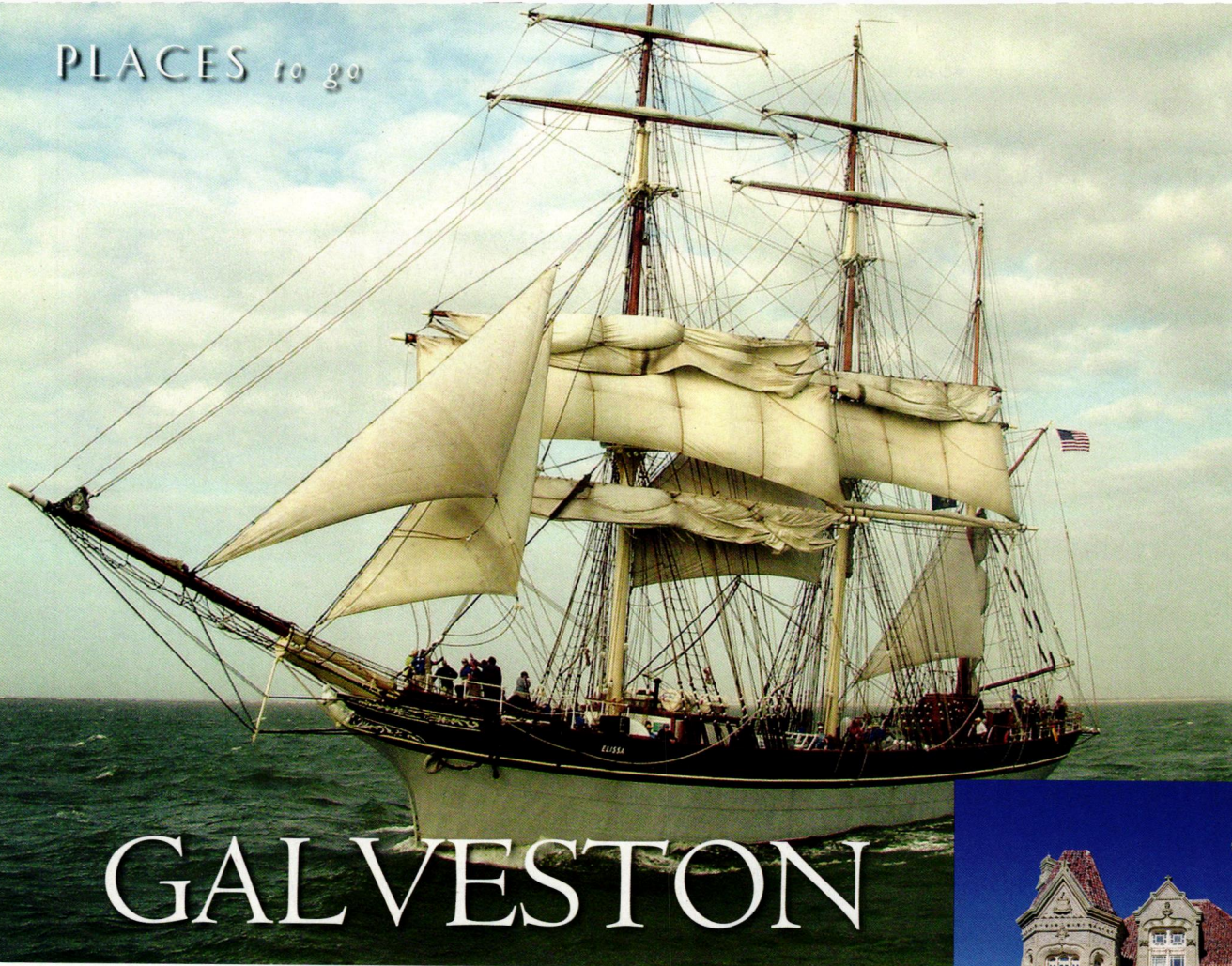
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GALVESTON

Since 1528, Galveston has reinvented itself repeatedly. Its checkered past includes cannibalism, piracy, slavery, prostitution, and gambling. It has flown five flags and was briefly a national capital.

BY STEVE AUSTIN

MORE RECENTLY, the Texas city with a florid past has focused on historic preservation and tourism. Cruise ships enter the same channel that buccaneer Jean Laffite traversed over 190 years ago, after helping Andrew Jackson win the Battle of New Orleans. Four historic districts contain hundreds of Victorian homes and commercial buildings that are now legally protected from the ravages of remuddling.

The Hotel Galvez is replacing its modern replacement windows with authentic reproductions of the ones installed a century ago. The 1894 Grand Opera House brings in Hal Holbrook,

Gladys Knight, Jackie Mason, and Willie Nelson. The square-rigger Elissa hugs Pier 21, near the place it loaded cotton bound for Europe in the 1880s. Each year the Elissa jaunts into the Gulf and sometimes beyond.

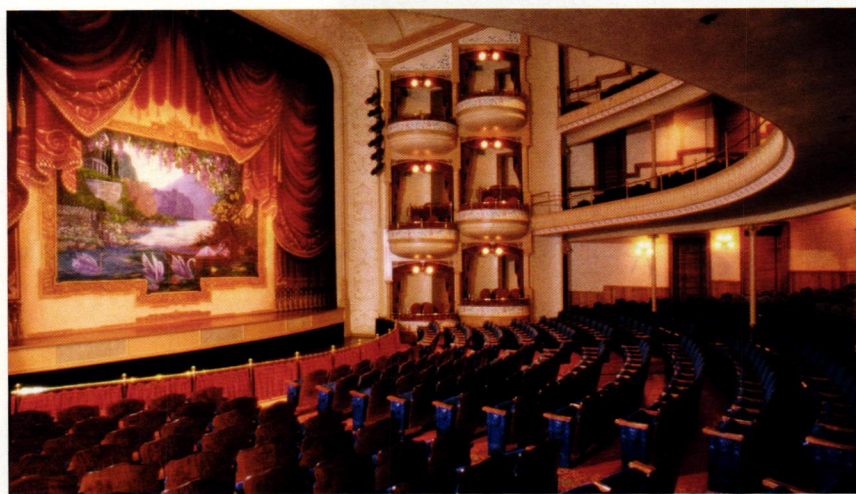
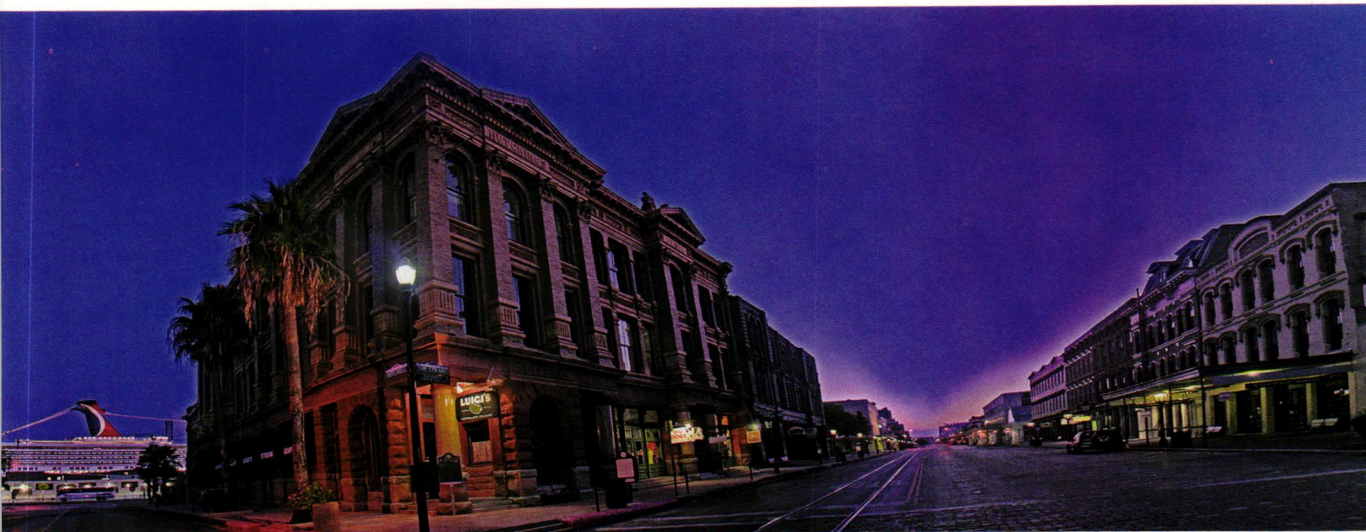
Horses pull buggies through the old parts of town. Docents lead visitors through the 1892 Bishop's Palace, designated the 14th most important Victorian building in the U.S. by the American Institute of Architects. The spectacular, 31-room brick and limestone Moody Mansion of 1895 is also open to the public, its Pottier and Styms interior restored by Conrad Schmitt Studios. Tours of the 1838



TOP: The 1877 Elissa, the official Tall Ship of the state of Texas, came to call in Galveston in the 1880s. **ABOVE:** Architect Nicholas Clayton's 1892 masterpiece, the Bishop's Palace.

lodgings

The luxurious **Hotel Galvez** takes you to a time when Houstonians drove their new Model-Ts to the beach for a getaway. In the Strand Historic District, the building designed by Galveston architect Eugene Heiner that now houses the **Tremont House** started as a dry-goods house in 1879. Both hotels are owned by Mitchell Historic Properties. For more information, search at wyndham.com • Quaint B&Bs on the island include the **Garden Inn** [galveston.com/gardeninn], the **Coppersmith Inn** [coppersmithinn.com], the **Victorian Inn** [vicbb.com], and **Grace Manor** [gracemanor-galveston.com].



Michel Menard House are reserved for special occasions, but with luck visitors will get the opportunity. Cannonball scars from the 1863 Battle of Galveston add patina to the Hendley Building at one end of a five-block stretch of 19th-century commercial buildings.

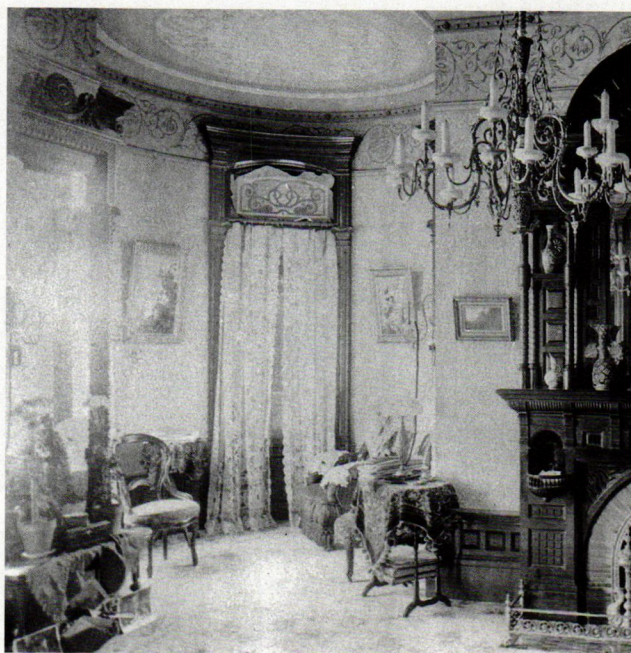
The Galveston Historic Foundation (GHF) is the second largest preservation organization in the country. GHF is headquartered in the grand old Customs House, completed in record time so that its Northern contractors could get paid before the Civil War began. GHF's Historic Homes Tour, held the first two weekends in May, attracts thousands of tourists, as does Dickens on the Strand (Dec. 2–4, 2011), a festival that finds locals and tourists alike

cavorting in Victorian garb while cars are banned from the old commercial district. Galveston's Mardi Gras celebration (Feb. 10–21, 2012) is second only to that of New Orleans.

Hurricanes hit the island an average of every 20 years or so, but major flooding is expected only once a century. Using that yardstick, the 2008 floods of Hurricane Ike arrived a bit late, 108 years after the great storm of 1900. Ike killed thousands of live oaks, but the historic houses largely survived the maelstrom. The fighting spirit of locals—both BOIs (people born on the island) and IBCs (islanders by choice)—has transformed most of the devastation into new roofs, paint jobs, and replanted gardens.

TOP: One of the few remaining 19th-century commercial districts in America, The Strand, a National Historic District, hosts the yearly Dickens celebration, when Galveston goes Victorian. **CENTER:** The 1894 Opera House has been restored to its original glory by dedicated preservationists. **ABOVE:** The Hotel Galvez, a historic grande dame by the sea, is celebrating its centennial.

Pelicans waddle alongside people who enter the seafood market through one doorway as fishing boats unload through another. The palm trees sway in the Gulf breeze while dolphins and swimmers play in the surf. Once again, Galveston welcomes visitors. Y'all come on down! ✦



Literary Influences and Old House Magic

BY JUDY CHAVES

DURING MOST OF our childhood, my sister and I were convinced that our house, a modest Queen Anne built at the turn of the century, hid within its walls a secret room or passageway. Both of us were avid readers and considered ourselves experts on the subject of secret places, having devoured so many books in which everyday children just like us had discovered an unknown corridor or hideaway in their homes. Sometimes the discovery was inadvertent, and sometimes it was the result of a diligent search. Always, though, some very ordinary part of a house—a door, a mirror, the back of a wardrobe, a tapestry—turned out to be not so ordinary after all, but held some secret. In most of the books, magic was involved.

Jessica and I were definitely of the “diligent search” school. We went around the house systematically tapping (all right, banging) at walls, listening for what we knew would be that telltale change from solid to hollow. “There’s nothing in there!” our mother would cry, but the more she protested (and can you blame her—we left plaster dust in our wake), the more determined we became. We knew that Mary, in *The Secret Garden*, discovered Colin in a far-off secret bedroom behind the tapestry—only after ignoring all warnings from adults *not*

to explore! And Lucy, in *The Lion, the Witch, and the Wardrobe*, found the entrance to Narnia only after her older siblings had determined there was “nothing there!” in the room that held the wardrobe.

Why should we listen to our mother? I believed so fervently in our search, in fact, I would occasionally—in the privacy of my bedroom, with the door closed—climb on top of my dresser and peer into the mirror that hung above, pushing against it gently, in the hope of entering Looking Glass House like Alice.

When we weren’t poking around our own house, Jessica and I were convincing our friends to poke around theirs. We were especially interested in friends’ houses that held more potential than ours: houses with dumb waiters and laundry chutes, narrow back staircases, attics accessible through tempting little doors in closet ceilings. I was quite intrigued by two in-ground storage holes for garbage cans dug into a friend’s back yard. To me, their round green tops poking up from the earth looked like the “solid-looking little door, painted a dark green” that led into Mr. Badger’s home in *The Wind in the Willows*.

I searched passionately for anything recessed, tucked away, anything hard to find. I wanted our house, old though



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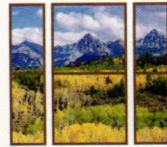
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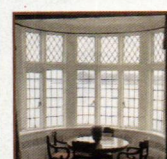
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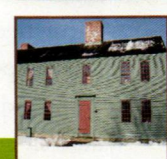
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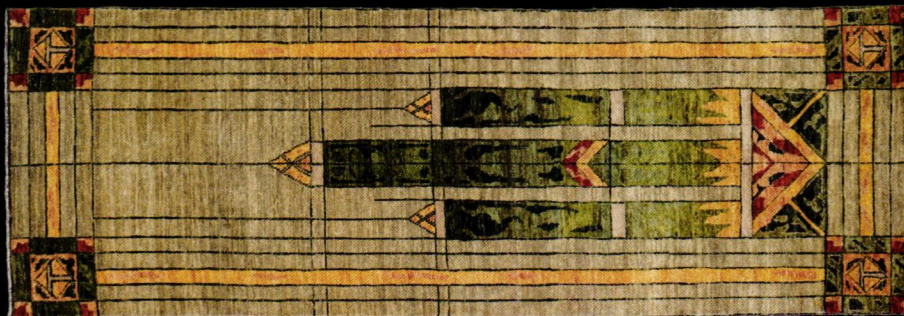


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it was, to have more nooks and crannies, to be the sort of house in which my favorite characters lived, the sort of house “that you never seem to come to the end of,” as C.S. Lewis wrote of the house that opened to Narnia.



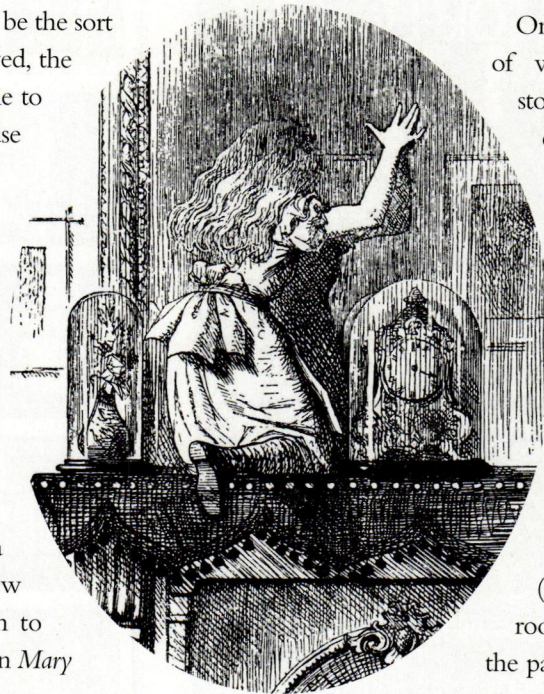
FORTY-ODD YEARS have passed since I lived in that Queen Anne, but I will confess that such longings have never gone away. A host of literary images, as vivid to me still as in my childhood, became the checklist of things my house absolutely had to have.

When my husband and I bought a house and helped design its addition, I knew what it needed: Window seats on which to kneel and peer at the sky like the children in *Mary Poppins* and *Peter Pan*. A nook where I would sit cross-legged with a book, to escape like the young Jane Eyre. Built-in wooden cupboards full of goodies, like Pooh’s larder. A hidden back staircase like the ones so prominent in *The Secret Garden* and *Wuthering Heights*. And of course a closet deeper than one would ever expect. And lots of doors. I knew they probably would not open into cozy little rooms carved within tree trunks or dug into river banks, or hidden behind “trailing sprays of untrimmed ivy” to the secret garden—*sigh*. But the doors could be old and “solid-looking” and unpredictable.

The house itself, of course, had to be old.



THE ONE WE FOUND was 140 years old, with warped pine floorboards that whispered of the past, and a rambling sort of layout with a multitude of doors, all old and solid-looking, which invited exploration. In building the addition, we tried to continue the old, rambling, “unexpected places” feeling. We determined that, while new construction might be level and straight, it didn’t necessarily have to be *straightforward*; a house could be the sort “you never seem to come to the end of” even if it was not (as ours is not) all that large. Into the addition we put all those checklist items not in the original house: the window seats and built-ins, the deeper-than-you’d-think closet, the hidden back staircase. And nine more doors, all of them old and solid-looking.



One door, in a rambling sort of way, separates the second story of the addition from the original second floor. Passing through it, you go from the level floorboards of a new corridor onto the slanting, warped floorboards of an original bedroom. There’s no warning that this is going to happen, no apparent reason why this door should bring you suddenly into the middle of another century (or the middle of another room, for that matter), and so the passage, no matter how many

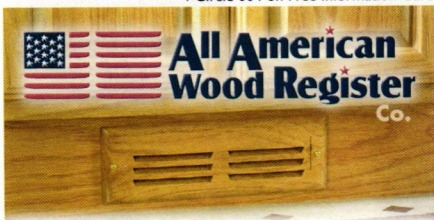
There’s a bit of magic in anything that belies the solid surface, that reveals hidden depths, that defies the statement “There’s nothing in there.”

times you make it, is jarring. Maybe the standards I had as a child for what constitutes magic have relaxed. Or maybe (I prefer to think) I’ve become more finely attuned to magic. I sometimes have the sense that, in this odd corridor in my house, the lamppost at the entrance to Narnia would not be so out of place. When the door is closed, it suggests that a secret may lie behind it.

I have discovered that many things on my checklist—the cozy, hidden-away things I craved as a child—are in their reality not so ordinary. There’s a bit of magic in anything that belies the seemingly solid surface, anything that reveals hidden depths, anything that defies the statement “There’s nothing in there.” I get a small thrill when I reach for a book from a bookcase built into the old walls, when I climb into the recess of a window seat, when I raise an invisibly hinged lid to pull kindling from the wood-box beneath, when I turn two corners to find the narrow back stair, when I stash Christmas ornaments in the way back reaches of my closet.

I have discovered not a barrier but a portal. For just a fleeting moment, I know the promise of those long-ago stories holds true. I find that in an old house, *there is more here than meets the eye*. ✦

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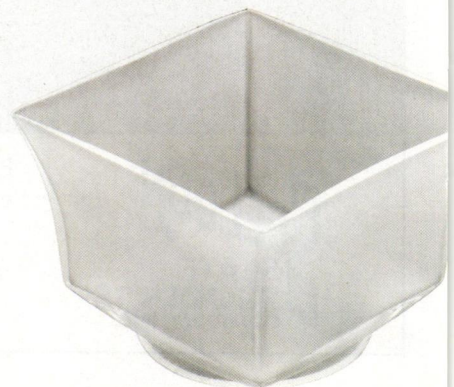
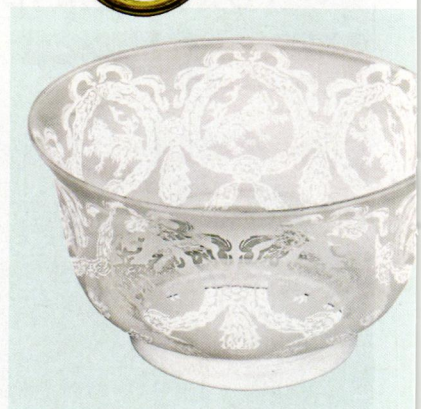
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FAR LEFT: Lollipop glass shades (from Rejuvenation) are among many hand-painted options available for the classic schoolhouse light. **RIGHT:** Here wearing a bowl shade with a scalloped rim in blushing pink, the 'Eureka' single gas pendant from House of Antique Hardware can be fitted for different looks: 20th-century Holophane (top), etched Victorian 'Lion & Wreath' (center), or Arts & Crafts square (bottom).



A Shade Apart

BY MARY ELLEN POLSON

THEY ARE PAINTED with stripes, finished in high-gloss enamel, or saturated with color in a mold or in the high heat of a glass-blower's glory hole. New looks in shades for lighting fixtures are not only lustrous and novel, but many of them are also revivals of fixtures once created with historic manufacturing processes.

Take Rejuvenation's molded 'Bottle Blue' scalloped glass reflector shade (shown on p. 27). The flirty, skirt-like shape, which dates to an 1893 General Electric catalog, was first repro-

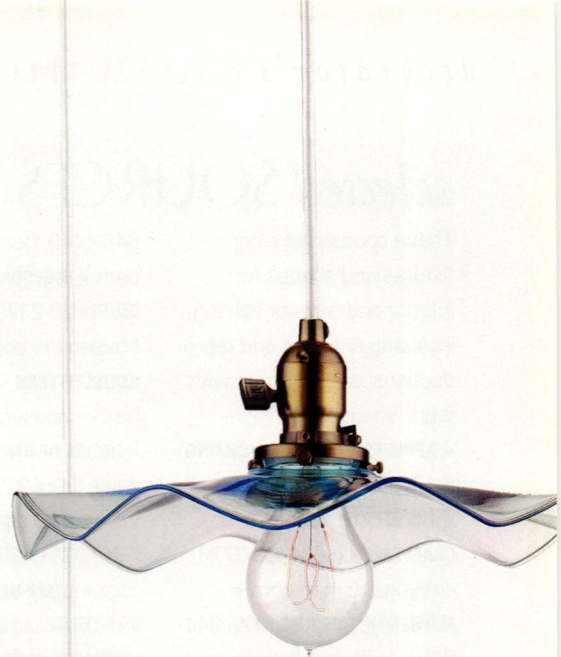
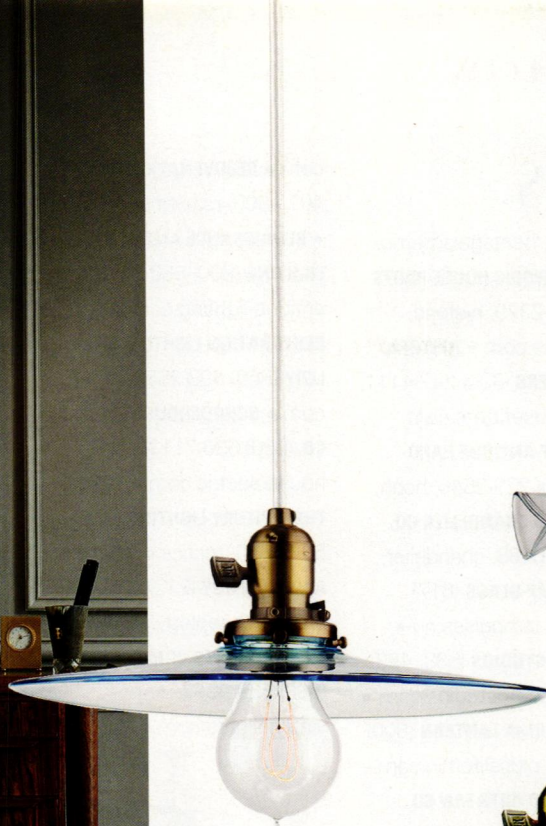
duced in solid opal glass by a U.S. glass manufacturer with three generations of expertise about a year ago. Injecting color and clarity into the shade required even more finesse.

Hand-blown art glass, which offers iridescence as part of its color package, has been a favorite since the Arts & Crafts Revival dawned more than 30 years ago. But it's not uncommon to find these brilliantly colored shades among the standard offerings in the catalogs and on the websites of dozens of lighting companies.

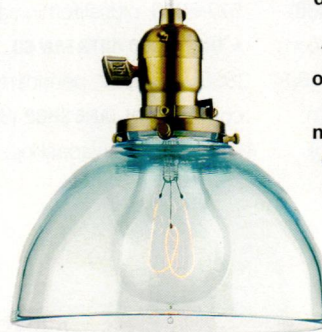
Even shades for early gaslight fix-



The 'George,' an industrial brass shade from Rejuvenation, is most colorfully available in five high-gloss enamels and more than a dozen metallic finishes.



It's the same pendant ceiling fixture, with the same 'Bottle Blue' color on each shade—but here the shape makes all the difference to Rejuvenation's 'Skidmore' pendant.



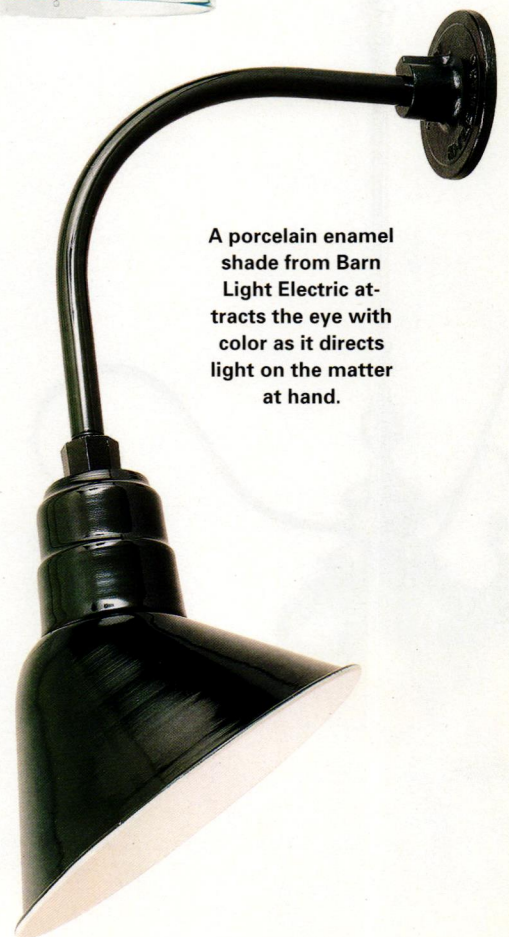
With all the new looks in lighting-fixture shades, especially those made of glass, it's easy to conjure up style and add a jolt or a jot of color to the room.

tures have joined the color brigade: The edges of fluted or scallop-shaped rims are dipped in color, often a delicate peachy-rose or pink verging on red (p. 26).

Metal light shades, too, are popping up in dozens of colors—perhaps chasing the example of Barn Light Electric's distinctive porcelain enamel "barn" fixtures (right). These revive pleasantly utilitarian fixtures seen on gas stations and warehouses from the 1930s through the end of the 1950s. Porcelain enamel is actually a bonding of colored enameled

glass to steel, so the material is ideal outdoors as well as inside.

BEST OF ALL, the standardization of fitter sizes means you can go as bold or subtle with color as you like. The most common fitter size is 2½". Many period-style single-bulb pendants, sconces, and ceiling fixtures have a 2½" fitter, but so do double sconces and chandeliers with multiple sockets. While some fixtures are designed with a specific shade or style of shade in mind (often with larger or less common fitter sizes), manufacturers have



A porcelain enamel shade from Barn Light Electric attracts the eye with color as it directs light on the matter at hand.

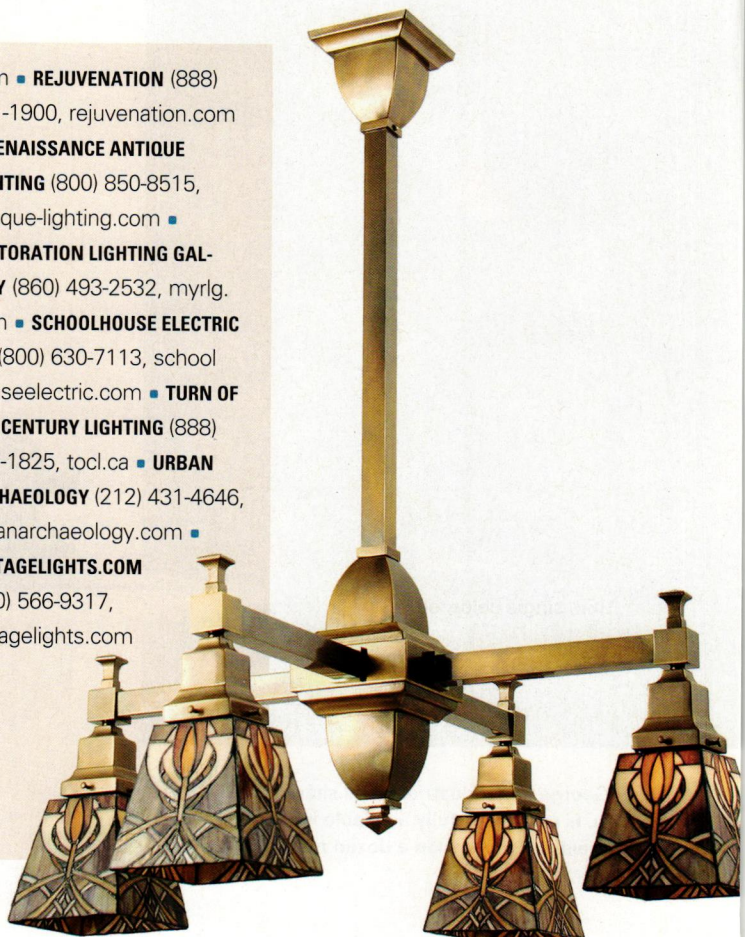
selected SOURCES

These companies offer fixtures and shades for interior and exterior lighting, including antiques and reproductions, and for lights with fabric shades.

- **APPLETON ANTIQUE LIGHTING** (617) 566-5322, appletonlighting.com
- **ARROYO CRAFTSMAN** (800) 400-2776, arroyocraftsman.com
- **AUTHENTIC DESIGNS** (800) 844-9416, authenticdesigns.com
- **BARN LIGHT ELECTRIC** (800) 407-8784, barnlightelectric.com
- **THE BRIGHT SPOT** (800) 736-0126, thebrightspot.com
- **CENTURY STUDIOS** (651) 699-4838, centurystudios.com
- **HERITAGE LANTERNS** (800)

- 648-4449, heritagelanterns.com
- **HISTORIC HOUSE PARTS** (888) 558-2329, historichouseparts.com
- **HISTORIC HOUSEFITTERS** (800) 247-4111, historichousefitters.com
- **HOUSE OF ANTIQUE HARDWARE** (888) 223-2545, hoah.biz
- **KING'S CHANDELIER CO.** (336) 623-6188, chandelier.com
- **LAMP GLASS** (617) 497-0770, lampglass.nu
- **LUNDBERG STUDIOS** (888) 423-9711, lundbergstudios.com
- **OLD CALIFORNIA LANTERN** (800) 577-6679, oldcalifornia.com
- **THE PERIOD ARTS FAN CO.** (888) 588-3267, periodarts.com
- **PLAIN JANE SHOP** (870) 219-1117, plainjaneshop.

- com
- **REJUVENATION** (888) 401-1900, rejuvenation.com
- **RENAISSANCE ANTIQUE LIGHTING** (800) 850-8515, antique-lighting.com
- **RESTORATION LIGHTING GALLERY** (860) 493-2532, myrlg.com
- **SCHOOLHOUSE ELECTRIC CO.** (800) 630-7113, schoolhouseelectric.com
- **TURN OF THE CENTURY LIGHTING** (888) 527-1825, tocl.ca
- **URBAN ARCHAEOLOGY** (212) 431-4646, urbanarchaeology.com
- **VINTAGELIGHTS.COM** (800) 566-9317, vintagelights.com



ABOVE: 'Glasgow' leaded-glass shades create drama for the 'Faulkner,' a Mission chandelier from Turn of the Century Lighting. **BOTTOM LEFT:** The curves of the 'Jardin' from the same company suggest Art Nouveau styling, as do its feather-motif art-glass shades.



been making fixtures that work interchangeably with different shades since the dawn of the electric era. Getting the look you want may be a matter of simply changing out one set of shades for another.

Shades painted in bands of graduated stripes were unusual enough to launch an entire company. When Brian Faherty discovered a cache of original cast-iron molds for shades in an upstate New York warehouse about 10 years ago, he founded Schoolhouse Electric. Now hand-painted shades, striped and otherwise, are ubiquitous for schoolhouse and other early to mid-20th-century shades, from a select group of makers. In another innovation, Schoolhouse Electric recently introduced a series

of shades in classic shapes, with either wide or thin stripes in both solid and multi-colored variations (p. 29), moving the look from the first half of the 20th century to mid-century and beyond.

Depending on location and use, you may want to go with something simple and white, ideal for ambient lighting. To make the shades the focal point of the fixture, select for color, pattern, relief, or all of the above. (Fixtures with porcelain enamel shades are a great way to combine directed task lighting with a jolt of color.) And if your goal is to make a dramatic statement—say, with a chandelier over the dining room table—you might dress up the fixture with the most striking shades you can find. ✦



Thick, thin, single color, or multi: New linear painted shades from Schoolhouse Electric Co. vary in colorful profusion. Shown on the same fixture, the 'Newbury,' which is available in seven finishes.



WHATEVER YOUR BUDGET FOR REPRODUCTION LIGHTING FIXTURES, GETTING THE LOOK YOU WANT MAY BE A MATTER OF SIMPLY CHANGING OUT ONE SET OF SHADES FOR ANOTHER.



COLOR CHANGE UP

In tough economic times, even lighting manufacturers like to hedge their bets. That's why so many reproduction light fixtures can transition from one period or style to another with just a quick change of shades. For instance, the four-light 'Albany' from House of Antique Hardware in brass features detailing that places it squarely on the cusp of the electric age. Dressed up with green cone shades, it's appropriate over an early 20th-century billiard table. Or, place the emphasis squarely on Arts & Crafts with a stained-glass pyramid shade (top). Switch out the cones for a graceful panlight with relief in white or champagne (near right), and the chandelier is at home in a late Victorian dining room. Nudge it gently into a 1920s or '30s house with etched Art Deco shades (far right).

'Albany' from House of Antique Hardware, with various shade options.





Glass BLOCK

BY PATRICIA POORE

CHICAGO'S Lakewood Balmoral Historic District is home to Greene & Proppe Design, a firm that has restored and upgraded more than 25 homes here. In this case, the program called for a two-story addition with basement on the rear of the house.

"The addition was designed as new construction, but with threads of historical details to tie it to the house,"

says architect Thom Greene. The philosophy is clear: Respect the original architecture, but have fun with contemporary interpretation.

"You have to be true to the bones so that the house, with its addition, has great flow. Then you can add a 10-percent twist," adds designer Rick Proppe.

Glass block is definitely the knockout "thing" in the new kitchen. "Our decision was practical and aesthetic," says Greene. "We wanted

that wall to open to the side yard to gain more light and create an spacious feel—a departure from the narrow windows in the original house."

"We think it's the coolest idea—a wall of glass," says Paige Ponder, who owns the house with husband Zac Freeman. "We love the old house and are good stewards, but for the kitchen addition, we went for exuberant!"

Other features are classic, including the stained hardwood cabinets by

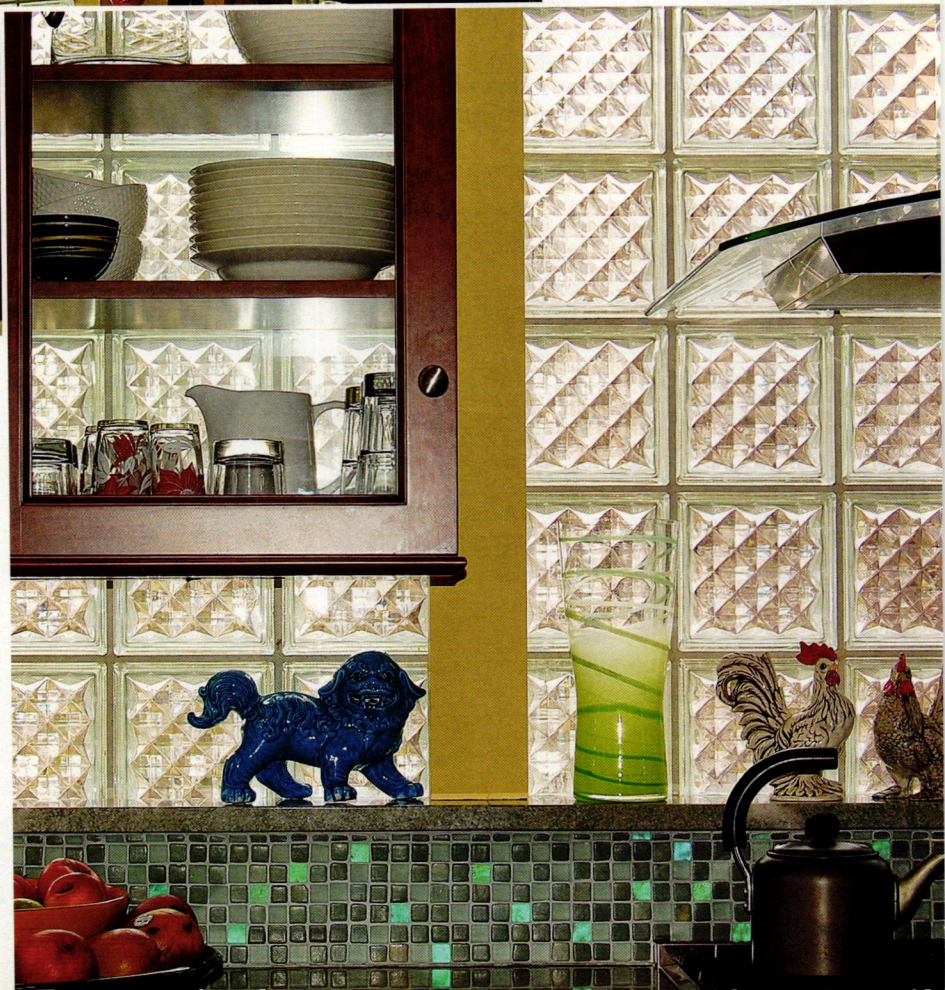


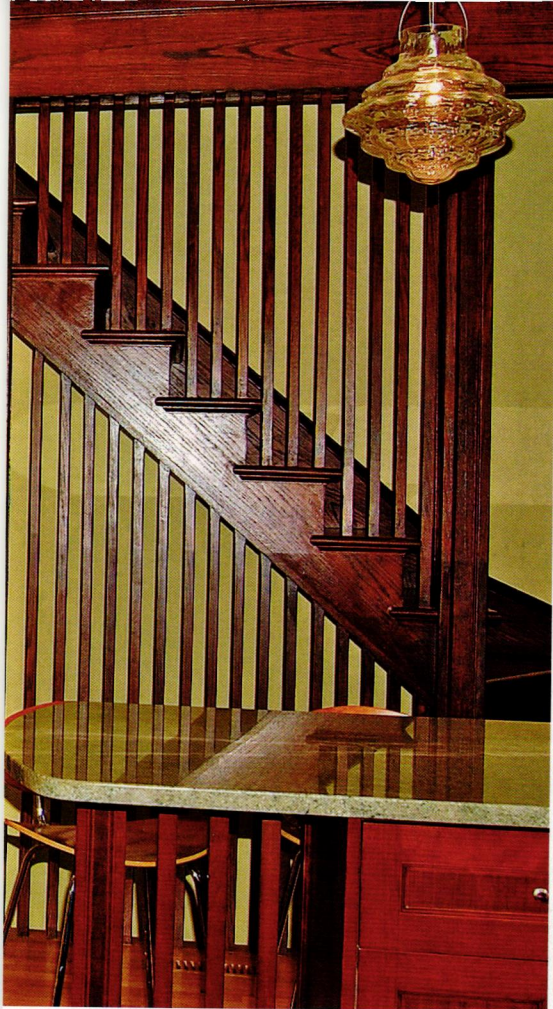
OPPOSITE: The dining room illustrates the owners' and architects' approach: Respect the architectural bones (note retention of the historic fireplace tile, picture rail, and coved plaster), but have fun with contemporary interpretation.



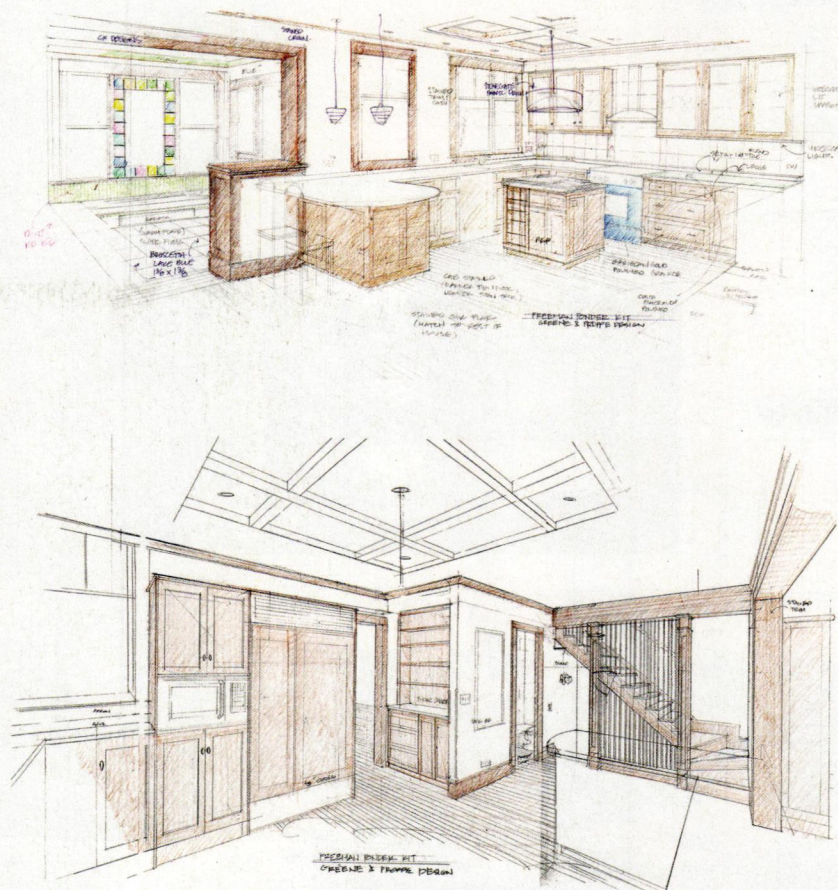
ABOVE: The kitchen is all-new, yet it lives up to the quality of the 1898 house with good design and such high-quality materials as hardwood, tile, and stone—and glass blocks!

Blueberry Woodworking in Mount Prospect, Illinois. Upper cabinets are backless against the glass block, which both admits light and highlights the display of dishware. The beamed ceiling mimics those in the original house. A new back staircase in oak is screened in a manner reminiscent of Frank Lloyd Wright's Unity Temple,





ABOVE: The spindled back staircase is a transparent fourth wall in the generous-sized room. See the architect's sketches at right. **BELOW:** Past the peninsula, the view is into the mudroom, centered on a cheery Queen Anne window with colored glass lights. **OPPOSITE:** The striking master bath upstairs was part of the project.



where the couple who own the house were married.

The mudroom, too, is new. It centers on a cheerful Queen Anne window, designed by the owners, architects, and stained-glass artisan Robert Seitz, working in collaboration. "Our clients love splashy color, so we repeated it throughout the house," says interior designer Paula Flanagan. "We started with the colored lights that frame the seeded-glass center of this window."

The new master bathroom upstairs, too, uses tile as art. The Cherry Branch Mural is adapted from a larger piece by Ann Sacks. "We selected glazes to fit our palette," says Flanagan. ✦



the SOURCES

- **DESIGN** Greene + Proppe Design, Chicago: gpdchicago.com
architect, Thom Greene; project architect, Dan Ford; interior designers, Rick Proppe and Paula Flanagan
- **WINDOWS** Marvin Windows & Doors: marvin.com
- **CUSTOM WINDOW** Robert Seitz, Harmony Art Glass, Chicago: (773) 743-2004
- **GLASS BLOCK** Weck Glass Blocks: glashaus.com
- **MOSAIC TILE** Syzygy Tile 'Mosaic Blend 15': syzygytile.com
- **PERIMETER COUNTERTOP** 'Costa Esmeralda' stone furnished by Marble and Granite Supply of Illinois: marble-granites.com
- **ISLAND COUNTERTOP** 'Caribbean Gold Quartzite,' as above. Fabricated by Stonecutters, Glenview, IL: stonecutters.com
- **DRUM LIGHT FIXTURE** Stonegate Designs 'Audrey Pendant' through Lightology, Chicago: lightology.com
- **PENDANTS** 'Nebula' by CX Design, NYC: cxny.com
- **DINING-ROOM FIXTURE** Venetia Studium 'Scheherazade 2' through Lightology: lightology.com
- **BATHROOM TILE** Sakura 'Cherry Tree Mural' by Ann Sacks Tile & Stone: annsacks.com

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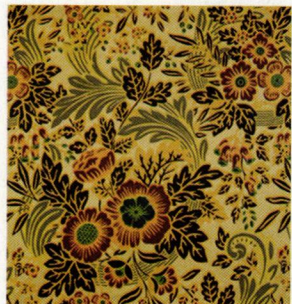
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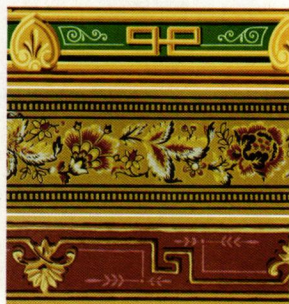
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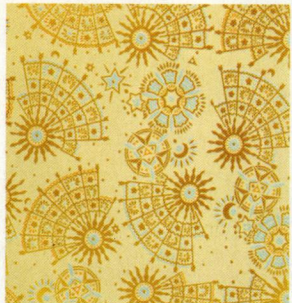
Wallfills

LTW-001



Borders

GMB-001, GHB-001, BHB-001



Ceilings

JUCC-001



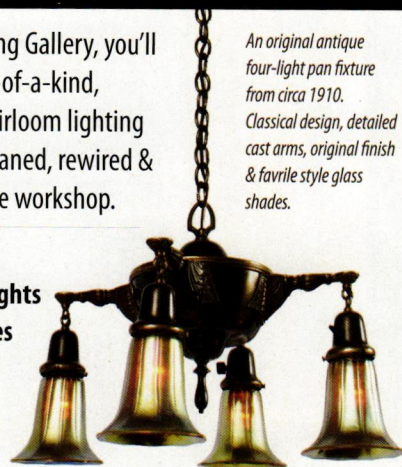
Room Sets

GCW-001

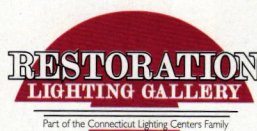
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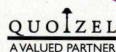
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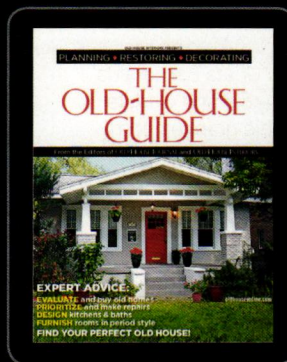
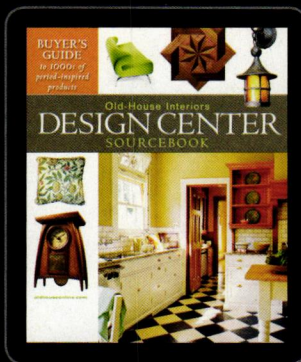
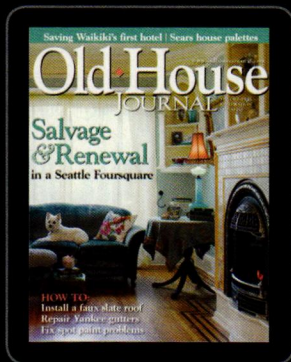
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A COZY RETREAT IN NATURE

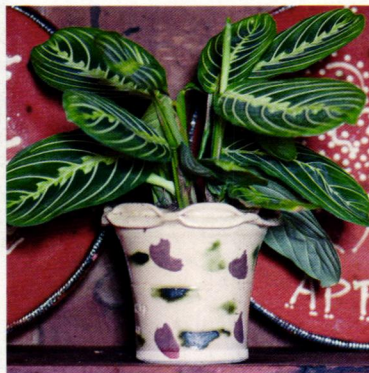
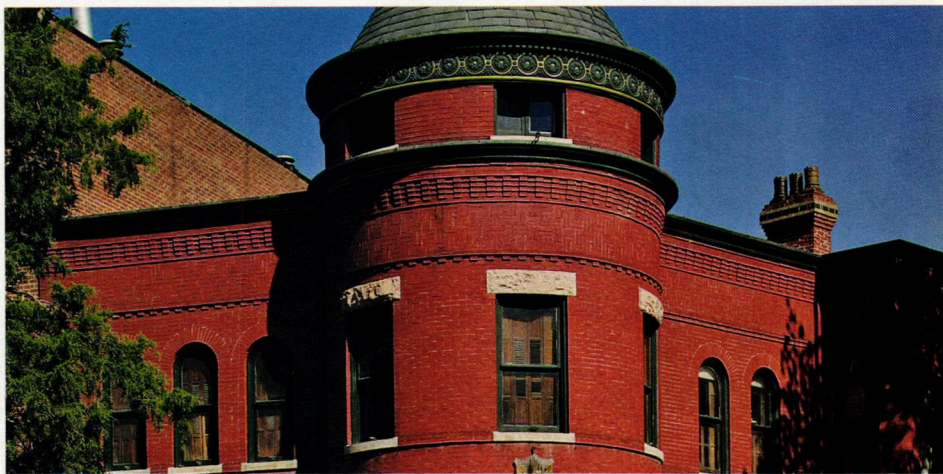
Designed by architects who studied with Wright, this Modern house of 1954 has a radial plan and rooms that look into the trees. (page 36) 🌿

GASLIGHT TIME ON CAPITOL HILL

The 1891 Queen Anne had seen little change—after careful restoration, it's a period piece still lit by gas fixtures. (page 42) ⚡

PRETTY NEW WINDOWS

A new crop of sensitively designed windows offers real advantages, both aesthetic and practical, over yesterday's replacements. (page 50) 🌿



THE ART OF THE POT

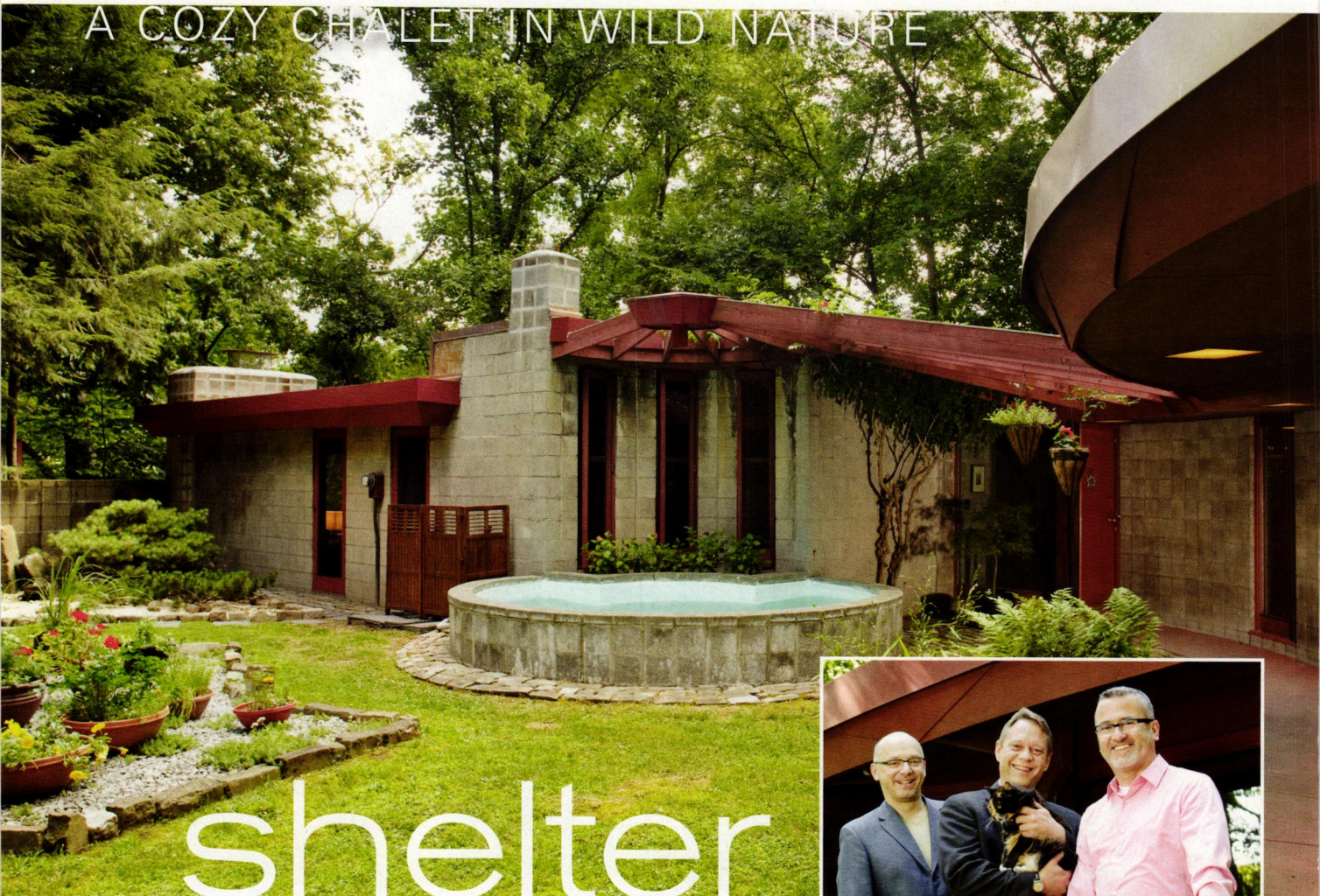
Acclaimed potter (and musician) Guy Wolff makes terra-cotta garden containers using the traditional techniques. Also: a list of suitable holiday houseplants. (page 54) 🌿

DOS AND DON'TS FOR HVAC

Ductless systems, small output vents, through-the-wall A/C, and other good news for old-house owners seeking not to trash their historic interiors. (page 58)



A COZY CHALET IN WILD NATURE



A house designed by Pittsburgh architects Peter Berndtson and Cornelia Brierly, who studied with Wright, is carefully preserved.

BY BRIAN D. COLEMAN
PHOTOGRAPHS BY WILLIAM WRIGHT



BUILT IN 1954 for Edith and Saul Lipkind, this circular house in the woods was designed on a modest budget “for a working-class couple”—Saul was an actuary, Ditta a physical therapist. It was constructed from inexpensive materials: cinderblock and glass, cement, and redwood-veneered plywood. The house contains only a thousand square feet, and has just two bedrooms with no attic or basement. But its placement, and layout, are spectacular.

The mid-century architects were Peter Berndtson (1909–1972) and Cornelia Brierly. The two met as Taliesin apprentices working for Frank Lloyd Wright in Wisconsin. In their 1980 book about Berndtson, *Organic Vision*, Donald Miller and Aaron Sheon wrote:

“In the case of the Lipkinds, there was an innovative plan on a limited budget. Conceived by Cornelia, the circular

TOP: The radial design centers on a small pool, above which a trellis carries the motif over the entry. **INSET:** Preservation architect Jerry Morosco (left) with owners Scott Wise and Bob Moore. **OPPOSITE:** The innovative house is circular, with concrete block walls and curving walls of redwood-veneered plywood.



THE LIPKIND HOUSE 1954

is a work of PETER BERNDTSON (1909-1972), an outstanding Pittsburgh architect. He closely followed the organic architectural concepts of Frank Lloyd Wright. The plaque is awarded by the Pittsburgh History & Landmarks Foundation in special recognition, 1989.



plan was designed for a wooded lot set high on a hillside. Perhaps inspired by plans for the David Wright house (1950) by Frank Lloyd Wright, the Lipkind house is designed on a ten-degree module, with support beams set on a concrete block foundation. A small pool is the center of the design . . . Each room looks over the balcony deck, which is cantilevered over the hillside.

“The impression one has inside is a cozy chalet set in wild nature. In fact, the home is not far from a major expressway, yet the design has taken that into account and there is little exterior noise.”



Light streams into the living room. Floors are red-stained concrete. OPPOSITE, TOP: Pittsburgh recognizes the importance of the Lipkind house. OPPOSITE, BOTTOM: Mid-century furnishings like this mosaic-top table remain in the house.

CURRENT OWNERS Bob Moore and Scott Wise had been looking for a house “a little out of the ordinary,” something with history and character and enough outdoor space for a small garden. They’d seen several homes by Peter Berndtson and were intrigued by his elegant designs, but the architect’s houses rarely came onto the market and always sold immediately.

Then a relative alerted them to an unusual Berndtson home in Swisshelm Park, a neighborhood in Pittsburgh’s East End. The two wasted no time; after one viewing, they made an offer. The house was in near-

original condition, but worn down; the Lipkinds had lived here for over a half century until Ditta passed away in 2006. Scott and Bob became the second owners. Pittsburgh’s harsh climate had taken its toll: The roof had failed in several areas, there was water damage on the wooden ceilings and walls, and the wiring was never updated. Bob and Scott spent several months washing interior woodwork. Originally treated with Cabot’s redwood stain/wax, but never sealed, it was dirty and had lost its shine. With the help of friends during several “scrubbing parties,” they washed walls, tongue-and-groove ceilings,



and built-ins. They deep-cleaned the red concrete floors; the radiant under-floor heating still worked after more than 60 years. The exterior needed restoration, too. The redwood-veneer plywood had been water-damaged, so areas were restrained or replaced. The house has seven skylights integral to its design, all of which leaked because of earlier roof work.

THE HOUSE IS SET in a wooded lot overlooking a steep ravine; it follows the contour and is cantilevered over the hillside. The radial design is supported by a central circular cement block with support beams radiating outwards. All rooms but the utility room are on the outside edge of the semi-circle, with ever-changing views of the leafy canopy. It's like living in a glass tree house.

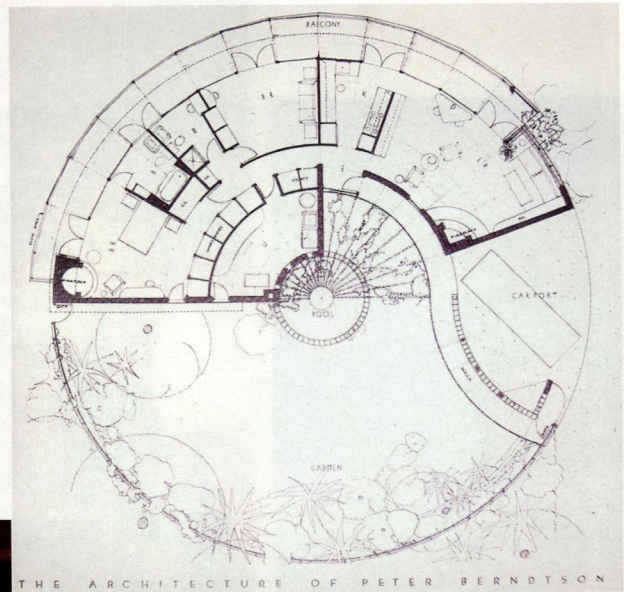
Bob and Scott were fortunate enough to meet Cornelia Brierly, Peter Berndtson's ex-wife and the co-designer of the house, on a trip to Taliesin. At the age of 93, Brierly still had a sharp memory of the house and

gave the partners indispensable advice. Built-ins were restored, along with furniture left with the house. Preservation architect Jerry Morosco designed the update of the guest bath—which required tearing walls down to the studs because of extensive water damage. Woodwork and chrome fixtures are based on examples in the house.

After five years of work, the focus is on a complicated project. Berndtson had applied decorative detailing to the roof, which was replaced with brown aluminum when the roofing was replaced. Originally, a narrow copper band had glistened at the top of the roof, and the fascia had a course of thin, triangular plywood sheets intersected by 4x4 redwood diamonds painted Chinese red. The effect was of a decorative crown encircling the top of the house. Several discarded redwood diamonds have been found in the woods to guide reconstruction. ✦

Architect for the restoration: **GERALD LEE MOROSCO ARCHITECTS**, Pittsburgh, PA: (412) 431-4347, glm-architects.com

All rooms but the utility room are on the outside of the semi-circle, with ever-changing views of the leafy canopy. It's like a tree house.

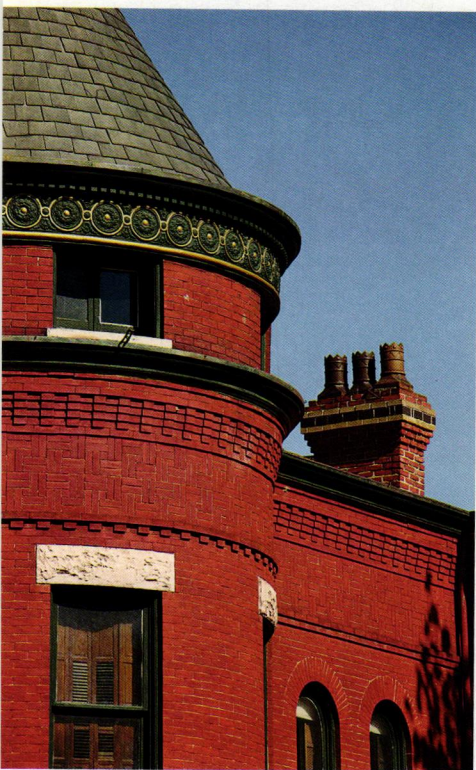


THE ARCHITECTURE OF PETER BERNDTSON



OPPOSITE: The Heritage Henredon pentagonal dining table belonged to the original owners and was drawn into the floor plan. **ABOVE:** Circle motifs appear in the plan and exterior walls, the trellis and pool, even in the pattern of granite pavers. **LEFT:** The deck's pipe railing was stripped of old paint and returned to its original Chinese red. **BELOW:** Exposed concrete block in the bedroom is warmed by a fireplace and redwood ceiling.





GASLIGHT TIME

on Capitol Hill

BY BRIAN D. COLEMAN

PHOTOGRAPHS BY ERIK KVALSVIK

TWENTY YEARS AGO, he'll readily admit, Dan Mattausch knew little about period architecture, never mind lighting. But he knew a time capsule when he saw one. For a long time, he and his wife Nancy had admired an imposing, red-brick Queen Anne house on a Capitol Hill corner in Washington, D.C.

Curious, the couple peeked inside one Sunday afternoon during a real-estate open house. Most visitors were exclaiming in dismay at the piles of crumbled plaster on the floors, and the report that the house had no heat, no running water, and no electricity. Dan and Nancy exclaimed, too—in amazement and delight.

The Victorian woodwork included massive pocket doors (tacked into the walls but with keys still in the locks); speaking tubes that had summoned servants long departed still ran through the walls; expansive rooms included bays, tower niches, and odd angles. (The footprint of the house is unusual, thanks

ABOVE: Victorian gaslights are still gaslit in the 1891 Queen Anne tower house that occupies a corner lot. Grotesques and griffins are cast into brass in fixtures and in a fireplace fender.



A view from the back parlor, past the portiere-hung doorway into the front parlor, hints at the collection of Victorian lighting fixtures and antiques. A Grecian-maiden table lamp on the center table below is connected, in the Victorian fashion, to the gasolier above by a rubber hose.



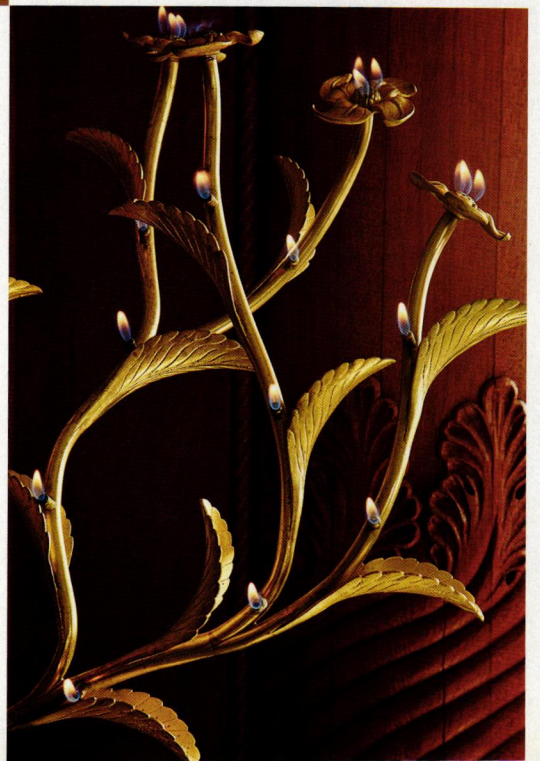
to Pierre L'Enfant, architect of the District, whose wide, diagonal streets created odd-shaped lots; this house sits on a trapezoidal corner lot and is thus nearly twice as wide at the back as at the front.) There were 10 fireplaces. But most intriguing of all, the gaslights were in working order.

AFTER THEY BOUGHT the once-grand house, Nancy and Dan found that it had quite an illustrious past. Built in 1891, it was the home of George Bruce Cortelyou, the Secretary of the Treasury and Chief of Staff to Presidents William McKinley and Theodore Roosevelt, both of whom visited here. Other well-known government officials have occupied the house, but somehow it was never altered. (One Congressman's plans to turn it into a swinging bachelor

LEFT: Behind the back parlor, the dining room brims with Victorian china displayed in restored cabinets. The combination gas/electric fixture, discovered in a shop, is original to the room. **BELOW:** This rare "burning bush" gas table lamp by Cornelius & Baker was an exhibition piece designed to demonstrate what marvelous things could be done with gaslights.

brief, evocative GASLIGHT ERA

Gas was adopted first for use in street lamps, but by the mid-1800s, it had replaced kerosene for home lighting. Gas production was the third largest industry in the country, behind railroads and mining. Produced in municipal "gashouses" as a by-product of bituminous coal heated in airtight chambers, the gas was collected and then piped into homes in nearly every city in the country. Gas was used for chandeliers (that is, gasoliers), sconces (more correctly called wall brackets) and "portables"—table lamps that drew gas from a flexible tube attached to the overhead light. • The gaslight era lasted a mere 50 years; invention of the light bulb in 1879 was the beginning of the end. Because gas was initially cheaper and more reliable than electricity, gas-and-electric combination fixtures bridged the transition. (Gas lights burned upward; the electric bulbs typically pointed down.) In 1908, the tungsten-filament electric bulb was introduced and dealt the final blow.





ABOVE: Oriental lanterns are hung like a valance in the dining room's window bay.
BELOW: The house's most spectacular gas-light fixture hangs in the front parlor.



ABOVE: The back parlor is the music room; a collection of glass oil lamps is clustered atop the Victorian square piano.
LEFT: A gas wall bracket (also shown on p. 46) lights a reading chair in the front parlor.



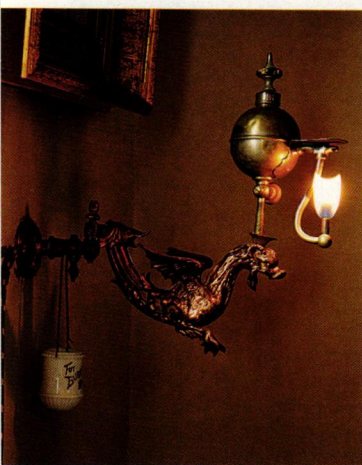


pad during the 1970s fell through when he married his secretary.) By the 1990s the house had been empty for a decade and was in danger of being demolished.

Fascinated by the extant Victorian-period gas lighting, Dan tried to learn more by poring through period catalogs and consulting decorative-arts experts. He soon found that no one could answer all of his questions, so he turned to his academic training and began to research the subject himself. He eventually found more than 5,000 U.S. patents on lighting (recently available online at lampguild.org). Historic lighting became not only Dan's passion but also his career: He's now responsible for the lighting collection at the Smithsonian National Museum of American History, and consults as a historic-lighting expert to individuals and institutions.

Dan made preservation of the

LEFT: The window bay in the dining room is a very Victorian houseplant conservatory. **BELOW, LEFT TO RIGHT:** Wall bracket in the front parlor. Exotic lanterns in the tower's Turkish room, accompanied of course by a stuffed peacock.





The tower room, part of the front parlor, is outfitted as an oriental "Turkish corner" with a fabric-draped ceiling, Moorish-inspired wallpapers, Turkey rugs, Bedouin textiles, and Egyptian Revival pieces.



house's gas lighting part of the restoration. In the front parlor, a 12-arm Cornelius & Baker gas ceiling fixture, ca. 1868, now hangs as the focal point. Its magnificent brasswork gleams in the flicker of the gas jets. First, though, the parlor needed work. Its only furniture at the time of purchase was an old lawn mower, and the dust was so thick, the couple left footprints in it. Original oak woodwork, which includes carved columns, was cleaned with mineral spirits and polished with paste wax. The muted gray walls were left untouched to become a neutral backdrop for period lighting and Victorian antiques.

The tower room that adjoins the parlor has become a Turkish corner, centered on a tête-à-tête, or "confidential," along with the requisite stuffed peacock. Exotic pieces reveal the owners' travels. A canopy of oil lamps hangs from the ceiling, which is tented with a Laura Ashley cotton.

The back parlor is filled with vintage lighting, from the sparkling collection of glass oil lamps on the piano to the ornate combination gas/

A Victorian kitchen

restoration was part of the rescue. Although the pine wainscoting and cabinets are original, the kitchen was the most remuddled room in the house. Everything was painted battleship gray, appliances were long gone, and a clawfoot tub squatted in the center of the room. Dan and Nancy restored the space from the brick walls in and floor joists up, saving as much original material as they could. Woodwork was stripped; cabinets were dismantled, cleaned, and reinstalled. The beyond-repair floor was

replaced with salvaged heart pine boards. New walls got a custom buttercream color that looks for all the world like Victorian-era paint. To play down the impact of a modern refrigerator, a 24" commercial appliance was recessed into a doorframe that formerly led to the back porch. With mahogany door panels, it mimics a 19th-century icebox. Lighting here is from an 1876 two-arm "T" fixture with its original painted finish. It hangs over a simple pine table. A gas cooktop is connected to the gas fixture overhead.



electric chandelier, ca. 1890. (Electric lighting was expensive at first, turned on only for guests; gas was more economical and reliable.)

Beyond the back parlor, the dining room beckons with its oriental-style window conservatory filled with plants. The bay is hung with scarce Victorian paper lanterns. (These were illuminated with candles, and most went up in flames.) The floor-to-ceiling china cabinets, scrubbed and polished, brim with an assortment of Victorian china and silver. A few pieces are original to the house, a gift of Cortelyou's granddaughter. In a stroke of good luck, this room's original gas/electric brass chandelier was located in a local salvage shop and brought home. ✦



ABOVE: Victorian taxidermy demonstrated one's appreciation of nature; these 19th-century specimens are mounted in the staircase. **RIGHT, TOP:** The front hall is devoted to memorabilia of original owner and Treasury Secretary Cortelyou. **RIGHT, BOTTOM:** Dan and Nancy Mattausch brought the house back from abandonment.





IT'S SAFE TO SAY that the best and most beautiful windows on houses of a certain age are the original ones. Unfortunately, lack of maintenance and poorly conceived renovations are common enough that sometimes it's necessary to replace windows.

Period-sensitive new windows are also in demand for additions and for "new old houses." Ensuring that the new or replacement windows "read" properly is a matter requiring some finesse.

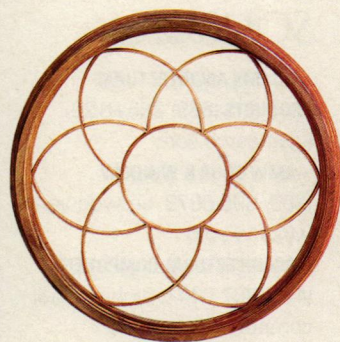
Manufacturers have responded with windows that offer real advantages over typical replacement units of just a few years ago. Some of the new looks in period windows—like the Prairie and Arts & Crafts-style grilles—are simply better style upgrades over the old snap-ins of 20 years ago.

RIGHT: Windows in a new house (by Weather Shield) are a twist on the Arts & Crafts three-over-one type. **ABOVE:** Maurer & Shepherd uses authentic joinery techniques to build custom sash like this 18th-century cameo window.

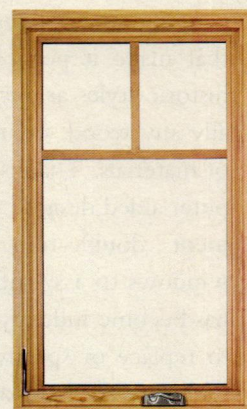
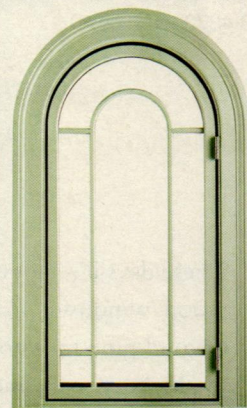
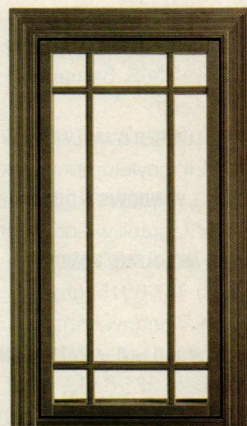


A new sensitivity to style
pretty windows

BY MARY ELLEN POLSON



Shaped accent windows and divided sash in period styles are now readily available. These charming designs are from Jeld-Wen.



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Authentic six-over-nine sash was custom-made for a ca. 1700 Saltbox house in Connecticut, which had earlier been remodeled.

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IT'S ALSO FINE TO CHOOSE WINDOWS THAT ARE DIFFERENT FROM THE ONES YOU HAVE, PROVIDED THEY WERE COMMON TO HOUSES OF THE SAME TYPE AND STYLE AT THE TIME THE HOUSE WAS BUILT, AND THE PROPORTIONS WORK.

These days it's a lot easier to find real wood windows, in species that go beyond pine to woods like mahogany, hickory, oak, and cherry.

The real news is the ever-expanding range of custom capabilities that make it possible to reproduce historic styles at any scale, in virtually any wood, or in a combination of materials. Thanks to CAD (computer aided design), making replacement double-hung or casement windows to a specific size and scale has become industry standard. Need to replace or specify bow windows with curved glass, or a Federal fan-

light with real muntins? There are manufacturers (and custom builders) who will do that for you.

If the new windows will go into an existing house or an addition, take your cues from the original windows. (Even if they're long gone, a similar house in your neighborhood will have units you can use as models.) To get a close match, pay attention to the number, placement, and overall dimensions of the panes of glass, called lights.

Getting the proportion or placement of the panes wrong is a common mistake. On older windows,

the panes tend to be taller rather than wider. In many standard replacements, the opposite is true. It may not seem like a big deal until the new units are installed, and the front of your house suddenly looks dramatically different (and not for the better). Yet it's relatively easy for a window maker to scale new windows of different sizes to the proportions of older, smaller ones.

Another key element in matching the appearance of old windows is to copy the depth, width, and molding profiles of the muntins that hold the lights in your sashes or casements.

SAVING \$\$\$ ON WINDOWS

The alternative to new windows is to repair and enhance the energy efficiency of the old ones; when it's possible, that route will pay back much more quickly because installing new windows is pricey. Start with reputting and weatherstripping. Add storm windows, perhaps "invisible" or interior storms.

If you are considering double-glazed windows, a cost-saving trick is to skip the gas. For an upcharge, window manufacturers will fill the space between the double-glazed "sandwich" with argon or another

Manufacturers like Marvin now embed grilles (this one recalls the Prairie Style) between panes of double-glazed sash.



inert gas, with potential energy improvement factored at about 20 percent. Savings actually vary, and the gas eventually dissipates. Low-E glass, which has a special coating that reflects infrared light, is a more efficient option.

If your budget prohibits true divided lights (i.e., separate, small lights held by muntins, rather than one sheet of glass only apparently divided by a grid), go for integrated grilles if possible. If the house had divided lights, it will look very different—in proportion and historic style—with single-pane sash.



Whether real or snap-in, these dividers do more than separate a single pane of glass into three, six, or more divided lights. They also throw shadows that add to the architectural relief of the façade. Those looking for historical replication will want true divided lights and historic muntin profiles that match as closely as possible. (The difference between the width, height, and profile of muntins—mid-18th-century Georgian versus early 19th-century Federal—is astonishing.) For those with modest or less dramatically historic homes, the goal may be to get dividers that are roughly as wide and deep as those on typical houses of the period.

Bumping up the style octane on your house by adding decorative windows is often permissible, and even has precedent. Oval, round, diamond, and other intriguing shapes are a good choice for adding visual interest to the exterior, and these fancy windows are a good way to bring more light into rooms that need it without resorting to a skylight. ✦



TOP: Art-glass windows decorate the stairwell of a new house in the California Arts & Crafts style.

ABOVE: Eight-over-one curved sash fits the rounded bay on an old house. Windows this page are by HeartWood Fine Windows.



The Art *of the* POT

GUY WOLFF, A POTTER AND MUSICIAN, MAKES TERRA COTTA GARDEN POTS USING THE TRADITIONAL TECHNIQUES: CONTAINERS WITH ROOTS, SO TO SPEAK.

BY TOVAH MARTIN | PHOTOGRAPHS BY KINDRA CLINEFF

EVEN FROM A DISTANCE, the mass of flowerpots stacked on bleachers in front of a little Saltbox house got my attention. And I was clipping along at 45 MPH, here in the Litchfield Hills of northwest Connecticut. Doing a double-take, I pulled off the road. It was a scene out of Currier & Ives, even more so inside the pottery studio. Hand-thrown pots were, of course, everywhere. But these weren't the typical clay pots you bump into at the local garden center. This was terra cotta with strength, character, individuality.

Walk in and chances are good you'll find artisan Guy Wolff at the wheel, his hands dancing over a lump of clay to

make something that Jefferson might have recognized from Monticello. Or, if he's taking a break, Guy will be picking away at his banjo. Either way, you know you've stepped back in time.

Guy Wolff works in red and white clays. On display in the studio are some one-of-a-kind, Asian-inspired pieces. He can tell you the history behind each and every flowerpot on the shelves. Although he occasionally throws a massive pot large enough to serve as a focal point in someone's garden, the windowsill-size pots are his bread-and-butter. Clay always upstages plastic, but Guy is dedicated to keeping *the art* of clay alive.

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HOLIDAY *houseplants*

When it comes to indoor gardening, the plant and the pot both merit careful selection. If you intend to use plants to decorate this winter—or if you're inspired to give a potted plant as a holiday gift—start with this list. Appropriate for old-house interiors, these houseplants are creative alternatives to the poinsettia. — *Tovah Martin*

ALOES (*Aloe vera*)

AMARYLLIS (*Hippeastrum* cvs.)

CALAMONDIN ORANGE

(*Citrofortunella microcarpa*)

FENNEL (*Foeniculum vulgare*)

FERNS (lady, ostrich, maidenhair, rabbit's-foot)

FLAMING KATY (*Kalanchoe blossfeldiana* cvs.)

JADE PLANT, MINIATURE (*Crassula ovata* 'Minima')

LADY CLIVE'S LILY (*Clivia miniata*)

LAVENDER (*Lavandula* 'Goodwin Creek')

MADAGASCAR JASMINE

(*Stephanotis floribunda*)

ORCHIDS (all types)

PRAYER PLANT (*Maranta leuconeura* 'Massangeana')

RATTLESNAKE PLANT (*Calathea lancifolia*)

SILVER OREGANO (*Origanum* 'Silver Anniversary')

LEFT: The amaryllis *Hippeastrum* 'Exotic Star' is potted in a triple-rimmed pot inspired by the 1850 work of a potter in Galena, Illinois. Behind it is a long tom, an English workhorse of a pot for plants with deep roots, such as herbs. It holds a hardy *Euphorbia amygdaloides* 'Efanthia.'

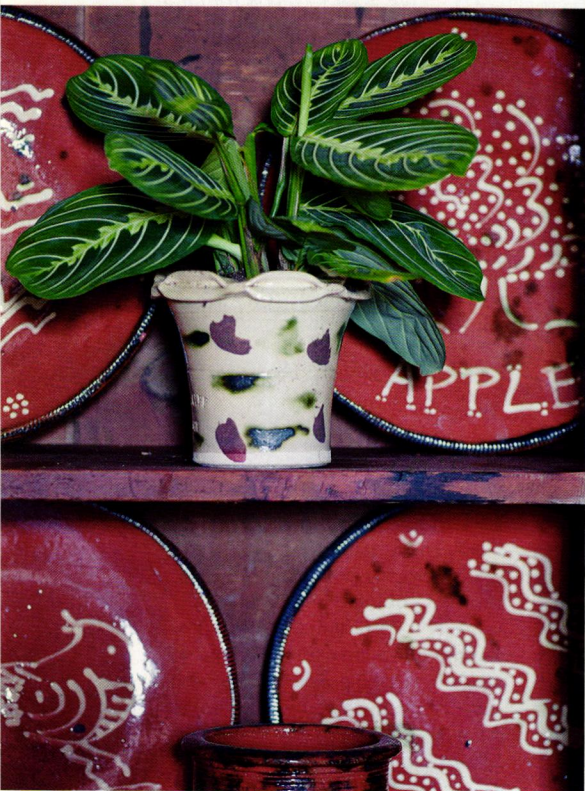


He's been at it since 1971, making functional art. Guy is the son of Robert Jay Wolff, an abstract expressionist artist who was among the founders the Chicago Institute of Design, the American revival of the Bauhaus school. Though his craft may seem separate from his father's occupations, Guy learned that art and beauty should be part of everyday life.

Artful pots are compatible with old-house gardens, but Guy will argue that his clay pots are better for the plants, too. The clays he uses are breathable to allow roots to thrive; pots are thick-walled to endure knocks. If you've wanted to grow house plants but weren't sure about their suitability, Guy Wolff will tell you that it's all in the presentation. ✦



Cockscomb is tucked into apothecary pots in a collection of Connecticut redware inspired by terracotta 1780–1820. **BELOW:** Guy's redware plates with slip trailing were patterned after slump plates. The prayer plant is snuggled into a pot based on the 1870s work of Anthony Baecher.



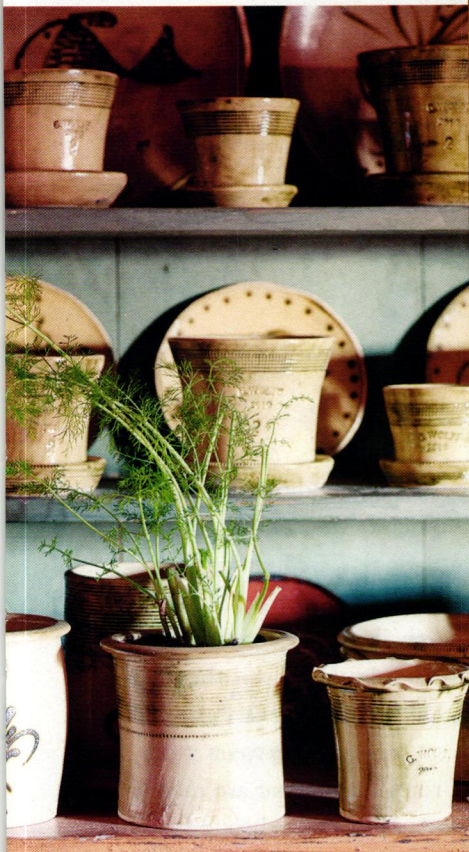
POTTING *in retrospective*

Guy Wolff says he's spent his career looking backward. He meticulously researches pot styles, and to play the sleuth, he's gained access to collections at historic houses. "I go to Mount Vernon and Monticello, and I look at shards," he laughs. He also delves into the records of historical societies, peruses old advertising broadsheets, and studies paintings. A favorite is Rembrandt Peale's famous 1801 portrait of his brother, Rubens Peale, holding a potted geranium; the image gave him a good lead for a pot design. Purchase a Guy Wolff pot, and you might have something inspired by one thrown in 1870 by Virginia potter Anthony Baecher. Or the handles may be similar to those turned out by Page & Company (1870–1930) of Peabody, Massachusetts.

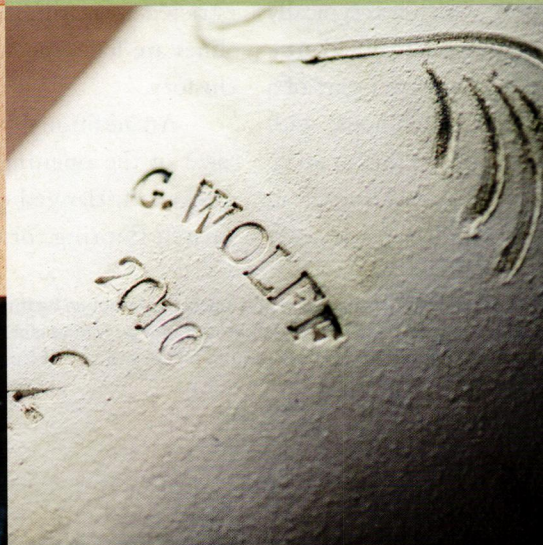
Wolff's techniques are also retrospective. The containers are made with time-tested combinations of clays, firing temperatures, and throwing methods. Wolff practices skills employed for generations—before machines demanded a particular clay, and mass production forced potteries to create products that stack efficiently in the kiln. His containers have the strong silhouettes, the wonderful imperfections of historic flowerpots. They are decorated with sgraffito, slip trailing, cross-hatching, and other ornamentation techniques.

This is where
craftsmanship
is born: The knowl-
edge of a particular
material, its attri-
butes and potential,
after years of
working with it.

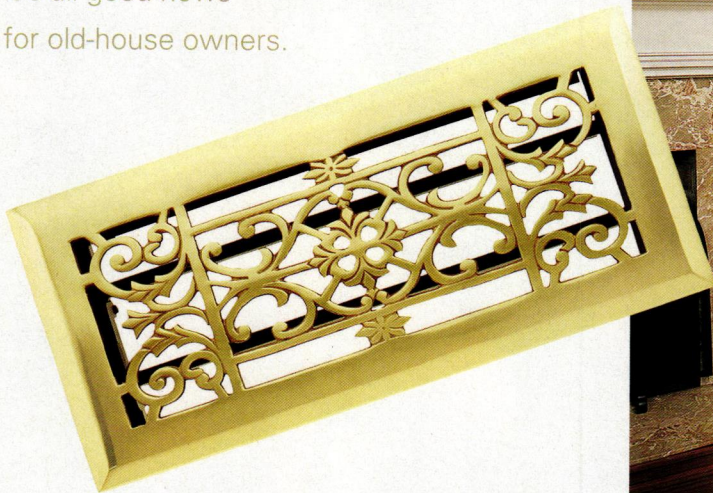
— Guy Wolff



CLOCKWISE FROM ABOVE: With ten pounds of clay on the wheel, Guy Wolff deftly shapes the Georgian rim of a pot inspired by terra cotta he found in several 18th-century collections. The kalanchoe “flaming Katy” performs all winter cradled in a clay pot with rim and rope ornamentation taken from the 1801 portrait of Rubens Peale. A collection of prototypes is stored in the attic. Every piece is stamped. *Lavandula* ‘Goodwin Creek’ is potted in a container with a rim typical of Anthony Baecher’s work; Wolff’s stoneware vases share the shelf. Fennel grows in Wolff’s English white-clay pearl-ware.



Ductless systems, small output vents, through-the-wall A/C, efficient furnaces—it's all good news for old-house owners.



Running Hot and Cold: *Dos and Don'ts for HVAC Retrofits* BY DAN COOPER

IT WASN'T UNTIL the 19th century that most Americans were able to afford the technology that permitted a heat source to be located remotely in the house, rather than in the inhabited room. The device was the coal-fired, gravity hot-air system, which directed heated air upward through a series of ducts into living spaces. Around the turn of the 20th century, steam heat replaced those systems. While steam systems were superior from a technological point of view (until the emergence of forced hot air), people now had to deal with a hulking iron mass in each room (the radiator), which was typically placed where it would have been nice to put the credenza.

Things remained unchanged for the better part of a century. Today, those of us retrofitting an old house with a contemporary heating system have options that dramatically reduce the system's visual and functional impact on rooms—and they are highly energy efficient, besides. At

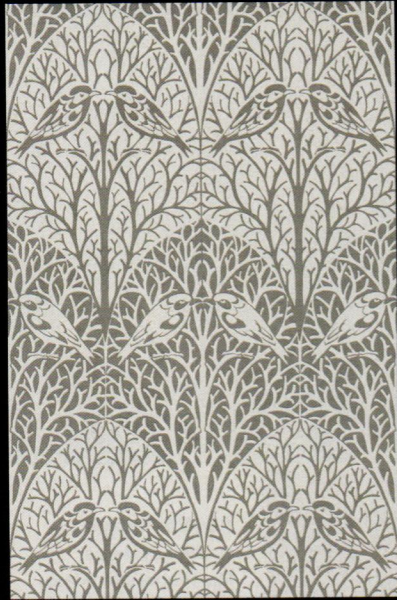
the same time, of course, air conditioning is no longer viewed as a luxury in much of the country, so integrated HVAC (heating, ventilation, air-conditioning) systems are on their way to becoming the norm.

Until recently, the challenge in conveying climate-controlled air throughout a building was the size of the metal ductwork, typically an invasive 3¼" x 10". Ducts were placed in stud cavities and between floor joists. Modern systems offer round ducts that are merely 2" to 2½" in diameter. These can be snaked through more constricted areas, similar to the way plumbing and electrical lines are fed. The wholesale demolition of old plaster is history.

An additional benefit to these newer systems is the size of the openings, or registers, in the room. They are small, flanged disks available in wood species that match flooring, or they may be painted to coordinate

TOP LEFT: Decorative heat registers and grilles dress up the visible parts of old-house heating systems. This one in solid brass with scrollwork is from House of Antique Hardware. **RIGHT:** The wall-mount unit by Mitsubishi Electric offers ductless heating and air conditioning in a space-saving unit that is both easy to install and less obtrusive than window units.

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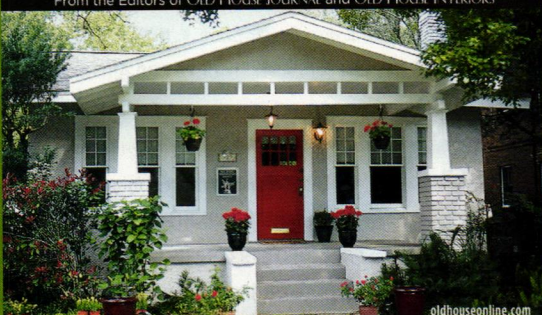
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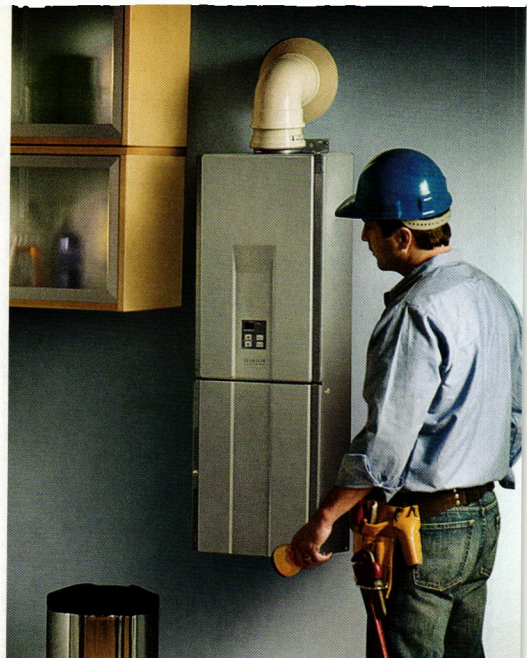


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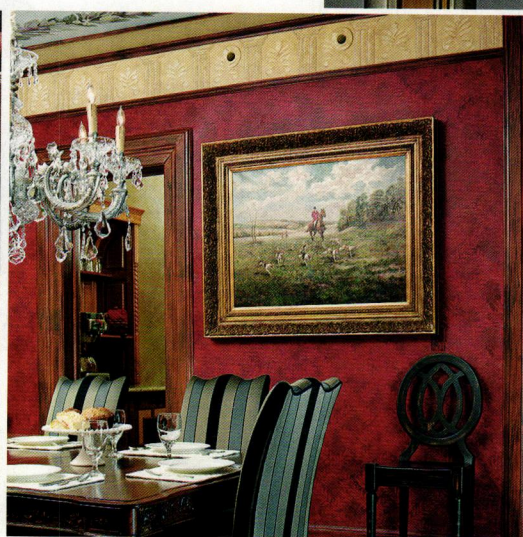
LOCATION, LOCATION, LOCATION . . .

New technology allows you to place HVAC registers almost anywhere, a good thing for retrofitting in an old house. If you are in the midst of renovation, it's still important to think ahead before you situate ducts, registers, etc. What are the eventual locations of breakfronts and bookcases, sofas and other large furnishings? For walls and ceilings, keep symmetry in mind: How will the outputs or registers look once they are incorporated into a wallpaper frieze?



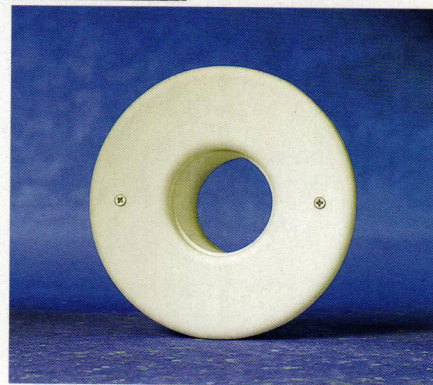
ABOVE: Today's smaller systems, like Rinnai's tankless water heater, take up much less room than their predecessors.

LEFT: Unico's flexible tubing system fits into the existing cavities of an older home and eliminates the need for extensive remodeling. Homeowners hardly see the tiny, 2" registers (below) that deliver heat and A/C.



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with wall and ceiling treatments. Of course, the outlet can always be fitted with a vintage-style ornamental register.

Regarding the “business end” of HVAC systems, gone, too, are the huge, multi-armed, asbestos-shrouded “octopus” furnaces that loomed in the basement. High-efficiency furnaces exhaust through a plastic pipe let through the foundation wall, eliminating the need for brick chimneys. (A preservation-minded aside: What will happen when we no longer need the chimneys, but are faced with the expense of preserving or rebuilding a crumbling ornamental one that’s part of the history and style of the house? Many will be disassembled and roofed over.) The new furnaces are much smaller.

For cases where central air is hard to install—as when an old house has steam or hot-water heat and no ductwork—new A/C units provide an alternative to the unwieldy window appliance. (Not only do these look horrible from the street, but they also block some light, and they usually need to be removed and re-installed seasonally.) Several manufacturers offer wall units that allow you to select which rooms are to be air conditioned, avoiding central A/C. The devices are visible, yes, but in their size and efficiency—and because they don’t block windows—they are certainly an improvement. ★

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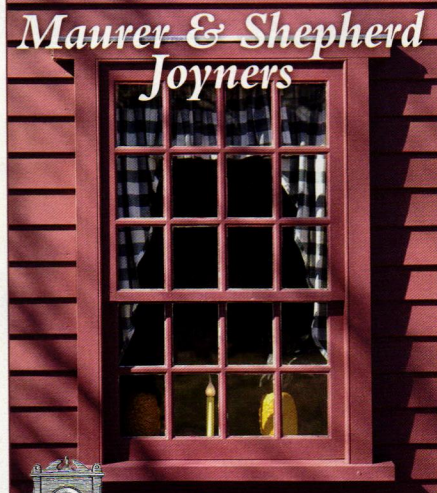
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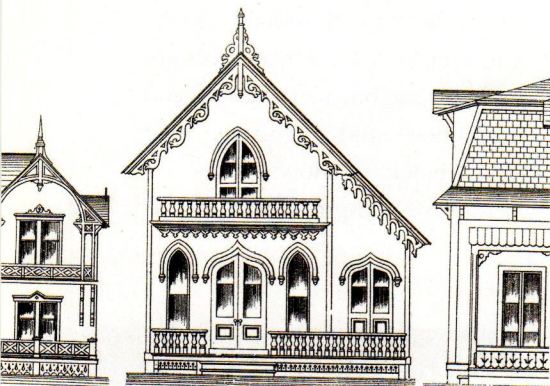
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TOP LEFT: Tracery over casement windows in Maine. **TOP RIGHT:** Sawn wood bargeboards decorate eaves. **ABOVE:** A Carpenter Gothic porch.

on GOTHIC

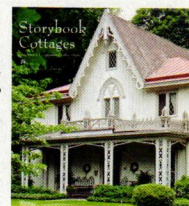
GINGERBREAD TRIM and American Gothic cottages go together, both of them arriving in the era of Victorian mass production and the growth of the middle class. So-called “Carpenter Gothic”—imagine not the stuff of cathedrals and Ivy League campuses, but rather of country churches and homespun houses—is a wholly American rendition of the pointed style. These houses are undeniably the stuff of storybooks, but not in a Hollywood sense: Carpenter Gothic is a rural, Victorian-era house type. Featuring steep gables and pointed arches, diamond-light windows and sawn-wood ornament, trefoils and cusps and board-and-batten siding, the cottages are a vernacular expression of the Gothic Revival that informed churches and high-style mansions. Carpenter Gothic is not academic, but rather an American adoption of English and Scandinavian folk designs.

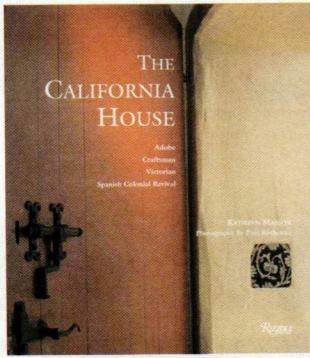
Author Gladys Montgomery begins with a quick review of England’s sweeping Gothic Revival, the

“launching point” for America’s version. American Gothic is traced from the architecture of Alexander Jackson Davis and the writings of A. J. Downing; Montgomery then explains the hallmarks of Carpenter Gothic style and takes us into both historic and interpretive interiors and gardens. (A nice bonus is the coverage of porches—popularized in just this period—and gazebos in the rural Gothic style.) Montgomery even touches on the furniture of the period.

The book is illustrated with contemporary photographs, taken from Westchester County and Martha’s Vineyard to Utah, as well as archival illustrations from pattern books, and with drawings and photos from the Historic American Buildings Survey. It is charming, sweet, engaging, and very “old house.”

Storybook Cottages, America’s Carpenter Gothic Style
by Gladys Montgomery.
Rizzoli, 2011. 224 pp., \$45

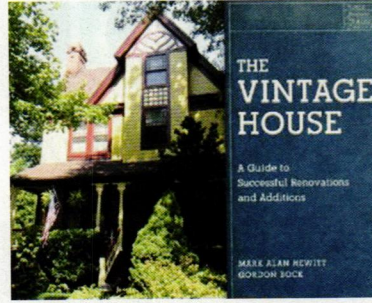




The California House: Adobe, Craftsman, Victorian, Spanish Colonial Revival
by Kathryn Masson. Rizzoli, 2011. 256 pp., \$60

Photographs were taken by OHI contributing photographer Paul Rocheleau, and the foreword is by Arts & Crafts scholar

Robert Winter. All about California design that contributed to the American Dream and informed building in the rest of the country—from adobe haciendas to the Mission and Spanish Revival homes that were swept up in revivalism and the Craftsman movement. San Francisco Victorians (Italianate to Eastlake), the Monterey Style, and Arts & Crafts bungalows make an appearance, as do the Greenses, Maybeck, and Gill. The book, lavishly illustrated with contemporary photos, is fairly comprehensive on California's important contribution.




The Vintage House: A Guide to Successful Renovations and Additions
by Mark Alan Hewitt and Gordon Bock. Norton, 2011. 304 pp., \$49.95

In the midst of a growing rush to renovate (and some-

times obliterate) comes a quiet and helpful book by historian and architect Mark Alan Hewitt, a contributor to our sister publication *Old-House Journal*, and longtime *OHI* editor Gordon Bock. A thoughtful text, accompanied by photos, floor plans, and sidebars on preservation practice, takes you past research, adaptive reuse, and compatible additions to energy upgrades and even outbuildings. It's an insiders' look, occasionally philosophical, that will help you understand the difference between urban and country expressions, appreciate your cellar, and "get" where your style came from.

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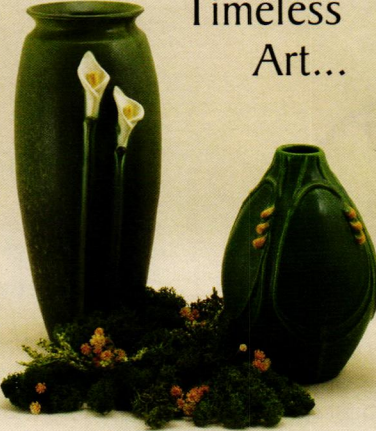
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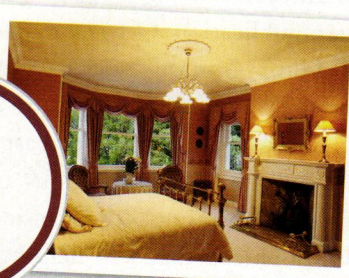
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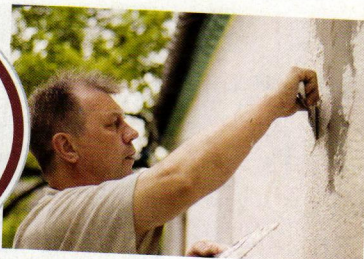
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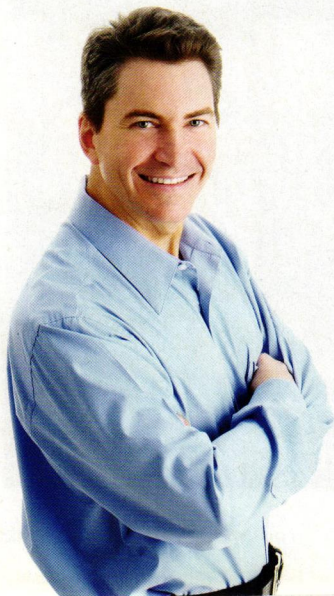
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DECODING THE OLD-HOUSE UNIVERSE

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.

DIALOG

back & forth

KEEP THE WINDOWS

I AM A FAN of *Old-House Interiors* and have written you several times before, seeking advice as we were building our new “old house.” Gordon Bock’s article on “Window Wisdom” in the August 2011 issue was spot on (pun intended).

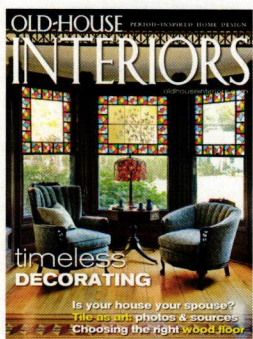
As the owner of an HVAC company specializing in energy-efficient, residential solutions, I just about cried with joy when I read Gordon’s advice. The barrage of advertising aimed at replacing windows leads consumers astray. It’s often not the windows, but rather the leaks around the windows (and leaks elsewhere in the house) that are the biggest energy busters.

Getting an energy audit is wise advice. I would add that readers be sure the company you use for the audit is properly trained (through Building Performance Institute, Home Performance with Energy Star, or Comfort Institute). All can be found on the web.

—SUZANNE HOLTkamp
holtkampvac.com

LADIES WHO HAMMER

I REALLY ENJOYED Nancy Hiller’s recent essay in *Old-House Interiors* [“Women and Their [Sp]Houses,” October 2011]. I’d never given my relationship with my house much thought, but your words rang true with me! Restoring my home did give me a sense of purpose; it was something I felt I was always meant to do. A few years ago, the *Pittsburgh Post-Gazette* wrote an article about my restoration,



and when it was picked up by the Scripps News Service, the headline was changed to say, “Single Woman Updates House.” I remember wondering why they felt the need to tell the world that I was single, right there in the bold print of the headline. But I guess I should have been flattered [that they] focused on the fact that I did it myself, adventurous soul that I am!

—AMY RYBACKI
Canonsburg, Pennsylvania

CAN I MIX IN TRADITIONAL?

I’VE LEARNED ENOUGH to know that my house, which was built in 1915, leans toward Arts & Crafts styling, not only outside but also with its beamed ceilings and tiled fireplaces. I’ve read your magazines for years and I do appreciate the consistent look of rooms filled with Stickley furniture. But I have some traditional pieces that come from my parents and grandparents, and I’d like to use them. I guess I’m looking for permission.

—MELISSA CAREW
San Jose, California

Houses in magazines and houses in real life are not always the same. We tend to pick “consistent” interiors as models. The truth is, most houses have a mix of architectural elements, and furnishings are even more eclectic. This has always been true. In a turn-of-the-century house, very probably you’ve got Victorian, Aesthetic or early Arts & Crafts, and Colonial Revival elements. The owner of a house in, say, 1897 likely moved in with heirlooms, hand-me-downs, “safe” traditional pieces, and a few new things. Ten years later, he or she would have updated with some Arts & Crafts furniture.

The house does provide style clues, as you say. You can steer in that direction, but it’s even more important to think of proportion, scale, and color to make rooms harmonious. In the photo shown at left, the parlor feels all of a piece, even though it mixes different eras. The frieze paper is adapted from a pattern by English Victorian designer Walter Crane; the fireplace is lined in Arts & Crafts reproduction tiles; the wing chairs are Colonial Revival. Yet the effect is timeless. Colors are harmonious, and the scale of different design elements is balanced. —THE EDITORS

Victorian, Arts & Crafts, and traditional motifs, all in the same palette, work together in this transitional house built at the turn of the century. Wing chairs bring curves and texture to the wood wainscot and green tiles.



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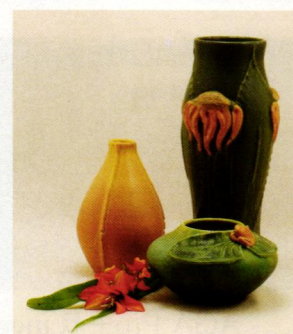


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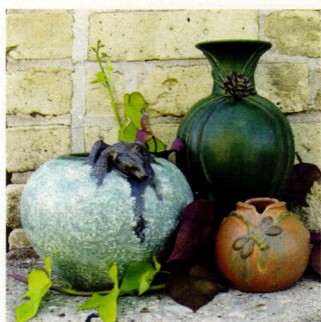


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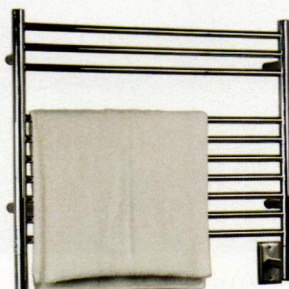


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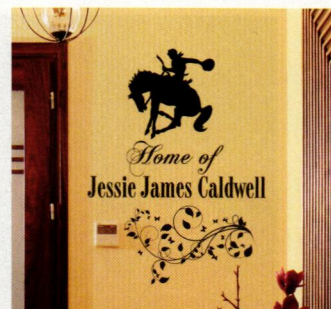
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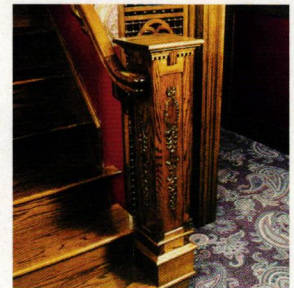


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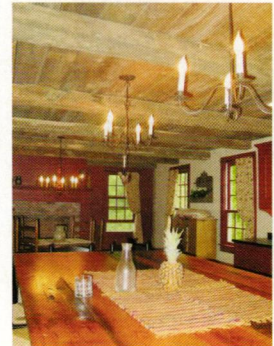
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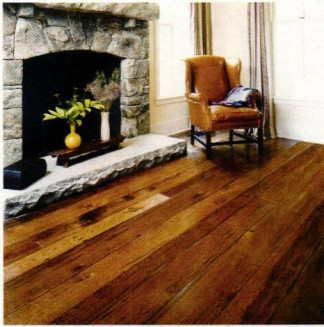
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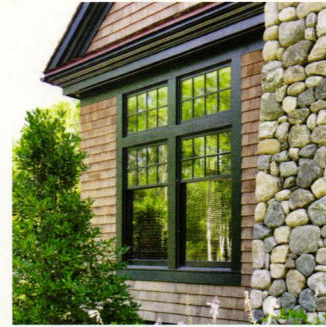
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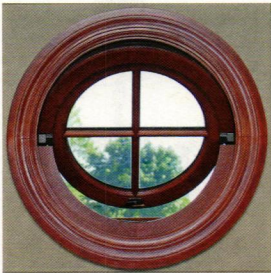
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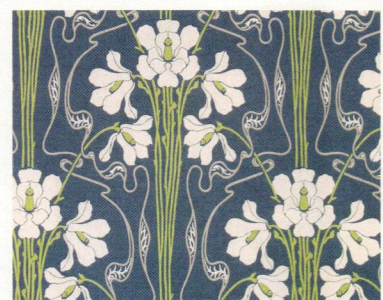


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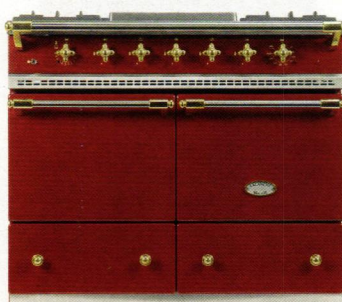


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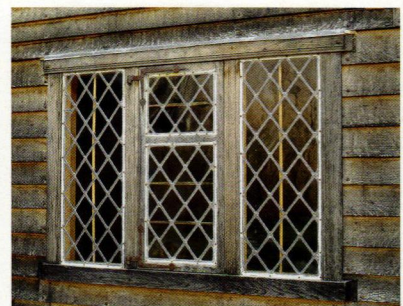


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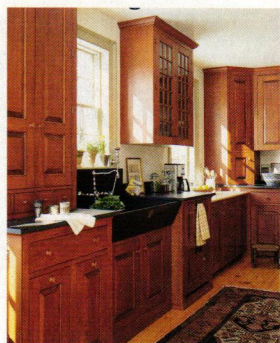
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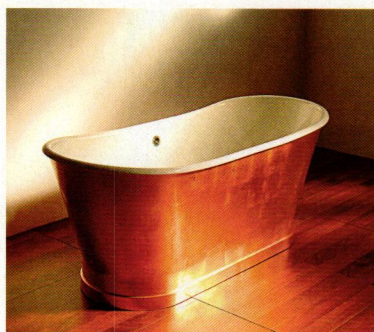
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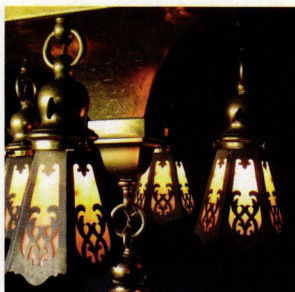
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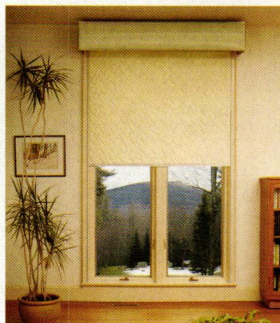
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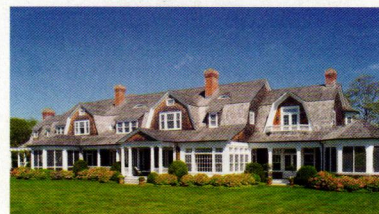
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Resources and supplier lists are included in many articles. This additional information, compiled by the editors, was current at the time of publication.

Gaslight Time pp. 42-49

The owners' preferred dealers for gaslight-era lighting include: ■ Allen Antique Lighting: antiquelight.com ■ C. Neri Antiques: neriantiquelighting.com ■ Paul Ivazes Quality Lighting: qualitylighting.net
p. 47 Moorish-influenced exotic wallpapers available from the Victorian Aesthetic 'Herter Bros.' Collection and the Victorian Orientalism 'Persian Roomset' Collection from Bradbury & Bradbury Art Wallpapers: (707) 746-1900, bradbury.com

Pretty Windows pp. 50-53

p. 51 New house designed by Kennedy-

Grant Architecture, Bernardsville, NJ: (908) 766-5160, kennedygrantarchitecture.com ■ Windows from Weather Shield: see p. 52 ■ Ceiling lights by Rejuvenation: (888) 401-1900, rejuvenation.com ■ Frieze paper from Bradbury & Bradbury: (707) 746-1900, bradbury.com ■ Curtains by Ann Wallace & Friends/Prairie Textiles: (213) 614-1757, annwallace.com ■ Rocker by Old Hickory Furniture Co.: (800) 232-2275, oldhickory.com

Old-House ABC p. 72

Dado and other papers from 'Herter Bros.' Collection, Bradbury & Bradbury: bradbury.com ■ Donegal carpet (hand-knotted in India) from Guildcraft Carpets: guildcraftcarpets.com ■ Epergne in silver by Stephen Smithers & Son: stevesmithers.com

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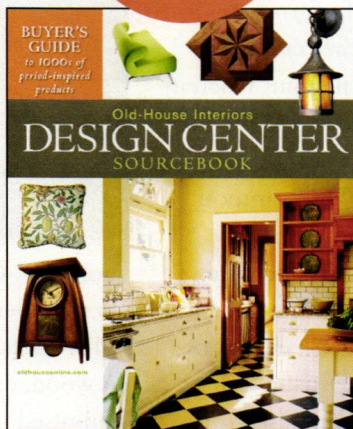
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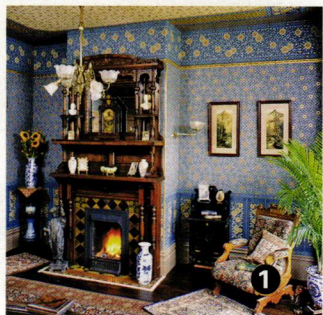
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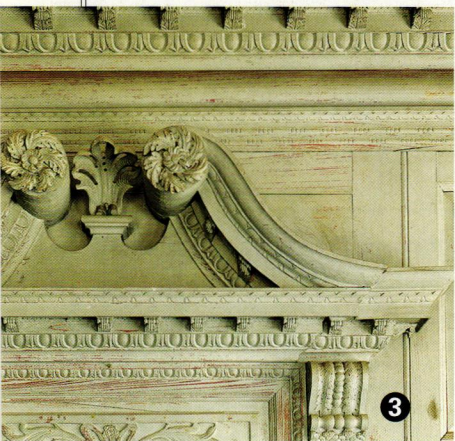
■ **DADO** In Victorian tripartite schemes, the wall is divided into dado (lowest section), fill (middle), and frieze (top). When the dado area is clad in wood, it's usually called a



wainscot.

■ **DENTIL MOLDING** Dentils are (yes) little teeth, a series of close-spaced blocks that make up a classical molding. Used outside, in the roof cornice, and also as part of interior woodwork and banding on furniture.

■ **DONEGAL CARPET** Today's Donegal-style carpets often are made in Asia, but the original reference is to hand-knotted wool rugs, characterized by a strong graphic quality and



saturated colors, made in Ireland. Starting in 1898, Alexander Morton created now-famous designs sold by Morris & Co., Liberty of London, and Stickley.

■ **DORMER** The small, projecting, roofed structure housing a vertical window



in the slope of a roof. Gabled dormers are common. If the projection's roof slopes downward, it's a shed dormer; if flat, it's a doghouse dormer.

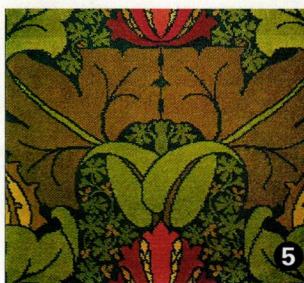
■ **DOVETAIL** In furniture-making, the traditional interlocking joint wherein the tenon resembles a fan or a dove's tail.

■ **EASTLAKE** The common American variant of English Aesthetic taste, ca. 1868–1890, named for tastemaker Charles Locke Eastlake. Ornament is abstract and incised (rather than realistic and deeply

carved, as in Baroque and Renaissance styles). Eastlake-influenced interiors rely on coffered ceilings, bracketed mantels, and neo-Gothic bookcases.

■ **EBONIZED** Black furniture of the 1870s–1900s; associated with exotic styles, it imitated gloss black lacquer by the use of aniline dyes on close-pored hardwood, finished with black-tinted shellac or varnish.

■ **EGG & DART** Repetitive decorative design consisting of egg shapes alternating with darts or arrows, used to enrich ovolo



moldings. Greco-Roman motif endemic to all classical revivals. Find it carved in wood, cast in plaster, or embossed in a tin-ceiling cornice.

■ **ENTASIS** A subtle convexity or gradual narrowing (at both ends) of the shaft of a classical round column. Widely considered to be a device to counter

an optical illusion (of concavity), the swelling may have had structural benefit.

■ **ÉPERGNE** A tiered centerpiece with a center bowl (for flowers, fruit, or desserts) and radiating branches to support small

dishes or candle-holders. Traditionally made from silver, or silver and glass.

■ **ÉTAGÈRE** A vertical what-not shelf for collectibles, from the French word for stage or story (as in floor). Popularized in the 1840s in styles from Empire to Gothic (and often a mélange), it was a *de rigueur* piece in the Aesthetic taste by the 1880s.

■ **EYEBROW** May refer to a low dormer with no sides—just a sweep that engages the roof above. Alternately, eyebrow window is another name for the low, squat windows set into the architrave of a Greek Revival house.



- 1 DADO [bradbury.com]
- 2 ÉPERGNE [stevesmithers.com]
- 3 EGG & DART [at Drayton Hall]
- 4 ÉTAGÈRE [antique]
- 5 DONEGAL [guildcraftcarpets.com]

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