

OLD-HOUSE

INTERIORS

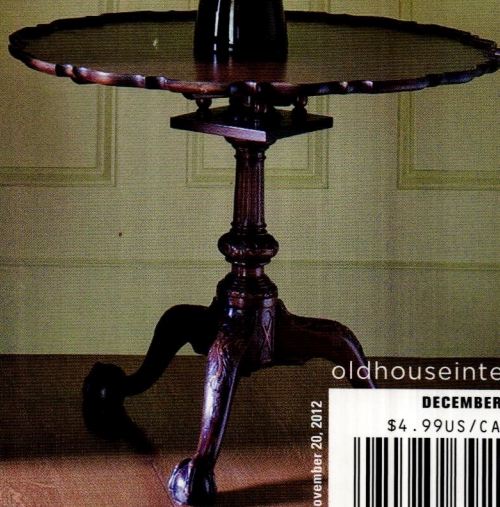
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A photograph of a kitchen sink and countertop. The sink is a dark, solid material with a wooden-grain finish on the left side. The countertop is dark and has a paper towel holder, a coffee maker, and a faucet. A window is in the background showing a garden. The company logo is in the top left corner.

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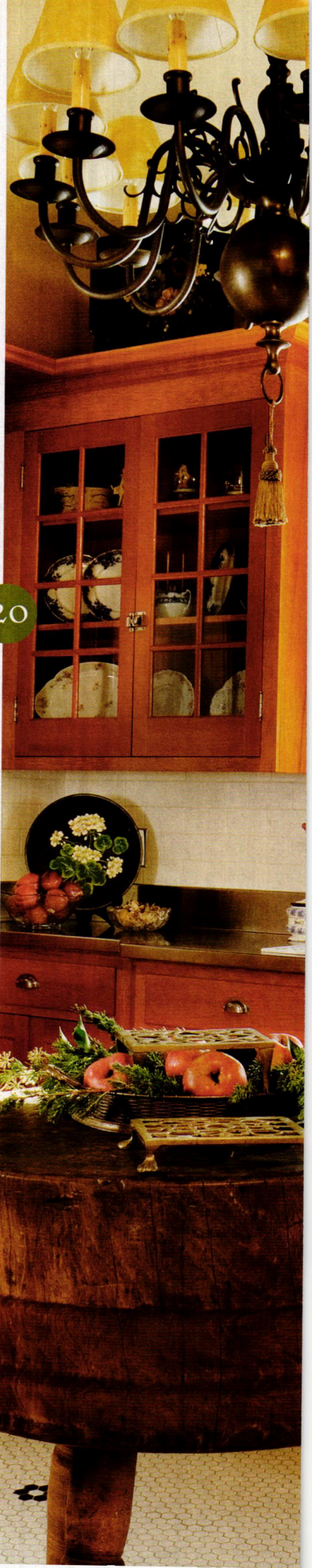
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ON THE COVER: Antiques and restored art glass in a neoclassical Victorian house. Photograph by Eric Roth.



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Why They're Classics

THAT'S A CLASSIC! we say, referring not necessarily to an Ionic capital or acanthus leaf, but rather to a Japanese teahouse . . . not to a Bach cantata but to "Hey Jude" . . . not to Plato but to Steinbeck. The word "classical" can refer to any highly evolved work of art that has stood the test of time, remaining relevant and even fresh.

Classical is something more specific in design: It is architecture based on the principles, proportions, and design elements of ancient Greece and Rome. Furthermore, classical refers to the evolution of that vocabulary in architecture since the Renaissance. The American Greek Revival style is neoclassical, as are the Beaux Arts style and the more recent and ongoing classical revival. (See the Institute of Classical Architecture & Art: classicism.org) In architecture, classical also refers to any fully developed and refined mode, as in classical Chinese architecture.

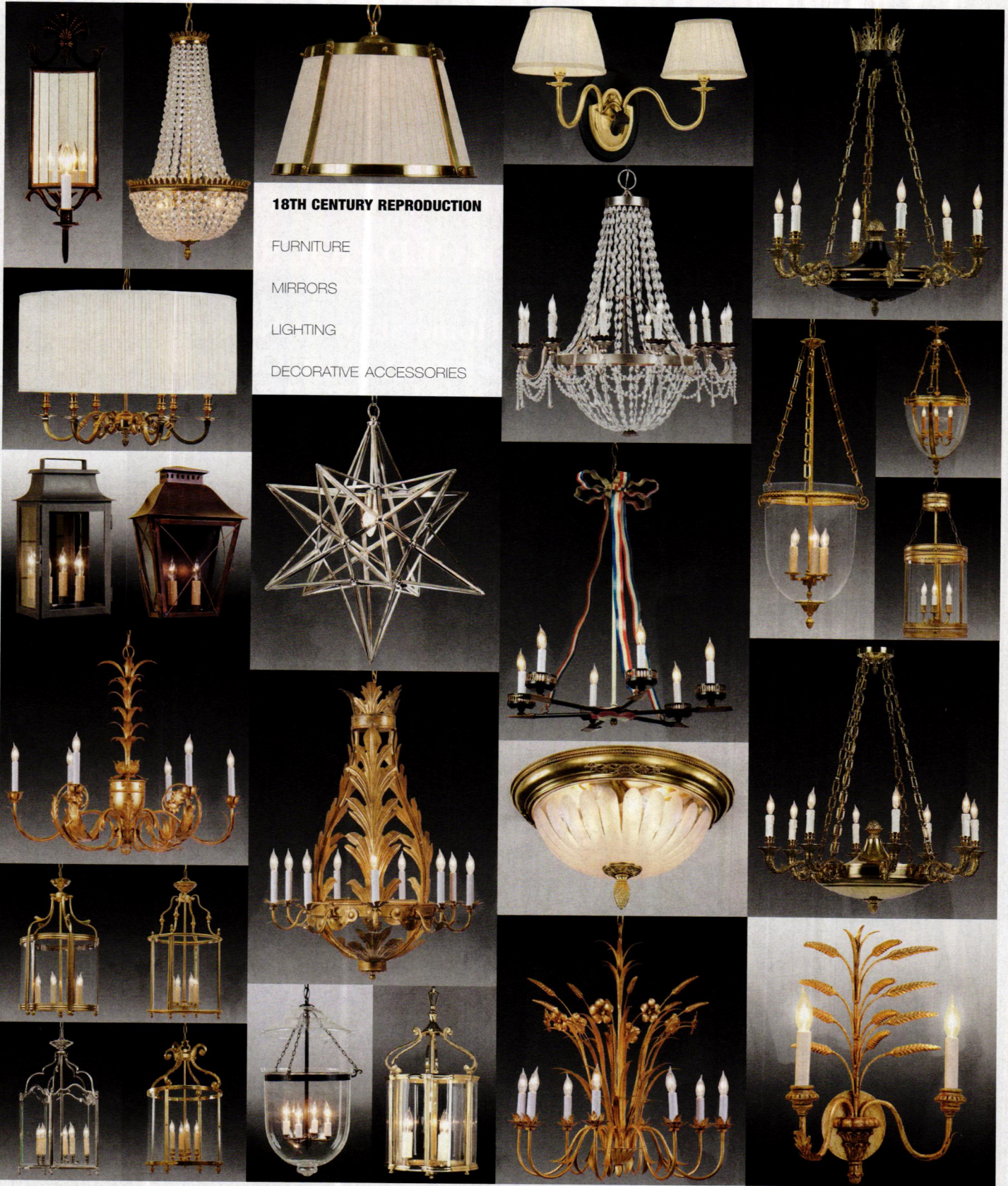


This issue is filled with examples of neoclassical elements—and also with new classics. In a uniquely refined bungalow, we see the classical vocabulary in carved capitals atop fluted columns. The highly developed "bungalow aesthetic" throughout the house has become a classic, too: bold woodwork in Douglas fir, Bradbury friezes, Stickley furniture.

Materials also become classics. It has occurred to me that one way to define a classic material is how it looks as it ages. Wood develops patina, while vinyl cracks and fades. A 100-year-old soapstone sink is still beautiful and can be renewed; chipped laminate will be discarded. I am speaking of what makes a classic, of course, not always what is most practical. The soft fir floor in my kitchen is a tragedy; I wish I had used engineered wood there.

Reaching for what's classic, or will become so, suggests avoiding fashion. Some good movies were made in the 1980s, but will they ever be considered classic? It's just too easy to be distracted by the big hair and shoulder pads. A metaphor, perhaps, as you plan your new kitchen.

Patricia Poore
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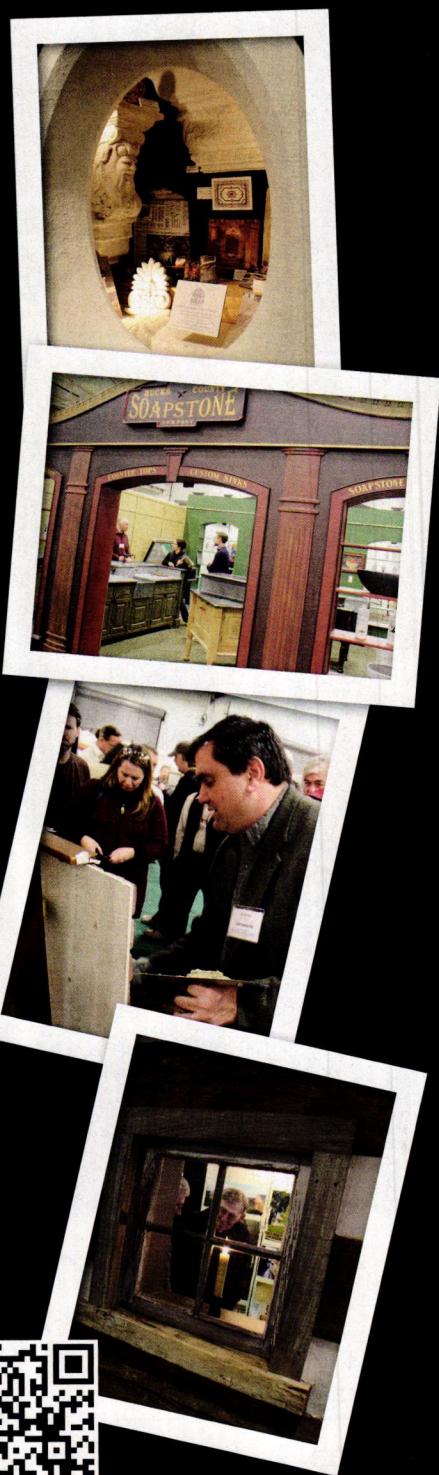
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MAGAZINES BROUGHT TO LIFE



FURNISHINGS

by Mary Ellen Polson



Skyscraper Style

The Empire Moderne lav set from the new Art Deco collection features a tall, streamlined spout that towers symmetrically over geometric handles. In a polished nickel finish with matte black handles, the California-made set lists for \$890. From California Faucets, (800) 822-8855, californiafaucets.com

Fiery Serpents

New from David Berman is Dragons, a wallpaper based on an 1889 C.F.A. Voysey design, printed on a gilded ground in greens, blues, golds, and reds. The paper is sold in 30-square-foot single rolls. It retails for \$7 per square foot. From Trustworth Studios, (508) 746-1847, trustworth.com



Made in Vermont

The Sarah trestle extension table is built of sustainably harvested, FSC-certified American cherry. The dining table measures 72" long (96" with leaf) x 42" wide x 30" high. It's priced at \$2,189. Side chairs are \$438; armchairs cost \$548. From Copeland Furniture, (802) 222-9282, copelandfurniture.com



Field of Daisies

A contemporary take on early American candlewicking, Daisy Field is an original from Ellen Evett Designs. Hand-embroidered by women artisans in a fair-trade collective in Haiti, the spread is available in twin through king sizes, and also as a duvet. A queen-size coverlet sells for \$350. From The Heirloom Collections, (508) 429-6939, theheirloomcollections.com



Holiday Ovals

A set of three oval fiberboard boxes, hand-painted in holiday motifs, is from an American artist. The largest of the three measures 10" long x 7½" wide x 5" high. The set retails for \$60. From Shaker Workshops, (800) 840-9121, shakerworkshops.com

Simple Gifts



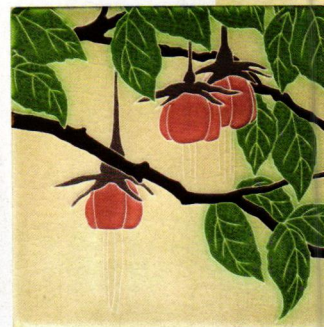
Lightship Fantastic

Jane Theobald hand-weaves traditional Nantucket lightship baskets in ways true to the early forms. This oval version is available with either white oak or hickory staves and oak handles and rims. It measures 12" long x 8½" wide x 4½" high. The price is \$150. (513) 793-9573, american-artists.com



Miniature Blanket Chest

In holiday green and red on black, the Saybrook County chest is a diminutive version of an early Pennsylvania German blanket chest made by artist Robert Enders. The chest measures 8" x 13½" x 6½". It sells for \$198. From South Mountain Folk Art, (717) 486-3455, southmountainfolkart.com



Luminous Flowers

The Fuchsia and Japanese Lantern tiles designed by Arts & Crafts artist Yoshiko Yamamoto sport delicate reds and greens, perfect for holiday gift-giving. A single 6" x 6" tile is \$62. With a quarter-sawn oak frame, the price is \$192. From Motawi Tileworks, (734) 213-0017, motawi.com



Double-spouted Carafe

Available in a rainbow of jewel-like colors, these iconic water carafes have been made in West Virginia for decades. Dimpled at the center for ease of grip, they measure 8" tall. Capacity is 36 ounces. The pitchers sell for \$44. From Blenko Glass, (877) 425-3656, blenko.com



Tiny Tumblers

Based on an age-old pattern popular for 19th-century quilts, Kathie Ratcliffe's optically challenging *Tumbling Blocks* quilt incorporates dozens of postage stamp-sized pieces of fabric. This tiny work of art measures 12" x 16". With a black frame, it's \$750. From Nine Patch Studio, (540) 882-3348, ninepatchstudio.com



Cottage or Primitive?

The Mabe family makes one-of-a-kind pieces like the Charleston hutch from sustainable woods in eco-friendly finishes. In maple and poplar, the hutch measures 42" wide x 20" deep x 80" tall. It retails for \$2,515. From Fable Porch Furniture by March Legend, (336) 462-8051, fableporchfurniture.com

Seafarer's Trencher

Illustrated with an entry from an old seafaring log, the *Sailor's Journal* is a one-of-a-kind piece. The artist intricately hand-paints each of her works on hand-carved bowls or old found pieces. A similar 16" long x 10" wide design would sell for \$750. From Shaari Horowitz, (860) 364-9866, shaarihorowitz.com



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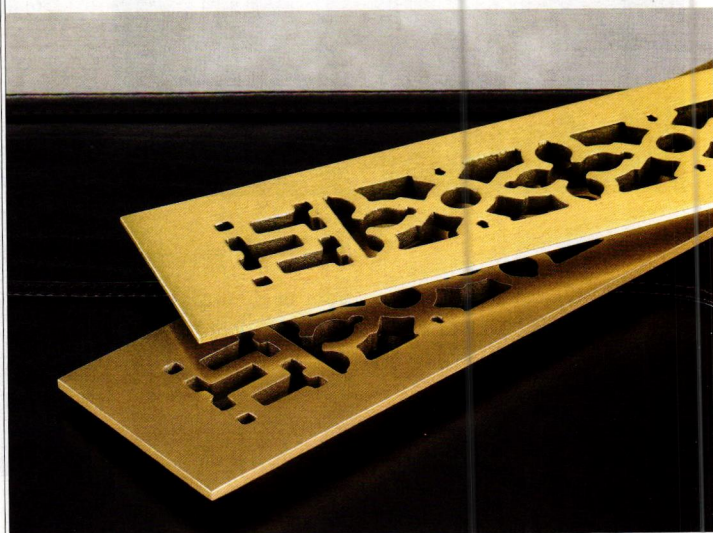
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Pocket Pull**

The English Regency-style Stanwich pocket-door pull is an exact reproduction of a ca. 1900 Lockwood Mfg. pattern. In cast brass with an "Antique-by-Hand" finish, it measures 7 7/8" high x 2 3/16" wide. Installation requires mortising 1/8" into the door. From House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

Bold as Brass

• **Brass Under Foot** •

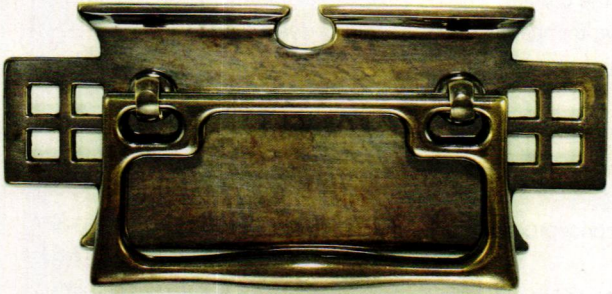
In a low-luster satin lacquered finish, the cast-brass grille in the scroll design is available in more than two dozen sizes. The grille has inside dimensions of 10" x 2 1/4". In brass, it costs \$52.95. From Reggio Register, (800) 880-3090, reggioregister.com





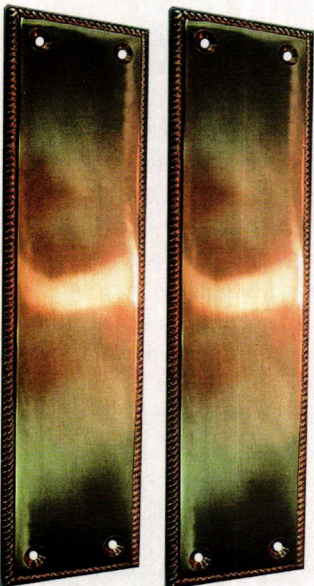
Golden Throated Bird

The limited-edition Hummingbird knob and rose set in brass is handcrafted using the lost-wax casting method, then hand-finished. The knob measures 2¼" in diameter and projects 2¾". The set includes two knobs, two roses, and a spindle. It retails for \$539.99. From Crown City Hardware, (626) 794-1188, restoration.com



Mackintosh Brass

The Arts & Crafts handle in antiqued brass is based on the work of Scottish designer Charles Rennie Mackintosh. Made in England, the Art Nouveau-inspired cabinet backplate measures 5" wide x 2" high. The piece retails for \$30.16. From Whitechapel Ltd., (800) 468-5534, whitechapel-ltd.com



Colonial Revival Classic

Simple, classic, and with hard-to-find quality, these rope-patterned push plates are made of cast brass. Measuring 9½" x 2½", they come in lacquered, unlacquered, and antique brass. The push plates retail for \$45 per pair. From Charleston Hardware, (866) 958-8626, charlestonhardwareco.com



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Almost anyone can learn to hook a rug, but few of us can create hooked works of art like **MARGARET ARRAJ**. Arraj, who had no artistic training before she took a course in hook-



ing 12 years ago, draws inspiration from wallpaper and textile designs by such 19th-century greats as William Morris and C.F.A. Voysey, and from ethnic designs by the unknown creators of tribal and antique oriental rugs.

Through her company **MILL RIVER RUGS**, she offers rugs for sale, repair services, hand-dyed yarns, and lessons.

A requirement of that first hooking class was that students come up with their own designs. From that initial experience, Arraj began haunting libraries and used bookstores for ideas and soon discovered Art Nouveau. "It was easy to go from that to William Morris and Arts & Crafts," she says. "It's fun to Google 'Art Nouveau wallpaper' and see what comes up. Fortunately, William Morris designs are all in public domain."

Her total output is perhaps 10 rugs a year—not enough to live on, even at prices that range from \$600 to about \$2,400 each. Luckily, she laughs, she has Social Security.

To make her pattern, Arraj traces a



'White Peacock', inspired by a famous Walter Crane design, is one of Arraj's more complex rugs.

design (which may have been blown up to scale) onto very thin garden blanket material. Then she lays the garden blanket over her linen rug foundation and makes a second tracing; the marker goes through to the linen.

Since she dyes her own wools, buying carpet wool remnants and over-dyeing it, actual work on the rug may not begin for months after she's conceptualized the design.

"I go through what I call the 'color woes.' Then it becomes more like art." The colors in the farm baskets gathered around her may not be exactly what she needs, especially if the design is complicated. When that happens, she edits. "Even in a Morris design, if [the original] has too many details in the background, I might simplify. It's a gross art—meant to be on the floor, seen at a distance."

Mill River Rugs, (413) 586-4847, millriverrugs.com

ABOVE: It takes Margaret Arraj a couple of months to complete a 3' x 4' rug, working daily. **LEFT TO RIGHT:** Measuring almost 4' square, 'Simply Suzani' is interpreted from 19th-century Suzani rug motifs. 'Eton Poppies' comes from a 1920s English fabric design. 'Seguy's Leaves' is a small rug that was based on an Art Nouveau design by E.A. Seguy.



Hooking a Rug

Like making a basket, hooking a rug is easy once you have the basic technique down. The hooks resemble crochet needles, but are about 4" long with a rounded wood handle. You place the linen backing material on a lap-sized frame that holds the fabric taut.

"One hand goes underneath to hold the yarn close to the surface, and the other is going to go fishing with those little hooks," Arraj says. "Everyone has their own style. I hook a little bit high, a little bit loose. It makes for a plush rug with a nice feel to it."

Once the design is complete, Arraj finishes the rug by wrapping the edges of the linen over cording, then whipstitches it in place with a large tapestry needle. The final step is to add strips of wool to the back of the rug to protect it and give it a finished appearance.

Learn to Hook

Margaret Arraj makes it easy to take one of her rug hooking courses. Students choose whether to meet with her individually, with a friend, or as part of a group. There's nothing rigid about the schedule, either: Classes may be spread out over weeks or even months.

- **CLASS 1** An introduction to rug hooking, its history, and an overview of equipment and how to approach a design. Students must come up with an initial design to make for the course.
- **CLASS 2** Transferring the design to the background material and learning basic hooking techniques.
- **CLASS 3** The basics of how colors go together, plus more hooking practice.
- **CLASS 4** Dyeing your own yarn.
- **CLASS 5** Finishing the rug.

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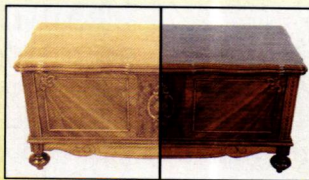
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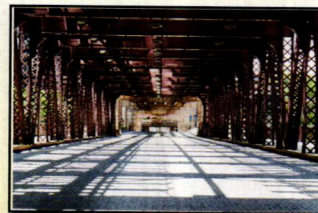
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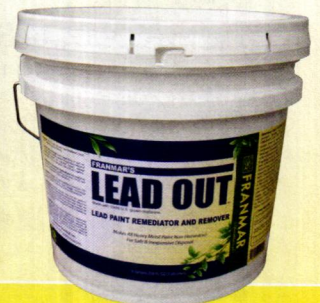
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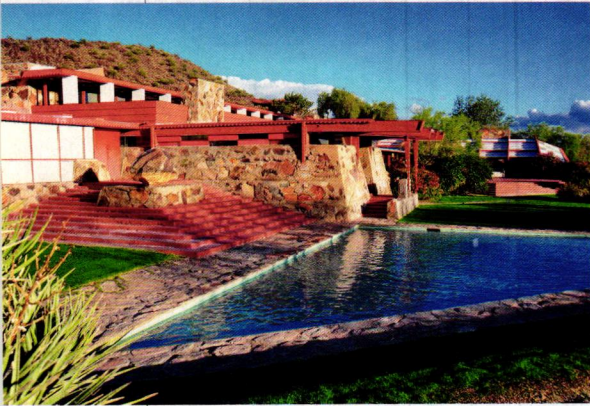
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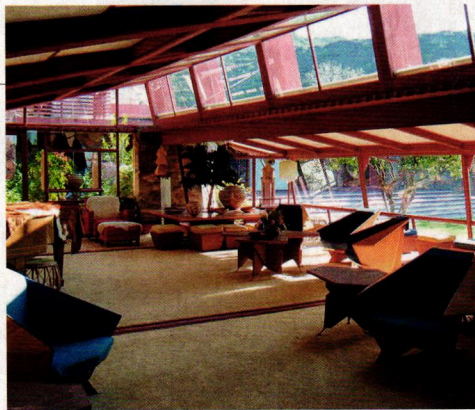
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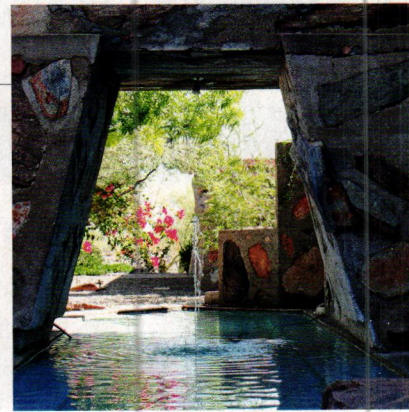


When I visited **Taliesin West** in Scottsdale, Arizona, late last year, I was surprised to learn that Frank Lloyd Wright viewed his little piece of the Sonoran Desert, purchased in 1937, as more of a camp than the ultimate architectural statement. Low-slung, sprawling, and built with local materials, it houses living spaces, drafting and work rooms, a cafeteria, a music room, and a unique six-



sided cabaret theater, all put together as the need arose by Wright and the architectural fellows who joined him here.

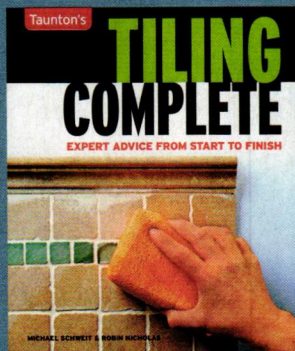
Despite its visually stunning exterior, Taliesin West still has that early camp-like charm. It is the main campus of the Frank Lloyd Wright School of Architecture and houses the Frank Lloyd Wright Foundation. Taliesin West casually incorporates many of Wright's favorite motifs. Most dramatic is the Garden Room. Visitors enter through a low-ceilinged, stone-walled anteroom, which opens to a large glass-walled



LEFT TO RIGHT: The triangular pool anchors the lawn and garden. All of the furniture was designed by Wright, and most of it built by apprentices. A grotto-like pool and fountain sit under monumental tapered pillars.

room furnished with original Wright pieces. Deep eaves protect inner rooms from the Southwestern heat; pools and a grassy courtyard afford soothing relief. Open for tours year-round. Taliesin West, 12621 N. Frank Lloyd Wright Blvd., Scottsdale, (480) 860-2700, franklloydwright.org

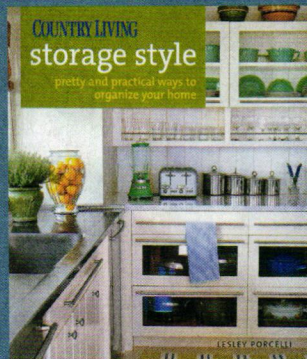
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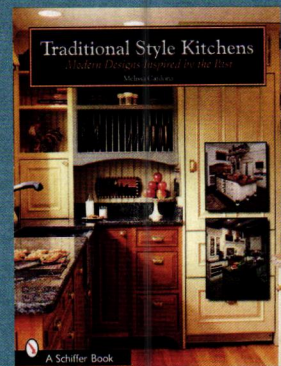
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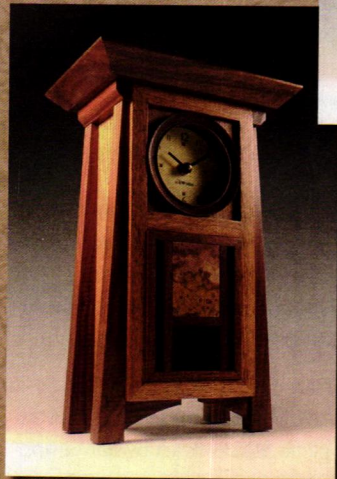
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Pre-Raphaelites on View

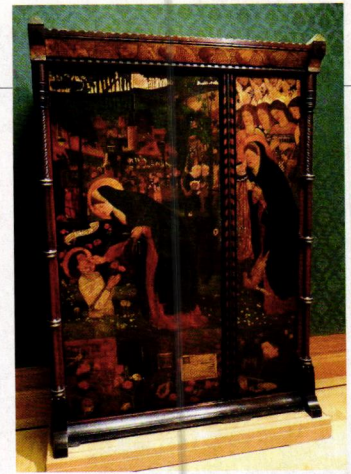
If you're heading to London for some post-Olympics fun, be sure to take in "Pre-Raphaelites: Victorian Avant-Garde" on view at Tate Britain through Jan. 13, 2013. The exhibition, a collaboration between the Tate and the National Gallery of Art, presents 150 works by members of the Brotherhood, a loosely organized band of friends that coalesced around 1850. Dante Gabriel Rossetti, Edward Burne-Jones, John Everett Millais, and of course William Morris were all part of this cadre reacting to "establishment" art. Combining scientific precision, an innovative approach to subject matter, and brilliant, clear colors, Pre-Raphaelitism was Britain's first avant-garde art movement. Ultimately, Pre-Raphaelite ideals spilled over into and eventually transformed English decorative arts in the second half of the 19th century. After its London run, you can catch the exhibition stateside at the National Gallery in Washington, D.C. (Feb. 17–May 19, 2013, nga.gov). Tate Britain, +44 20 7887 8888, tate.org.uk

▪ **FINE AMERICAN CRAFTMAN SHOW,** Nov. 10–11, Wilton High School Field House, Wilton, CT. American Classic reproduction furniture and accessories. (845) 876-0616, wiltoncraftsmanshow.com

▪ **DEERFIELD CHRISTMAS SAMPLER CRAFT FAIR,** Nov. 16–18, Eastern States Exposition, West Springfield, MA. Deerfield's largest

crafts event, with 200 juried exhibitors selling crafts for holiday gift-giving, deerfield-craft.org

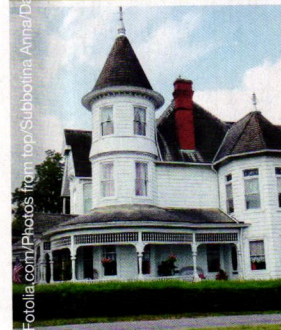
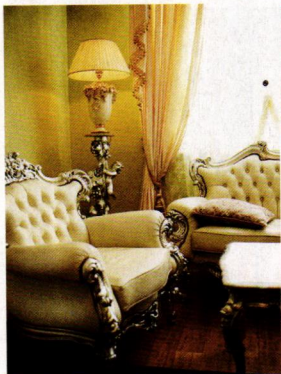
▪ **"STYLING AN AMERICAN FAMILY,"** through Jan. 6, 2013, Craftsman Farms, Morris Plains, NJ. Set in the famous Log House, the exhibition re-imagines the life of the Gustav Stickley family ca. 1911–13 as seen through clothing. Using period attire from



The rarely seen "Prioress's Tale" wardrobe designed by Philip Webb and painted in 1858 by Edward Burne-Jones.

Syracuse University's Sue Ann Genet Costume Collection, vignettes capture thematic moments frozen in time. Stickley Museum at Craftsman Farms, (973) 540-0311, stickleymuseum.org

▪ **PA GERMAN FOLK ART SALE,** Dec. 1–29, Mennonite Heritage Center, Harleysville, PA. Folk art by contemporary artists inspired by old traditions, mehp.org




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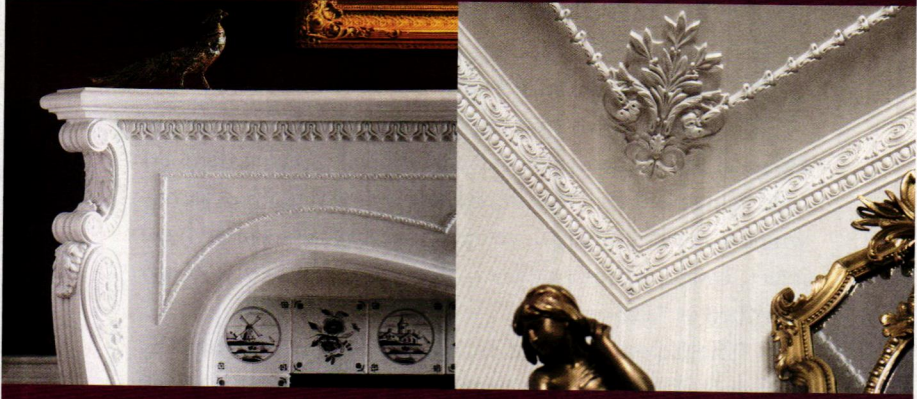


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THE STATELY FAÇADE was already familiar to them when Judi Heise and her son Brent viewed the 1908 house on the recommendation of their real-estate agent. Set high atop a knoll in Portland Heights, the house commands unimpeded vistas of the Cascade Range and the city of Portland. Its grand portico, formal window bays, and fully developed neoclassical detailing were intact. Inside, it was a different story. The house was kindly described as “a fixer-upper.”

The Colonial Revival manse was designed and built by Clifton R. Lewthwaite for John and Clara Annand; Annand was a Portland City Council member and general manager of the Postal, Telegraph, and Cable Company. Following the death of subsequent owner Lee B. Loomis, a pioneer in the armored car industry who lived here from 1947 through 1949, the house suffered from a modernization.

“Former owners had contractors remove many of the architectural details,” recalls Brent, who discovered vestiges of a significant slash pile in the basement. The Art Deco makeover had dispensed with Povey Bros. stained-glass windows, a dramatic staircase, classical fireplace mantels, and the old kitchen. Starting in 1994 and for 10 long years, Judi and Brent worked to restore the house.

Pantries & ALL

BY DONNA PIZZI | PHOTOGRAPHS BY BLACKSTONE EDGE STUDIOS



The 12-arm Anglo-Dutch ball chandelier is an antique. Shellacked Douglas fir cabinets match the finish found in the house, including the salvaged door to the mudroom beside the baking center with its marble countertop. To move the heavy antique butcher block, the legs are removed and the top is rolled like a wheel. **LEFT:** The Colonial Revival house features a two-story portico and high hipped roof. Inspired by a vintage postcard, the Heises replanted 65 rose hedges.





Judi acted as general contractor, Brent as site supervisor. The basement pile—a jigsaw puzzle of molding pieces, mantels, balusters, and newels—launched an exhaustive search. They tracked down owners of other Lewthwaite-designed houses, attended Webfooters post-card club meetings, haunted the Multnomah County Library, and deciphered architectural footprints revealed during restoration. Over the years, too, neighbors returned pieces they'd bought when the house was remodeled. The effort was huge. The house was listed on the National Register of Historic Places in 1997.

WORK ON THE KITCHEN was postponed until 2004, after all the structural repairs were complete. “We didn’t want work in adjoining rooms to damage the plaster and tile we intended to restore in the kitchen,” Brent explains.

Designed as a hub with six different points of entry, the kitchen was shrouded in layers of 1950s linoleum on countertops and floors, alongside dilapidated aqua appliances. The Heises had to take the room down to the studs. In the process they found paint outlines on plaster walls that indicated where the original site-built cabinets had been, along with plumbing indicating the location of



ABOVE: The coved ceiling (formerly hidden) curves sensuously into the bracketed shelf over the La Cornue hood. Stainless steel pots hang from a rack installed on the English subway tile, which has a white clay base. A stainless steel, glass-front Sub-Zero refrigerator stands between the breakfast room (unseen to the left) and the maid's pantry at right. **LEFT:** The restored breakfast room adjacent to the kitchen features a triptych of leaded windows like those seen in a period photo of the house. The vintage American Standard porcelain sink abuts stainless-steel counters.



the sink in the maid's pantry. They'd also recovered some trim that had been in the kitchen.

A ca. 1908 postcard of the west façade revealed the original placement of windows in the maid's pantry and adjoining breakfast room, and suggested that a wall had been removed. The butler's pantry retained original cabinets (albeit with 1950s louvered door fronts painted chartreuse). These became the model for replacement cabinets built by a master craftsman for the maid's pantry. All have been finished in the orange shellac favored by Lewthwaite, the builder.

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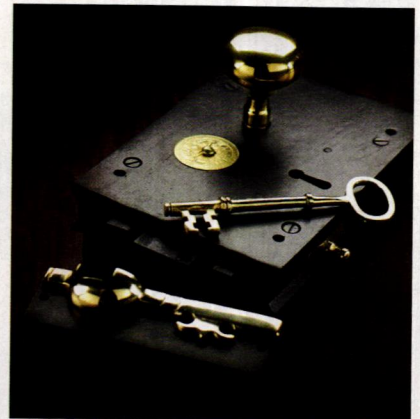
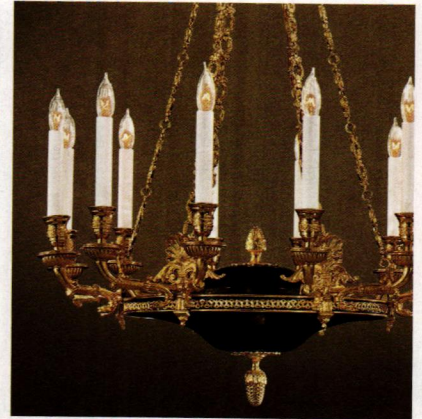
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ART WALLPAPERS



LEFT: The maid's pantry, including original cabinets, has been restored beautifully. David Schlicker re-created the stained-glass window. **BOTTOM:** Blue-and-white china sits on a wide drainboard made from a church pew. **ABOVE:** The antique sink of German silver (a copper-nickel-zinc alloy) has dents and patina.

The family of former owner David Eccles confirmed the original location of the stove. Now filling the spot is a Le Chateau range and hood, the focal point of the room. The stove was made by La Cornue, a Paris company founded the same year this house was built. Brent designed the pretty bracketed shelf over the hood, which follows the lines of the coved ceiling that was uncovered during the restoration.

The historical subway tile was made by the English company Candy Tile; no longer in production, tiles were found stockpiled in various distributor locations. It is punctuated by nine antique Art Nouveau tiles from Bernadette Breu Antiques. The flooring is composed of traditional 1" hexagonal tiles. A salvaged 5'-long American Standard porcelain-over-cast-iron sink on legs runs the length of the restored windows. Walls are painted to match original plaster fragments.

Brent Heise says that his mother's reward was "creating such a homey place, after so many years of living in a construction zone."

For Brent, the greatest gift from the restoration started in the dining room, with the discovery of a Venetian-style mural. He searched for a painting conservator and finally found Elzbieta Osiak, who'd trained at the Academy of Fine Arts in Warsaw. When her remarkable restoration was complete, she and Brent married. ✦



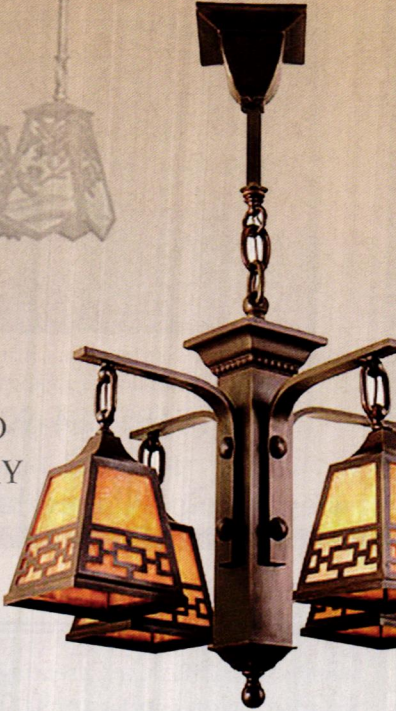
SOURCES

■ **STOVE** 'Le Chateau' by French manufacturer founded 1912 **LA CORNUE**: lacornue.com ■ **SUBWAY TILE** by British company **CANDY TILE**, no longer produced. In U.S., contact **TILE SOURCE INC.**: tile-source.com ■ **HARDWARE REJUVENATION**: rejuvenation.com and **HIPPO HARDWARE**, Portland: hippohardware.com ■ **GERMAN SILVER SINK** from **SALVAGE ONE**, Chicago: salvageone.com ■ **ANTIQUE TILES BERNADETTE BREU ANTIQUES**, Portland: bernadettebreu.com ■ **STAINED GLASS DAVID SCHLICHER**, Portland: davidschlicker.com ■ **PAINT CONSERVATION ELZBIETA OSIAK-HEISE**, Portland: eosiak.com




ABOVE: The butler's pantry has a six-arm Anglo-Dutch brass chandelier; owner Judi Heise made the painted floorcloth to protect the wood floor. Cabinets are original except for some refurbished glass doors. A tall broom closet is at the end of the run (at left). Bin pulls and latches are reproduction.

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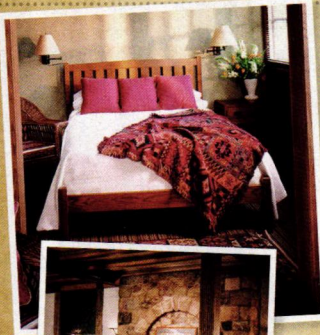
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THE COLONIAL REVIVAL encompassed every sort of replica and free adaptation of styles from the colonial, Federal, and Greek Revival periods (ca. 1670–1845). During the 1910s, '20s, and '30s, “colonial” was the preferred vocabulary for spec-built houses and mansions alike. ■ At first, Palladian windows, multi-light sash, broken pediments, and classical columns decorated houses that retained Victorian-era massing. Variants include the Elizabethan garrison colonial with its peaked roof and second-floor jetty (overhang), academic Georgian and Federal Revival houses, even Colonial Foursquares. ■ Early American house forms and the use of classical details remain popular to this day. BY PATRICIA POORE

1893–1950



Nice details mark this house built in Illinois, a type familiar in much of the country. Triple windows, dormers, and a side porch mark it as a 20th-century revival house, not an original. Balustrades, modillions under eaves, corner pilasters, and porch columns are colonial-era details.

the HALLMARKS

■ **SYMMETRY** After a transitional period marked by the use of colonial details, rectilinear massing and symmetry returned. Revival houses often have side porches or sunrooms on one or both ends. Houses are often two stories, with roof dormers allowing a partial third story.

■ **GABLE OR HIP ROOF** The side-gable roof is most typical, with an average pitch. Hipped roofs also are seen.

■ **CLASSICAL ENTRY** Even on otherwise plain houses, the entry (usually centered) has a colonial presentation: columns or pilasters, a pediment or hood, sidelights and a fanlight or transom. The door may feature raised panels.

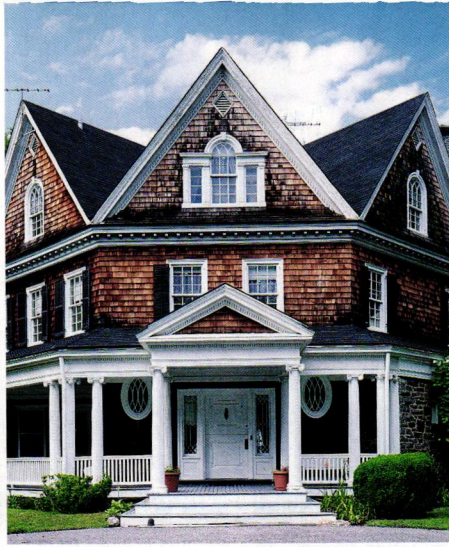
■ **CLASSICAL DETAILS** Look for corner pilasters or quoins (in imitation of stone blocks), dentil moldings, classical corbels or modillions, Chippendale balustrades—even a Palladian window.

■ **BRICK OR CLAPBOARD** Shingles were

popular in the first wave, as well as on informal houses and Capes. But brick and clapboard were overwhelming favorites for the more academic houses built in the first half of the 20th century.

■ **MULTI-LIGHT WINDOWS** Six-over-six and six-over-one sash were popular, a nod to the time before glass was made in large sheets. Diamond lights returned, as did big wood shutters, paneled and often with naïve cutouts in the shape of sailboats, acorns, stars, etc.

COLONIAL REVIVAL



ABOVE: A 1920s brick house directly inspired by Woodlawn Plantation (1805) in Virginia. On an 1895 house by Stanford White, motifs include a pedimented portico, columns, a modified Federal entry door with sidelights, and a Palladian window. Transitional 1905 house in Providence, Rhode Island: Federal elements dress a house with Queen Anne massing and a mansard roof. **RIGHT:** Classical woodwork is painted ivory in the Stanford White-designed house.

The 1876 Centennial opened the floodgates of patriotic sentiment and, among other things, focused attention on the rapid disappearance of original colonial-era buildings. Just afterward, architect Charles McKim and colleagues launched a study tour of the old houses of New England. Their earnest photographing and sketching resulted in a “modern colonial style” of building: a studied vernacular of stained shingle walls, steep roofs, and classical ornament borrowed from Georgian buildings. (Since the 1950s, many of these houses have been labeled as Shingle Style.)

These new houses were larger than the originals, and not often symmetrical. Greek columns, Roman pilasters, and Palladian windows were used to great effect in 1900, as they had been during the Georgian and Federal periods. Other colonial details revived included heavy shutters, fanlights, Adamesque mantels, and staircases with turned balusters. The center hall plan returned. Traditions revived were mostly English,



but the Colonial Revival also absorbed Dutch and German ones.

After 1893 and particularly throughout the 1920s, houses were more academically correct versions of colonial buildings: symmetrical and rather spare. Clapboarded hous-

es evoking early New England and brick replicas of Virginia landmarks were built around the country. Every planbook publisher and kit-house company offered “colonial” models, neatly rectangular with gable roofs and a classical entry.



ABOVE: The classically detailed center stair hall is a Colonial Revival proclamation, as in this high-style 1895 house built in Concord, Massachusetts.

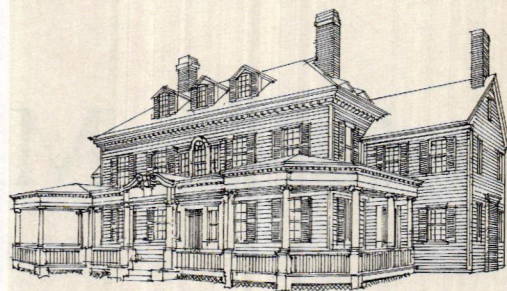
traditional INTERIORS

Colonial Revival surpassed all other interior-design styles even before the first World War. But only the wealthy clients of decorators got actual period rooms. The familiar stage-set "Colonial" appeared early on: the spinning wheel, the Windsor chair. The early revival imitated fine houses; rustic objects may have been placed as icons, but that which was poor and primitive about real colonial life was ignored. ■ Rooms with well-placed antiques

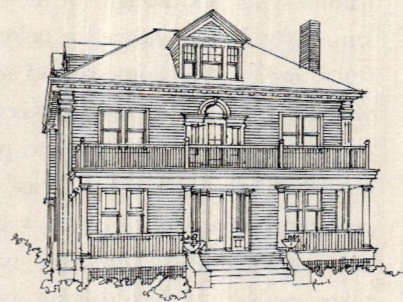
were simplified by the use of one paint color and one fabric pattern. Chintz was popular. Federal Revival houses with delicate ceiling medallions and mantels would have walls painted in light blue or apricot. Wallpaper was lighter in color: florals on pale backgrounds and stripes were common. ■ Polished wood floors and scatter rugs are actually Colonial Revival conventions. Woodwork often was painted in a glossy off-white known as

colonial ivory. ■ The major furniture styles of the 18th and early 19th centuries—Chippendale, Queen Anne, William and Mary, Sheraton, Hepplewhite, and American Empire—were revived. Some reproductions were accurate, but no revival furniture maker was above mixing different styles. A Pilgrim substyle was popular for informal use into the 1930s. In the 1940s and '50s, another nostalgic interpretation came with the Early American style.

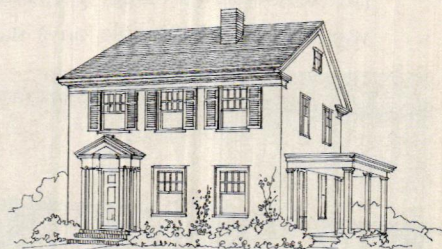
LONG ARC of the revival



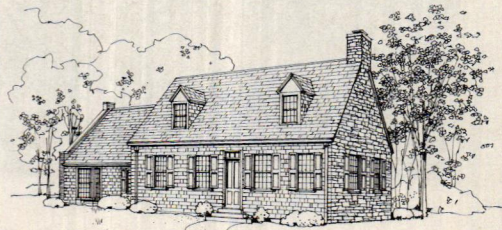
THE FIRST WAVE This example was influenced by Washington's headquarters at Morristown, "improved" with a ceremonial Georgian pediment—and a Victorian wrap-around veranda.



TRANSITIONAL A Foursquare house with such Colonial Revival details as an entry door with sidelights, corner pilasters, and a modified Palladian window.



ACADEMIC The rectilinear Beverly is "A Stately Colonial Home" from the 1927 Montgomery Ward catalog. Sales copy points to the "colonial windows and quaint entrance."



CAPE COD VARIANT The modest Cape Cod house is associated with postwar building, but prominent architects, including Chicago's David Adler, earlier embraced the form.

holiday MANTELS

BY PATRICIA POORE

THE HEARTH has been a traditional focus for holiday decorating. Suitable for the mantel in virtually all periods are natural sprigs and boughs of fir, balsam, holly, laurel, and cedar; colorful fruits; and candles. Some period conventions follow. ■ **PILGRIM ERA:** Keep it extremely simple: greenery and perhaps small oranges. Display “bests”—a collection of pewter or plates. ■ **LATE GEORGIAN TO FEDERAL:** Look for symmetry or balance. Use delicate swags of pine, strung cranberries, or beads. Display silver objects, or silver or brass candelabra. Dressed fruit was popular: clove-studded orange pomanders, waxed fruit, a pineapple on a stand.



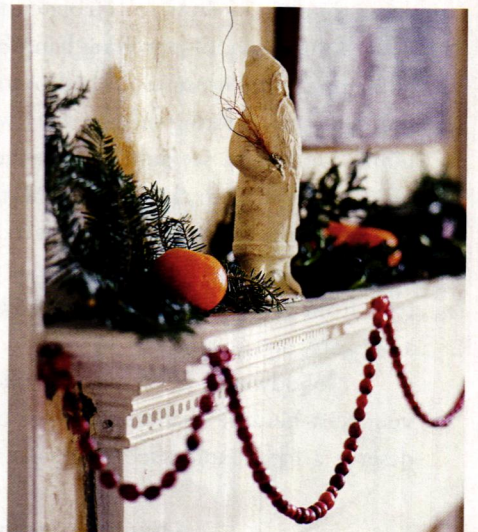
■ **GREEK REVIVAL:** This style calls for a wreath. Use dramatic, larger garlands, including broadleaf evergreens. Candelabra remained popular. Add cut glass, silver, gold, or brass for sparkle and shine. ■ **VICTORIAN PERIOD:** By now the emphasis was on the tree. Simple decorating is fine for a folk Victorian, but in your high-ceilinged parlor, you should indulge in ostentation. Show off “curated” displays. Layer mercury glass or silver, framed art, and Santas amidst candles and greenery. Red and green are expected. Stockings were hung from mantelshelf or chimney after the 1860s. ■ **BUNGALOW ERA:** Emphasize the hearth in Craftsman and Tudor Revival homes. Use lots of natural greenery. Tuck in small toys or tiny wrapped gifts, along with small family photos. Pottery vases might be left empty or filled with flowers and more greens. Arrangements were often asymmetrical. ■ **COLONIAL REVIVAL:** Another return to the use of natural materials, symmetry, and restraint. Glass, silver, and mirrors were popular. ■ **MID-CENTURY RANCH:** The tree was the centerpiece, rarely the hearth. Consider spare decoration using Santa figures, votive candles, wire trees, glass ball ornaments, or Christmas-themed china and glassware. ✦

ABOVE: A garland of dried bay is fastened to the mantel in a Greek Revival house; small apples and a homemade toy sit amidst boughs of pine and balsam with wax berries and silk leaves. **RIGHT:** Holiday decorating with flowering magnolias is traditional throughout the South; this is a 19th-century Cajun house near Lafayette, Louisiana. The table centerpiece features camellias.





TOP: A simple pine garland and fruit are suitable for an 1850s dining room with scenic wallpaper, a reproduction by Dufour of an 1812 French paper. **ABOVE:** An evergreen garland and two potted ivies mark the season amidst gold leaf, brass, and crystal on a marble mantel in a Victorian Italianate house. **BELOW:** Old-fashioned and modern at once, this spare decorating is typical of old New England homes. The red of the cranberry garland is dramatic against the white-enameled mantel.





Christmas in an Old House

We've found that living in a vintage home makes the holiday season even better fun, and more memorable. BY CHARITY VOGEL

WHEN MY HUSBAND and I moved into a rambling folk Victorian house built 114 years ago—before many of my ancestors had even come to this country—people gave us lots of advice. They told us, for example, to hire certain contractors and not others, and they recommended specific products. They warned us that we should paint the woodwork—or *not* paint it. They offered counsel about which items on our massive to-do list could be tackled down the road, and which were better-do-it-now projects.

But nobody told us about what holidays would come to mean, or how to celebrate them.

A high-school marching band blasting John Philip Sousa passed underneath our bedroom window early one sunny morning during the first May we were in our new home. Until then, we didn't realize the house was located on a prime turn in the village's Memorial Day parade. Ever since that first weekend, when we noted that the mayor would be waving at us bright and early from our own front yard, Memorial Day has been celebrated with a big party at our house.

Nobody told us about the holidays we would invent, just because the structure we dwelt in seemed to deserve a little extra celebrating. (In fact, we invited 75

people to our house's 105th birthday party.) And nobody told us what Christmas would come to mean.

Let's face it, living in an old house changes many things in our lives. It also changes the ways we mark the time spent within its walls. Holidays are the most important markers of the passage of time—particularly the Yuletide season, with its poignant intermixture of old and new, sacred and profane, things culminated and just beginning.

Christmases and vintage houses, especially Victorian-era houses, go together like holly and mistletoe, cookies and cocoa. Our family has come to celebrate a different sort of Christmas over the decade we've been in our 1898 house. Some of the changes are obvious. We now own china service for 40 people, for example. Other changes are less evident but no less real. We value Christmas and the start of the new year more than ever, celebrating with sparkle and élan that balances the cold winter outside. I think our Victorian Christmases have been more joyful—and we have been more thoughtful, too, feeling things deeply and with respect. Living in an old house has made Christmas better, that's undeniable.

We've come to think of the holiday as perfectly suited to the setting. Old houses and the Christmastime

A house sign in carved wood was a thoughtful gift; candles and greenery set the mood.

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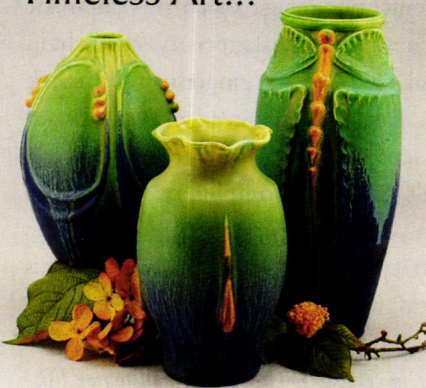
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celebrations are worn by time as generations pass. Both the house and the holiday have been seasoned by the emotions of countless family members, children and elders, over decades. Both the house and the holiday are classics, defying trends year in and year out.

I'd like to share a personal take on how to add timelessness to your season, whether your house is a Saltbox or a bungalow, or even newly built. Traditions cemented during the Victorian era are for everyone, because they speak to our hearts.

1. THROW OPEN THE DOORS AND LET PEOPLE IN.

Victorian Christmas was open-hearted and generous. Since moving into our old house, we've taken on the duty of Christmas hosting for our extended families. A favorite time is Christmas Eve, when my Polish-American family celebrates Wigilia, the traditional meatless dinner. We bought this house just a few years before the decline of my grandmother Estelle, who passed away in 2008 at age 94. When Grandma was unable to host the gathering any longer, my husband and I had the space to take over for her.

In fact, when we first walked through as prospective buyers, we noted that the cavernous, open-plan kitchen—which fills nearly half the first floor—would be perfect for entertaining. Not too many years later, we were hosting sit-down banquets for 30 or 40 guests. Pierogi, baked fish, rye bread, kapusta, butter beans . . . the cooking gets exhausting, but Christmas comes just once a year. Besides full china service for 40, we've accumulated enough odd chairs to allow everyone to gather at the table. Crazy? An old house just begs for celebration. Try it!

2. VALUE THE PAST, IN GIVING AND RECEIVING.

Refurbishing an old house makes you value the past in ways big and small. A vintage ethos can turn up under the tree as well. Some of our most memorable gifts have been those that linked us to the house's unique past. One such present was a vintage doorplate to match the original "Roanoke" set, which was missing the inside portion; the giver had tracked it down through phone calls and an online search. Another gift was the hand-carved wood sign for the house, which includes our last names and the name we gave to the wooded property, Maple Hill.

Hilarity reigned on the Christmas morning when my husband and I found we'd given each other the same



gift: a framed stock certificate from the Lake Shore & Michigan Railway, the company for which Frank F. Watt, builder and first occupant of this house, worked.

3. PLAY UP THE PERIOD STYLE.

The gracious beauty of a Victorian Christmas can be found in little touches that make a house an extra-special place around the holidays. Candles instead of electric light, for instance, whether for a night or for the season. Blown- or



The same for generations, old-fashioned confections add merriment. Childhood is special in an old house.

mercury-glass ornaments, or vintage metal or handmade ornaments, instead of new ones. Real greenery, cut right in the yard. Evocative baked goods like gingersnaps or placek or peppermint drops. Apple cider instead of soda. Board games and puzzles. Gene Autry on the stereo—or Frank Sinatra. The point isn't historical verisimilitude, and it's not preciousness. It doesn't matter if your vintage Santa dates to 1950 instead of 1870. What matters is finding what is genuine and meaningful to you. ✦

CHARITY VOGEL lives in Western New York with her husband, T.J. Pignataro, and two daughters, in a house built by a railroad conductor and once used as a maternity hospital. She is writing a book about an 1867 train wreck for Cornell University Press. Learn more at angolahorror.com.



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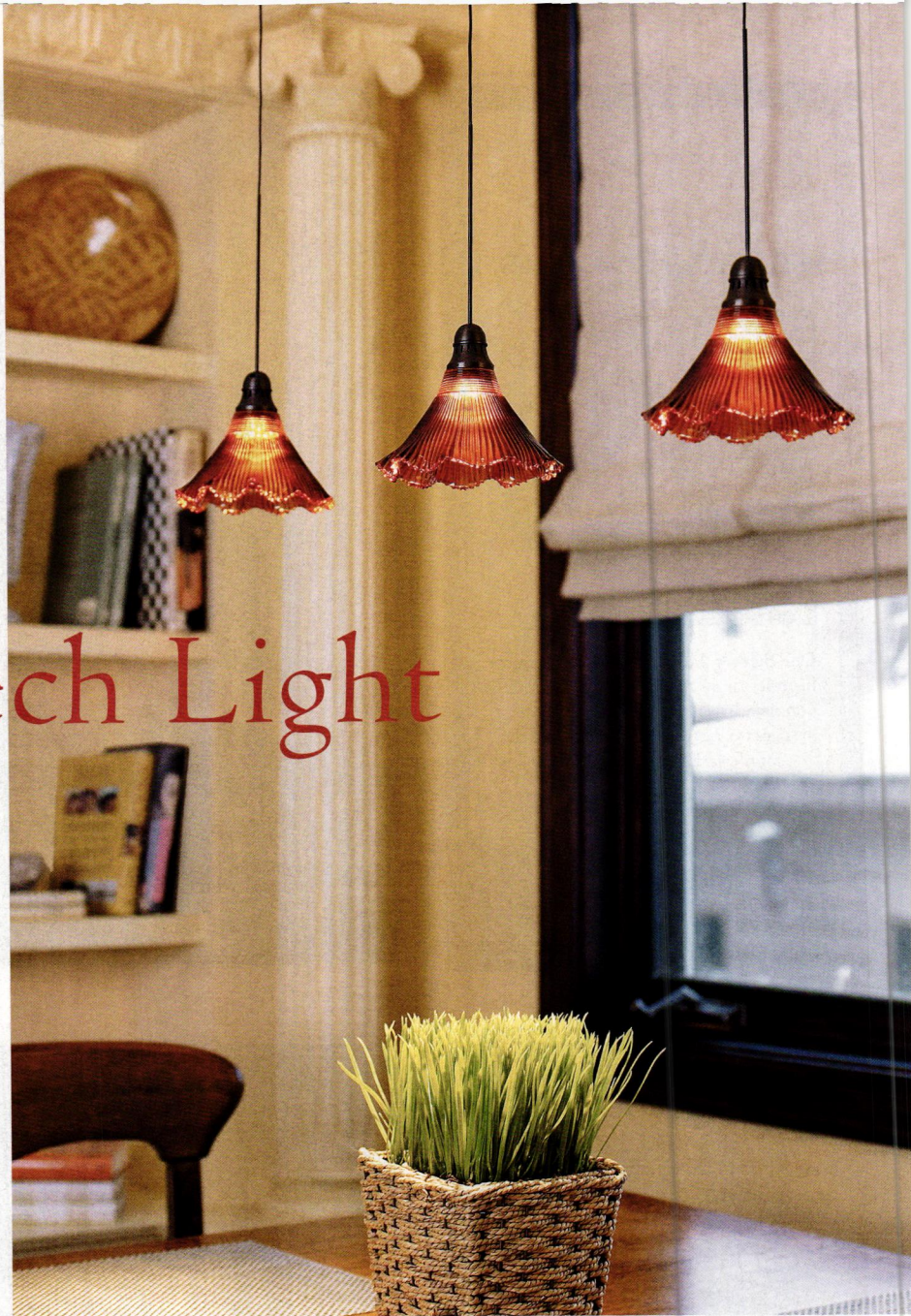
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Newfangled lighting systems, once the scourge of old-house renovation, have become period friendly—or at least less obtrusive.

High Tech Light

BY MARY ELLEN POLSON

NO MATTER HOW OLD or fine the house or apartment, you've probably lived with intrusive lighting updates: a stretch of '70s track lighting that now looks more dated than gaslight, or a plethora of recessed can lights pocking a ceiling. Guess what? Now you can do something about them without trashing the plaster. Lighting companies are adapting period-style and traditional lights and shades to work with the latest in monopoint, multipoint, and monorail technology—21st-century successors to those junky '70s styles.



Typically, these state-of-the-art systems draw power from a single point, but can support multiple lights on straight or bendable rails suspended a few inches below the ceiling. Monopoints and multipoints work well in historic settings when concealed behind casework. It's also possible to mount single monopoints without a rail, just like a standard pendant or sconce.

These lights connect to a standard junction box, and they're easy to install on site. Innovations include suspension lines that can be cut to length, and rails that can be hand-bent to shape. Both

ABOVE: A trio of low-voltage 'Adler' pendants from Wilmette Lighting, fitted with the fluted amber 'Blossom' shade. **LEFT:** Even track spotlights take on period styling; note the finial and Colonial Revival detailing on the luminaire from WAC Lighting.

pendants and pivoting lights connect quickly to suspension hardware.

While these oh-so-modern designs are ideal for LED and halogen bulbs, surprisingly, many designs can also be lit by incandescents. In a best-of-both-worlds scenario, you can combine a reproduction fixture that has prismatic or art glass with energy-efficient, low-voltage lamping.

Low-voltage lights conserve energy because they incorporate transformers (sometimes as part of the fixture) that step down power consumption. A low-voltage monopoint with three or four LED pendants may draw as little as 6 watts from a single power source, as opposed to 40 watts for one conventionally installed incandescent pendant. (And you've still put only a single hole in the plaster ceiling.)

Lamping a large kitchen conventionally may draw 600 or 700 watts, says Shelley Wald, president of WAC Lighting, which is rolling out classic fixtures in its low-voltage Early Electric collection. Changing to low-voltage or LED lamping on one of these new-fangled systems can cut energy consumption to 100 watts—a savings of up to 85 percent. “It always costs less to save a watt than make a watt,” Wald says.

Energy savings aside, how do these lights look? In the case of single monopoints (WAC's best seller), they look almost exactly like other fine reproduction pendants—and that's the idea. The new lights make the most

of the decorative part of the fixture—shades and fittings, in particular—while scaling down the working hardware. The wire on a low-voltage monopoint fixture like the ‘Milford,’ for example, “is very fine,” Wald says, “a thin cord.”

The detailing on the canopy—the part of the assembly that attaches to the ceiling—is comparable to that of a traditional pendant, with shaping borrowed from classical moldings. On monorails, the connectors that join fixture to suspension rod are becoming less visually intrusive. Even swivel mounts display period-look details. Finishes are traditional, too: polished nickel or antique bronze, for instance.

LEFT: Monopoints from Wilmette Lighting include the ‘Delaware,’ ‘Congress,’ and ‘Oak Park.’ **RIGHT:** Schoolhouse Electric’s ‘Satellite’ sconce features a silvered bulb. **BOTTOM:** A 70-watt triple-loop carbon-filament bulb from Rejuvenation, and the ‘Marconi’ from Schoolhouse Electric.



EDISON, here to stay

The ban on the manufacture and sale of incandescent light bulbs is in limbo, though companies are expected to meet higher efficiency standards. Congress passed a bill in 2007 to encourage the phase-out of the most energy-hogging bulbs beginning this year. In late 2011, however, our elected leaders defanged the law by voting to “un-fund” enforcement. ■ Those who love the bright corkscrew filaments of reproduction Edison bulbs had nothing to worry about, anyway. The law bypasses specialty bulbs, including reproduction Edisons and decoratives like chandelier and silvered bulbs. To cut energy costs, use compact fluorescents (now available in more attractive rounded shapes)

wherever possible, saving incandescents for showpiece lighting.



FAR LEFT: Replace old recessed lighting with a conversion kit, then mount flush fixtures like Rejuvenation’s ‘Porter’ over the old openings. **LEFT:** Schoolhouse-style ‘Milford’ lights from WAC Lighting draw far less juice than conventional pendants.



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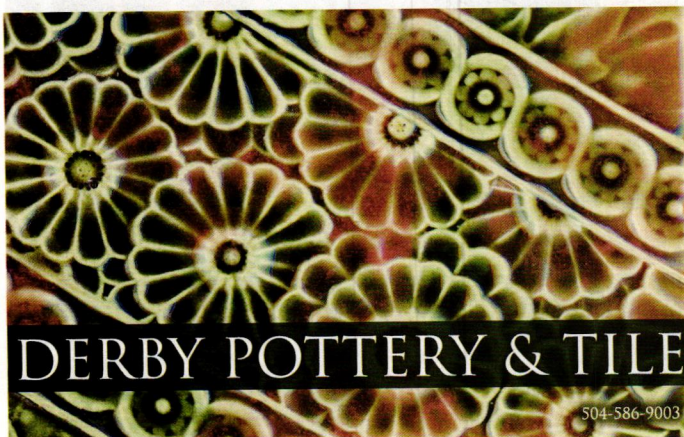
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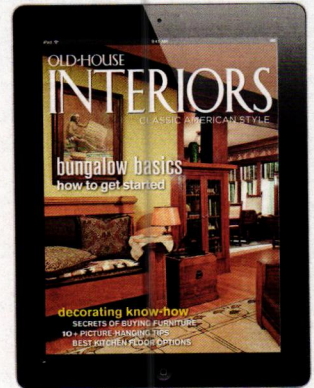
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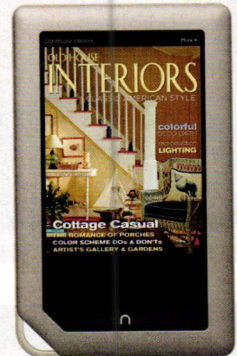
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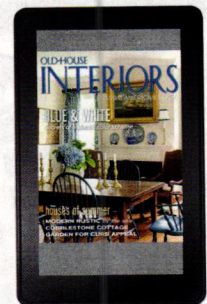
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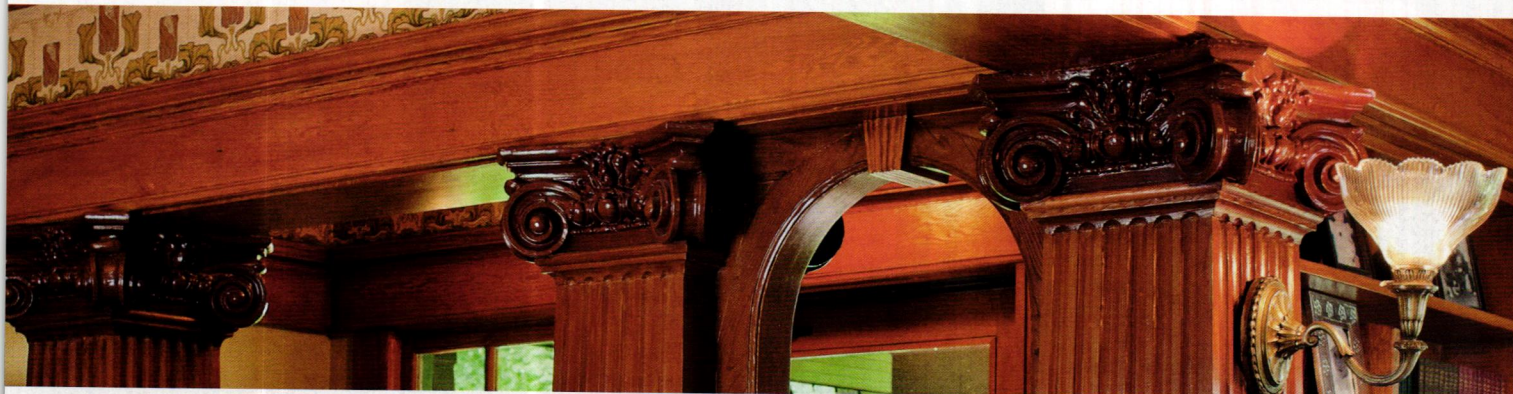
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OLD-HOUSE INTERIORS

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BUNGALOW REFINEMENT

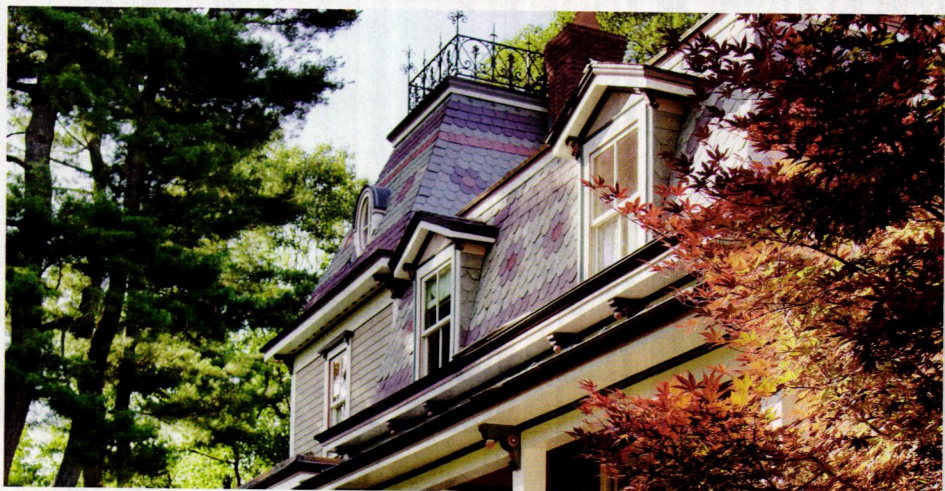
A unique 1909 house, artistic yet proper, boasts neoclassical details, with river rock and fir. (page 42)

GROWING WITH LOVE

An 1870s mansard cottage gets new towers and wings, turning it into a classical beauty. (page 50)

FIREPLACE TILE

A scrapbook of surround tile from the Victorian and Arts & Crafts eras sparks ideas for today. Also: three steps to take before installation. (page 58)



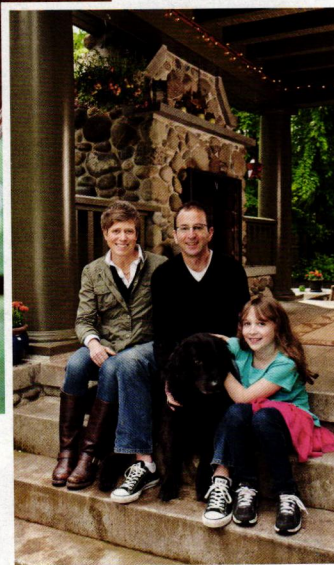
COLONIAL REVIVAL LIGHTING

Nine fixtures, vintage-style and new, plus 40 sources for antique and reproduction lighting of the early electric era. (page 62)





ABOVE: Carved Ionic capitals top the square, fluted columns; the paper is Bradbury's 'Burnaby Frieze.' **RIGHT:** Part of the Rumaner-Newman family (including Roxy), seated on the patio steps.



spacious. Handsome details made the vintage bungalow stand out from the other houses Lee and Val had seen. The entry boasts large, fluted neoclassical columns and keystone arches; living and dining rooms have cozy window seats and fireplaces with Rookwood tiles; the dining room has a box-beam ceiling. Banks of wide casement windows let in the soft Northwest light, so that rooms are bright even on gray days.

The couple bought the place; in retrospect, they say they didn't know how much restoration would be needed or how long it would take. Original shingle siding was in place, but it had been painted azure blue with bright white trim. The Caribbean palette carried through inside, where every surface had been painted bright coral pink. The original staircase was more or less intact, but its newel post and spindles had been replaced with thin elements in an attempt at modernization.

The remodeled kitchen featured dated can lights, fake ceiling beams, and cheap white laminate cabinets. The cabinet pulls were lacquered-brass seashells. "They belonged on the Love Boat," Val laughs. The couple replaced them immediately after the closing.

They moved in during the rainy July of 1998 and quickly learned the kitchen roof had major



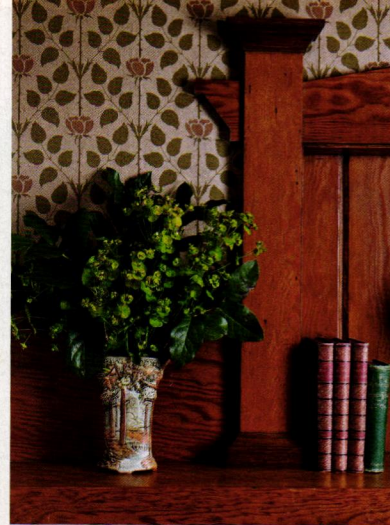
Despite river-rock accents, flared eaves, and even an octagonal tower room, the bungalow has a certain formality.



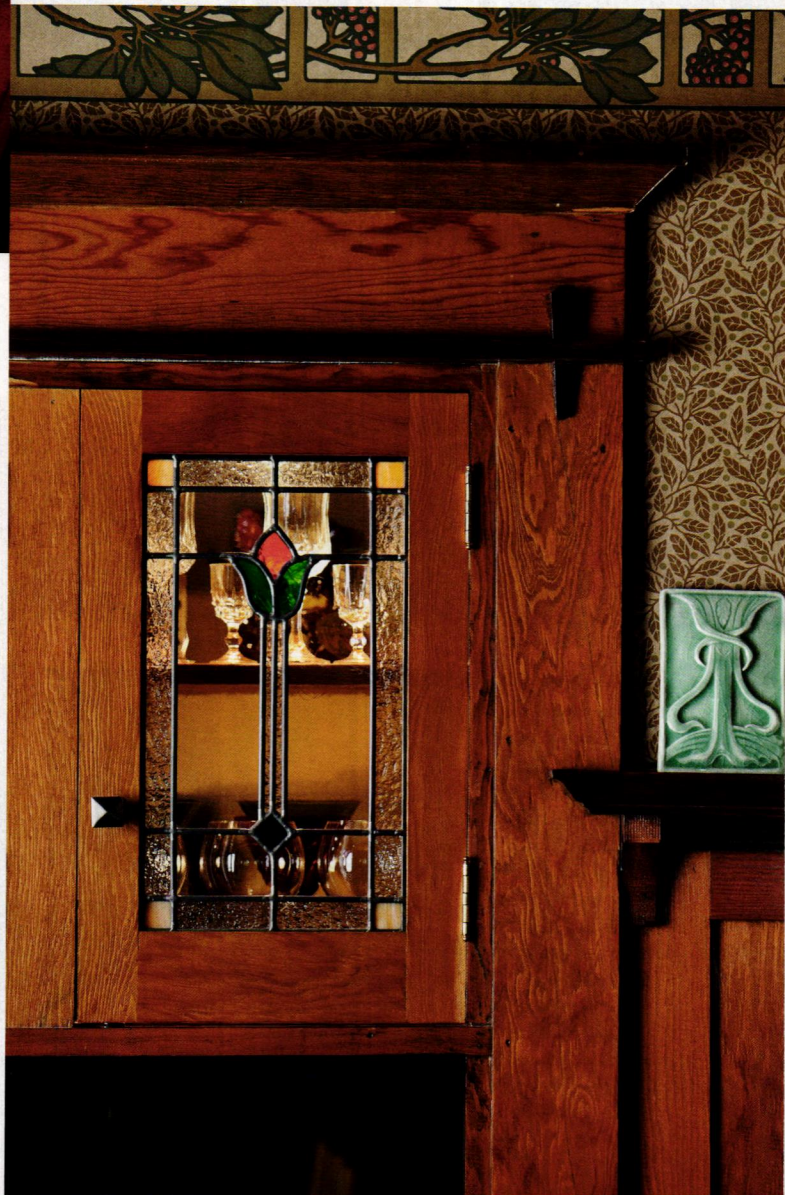
The main hall opens to the staircase; the kitchen and downstairs bathroom are beyond the door at right.



Hung above a high wainscot, the fill paper and narrow frieze in soft greens complement fir woodwork in the dining room. The table and chairs are reissues by Stickley. The vase is vintage Rookwood.



FAR LEFT: Tufenkian Carpet's 'Inverness' in Truffle anchors the comfy living room, with its Rookwood tiled fireplace. **LEFT:** Detail of the bungalow's woodwork in the study. **BELOW:** A built-in buffet in the dining room features more Arts & Crafts woodwork and art-glass door panels.



leaks; eventually they replaced the whole roof. Upstairs windows had been punctured by BB gun blasts. As Lee was replacing them, he disturbed an enormous three-foot wasp nest in the rafters. Painful as it was, he managed to keep his balance and not fall off the ladder.

Another accident led to a delightful discovery. Stepping onto the back porch, Lee's foot went through a rotten board, which led to his finding an original wall and risers of river rock hidden under the deck. (River rock also runs around the water table of the house.) The couple used more river rock to create back steps to a new covered rear patio with an outdoor fireplace.

The front porch required a major overhaul: The rafters, columns, and roof had rotted, and the original railing had been replaced by cheap lattice. The porch's new roof echoes the gentle slope of the main roof. The railing was restored and copper gutters added to channel water away from the building. Shingles were painstakingly scraped, primed, and repainted in a quiet green, section by section. Attic insulation and new exterior wood storm windows reduce drafts.

INSIDE, EVERY SURFACE had been painted—ceilings, moldings, woodwork, and even the Rookwood fire-

HANDSOME WOODWORK DETAILS MADE THIS BUNGALOW A STANDOUT: ARTS & CRAFTS MOLDINGS, NEOCLASSICAL COLUMNS, COZY WINDOW SEATS, AND A BOX BEAM CEILING, ALONG WITH BANKS OF WIDE CASEMENT WINDOWS.



place tiles. After they tried stripping some of the woodwork themselves, Val and Lee wisely called in professionals. They watched as the coral pink paint was stripped away to reveal warm woodwork that made the rooms glow. With their golden and olive tones, several different Arts & Crafts papers from Bradbury & Bradbury complement the wood.

The period-sensitive kitchen remodeling was cued by the woodwork in the house. It now boasts a cozy eating nook, built around a 1920s English oak table. Here, as in the living room, the children's artwork adds personality and color.

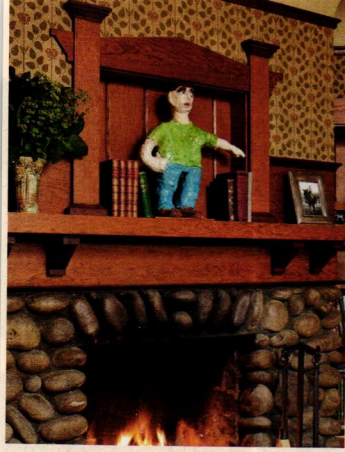
Upstairs, bedrooms were freshened and much-needed closet space added, and the master bath got period-style fixtures. More projects will follow, of course: The garage will have to be replaced; gardens may be primped. But the pace is slower now because the house is in good shape. ✦

RESOURCES: SEE PAGE 71

ABOVE: A built-in banquette creates an eating nook, one period-style feature of the newly restored kitchen. **RIGHT:** Color accents in the garden stand out against the dark green paint on the exterior. **FAR RIGHT:** The master bathroom now has period-friendly fixtures. Floor tile is original.



INSPIRATIONS



ABOVE: Haddonstone's 'XVIII Century Lion' on a matching pedestal, suitable for terrace or step: 24" long x 11" wide x 16" high, 125 pounds. Also sold through New England Garden Ornaments: negarden.com



'River Rock' is one of many regional veneer products made of natural stone, from Eldorado Stone: eldoradostone.com

Warm style accents punctuate rooms in the bungalow. Archive Edition Textiles has Arts & Crafts-related patterns dating from 1860 to 1930: archiveedition.com

Take cues from:

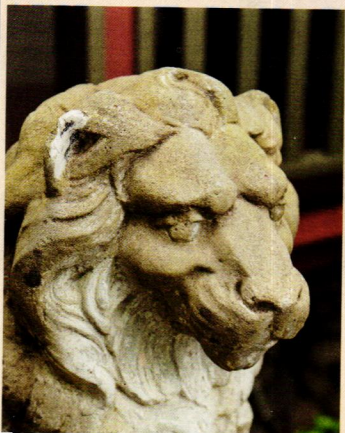
A bungalow with a blend of Arts & Crafts and neoclassical woodwork, stone accents, pattern and color.



Columns and capitals, in all the Greek orders, in either wood or maintenance-free materials, from Triton Architectural Columns: spartanbuild.com



Add instant architecture with robust picture frames or this 'Bungalow M123 Vertical Mirror' from Holton Studio Frame-makers. Also available horizontal and in versions with the head rail crowned or round: holtonframes.com





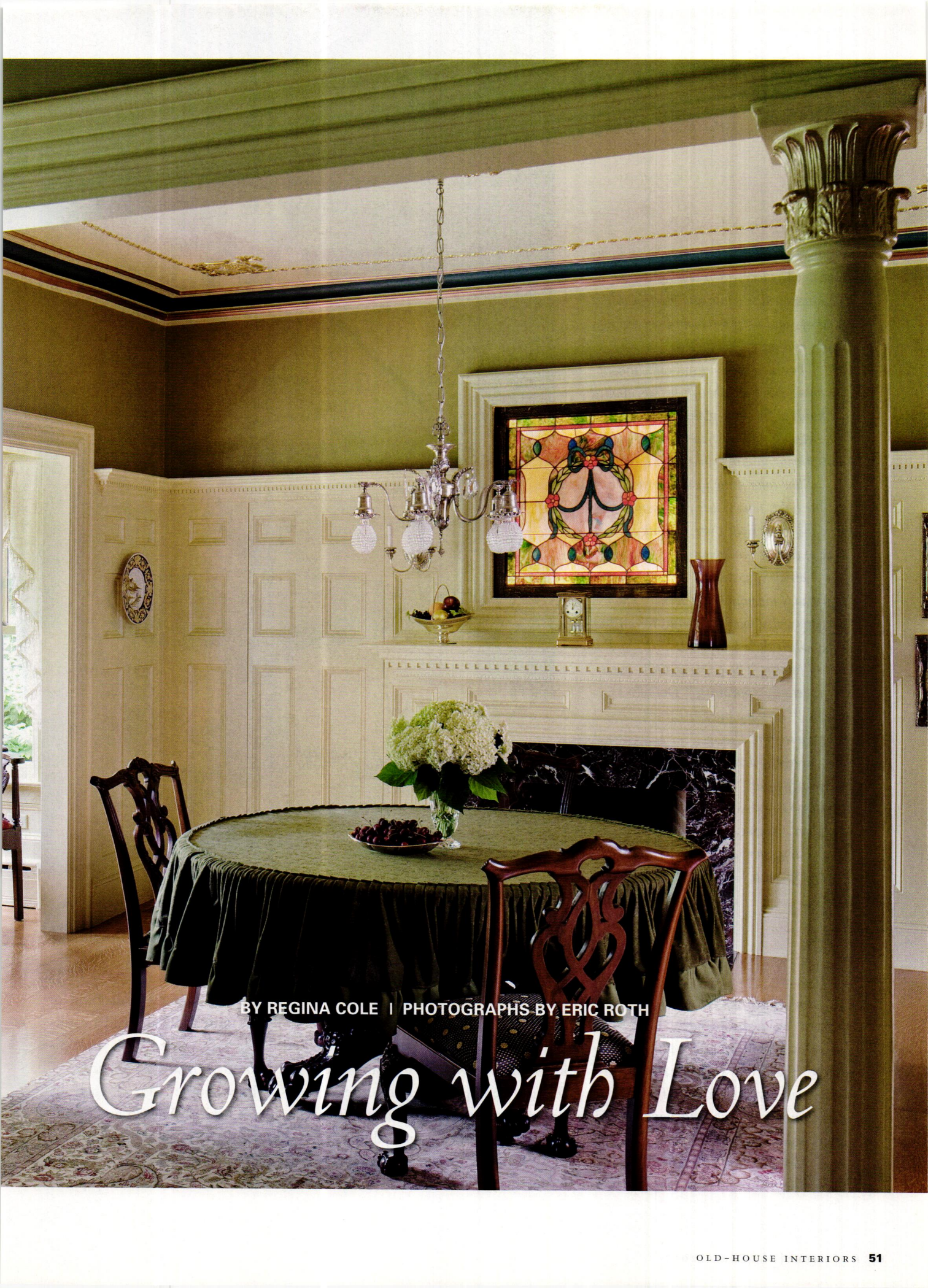
TOP: The house started as a mansard-roofed cottage, visible near the left of the photo. Wings, towers, and garage are additions. **ABOVE:** The parlor boasts paneled walls. **OPPOSITE:** Exquisite neoclassical woodwork and stained glass are evident in the dining room.

THEY WERE ON A date when Paul LaViolette introduced Lucille Ros-signal to his 1873 Second Empire cottage in suburban Boston. “I had never fallen in love with a man’s house before,” Lucille says.

The house was smaller then, just 1,500 square feet. Despite a distinguished history as one of two area houses built by a niece of President Grant, decay had claimed the cottage. LaViolette, who works in finance, bought it as an investment, and “for its setting atop a hill, well back from the road and framed by old trees . . . and also for its roof of multicolored slate,” he says of his 1986 purchase. Lucille explains that Paul, who soon became her husband, is self-taught and loves to work with his hands. He’d planned to fix the house and sell it.

Instead, the couple saved the house and turned it into something special. “The first floor ceilings are





BY REGINA COLE | PHOTOGRAPHS BY ERIC ROTH

Growing with Love

COLOR SENSE

Michael DeFalco doesn't understand why homeowners leave their ceilings white:

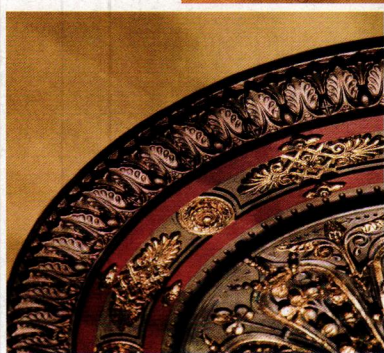
"Extremes, like white and black, catch your eye and keep the room from feeling warm and cozy," he argues.

The Gloucester artisan calls himself "a house painter," though he has applied all kinds of finishes, plain and fancy, to the exteriors and interiors of many public and private buildings in Massachusetts.

"The color thing just comes to me. I see the light, how it acts in a room, and I mix the colors right there. I think the science of color is mathematical," he adds.

DeFalco says that Paul and Lucille's house was memorable for him. "The country really took off during Reconstruction, when their house was built, and was full of hubris. The colors of those times are especially appealing," DeFalco explains. "Tertiary hues, they came from Europe, and represented sophisticated high style."

■ MICHAEL DEFALCO
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ABOVE: The front entry, part of an addition, connects to the stair hall. Recessed paneling and polychromed plaster accents speak to the original 1873 house, but they're new.

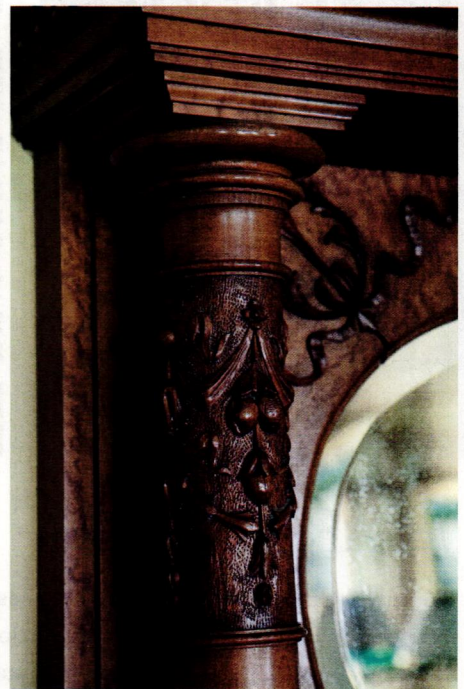
10', and three rooms still had their plaster cove moldings. That was about it," Paul says. "A few understated features were nearly overwhelmed by a string of functional deficiencies that should have scared away any sane buyer."

When Lucille and Paul fell in love, they launched a 14-year fix-

it-up project that brought a cast of talented craftsmen and designers to create a grander Second Empire house, now 4,300 square feet. Wings telescope to either side of the original central building in the fashion of New England additions. New rooms include a kitchen, a master suite with luxurious marble

spa bath, a new entry, bedrooms for children John and Kate, and a vaulted music room lined with multidirectional mahogany beadboard.

The couple were helped by architect Patrick Ahearn and by the Whitla brothers, who "think three-dimensionally and create a solution to almost any fine carpentry prob-



TOP & ABOVE: The central living room has paneled walls and a coffered ceiling, the canvas for soft colors compatible with the salvaged, decorative oak mantel. **LEFT:** In the dining room, a curvaceous settee and a piecrust table are lit by one of many restored art-glass windows.

lem.” Evidence of their work is seen in crown moldings, raised and recessed paneling, window trim, balustrades, and so on.

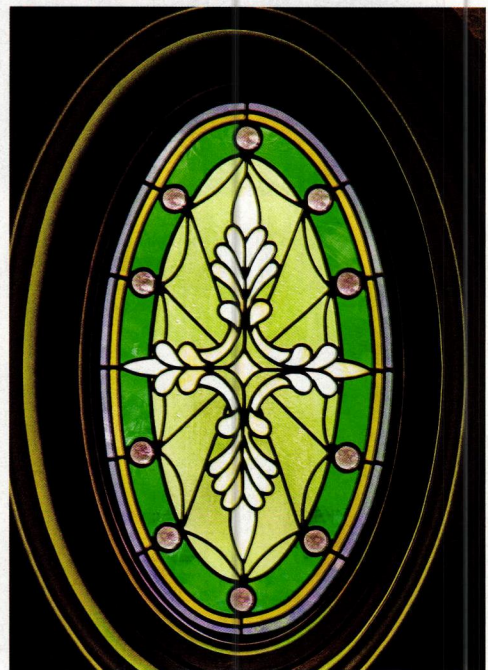
“We tried to fix the house one room at a time, but we had no clear plan or big picture. And when we started, we didn’t have kids,” Lucille adds. The order of additions began with a new front door alcove in 1991. (The Arts & Crafts-influenced room is shown on p. 56.) The garage, the back tower, and the music room followed a few years later.

In 2000, they connected the

house to the garage, adding that second tower. “Adding tower(s) was about adding strength,” Paul explains. “I never wanted to undo anything original, only to take the original to a higher level.” The couple say they imagined the original house built with more passion. Rosettes in red slate on the original roof gave them permission to embellish with other details. ✦



Art glass includes the dining room light featuring glass jewels, new windows celebrating the couple’s last names (which mean songbird and violet), and a restored cameo window found in rural Maine. **ABOVE:** The restored owl window is a favorite.



the ART GLASS

For more than 30 years, Jim Anderson has been the Northeast’s go-to guy for art glass salvation, restoration, recreation, and original design. From his studio in Boston’s South End, he restored old windows that Paul and Lucille found in rural Maine, and created new ones—like those that celebrate their surnames. Lucille explains that her name, Rossignol, means songbird. “Le Rossignol” illuminates the kitchen. A corresponding window depicts violets in illustration of Paul’s last name.

Anderson’s favorite restored piece is an owl beside a curtained bookcase that’s installed in the mahogany room; he wonders if it’s an unsigned piece from Tiffany Studios. Besides stained glass, Anderson worked on clear, Art Nouveau-inspired leaded glass windows in the bedroom. With curving comes and the occasional piece of opaque glass, the window also provides privacy.

■ **Jim Anderson Stained Glass**, Boston, MA: (617) 357-5166, jimandersonstainedglass.com

BELOW: Reproduction carpet is inset into oak flooring in the new home office. The Victorian reproduction iron staircase from Steptoe & Wife leads to the new master bedroom suite.



TOP: View of the original mansard cottage and porch; the tower beyond holds the new kitchen with master bedroom suite above.
ABOVE: Griffin-head detail on antique Victorian furniture; all lighting is antique, including a stag's head chandelier in the breakfast room.

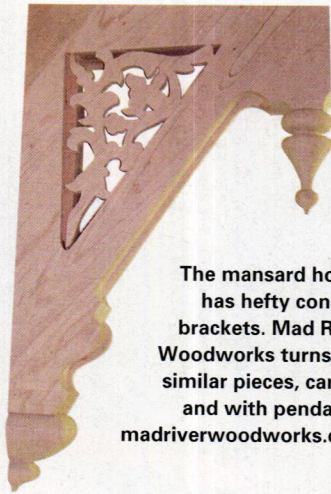




TOP: The master bedroom soars into the added rear tower. Leaded glass, vintage lighting, a wainscot, and an urn-top four-poster bed from Leonard's New England lend antiquity. **RIGHT:** An informal anteroom has an Arts & Crafts look.



Take cues from: A Victorian-era house with a bold exterior that includes a slate roof and cresting, several additions, and an interior full of neoclassical details, exquisite woodwork, and historical colors.



The mansard house has hefty console brackets. Mad River Woodworks turns out similar pieces, carved and with pendants: madrivewoodworks.com

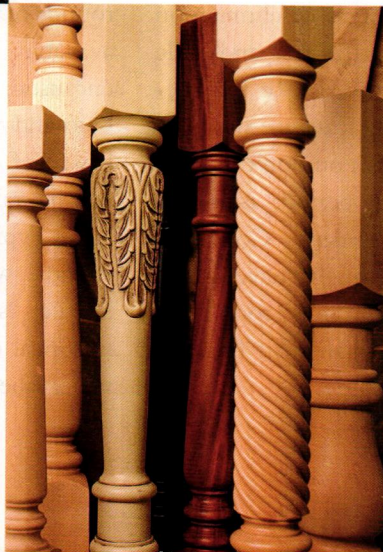


Felber Studios offers a full range of ceiling medallions and ornament, including neoclassical arrangements: felber.net



Victorian roof cresting is still made in many designs. This is a painted steel assembly from Capital Crestings: capitalcrestings.com

Turned balusters can be a custom job done locally, or rely on the expertise of Osborne Wood Products: osbornewood.com

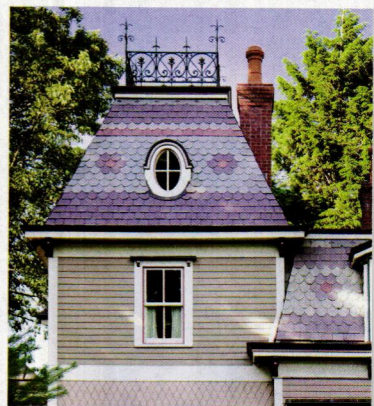


COTTAGE GREEN
Victorian & 20th century

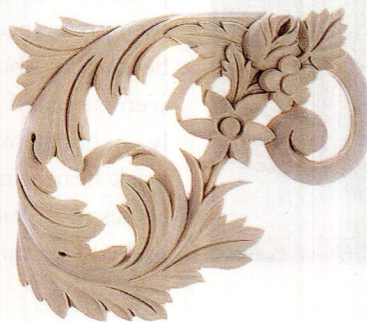
VERANDA BLUE
Victorian era

BALLROOM BLUE
Arts & Crafts era

Many ethereal blues and greens are in the palette from California Paints: californiapaints.com



Ready-made stair scroll spandrel ornaments from Bendix Architectural Products: bendixarchitectural.com



PERIOD ACCENTS



ABOVE: The fireplace of matte green Grueby tiles with accents was installed in 1907. **RIGHT:** Original Minton tiles illustrate the legend of King Arthur in the bedroom of an 1892 house. **BELOW:** The parlor fireplace in the same house is rich with glazed and relief tiles.



fireplace TILE

BY BRIAN D. COLEMAN

CHOOSING DECORATIVE tiles is one of the great joys of interior design.

So many choices! As always, it's a process of elimination as you consider the era and style of your home, the size of the fireplace and existing features, and your own preferences. You don't need to be narrow about period, as houses were updated regularly. Conversely, a bungalow might have had a brick hearth in the main room, and a "fussier," Victorian tiled fireplace tucked into the study.

Late Victorian tiled fireplaces were unabashed in color and design—and choice. Ceramic tile had replaced the slate and marble surrounds of earlier times. Types of tile available (then and now) include encaustic, majolica, hand-painted, blue-and-white, glazed, crackled, bas-relief, *trompe l'oeil*, allegorical, and figural.

Typically used as firebox surrounds with wood mantelpieces, art-tile "sets" were popular, with historical or natural themes: romantic cavaliers, languid carp, sunflow-

ers or lilies in vertical panels. Usually machine-made and dust-pressed, Victorian-era tiles were set very close together, the grout lines nearly invisible. Shiny glazed tiles were popular, but be careful where you place them. When there is a lot of traffic around the hearth, or wood stacked there, glazed majolica will get scratched. If you've bought an antique set of William De Morgan lustre tile, and it has copper in the glaze, it will tarnish with the heat of the fire.

The Arts & Crafts movement introduced plainer matte tiles, sometimes with relief. The tiles were often handmade and thus irregular, so grout lines were wider. Colors were muted or earthy. Themes celebrated the beauty of nature; ginkgo leaves, acorns, and animals were all popular motifs. Tiles became more stylized as Art Nouveau and Art Deco design came into fashion, with geometric patterns and brighter color palettes.

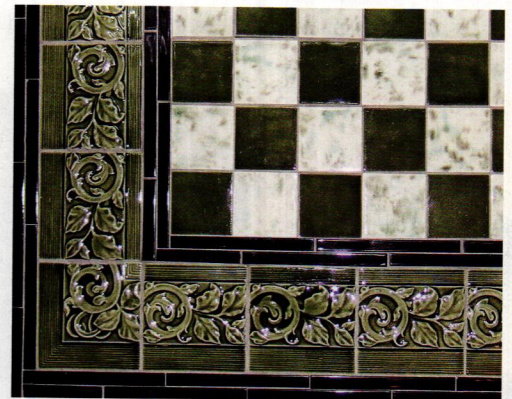
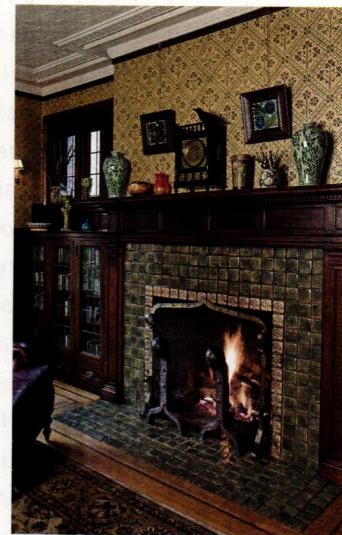
The right choice will be well thought-out, enduring, and, says Steve Moon at Tile Restoration Center, will reflect your own taste. ♦

RESOURCES: SEE PAGE 71



LEFT: Earthy matte tiles are new from North Prairie Tileworks, finishing the fireplace in a 1922 Prairie house.

BELOW: Deeply colored, handmade Moravian tiles are original in a 1908 Arts & Crafts Tudor.



RIGHT: Motawi Tileworks' decorative new installation featuring Dard Hunter 'Poppy' tiles suits the bungalow. **CENTER LEFT:** A grid of plain and deco tiles with nature themes in a fireplace by Terra Firma. **CENTER RIGHT:** Hearth detail with glossy glazed tiles by L'Esperance.



TILING

1-2-3

[1] DETERMINE YOUR CANVAS.

Will you be tiling the hearth floor, the firebox surround, or both? Is there a side return? Is there an arch to consider, or are the corners exposed? How does the surround meet the mantelshelf? Scale is important. Too-large tiles may ruin existing proportions. ■ Accurate measuring is crucial for good design, ordering, and to avoid extra onsite cutting. Many people have the tile dealer or installer finalize the

design and do the measuring to avoid very costly mistakes.

[2] ASSESS THE SUBSTRATE.

Especially if you're covering brick or existing tile, be sure to start with a surface that is flat, unmoving, and plumb. (Masonry makes the best substrate.) If you will be using a metal insert or have a drywall surround, cement board (Hardibacker or Durock) firmly attached with screws and with all seams well taped is recommended.

[3] CHECK LAYOUT BEFORE CEMENTING.

Lay out the tile pattern to be sure the design and the fit are working before cementing starts. Apply tiles with a polymer-modified, thin-set cement. Colored grout should function as a subtle background; if you're uncertain, light gray is neutral. Sanded grouts are recommended for joints over 1/8", while smooth grout is better for Victorian tile installations, where grout lines are typically very narrow.



LEFT: Art Nouveau design for a tile hearth by Bosetti Art Tile. **RIGHT:** Southwest flavor in an arched fireplace surround for Santa Barbara's Biltmore Hotel, by Native Tile.



BELOW: Square deco tiles surround the firebox in a fireplace fully covered in handmade 3x6 subway tiles, all from Weaver Tile.

BOTTOM LEFT: Decorative tiles form the corbel under the mantelshelf in a fireplace surround by Native Tile. **BOTTOM CENTER:** Diagonal 6x6 relief tile from Derby Tile. **BOTTOM RIGHT:** Narrow mottled-glaze tiles are from L'Esperance.



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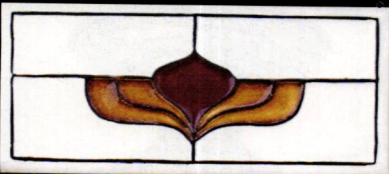


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Colonial Revival Lighting

BY MARY ELLEN POLSON



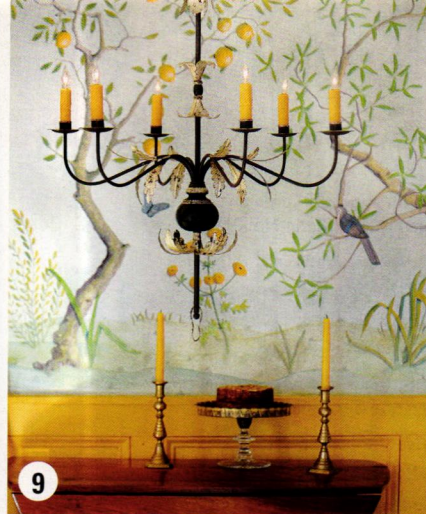
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6



7



1 Small 'Timberline' wood chandelier with four arms, milk paint finished, \$493, Katie's Colonial Lighting **2** Reproduction (ca. 1940s) Nugold embossed torchiere shade, 2¾" fitters, \$150, Lamp Glass **3** Table lamp in special pewter with black and white aluminum shade, \$436.79, Authentic Designs **4** 'Fords Mill' swing-arm wall bracket in oil-rubbed bronze, small prismatic shades, \$386, Rejuvenation **5** Ca. 1890 antique Colonial Revival brass chandelier with two styles of glass shades, \$2,100, Roy Electric Lighting **6** Reflector brass lamp, 13" wide and up to 33½" long, \$495 in brass and \$545 in nickel, PW Vintage Lighting **7** 'Roosevelt' 4" ceiling light in polished nickel with hand-blown opal shade, \$172, Schoolhouse Electric **8** 'Chesapeake' 27"-wide six-arm chandelier, \$3,082, King's Chandelier **9** Acanthus-leaf chandelier (29" wide) with cut leaves and decorative bobeches, \$3,395, Scofield Lighting

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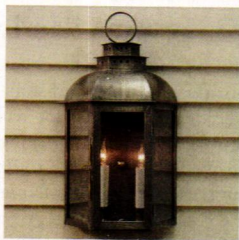
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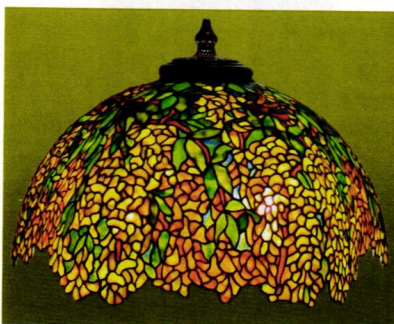
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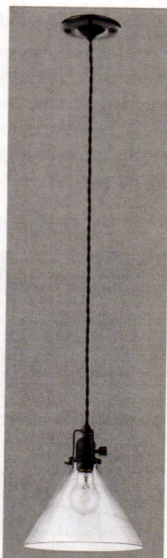
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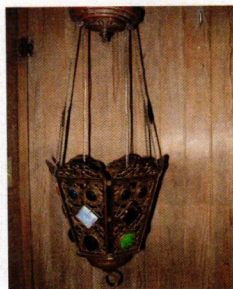
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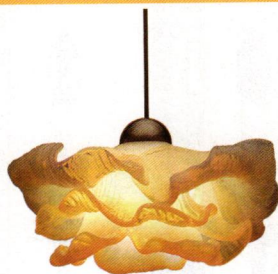
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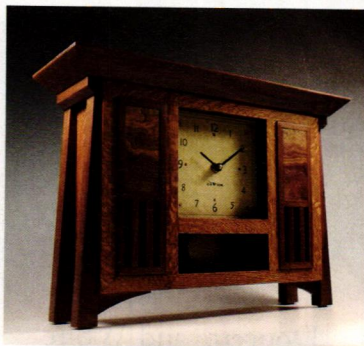
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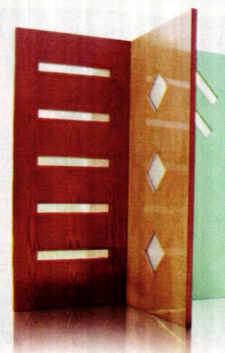


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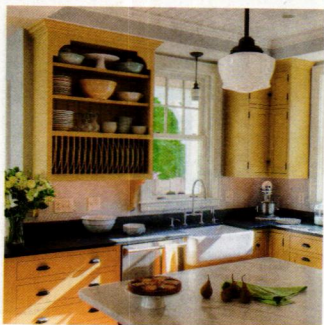


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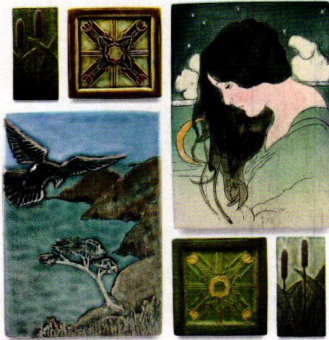
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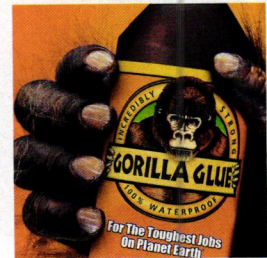
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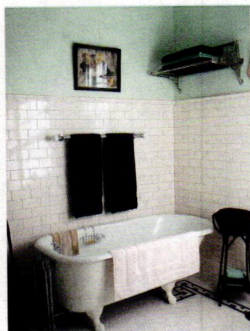


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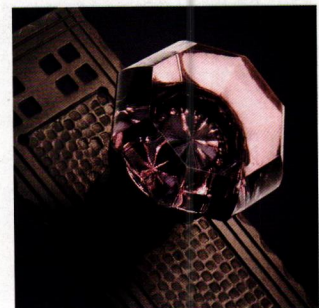
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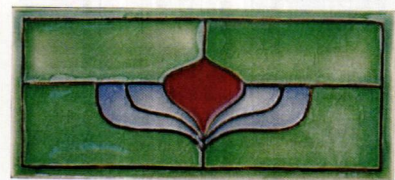


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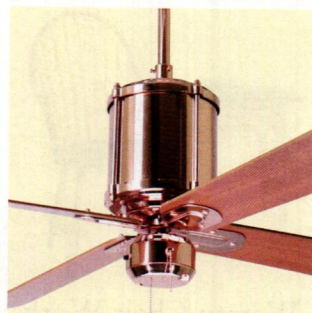


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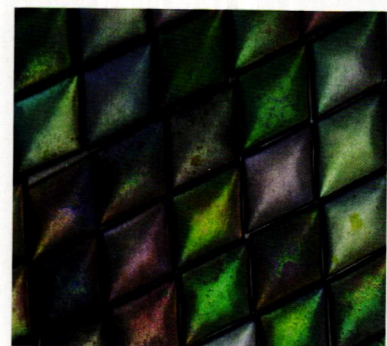


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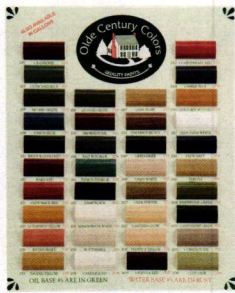


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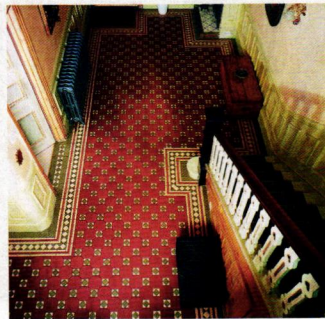


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Tile Restoration Center

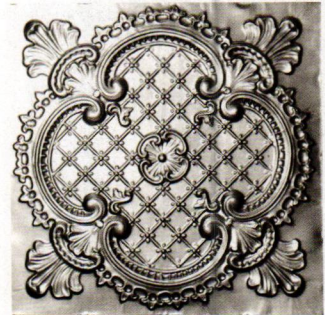
Tile Restoration is a small tile company in Seattle dedicated to making historically accurate reproductions of American Arts & Crafts tiles, like Batchelder and Claycraft, for fireplaces, fountains and murals.
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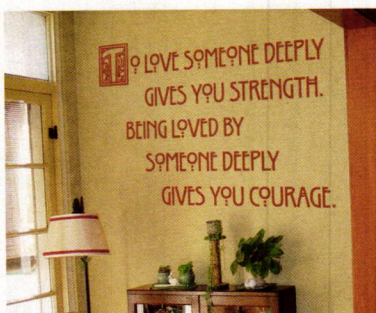
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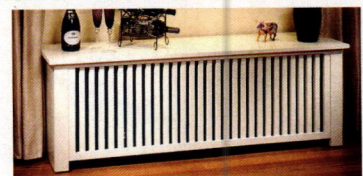
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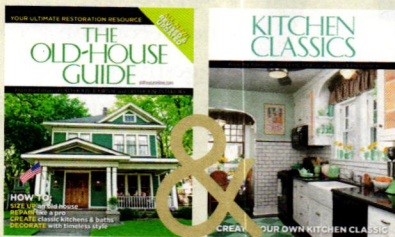
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Many sources also listed in articles.

Bungalow Refinement pp. 42-48

WALLPAPERS study 'Briar Rose' in Natural; hall 'Burnaby Frieze' in Natural; dining room 'Glenwood' fill in Olive with 'Thornberry Border' in Thatch. All **Bradbury & Bradbury Art Wallpapers**: bradbury.com **EXTERIOR PAINT** custom colors by **Miller Paint Co.**: millerpaint.com **DINING ROOM LIGHT FIXTURE** **Rejuvenation**: rejuvenation.com **FURNITURE** reproduction coffee and side tables from **Stickley**: stickley.com

Growing with Love pp. 50-56

INTERIOR DESIGN Mark Cristofi Interiors, Reading, MA: (781) 944-5667, cristofiinteriors.com **ARCHITECT** Patrick Ahearn, Boston, MA: (617) 266-1710, patrickahearn.com **BUILDER** Whitla Brothers Inc., Medfield, MA: (508) 359-4292, whitlabrothers.com **IRON WORK** Steve Valle, Brimfield, MA: (413) 245-9791 **LIGHTING RESTORATION** Brass and Friends Antique Lighting, Hallowell, ME: (207) 215-4039, brassandfriendsantiquelighting.com **FURNITURE/LIGHTING** Yankee Craftsman, Wayland, MA: (508) 653-0031, yankeecraftsman.com

com **BEDS** Leonards New England: leonardsdirect.com **METAL STAIRCASE** Steptoe & Wife: steptoewife.com

Fireplace Tile pp. 58-60

MENTIONED: **Bosetti Art Tile** bosettiantile.com ■ **Derby Pottery & Tile** derbypottery.com ■ **L'Esperance Tile Works** lesperancetileworks.com ■ **Motawi Tileworks** motawi.com ■ **Native Tile** nativetile.com ■ **North Prairie Tileworks** handmadetile.com ■ **Terra Firma Ltd.** terrafirmartile.com ■ **Tile Restoration Center**: tilerestorationcenter.com ■ **Weaver Tile** weavertile.com

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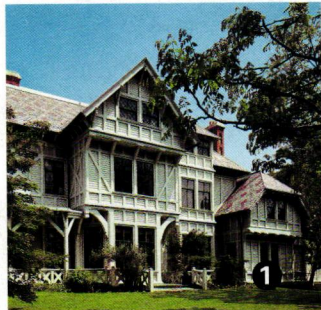
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■ **SALTBOX** A word used in the northeastern U.S. for a colonial-era house with a gable roof that extends in the rear to reach toward the ground. (The house

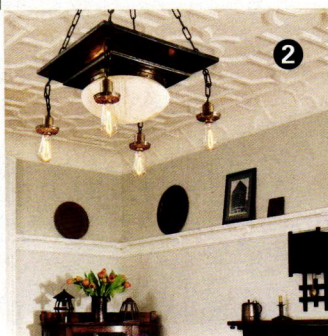


shape thus resembles a historic container for salt.) An extended, pitched roof is called a catslide in the U.K. and American South.

■ **SCAGLIOLA** An artful Italian technique for creating faux marble, as for columns, revived during the Victorian era and used through the 1920s. Because it is cementitious, scagliola is cold to the touch (unlike paint-marbled wood), and “veins” incorporated in the casting make it a credible match for the real thing.



■ **SCONCE** Now used as a synonym for “wall bracket” and to refer to any wall-hung light, whether a candle, gaslit, or electrified. (Purists would say it is a wall-hung fixture for a candle.)



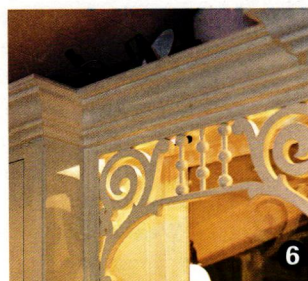
■ **SECOND EMPIRE STYLE** Used for Victorian-era houses ca. 1860–80 that have elements associated with Napoleon III’s French Second Empire—most notably a steep-sided mansard roof, named for 17th-century Paris architect Francois Mansart. Also called General Grant Style (for the many mansard-roofed public buildings erected during Grant’s postwar administration). See photo on page 50.

■ **SHUTTER DOG** Memorable name for the swiveling, ornamental hardware that holds an exterior shutter in

the open position.

■ **SPANDREL** The triangle formed between an arch and the outside frame, in architecture or furniture. In stairbuilding, the vacant or filled triangle under the stair, and also the triangular ornaments applied to an open stringer where vertical risers meet horizontal treads. In historical millwork, ornament used to span the top of a doorway or bay, and also its corner treatments.

■ **STENCIL** (noun, adj., verb) Refers to an ancient decorating method whereby paint is applied through



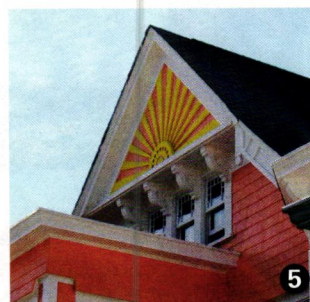
a cut-out template and repeated. Popular in Colonial, Victorian, and Arts & Crafts periods.

■ **STICK STYLE** A late Victorian style so-named in

the 1950s, growing out of the Carpenter Gothic and related to northern European vernacular traditions. Features “stick work” or timbering, usually applied only as decoration.

■ **STRAPWORK** Carved, cast, or applied low-relief decoration suggestive of crossed or interlaced straps (as of leather). It originated with Moorish

arabesques, but was popular for ceilings in the English Jacobean period and later Tudor Revival.



■ **SUNBURST** Ornamental design consisting of rays that radiate from a central disk or semicircle. Often used in windows (such as fanlights) and gable ornament, from Victorian through Art Deco periods.

- 1 STICK STYLE
- 2 STRAPWORK CEILING
- 3 STENCIL
- 4 SHUTTER DOG
- 5 SUNBURST IN GABLE
- 6 SPANDREL

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