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VOLUME XVIII, NUMBER 2



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ON THE COVER: *Victorian Revival millwork details in a Utah kitchen. Cover photograph by Scot Zimmerman.*

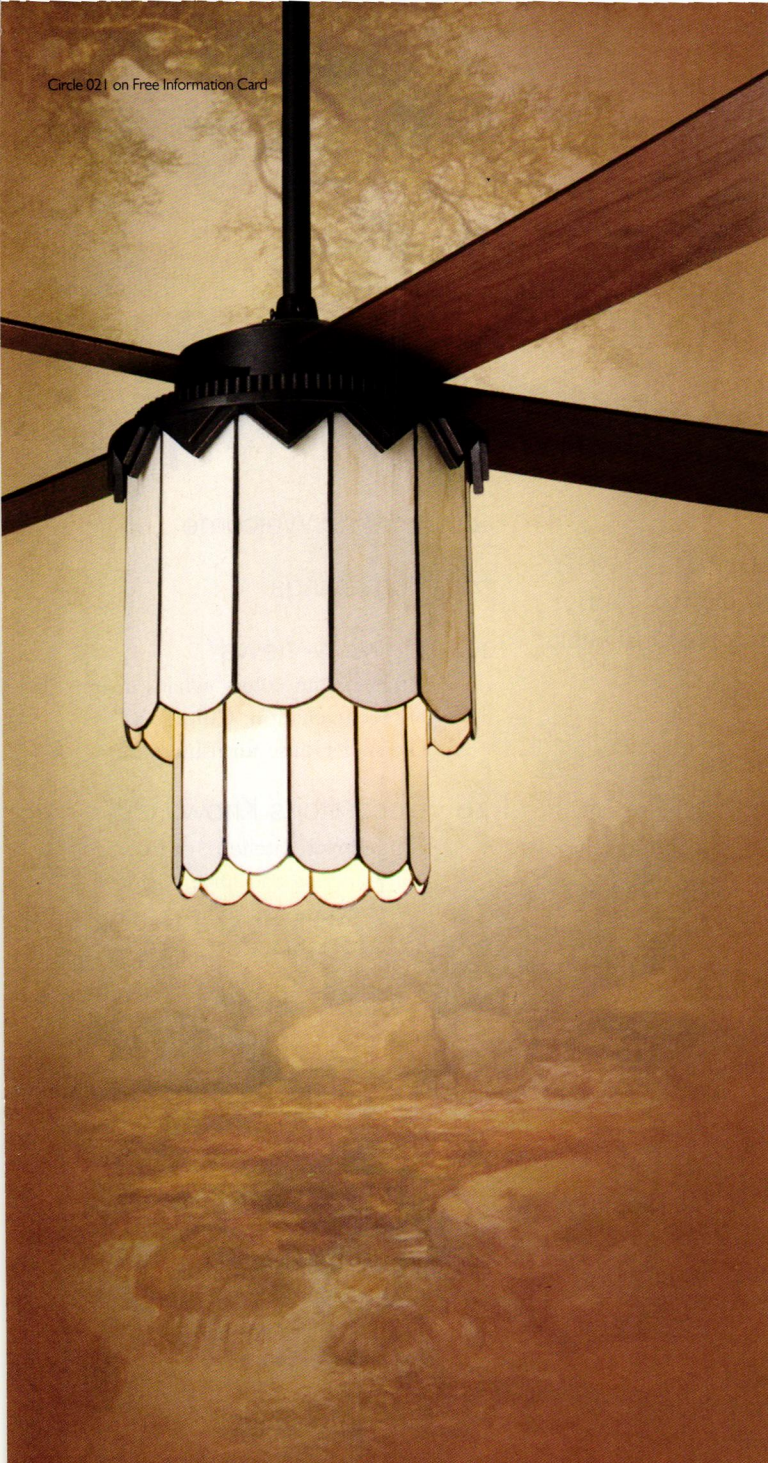
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ppoore@homebuyerpubs.com

DESIGN DIRECTOR Sylvia Gashi-Silver

SENIOR EDITOR Mary Ellen Polson
mepolson@homebuyerpubs.com

ART DIRECTOR Edie Mann

ASSOCIATE ART DIRECTOR Karen Smith

ASSISTANT EDITOR Lori Viator
lviator@homebuyerpubs.com

DESIGN ASSISTANT Melissa Newman

COLOR SPECIALIST Nathan Winter

DIGITAL PREPRESS & COLOR SPECIALIST Dale Disque

EDITOR-AT-LARGE Brian D. Coleman

CONTRIBUTING EDITORS Gordon H. Bock
Regina Cole
Dan Cooper

ASSOCIATE PUBLISHER Becky Bernie
bbernie@homebuyerpubs.com

ACCOUNT EXECUTIVES Carol Murray
cmurray@homebuyerpubs.com
Danielle Small
dsmall@homebuyerpubs.com

ACCOUNT EXECUTIVE, EVENTS Sally Fretwell
sfretwell@homebuyerpubs.com
Pam Stine
pstine@homebuyerpubs.com

PRODUCTION DIRECTOR Marcia Doble
mdoble@homebuyerpubs.com

PRODUCTION MANAGER Michelle Thomas
mthomas@homebuyerpubs.com

ADVERTISING COORDINATOR Jill Banta
jbanta@homebuyerpubs.com

EDITORIAL OFFICES 10 Harbor Road, Gloucester, MA 019
(800) 826-3893

HBP HOME BUYER PUBLICATIONS

GROUP PUBLISHER Laurie Vedeler Sloan

EDITORIAL DIRECTOR Tim Schreiner

DIRECTOR OF OPERATIONS Patricia S. Manning

ONLINE AND OHMG SALES MANAGER Heather Glynn Gniazdowski
hgniazdowski@homebuyerpubs.com

WEB PRODUCER Emily Roache

ASSISTANT WEB PRODUCER Michael Merrill

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Real Houses, Real Lives

ONE MINOR COMPLAINT shows up in my inbox year after year: “Too many of the houses you show are for the super-wealthy.” Or “please include articles about how to fix up/decorate on a modest income.” I think this issue of *Old-House Interiors* will please those readers. First see the array of small improvements (pp. 8–9) that lend style without major kitchen renovation.

I think you'll enjoy our two Visits: One features a quietly glamorous, not-very-big house built in 1956, which appealed to a young family who relish all of its original mid-century elements. The other shows an artsy bungalow in Pasadena, detail-rich inside and out, but hardly a mansion. (The Arts & Crafts period is especially egalitarian, as it stressed simplicity, natural and handmade items, and a rejection of “style.”)

The architecture article on p. 21, too, just happens to feature a house type familiar to all: America's vernacular Greek Revival. Often modest—gable-front boxes or gable-and-ell farmhouses—they are marked by bold but simple details and straightforward floor plans. Neither colonial nor Victorian, Greek Revival houses lend themselves to plain-spoken treatments: painted country furniture and canvas floorcloths. High-style examples exist, of course, and many of them, North and South, have been fully restored, decorated, and furnished with period antiques. They're great fun to study for inspiration.

That's the point, really. I couldn't afford most of the houses we publish, but I look at them for pure enjoyment—and to get ideas that can be adapted. Paint colors, furniture arrangement, window treatments, and the display of collections can be emulated, even if your “stuff” isn't as pricey as what's in the models.

That said, I will continue to be on the lookout for budget-friendly renovations and down-to-earth examples. If you have a project or a whole house that qualifies, don't be shy about sending photos.



Patricia Poore
ppoore@homebuyerpubs.com



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by Mary Ellen Polson



• Bermuda Tropics

The bright colors and bold florals of the Vermont pillow collection are inspired by the historic 18th-century Bermuda estate of the same name. From left, patterns include Chirk embroidery, Maia, Gibraltar silk, and Remo stripe (cushion). To the trade from Lee Jofa, (800) 453-3563, leejofa.com

Star Tracks •

Accented with starburst backplates, the Mid-century glass shelf and double hook will transform any '50s or '60s bath into a swank retreat. In brushed or polished chrome, the tempered glass shelf measures 14". It sells for \$75. The matching hook is \$28. From Rejuvenation, (888) 401-1900, rejuvenation.com



• Gothic, Weatherproof

Looks can be deceiving: These Gothic Revival-style bargeboards and finials are made of vinyl lumber, a worry-free material ideal for hard-to-maintain locations. These are part of the custom-designed trim for an entire house; similar components would cost about \$2,150. From Durabrac Architectural Components, (850) 433-4981, durabrac.com





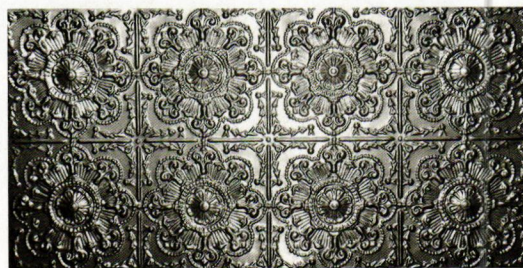
🔥 Retro Update 🔥

Kitchen fittings from the new Home collection range from vintage hardware in oil-rubbed bronze to a 1960s IBM “Standard Issue” wall clock. Knobs and pulls: \$8–\$10; mortise surface offset hinge: \$42 per pair. The clock is \$235. From Schoolhouse Electric & Supply Co., (800) 630-7113, schoolhouseelectric.com



🔥 Festive and Spicy 🔥

Brighten up your kitchen with Fiesta dinnerware in a choice of a dozen colors, including the recently introduced Paprika. A five-piece place setting (dinner and salad plates, bowl, cup and saucer) retails for \$50. From Homer Laughlin China Co., (800) 452-4462, hlchina.com



🔥 Backsplash in Relief 🔥

Favored for Victorian-era ceilings, “pressed tin” sheet metal is equally useful as an affordable backsplash. The ornate relief ceiling panel No. 200 measures 2' x 4'. It's \$33.50 per piece—just one of dozens of period originals. From W.F. Norman, (800) 641-4038, wfnorman.com

Budget-friendly Kitchen



🔥 Butcher Block Beauty 🔥

Add an island and cutting surface all in one with the Vintage Butcher Block table. In furniture-grade woods including oak, mahogany, maple, and cedar, the piece measures 24" wide x 52" long x 36" high. It's \$1,195. Custom sizes are available. From Yesteryear's Vintage Doors, (800) 787-2001, vintagedoors.com



Splash with Glass

Tempered color-coated glass for backsplashes is available in a wide range of textures and a spectrum of colors.

Four times stronger than regular annealed glass, the heat-resistant, VOC-free glass is about \$35 to \$40 per square foot before shipping and installation. Bendheim, (800) 221-7379, bendheimcabinetglass.com



Easy Shelving

Display spices, dishware, or collected treasures with floating wall shelves, one of several clever storage options in the Masterpiece collection. Shown in the Gallina style in maple parchment, the shelves come in lengths from 24" to 42". They're \$266 to \$380 each. From Merillat, (800) 441-0337, merillat.com

For Early Kitchens

Shaped as a large, handled tray, the primitive country stovetop cover also creates extra work space. The piece measures 29¾" wide x 4" high x 20" deep. In a mustard-over-black finish, it's \$85. Allow several weeks for delivery. From Circa Home Living, (207) 737-8966, circahomeliving.com



Signature Piece

For a splurge, create the look of great age instantly with a bow/slant block sink with a Franklin edge. The rubbed lip simulates 100 years of wear. Carved from a solid block of soapstone, the 33" sink is \$2,450. From Bucks County Soapstone, (215) 249-8181, buckscountysapstone.com

Bright New Squares

Refresh your floor with Marmoleum Click 12" x 36" planks and 12" squares. (The ground color shown is Volcanic Ash; accent tiles are Caribbean). The long-wearing linoleum flooring retails for \$6-\$8 per square foot. From Forbo Flooring Systems, (800) 842-7839, forbo-flooringna.com



High Stepping

Familiar from the 1940s and '50s, these counter-height step stools come in chrome with a padded vinyl seat and back. (The steps stow under the seat.) The chairs are 16" wide x 35 ½" high. In red, they are \$99. From Through the Country Door, (800) 341-9477, countrydoor.com



• Rock with a Mission

The Chapel Street slat-back rocker in oak or cherry features a cushioned seat. The rocker measures 40½" high x 28" wide x 29½" deep. Prices begin at \$1,650 in oak with a fabric seat; in leather, pricing starts at \$1,791. From Stickle, (315) 682-5500, stickley.com



Rocking On

Shawl Bar Ladderback •

The Shawl Bar is a large ladder-back rocker of Shaker design. The maple chair measures 40 7/8" high with a 19" x 17" seat. It retails for \$450 (first-time customers get a 10-percent discount and are encouraged to donate to a Shaker village or museum). From S. Timberlake, (800) 780-6681, stimlerlake.com



• Fit for a President •

The Kennedy Presidential rocker is identical to the one ordered for the Oval Office by JFK in 1961. In oak with a steam-bent back and hand-woven cane seat, it measures 28" wide x 33" deep x 43" high. The rocker sells for \$550. From Charleston Gardens, (800) 469-0118, charlestongardens.com

• Outdoor Comfort •

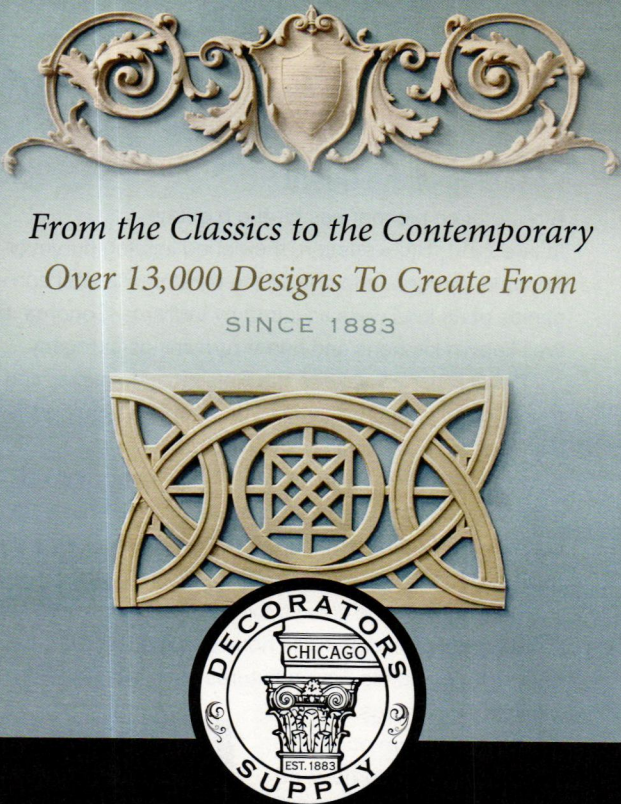
Crafted from pressure-treated Southern yellow pine, the Verandah Settee rocker is designed to stay outdoors all year. Available in 28 colors, the U.S.-made chair measures 50" wide x 38" deep x 46" high. It sells for \$1,018. From Uwharrie Chair Co., (800) 934-9663, uwharriechair.com



• Sculptural and Sleek

David Moser approached the design of the Pasadena rocker as a sculptor, with a nod to the work of Wharton Esherick and Sam Maloof. In either cherry or walnut, it measures 42" high x 25" wide x 40" deep. It's \$3,200 in cherry. From Thos. Moser, (800) 862-1973, thosmoser.com





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Guggenheim Colors

Fine Paints of Europe has partnered with the Guggenheim Museum (guggenheim.org) to produce two new paint collections. The Classical Colors set is a palette of 150 shades seen in paintings that are part of the museum's permanent collection. The complementary Gallery Colors

palette comprises 50 hues that have been favorites with the museum's curators, artists, and designers over the years, include the Guggenheim's architect, Frank Lloyd Wright.

While Classical Colors presents distinctive, often vivid colors seen in the works of Paul Cézanne, Wassily

Kandinsky, Franz Marc, Vincent van Gogh, and other modern masters, the Gallery palette is

subtler—intended to let artwork and furnishings in the home show to best advantage, like background colors in an art gallery.

"The museum has chosen to develop these new collec-

tions with Fine Paints of Europe because of the company's expertise in re-creating even the subtlest nuances of color," says Karen Meyerhoff, the museum's managing director for business development.

Both collections are tinted with a unique proprietary system employing two separate color wheels, one for waterborne paints and one for traditional solvent-borne paints. Using product-specific colorants provides a very high level of accuracy, covering power, and beauty.

Prices range from \$35 per half liter (0.13 gallons) to \$130 per 2.5 liters (.66 gallon). Coverage rates are typically 30 to 50 percent higher per ounce than conventional domestic coatings. Guggenheim Color, (888) 680-4278, guggenheimcolorbyfpe.com



The two color palettes in the new Guggenheim Colors collection from Fine Paints of Europe.

Changing of the Guard

A restoration pioneer has hit the big time.

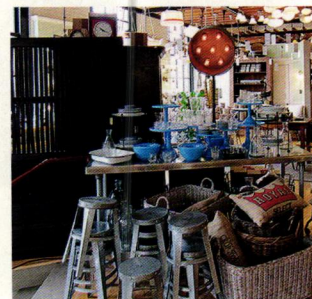
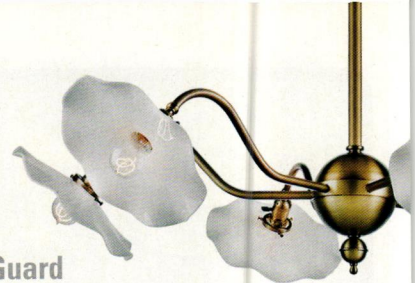
In late 2011, Rejuvenation, the period lighting purveyor in Portland, Oregon, and one of the most successful companies of its kind, was acquired by Williams-Sonoma, the well-known kitchens and home furnishings company.

The company will keep the Rejuvenation name, and founder and long-time owner Jim Kelly will continue as a consultant and spokesman. Williams-Sonoma considers the innovative company to be "a beautiful gem of a brand," Marta Benson, a senior vice president at the company, told the Portland *Oregonian*. "We love lighting, but we don't do it nearly as well as these guys."

Rejuvenation has always focused on lighting and hardware typical of middle-class homes in the late 19th and early 20th centuries. Some fixtures are replicated from old lighting catalogs, while others come from originals brought in by customers, as architectural salvage discoveries, or the occasional intact find in an existing house.

Kelly broke the news to Rejuvenation employees at a meeting on November 4. He said the sale would provide cash for expansion and should mean additional manufacturing jobs in Portland, a city that's been hard-hit by the recession. Alysa Rose will continue as president, and the company will keep much of its autonomy, Benson says. Williams-Sonoma's other brands include West Elm and Pottery Barn.

Kelly founded Rejuvenation as an architectural salvage business in 1977, when he was a 23-year-old college dropout. A major presence in Portland, the company has actively encouraged social diversity, hiring immigrants from around the world to make its products. Rejuvenation also has pioneered zero-footprint initiatives and sent a crew of employee-volunteers to New Orleans to help with cleanup after Hurricane Katrina. Rejuvenation now has stores in Portland, Seattle, and Los Angeles. Rejuvenation, (888) 401-1900, rejuvenation.com



ABOVE: The showroom at the flagship store in Portland, Oregon. TOP: Rejuvenation is known for its dead-on lighting reproductions. This is Willow, a recent introduction.

“Rejuvenation ‘is a beautiful gem of a brand. We love lighting, but we don’t do it nearly as well as these guys.’”

— MARTA BENSON OF WILLIAMS – SONOMA

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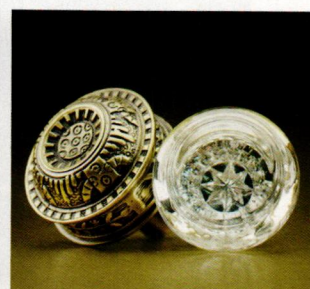
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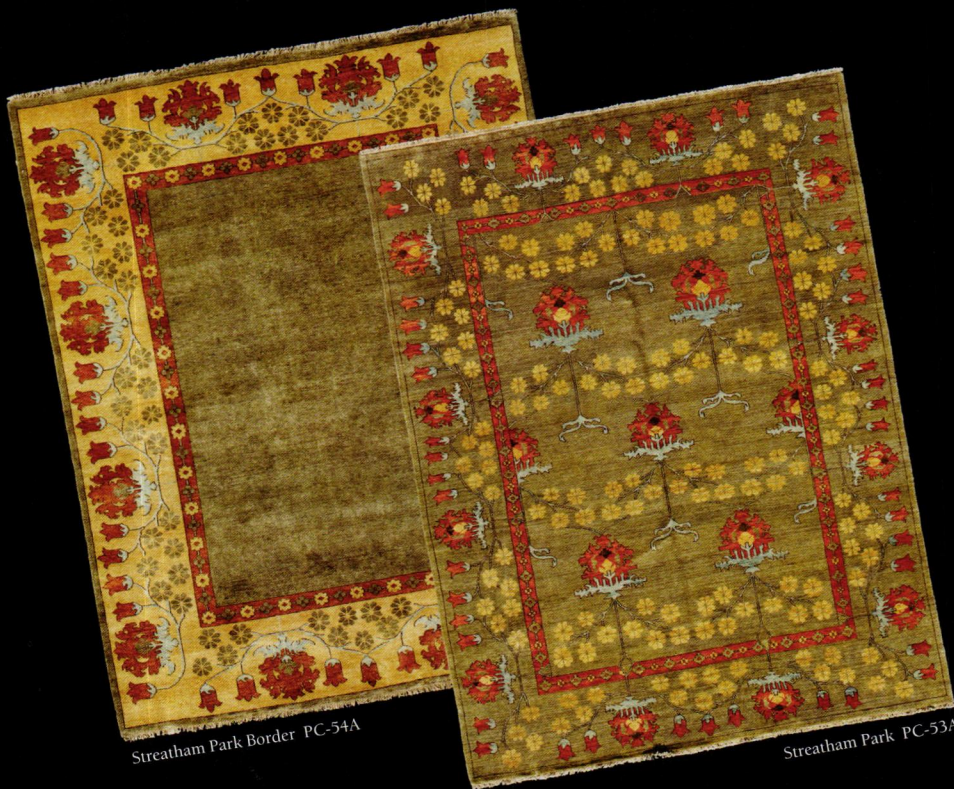
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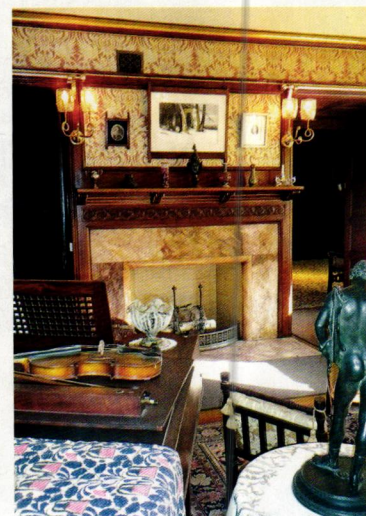
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OPEN HOUSE

The John J. Glessner House in Chicago is one of Henry Hobson Richardson's most important commissions. Richardson, who gave his name to the Richardsonian Romanesque style, designed the house for Glessner, a manufacturer of farm machinery, in 1885–1886. The 17,000-square-foot mansion is clad in rough-cut facing granite in a style reminiscent of 11th- and 12th-century Romanesque architecture.

- Despite the mansion's size, the interior is domestic in scale. Sumptuous paneling and beams grace the interior, which has the English medieval feel sought by Glessner's wife, Frances. Although many of the rooms are symmetrical, with a centrally placed fireplace flanked by doors or openings on one wall, they also are linked asymmetrically, creating a balance between the formal and informal.
- Most of the furnishings in the house belonged to the Glessner family, including a Francis Bacon-designed piano, glassware by Emile Gallé, tile and *objets d'art* by William De Morgan, and furniture from Herter Brothers. Mrs. Glessner embroidered the dining-room tablecloths herself, using a design by Isaac Scott, a highly regarded designer-craftsman of the period who contributed many pieces to the home.
- The museum recently completed the restoration of the parlor, with a painstaking re-creation of William Pretyman's elaborate hand-stenciled burlap wallcovering by the Denver firm



TOP LEFT: William Morris encouraged Richardson to create the medieval Great Hall as the center of the family's activities, and the architect did that with this grand yet intimate space.

TOP RIGHT: The parlor, with the newly re-created stenciled wallcovering above the fireplace. **LEFT:** The re-created draperies in William Morris's Kennet pattern. Old photos show that they were kept open.

BELOW: Most rooms face south onto a partially enclosed courtyard.



Grammar of Ornament (grammarofornamentdenver.com), and new reproductions of the original William Morris drapes and portières. Produced by Morris & Co. at Merton Abbey, the draperies in the Kennet pattern were executed in tones of coral and light pink. Working with a large fragment, Trustworth Studios

(trustworthstudios.com) was able to correctly identify the five colors used in the textile and re-create a facsimile, printed on a sateen fabric that closely replicates the sheen of the original.

- Glessner House Museum is open year-round. 1800 S. Prairie Avenue, Chicago, IL, (312) 326-1480, glessnerhouse.org

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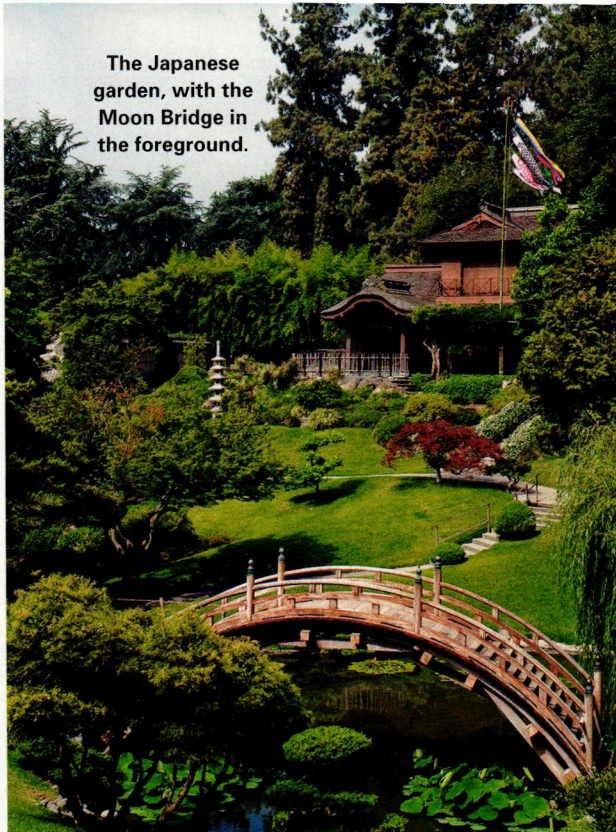
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A Garden Restored

Just in time for a centennial celebration, one of the oldest, most elaborate, and gracefully matured Japanese gardens in America reopens in April. The nine-acre Japanese Garden at the Huntington Library in San Marino, California, has undergone a year-long restoration.

The garden includes a series of koi-filled ponds, a historic moon bridge, and a Japanese house—scenic elements that together make up one of the most frequently photographed landscape views in Southern California. The five-room house, which dates to the late 19th century, was moved to the site from a commercial tea garden in Pasadena in 1912. A walled courtyard containing a rock and sand garden and a bonsai exhibition area was added in 1968. The garden boasts several beautiful

The Japanese garden, with the Moon Bridge in the foreground.



forms of Japanese red pine, handsome spreading junipers, large cycads, arbors of wisteria, and 30'-high sweet olives.

The house, constructed using tradi-

tional and natural materials such as wood, paper, and reed mats, is undergoing historical restoration led by preservation architect Kelly Sutherlin McLeod of Long Beach.

Among the new features on the site is an authentic Japanese ceremonial teahouse, set within a landscaped tea garden. Donated to the museum in 2010, the teahouse was built in Kyoto in the 1960s and is newly restored. It will occasionally be used to demonstrate the traditional Japanese tea ceremony. Late in 2011, the garden was damaged by windstorms; the museum is seeking donations to help with cleanup and replacement of as many as 100 trees through-

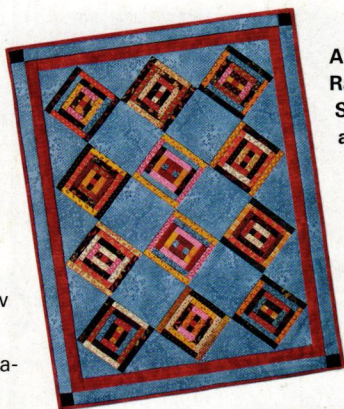
out the grounds. Huntington Library, Art Collections, and Botanical Gardens, (626) 405-2100, huntington.org

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PHILADELPHIA HISTORIC HOME SHOW/DESIGNER CRAFTSMAN

SHOW, March 9–11, Oaks, PA. New venue for this combined show features dozens of exhibitors in the restoration field plus artisanal work in early American decorative arts. Meet the editors of *Early Homes*, *Old-House Interiors*, and *Old-House Journal* at an opening-night preview party. (800) 782-1253, historic-homeshow.com

FESTIVAL OF HOUSES & GARDENS, March 22–April 21, Charleston, SC. Walking tours daily except Sunday during the peak of bloom. Tours focus on historic neighborhoods from the American colonial period to the early 20th century. (843) 722-3405, historic-charleston.org



A miniature quilt by Kathie Ratcliffe of Nine Patch Studio, a regular exhibitor at the Philadelphia show.

CHARLESTON INTERNATIONAL ANTIQUES SHOW, March 23–25, Charleston, SC. (800) 926-2520, charlestonantiquesforum.org

PHILADELPHIA INVITATIONAL FURNITURE SHOW, March 23–25, Philadelphia, PA. New venue (23rd Street Armory) in downtown Philadelphia showcases the best of historic reproduction furniture and contemporary craftsmanship. (215) 387-8590, philalifs.com

OLD HOUSE AND BARN EXPO, March 24–25, Radisson Hotel, Manchester, NH. The Expo offers old-house enthusiasts a chance to meet face-to-face with knowledgeable suppliers of repair and restoration products and

services, and gather valuable ideas from live talks and demonstrations. New Hampshire Preservation Alliance, (603) 224-2281, nhpreservation.org

MESDA FURNITURE SEMINAR, March 30–31, Museum of Early Southern Decorative Arts, Winston-Salem, NC. Join Colonial Williamsburg's Ronald Hurst and Mack Headley, Winterthur's Wendy Cooper and Lisa Minardi, and Smithsonian conservator Don Williams for an exploration of what's new and notable in Southern furniture. (336) 721-7360, mesda.org

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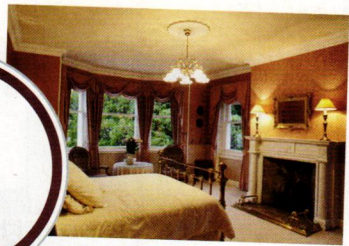
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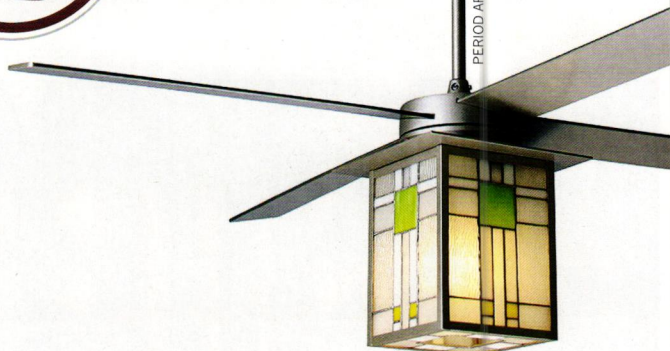
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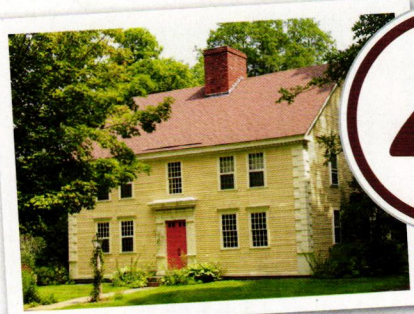
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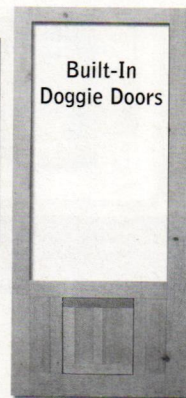
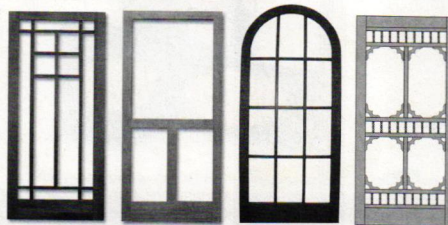
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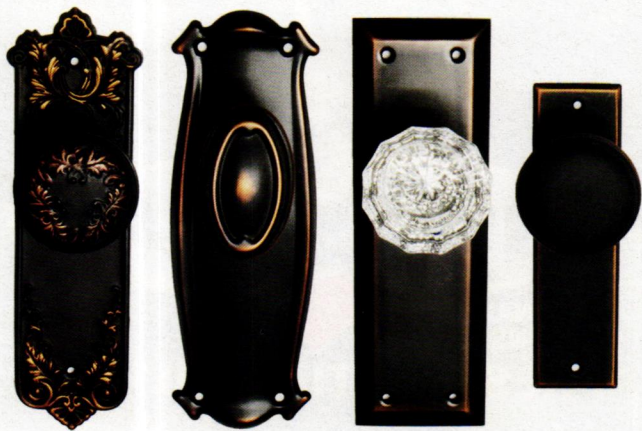
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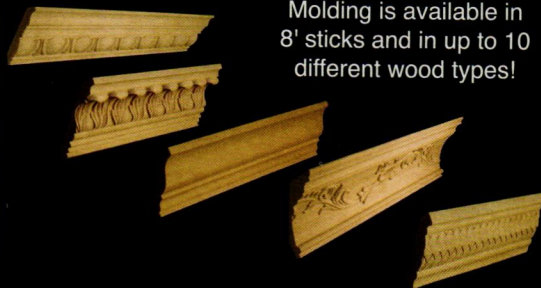
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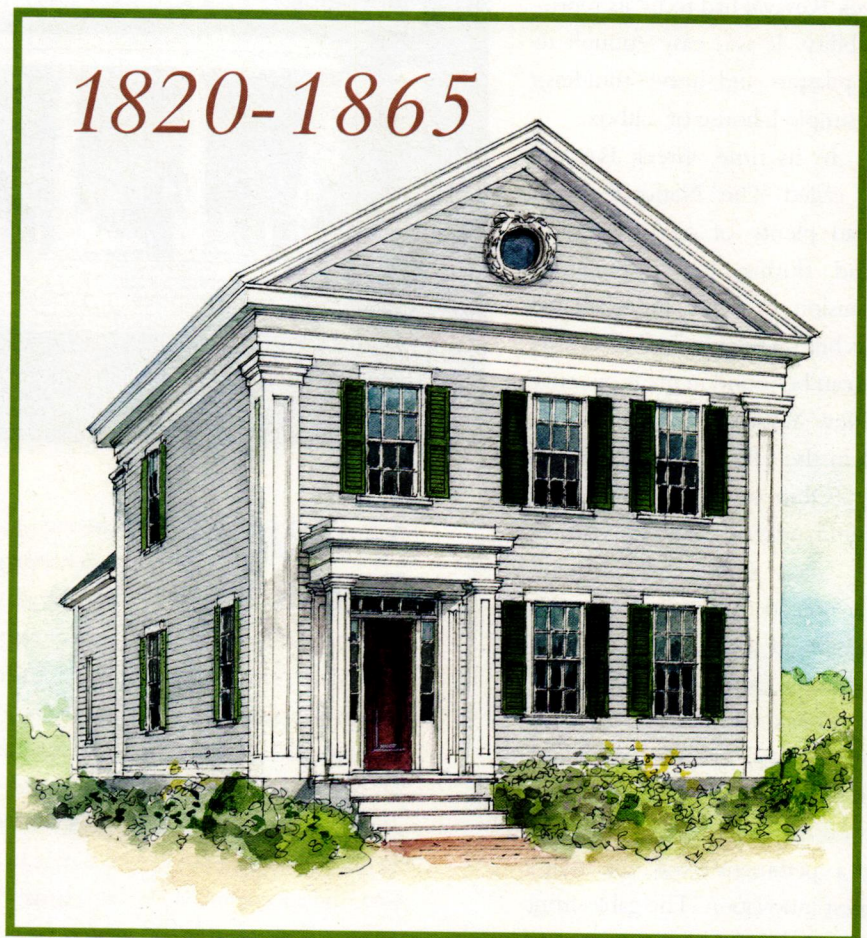
I just bought...

a GREEK REVIVAL

MY FAVORITE word for Greek Revival houses is *capacious*. They are not colonials,” says historian John Crosby Freeman, who grew up in one. They were built well into the 19th century, but they are unornamented, not gingerbread darlings. Greek Revival is the style that arrived between eras. ■ At first used in public and civic buildings, Greek Revival became the overriding style for houses during the 1830s and 1840s, and did not fade until after the Civil War. The rather obvious architectural model was the Greek temple. Besides columns—barely discernible as corner pilasters on many houses—Greek motifs define the style. These buildings were not seen as replicas, though, but as an innovative and politically appropriate form.

the HALLMARKS

- **PEDIMENT** The triangle created by the gable is highlighted; the short, gable end of the house is often turned toward the street.
- **COLUMNS** Even in vernacular examples without colonnades (rows of columns), look for the suggestion of columns in pilasters (flat, engaged columns) and paneled corner posts.
- **CORNICE** Whether it spans the gable or returns only partially at the ends, heavily molded cornice trim suggests a pediment.
- **WIDE FRIEZE** The top of the wall beneath the cornice is highlighted as a wide band, sometimes ornamented or even punctuated by small windows called frieze or entablature windows.
- **CLASSICAL ORNAMENT** Look for Greek motifs in carved column capitals, dentils, triglyph and metope entablatures, anthemions, Greek key and egg-and-dart moldings, and laurel wreaths.
- **LARGE WINDOWS** Often flanked by wooden shutter blinds, windows are taller and wider than those of earlier Federal-era houses.



Familiar Greek Revival: The portico has a simple pilaster-and-architrave (post and beam) configuration; a full cornice return suggests a pediment carried by corner “columns”; laurel wreath trim surrounds the oculus window in the tympanum.

GREEK REVIVAL



Historians like to attribute Greek Revival's broad appeal to politics and philosophy: Young America was an idealistic republic that revered Ancient Greece, the world's first democracy. But another reason for the appeal of Greek Revival had to be its reproducibility. It was easy enough to add pilasters and heavy moldings to a simple I-house or saltbox.

In its time, Greek Revival was called The National Style. It had plenty of opportunity to spread during the tremendous expansion of those post-colonial years before the Civil War. Examples can be found in great quantity in New York state, in the South, and in the Old Northwest Territory (Ohio to Minnesota). Each region has its peculiar expressions.

Many Greek-style elements were copied from popular pattern books by the architect Minard Lefever and the carpenter Asher Benjamin. Greek-style houses could be plain or fancy, with almost any sort of massing. Turning the gable end toward the street—in effect, creating a pediment—was the style's biggest innovation. The gable-front house with a massive portico was the archetype, but common examples were simply colonial-era boxes with Greek details applied.



LEFT: Chicago's Clarke House is a little Greek temple with a square cupola in the Italian style. **TOP:** Vernacular forms: gable front; temple front and wing; Cape with Greek details.

AMERICAN GREEK

The Greek Revival style was adapted for nearly every type of building, from Southern plantations to outhouses. Variations are recognizable in the East, the South, and the Midwest. The concentration of Greek Revival buildings is thickest in areas of the Northeast and Midwest that saw expansion

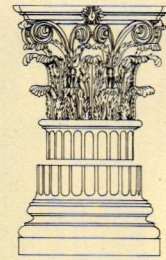
between 1820 and 1860.

■ A building with a row of columns (colonnade) across the front is "prostyle." The most formal houses are "peripteral," with columns around all four sides—but a house doesn't have to have columns to be recognizably Greek. The simplest farmhouses, I-houses, and modified saltboxes could wear Greek garb in the form of a portico, or small

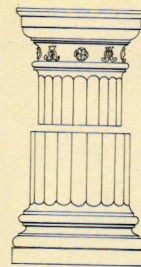
entry porch. Pilasters and paneled square posts were American slang for columns. In most Greek-style buildings, the gable end faces the street. But not always—a common form is the traditional L-shaped homestead house, its front-facing gable dressed to look like a temple and the intersecting wing left plain. In American Greek Revival, ornament is bold.

GREEK details

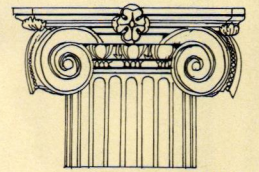
Greek Revival houses mixed and matched in the classical vocabulary.



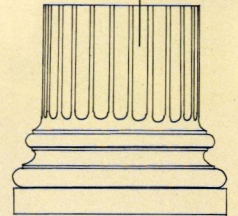
CORINTHIAN



DORIC



FLUTING

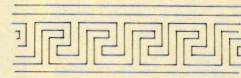


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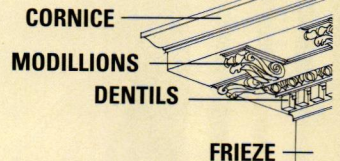
COLUMNS: These follow the Greek orders. Unfluted Doric columns are called Tuscan.



EGG & DART MOLDING



GREEK KEY (FRET)

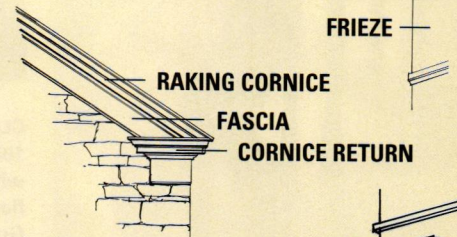


CORNICE

MODILLIONS

DENTILS

FRIEZE

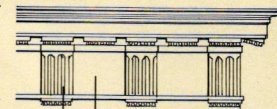


RAKING CORNICE

FASCIA

CORNICE RETURN

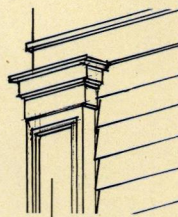
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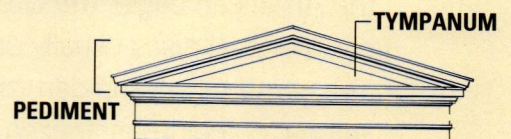
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PILASTER



TYMPANUM

PEDIMENT

A country Greek Revival house has frieze windows, corner pilasters, and the suggestion of a colonnade on the porch.

greek revival INTERIORS

Because the architectural style spanned decades, most houses built in the “Grecian style” did not have the expected coolly classical rooms starkly furnished with Empire pieces. The majority were either vernacular, with simple country interiors; or they were very early, with Federal interiors; or they were late, with typically mid-Victorian interiors. The American Empire style in furniture emerged from the confluence of the Empire style in France and the Regency in England. Like that massive furniture, ornament was bold, in contrast with the delicate (and now distastefully British) Adamesque ornament of the Federal period. In grander homes, columns between parlors would be marbled, their capitals gilded.

CONTINUED ON P. 24

your essential BOOKSHELF

■ **GREEK REVIVAL AMERICA** by Roger G. Kennedy (Rizzoli, 1995, reissued 2010). *Opulent, sweeping, and opinionated. An appendix gives important Greek Revival buildings in America.*

■ **CLASSIC AMERICA** by Wendell Garrett (Universe, 1996). Note: Seek hardcover edition only. *Sumptuous photographs of neoclassical homes built along the Eastern Seaboard from 1780 to 1830.*

■ **ADVENTURES WITH OLD HOUSES** by Richard H. Jenrette (Classical American Homes Preservation Trust, 2005). *Federal and Greek Revival homes restored by Jenrette include Millford Plantation (1839), an exemplar of Southern Greek Revival, and Roper House (1838) in Charleston.*

■ **MORE ADVENTURES WITH OLD HOUSES** (above; 2010). *Edgewater is an early residential example of the neoclassical with a colonnaded front. Though more Roman than Greek, with Federal-leaning interiors, finished rooms are inspiring.*

GREEK REVIVAL



CLOCKWISE FROM TOP LEFT: Parlor in an 1836 mid-Atlantic Greek Revival farmhouse, with American Empire furniture, painted floorcloth in the hall, wall murals, and Greek-motif corner blocks in trim. Empire furniture and a period color scheme define the octagonal library (1854, A.J. Davis) at Edgewater, built in 1820 in New York State. A mantel at the Bartow-Pell Mansion in New York shows the style's almost severe lines. The scrolling staircase newel is a highlight of a vernacular interior.

Inside and out, look for the anthemion, the American eagle, the Greek key fret, and paterae (round or oval discs usually ornamented with a rosette in the center). Egg-and-dart moldings and formal swags appear on columns, friezes, cornices, and mantels.

The American preference for white paint started during the Greek Revival; white was associated with antiquity. Exteriors were painted white with green shutters, beginning a long-lived tradition. Inside, however, the pale colors did not include today's bright white. Instead, walls and ceilings were painted in marble tones: creams and grays, later ashes-of-rose. Entry halls were painted or papered in sober gray, stone, or drab (dull yellowish brown) so as not to fight with rooms opening off the hall. Parlors and drawing rooms were to be brighter and elegant—walls could run to coral or red, brilliant yellow and leaf green. By the 1840s, wallpaper was preferred, certainly in the parlor and best bedroom. In the French manner, field paper was applied from baseboard to cornice, with borders.

Hepplewhite, Sheraton, and Phyfe had been using Grecian motifs in the delicate furniture of the Federal period, which remained popular throughout the 1820s. "Greek" furniture (such as splay-legged klismos chairs) followed. Pairs were frequently used—two mirrors, two sofas, two small tables—to create classical balance. ✦

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USED JUDICIOUSLY, decorative millwork has a place in a kitchen of almost any era. Think of it as the icing on the cake. “Gingerbread” denotes the purely decorative woodwork identified with the Victorian era, when houses were festooned with whimsical and often elaborate sawn and turned wood ornaments. But decorative trim isn’t just for late 19th-century homes. Brackets and braces were popular in the kitchens of the Arts & Crafts era and certainly in its revival. Cutout under-sink doors and scalloped valances embellished 20th-century kitchens.

Your house probably has decorative trim in other rooms, such as a Mission newel post, fretwork in a parlor bay, or corbels under the mantelshelf. Use these to create variations for trim elements in the kitchen, and rooms will have a pleasing continuity. Specialty mill-



Gingerbread kitchens

With a bit of decorative millwork, you can transform a cookie-cutter kitchen into something spicy.

BY CATHERINE LUNDIE

TOP RIGHT: The owners created a gingerbread confection when they completely restored a derelict 1890s cottage in Utah. **TOP LEFT:** A bracket with a carved leaf and vine motif supports an island countertop. **RIGHT:** Functional as well as pretty, these shelf brackets or braces have chamfered edges.





ABOVE: Whimsical details highlight otherwise plain flat-panel cabinets designed by Fred Puksta of Crown Point Cabinetry. **RIGHT:** Decorative details in this kitchen by Cook and Cook include turned bun feet on the island and graceful brackets under upper cabinets. **BELOW:** Closeup of the fretwork spandrel used over the sink in the Victorian Revival kitchen opposite.



work companies offer authentic styles, and period-inspired cabinet shops incorporate appropriate trim into their designs.

BRACKETS In wood ornament, this is a projection that provides visual (and sometimes structural) support under a cornice or overhang, as on a shelf or island. It can be a French console, a beefy corbel, a neoclassical modillion, or a bungalow-era knee brace. A bracket, cut in a graceful curve, may span the distance between upper cabinets or shelves and a base cabinet. Small brackets may be used in a repetitive fashion under, say, a plate rail.

SPANDRELS A spandrel is the running or triangle-shaped decorative device used to span doorways and corners. The running ornament is often fretwork made up of turned posts or ball-and-spindle work. In today's larger kitchens that feature a separate eating area, a fretwork spandrel or corner spandrels may be hung in a wide doorway between the spaces. You might also use a spandrel as a screen to hide modern lighting.

RUNNING TRIM Whether at the ceiling cornice or to edge shelving, as a baseboard or chair rail, moldings are a common decorative device that finishes a room.

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ABOVE: Shaped brackets support decorative shelves and create a transition for window trim in a country Victorian kitchen. **TOP:** A crenellated dish cabinet by designer Barry Dixon sounds the perfect note in the storybook kitchen for a 1907 Edwardian manor.

HEADERS The top piece of window and door trim can be shaped or built up to reproduce period style.

CASINGS The trim around windows and doors contributes style, beyond its practical function to cover the framing. Victorian homes often featured fluted or built-up casings, often with molded corner blocks (with a bull's-eye or anthemion, perhaps). Early 20th-century houses from Cape Cods to Tudor Revivals had distinctive styles as well.

TABLE LEGS Add period charm to a farmhouse table or to the corners of cabinets or island with turned table legs. Pair legs with shaped feet to create styles that range from early American to Victorian and beyond.

SCREEN DOORS A screen door with gingerbread trim lends a delightful welcome. If your kitchen does not exit

outdoors, consider putting a screen door on the pantry.

WINDOW VALANCES A (usually shaped) cornice piece over a window and, often, the sink, this bit of trim can also be used as a light baffle. It's associated with kitchens of the 1930s to 1960s.

CUTOUT SKIRTS A charming touch found in early 20th-century kitchens are the cutout or scalloped doors used beneath the sink, which ventilated the space while providing an accent.

TODAY'S GINGERBREAD is available in either paint-grade wood or hardwoods (e.g., maple or oak), which can be stained and clear-finished. Several companies offer molded urethane millwork as well. Versatile and affordable, these options will transform a flavorless kitchen into an architectural confection. ✦

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TOP: In a French-inspired kitchen by Crown Point Cabinetry, bold millwork embellishment enlivens the range hood and the turned-leg corner treatment of the island. **ABOVE:** Cut-away vented cabinet doors add a flourish to a bungalow kitchen. **RIGHT:** A scalloped valance is a modest but graceful accent in a cottage kitchen with beadboard door panels.





ABOVE: The tall, freestanding wine cabinet features a double-arch, leaded-glass door and Crown Point's arched wine nooks. Note the elliptical valance creating a toe kick on the base cabinet. **CENTER:** A signature piece is the open wall cabinet with pediment and brackets, featuring door panels of Lumicore™ Sepia, a floral pattern of braided thread set within an acrylic panel. It's hung over a built-in "dresser" with the same creamy yellow paint with a glaze finish. **OPPOSITE TOP:** The chestnut island has illuminated, open-end niches for display, and double-column corners.





IF YOU OWNED a premier company specializing in period-inspired cabinets, what would *your* kitchen look like? How about this: “a design aesthetic inspired by the classical vocabulary of ancient Roman architecture—more specifically, by the Swedish neoclassical movement—but with an updated sensibility.”

The kitchen belongs to Crown Point Cabinetry founder Brian Stowell and his wife, Becky. Quoted above is the company’s product designer, Fred Puksta, who explains that the Stowell kitchen became a vehicle for development of the company’s patented new channel stock face frame.

“While typical face frames in the industry are rectangular in cross-section, with a flat face,” Stowell explains, “Fred introduced a new face-frame element with a cross-section in the shape of a C—channel stock.” This innovation became a foundational element for several new offerings from the company, including their Neoclassical,

Neo Classical

AN ARCHITECTURAL KITCHEN
CONCEIVED AS A CITYSCAPE.

BY PATRICIA POORE



Prairie, and Classical Metropolitan lines. The house in Quechee, Vermont, is a Greek Revival-style Cape design/build from Connor Homes. But the architectural kitchen was designed by Puksta.

“I wanted the cabinetry to mimic a cityscape that might be found in Rome, Florence, or Venice,” says Puksta. “So I varied the heights and depths of the cabinets and used crown moldings, pediments, and arches. Different colors and finishes enhance the composition of individual ‘buildings’ in the landscape.”

Three-dimensional cabinet frame members produce decorative parallel lines that intersect at the corners to form squares. In the base cabinets, this channel frame stock concludes at the floor in a delicately tapered leg. The channel-stock corner posts present each cabinet as a piece of unfitted furniture, recalling old European kitchens.

The Stowells (who share the house with 13-year-old twins) prefer an uncluttered appearance, which suggested the garages for counter appliances. At the same time, open cabinets display dishware and tone down the formality of the space.

ABOVE: The refrigerator cabinet, incorporating a pantry, looks like a large armoire. Above the fridge are three shorter pantry pullout units that make deep, high storage accessible. **RIGHT:** The backsplash of small subway-type tiles is in light earth tones. All wall-cabinet doors conceal pull-down shelving units.



SOURCES

DESIGN/CABINETS Neoclassical line with 'Amherst' door style from **CROWN POINT CABINETRY**: crown-point.com
FLOORING reclaimed heart pine from **CARLISLE**: wide plankflooring.com ■ **COUNTERTOPS** quartz by **SILESTONE**: silestoneusa.com ■ **ISLAND TOP** 'Antiqued' (matte finish) Cambrian granite from **SHAKER HILL GRANITE**: shakerhillgranite.com ■ **TILE BACKSPLASH** small subway-type tiles from **BARRE TILE**: barretile.com ■ **LIGHTING REJUVENATION**: rejuvenation.com ■ **HARDWARE** 'Ribbon' knob and 'Edwardian' pull in antique pewter and oil-rubbed bronze finishes supplied by **CROWN POINT CABINETRY** ■ **RANGE AGA MARVEL**: agamarvel.com ■ **DESIGN/BUILD CONNOR HOMES**: connorbuilding.com



The seating side of the chestnut island includes patented decorative brackets that match those of the open wall cabinet.

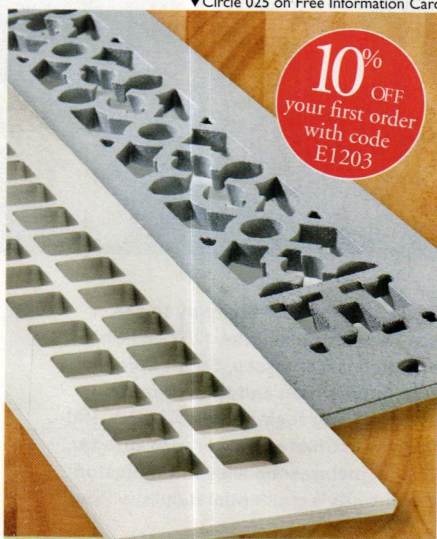
Cabinet finishes are custom-blended paint colors (a blue-green and a creamy yellow) with a conversion varnish finish that was glazed and baked.

The island was designed as a piece of antique furniture: it's reclaimed wormy chestnut resawn from old beams. A countertop of Cambrian granite

was "antiqued" to a semi-porous matte finish that Puksta says has nearly the feel of leather.

Flooring is old-growth, longleaf heart pine, finished with Carlisle's "gingerbread" stain and four coats of high-resin tung oil. "Board widths are 7", 9", 11", even 13"," marvels Brian Stowell. ★

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BY REGINA COLE



DRIVE THE MAIN ROADS between Charleston, South Carolina, and Savannah, Georgia, and you're there in just over two hours. Or, you could choose a route that meanders down to tiny **Edisto Island** (population about 641) to see the Tiffany windows at the Presbyterian Church.

Many treasures hide among the hummocks, marshes, bays, sounds, and inlets of the Low Country. The deeply indented shoreline between two of America's most fascinating cities is a haven for recreational boaters, fishermen, nature lovers, and connoisseurs of historic Southern architecture.

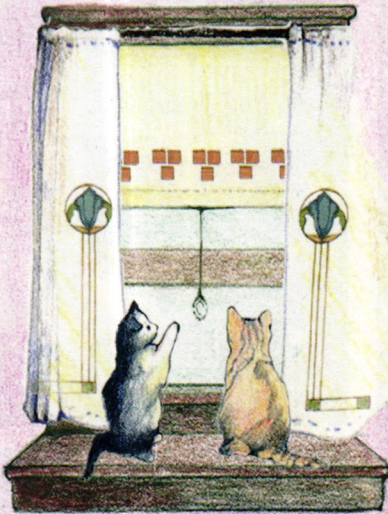
CHARLESTON is "the place where the Cooper and Ashley Rivers come together to form the Atlantic Ocean." Founded in 1670 as Charles Towne,



TOP LEFT: Get off the highway to see places like the ruins of the 1757 Old Sheldon Church in Yemassee, South Carolina, burned by Sherman and then gutted by locals rebuilding their homes. **BELOW:** Hidden places in Charleston's French Quarter. **ABOVE:** A picturesque alley in Charleston; part of the city's residential Rainbow Row.

it was the fifth largest city in the U.S. by 1690. Charleston was one of the few cities in the original 13 colonies to provide religious tolerance, albeit only to non-Catholics. Huguenots came here; after Savannah, it was also one of the first colonial cities to allow Jews to practice their faith without restriction. The 1840 Greek

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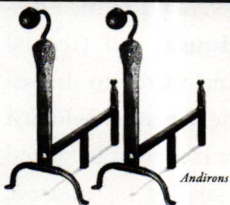
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RIGHT: Savannah is a city of parks and fountains. **BELOW:** Carriage tours fit Savannah's wide boulevards and slow pace. **FAR RIGHT:** Two old-house B&B inns in Beaufort, South Carolina.



on the web

- **CHARLESTON VISITORS' BUREAU; B&B INNS**
charlestoncvb.com
- **SAVANNAH VISITOR INFO**
savannahvisit.com
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Charleston's legendary old houses include the **Aiken-Rhett House**, **Calhoun Mansion**, the **Heyward-Washington House**, and the **Nathaniel Russell House**. Stroll the old streets lined with Charleston's famous side-porch houses; the **Francis Simmons House** is a prime example. Outside the central city, the evocative Georgian-era, Palladian-style **Drayton Hall** and the re-created landscaped gardens at **Middleton Place** are visitor musts.

They call Charleston the Holy City; numerous steeples rising above the cityscape include the 1751 **St.**

Michael's Episcopal Church, a Broad Street re-creation of London's St. Martin's-in-the-Fields. The street divides two historic areas: **North of Broad** and **South of Broad**. South of Broad residents are SOBs; those Slightly North of Broad are called SNOBs. The **French Quarter**, founded by the Huguenots, is just south of the **Market Area** along the waterfront. The area near the southern tip of the peninsula is **The Battery**.

Louis Comfort Tiffany's windows in Edisto Beach are just one reason to leave this beguiling city. From there, head for picture-postcard **Beaufort**, founded in 1711 (and pronounced byoo-fert). Make your way to **Bluffton** to see the ruins of **Melrose Place**.

SAVANNAH, one of America's great walking cities, benefitted from Georgian England's love for town planning. In the early 18th century, General James Oglethorpe designed the city on a grid, with streets regularly punctuated by squares.

Old houses open to the public include the **Andrew Low House**, the **Isaiah Davenport House**, and **Telfair Mansion**. Lafayette spoke from the graceful veranda of the **Owens-Thomas House**, and General Sherman's infamous march to the sea ended here, at the **Green-Meldrim House**. Local lore has it that he spared the city for the sake of his mistress, who lived here. It must be pointed out that he didn't burn any of the beautiful houses in Beaufort, either. ✦

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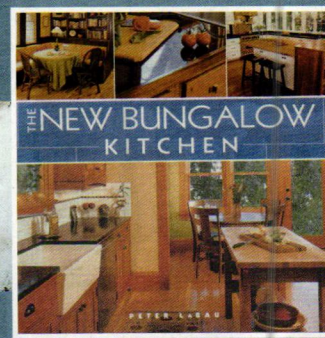
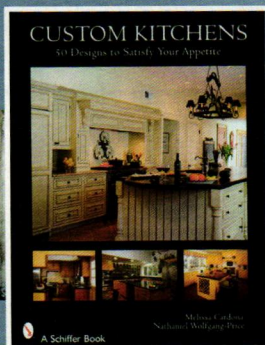
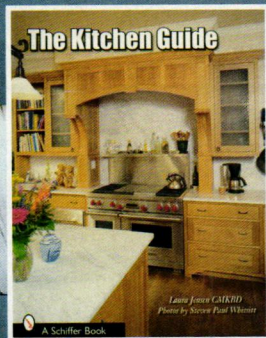
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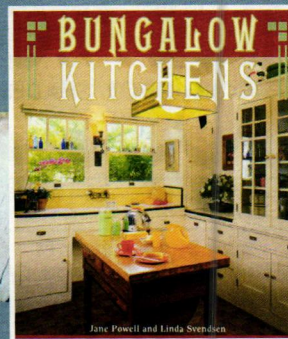
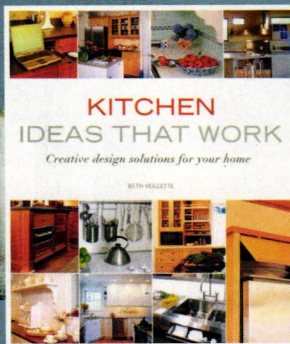
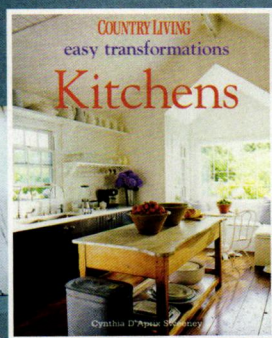
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REMARKABLE MID-CENTURY

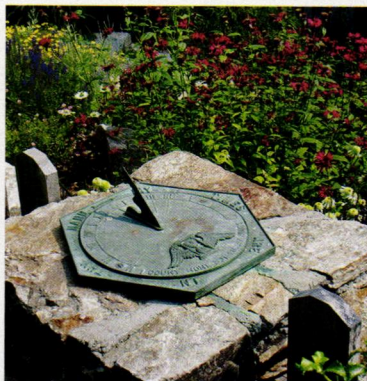
Relocating in Savannah, a young family finds pleasure in a historic house of 1956 vintage. (page 48)

PRECISELY DONE IN PASADENA

It doesn't take a rocket scientist to bring back a great old bungalow. In this case, it took two! (page 40)

LACE CURTAINS MADE SIMPLE

A designer's easy-to-follow advice on using lace at the windows, a lovely and versatile choice for any era. (page 54)



STONE HARVEST

How these creative owners turned an unusable lot with a 25' vertical drop into secret gardens shaped by stone. (page 58)

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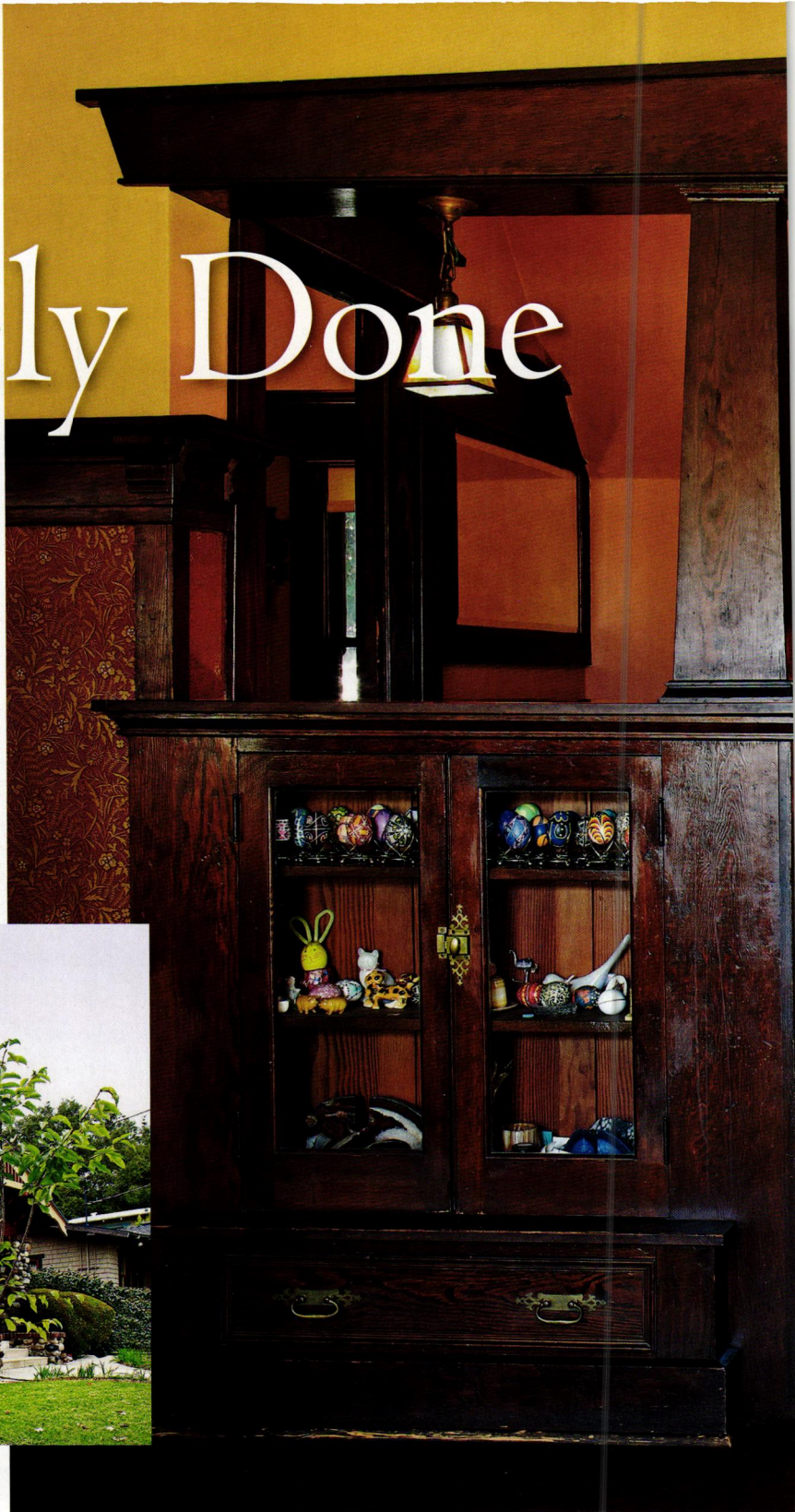
Choose restored, retro, reproduction, or modern appliances—or a mix—by suite or by spec. (page 62)



Precisely Done

ONE WORD COMES TO MIND to describe the approach taken by Carol Polansky and Martin Ratliff for their restoration: scientific. Beginning in 1992, these committed homeowners used their analytical experience—both are rocket scientists—to take restoration to a higher level, researching the era and looking for evidence on site. The result is a house that glows.

Passersby inevitably slow down to take notice of the 1909 chalet-bungalow.



It doesn't take a rocket scientist to bring back a great old house. In the case of this 1909 chalet-bungalow, it took two!

BY SARAH HILBERT | PHOTOGRAPHS BY JAIMEE ITAGAKI

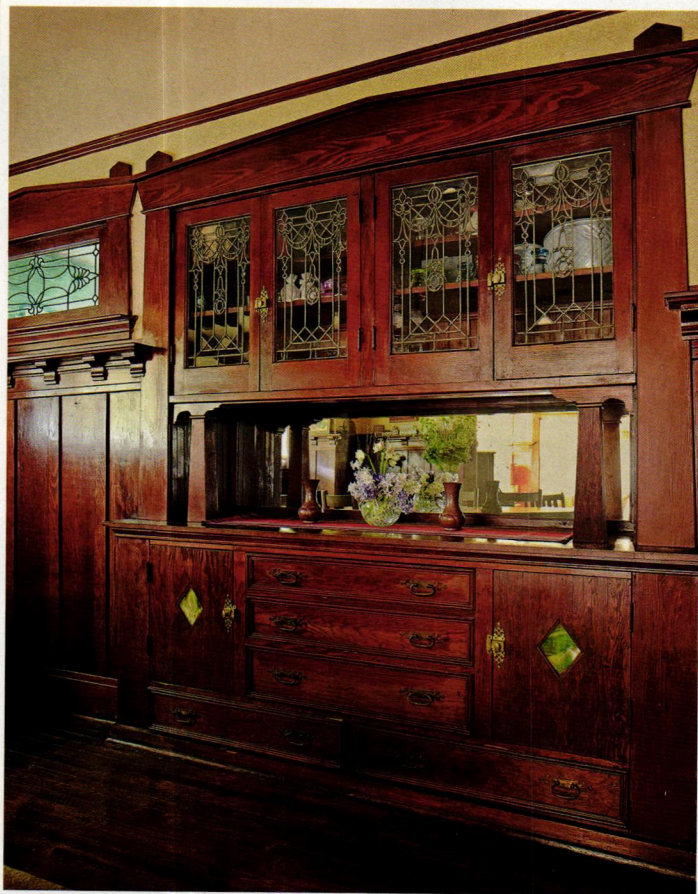


ABOVE: The formal foyer, somewhat unusual for a Craftsman house, showcases stained and shellacked woodwork of Douglas fir. The library table and large Morris chair are Grand Rapids' Lifetime Furniture antiques. **RIGHT:** The original oak door is flanked by sidelights; the peaked lintel design repeats throughout the house. **FAR LEFT:** The distinctive bungalow is one of the most photographed homes in Pasadena's Bungalow Heaven district.





A cozy corner in the dining room showcases the rich Douglas fir plate rail, wainscoting, and built-in seating. Above the plate rail is tone-on-tone chrysanthemum-themed reproduction wallpaper made by J.R. Burrows & Company, taken from an 1890 English design reminiscent of William Morris's work.



LEFT: A grand buffet in the dining room features leaded glass [detail] and the same peaked lintel with “through tenons” found throughout the house. The builder used expensive oak flooring around the perimeter of the main rooms, but less-expensive fir in the centers, assuming large rugs would cover them. **BELOW:** A Craftsman-style colonnade separates the entry hall from the living room. A window replaced the original fireplace during the 1920s.

restoration SOURCES

Never before great fans of wallpaper, the owners say the house all but demanded it—and the transitional, historical patterns they selected do enhance the woodwork.

- **CARTER & COMPANY HISTORIC WALLPAPERS**, (804) 254-4777, carterandco.com [narrow border, hall and entry] ■ **HISTORIC STYLE**, 592-4916, historicstyle.com [living room, above wainscot]
- **J.R. BURROWS & CO.**, (800) 347-1795, burrows.com [dining room]
- **WOLFF HOUSE WALLPAPERS**, (740) 501-3766, wolffhousewallpapers.com [living room, wainscot panels]

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- **ARCHIVE EDITION TEXTILES**, (877) 676-2424, archiveedition.com [bedspread, bench cushions, green bench pillows]

By the bungalow era, room-size carpets and smaller rugs were favored, and there were many choices in Arts & Crafts patterns.

- **THE PERSIAN CARPET**, (800) 333-1801, persiancarpet.com [dining room] ■ Donegal-style carpets (once made in Ireland) by **GUILD-CRAFT CARPETS**, (507) 664-9500, guildcraftcarpets.com [office]

Living-room lights are original. Reproduction lighting:

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Its Craftsman-era piers of arroyo stone and clinker brick fit right in with other houses in Pasadena’s Bungalow Heaven Landmark District. But the exterior has “more action” than a typical bungalow, with steep gables and dormers, and stickwork that recalls late 19th-century Swiss chalets. Details are all the more evident with the polychrome paint scheme. (Despite many friendly knocks on the door, the colors chosen are a secret so that the house remains unique.)

A transitional nature is apparent inside, too, where entry is through a relatively large and formal foyer. The superb woodwork found throughout the house starts here, with a wainscot, staircase, built-in bench, and colonnade of stained and shellacked Douglas fir.

Living and dining rooms have a beautiful interplay of warm colors, authentic period furnishings, and original woodwork. A bold motif repeats: the peaked

BELOW: In the frieze above the wainscot is "oatmeal paper," a type widely used on the West Coast in this era. Characterized by solid color and a "lumpy" texture, it's a foil for the floral pattern below (from Wolff House). **RIGHT:** Wide pocket doors separate rooms; Gustav Stickley chairs surround a Stickley Bros. table. New shades fit the original ceiling fixture (found under the house during earthquake bolting).



lintel over windows outside also frames doorways on the interior. Inside, the header is pierced by arrow-top stile extensions that look like through tenons.


THE WOODWORK, which could be overbearing with white walls, has become the house's strongest asset, owing to the owners' paint-color choices and—they were amazed to discover—their embrace of wallpaper. Carol admits to having disliked fussy, papered walls. But, during an early restoration phase they dubbed "the white abatement program," they say the house told them it had to have wallpaper. When they moved in, the interior

was cold and uninviting and, scientists that they are, they had an explanation: Human eyes adjust to the brightest thing in the space; if that happens to be a white wall, the woodwork will look featureless and dull. Moody colors complement the dark wood trim, showcasing the wood's grain and sheen and bringing it depth. The room becomes more cheerful.

Prepping for a bedroom paint job, the couple was surprised to find distinct layers of wallpaper on the walls, each paper from a different era. Martin and Carol slowed down to take note of individual layers, to experiment with various removal techniques, and to carefully save samples. It was the living room, however, that "really got the restoration juices flowing," says Carol. This room had seven layers, one a leaf pattern that captured their fancy. They halted the project, meticulously photographed the paper on the wall before peeling it off, and eventually plan to have the pattern reproduced for use



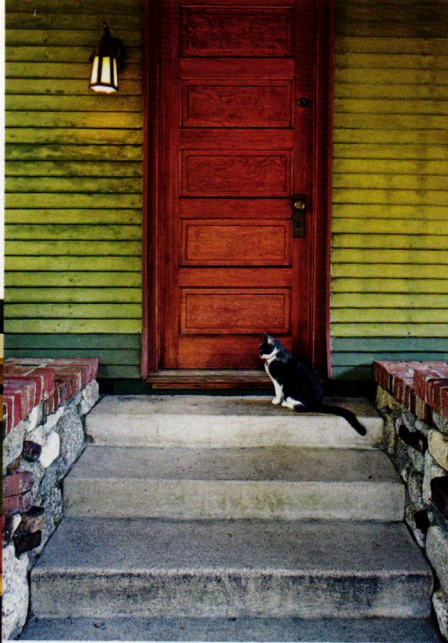
LEFT: Newly remodeled when these owners bought the house, the kitchen awaits a period-sensitive renovation. The stove is a mid-1950s Wedgwood Holly, and the drawers to its right are original. **ABOVE:** The upstairs bathroom has its original corner sink and trim. **TOP RIGHT:** Period-inspired textiles include this Donegal-style rug in the office and the fabrics for pillows and bench cushion.



Inside, the house boasts an astounding display of **woodwork and built-ins** that had never been subjected to over-painting.

The first-floor office features a built-in, drop-front writing desk, below which is a twin hideaway bed. The owners think this room was used as a maid's quarters, as it sits just off the kitchen, and ghosted evidence in the closet suggests that a narrow staircase led upstairs.

FAR LEFT: The nicely designed backyard shade structure is new. Engineered to withstand an earthquake, the addition is not attached to the house; it supports a series of solar panels on top. **LEFT:** Molly the cat waits by the back door, a salvage find. **BELOW:** The original front porch has substantial "peanut brittle" piers of arroyo stone and clinker bricks.

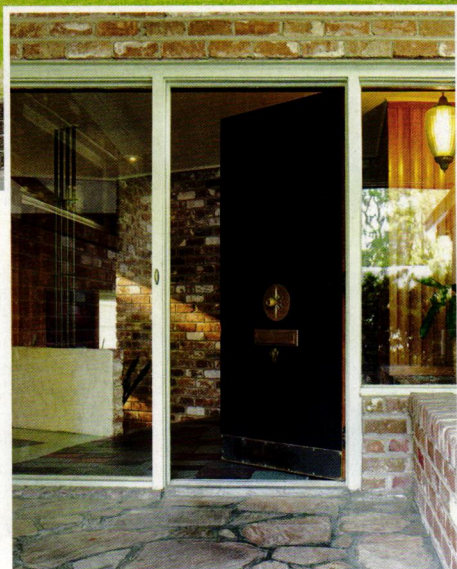


in another room. They went through a similar process in the dining room and first-floor office near the kitchen. "We've become wallpaper archaeologists," Carol laughs, as she points out foam-core boards with vacuum-pressed samples attached. "We realize that this house has a true relationship with wallpaper."

Samples pulled from the upstairs bedroom ultimately influenced the couple's wallpaper choices. Because their house is transitional, they wanted patterns with finer lines and subtle texture, not overtly American Arts & Crafts styles or 1920s geometrics.

They selected hand-printed, abstract-floral reproduction papers by specialty companies, which required expert installation. Anticipating more discoveries, Carol notes that they've yet to strip the wallpaper in several rooms upstairs.

PRECISE AND LOGICAL restoration came into play elsewhere, too. During the design of the new shade structure adjacent to the rear of the house, the couple agonized over how to be sure its stone piers would look authentic. On neighborhood walks, they scrutinized porches, even measuring grout thickness and depth, the clinker-to-rock ratio, how the clinker bricks were massed, and the distribution and size of the rocks. Then, using an Excel spreadsheet to chart their findings, they discovered that old masonry shows a wide distribution of color and size of rocks, while new masonry is more uniform. The craft of masonry was evident when the couple deduced that the grout tended to be about "two knuckles deep" and the distance between the rocks was always the width of a finger. Yet a rooftop feature of the new structure is hardly original: "Rocket scientists love solar panels!" Martin jokes. ✦



remarkable

A young family relocates to Savannah and buys a modest, true-to-period house, does right by it, and joins the mid-century club.

BY BRET BELL

PHOTOGRAPHS BY GRIDLEY + GRAVES

OUR HOUSE LIVES LARGE. It's fun to stand on the elevated hallway and survey the action going on pretty much everywhere. (This comes in handy, as my wife and I have a crawling baby.) Acute window angles and sweeping curves give it a great off-kilter feel; we call it the Mad Scientist house. Its open layout and large windows bring outdoor space inside, a feeling enhanced by a curving indoor planter and two original, 7'-long domed skylights (from a company that made airplane cockpit glass). The natural wood tones, Savannah gray brick, and floors of American slate dignify the house, which is essentially one big open space. At either end, sliding doors lead to patios; we throw the glass doors open during parties, which creates unbelievable flow.

When Adrienne and I were looking at houses three

years ago, we focused around a wonderful place called Ardsley Park, which is filled with beautiful houses built from the 1920s through the 1940s. Still, they began to look alike, and nothing excited us. On a whim, our realtor took us to this modern house, which was so wild we didn't take it too seriously. Eventually we realized we kept talking about this one. We'd say, "Wouldn't it be *crazy* to live in that house?" One day we answered, "Why not?"

Right away, we were invited to a party of about 15 owners of other MCMs (mid-century moderns) in Savan-

TOP: The one-story modern brick ranch, built in 1956 and remarkably intact, disappears into the lush landscape of a mid-century neighborhood in the middle of Savannah, Georgia. The line is blurred between exterior and rooms inside [inset].



ABOVE: Public areas of the 2,100-square-foot house are open-plan; orange sofas beckon in the main seating area at one end. The rug is from Target. **TOP LEFT:** The abstract door that leads to the nursery (originally an office) was recently designed and built by local carpenter Michael Pippa. **LEFT:** With original pebble beds and stone pagoda, the rear yard, modeled on a Japanese garden, expands living space.



nah. Framed pictures of our house and others hung on a wall of the party house! We've learned a lot, and our fellow MCM owners have helped us locate appropriate furniture and sources for appliance repairs.

We're in Magnolia Park, about five miles southeast of Savannah's Historic District. Our neighborhood was a mid-1950s subdivision with a range of architectural styles: Colonials, split-levels, ranches. Our house and its "little sister" house five doors down (also recently restored) were designed by John Ahern, an architect for the developer, the Lamar Company. Mr. Ahern designed our house as his own residence; he lived here for just a year or two,

however, before moving to Charleston to start his own development company. (He's still there, and his son runs the company.)

These two Ahern-designed houses share the same soffit uplighting, slate flooring, and other features. Just across the street is a pretty wild house designed by a local architect named Henry Levy for his family. The neighbors behind us, here since 1956, tell us that the longtime owners of our house were from the West Coast and had Hollywood friends. Marilyn Monroe (allegedly) and Telly Savalas (confirmed) spent a few days in our house while visiting Savannah, back in the day.



ABOVE: A hearth partly separates the living room from the great room that extends toward the dining area. Brick wall planters and walls of tongue-and-groove concave wood panels add texture and contribute to the serpentine feel. **LEFT:** New orange molded chairs and a teak dining set occupy the covered patio beyond the glass doors, extending living space; the terrazzo floor is original.



The red daybed and green slipper chairs (all new, from local design retailer 24e) add another conversation area in the middle of the open living space. The starburst mirror is vintage, ca. 1960. Floating shelves separate the dining area from the kitchen.



The 1956 kitchen survives intact—even the range-top and wall oven are in working order. (Clothes washer is a new LG combo appliance.)



ABOVE: At one end of the kitchen, an informal breakfast area features a vintage 1960s table illuminated by an early-1960s pendant lamp designed by Poul Henningsen. **RIGHT:** Defined spaces within an open floor plan allow the owners to “live large” in the house.





THIS HOUSE truly benefited from having the same owners, the Vannordstrands, for 40 years. We didn't have to do too much restoration, just basic repairs and painting, installing some carpet, and turning the lower-level office into a third bedroom, the nursery. In the yard, I pulled back decades of overgrowth to reveal the original beds, and found buried 76 lunchbox-sized blocks of granite that I repurposed to create the border for a second rock garden on one side. We have the original tap light switches throughout, and every interior door has its original Soss recessed hinges and flush brass door levers, which aren't made anymore.

Our kitchen is a period piece. The General Electric pink oven, range, and refrigerator date to 1956. The fridge is a rare GE wall-mount refrigerator; all 400 pounds of it hang from the wall, so refrigerated food and drink are at eye level. The cabinets are made of wood, painted pink, with metal rails that hold ribbed, frosted-glass sliding doors. We removed (but have kept in storage) some of the doors to create open shelves.

Our house was published in the 1956–57 National Association of Homebuilders *Journal of Homebuilding*. It's just something you don't expect: Savannah, revered for its National Landmark Historic District of restored (and



TOP: A fin wall affords privacy between the master bedroom and bath. The pink toilet is located to the right of the sink in a water closet that includes built-ins and its own door and window. **LEFT:** As in the kitchen, original cabinets and 1950s tiles are in excellent condition.

mostly preserved) 19th-century houses, has a wonderful collection of exceptional mid-century modern homes. They are the city's next preservation frontier. Just recently, our house was included on a MCM tour held by the Georgia chapter of Docomomo. The chapter president called ours "the best-preserved mid-century modern home in Georgia." Cool. ✦

FOR RESOURCES, SEE PAGE 71.



MY DAYS ARE often spent on the telephone, guiding clients who I know are standing near a window, atop a ladder (or kitchen chair) with a clacking tape measure in hand. As a designer and merchant of period-inspired lace curtains, I can offer them—and you—help in selecting appropriate window treatments. From 20 years of advice:

Which pattern? Many people mistakenly assume that lace curtains are Victorian. Not true: Lace was used at the windows long before Queen Victoria ascended the throne, and lace curtains are still common today, especially in the United King-

dom and Europe. Although machine-made lace wasn't available until after the mid-19th century, earlier historical patterns (previously hand-woven) are being reproduced today, suitable for Colonial, Federal, and Greek Revival homes. Down the timeline, Arts & Crafts-era, Art Deco, Elizabethan, and Colonial Revival patterns are being made. Because interior styles evolved, you can choose to coordinate the lace pattern with your furnishings rather than the house.

Shades of lace: Most lace curtains today are finished in white, natural white (a.k.a. ivory), or ecru. White is bleached, like a new cotton T-shirt.



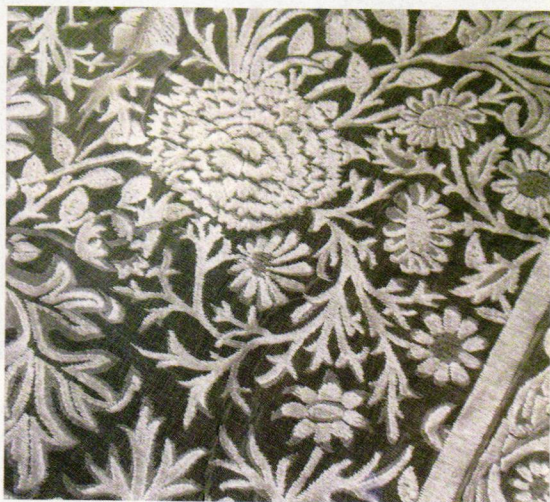
a designer's guide to

Lace Curtains



BY DAN COOPER

WILLIAM WRIGHT



ABOVE: Designs from Cooper's Cottage Lace include (top to bottom) Grecian Panel, Cherwell, and Art Deco Panel.

LEFT: A simple and elegant choice for transitional houses like this one built in 1901, lace can be hung alone or with over-treatments. **OPPOSITE:** Cooper's Pine Cone pattern is at home in rustic, cottage-style, and Arts & Crafts houses.



Lace presents a finished look on the exterior; Madras lace can afford a good deal of privacy, depending on the pattern. This is Old Colony from Cooper.
BOTTOM: The Old Colony (early Colonial Revival) pattern in a room.

Natural white is unbleached; I tell clients that it looks white until you place it side-by-side with bleached white. Ecru is a darker, almost tan color. All of these, as long as they are cotton, easily can be tea-stained or dyed to a darker shade. Consider that some people find ecru too “yellowy” against white-painted woodwork, while others find white too stark against dark trim.

Which weave? Most of your choices have been woven on Madras or Nottingham looms. Richly textured Madras lace is made by an appliqué process wherein a 100-percent cotton scrim is woven, and then the loom passes over it and a pattern is affixed. Finally, the panel is sheared, creating a crisp design. Nottingham is a type of machine-woven lace developed in the 1840s; it’s available in several point sizes that determine the

fineness or coarseness of the pattern. Nottingham lace is produced in cotton/polyester blends ranging from 95-percent cotton to all polyester.

Length and width: There’s no exact formula; still, conventions exist that differ according to era. For Federal, Greek Revival, romantic (i.e., early to mid) Victorian, and some Colonial Revival styles, window treatments were “fuller” and more gathered. Typically, the ratio of lace was 1½ to two times the width of the window opening—say, 54" to 72" of lace (flat width) for a 36"-wide window. Lace panels often hung well below the windowsill, sometimes even pooling onto the floor.

For bungalows and most Colonial Revival houses, and for the styles of the 20th century—Craftsman, Deco, mid-century modern—window

LACE sources

■ COOPER'S COTTAGE LACE:

(888) 433-7801, cottagelace.com
 Author Dan Cooper founded the company to extend the offerings available in cotton Madras lace. Besides his own adaptations, he’s invited some of today’s best revival artists to interpret Aesthetic and Arts & Crafts movement, Prairie School, Art Deco, neoclassical, and Colonial Revival designs. His 16 (and counting) patterns are 100-percent cotton Madras lace woven in Scotland, available as curtain panels (in many sizes and widths), valances, and table scarves.

■ BRADBURY & BRADBURY:

(707) 746-1900, bradbury.com
 Lace curtains (Grecian, Eastlake, Regency, Art Deco) designed by Bradbury & Bradbury Art Wallpapers president Steve Bauer and produced by Cooper complement some of the wallpaper patterns.

■ J.R. BURROWS & CO.:

(800) 347-1795, burrows.com
 Nottingham Victorian lace curtains (8-, 10-, and 14-point) and Madras muslin curtains in a unique range from Renaissance Revival style to designs by C.F.A. Voysey and Candace Wheeler.

■ LONDON LACE:

(617) 267-3506, londonlace.com
 Nottingham lace and cotton Madras lace from Scotland in historical and contemporary patterns.

■ HERITAGE LACE: heritagelace.com

Vintage-look patterns among many styles; 100-percent polyester, made in America.





LEFT: Shirred lace panels hung below transom windows lend privacy while admitting plenty of light. **ABOVE:** Lace is perfect in a 1912 house with both Edwardian and Craftsman features; note the door curtain with rods top and bottom. **BELOW:** In a quintessentially Victorian vignette, lace panels hang to the floor, tied back over a fancy roller shade.



treatments were hung “flatter” with less gathering. The cloth to window ratio is not more than 1½ times; for many patterns, the preference is one to 1¼ times, or 36" to 45" of lace for a 36" window. By now curtains were shorter, stopping at or near the windowsill or apron.

I offer custom shortening, as do some other vendors; the panels can be shortened from the top to preserve an ornamental bottom border.

Cleaning and care: Unless you have some special (dirty or dusty) circumstance, once a year is more than enough. In the interim, you might shake the curtains out or gently vacuum them (using the soft brush attachment). Manufacturers recommend dry-cleaning, although my clients have found that washing their panels in cold water with a mild detergent, by hand or on the machine’s delicate cycle, works well. High-efficiency washers will deliver the clean curtains to you barely damp. *Never* put cotton lace curtains in the dryer! Simply hang them up, barely damp, back on their rods. Don’t hang lace by clothespins, and don’t drape it over a clothesline, because, as the rope sags, the lace may become distorted. Straighten them while they are hanging by lightly spritzing them with water, then gently tugging and smoothing the fabric by hand.

Cotton lace will shrink slightly after washing. (Damp-ironing may mitigate shrinkage.) You can lower the rod or hang the curtain through the header hem instead of the lower rod pocket.

How should the panels be hung? The simplest way to hang a lace curtain is with an adjustable spring-tension rod, readily available at hardware stores. To mount the curtains on the face of the woodwork, you can find inside- or outside-mount café rods in a variety of finishes. Sash rods that fit close to the glass are preferred for door and sidelight curtains, where you might want a bottom rod pocket sewn into the curtains. ✦

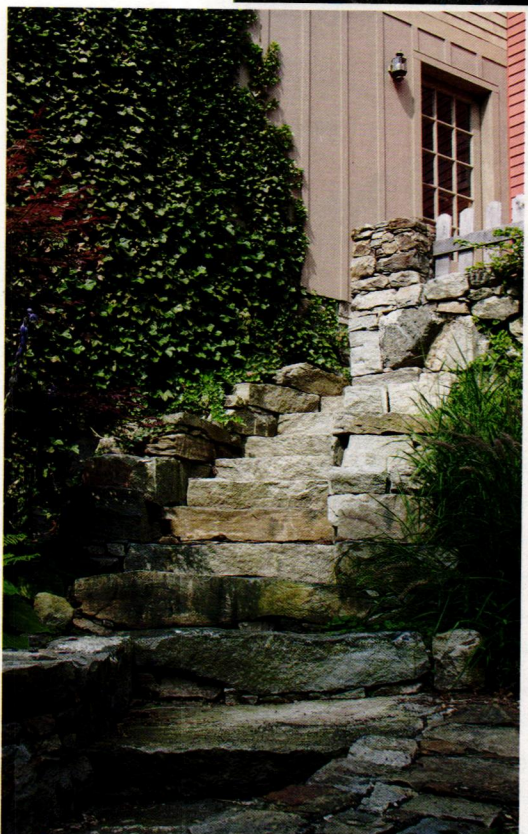
HISTORY GARDENS

BLASTING TO CORRECT A 25' VERTICAL DROP YIELDED 400 TONS OF GRANITE—WHICH WAS ARTFULLY PUT TO USE IN THIS HALF-ACRE CONNECTICUT GARDEN.



ABOVE: Stone retaining walls create terraces that render the steep site usable. To the right are 13 5' x 2' granite steps connecting lower garden to house. **RIGHT:** Planting beds are built into the terracing. **OPPOSITE:** Coreopsis, salvia, and bee balm run riot behind the sundial on a stone pier. Another set of granite steps leads to the barn.





Stone Harvest

WRITTEN AND PHOTOGRAPHED BY CARYN B. DAVIS

WHEN THEY BOUGHT an 1886 Victorian house in Deep River, Connecticut, Tom and Cheri-Ann Perry could visualize the gardens they would tend—even though the then-unusable back yard was solid ledge with a steep vertical drop. The couple, dealers who own a store called One of a Kind Antiques, gravitate toward places with great architecture, gardens, and stonework whenever they travel. “We always notice other people’s homes,” says Tom.

After they restored the house, Tom and Cheri-Ann went to work to create a driveway and a garage, which required blasting. The project yielded over 400 tons of stone, mostly granite, which they used to construct walls, steps, walkways, and even flooring for a new screened porch.

“We had a quarry on our own property!” says Tom. “Normally, when you blast like that, it’s all rubble rock and you have to pay someone to haul it away. But ours turned out to



LEFT: Most of the stone used for the barn façade came from the site; at left is the junction with the garage. **RIGHT:** The porch is a breezeway between house and garage; note the old basement steps to the left. **BELOW:** A home office occupies the second floor over the new garage (left in photo).



the PORCH

Adding a screened porch presented a design challenge. A pair of big bulkhead doors, which covered steps into the cellar, was in the way; building next to them would mean a very small porch. Remembering something she'd seen in an early home, Cheri-Ann decided to actually incorporate the old stone steps into the new porch, making basement access even easier.

The porch acts as a breezeway between the house and the garage. Beyond the garage is a new barn, rebuilt on an old foundation.

BELOW: The folk Victorian house of 1,000 square feet has notable gingerbread (inset) on the porch; the original owner is said to have specified sawn Xs and Os—hugs and kisses—with an eye toward his romantic future. Alas, he never married. **FAR RIGHT:** The new screened porch is adjacent to the outdoor patio.





The Perrys terraced the yard in three tiers, letting the **contour of the land** dictate where stones should be placed.



TOP: At the top of the stone stairs, just outside the screened porch, is a lawn and a patio for grilling and dining. **ABOVE:** The cozy house is informally furnished with antiques from the 17th through 20th centuries.

be beautiful stone to be harvested.”

The Perrys terraced the yard, creating a more gradual slope. They went out as far as they could with the excavator, using two-, three- and four-ton stones as the base. They filled in with rubble and topsoil to make three tiers of planting beds. Using 13 large stones, each 5' long by 2' wide, they created steps for easy access to the lower garden. The contour of the land dictated the garden design.

Cheri-Ann had the foresight to plant a row of Japanese cypresses in the back, along with robusta junipers and boulevard cypresses out front, and four Leland cypresses in the side yard. The trees had begun to afford privacy before the gardens were in.

“There was nothing on the property when we bought it, just a few sickly azaleas,” Cheri-Ann recalls. “No plantings around the house, none near the street. It was bare.”

Cheri-Ann did not want formal, structured vegetation. She chose plants based on color, texture, tolerance to Connecticut weather, and long bloom times.

“The color scheme is red and orange; purple, yellow, and white,” Cheri-Ann explains. “My selection has evolved through trial and error. My thumbs are ‘light green’ at best, and my garden time is limited. These flowers have done well in drought, and also in excessive rain and humidity.”

Bloom continues all summer, when the Perrys actively use the garden. They enjoy their climbing hydrangeas, Adonis Blue butterfly bushes, hostas, ostrich ferns, ornamental grasses, moonflower, bee balm, blue star, Russian sage, lilies, echinacea, veronica, geranium, phlox, salvia, and bamboo. Shrubs include viburnum, umbrella pine, barberry, spiral cedar, cut-leaf maple, andromeda, azalea, mountain laurel, and rhododendron. The couple planted evergreens for color and structure year-round. A well-used feature is the small stone patio that features a sculpture by a local artist. “We sit here in the garden, but most of it is a little bit hidden. You have to walk around to discover it,” says Cheri-Ann.

“If the yard were flat, it would have been boring.” ✦



Your choices for old-style appliances now go beyond the vintage or reproduction stove and the '50s fridge to entire suites.

Buy to match, or mix retro and new.

Appliances *by Suite or by Spec*

BY MARY ELLEN POLSON



ENAMED EUROPEAN gas cookers from AGA Marvel are legendary. Fisher & Paykel introduced the dishwasher drawer. And Sub-Zero has been the last word in refrigeration since it invented the stand-alone freezer in the 1940s.

Now those companies, along with many other manufacturers, offer full suites of appliances, starting with the basics—stoves and refrigerators—and extending to gadgets newly in demand and ever more exotic . . . not just microwave ovens and dishwashers, but also espresso machines, wine chillers, and everything for the outdoor kitchen.

For those who want appliances to blend into a vintage-style kitchen, manufacturers of “antique” and retro-style appliances have been expanding their lines, too. Big Chill, known for its 1950s retro refrigerators in eye-popping colors, just introduced a new style, the '60s Retropolitan, as well as a new dishwasher with a stainless-steel tub and integrated panel; it wouldn't look out of place in a mid-century kitchen.

Elmira Stove Works has been of-

fering “antique” ranges with nickel-plated trim, reminiscent of 19th-century stoves, for more than 20 years, including all-gas, all-electric, and wood-burning ranges. Their other offerings include refrigerators, wall ovens, dishwashers, even microwave ovens. A second line, the very colorful Northstar, includes ranges, stove splashbacks and range hoods, refrigerators, and dishwasher panels ideal for homes built in the 1940s, '50s, and '60s. Similarly, Heartland, now part of the AGA Marvel family, offers both antique-style and contemporary lines of kitchen appliances.

At the other end of the spectrum, a handful of companies still make only one kind of appliance: ranges or range hoods, for example. Playing on a single strength doesn't mean limited choices. Colors, styles, widths, and customization options can be extensive. Lacanche, for instance, has more than a dozen styles and sizes of cooking stoves, in many gorgeous colors.

Whether period-look or contemporary, not all appliances are created equal, even across brands, so be diligent in your research. Before buying any appliance, check online for unbiased reviews or scuttlebutt about recurring problems. One example: digital keypads and plastic knobs, both now common on ranges at all price points, may mean trouble if they're installed too close to heating elements. †



TOP TO BOTTOM: Big Chill, maker of retro refrigerators, now offers a full line of mid-century kitchen appliances. Integrated under-counter refrigerators like this one from U-Line disappear. Heartland Appliances take their cue from period stoves. Hidden refrigerator drawers come in different sizes; these are from Fisher & Paykel. **OPPOSITE:** Stove choices include Elmira's nickel-plated gas range in blue, AGA Marvel's enameled cooker, and the Northstar range, here in Buttercup Yellow.

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ovens, and panel kits ■ **HEARTLAND APPLIANCES** (877) 650-5775, heartlandapp.com *Ranges, refrigerators, and cooktops in antique, retro, and contemporary designs* ■ **ROSELAND ICEBOX CO.** (877) 423-2693, iceboxes.com *Built-in refrigerators, freezers, wine storage* ■ **SUB-ZERO/WOLF** (800) 222-

7820, subzero-wolf.com *Built-in refrigerators, freezers; full line of cooking appliances* ■ **U-LINE CORP.** (800) 779-2547, u-line.com *Under-counter refrigerators, icemakers, freezers* ■ **VENT-A-HOOD** (800) 331-2492, ventahood.com *Full range of hood styles, including retro*



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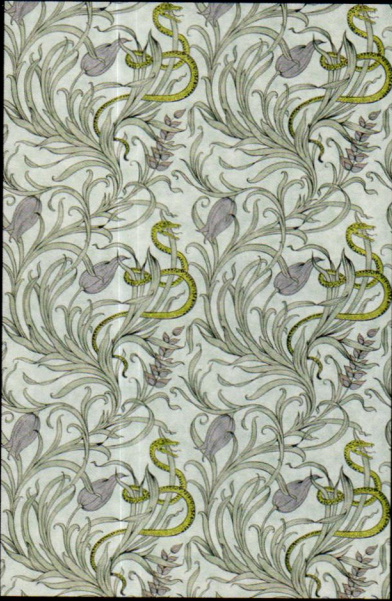
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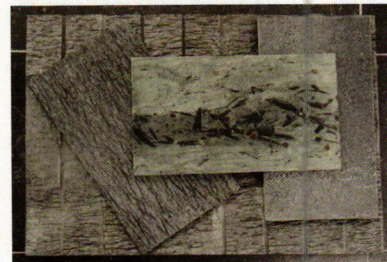
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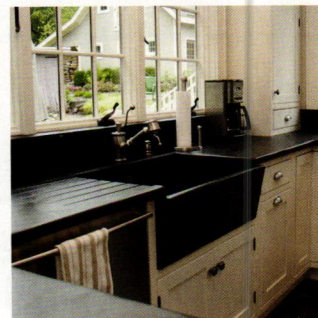
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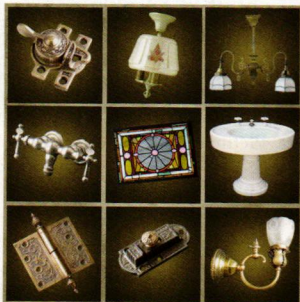
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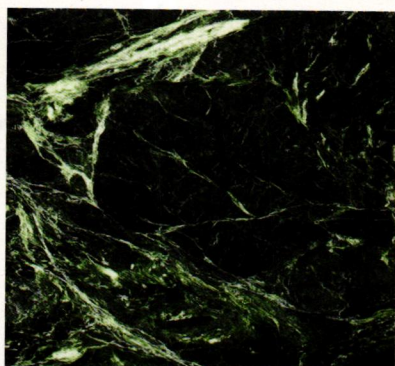


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DIALOG

back & forth

ABC...XYZ

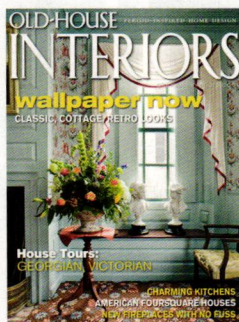
I'M A LONGTIME subscriber to *Old-House Interiors*, and I think your new "Old-House ABC" page is great. Thanks!

—MARJ WEXLER
via email

Glad to hear you like it! I'm kind of a word geek, so I wasn't sure others would find it as fascinating. It brings me back to my "just learning" days, when I went around saying "belvedere" with an Italian accent. —Patricia Poore

FANCY LINOLEUM

I JUST SUBSCRIBED to and love *Old-House Interiors* (and I've been a sub-



scriber to *Arts & Crafts Homes* since the beginning). I'm wondering if you could provide me with the manufacturer of the linoleum flooring [shown at right]. We are doing a major remodel on our little bungalow and will be using your publications for lots of ideas and sources.

—SUE BURNS
via email

That's regular "marbled" linoleum, which is available from several sources. (See below; any local store selling vinyl tiles or commercial lino can sell to you, but you probably have to take them online or to the catalog and educate them!) The floor you mention was custom designed and inlaid by artist



Laurie Crogan, Los Angeles: inlayfloors.com. I have also seen projects where owners do up a border design or inlays, then have sheet linoleum laser-cut locally.

—Patricia Poore

- FORBO (MARMOLEUM) forboflooringna.com • themarmoleumstore.com
- ARMSTRONG (MARMORETTE) armstrong.com
- LINOLEUM CITY linoleumcity.com
- MANNINGTON COMMERCIAL mannington.com (go to the commercial tab and search "linoleum")

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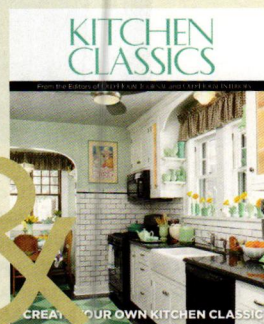
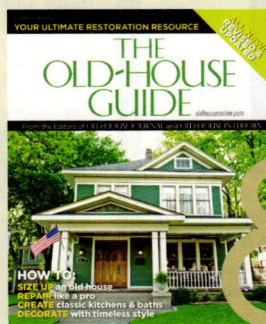
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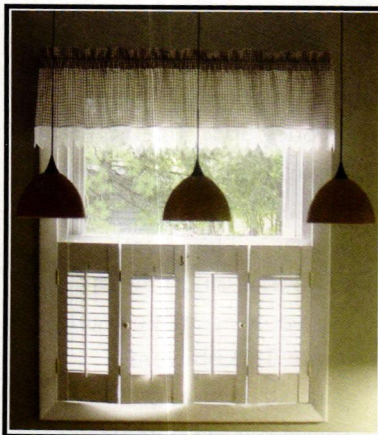


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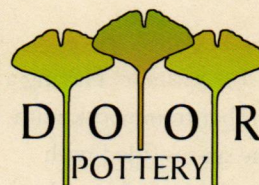
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Gingerbread Kitchens pp. 26-29

Victorian fretwork (white-painted wood ornament) **Vintage Woodworks:** vintagewoodworks.com ■ Hardware **Restoration Hardware (2003):** restorationhardware.com ■ Lighting **Rejuvenation:** rejuvenation.com ■ Reproduction stove 'Classic' collection from **Heartland:** heartlandapp.com p. 27 Classic kitchen by **Cook and Cook Cabinetry:** cookandcookcabinetry.com p. 28 Interior designer **Barry Dixon:** barydixon.com ■ Victorian wallpaper 'Algemon' in Aesthetic Green from the Christopher Dresser I series from **Bradbury & Bradbury:** bradbury.com

Remarkable Mid-century pp. 48-53

Resources **Docomomo International** docomomo.com Events focused on the modernist movement ■ **midcenturymodernist.com** All things MCM ■ **Furnishings in mod.com** ■ **24estyle.com** ■ **etsy.com** ■ **ebay.com** ■ Savannah resources **Historic Savannah Foundation:** myhsf.com

■ visitsavannah.com ■ mid-century Savannah blog midcentury.wordpress.com

Old-House ABC p. 72

Inglenook wallpaper from **Trustworth Studios:** trustworth.com ■ Fine reproduction Hepplewhite-style furniture from **Andersen & Stauffer:** andersenandstauffer.com Exact copies of 17th- to early 19th-century American antiques) ■ **Eldred Wheeler:** eldredwheeler.com Chippendale-era antique reproductions ■ **Iron Co. Furniture Makers:** furnituremakers.com Conservation and reproductions of 18th-century masterpieces) ■ **Jonathan Charles:** jonathancharlesfurniture.com Replicas of English antiques among more contemporary offerings ■ **L.W. Crossan, Cabinetmaker:** lwcrossan.com Custom handmade reproductions, specializing in William & Mary, Queen Anne, Chippendale, Hepplewhite, and Sheraton styles ■ **LeFort Furniture:** leftortfurnituremakers.com Historic Masterpiece Collection ■ **R. Hood Co.:** rhoodco.com Showroom and agent for makers of heirloom-quality reproductions ■ **Southwood Furniture:** southwoodfurniture.com Reproductions and period-inspired pieces including upholstered; search 'Sheraton'

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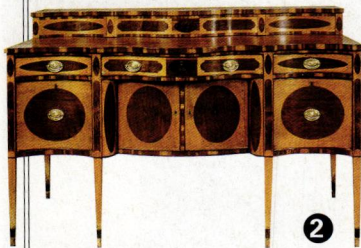


■ **HALF-TIMBER(ED)** Having a timber framework with the spaces filled with masonry or plaster. In the U.S. and Canada and in modern usage, half-timbering is usually false—a decorative “olde world” device used in Stick Style, Tudor Revival, and Arts & Crafts houses.



1

■ **HEPPLEWHITE** Delicate, formal furniture style named for 18th-century cabinet-maker George Hepplewhite, a contemporary of Chippendale, which was favored during America’s Federal period.



2

■ **HOOD MOLD** Molding that projects over a door, window, or arch, found in Second Empire, Italianate, and Tudor styles. A square-arched hood mold, associated with the Gothic, is also called a label mold.

■ **INGLENOOK** The cozy corner beside an open fireplace, or the bench (or pair of facing benches) flanking a hearth, it’s a popular feature in Arts & Crafts houses.

■ **INTERNATIONAL STYLE** Term coined by Philip Johnson and Henry Russell Hitchcock for radically Modern buildings of the 1920s–40s characterized by horizontality and lack of allusion to historical or



3

regional forms and ornament. References: de Stijl Movement, Le Corbusier, Bauhaus.

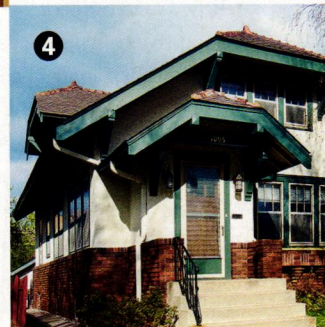
■ **IONIC** Greek order featuring ornate capitals with scrolling volutes on slender columns, and sculpted relief (see p. 23).

■ **ISINGLASS** Both a gelatin made from the swim bladders of sturgeons used in fine adhesives, and also mica (mineral) used in

thin sheets for stove windows and lighting fixtures.

■ **ITALIANATE** American Romantic architectural style ca. 1840–90, featuring classical Italian details such as round-top windows, eave brackets, hood molds, and bays on vernacular, often wood-frame building forms. Called Bracketed Style in New York state. Italian and Tuscan Villa styles were purer revivals.

■ **JACOBAN/-BETHAN** An early 20th-century “Pilgrim Revival” (often mixed with earlier Tudor Elizabethan elements) of the early English Renaissance styles associated with the reign of James



4

I (1603–25) and his son Charles (1625–49) or later. *Jacobus* is Latin for James.

■ **JERKINHEAD** A roof with a clipped gable, forming

a hip at the end. Found on Stick Style, English Revival, and Arts & Crafts houses.

■ **KEYSTONE** The central stone (*voussoir*), sometimes carved, in an arch or vault.

■ **KILIM** Turkish word generally denoting a flat-weave rug (without pile), part of an ancient textile tradition stretching from North Africa and eastern



5

Europe to the Far East.

■ **KLISMOS** From ancient Greece, a lightweight chair with splayed (out-curving) legs, a form revived during neoclassical periods from 1780s Paris through 1820s American Empire style, again in 1920s Deco Modernism.

- 1 HALF-TIMBERED BUNGALOW
- 2 HEPPLEWHITE SIDEBOARD
- 3 HOOD MOLD (INTERIOR TRIM)
- 4 JERKINHEAD ROOFS
- 5 INGLENOOK

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