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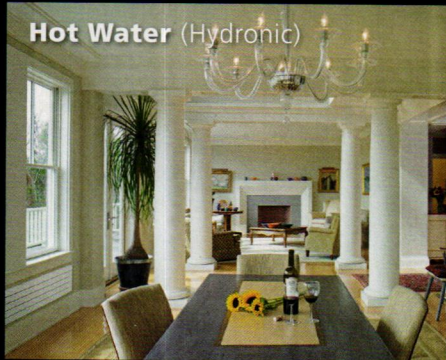
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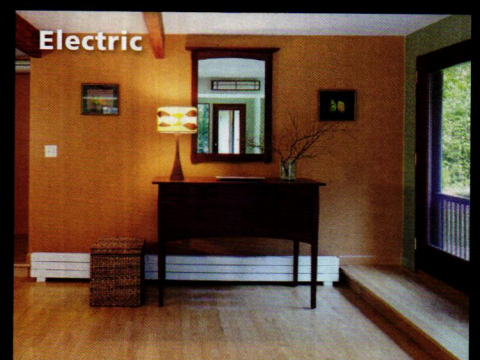
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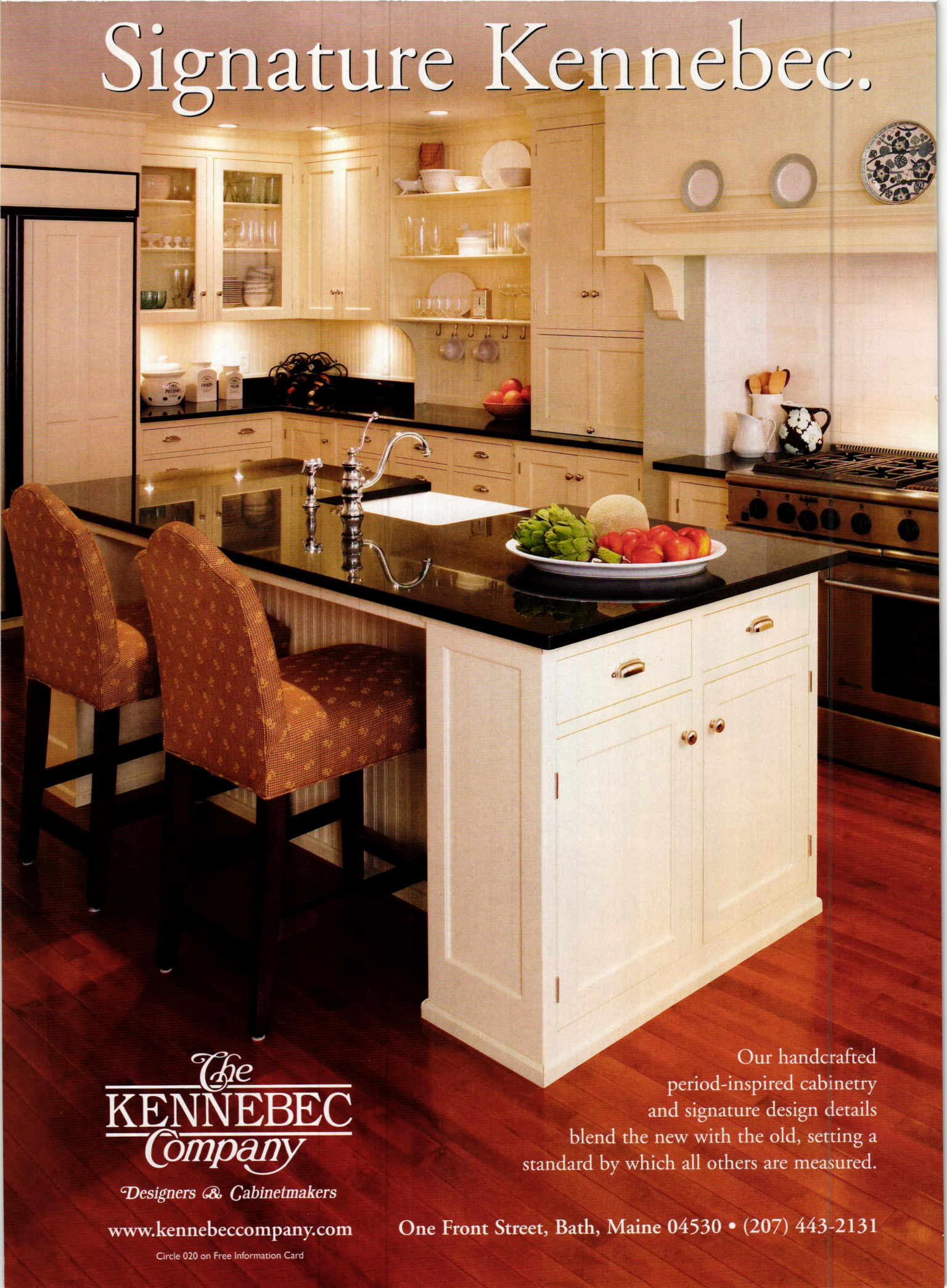
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ON THE COVER: *Unfussy, comfortable: an 1890 cottage near the beach. Cover photograph by Edward Addeo.*



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Just don't destroy anything

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

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

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

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



A handwritten signature in blue ink that reads "Patricia Poore".

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FURNISHINGS

by Mary Ellen Polson



Hammered Aluminum

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

Fitting for a Stair

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



High Output, Good Looks

These new electric panel baseboard radiators can be used with electric, hydronic, or warm air heating systems. They are available in lengths from 3' to 10' (in 1' increments). A 3' length in white is \$599. A 6' unit is \$710. From Runtal North America, (800) 526-2621, runtalnorthamerica.com

FURNISHINGS



High Style Kitchen

Mid-Victorian kitchens were simple affairs, but this one in cherry is constructed with old-style techniques, including mortise-and-tenon joinery, grain-matched drawers, and turned table legs. Frosted cabinet glass and period reproduction hardware complete the package.

For a custom quote, contact The Kennebec Company, (207) 443-2131, kennebeccompany.com

Grained Beauty

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

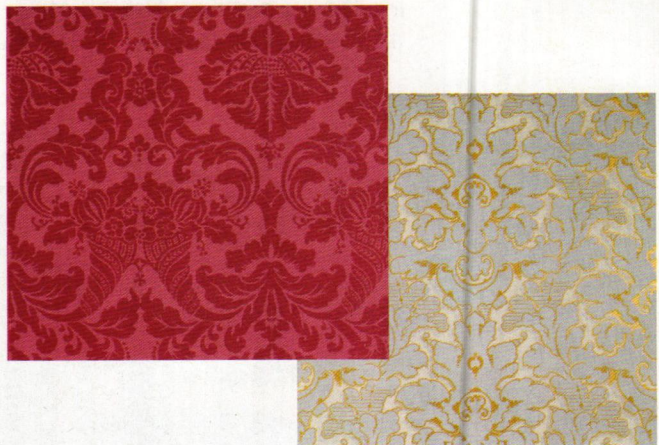


Acanthus Medallion

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



Farmhouse Italianate



Damask and Volute

Cornucopia Damask is a reproduction of a Rococo Revival paper dating to 1835–1860. Wheatlands Volute is based on a circa 1850s document from the home of President James Buchanan. Pricing ranges from \$360 to \$400 per 11-yard bolt. From Adelphi Paper Hangings, (518) 284-9066, adelhipaperhangings.com



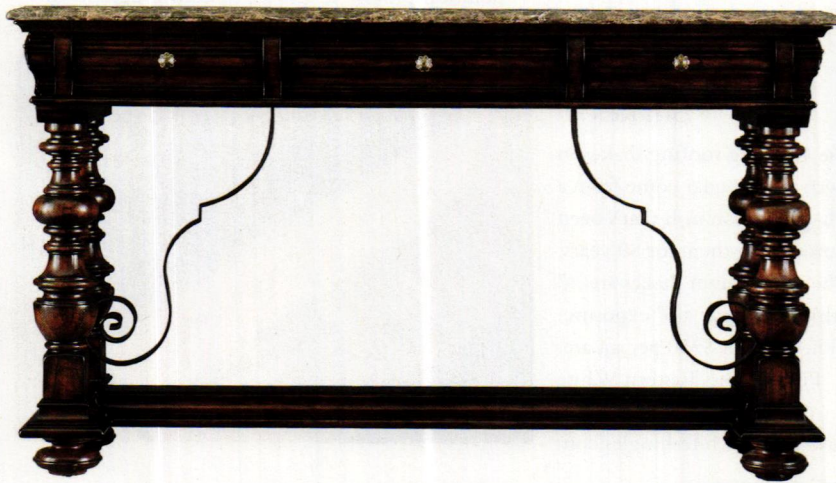
Layers of Light

Adorned with alternating crystal jewels and notched spear-point prisms, the Whitaker has the rope detailing and plain piping typical of mid-Victorian gaslight fixtures. Shown with white frosted shades, it measures 28" wide x 31" long. It sells for \$2,488. From King's Chandelier, (336) 623-6188, chandelier.com



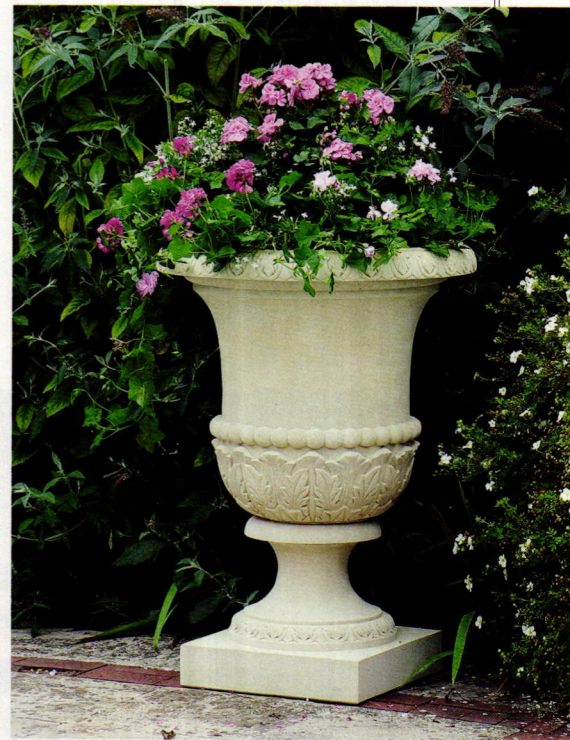
Roman Leaves

From the Park Avenue line, Avenue features a run of curling acanthus leaves. The trim measures 5¾" wide x 1¼" thick, with a 4" repeat. It's available in maple, oak, alder, or cherry. An 8' length is \$595 for most species. From Enkeboll Fine Architectural Wood Carvings, (866) 578-2098, enkeboll.com



Graceful Sideboard

The Pillars of the Graces server from the Costa del Sol Collection reinterprets Italian and other Mediterranean influences. It measures 71¼" wide x 40¾" high x 21" deep. The artistically distressed piece retails for \$2,179. From Stanley Furniture, (877) 772-4858, stanleyfurniture.com



Bella Campana

Shaped like an upturned bell, the cast-stone Campana vase features stylized acanthus leaf decoration. It measures 40¾" high x 29¾" wide and weighs 412 pounds. The piece retails for \$1,450. From Haddonstone, (856) 931-7011, haddonstone.com

Mid-Victorian Paper

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



FURNISHINGS



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

White Cedar Shakes ▶

These 18"-long roofing shakes in Eastern white cedar come from a fifth-generation mill that's been producing them for 80 years. The square sawn shakes are 5/8" thick and have a 6" exposure. They sell for \$350 per square. From Dow's Eastern White Shingles, (207) 884-8299, dowseasternwhiteshingles.com



🔥 Fancy Shingles 🔥

No. 1 Blue Label shingles come in fancy cuts including fishscale, sawtooth, diamond, and wavy patterns. The resquared and rejointed shingles measure 18" long. The cost varies depending on pattern and mix, but it's about \$500 per square. From Custom Cedar Solutions, (386) 487-1015, customshingles.com

Façade & Roof



🔥 Slate of Many Colors 🔥

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

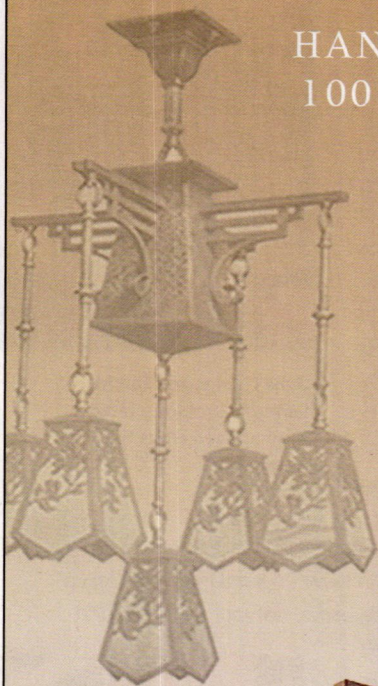


🔥 Crisp Clapboard Lines 🔥

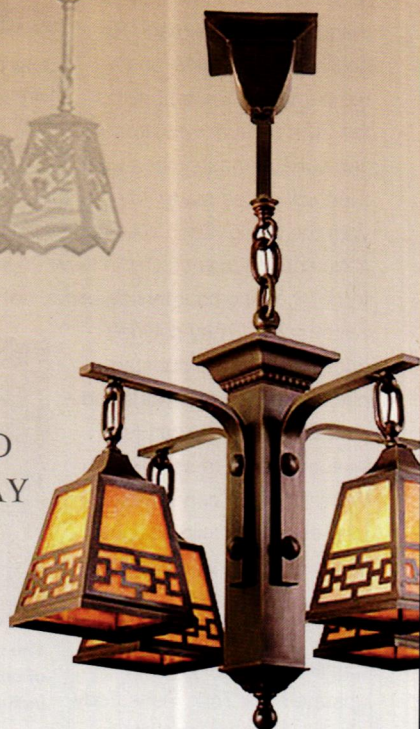
From a mill established in 1864, these vertical-grain clapboards have square, sharp edges that will create crisp, clean lines on any facade. In 100-percent spruce, the clapboards cost between 57¢ and 62¢ per foot. From Ward Clapboard Mill, (802) 496-3581, wardclapboard.com



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The Prairie Style Balch House, designed by Frank Lloyd Wright in 1911, will be open for Wright Plus this year.

Walk Wright In

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

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

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

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

PROFILE

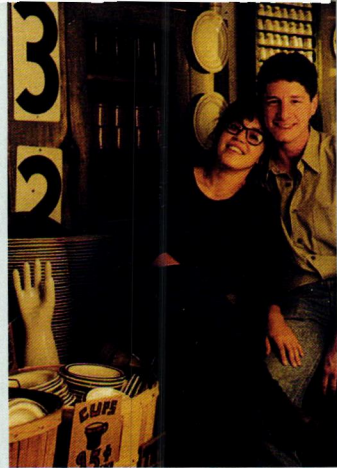
When Julie Gaines and David Lenovitz of **FISHS EDDY** met in 1986, they found they had something in common—a passion for old restaurant ware. Dinnerware made for hotels, diners, trains, and restaurants in the first half of the 20th century was sturdy and solid. A meal on one of the thick plates made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

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

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

—BDC

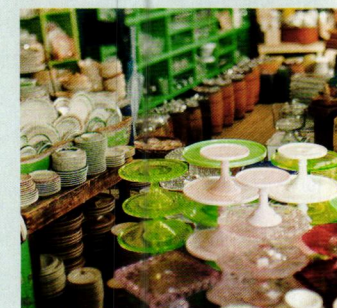
These colorful collectibles take the cake.



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



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

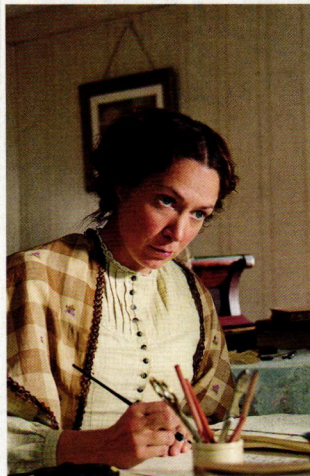
OPEN HOUSE

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

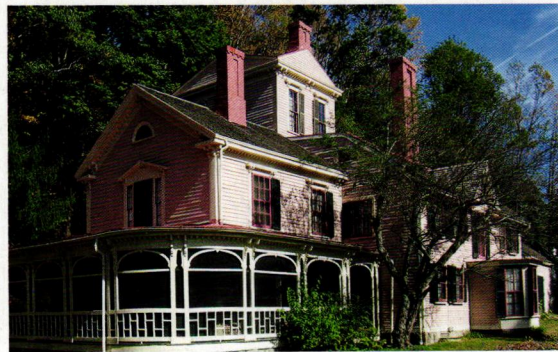
A teacher and philosopher who was a leading light of the early 19th-century Transcendental movement, Bronson Alcott bought what became Orchard House (actually two 18th-century dwellings linked together) in 1857. Here his oldest daughter, Louisa May Alcott, wrote her best-selling children's classic *Little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

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

Original features in the kitchen include the soapstone sink given to her mother, Abigail, by Louisa, a hot water reservoir,

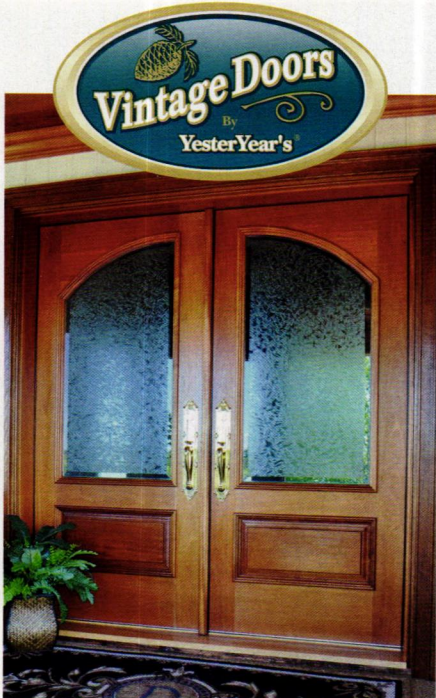


ABOVE, FROM LEFT: Elizabeth Marvel as Louisa May Alcott in the author's bedroom, filming a scene for an American Masters biography. Bronson Alcott's "School of Philosophy" on the grounds at Orchard House. **LEFT:** Nathaniel Hawthorne's *The Wayside*; the Alcott girls played here as children before moving in next door.



and a drying rack designed by Mr. Alcott for laundry. Upstairs, Louisa's room still has the half-moon desk set between two windows where she wrote many of her books. The bedroom of her youngest sister, May, a talented artist who studied with William Morris Hunt and in Europe, is a remarkable archive. Young May's sketches and drawings cover the walls

and doors. The house was the setting for a documentary, *Louisa May Alcott: The Woman Behind Little Women*, produced by Nancy Porter and Harriet Reisen. The biography aired on PBS's American Masters series in 2009. Orchard House is open year-round, by guided tour only; 399 Lexington Road, Concord, MA, (978) 369-4118, louisamayalcott.org —MEP



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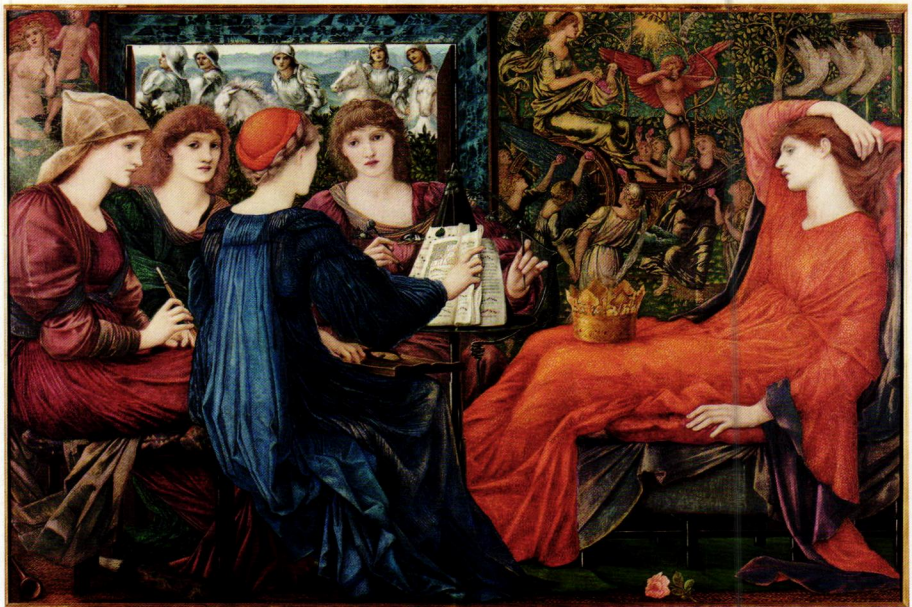
A full-dress retrospective on America's best-known cabinetmaker of the first half of the 19th century features more than 100 works. "Duncan Phyfe: Master Cabinetmaker in New York" runs through May 6. Highlights include some never-before-seen, documented masterpieces and furniture descended

directly in the Phyfe family, as well as the cabinetmaker's own tool chest. Between 1805 and 1820, demand for furniture with Phyfe's unique blend of Regency and English Neoclassical styling reached a fever pitch among the elites of New York, Philadelphia, and the South. Characterized by superior proportions, balance, symmetry, and restraint, his furniture was seldom signed but was widely imitated. (212) 535-7710, metmuseum.org



A scroll-back armchair in mahogany, ash, and cherry by Duncan Phyfe, 1807.

Characterized by superior proportions, balance, symmetry, and restraint, his furniture was seldom signed but was widely imitated. (212) 535-7710, metmuseum.org



"Laus Veneris," an 1873–78 painting by Edward Burne-Jones at "The Cult of Beauty" exhibit in San Francisco.

"Cult" in America

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

Famous for the widespread use of

such historically rich motifs as the lily, the sunflower, and peacock feathers, Aestheticism originated among small groups of friends who emerged as leading writers, designers, painters, and architects in the second half of the 19th century. The exhibition features creations of art, architecture, interior design, furniture, fashion, and photography by masters as diverse as artists Dante Gabriel Rossetti, James McNeill Whistler, and Edward Burne-Jones, and designers E.W. Godwin, William Morris, and Christopher Dresser. Fine Arts Museums of San Francisco: Legion of Honor, (415) 750-3698, famsf.org

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- **BALTIMORE FINE FURNISHINGS SHOW**, May 4–6, Baltimore, MD. Marketplace for handcrafted furniture, decorative accessories, and original art from across North America, at the Maryland State Fairgrounds for the first time. (401) 816-0963, finefurnishingsshows.com
- **VINTAGE HOME TOUR & RESTORATION FAIRE**, May 19, Riverside, CA. Tours and crafts/antiques fair in a historic town. (951) 683-2725, oldriverside.org

- **IRVINGTON HOME TOUR**, May 20, Portland, OR. The oldest charity house tour in the Northwest presents seven unique homes in the Irvington neighborhood, which was recently placed on the National Register of Historic Places. irvingtonhometour.com
- **ARTS & CRAFTS CHICAGO SHOW**, June 2 and 3, River Forest, IL. Featuring furniture and 20th-century decorative arts of the American and English Arts & Crafts movements. Many of the nation's leading crafts-firms will be in attendance. Held on the campus of Concordia University. (651)

- 695-1902, artsandcraftschicago.com
- **SF MODERNISM SHOW & SALE**, June 9–10, Concourse Exhibition Center, San Francisco, CA. Antiques and collectibles from Mission to modern, including furniture, Native American art, lighting, pottery, art, glass, jewelry, textiles, and more. (503) 936-9509, sfmodernism.com
- **OLD HOUSE FAIR**, June 16, San Diego, CA. Offers exhibits, seminars, and vendors, as well as the annual historic home tour, which highlights South Park neighborhoods. (619) 233-6679, theoldhousefair.weebly.com

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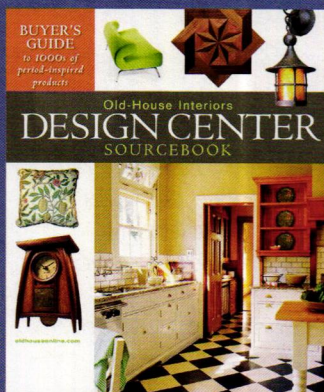
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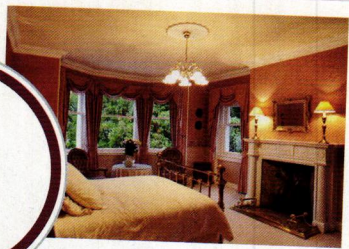
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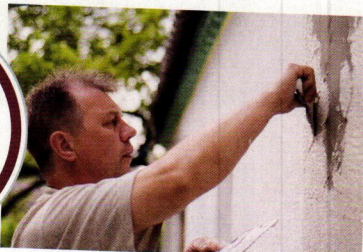
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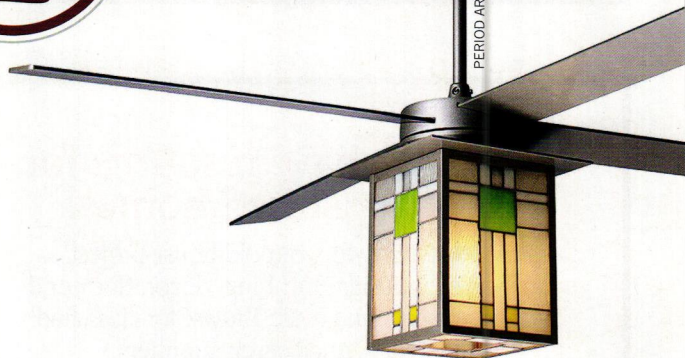
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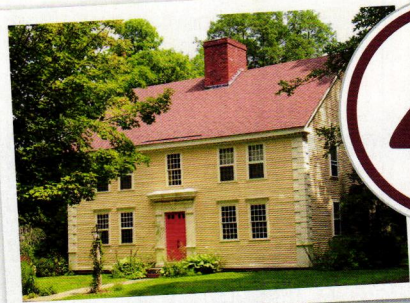


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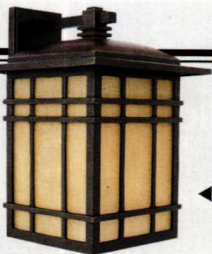


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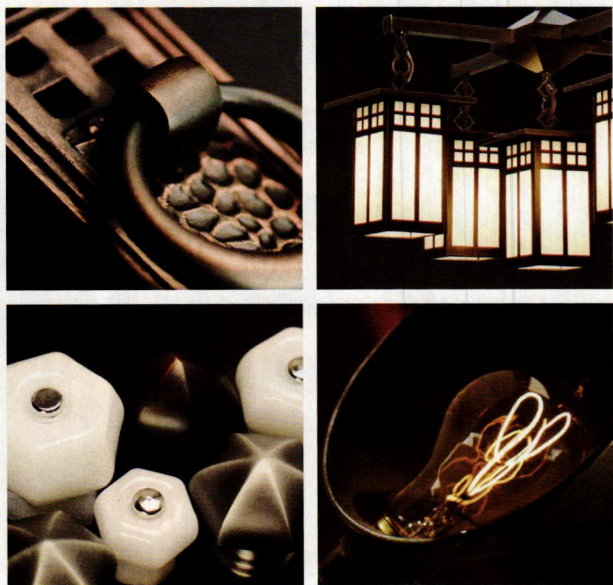


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See Episode 2: Frank Lloyd Wright's Pope-Leighey House (A National Historic Trust Site) now at OldHouseOnline.com/OHL.



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an ITALIANATE

AN EXUBERANT EXPRESSION of Renaissance style, this house type is, despite its name, an American classic—the most popular building style for decades, on both coasts and throughout the center of the country. Deep eaves and heavy brackets, hooded windows and round arches were rendered on houses both simple and grand, built of wood or brick or brownstone. Easily recognized, the Italianate style is defined by its details. • “Italianate” is the most interpretive of the Italian styles that swept the country during the Victorian period, starting around 1840. Fashionable Renaissance-inspired details were often applied to basic house forms, such as gable and wing, I-house, farmhouse, and Foursquare. BY PATRICIA POORE

the LANGUAGE

- **BELVEDERE** Translated roughly as “beautiful vista,” it’s a lookout with windows, usually square, on a roof.
- **BRACKETED STYLE** Alternate name, associated with architect A.J. Davis, for the romantic Italianate style along the Hudson River, named for the large decorative brackets under the roof cornice.
- **CAMPANILE** From *campana* (bell), it’s the tower on an Italianate building.
- **LOGGIA** The arcaded or colonnaded porch on an Italian-derived building.
- **PIANO NOBILE** The main floor of the house, usually reached via an exterior stairway.
- **PIAZZA** An open or closed gallery attached to the house—what you’ll want to call the porch if your house is Italianate.
- **QUOINS** In classical architecture, the dressed stones at the corners of the building, or decorative wood blocks in imitation of cornerstones.



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

ITALIANATE



Italianate is 19th-century America's interpretation of the classical vocabulary, already filtered through England and, earlier, the Renaissance. It's true that noted architects—John Notman; Henry Austin; McKim, Mead, & White; Richard Morris Hunt; Samuel Sloan; Gervase Wheeler—designed in this style, but most Italianate houses were based, directly or indirectly, on patternbook examples derived from designs by tastemaker A.J. Downing and villa architect A.J. Davis. Italianate is a vernacular style, adaptable to different materials (wood, brick, stucco, brownstone) and different budgets. To a gabled farmhouse, add a side bay with windows, some fancy eaves brackets, a classical piazza (porch), or a round-top window, and voila: Italianate style. Builders nationwide used the vocabulary almost to the end of the 19th century. The Victorian Italianate style celebrated creative ostentation, a joyous use of polychromy, and sinuous curves inside and out.

Italian-style houses fall into three basic categories: the Villa, the Renaissance Revival, and the Italianate. Villas were meant to evoke the farmhouses and manors of Italy's countryside. The more formal Renaissance Revival style is restrained, classical, and symmetrical, often used on public buildings and in urban settings. The Italianate encompasses everything else, from the ambitiously



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

eccentric to the simplest rural vernacular. The romantic Italian styles remained popular for nearly half a century.

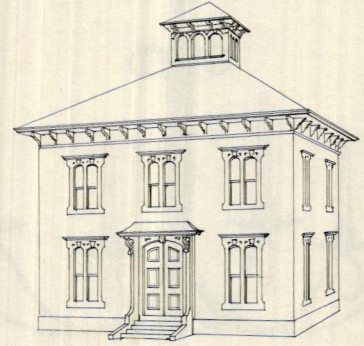
The Italian forms and the Gothic Revival arrived at about the same time, two picturesque styles that ended the long reign of Greek Revival. Both came to us through England, where Gothic became the predominant style of the early Victorian period. In Amer-

ica, however, the Italianate was, by the 1860s, far and away the most fashionable architectural style.

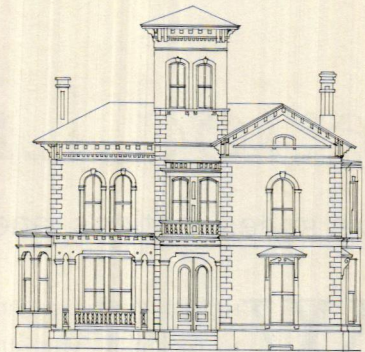
The Italianate style waned during the postwar economic troubles of the 1870s. By the time homebuilding picked up, the style had to compete with such late Victorian favorites as Queen Anne, Stick and Shingle Styles, and the early Colonial Revival.

ITALIAN styles

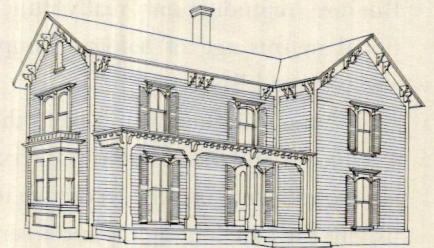
"Italianate" is the most freewheeling of a series of Renaissance-inspired styles:



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



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



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



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



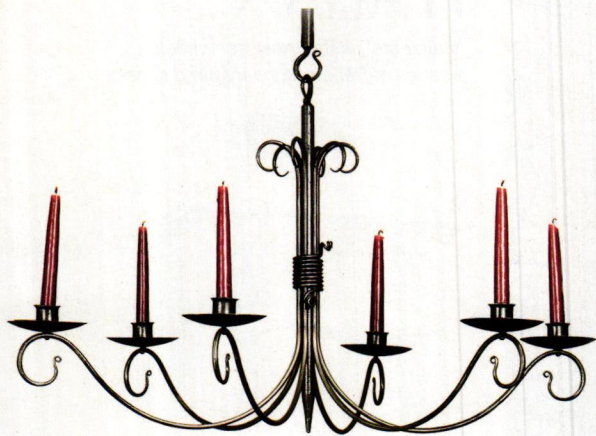
An 1880s parlor has a mix of early Victorian and Eastlake-style furniture.

INTERIORS for Italianates

Italianate houses are relatively easy to identify, but there is no particular "Italianate interior," because the style spanned half a century. Generally, (French) Rococo was in vogue during the 1850s and 1860s, and Renaissance Revival interiors held sway after 1870. The typical Italianate house probably had a Gothic Revival piece or two. ■ One approach will apply to a mansion, where money and skilled labor were available and the architect may have chosen furniture from established cabinetmakers. Another approach makes sense for a Midwestern builder's house of the

1880s, most likely filled with production Renaissance Revival pieces and cottage furniture. Instead of the mansion's cast-plaster brackets and cartouches, the simpler house had just ceiling medallions; the rich man's *trompe l'oeil* frescoes were recalled, in the vernacular example, in panels painted on walls. ■ Outside, paint schemes in beiges, buttermilk, and gray-greens suggest the stone colors of the Italian originals. Similar stony neutrals, including pale pinks, blues, and greens, were found inside. (After 1860 or so, stronger colors were advised.) Cool halls often were done in

imitation of ashlar, or stone blocks. Graining was common; marbleizing even more so, used on baseboards, columns, and niches. For paper borders and rugs, florid patterns were nearly universal. ■ Furniture styles making their appearance included the Rococo and Renaissance Revivals, painted cottage furniture, and derivative pieces mass-produced in Grand Rapids. ■ Stuff was everywhere: clocks, vases, figurines, glassware, sculpted or cast busts. "Whatnots" and that French piece so associated with Italianate houses—the *étagère*—were treasured.



Period Lighting 101

BY MARY ELLEN POLSON

Fixture styles, options, and how to use them.

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

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

Sconces of all styles are ideal as ambient lights in formal rooms like the parlor, and serve as functional lighting at the top of a staircase or other tight, dimly lit spaces, like bathrooms. Sconces lend themselves to symmetry, often popping up in twos: on either side of an overman-

tel in a Georgian house, or on a wall intended for a buffet in a Foursquare dining room. Paired sconces make ideal bathroom fixtures, especially on either side of a mirrored medicine chest. Sconces come in just about every style, from colonial tin mirror-backs to the pinprick-perforated aluminum hour-glass shapes of the 1950s. Shades can be placed up or down to cast light where it's needed.

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


Chandeliers can be colossal,

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

TOP, LEFT TO RIGHT: The wide 'Southbury' from Historic Housefitters fits with lower ceilings. Inspired by a billiard fixture, the 'North' from Rejuvenation is casual yet period over a kitchen counter. Pendants like this copper one from Barn Light Electric may appear singly or in multiples.




Ceiling-mount and semi-flush fixtures like the 'Westmont' from Schoolhouse Electric pop in tight places.



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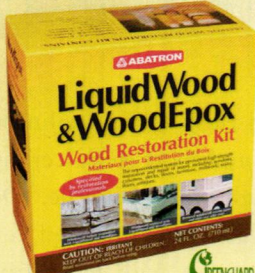
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low-ceilinged rooms found in 18th-century homes.

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

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

Shower and bowl fixtures were especially popular in Arts & Crafts and Romantic Revival homes of the '10s and '20s. Both can be excellent choices over a dining-room table or in a foyer. Because they can

be mounted flush to the ceiling or semi-flush on a short stem, ceiling-mounted lights are versatile. Depending on lamping, enclosed ceiling mounts move with grace from kitchen to the hall to porch. Stem-mounted versions with colored shades go places where a pendant cannot, and look good in groupings: Think of them as a period substitute for recessed lighting.

Pendants can't be beat for more focused task lighting. The simplest pendant is a light bulb dangling from a wire. Because many reproduction pendants have the most common fitter size—2¼"—they also have the greatest range of shade possibilities. Whether clad in a simple white shade or dressed up in hand-blown art glass, the pendant goes solo over the kitchen sink, in a row of three or more over an open counter, or down an entry hall to welcome guests. ✦

LEFT TO RIGHT: Sconces, like the double 'Brandt Leaf' from Urban Archaeology, promote symmetry. This triple pendant is from House of Antique Hardware. The 'Somerset' sconce is from Turn of the Century Lighting.

Gasoliers, like this double-tiered beauty from Roy Electric, were fixed in the center of a formal room for general illumination.

SOURCES in this article

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A trio of repurposed insulator pendants from Conant Metal & Light illuminates a counter.



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HOW HIGH?

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

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

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

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

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

REVIEWED BY PATRICIA POORE
PHOTOGRAPHS BY BRIAN VANDEN BRINK

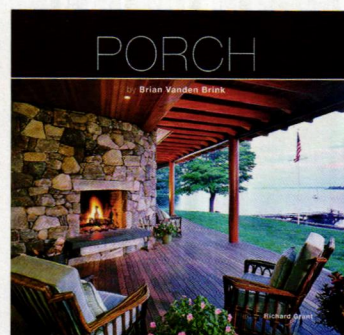


RIGHT: Colonial Revival restraint on a Shingle house on Cape Cod. **BELOW:** Transition space, Martha's Vineyard, Massachusetts. **OPPOSITE:** Iconic white wicker and blue ceiling in an enclosed Victorian porch in Blue Hill, Maine.

Vanden Brink notes that the porch image often ended up on the magazine's cover, "because porches invite an 'I wish I were there' kind of response."

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

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

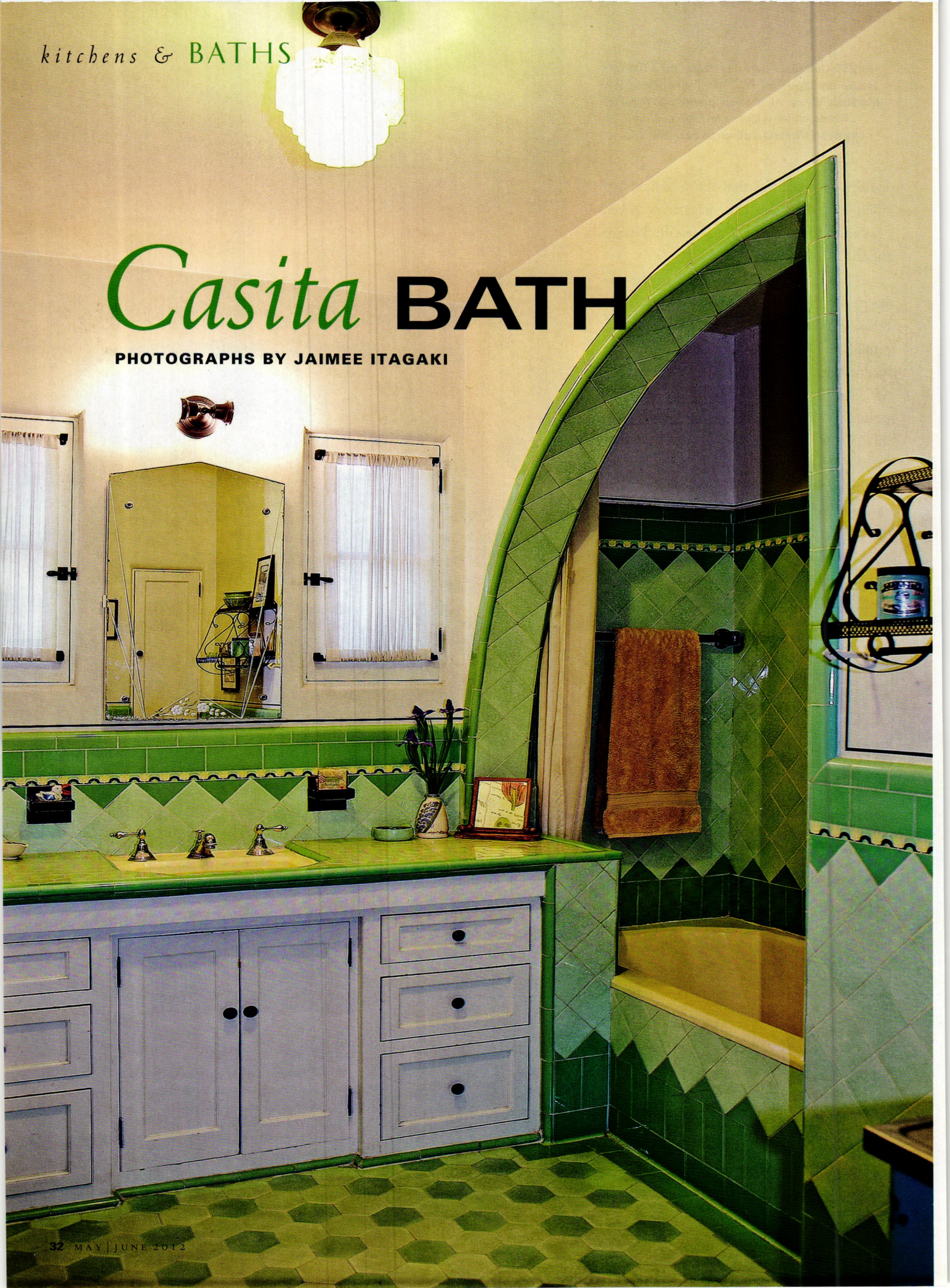


PORCH

by Brian Vanden Brink, with text by Richard Grant. DownEast Books, 2011. Hardcover, 96 pages, \$14.95. Through your bookstore or from the publisher: (800) 685-7962, downeast.com

Casita BATH

PHOTOGRAPHS BY JAIMEE ITAGAKI



THIS BRILLIANT BATHROOM, ORIGINAL TO THE 1933 SPANISH-STYLE BUNGALOW, FEATURES GREEN TILES AND BUTTERY FIXTURES.

BY SARAH HILBERT

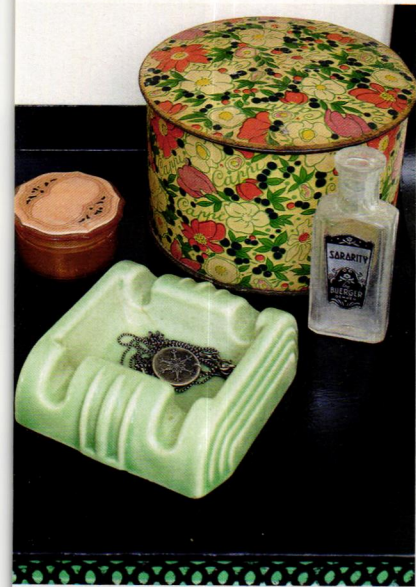
WE WERE LURED here by the tile. In 2009, we left our beloved 1912 Craftsman home for this 1933 *casita*, or Spanish bungalow. We were smitten by its gorgeous, over-the-top, green-tiled Art Deco bathroom, an exclamation point on an exceptional house.

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

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

FAR LEFT: The tile design and bullnose trim are obvious in this corner, where a “shortcut” door opens into the hallway linen closet. The green metal cabinet, likely from a medical or dental office, was a flea-market find. **LEFT:** The butter-yellow sink matches the toilet and bathtub.

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





The built-in enameled electric fan/heater combo made by Markel Electric features an attractive grate with a stylized M, presumably for Markel.

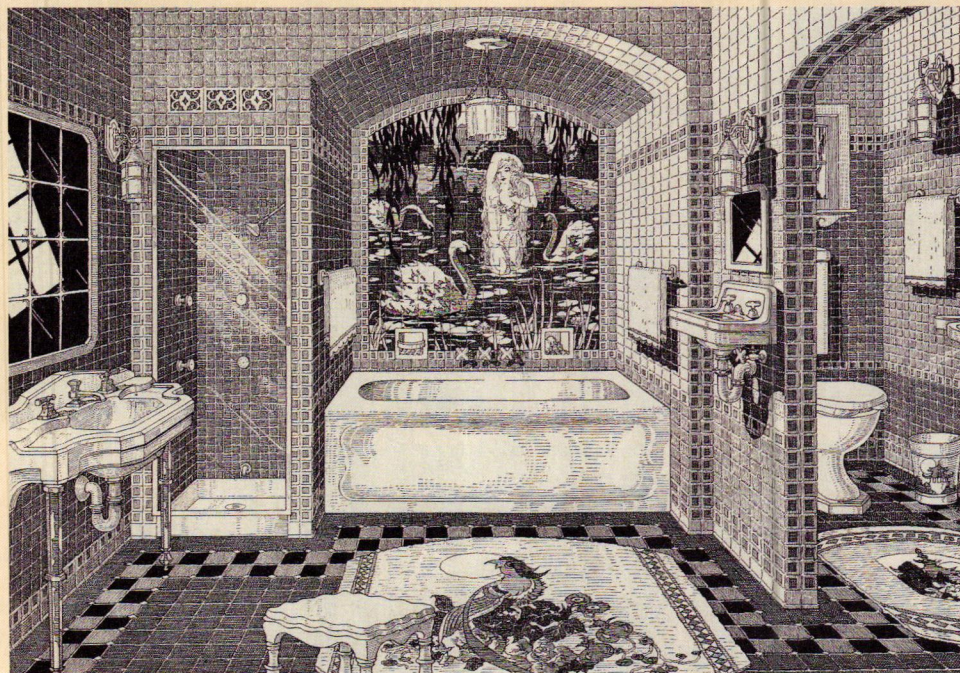
nal tiles form a honeycomb pattern on the floor. Wall tiles are squares set on the diagonal, which produces the geometric zigzag pattern so common in this era. The accent border offers a yellow-and-black tulip design. Narrow bullnose tile trim throughout rounds the corners. Original fixtures are butter yellow. (Other popular colors of the time included salmon pink, orchid purple, and black.)

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

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

DECO TILE BATHS

Artful Modernity

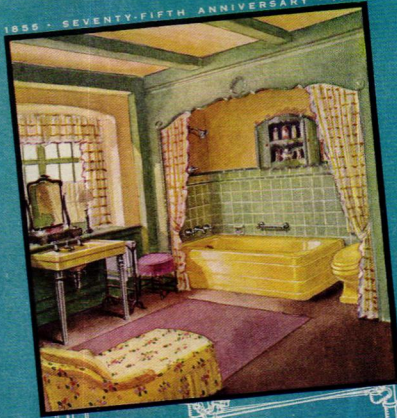


"... pictured above, an arrangement suitable for the larger residences. The fixtures consist of a recess 'Catalina' bath with separate shower, 'Montecito' vitreous china lavatory, dental lavatory and the quiet action 'Flintridge' closet combination, together with a narrow space vitreous china lavatory in a separate compartment."

—"MODERN BATHROOMS" CATALOG,
WASHINGTON IRON WORKS, LOS ANGELES

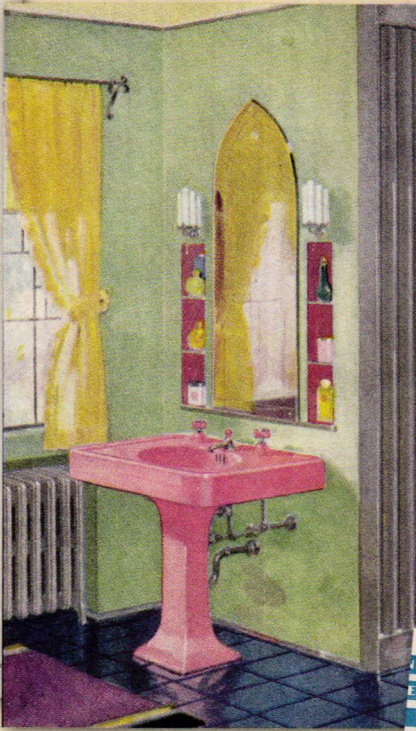
An economic boom in the mid-1920s ushered in an era of impressive residential construction and home renovations. That and several other factors gave rise to a new aesthetic in the bathroom. Innovations in manufacturing made new materials and colors more widely available; tile setting became easier, faster,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

Perhaps just as important were advances in color printing! Elegant baths received a considerable sell job in magazines, with advertisements and



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ABOVE, LEFT: The bathroom as shown, from a 1930 Crane Co. advertisement. **ABOVE, RIGHT:** From a Standard Sanitary Mfg. Co. ad: "Now all Standard fixtures are made not only in white but also in Ming Green, T'ang Red . . . Royal Copenhagen Blue . . . Ionian Black." **LEFT:** Enameled colored fixtures from Washington Iron Works, 1930s. **RIGHT:** Fern-green fixtures for a "low cost bathroom" from Crane, 1931. **BELOW:** Deco styling in "Ivory" vitreous-china fixtures by Standard, as seen in *Better Homes and Gardens*, April 1930.



editorial showcasing dreamy color combinations from companies like Crane and Standard, Kohler, and Universal Sanitary Manufacturing. Manufacturers and retailers worked to persuade consumers that functional and stylish fixtures could—indeed should—be part of bold suites. Vibrant new bathrooms became status symbols for homeowners. It didn't hurt that the predominant style of the day, Art Deco, promoted functional design that was also an elegant art expression—and ideally suited for the bathroom.

Advertisers extolled matching fixture suites, much like the butter-yellow tub, sink, and toilet ensemble in my own house [previous pages]. A 1929

ad boasts: "Fine fixtures by Kohler are noted for their grace of line and proportion. They are everywhere preferred for the quality and lustre of their glassy hard enamel and for the way in which the assembled fixtures harmonize in color and texture."

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

—Sarah Hilbert



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Black is the Color of My True Love's Chair

BY DAN COOPER

Chapter XI of The Butchy Chronicles

BUTCHY AND I were in the car, crawling behind an endless procession of late-model Buicks with left-turn signals ablaze, their occupants searching out the optimal early-bird special among the many surf 'n' turfs disguised as colonial taverns on the Lower Cape. In an ill-considered moment, we had elected to troll Route 7A to see if any antiques worthy of our superior standards had appeared in the past decade, since we'd soured on this run.

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

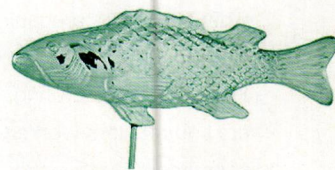
Despite my apprehension, I found it difficult to resist the siren call of black shellac, and like an addict contemplating the nobler path, my restraint was fleeting at best. So off we went to the Cape. Gerbil lived in and dealt from a ruined Federal sited hard by



a bend in the road, just where the garish fudge and T-shirt shops yield to a series of incessantly charming half Capes. With an abject lack of paint, banging shutters, and wild overgrowth, Gerbil's lair marked the transition between the world occupied by those-from-away and the world of the year-rounders.

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

Viewing Gerbil *en deshabille* revealed to me the genesis of his moniker: He was a paunchy mass with ginger fur that sprouted from the openings of his shirt and crept upwards towards the timberline of his pate. His unblinking chestnut eyes were in extreme proximity to each other,





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

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

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

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

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

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

chairs are a tough sell; pairs move much faster.

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

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

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

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

I continued with my defense. “I’m not alone, you know; look at the back cover of the first Queen album: The band is in Freddie Mercury’s London flat, posing in

front of an ebonized vitrine, and that’s 1973. There’s something about the stuff that gives me a *frisson*. I have to have it, be it a tiny whatnot shelf or an impossibly tall pier mirror that won’t even fit in my stairwell. Oh, then there’s the dilemma of what to do with it: leave it as found, the finish graying slightly with dust in the crevices, but retaining its ghosts, or do you French-polish it—carefully avoiding the gilding, of course—and recapture the obsidian gleam of the late 19th century, just as Alma-Tadema would have rendered it on canvas?”

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

“They’re a matched pair!” he replied, watching me.

“How much for the one that was ebonized in the 1880s?” I returned in mock exasperation.

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

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

“Thanks, I’ll pass for now.”

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

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

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

“Where are you going?” Butchy asked.

“I’ve got to see an old man about a cord.” ♦




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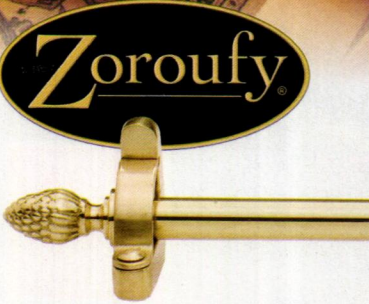
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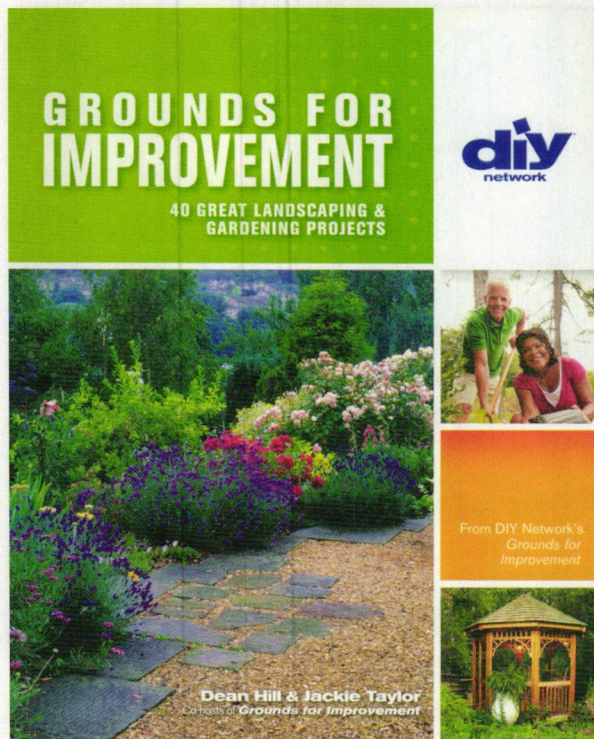
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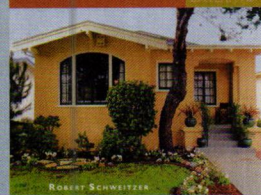
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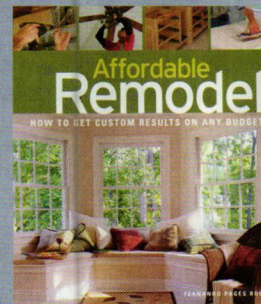


▲ KC12.

BUNGALOW COLORS



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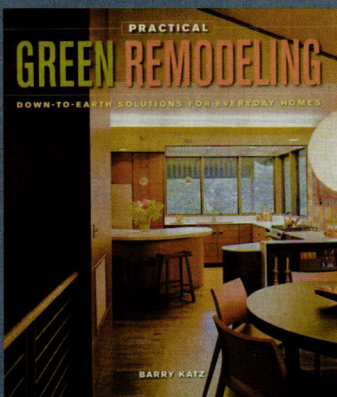


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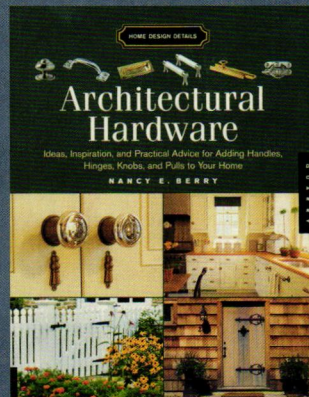


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APPLE PIE VICTORIAN

Lightly remade as a family vacation house, this 1890s cottage is easy, casual, and all-American.

(page 42) ♡

HOUSE & GALLERY

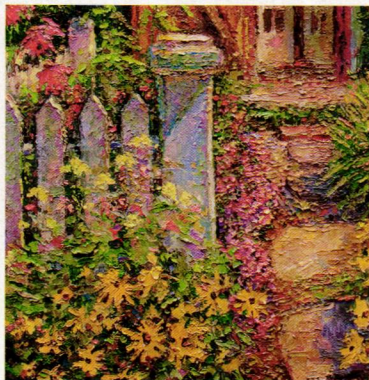
In an old Connecticut village, a building with a lot of history becomes the colorful home of a painter and a photographer. (page 50) ♡



PAINT COLOR & PLACEMENT

A good exterior paint scheme—sympathetic colors, well-placed—adds period panache, preserves proportions, and subtly highlights details.

(page 58) ♡



THE GALLERY'S GARDENS

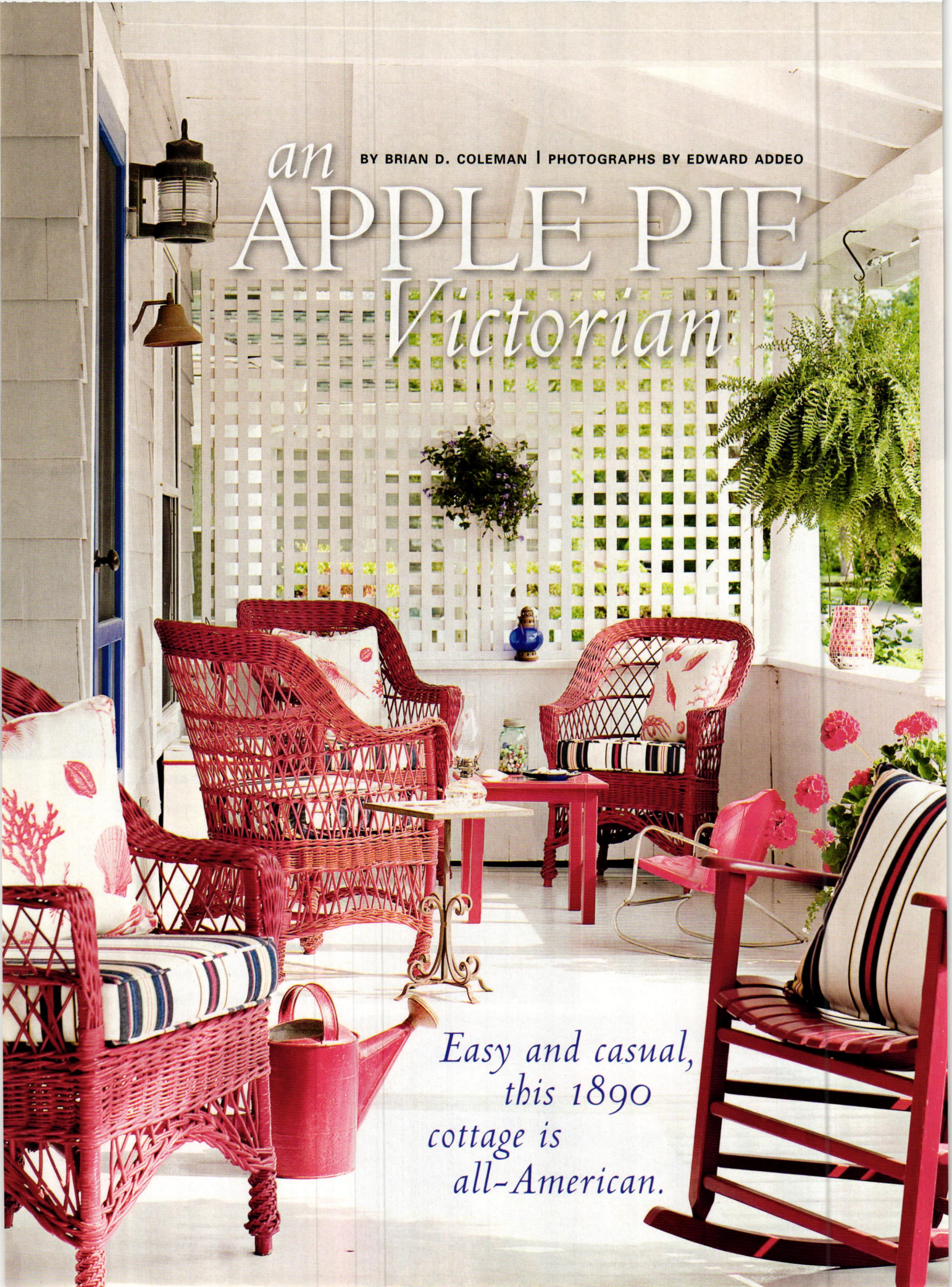
Behind the fence, a terraced world done in painterly fashion, with places for both intimate dinners and Sunday salons. (page 54) ♡

GARAGE DOORS THAT FIT

Keys to a compatible garage, with sources for doors and hardware.

(page 62)



A photograph of a porch with red wicker furniture, a white lattice wall, and various plants. The porch is furnished with several red wicker chairs and a table, some with cushions. A white lattice wall is in the background, and there are hanging plants and a red watering can on the porch. The text is overlaid on the top half of the image.

an BY BRIAN D. COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO
APPLE PIE
Victorian

*Easy and casual,
this 1890
cottage is
all-American.*



WHEN THEY SAW the Victorian house for the first time, Karen and Michael Lennon thought it anything but charming. Built in 1890 as a men's boardinghouse for shipbuilders, it had a dreary interior and a warren of tiny bedrooms upstairs. White plastic shutters stood out against the mint-green exterior paint. Systems were outmoded, the roof needed replacing, and the septic system was inadequate.

But Karen had spent her childhood summers here in the pleasant beach town of Madison, Connecticut, where her dad still lives and where all of her siblings have summer homes. She grew up playing on the beach and wanted her children and grandchildren to have those same fond memories. Her requirements were simple: The house had to fit their lifestyle, which meant easy and casual. "When we get up in the morning, we put on our bathing suits, and we don't take



ABOVE: The Connecticut house wears Benjamin Moore's warm 'Shadow Gray' accented with 'Evening Blue' on the front door. **INSET:** Designer Iliana Moore (left) and homeowner Karen Lennon. **OPPOSITE:** The red, white, and blue porch features Bar Harbor-style wicker furniture.



them off until dinner.” Karen didn’t want to worry about rugs and upholstery. Most of all, she yearned for a porch big enough for summertime gatherings of the whole family.

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

The basics came first: new septic system, new roof, and new porch floor. A stone facing on the concrete foundation improved the house, as did a low stone wall added at the perimeter of the property to match others in the neighborhood. They repositioned a backyard tool shed and added flowerboxes and a cupola to make it a focal point. Karen called in the talented interior designer Iliana Moore; together they chose a casual color palette that said “beach,” New England style. It’s predominantly blue, white, and sand, with accents of red. The outside of the house was repainted in a simple polychrome scheme fea-



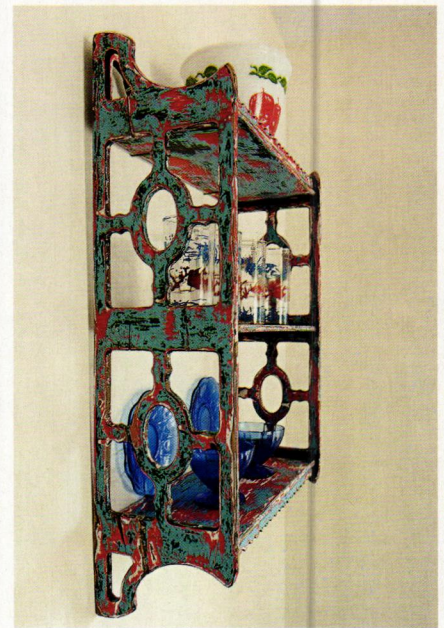
LEFT: The dining room is light and casual. Chair cushions are covered in Ralph Lauren 'Arles'; pillows are 'Grande Rayure' from Nobilis. The blue-and-white plates are 19th-century. **BELOW:** Old-fashioned Bar Harbor-style wicker furniture is painted in Benjamin Moore's 'Heritage Red'. Blue-and-white cushions wear 'Beach Stripe' by Ralph Lauren; pillows are covered in 'Vortice' and 'La Mer' from Clarence House.

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

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

The living room is nautical, with ship models and shells. White wicker and overstuffed seating lends comfort.





ABOVE, FROM LEFT: The wooden “cottage” shutters decorated with sailboat cutouts are new. The kitchen-themed glass shade is mid-20th century. Post-war glassware fills a vintage shelf unit.

EASY KITCHEN FIX

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

LEFT: Maple cabinets got fresh white paint and red retro knobs; colorful mid-century wares give instant style to a kitchen where little renovation was done.



The living room is nautical, with model sailboats, fishing floats, and sand dollars and starfish collected on beach walks. The coffee table is an antique seaman's chest painted with a harpoon.



Seaside Decorating

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

1. When choosing colors, take advantage of the bright beach light by using **crisp whites** softened with **light tints**; blues, creams, and grays are classic.
2. For easy maintenance and a casual feel, use **slipcovers** on furniture.
3. Choose **wicker, teak, and sisal** near the beach; these materials aren't harmed by wet bathing suits.
4. For fabrics, select cool, natural, easy-care **cottons and linens**.
5. To update a summer-home kitchen economically, rely on a **fresh coat of paint**, fun hardware, and vintage lighting.





The bedrooms feature light summer tints set off against crisp white. Cotton and linen complement cottage furniture in rooms furnished with lighthearted antiques and paintings with seashore motifs.



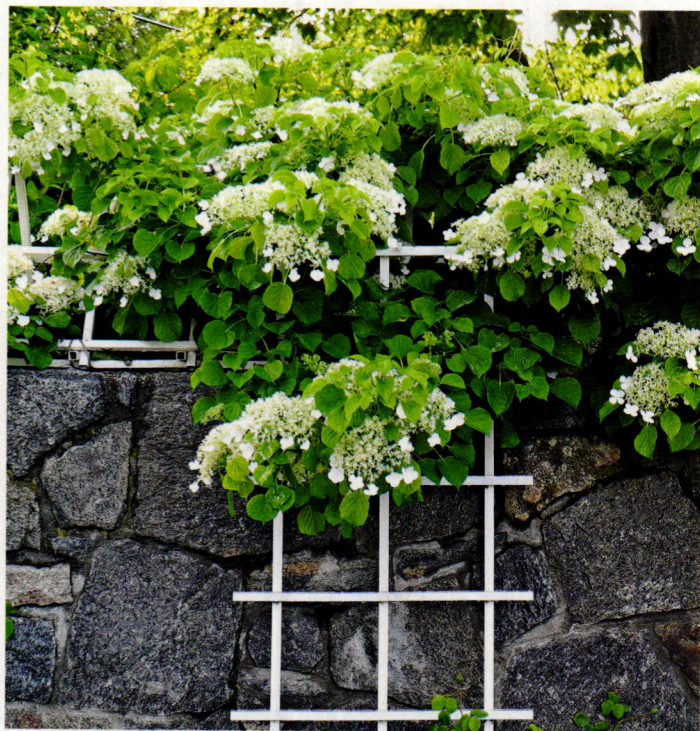


Blue and white toss pillows were made from vintage linens and fabrics that have sea themes.

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

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

FOR RESOURCES, SEE P. 71.



TOP: Casual furniture, a grassy chenille bedspread from The Company Store, and curtains in Sanderson's 'Marguerite' pattern set the mood in the green bedroom. Note the beaver-board walls. **ABOVE:** Lace-cap hydrangea climbs the stone wall recently added to the perimeter of the property.

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

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



HOUSE & GALLERY *in an old hotel*

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

WRITTEN AND PHOTOGRAPHED BY CARYN B. DAVIS





Fire destroyed the four-story Greek Revival hotel's roof in 1903 and again ca. 1930. By the late 1930s, the hotel had become a residence. The portico and columns are long gone.



ABOVE: Leif Nilsson paints on the porch of his Spring Street Studio & Gallery in Chester, Connecticut, which started out as a Greek Revival-style hotel. **RIGHT:** Antique stained-glass doors were once pocket doors in houses razed for a highway in Holland. **OPPOSITE:** Leif Nilsson re-introduced the missing staircase; gardens and seating areas surround the house.



Colors in the kitchen sitting room were inspired by the painting "Interior with Calisimo," which hangs near the purple door that leads up to bedrooms. The room then inspired the painting at right, "The Sun Room."



ABOVE: During the off-season, the gallery's second floor becomes the couple's living and dining rooms; paintings hang year-round. **RIGHT:** Photographer Caryn Davis and artist Leif Nilsson on their wedding day last year.

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

The balcony that once served as the main entrance to the hotel had become unsafe. Once again, Price undertook the restoration with Leif, crafting the railings and turnings. Now when the town has gallery open-

Leif Nilsson's paintings are inspired by his home; or is it that the home was inspired by his paintings? The colors in the house are certainly vivid and painterly. "Our immediate environment is very important to us," says his partner and wife, Caryn.

"We're always reinventing and beautifying the gardens, the gallery, and our home."



ABOVE: Nilsson added the antique French doors and transom lights for access to the garden and sunlight. The red, yellow, and blue theme is supported by the Aztec-red floor, 'Viking Yellow' walls, and blue glassware. **LEFT:** Downstairs is the first floor of the gallery and studio. **BELOW:** Lightly renovated, the kitchen is a simple affair with a table big enough for guests.



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

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

Years ago, Leif painted an interior scene of his studio, which showcased the glass doors from Italy and our cat Calisimo. "When I reconfigured the kitchen, I remembered that painting and its colors," Leif says. "At the paint store I found a color called 'Viking Yellow.' I

had to have it!"

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

One set of French doors opens to a small garden and patio that Leif laid brick by brick. The other set of doors opens up to the grill area. In the winter, we sit on the kitchen sofa with the lights off, with patio lights on, we can see the snow fall on the ledge behind the house. In summer the doors are always open. ✦

HISTORY GARDENS

FROM THE STREET, it's impossible to tell that behind the 8' privacy fence is a terraced world inspired by an artist's travels in Spain and Italy. Ascend the ivy-clad, moss-covered stone steps and open the gate to find a bounty of color: more than 150 different species of plants and flowers. Sprinkled about are white-painted iron tables and chairs, benches, walking paths, stone walls, and stick fences and gates, all set against the vibrant, living backdrop. The hidden haven is captured on canvas and in photographs; its inhabitants are painter Leif Nilsson and his wife, photographer Caryn B. Davis.

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

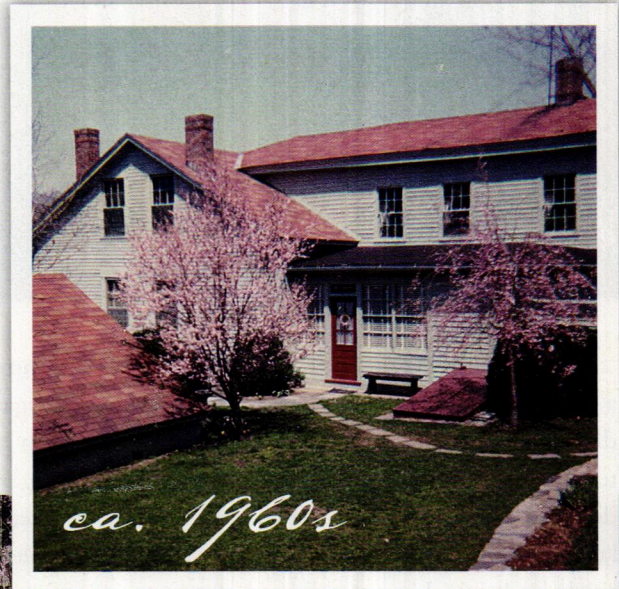


the gallery's GARDENS

PHOTOGRAPHS BY CARYN B. DAVIS



LEFT: The little studio was the site of the earlier gallery. The doors, like the village and studio, are repeated themes explored in Nilsson's paintings, including "Path to the Studio," opposite. **OPPOSITE:** The stick gate with Tibetan prayer flags. **BELOW:** The backyard garden in the 1960s before terracing, and as it looks today with the weeping cherry in early spring.



The painting "The Well Garden" (below) and the backyard scene that inspired it.

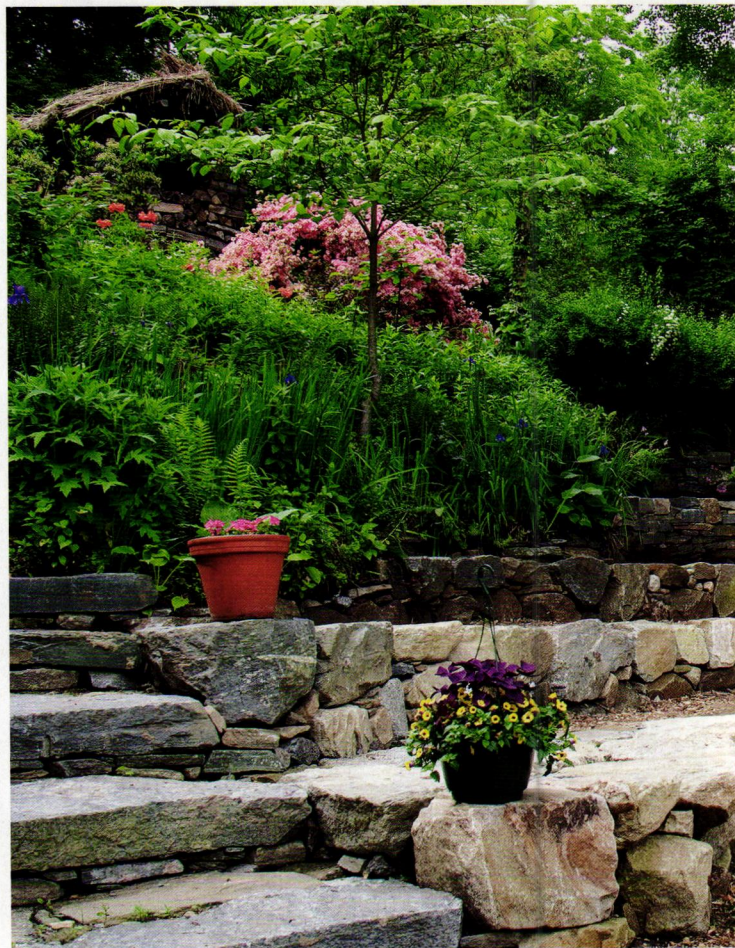


In an area between the back yard and what's now a brick patio off the kitchen sunroom, Nilsson began digging out the foundation in 2004, after a swarm of termites alerted him. He lowered the grade of the garden and replaced a rotted foundation sill. A few years later he laid the patio, also known as Caryn's Garden, brick by brick. He cut salvaged stones to create steps leading from French doors to the brick patio garden.

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

"Leif is rarely still," Caryn says. "He's always busy, working on a painting or moving dirt around with his tractor. It's all art to him." ✦

BELOW, RIGHT: The new outdoor amphitheater was the site of the couple's wedding; it's used as seating during Sunday Salons, and a place for bands to play during events. The log house is visible in the background; Leif Nilsson used phragmites for its thatched roof. **BELOW, LEFT:** Caryn and Leif often eat dinner in the Brick Garden.





Next to the stone steps that lead to the log house, Leif Nilsson used fieldstones to create terracing. He built it to serve as an *outdoor amphitheater*. One tier widens into a stone platform or "stage" to support musicians.



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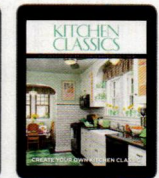
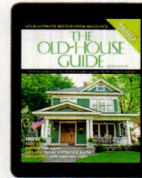
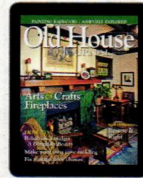


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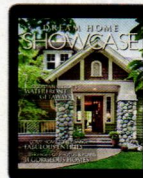
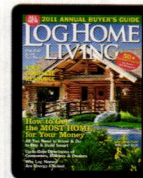
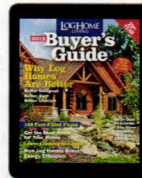
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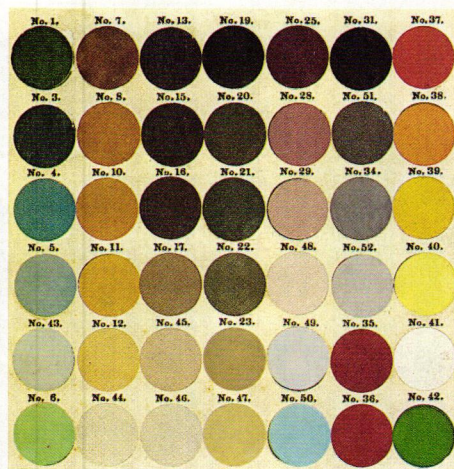
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In the Victorian era, it was possible to buy ready-mixed paint colors like the ones on this 1871 paint card.

COLOR & PLACEMENT

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

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

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

date of the house—also offers clues.

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

A hint that bears repeating: You must paint large-scale samples of chosen colors in place. Buy quarts. Outside, paint a section at least 4' square where your body, trim, and accent colors come together (say, clapboards/corner board/shutter). Or paint on a moveable scrap of Sheetrock or Masonite. If you're dissatisfied with the sample, don't worry, you're not back to square one. As you squint

at the not-quite-right color in place, it will be more obvious where you need to go in the second round: Maybe this red leans too orange, or the ivory should be more gray, less yellow.

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

OPPOSITE: Three houses, three periods: Sherwin-Williams Preservation Palette provided the earthy red and green scheme for an 1882 Queen Anne (top), where the porch trim is reversed out to the body color, a good trick to make the porch pop while assuring unity. Black and white with red brick is foolproof and traditional (far right), here updated with an English green (red's complement) on the doors. The 1912 bungalow (bottom) is "top weighted" with a richer color over the subdued green.



basic breakdown

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

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

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

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

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

ACCENTS are optional colors—or tints and shades—used to highlight architectural elements, such as door panels, porch parts, or ornaments.



Before and after: a familiar house type, and easy to overlook. Now, medium-dark trim outlines the eaves and brings attention to the gable triangle over the horizontal window header. Pretty six-over-one windows become an asset with period-appropriate, brown-red sash.



Rules TRIED & TRUE

DO consider “given” colors before selecting paint: roofing, any brick or stone.

DO go two shades darker and

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

three-story house.

DON'T use very dark, unusual, or saturated colors for the body.

DON'T go overboard with accent colors. Using too many colors, with too much “picking out” of details, ruins

architectural integrity.

DON'T dismiss the idea of a monochromatic color scheme. Choosing tints or shades of the same color, or using just one secondary color on shutters or front door, can be elegant.



Tints and shades of a neutral, and a dark accent in recesses, enhance an Italianate house.

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

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

with tall, round columns is asking for cool restraint.

Don't be intimidated by the need for a “historic” polychrome scheme. We get some of our ideas about 19th- and early 20th-century colors from sales materials. Paint companies illustrated houses with multi-color schemes, and kit-house companies, including Sears, pictured overtly cheerful colors. Then as now, though, most houses were painted conservatively. Neutrals and natural pigment colors in light to medium tints have been preferred for their durability, as they reflect UV light and don't fade or change as readily as saturated hues. A scheme using some variations of gray and white was common throughout the 19th century and well into the 20th. ✦



An 1855 parsonage at Historic Richmond Town in Staten Island, New York, originally had a cream body and Venetian red trim. Around 1870, when the Carpenter Gothic gable ornament was added, exterior colors were changed to this more saturated, late Victorian scheme featuring a green body.

selected SOURCES

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

CJ HURLEY CENTURY ARTS, Oregon: (503) 234-4167, cjhurley.com ■ **THE COLOR DOCTOR** (John Crosby Freeman), Pennsylvania: (804) 648-1616, oldhouseauthority.com ■ **THE COLOR PEOPLE**, Colorado: (800) 541-7144, colorpeople.com ■ **HISTORIC HOUSE COLORS** (Robert Schweitzer), Michigan: (734) 668-0298, historichousecolors.com

Paint companies that offer historic color collections or palette advice:

BENJAMIN MOORE benjaminmoore.com Historic Color collection; Color Makeover Program ■ **CALIFORNIA PAINTS** [\[paints.com\]\(http://paints.com\) Historic Colors of America palette](http://california</p>
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■ **DURON PAINT & WALLCOVERINGS** duron.com Colors of Historic Charleston, Carolina Low Country lines ■ **FINE PAINTS OF EUROPE** finepaintsofeurope.com High-performance paints with high concentrations of pigment

■ **HOMESTEAD HOUSE PAINT CO.** homesteadhouse.ca Craftsman Collection, Gothic and Italianate Palette ■ **MARTIN SENOUR** martinsenour.com Williamsburg line of historic colors; online Palette Match ■ **OLD VILLAGE PAINT COLOURS** old-village.com Traditional paint palette in oil or latex

■ **PARKER PAINT** shadesof76.com Colors of early America ■ **PRIMROSE DISTRIBUTING/OLDE CENTURY COLORS** oldecenturycolors.com Oil-and acrylic-based paint in an early American palette

■ **SHERWIN-WILLIAMS** sherwin-williams.com Historical Preservation Palette, interactive Color Visualizer ■ **VALSPAR** valspar.com Historically documented color line

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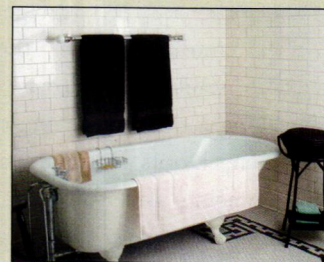
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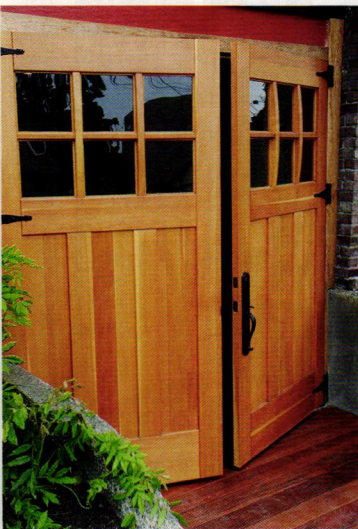
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TOP ROW: Swing-out doors from Real Carriage Doors offer true divided lights and functional hardware. Multiple lights and arched tops add character to doors from Carriage House Door Co. Ever-Green Garage Doors split the expanse into two bays for a more historical look. **LEFT:** Section breaks are almost invisible on a wood door from Designer Doors. Clopay's multi-light glazing lends proportion on wide doors.

Garage Doors That Fit BY MARY ELLEN POLSON

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

Wood is still the gold standard for doors on a period house or a de-

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

Some custom doors are solid wood, but most come with a core of

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

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

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■ **CARRIAGE HOUSE DOOR CO.** (877) 668-1601, carriagedoor.com *Custom wood and steel with carriage detail overlays*

■ **CLOPAY DOOR** (800) 225-6729, clopaydoor.com *Steel, composite, and wood, including carriage house styles*

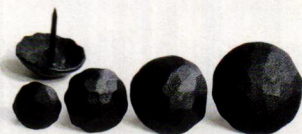
■ **DESIGNER DOORS** (800) 241-0525, designer



LEFT: Decorative glass is encased in tempered glass in a custom door of padauk and Spanish cedar from Gallenberg Studio.

ABOVE & RIGHT: The 'Barcelona' ring pull, clavos, and strap hinge from Montana Hinge & Hardware.

DOOR HARDWARE



■ **ACORN MANUFACTURING** (800) 835-0121, acornmfg.com *Strap hinges, hasps, latches*

■ **BARN DOOR HARDWARE** (866) 815-8151, barndoorhardware.com *Sliding, flat track, tubular track barn and garage hardware*

■ **FAGAN'S FORGE** (860) 377-3232, fagansforge.com *Hand-wrought garage hardware from mild steel*

■ **KAYNE & SONS** (828) 667-8868, customforgedhardware.com *Hand-forged decorative and functional garage and barn door hardware, including door rollers*

■ **LYNN COVE FOUNDRY & FORGE** (800) 975-7089, lynncove.com *Cast aluminum strap hinges, bolts, pull handles, faux latches, accessories*

■ **MONTANA HINGE & HARDWARE** (406) 947-2145, montanahinge.com *Decorative hinge straps and handles*

■ **SNUG COTTAGE HARDWARE** (800) 637-5427, snugcottagehardware.com *Barn and garage hangers, latches, hinges for outbuildings and gates*

■ **WILLIAMSBURG BLACKSMITHS** (800) 248-1776, williamsburgblacksmiths.com *Hand-forged garage/carriage door hardware, custom work*



doors.com *Custom wood and historic re-creations*

■ **EVER-GREEN GARAGE DOORS** (503) 384-8616, ever-greengaragedoors.com *Stock and custom garage doors*

■ **EVERGREEN CARRIAGE DOORS** (800) 654-0750, evergreencarriagedoors.com *Automated swing-open carriage-house styles in wood*

■ **GALLENBERG STUDIO** (715) 882-4900, gallenbergstudio.com *Custom woodworking, including garage doors*

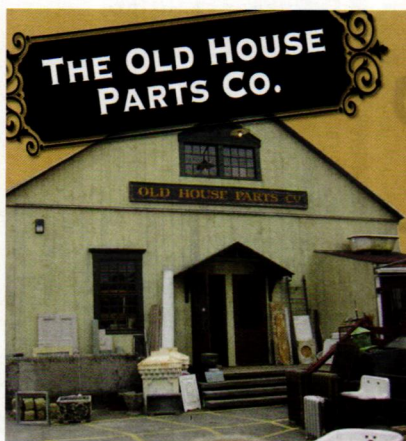
■ **HAHN'S WOODWORKING CO.** (908) 722-2742, hahnswoodworking.com *Carriage house and barn doors*

■ **JACK SHEPPARD ENTERPRISES** (706) 736-8478, jacksheppardcarriagedoors.com *Carriage-house styles, ornamental hardware; coordinating entry doors, windows*

■ **REAL CARRIAGE DOOR COMPANY** (800) 694-5977, realcarriagedoors.com *Custom wood and oversized doors in sliding, swing-out, and traditional styles; garage hardware*

■ **SUMMIT DOOR** (888) 768-3667, summitdoorinc.com *Custom wood*

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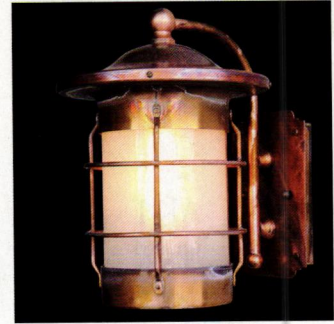
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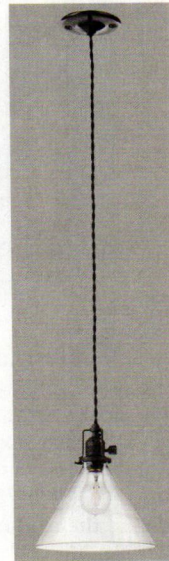
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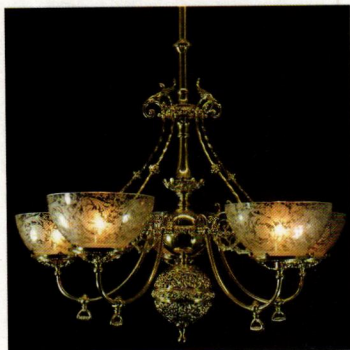


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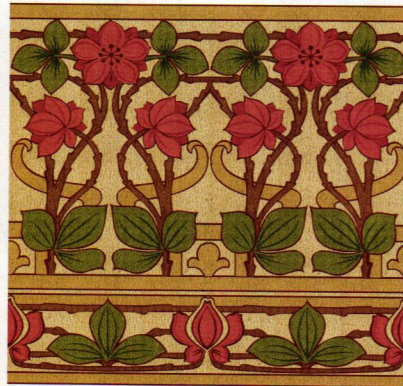
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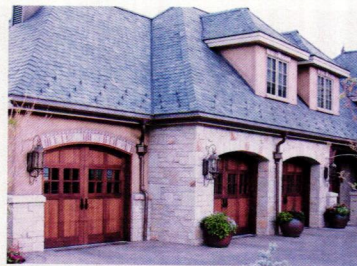
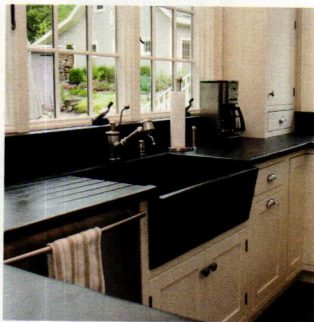
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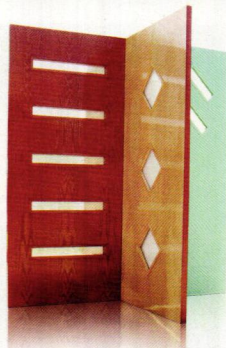
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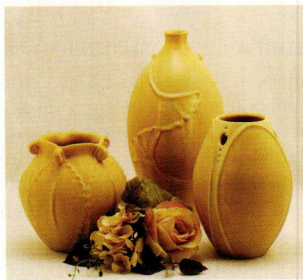
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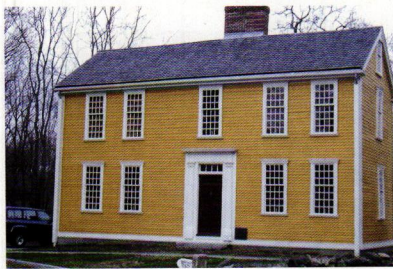


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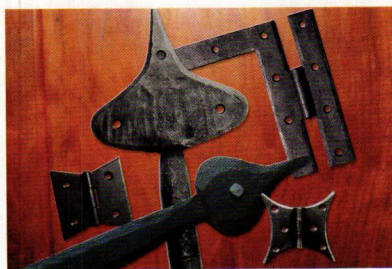
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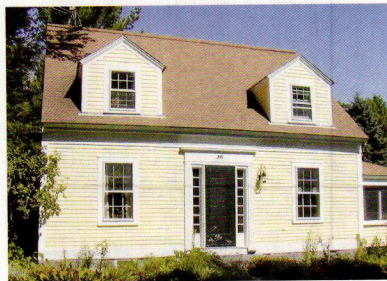


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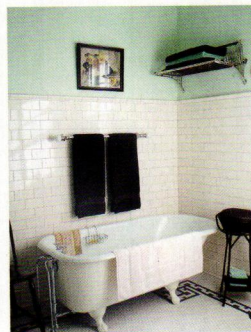


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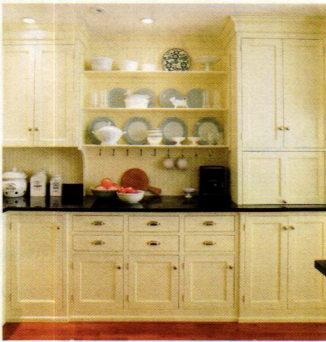


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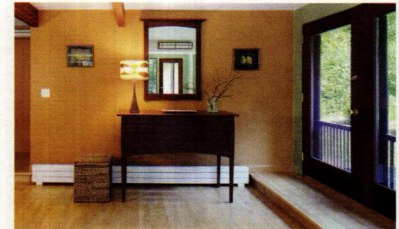
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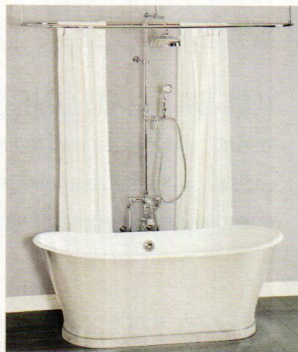
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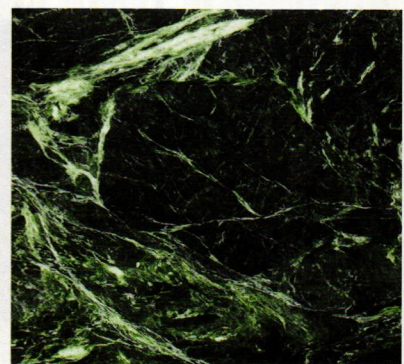
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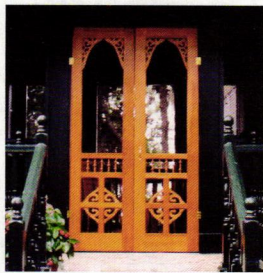


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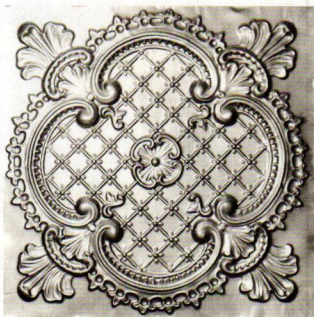


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DIALOG

back & forth

PRESTO, A BED

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

—MATT METCALF, *via email*

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

ALL FOR ORIGINAL

I WAS WOWED by the wall treatment—stencils? paper?—on pp. 38–9 of your April 2011 issue. Is it original to the

house, or is it sold today?

I've been picking up OHI issues here and there, but with some of my favorite magazines disappearing, I decided to subscribe to *Old-House Interiors* to show my support. We have two Greek Revival houses, built in 1845 and 1856, and I'd love to see articles on similar houses. Also, in response to your reader who asked whether his-

torically accurate restorations of kitchens were desired by buyers, I have to say that for me, the more historic details a house has, the more I would be inclined toward buying it. Kitchens with laminate countertops leave me cold.

—REBECCA S., *Rutland, Wisconsin*

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

FOR BATHING ONE'S WHAT?

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

—JONATHAN CROSBY, *Louisville, Kentucky*

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

—PATRICIA POORE

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Original fixtures in a 1914 house include a sitz bath and a single-leg sink.



WILLIAM WRIGHT

find it here

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

Apple Pie Victorian pp. 42-49

DESIGNER Iliana Moore, **Iliana Moore Interiors**, Bronxville, NY: (917) 689-1937, ilianamoore.com p. 42 White wicker (old and new) from **Hidden Galleries**, Stamford, CT: (203) 363-0309, hidengalleries.net p. 43 Exterior paint **Benjamin Moore** 'Shadow Gray' walls and 'Evening Blue' door: benjaminmoore.com



p. 44 Blue and white plates, antique wicker, and coffee table (19th c. trunk) from **The Dongan Collection**, Bronxville, NY: (917) 887 3593, dongancollection.com ■ Walls **Benjamin Moore** 'Rich Cream' ■ Chair cushions covered in **Ralph Lauren** 'Arles': ralphlaurenhome.com ■ Pil-

lows are 'Grande Rayure' from **Nobilis** (to the trade): nobilis.fr p. 45 Wicker painted in **Benjamin Moore** 'Heritage Red' ■ Blue-and-white cushions 'Beach Stripe' by **Ralph Lauren**: ralphlaurenhome.com ■ Pillows in 'Vortice' and 'La Mer' from **Clarence House**: clarencehouse.com p. 46 Red knobs from **Liz's Antique Hardware**: lahardware.com ■ Walls **Benjamin Moore** 'Super White' p. 47 Club chair upholstered in 'Sea Coral' figured plaid by **Brunschwig & Fils**: brunschwig.com p. 48-9 Bedspreads from **The Company Store**: thecompanystore.com ■ Wall colors shown include **Benjamin Moore** 'Sky Blue,' 'Harbor Fog,' and 'Cotton Tail.'

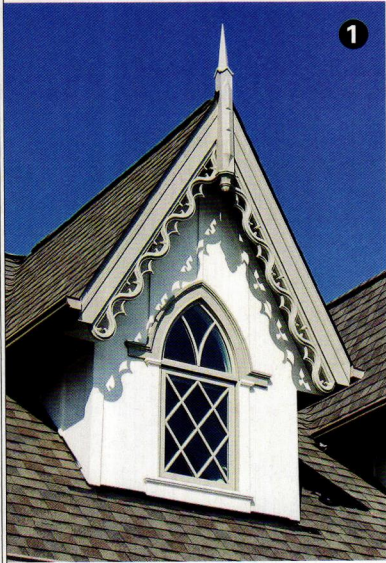
House & Gallery pp. 50-57

ARTIST Leif Nilsson, **Nilsson Spring Street Studio and Gallery**, Chester, CT: (860) 526-2077, nilssonstudio.com RESTORATION/MILLWORK **Richard G. Price Co.**, Chester, CT: (860) 526-9726

OLD~HOUSE



■ **LANCET WINDOW** In medieval Gothic stone buildings, a narrow window with a pointed arch; or a modern wood window resembling it.

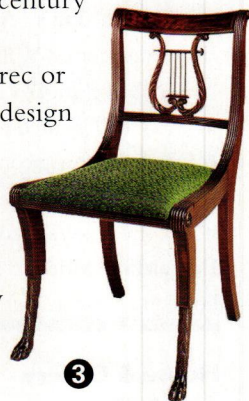


1

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

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

■ **LYRE BACK** Neo-Grec or neoclassical chair design where the back splat resembles the musical instrument. The motif was used by Thomas Sheraton and Duncan



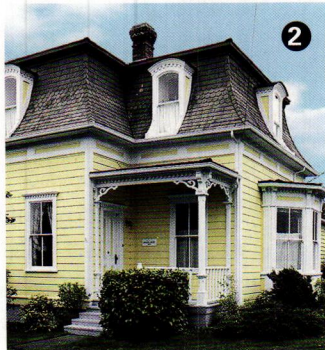
3

Phyfe and is still in use today.

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

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

■ **MANSARD ROOF** A roof with two slopes, the lower one almost vertical; it allows extra space



2

for the attic rooms. The lower roof may have a straight-sided, convex, or concave shape, with or without a flare. It's

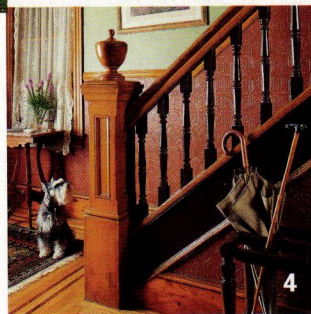
named for the Paris architect Francois Mansart (1598–1666).

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

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

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

■ **NEOCLASSIC(AL)** That is, "new classicism," referring to the second revival of Greco-

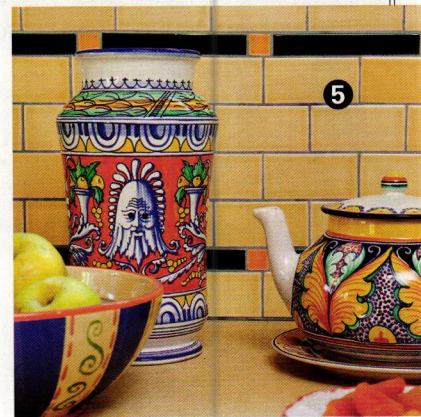


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Roman design in the 17th through 20th centuries,

including Georgian Palladianism, the Adamesque style, American Federal design, Jeffersonian classicism, and the Beaux Arts school.

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



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■ **NICHE** In American classical architecture, an ornamental recess in the wall, usually arched, meant to receive a decorative object.

■ **NOGGING** The bricks used to fill in spaces between timbers in half-timbered walls. Often these are parged (stuccoed) for a smooth finish.

- 1 LANCET WINDOW WITH MUNTINS AND MULLION
- 2 MANSARD ROOF
- 3 LYRE BACK CHAIR
- 4 NEWEL POST WITH URN FINIAL
- 5 ITALIAN MAJOLICA

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