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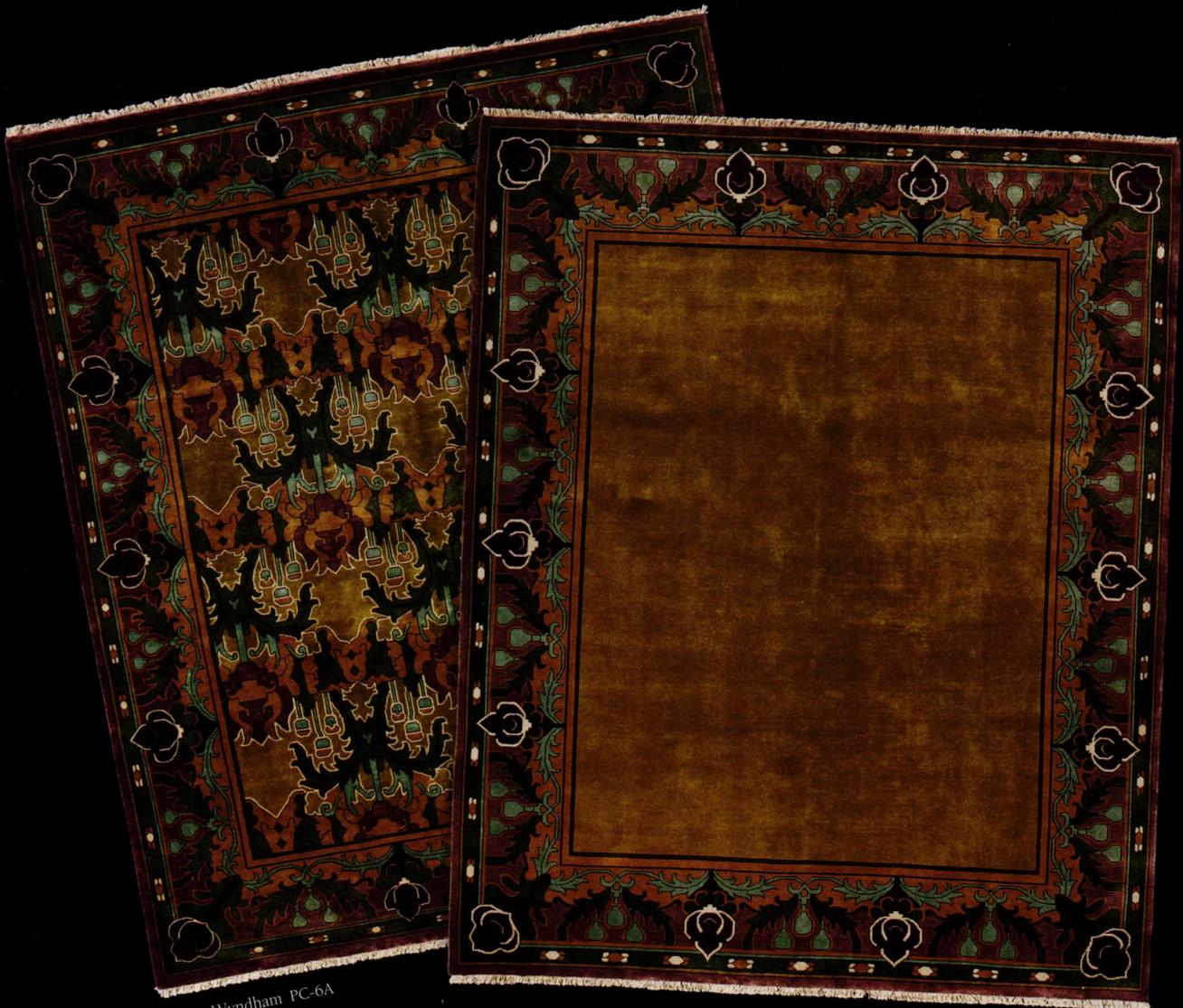
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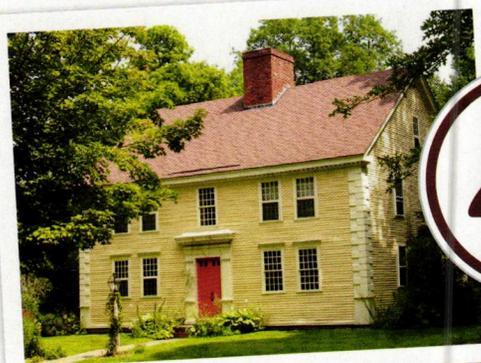
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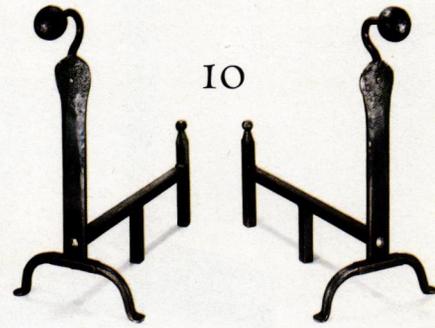


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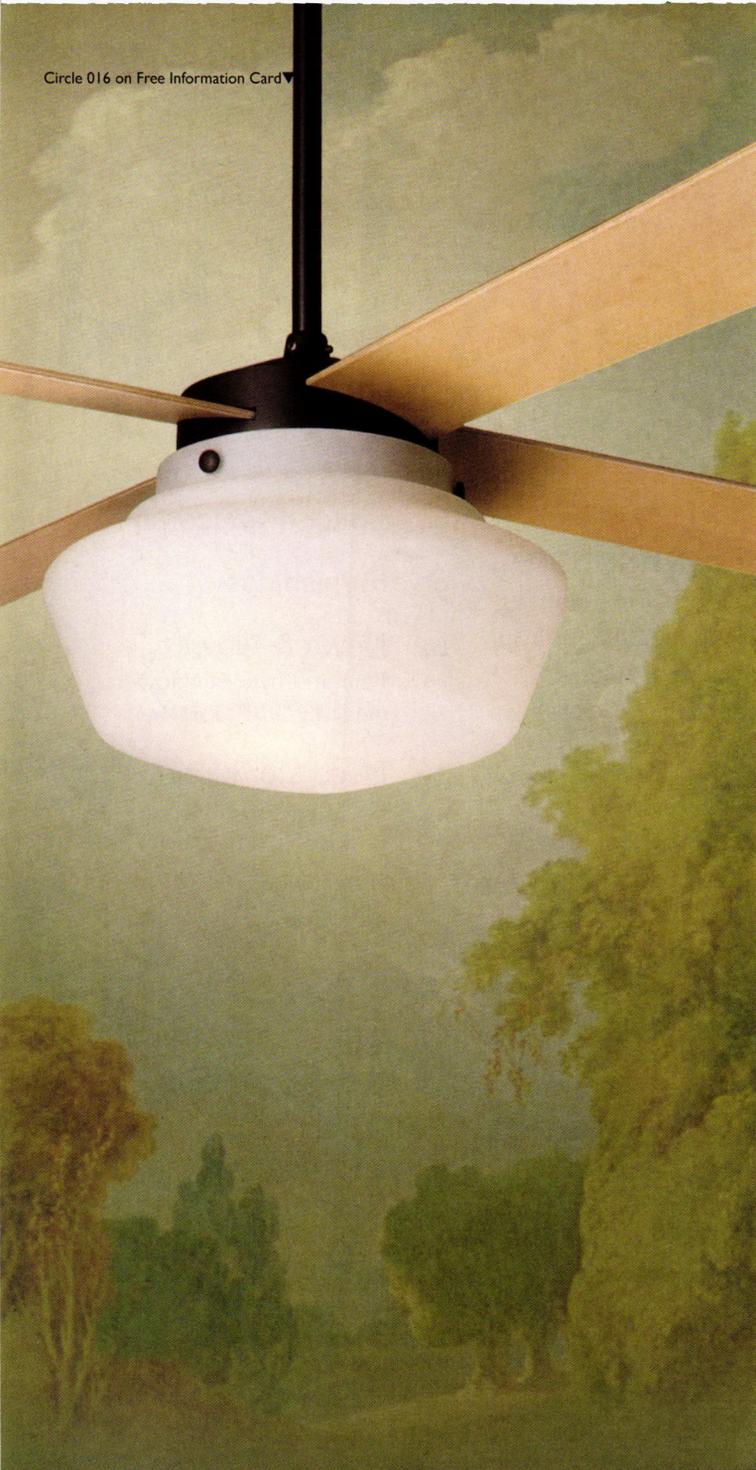
**ON THE COVER:** *The parlor in a restored Georgian house has timeless beauty. Cover photograph by Eric Roth.*



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## Beyond Teacups and Eagles

**T**HINKING BACK on my adventures with wallpaper, I saw my whole life flash before my eyes. Not surprising, because many of those rooms from the past were rather like a car wreck. I am four years old, aware of the curled-back seams of nubbly Sanitas vinylized paper with teal starbursts, hung over a liver-colored dado. On a move to the suburbs the summer I turned 10, we confronted the previous owner's obviously bad taste as we scraped the kitchen's cartoonish walls—teapots and spice jars rendered, with no regard to scale, in machine-printed grisaille.

Now that I think about it, chuckling to myself, my own family's re-decoration was no better. We, too, made do with hardware-store taste. My mother, who had come from a cold-water flat and then a remodeled two-family built in the waning years of the Victorian era, was so happy finally to have her own Colonial (i.e., a ranch with shutters), she bought American Eagle wallpaper for her bedroom. The same strong-jawed eagle (a banner in its talons read *E PLURIBUS UNUM*) repeated like giant winged polka dots on walls and slanted eaves and dormer cheeks, reflected to infinity in the dresser mirror. Years later as I stripped someone's odd choice from my own walls, the new owner of my childhood home was undoubtedly cursing the eagles.

This, my friends, is how wallpaper got a bad name.

Exposed through my work to historical and art wallpapers, I got over my disdain. Both the boys' rooms have papered friezes—in a camp style they never found girly. Perhaps my favorite room in our house is a diminutive bath that has a papered dado and a full-on papered ceiling with fill and border.

Wallpaper can be the art in the room, or a subtle backdrop. It can be the thing that clinches an era or a style, or hung with a modern twist. You'll find many different uses of wallpaper in this issue, and lots more.



Patricia Poore  
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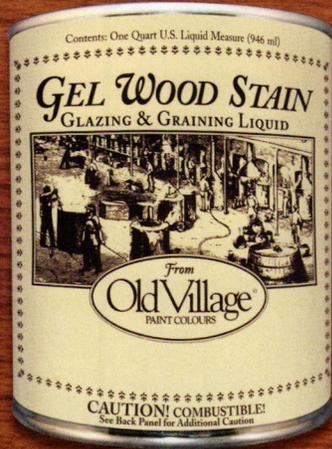
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# FURNISHINGS

by Mary Ellen Polson



## ◦ Limestone, Engineered

These engineered limestone fireplace surrounds are a new offering from Eldorado Stone. Surprisingly lightweight, the surrounds are available in three colors. Openings range from 42" to 52". The Soho Boutique surround shown is priced from about \$1,499. From Eldorado Fireplace Surrounds, [eldoradofireplaces.com](http://eldoradofireplaces.com)

## ◦ Laminate Not Granite ◦

Madura has the look, varied coloration, and movement of prized materials like marble and granite, but the durable and versatile laminate costs far less. Prices range from about \$2 to \$3 per square foot. From Wilsonart International, (800) 433-3222, [wilsonart.com](http://wilsonart.com)



## ◦ When Night Falls ◦

The new Nightfall lamp features a ceramic base made by Ephraim Pottery and a handmade mica shade finished with oak leaves. The lamp is 19½" wide and 17½" tall. It sells for \$945. From William Morris Studio, (707) 745-3907, [williammorrisstudio.com](http://williammorrisstudio.com)



🔥 Divide and Conquer 🔥

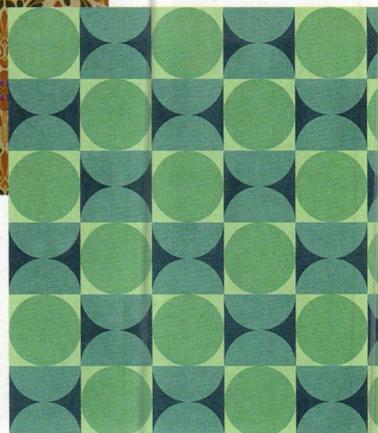
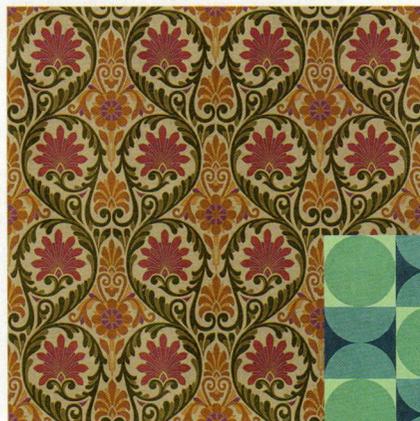
Separate wide-open spaces in your '50s or '60s pad with a Redi-Screen. In seven patterns inspired by mid-century textile designs, they're made from unfinished stain-grade maple paneling that's 1 1/2" thick. Prices begin at \$213 for a panel measuring 24" x 80". From Crestview Doors, (866) 454-6302, [crestviewdoors.com](http://crestviewdoors.com)



🔥 By the Numbers 🔥

Add a bit of retro authenticity to your mid-century modern house with clay house number tiles in the legendary Eames typeface. Tiles are \$38 each and mount in tracks that can hold up to four tiles. (A four-tile track is \$48). Available online from Heath Ceramics, (415) 332-3732, [heathceramics.com](http://heathceramics.com)

# Mid-century Overlay



🔥 Swinging Sixties 🔥

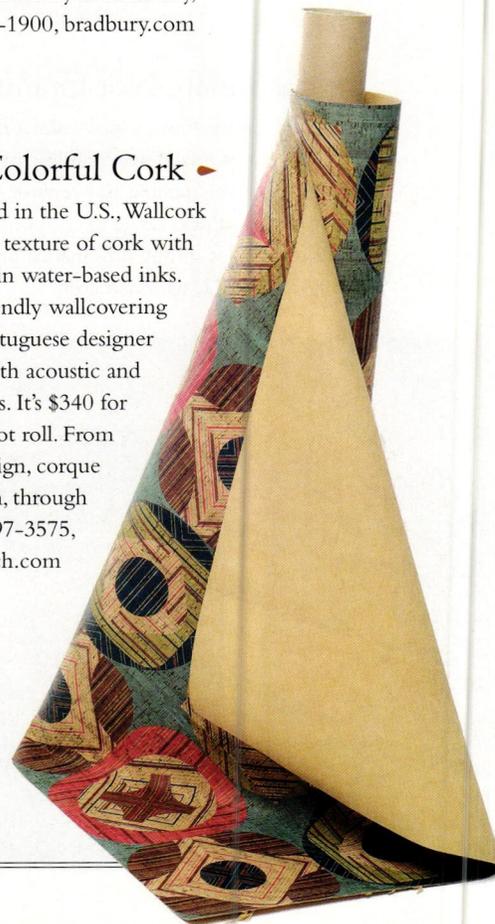
Get your groove on with Reverb (in Moody Blue) and Carnaby (in Purple Tangerine). Both mod wallpapers are machine-printed on non-vinyl substrates using archival-quality, water-based inks.

They are sold in single 30-square-foot rolls for \$63 each. From Bradbury & Bradbury, (707) 746-1900, [bradbury.com](http://bradbury.com)

🔥 Colorful Cork 🔥

Just introduced in the U.S., Wallcork combines the texture of cork with colorful patterns in water-based inks.

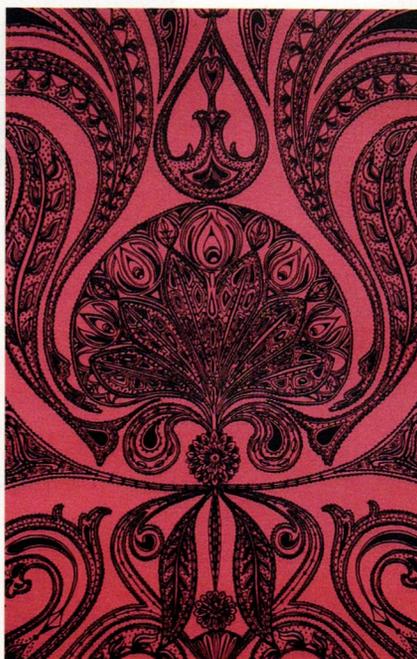
The eco-friendly wallcovering from the Portuguese designer Sofia Dias has both acoustic and thermal properties. It's \$340 for a 29-square-foot roll. From Corque Design, [corque.com](http://corque.com), through Touch, (310) 397-3575, [do-not-touch.com](http://do-not-touch.com)





### ◀ Eames Circles

Circles was designed by Charles and Ray Eames for a 1947 textile competition at the Museum of Modern Art. In a cotton and polyester blend, the upholstery fabric is 55" wide. It retails for \$135 per yard. For a dealer, contact Maharam, (800) 645-3942, maharam.com



### Psychedelic Dream ▶

In pulsing black on red, Malabar is a 1960s wallpaper design by English designer Una Lindsay. The paper comes in five colorways and has a 26¼" repeat. It's sold in 20½" x 33' double rolls. The price is about \$236 per roll. From Historic Style, (250) 592-4916, historicstyle.com



### ▶ Wheels of Color ▶

Spinning Red is a fresh take on the kaleidoscopic textile patterns of the 1960s. The Marimekko upholstery fabric is 55" wide and has a 24½" repeat. It's \$68 per yard, with a three-yard minimum order. From FinnStyle, (866) 617-6176, finnstyle.com



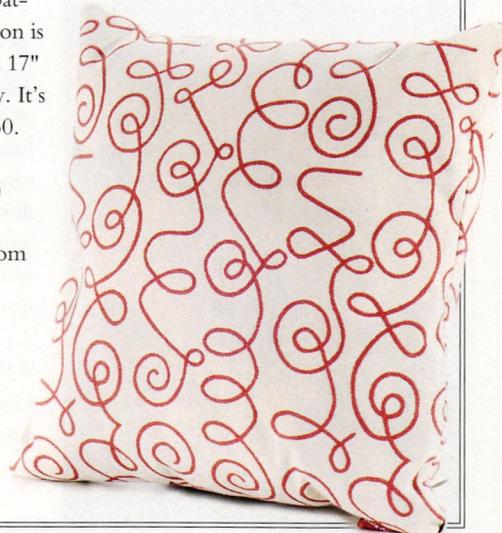
### ▶ Warmth for Windows

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### ▶ Squiggle Pillow ▶

The textile designs of Alexander Girard are synonymous with mid-century modernism.

His Names pattern in crimson is available in a 17" square pillow. It's priced at \$150. From Nest Living, (866) 905-8080, nest-living.com

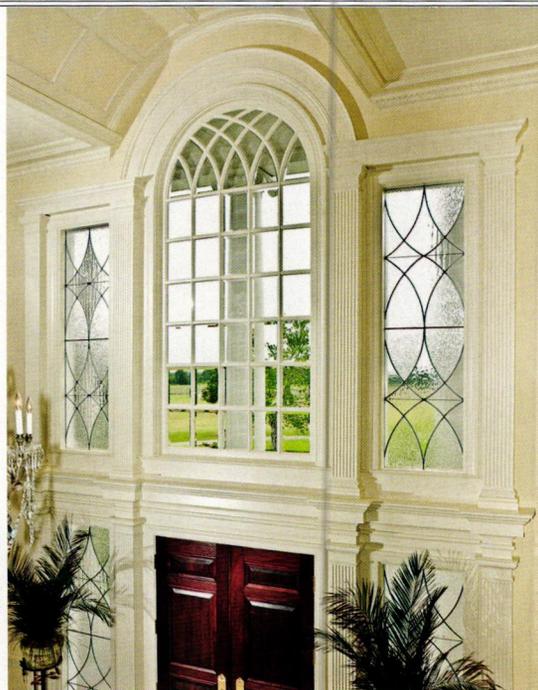


More period furnishings at  
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Panel Screen Revival

Based on wallpaper samples discovered at a historic Kentucky mansion, Locust Grove Arabesque has been fashioned into a custom four-panel screen. The screen is finished with Prince Rollins Marble and Reveillon border. It retails for \$4,500. From Adelphi Paper Hangings, (518) 284-9066, adelphipaperhangings.com



Fine Colonial Homes

Hepplewhite Elegance

Capable of concealing a modern laptop, the Mahogany Slant Top desk-on-frame incorporates Hepplewhite and Queen Anne elements. Details include seven interior hand-cut dovetail drawers and cock beading on outside drawers. The customizable desk sells for about \$3,200. From Doucette & Wolfe Furniture Makers, (603) 703-7745, doucetteandwolfefurniture.com



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Goose Neck Beauties

These hand-forged Goose Neck and-irons have a timeless quality that should suit houses of virtually any age. A pair sells for \$393, plus \$10 for oversized shipping. (Add \$36 for spit hooks.) From Historic Housefitters, (800) 247-4111, historichousefitters.com



Lace Overhead

The Double Diamond is one of several traditional hand-tied patterns for bed canopies that also include diamond, lover's knot, straight edge, large scallop, and Margaret Winston. In natural or white cotton, a queen-size bed canopy is \$235. From Carter Canopies, (800) 538-4071, cartercanopies.com





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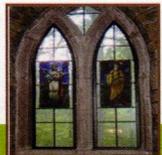
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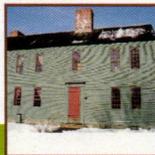
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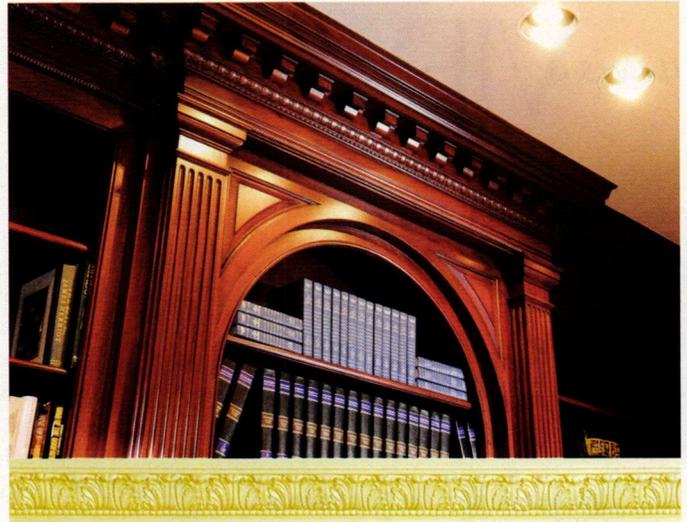
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**An 1826 couch in the Grecian style, attributed to Duncan Phyfe.**

sical styling reached a fever pitch among the elite in New York, Philadelphia, and the South. A new exhibition, "Duncan Phyfe: Master Cabinetmaker in New York," will present nearly 100 works attributed to Phyfe or his many apprentices. Highlights of the exhibition include some never-before-seen documented masterpieces and furniture descended directly in the Phyfe family, as well as the cabinetmaker's own tool chest.

A Scottish immigrant, Phyfe rose from humble origins to great wealth and fame. His furniture was characterized by superior proportions, balance, symmetry, and restraint. It was seldom signed but widely imitated, making it difficult to authenticate many pieces. The exhibition breaks new ground by matching rare bills of sale and similar documents with furniture whose history of ownership is known, as a means of identifying key style markers characteristic of this talented cabinetmaker.

Out of fashion and all but forgotten in the last half of the 19th century, Phyfe's work later enjoyed renewed appreciation in the successive waves of the Colonial Revival. Through May 6, Metropolitan Museum of Art, (212) 535-7710, metmuseum.org

**A rosewood and satinwood checker stand is still owned by descendants of the cabinetmaker.**



**“Corbusier came in around noon, after spending the morning painting at home. His cousin and partner, Pierre Jeanneret, was there all the time and we would work out the practical things with him.”**

—ARCHITECT ALBERT FREY, ON WORKING FOR LE CORBUSIER (ON VILLA SAVOYE) IN THE LATE 1920S

### Phyfe in New York

Duncan Phyfe (1768–1854) dominated furniture making in early 19th-century America. Between 1805 and 1820, demand for furniture with his unique blend of Regency and English neoclassical styling reached a fever pitch among the elite in New York, Philadelphia, and the South.

### PROFILE

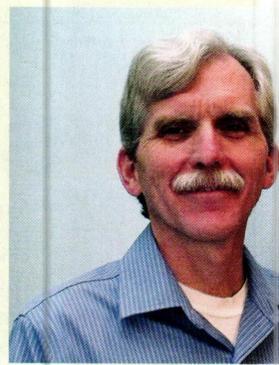
**ANDREW DAUM** majored in math and science at college, but even then he sought relaxation in woodworking courses. "I like making sawdust," says Daum, a master cabinetmaker and the proprietor of Victory Woodworking.

He is usually the designer and the craftsman at the bench for the artisan-quality cabinets, built-ins, and other millwork produced by the company at his homestead in Canaan, New Hampshire. After more than 30 years in the business, Daum can furnish the woodwork for an entire house—including staircases, which he considers the strongest indicator of the quality of a home's craftsmanship.

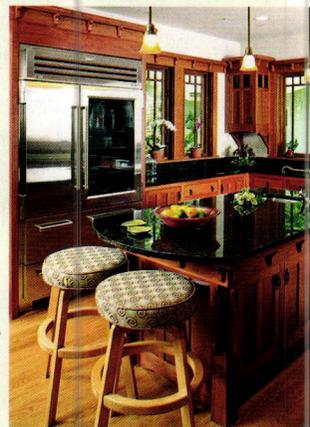
Until recently, he was involved with Bethesda Bungalows, a company that designs and constructs energy-efficient, "green" Arts & Crafts-style homes in the Washington, D.C., area. (One of the principals is his nephew, Peter Guida.) Daum designed and built the kitchen cabinets, breakfast nooks, family room built-ins, and all related millwork. "I would pick up a design motif and carry it throughout the house, which was what the Craftsman movement was about—having one woodworker do all the trim in the house."

Daum estimates he did or supervised the interior cabinetwork on at least 15 houses for the company. Since Bethesda Bungalows filed for bankruptcy in 2011, Daum has picked up his own projects in his 3,600-square-foot shop and works one-on-one with clients. Current projects include updating a kitchen for a church and helping to bring another church building up to code. "Because of having a trade and a few tools, I've always been able to work wherever I go." Victory Woodworking, (603) 523-9185, victorywoodworking.com

**Daum made both the sink cabinet and the medicine chests in this children's bathroom.**

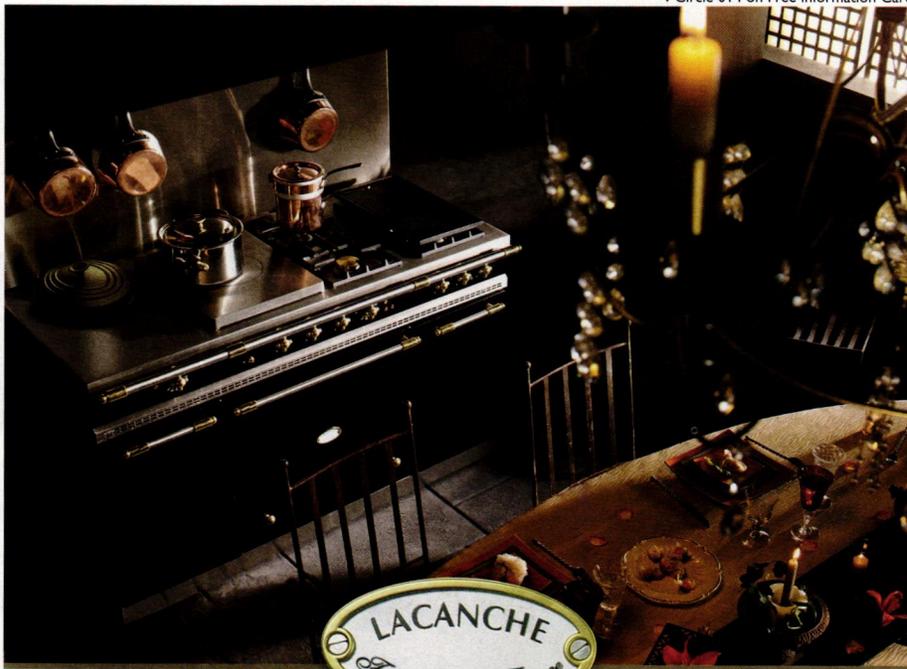


**Andy Daum, cabinetmaker extraordinaire.**



**Daum usually carries a design motif like the shelf brackets on the island and cabinets through all the woodwork in a house.**





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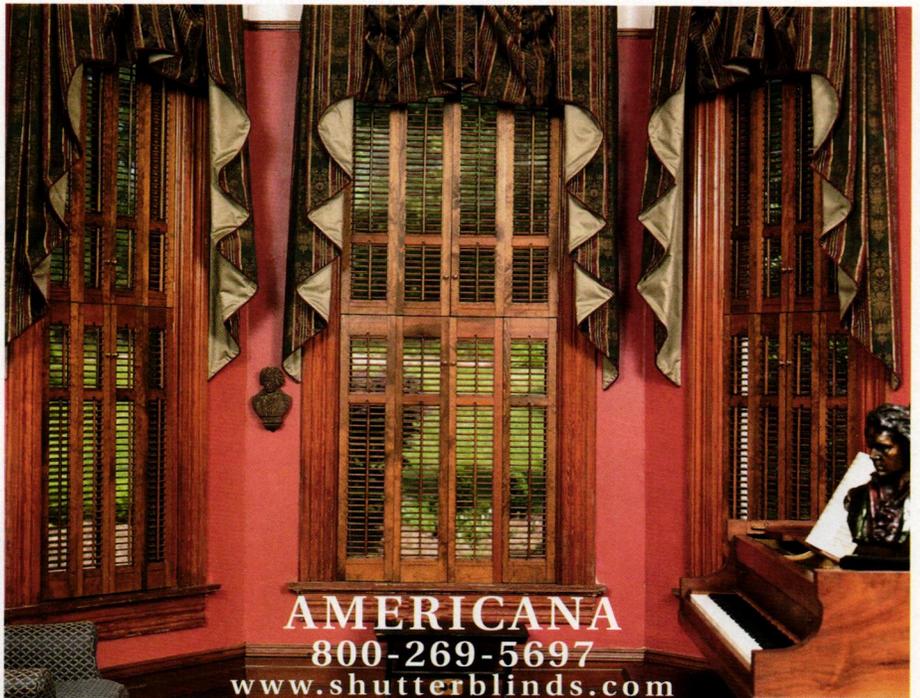


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**ABOVE:** Frey spent years measuring the movement of light across the rocky landscape before completing his home in 1963. **RIGHT:** Under a ceiling of corrugated aluminum, a boulder penetrates the living room of the Albert Frey II House in Palm Springs.

## Go Desert Modern

In the desert a couple of hours east of Los Angeles, Palm Springs has been an incubator for modern design since Hollywood stars began building getaway digs here in the 1930s and '40s. Modernism Week—this year, 11 days long—runs from Feb. 16 to 26. Activities include a Modernism Show & Sale (Feb. 17–20), double-decker tours of mid-century homes, films, a vintage Airstream and trailer show, and cocktail receptions (including a retro martini party where you can expect plenty of variations on the gin or vodka classic). A limited number of tickets are available to tour homes designed by the father of desert modernism, architect Albert Frey, as well as Twin Palms, designed for Frank Sinatra by E. Stewart Williams. (760) 333-9169, modernismweek.com



## OPEN HOUSE

It's somehow fitting that an architectural experiment built for two icons of modernism should be reconstructed 60 years later as part of an exhibition showcasing the best of 20th-century California design. Case Study House No. 8—the home of Charles and Ray Eames—is still safely nestled on its wooded site in Pacific Palisades. But all of the living room furnishings have been transported to the Los Angeles County Museum of Art and installed in a re-creation of the house as part of "California Design, 1930–1965: Living in a Modern Way," on view through March 25 [(323) 857-6010, lacma.org].

The Eames house was one of roughly two dozen homes built as part of the Case Study House program sponsored by *Arts and Architecture*

magazine. Built in 1949 from materials made possible by research and development during World War II, the Eames house looks thoroughly modern. Unlike more portentous late 20th-century designs, it's fun and cluttered—clearly a home where Ray and Charles entertained family and friends (including a bevy of grandchildren). A tumbleweed the Eameses picked up on their journey west in 1941 and hung in the 17'-high living room was too fragile to install, but the museum found a substitute and has included it here.

Both Ray and Charles lived in the Pacific Palisades house until their deaths (Charles in 1978, Ray 10 years later). The house is undergoing some needed renovations while the furnishings are on view at LACMA. The grounds are open for self-guided exterior tours by ap-

pointment, and interior tours are available on a limited basis through the Eames Foundation. Eames House, 203 Chautauqua Blvd., Pacific Palisades, CA, (310) 459-9663, eamesfoundation.org



**TOP:** The interior of the home of Ray and Charles Eames was carefully re-created at LACMA using the original furnishings. **ABOVE:** The outside of the Eames house reconstruction, on view at the Los Angeles County Museum of Art.



**ABOVE:** The steel and glass-clad exterior of Eames House in Pacific Palisades.

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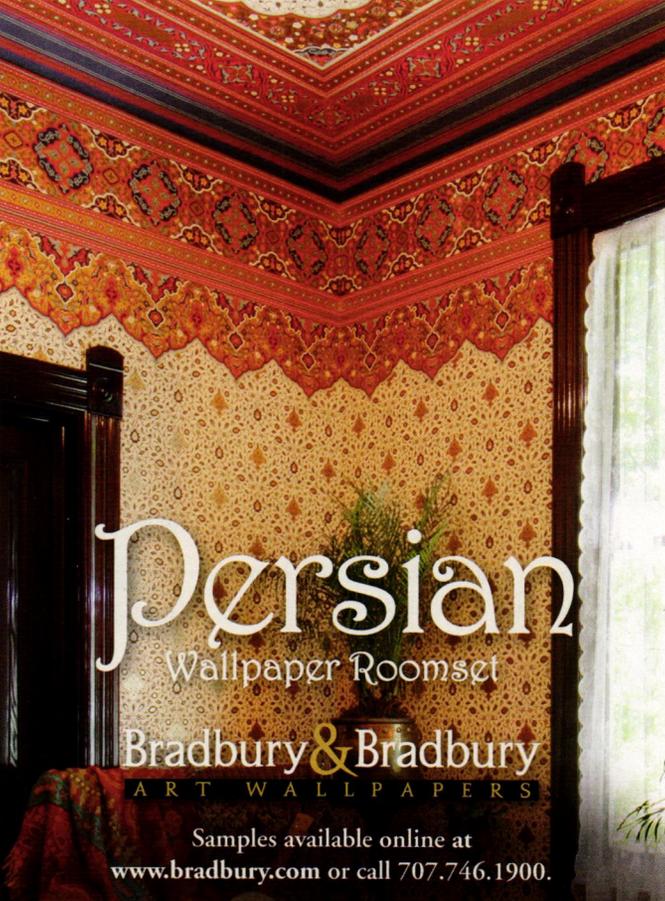
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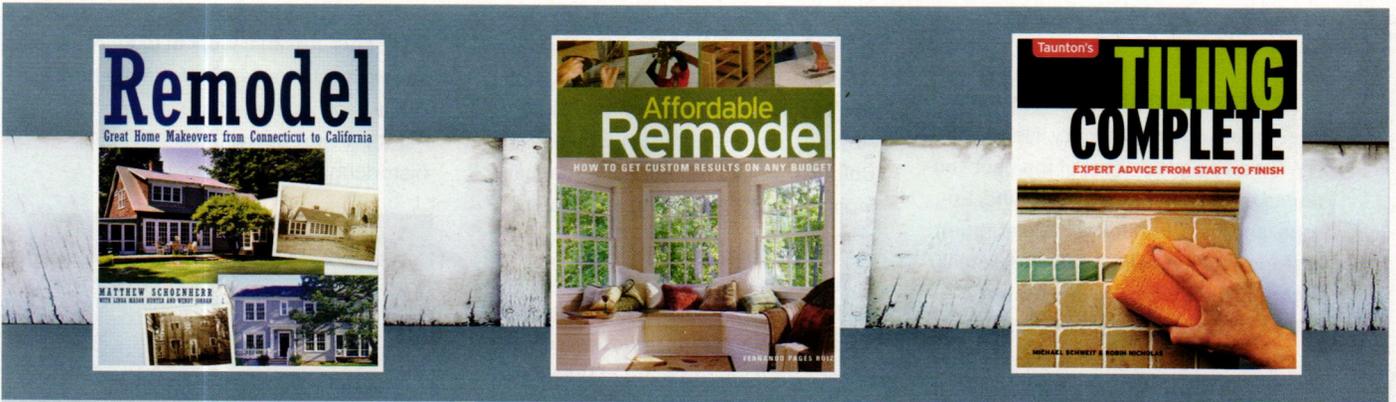

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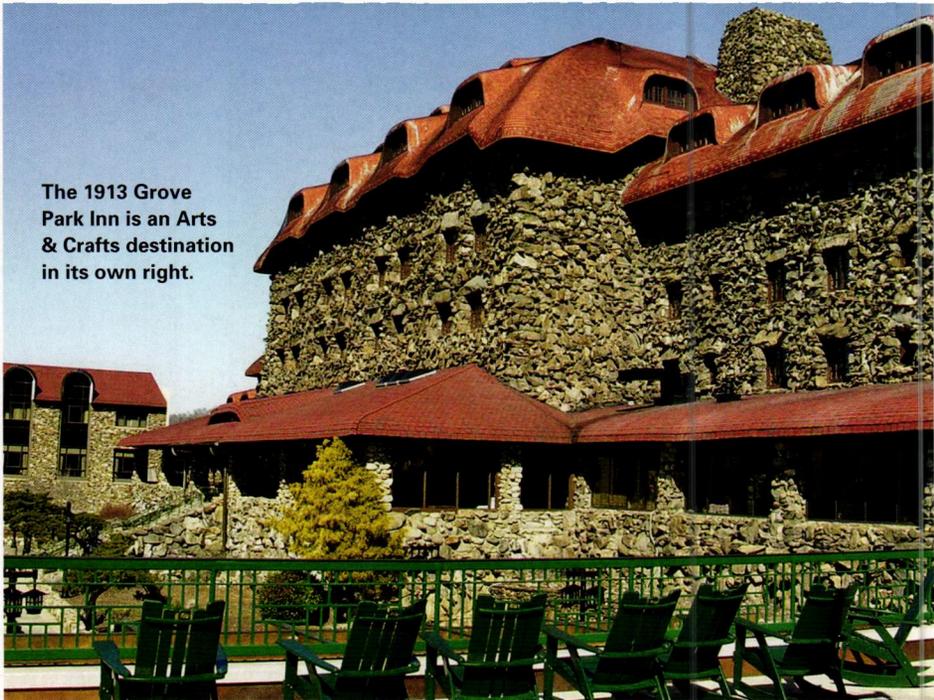
## 25 Years at Grove Park

Although he'd begun to collect Mission oak furniture, Bruce Johnson was by no means a major player in the world of Arts & Crafts in the 1980s. That all changed when he got his first sight of the stone-clad Grove Park Inn in Asheville in 1987. "I'm not kidding—my immediate thought was, 'I want to share this with people,'" says Johnson, who set up a three-day antiques show for February of the following year.

Three hundred people attended the first Arts & Crafts Conference at the Inn. Now 3,000 typically show up for an event that includes 125 exhibitors, a multitude of speakers, and dozens of small group discussions. Expectations are high, and many people wouldn't miss it for the world. "People really do make friendships with people they only see once a year," Johnson says. "It's Arts & Crafts reunion week."

The Inn, built in 1913, remains a key attraction. Participants gather to laugh and talk in the Great Hall, where the

**The 1913 Grove Park Inn is an Arts & Crafts destination in its own right.**



ceilings soar 24' and massive fireplaces at either end boast roaring fires in cold weather. In certain parts of the hotel, it's easy to picture yourself a century in the past—well, almost. "You see people walking around with things made in 1913 in one hand, and a laptop in the other," Johnson says.

Despite reaching such a milestone, the Conference continues to attract plenty of new blood, including young collectors. "We still have to have a rule that people can't bring strollers in," Johnson says.

Grove Park Inn Arts & Crafts Conference and Antiques Show, Feb. 17–19, (828) 628-1915, [arts-craftsconference.com](http://arts-craftsconference.com)

## Don't miss...

▪ **WINTER ANTIQUES SHOW**, Jan. 20–29, Park Avenue Armory, New York NY. Presenting the "best of the best" antiques from the Americas, England, Europe, and Asia. Exhibition: "Celebrating Historic Hudson Valley at 60: Rockefeller Patronage in Sleepy Hollow Country." (718) 292-7392, [winterantiquesshow.com](http://winterantiquesshow.com)

▪ **MARIN SHOW: ART OF THE AMERICAS**, Feb. 24–26, Marin Center, San Rafael, CA. Showcase for Native American, pre-Columbian, Spanish Colonial, and contemporary American Indian art. (310) 822-9145, [marinshow.com](http://marinshow.com)

▪ **BROOKLYN FAIENCE**, through Feb. 26, Mint Museum of Art, Charlotte, NC. Aesthetic Movement ceramics from the finest American producer of the late 19th century. (704) 337-2000, [mintmuseum.org](http://mintmuseum.org)

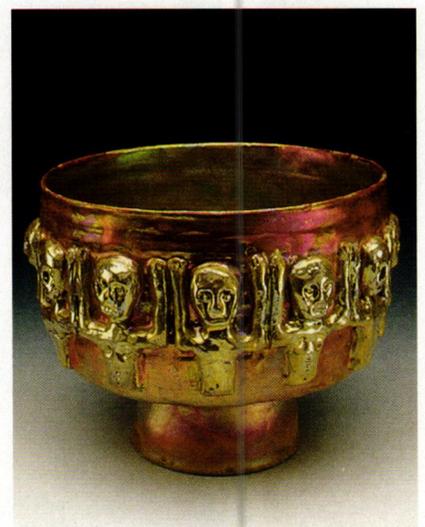
▪ **"BEATRICE WOOD: CAREER WOMAN,"** through March 3, Santa Monica Museum of Art, Santa Monica, CA. Comprehensive survey of the work of the 20th-century lusterware artist. (310) 586-6488, [smmoa.org](http://smmoa.org)

▪ **PHILADELPHIA HISTORIC HOME SHOW/DESIGNER CRAFTSMAN SHOW**, March 16–18, Greater Philadelphia Expo Center, Oaks, PA. New venue for this combined show, featuring dozens of exhibitors in the restoration

field, plus artisanal work in early American decorative arts. Meet the old-house magazines' editors at an opening night preview party. (800) 728-1253, [historichomeshow.com](http://historichomeshow.com)



A loan exhibition at the Winter Antiques Show will feature antiques from historic Hudson Valley properties like Kykuit, the estate of John D. Rockefeller.



A gold lusterware bowl with figures by Beatrice Wood.

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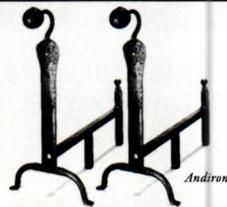
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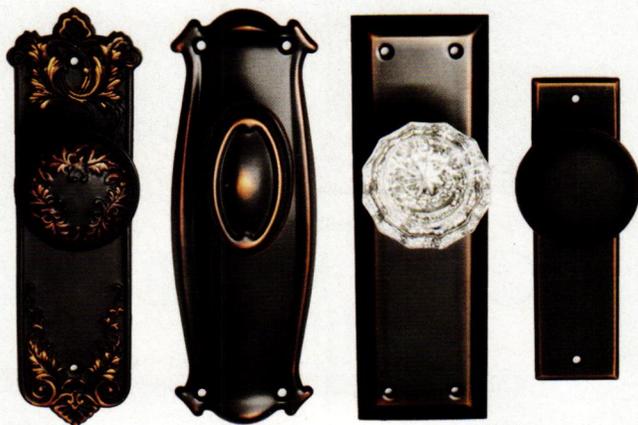
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# *an* AMERICAN FOURSQUARE

**E** PITOMIZING the “comfortable house” of the post-Victorian era, the Foursquare seemed to spring up almost overnight. There were none in 1890. By 1910, thousands had been built. The form remained popular throughout the 1920s. ■ Dignified and self-contained, the Foursquare was suited to smaller lots, prefab parts, and the housing boom. At the time, builders sold it as “truly American . . . the square-type of modern home,” “massive” and “conservative.” The Foursquare got recognition and a national name in 1982, in an *Old-House Journal* article by Clem Labine and Patricia Poore. ■ In these four pages, you’ll find a complete introduction, peppered with the key words you’ll need to do further research.

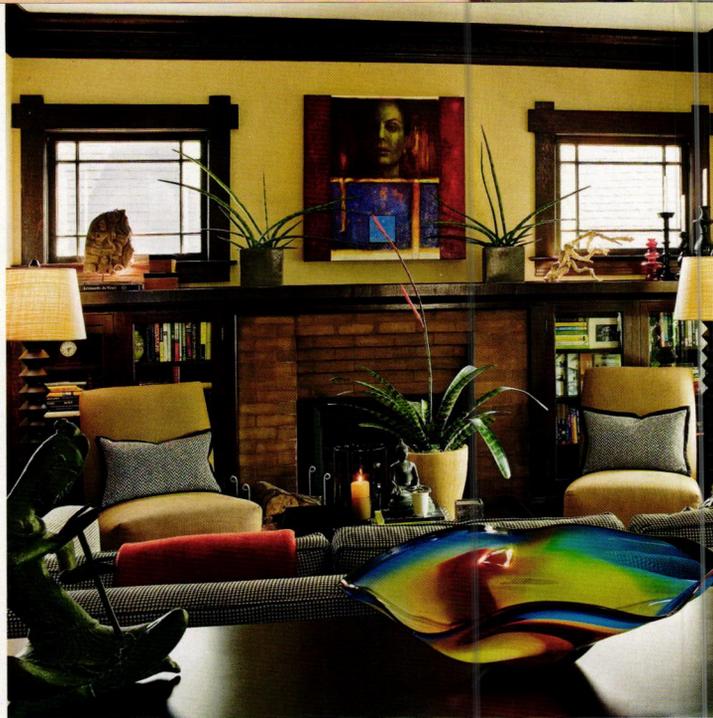
## *the* HALLMARKS

- **BOXY SHAPE** It’s nearly a cube (practicality usually dictated a slightly greater depth than width), with two full stories and an attic often made livable by large dormers.
- **HIPPED ROOF** Exceptions exist, but most Foursquares have a hipped or steep, pyramidal roof.
- **WIDE PORCH** The piazza normally extends the full width of the front, with a wide stair and entry either at the center or to one side. Columns or posts and balusters are simple or robust, rarely fussy.
- **LARGE WINDOWS** Grouped windows became popular with this style, admitting plenty of light. Sash might be two-over-two, nine-over-one for Colonial Revival Foursquares, and later one-over-one. Symmetry reigned.
- **QUIET STYLE** Yes, there are Foursquares with art glass, bays, and tiled roofs, but in general the “style” of the house was quietly announced in the use of simplified motifs—A&C, Prairie, or Colonial.



A beautifully detailed Foursquare, ca. 1915, exhibits all the era’s style influences in its Craftsman eaves, Prairie belt course, and classical columns. Front and side bay windows break the box.

# FOUR SQUARE



**ABOVE:** Contemporary furnishings are at home in a room with restored woodwork and trim. **LEFT:** Colonial Revival furniture and a Morris-design wallpaper anchor a traditional scheme. **BELOW:** Two views of a large Foursquare with artistic bungalow-era details. Wallpaper in the foyer is Bradbury's 'Burnaby.'

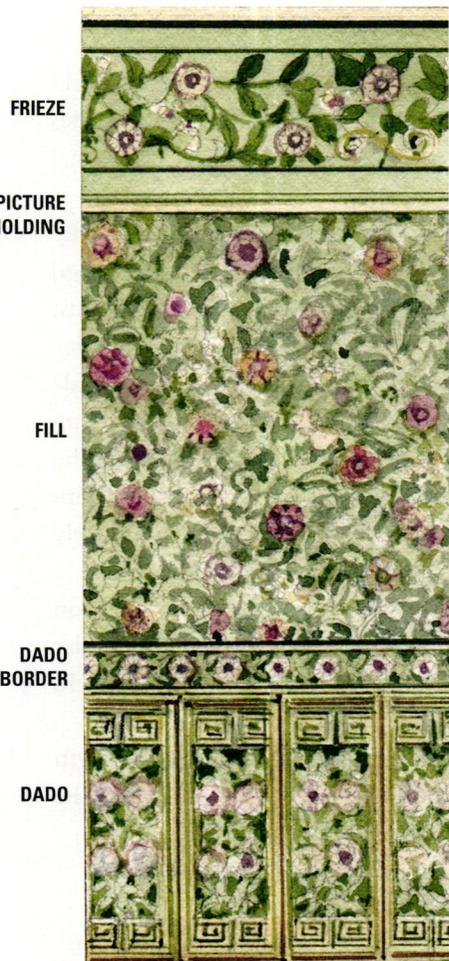


**Look to your house for cues:** Is the porch, staircase, mantel, and dining-room woodwork more Craftsman or Colonial? It's legitimate today to furnish a Foursquare with Arts & Crafts woodwork, color schemes, rugs, and furniture . . . or in a traditional manner, with Colonial Revival furniture and oriental carpets. These nicely proportioned rooms with simple trim easily accept a mix of influences, as well as modern or contemporary furniture.

ing with the fast-changing times and the affordability of catalog and mass-production furniture. Decorating styles changed from decade to decade.

You will probably find Douglas fir or hardwood woodwork and trim. (Upstairs trim may be paint-grade.) The living room is often focused on the hearth and mantel. Friezes (at the top of walls) were stenciled or papered; upholstered and leather furniture was popular. Craftsman interiors—oak furniture, square-spindled staircases—would have been common in the first wave, with Colonial Revival styles ascendant after 1915 and Jazz Age rooms coming in the '20s.

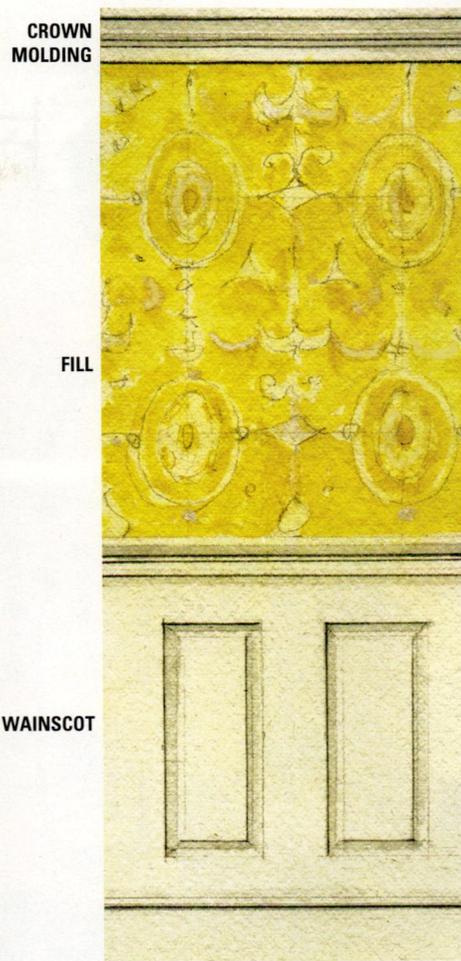
Many decorating options work in the classically proportioned rooms of a Foursquare. Don't be surprised if you find a mix of influences already in the house. Some interiors were simple, but others have a wealth of detail. The two photos at left show an "artistic" Foursquare built in Portland, Oregon, in 1911: room-dividing colonnades, stained and leaded glass, coved plaster ceilings, plate rails and wainscots. ✦



1. *Victorian*



2. *Arts & Crafts*



3. *Colonial Revival*

#### PERIOD WALLPAPERS

are used architecturally—either in combination with three-dimensional elements like wainscots and chair rails, or in “roomset” configurations, where multiple wallpaper patterns mimic that of architectural order.

1. The most elaborate walls are the tripartite treatments favored

for main rooms during the Victorian era of the late 19th century. These divide the wall into three parts and use up to four different patterns on the wall alone:

- a dado on the lower third, often with a narrow, horizontal dado border at chair-rail height;
- a fill or field paper covering most of the upper wall; and

- a horizontal frieze just below the ceiling molding.

2. Arts & Crafts installations simplify wall divisions by substituting a high wainscot on up to two-thirds of the wall. A fill paper or frieze covers the top of the wall.

3. In Colonial Revival interiors, wall paneling (or a painted dado) runs from the baseboard up to

chair-rail height; if used, wallpaper is hung from crown molding to chair rail. Alternately, a field paper is hung from picture molding to baseboard, and a plain frieze, often treated like the ceiling, runs above the picture molding. These schemes were typical of many houses built from 1890 to 1945, whatever their style.

Stuart Stark of Historic Style. (He, too, provides helpful suggestions on his website: [historicstyle.com/questions/hanging\\_instruct.html](http://historicstyle.com/questions/hanging_instruct.html)). Surfaces covered with oil paint must be thoroughly rubbed with sandpaper to provide “grip.”

If you’ll be hanging a dark paper, it’s also a good idea to paint the wall a dark color before you begin. Once paper is on the wall, it may

shrink slightly; a dark color underneath avoids the appearance of white lines between strips.

Before you order the wallpaper, make a layout plan for the room on graph paper to calculate how much paper you need. (Full instructions can be found on manufacturers’ websites.) Order at least 15 percent extra for pattern match-up, mistakes, and later patching.

If you are working with a hand-printed paper with trim edges (the selvedge), practice making long, straight cuts on a paper scrap with your straightedge and razor or wallpaper scissors, or on the selvedge itself. Bradbury & Bradbury recommends using disposable razor blades and changing them frequently. “As soon as it starts to drag, get rid of it,” says Phillips.



**LEFT:** A plain frieze above the picture molding becomes part of the ceiling in a house with Arts & Crafts and Colonial Revival details; paper is Morris & Co. 'Windrush,' reproduced by Sanderson. **CENTER:** Hung over a painted dado, 'Parakeet and Pearls' hand-block-printed paper was made by Adelphi Paper Hangings for an 1803 Federal house.



**RIGHT:** A paper frieze, designed by David Berman of Trustworth Studios to echo the original one in fabric, lends subtle color and pattern over a high wood wainscot in an Arts & Crafts living room. **ABOVE:** Paper borders were used to "panelize" walls, a popular treatment in the 1840s, in this historic dining room.

Measure the length of the wall from ceiling to baseboard (or wainscot) and cut the paper to length, allowing an additional 2" to 4" at the top and bottom so you can adjust for pattern matching.

Apply the adhesive to the paper in a thin, even coat using a paint roller. Start in the center and work your way outward, feathering the adhesive to the side. Now you're ready to "book" the paper—that is, take

the edges of the sticky paper and fold them towards the middle, pasted sides together. "You're making a burrito," says Phillips.

The idea is to roll the paper up loosely and let it sit for the prescribed period of time—anywhere from just a few minutes to as long as 15, depending on instructions and humidity conditions—so that it can soak up the water and begin to relax. "The paper expands when it's wet," Phillips says, "and it has to expand completely before it goes on the wall."

If the paper expands once on the wall, it will create bubbles under the surface; with additional stretch, the design will be "off."

To hang the first drop, or length of wallpaper, grab the top, and the

## BEFORE YOU START . . .

*Gather tools and set up a workspace. Once the wall to be papered is properly primed and dry, you'll need:*

- long work table, covered in plastic or dropcloth
- 5'-6' straightedge
- package of straight-edge

razor blades, or long-blade wallpaper scissors

- compatible adhesive (always follow paper manufacturer's suggestions)
- short-nap (3/8") paint roller
- wallpaper brush
- wooden wallpaper seam

roller [Don't use a plastic burnisher; these are designed for vinyl wallcoverings and will harm the surface of historical papers.]

- damp sponge or soft, damp towel and rinse water



## Printing Methods *for historical papers*

**RIGHT:** Laying a cut block into paint before transferring the pattern to paper at Adelphi Paper Hangings. **BELOW:** 'Iris Frieze' on the silkscreen printing line at Bradbury & Bradbury. **BOTTOM:** Untrimmed 'Kelmescot' and 'Iris' friezes with borders, from Bradbury & Bradbury.



**BLOCK PRINTING** is the labor-intensive method that was used to print wallpapers in the 18th and 19th centuries. Today it is used for document-quality printing of historical wallpapers, as well as for short-run contemporary art papers. A different wood block is engraved for each color in a pattern. The inked blocks are used to impress the design (under pressure) on special paper prepared with the ground color. After each impression, the paper roll is advanced the length of the pattern repeat and realigned. Each additional color is added after drying time.

polyester on a titanium or magnesium frame. Finally, paint is forced through the stencil using a plastic-bladed squeegee. The printer must skip every other repeat to prevent the silkscreen frame from falling in wet ink. If a pattern has eight colors, it must be printed eight times with eight different screens."

**SCREEN PRINTING** also can be done by machine: i.e., flat-bed automatic printing, precursor for rotary screen printing.

**ROTARY SCREEN PRINTING** is the automated form of screen printing, accomplished with a cylindrical screen rather than a flat stencil screen. The most expensive of the machine processes, rotary screen printing allows many colors to print with crisp edges and is much faster than hand printing, producing about 80 yards of wallpaper per minute.

**DIGITAL PRINTING** begins with the original design being electronically prepared for digital printing. The digital file can be manipulated for custom colorways, rescaling, etc. Printing can be done in any number of ways: inkjet, solvent printers.

**SILK SCREENING** is favored by most makers of historical wallpaper. From Bradbury & Bradbury: "For every pattern we create, a separate stencil must be prepared for each different color, and all must align perfectly. Screen-making is done by coating a silk screen with a photo-sensitive emulsion, essentially creating a large piece of film. The screen and artwork are sandwiched in a large vacuum frame and exposed to light. Exposed areas become impervious; the other areas can be washed out. In the early days we used silk on a wooden frame; today it's monofilament



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pasted sides should unpeel from each other about halfway (leave the other half folded against itself for now). If you've booked the paper properly, you should be working with a section no more than 4' long.

To attach the paper, use a smoothing brush. Work up, down, across, and then diagonally.

Once the paper is on the wall, brush out any air bubbles under the surface by working from one side to the other. "Set the seam first and then brush away from the seam," Phillips says. Some manufacturers also recom-

mend pressing down the seam edges with a wood roller.

If the sheet is misaligned, the wet paper is forgiving enough that it's possible to pull the corner all the way back, reposition it, and start smoothing again. Once the top half of the wallpaper sheet is attached, pull down the other half and repeat the same process. To trim any excess, press the wallpaper into the molding or ceiling edge, pull it back gently from the wall, and cut the creased edge with scissors. (It may tear if you use a straightedge.) Once the full drop is installed, wipe adhesive

from the surface using a damp sponge or damp towel.

When working around corners, hang the first drop so that there is about ½" extra to wrap around the corner. Hang the next piece so that it slightly overlaps the first. Borders and friezes can be laid directly on top of fill paper, or with a slight overlap. ✦

—MARY ELLEN POLSON

To locate a *wallpaper hanger* experienced with historical papers, contact the National Guild of Professional Paperhangers: (800) 254-6477, [nggp.org](http://nggp.org).



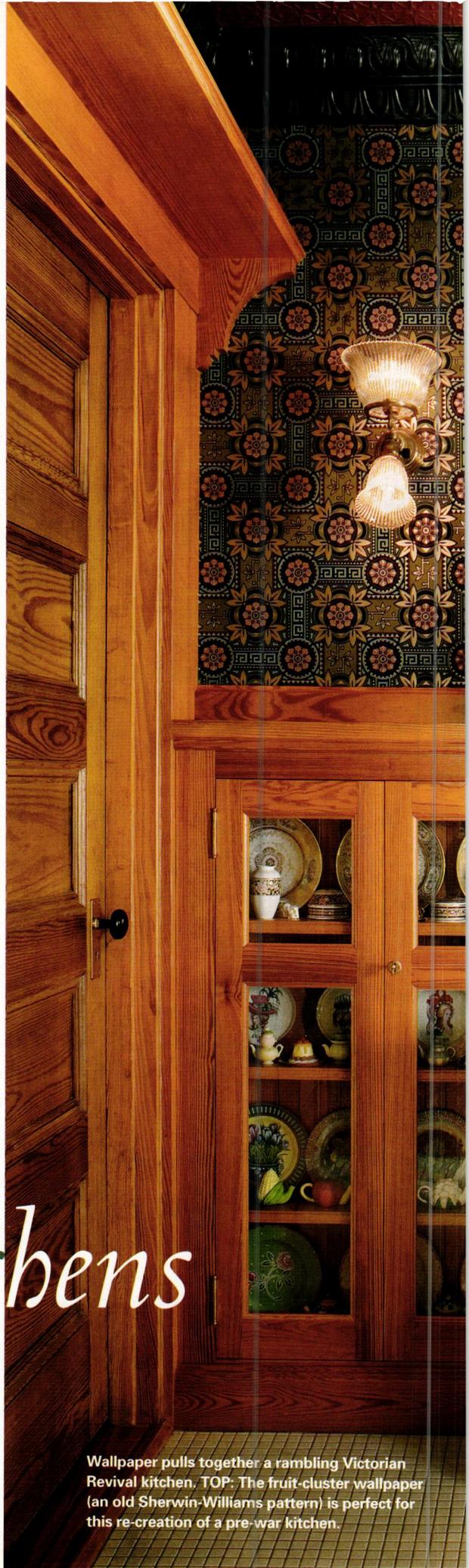
**A**SK A DESIGN historian if wallpaper was used in period kitchens, and the answer will be, "It depends." You'll get the same response if you ask whether the idea is even practical. Wallpapered kitchens were rare before the electric era, for reasons that should be obvious. First, kitchens were historically smoky, greasy rooms that were kept spare and easy to clean. Then, people did not spend money decorating rooms not seen by guests.

Shelves may have been papered, or a butler's pantry, or a breakfast room. There are other exceptions dating to Victorian times. Contrary to convention, wallpaper was more likely to be found in a rural or poor kitchen. During the pre-electric era, kitchens in wealthier homes were the province of servants. Urban kitchens often were kept out of sight, in the rear basement, to contain heat and smells and to provide easy access to deliveries. No one would have thought to wallpaper such rooms. In rural farmhouses, however, as in tenement apartments, the kitchen might well have been wallpapered with a design chosen by the housewife who spent time in the room.

# papered Kitchens

WALLPAPERED KITCHENS  
ARE QUITE SIMPLY CHARMING.

BY PATRICIA POORE



Wallpaper pulls together a rambling Victorian Revival kitchen. TOP: The fruit-cluster wallpaper (an old Sherwin-Williams pattern) is perfect for this re-creation of a pre-war kitchen.



**ABOVE:** 'Pomegranate' or 'Fruit,' designed by William Morris, is a favorite for kitchens and breakfast rooms. **BELOW:** A naïve windmills-and-tulips-motif paper (discontinued) adds country charm to a kitchen that opens to a dining area.



**RIGHT:** A polychromed tin ceiling complements the English-inspired American wallpaper in a Revival room reminiscent of Victorian farmhouse kitchens.



The “sanitary” white kitchens of the bungalow era rarely were papered, either. Easy-to-clean gloss paint and ceramic tile were standard finishes. Again, an exception might be made in an eating nook, or out of the way of spills, as on a soffit or the archway over the sink. By the 1930s, inexpensive papers printed with “kitchen motifs” were available. Designs included sprays of flowers or cherries, often with a geometric background; fruit arranged in clusters or in colored stripes; naïve arrangements of windows or plates.

Wallpapered kitchens were very popular after the war, during the 1940s and throughout the 1950s. If you don’t remember mid-century kitchen wallpaper from your own childhood, you’ve probably come across it stripping a wall. Roosters were wildly popular, as were other nostalgic farm motifs like orchard trees and vegetables. Repetitive geometric designs were rendered in bright colors like pink and turquoise, or yellow with cornflower blue. Cherries or geraniums were superimposed on stripes and polka dots; old-fashioned crank coffee grinders alternated with urns and cups. Flower sprays, flowerpots, strawberries, and teapots were ubiquitous. A few of these wallpaper designs were bold and charming. Many are best forgotten.

Although durable-finish brands like Sanitas Wallcoverings had been around since the 1920s, vinyl wallcoverings were introduced in the 1950s and ’60s. Because they were sold as scrubbable, many of their designs were meant for kitchens and bathrooms.

**TOP LEFT:** A white tile wainscot around the stove and a big (original) exhaust hood allow the use of ‘Fruit’ wallpaper in a kitchen restored and gently updated in a 1908 Arts & Crafts Tudor. **BOTTOM LEFT:** Wallpaper colors play off open shelves and mid-century tile in the cottage kitchen shown on p. 31.

TODAY WE USE gas and electric, not coal. Stoves have exhaust hoods, and food preparation is minimal. Practical reasons for avoiding wallpaper in the kitchen have faded. In fact, Revival kitchens often rely on wallpaper to lend period color and pattern to the room, as in the three re-created Victorian kitchens shown in this





article. And nothing adds cottage charm to a kitchen like a retro-style wallpaper. If you're conjuring up a Depression-era or postwar kitchen, you can choose wallpapers from sources that sell old stock—or from companies once again producing 20th-century designs.

Used near or above a stove, paper will eventually discolor. You can make it somewhat washable by coating it with matte-finish polyurethane. Better yet, rely on stone and laminates, tile and semi-gloss paint in the working part of the kitchen. Add color and period style by wallpapering facing walls, the breakfast area, back hall, or pantry. ✦

FOR SOURCES, SEE P. 67.



**ABOVE:** An old butler's pantry in an 1889 Victorian house was remade as the kitchen proper; the poppy wallpaper is a document reproduction. **LEFT:** Teapot, cherry, apple Betty; late 1940s kitchen papers from Bradbury & Bradbury.

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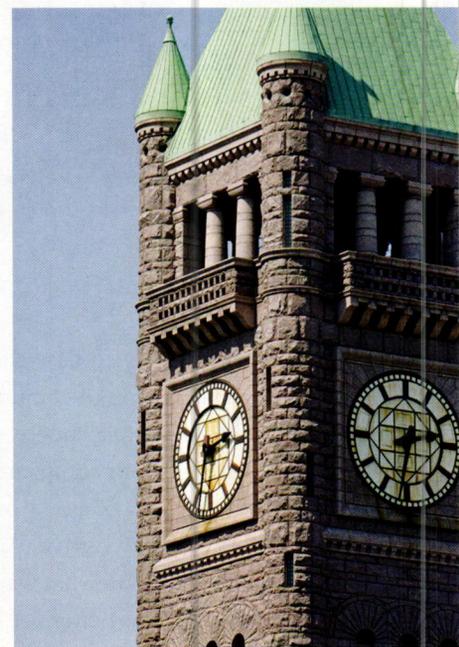
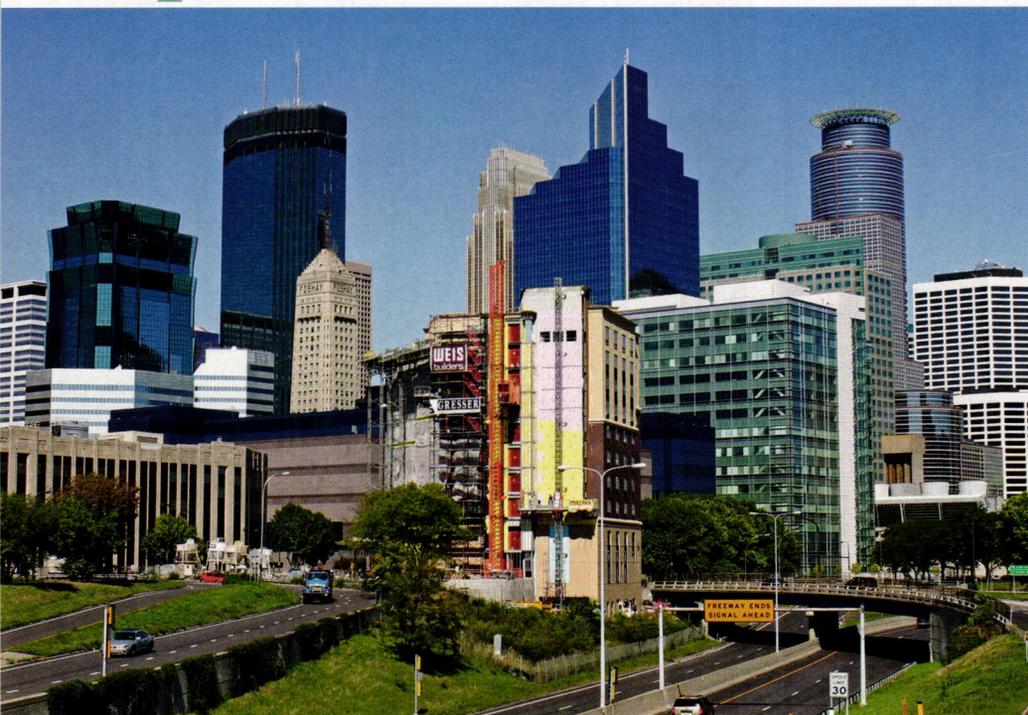
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# Mpls.-St. Paul

BY BRIAN D. COLEMAN



**ABOVE:** Minneapolis (shown) and St. Paul together make a metropolis flanking the Mississippi. **LEFT:** The Purcell-Cutts House is a Prairie School icon. **RIGHT:** Minneapolis landmarks include the City Hall clock tower and the Forum Restaurant's restored 1929 Art Deco interior.

MINNESOTA'S Twin Cities offer residents and visitors a wealth of historic architecture, museums, and cultural events. St. Paul and Minneapolis face each other across the Mississippi; both downtown areas were founded in the mid-19th century. Minneapolis became the financial and commercial hub, while St. Paul, the state capital, evolved into the region's political center. Rivalry peaked in the 1890s, but today the cities form a complementary hub in a metropolitan area of 3.5 million people.

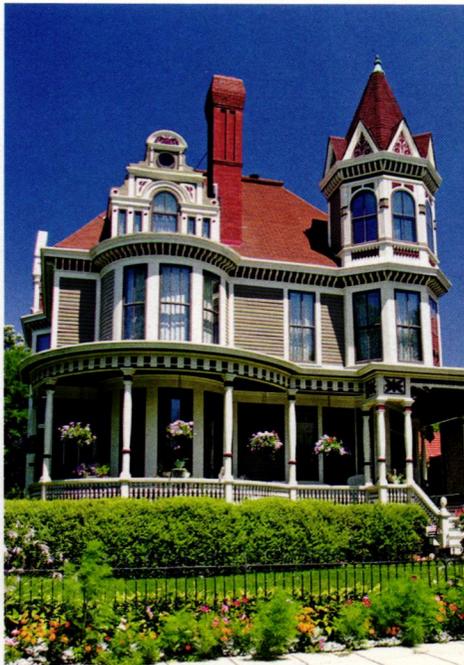
A good place to start a tour is at the magnificent **Capitol** building

in St. Paul, just north of downtown. Designed by architect Cass Gilbert in 1905, its white marble dome was inspired by the classical structures of the White City at Chicago's 1893 World's Fair, and by St. Peter's Basilica.

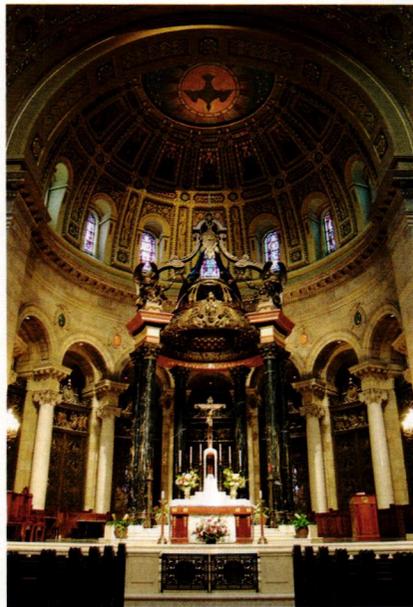
Nearby you'll find a good handful of historic buildings, including the **Fitzgerald Theater**, home to Garrison Keillor's "A Prairie Home Companion." See the Renaissance Revival-style **Central Library**, built in 1917, which has beautifully painted ceilings. The 1902 **Landmark Center**, a multi-gabled Richardsonian Romanesque building, used to be the post office and courthouse, but now is home

## on the web

- **FITZGERALD THEATER**  
fitzgeraldtheater.publicradio.org
- **GUTHRIE THEATER** guthrietheater.org
- **MILL CITY MUSEUM** millicitymuseum.org
- **MPLS INSTITUTE OF ARTS** artsmia.org
- **MINNESOTA HISTORICAL SOCIETY** mnhs.org
- **PRESERVATION ALLIANCE**  
mnpreservation.org
- **RAMSEY COUNTY COURTHOUSE**  
co.ramsey.mn.us
- **WEISMAN ART MUSEUM**  
weisman.umn.edu



**LEFT:** The embellished interior of the Cathedral of St. Paul. **ABOVE:** Victorian Queen Anne houses and quaint bungalows populate historic neighborhoods. **RIGHT:** Guthrie Theater, 1963, Minneapolis.



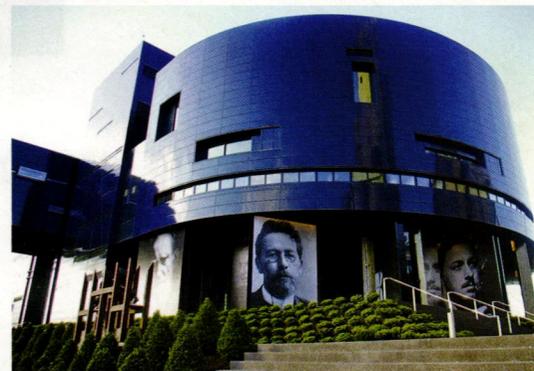
to cultural events and several galleries. The Art Deco **Ramsey County Courthouse** was built in 1932. The **St. Paul Hotel** (1910) is an elegant place to stay ([saintpaulhotel.com](http://saintpaulhotel.com)).

St. Paul has been the more preservation-minded of the two cities and boasts many well-maintained neighborhoods of period homes. Begin at the top with the **James J. Hill House** at 240 Summit Avenue ([mnhs.org/hillhouse](http://mnhs.org/hillhouse)). The red sandstone mansion was built by the railroad magnate in 1891, and with 36,000 square feet, it remains the largest residence in Minnesota. Across the street, the granite domes and arches

of the Beaux Arts **Cathedral of St. Paul** overlook the city; interior walls of travertine marble are highlighted with mosaic murals and stained-glass windows. Now take a drive west on Summit Avenue, a broad boulevard lined with gracious homes in styles from Queen Anne to Prairie School.

A QUICK DRIVE ACROSS the Mississippi and you're in Minneapolis. I suggest beginning with the **Mill City Museum** downtown. The exhibit gives an interesting perspective on the city—I promise you'll enjoy it. Spend some time at the **Minneapolis Institute of Arts**; its 1915 neoclassical building was designed by McKim, Mead, and White and has a recent wing by Michael Graves. Centered on the Ulrich Architecture and Design Gallery, the MIA has one of the top collections of Prairie School objects in the U.S. If you can, time your visit so you can

**BELOW:** The 1891 James J. Hill House is the largest residence in Minnesota; it's open to the public.



tour the **Purcell-Cutts House**, a 1913 Prairie landmark by Purcell and Elmslie (also owned by the Institute). Located in the heart of Minneapolis at 2328 Lake Place, it's open for tours the second weekend of each month.

The Gehry-designed **Weisman Art Museum** houses the University of Minnesota's massive art collection. While there are many good hotels to choose from, I loved my stay at the **Foshay Tower**, a 1929 Art Deco skyscraper that's now the sleek W Hotel Minneapolis. Take in a play at the metallic-blue **Guthrie Theater**.

Minnesotans really are as friendly as their reputation suggests. But if you find Minnesota winters too harsh—they can be Siberian—time a visit for late spring through fall. ✦



## Ten Years, One Old House

BY CHARITY VOGEL

SOME THINGS IN LIFE make the years seem to fly by, like watching your child grow up, or restoring an old house. Maybe you celebrated the first anniversary of the day you signed the title papers or the day you moved in. You may have partied when the house turned 100, or 150, or 200 years old. But somewhere along the way, what with all the projects and living your life, years vanish; then you realize you've been in the house longer

Projects begin and end, and suddenly you hit a milestone: a decade of old-house ownership has gone by. You may find yourself pondering the roads not taken—and the lessons learned.

than some of its previous owners were. You aren't just the present; you're already becoming the past.

For us, the 10-year mark was a revelation. It's been that long since my husband, T.J., and I signed our mortgage documents and took possession of an 1898 Victorian in the countryside. It was a rambling, badly decorated pile. (But we really liked the blue clapboard and shingle exterior.) Today the house still rambles, and it's still blue, though the paint job is new and the color

is more historical. Inside, we think it's less badly decorated, too, though who really knows? We're far from finished with our projects and probably always will be.

Still, a decade is real time, a milestone even, a chunk of one's life. It's a time to step back and consider: Did we make all the right decisions? Not by a long shot. Have we learned some lessons the hard way? Without a doubt. Do we have any regrets? No. We reminisce about the houses that got away, and we joke about the dollars and hours we've sunk into this place. We threaten to call the real-estate agent and move to a remote part of Canada . . . but deep down, no regrets. We're all in for the next decade. Among our old-house friends and acquaintances, we're not alone in that.

NOW FOR A FEW hard-won lessons learned in 10 years of old-house ownership. If you're new to this, maybe my tips will help you out.



**GET VACCINATED.** We had been in our folk Victorian in the country for all of 15 minutes before tackling our first-ever project: pulling up 1970s-era red shag carpet to

reveal the heart-pine floors beneath. Within just a few more minutes, we logged our first jobsite injury. A row of jagged, rusty carpet tacks tore my leg from knee to ankle. Oozing blood, I limped off to the doctor's office, where I sat for hours waiting for a tetanus shot. Time wasted, tempers frayed, and then a needle. Lesson learned: Be sure to have a tetanus booster—and a first-aid kit—before you tackle anything more strenuous than arranging furniture.

**DON'T RUSH INTO CHANGE.** When we moved in, we wondered why the previous owners had allowed a small but sturdy pine tree to grow just off the side porch. We almost cut the tree down, thinking to save the porch from future damage. A year or two later, an ice storm nearly took out the young tree, and we realized that its full branches were providing a wind-break. It keeps the snow from drifting in 5' heaps on the sidewalk and porch steps. Lesson learned: You're not the first owner, not the first to think the house through. Be patient and let the house show you what's what.

**START WITH THE GRUNT WORK.** The first few projects (years) won't be glamorous—no surprise to anyone who's been through a restoration. Forget high-impact, pretty things like custom kitchen cabinets and wallpaper. Your priority is the safety and long-term integrity of the building, like keeping water out. Do the plumbing, electrical overhaul, chimney lining or repointing, foundation work. If we could do it over, we would have handled all the boring stuff before finishing the library and bedroom.

Lesson learned: Big-ticket repairs don't leave you with the same glow you get from a marble countertop, but you'll be thrilled with your prioritizing later, when you don't have to cut through a professionally papered wall to reroute wiring.

**KEEP THOROUGH RECORDS.** Projects pile on, and so does the paperwork: estimates, invoices, business cards, idea files. These will get misplaced if you don't create a system. The time will come when you will need to know the faucet manufacturer and where you bought the thing. Keep a notebook and file drawer for a running tally of everything you buy, every paint color you

specify, every contractor and source. Lesson learned: Records are crucial for future needs and repairs, for giving recommendations to neighbors, and also for keeping track of what you've spent on improvements.

**GET WITH A GROUP.** Restoration can be a collaborative and collegial task. We don't regret the time and effort we've poured into talking with other owners of vintage homes—at social gatherings, at old-house fairs and preservation events, and online. Lesson learned: Investing energy to build and be part of a network of old-house owners rewards you with true friendships, and lots of advice and insight about the craft of owning a vintage house.

**BELOW:** The author's clapboard Victorian house in upstate New York. **OPPOSITE:** The 1898 house in a photo taken before 1920.



**LIVE LARGE IN YOUR OLD HOUSE.** In my experience, living in an old house amplifies life experience. Emotions seem deeper, more connected to past and present, in a place full of patina. Doubts sink deeper, but hopes rise higher. Perhaps it's the invisible presence of the past that lives in the house. Lesson learned: The day you burst through the door to say you got the job, the day you bring the baby home, seeing Christmas morning through your four-year-old's eyes—these experiences would not have been the same in a subdivision house. ✦

*CHARITY VOGEL lives with her husband, T.J. Pignataro, and their two daughters in an 1898 Victorian house near Buffalo, New York. Vogel is the author of a forthcoming book from Cornell University Press about the "Angola Horror," a train wreck of 1867.*

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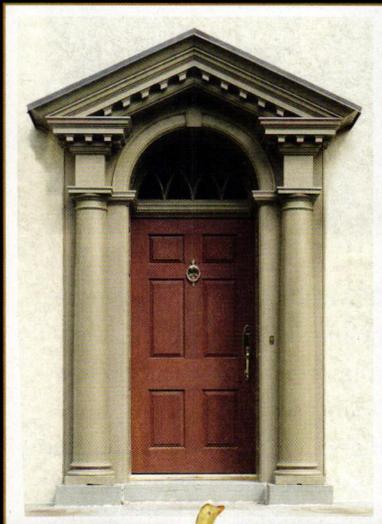
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#### MAGAZINES BROUGHT TO LIFE



# OLD-HOUSE INTERIORS

FEBRUARY 2012



## HOLMES HALL REBORN

*In the restoration of a fine Victorian town house in Pittsburgh, fancy paint-decorated walls and ceilings are icing on the cake. (page 40)*

## GEORGIAN PERIOD DECORATING

*The vocabulary for a period-perfect interior restoration all started with a scrap of wallpaper. (page 48)*

## FRIEZES FINE-TUNED

*The area at the top of the wall is an opportunity for decoration subtle or elaborate, using plaster, paper, stencils, striping, even a landscape mural. (page 54)*



## THE UNEXPECTED FIREPLACE

*The new go-anywhere fireplaces (strip, ribbon, vented, or flueless) aren't necessarily traditional, but they are ideal for retrofits. (page 58)*

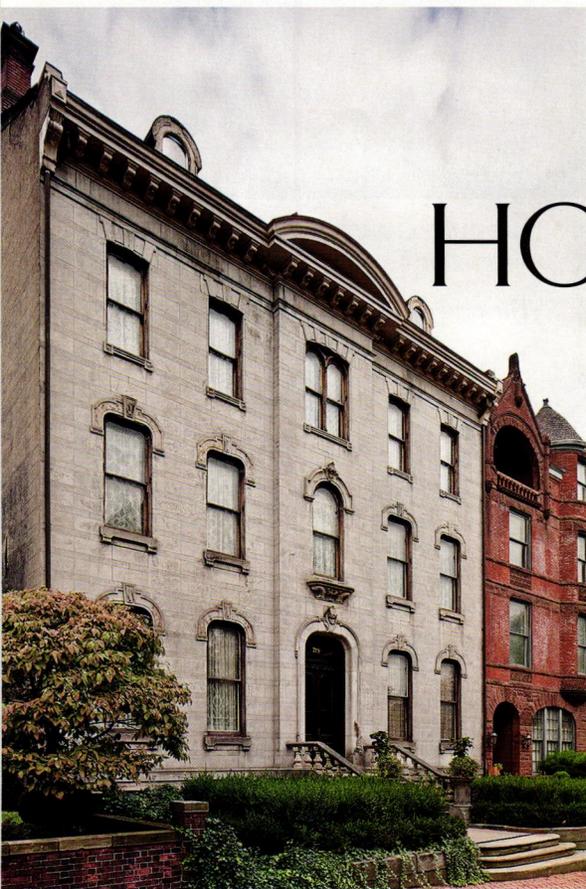
## THE AMERICAN FOURSQUARE

*First in a series that introduces popular house styles, their variants and interiors, and their owners' essential bookshelf. (page 21)*





The 1868 Pittsburgh house is in the Renaissance Revival style. **BELOW:** Owner John DeSantis in the ballroom. **OPPOSITE:** Stenciled ornament was restored on the grand staircase.



# HOLMES HALL *Reborn*

**BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT**

NINETEENTH-CENTURY Pittsburgh certainly had its share of millionaires—Carnegie, Frick, and Mellon, among others, called the Steel City home. When Letitia Caldwell Holmes, a wealthy young Victorian widow, decided to build a suitable home for herself and her daughter in 1868, she made sure it reflected her position among Pittsburgh's elite. Named Holmes Hall to honor Letitia's late husband, the house was set on two city lots facing the Allegheny Commons Park. (Across the river, Allegheny was a separate town until it was annexed in 1907).

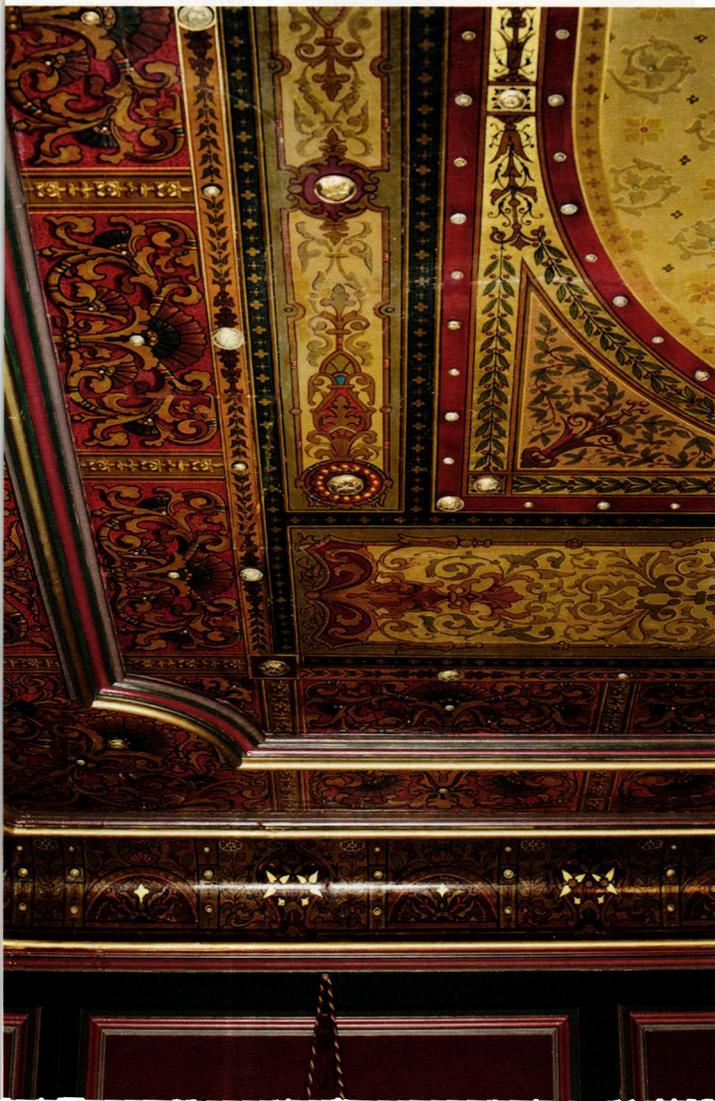
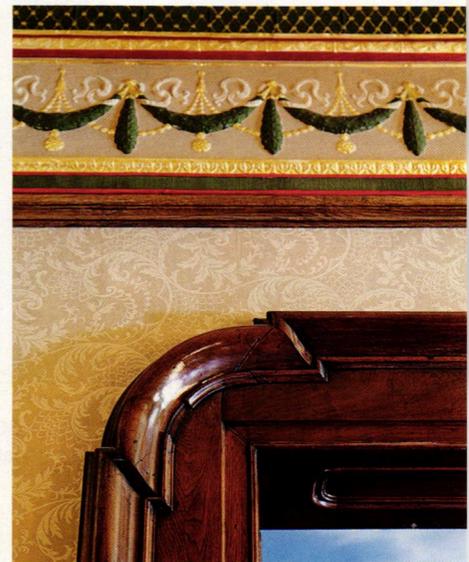
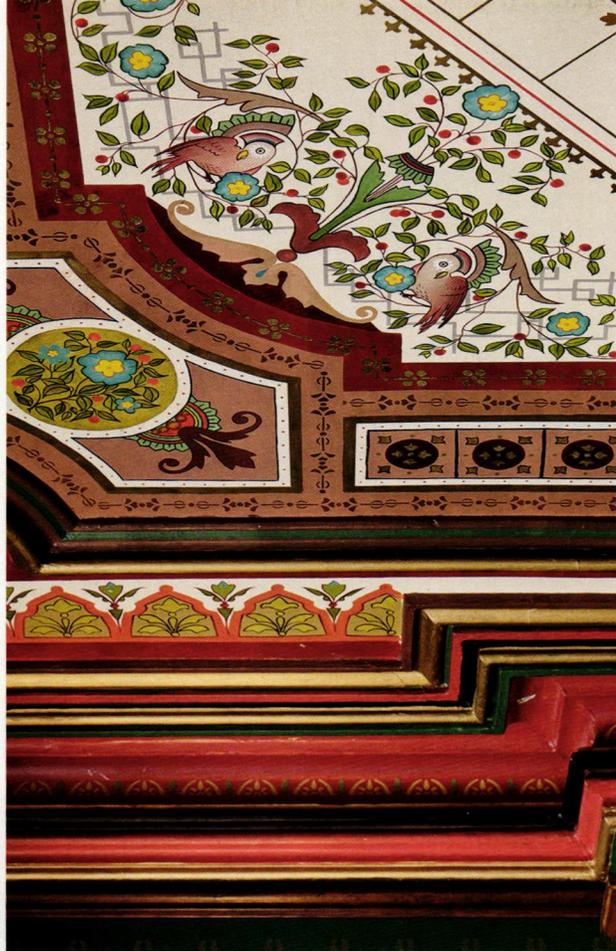
The opulent Renaissance Revival-style residence boasts 18,000 square feet and features 14' ceilings, carved black-walnut paneling, even a ballroom. Letitia, a prominent citizen and philanthropist, entertained in style, and had room to house comfortably



IN A LOVING RESTORATION, ELABORATELY DECORATED WALLS AND CEILINGS ARE JUST THE ICING ON THE CAKE.

An exotic chandelier made up of antique Moroccan lanterns hangs from the ornamental beadboard ceiling in the conservatory.

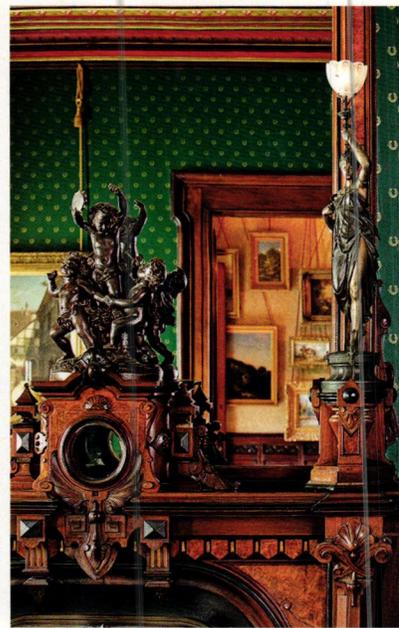




**Paint decoration** original to the house was documented and then restored or re-created in the final stage of restoration. Highlights include stenciled borders and ornaments on the grand stair, as well as the treatments shown above. In the ballroom, hand-painted cherubs circle the gasolier fitted in a blue-sky mural; note the use of striping on moldings and cornice. Lighthearted birds and flowers decorate the parlor ceiling, accomplished with stencils and freehand painting. In the main hall, decorative plaster ornaments in the frieze are picked out in polychrome. The *piece de resistance* is the dining-room ceiling (left), which was protected under canvas during an earlier remodeling and painstakingly restored.

her 14-member staff.

After Letitia's death in 1915, her children's families stayed on in Holmes Hall. With the dawn of the automobile age, it was no longer necessary to live downtown, and so in 1934 the families moved to the suburbs. Under the terms of Letitia Holmes's will, the house became The Holmes Hall for Boys, a Christian home for young men living away to attend school. In 1954 "the old pile" was sold and became a funeral home. In 1979 it was sold again, this time to a developer who envisioned condos; his plans were stalled.



**ABOVE:** The ballroom, dining room, and parlor are decorated and furnished appropriate to ca. 1870.

BY THE TIME John DeSantis saw the once-stately house, it had been vacant for nearly a decade. Plaster and painted ceilings lay in heaps on the ruined floors. A leaking roof wasn't the only culprit. Much of the black walnut woodwork had been painted sea-foam green in the 1950s, and the elegant dining room was covered, top to bottom, in battleship gray. During a Colonial Revival update in 1915, canvas was glued clumsily onto the dining room's masterfully decorated ceiling. There was no functioning kitchen; floors were laid in moldy carpet and linoleum. The funeral parlor's fiberglass awning stretched from the front door to the sidewalk. The place reminded John of an Alfred Hitchcock movie.

But the passionate preservationist wasn't deterred. John had been living just two blocks away in a neighborhood of 19th-century row houses; the opportunity to rescue one of Pittsburgh's remaining grande dames was too good to pass up. The house had never been divided; its sweeping grand staircase welcomed visitors into an interior with the original layout, black walnut overmantels, and 1870s hardware. A pier mirror remained in the ballroom.

Thus began a decades-long restoration effort that continues. Plumbing and electrical services required complete overhauls, no easy task in a house built to be "fire-proof" with brick interior walls. The floors are 3" x 16" timbers on 16" centers with a 4" tray of poured concrete spanning the joists below the floorboards: no surprise that



**In the ballroom, as in the hall, paintings hung from the picture rail create a dramatic, moveable gallery.**



THE NEWEL POST MAIDEN WAS A LUCKY FIND AT AN ATLANTA AUCTION; THE OWNER RECOGNIZED HER FROM OLD PHOTOS OF THE HOUSE.

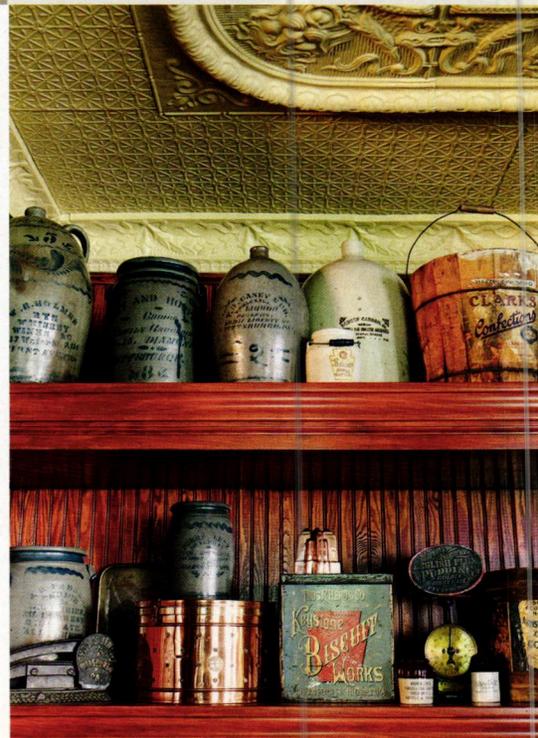


## MOVERS AND SHAKERS from Pittsburgh's Past

Pittsburgh was an important industrial and financial center in the 19th century, and home to some key players:

- Andrew Carnegie (1835–1919) Scottish-American industrialist who spearheaded expansion of the steel industry and became a philanthropist, founding public libraries across the country. *The Carnegie Museum of Art is one of four Carnegie museums in Pittsburgh: [carnegiemuseums.org](http://carnegiemuseums.org)*
- Henry Clay Frick (1849–1919) Chairman of the Carnegie Steel Co., he was described as the “most hated man in America” for his ruthlessness in business. *Frick's Pittsburgh home, Clayton, is open to the public: [thefrickpittsburgh.org](http://thefrickpittsburgh.org)*
- Henry J. Heinz (1844–1919) American businessman who founded the H.J. Heinz Co.; he started out making horseradish.
- Thomas Mellon (1813–1908) Lawyer, judge, and founder of Mellon Bank.
- William Thaw Sr. (1818–1889) Businessman who made his fortune in transportation and banking; one son, Harry K. Thaw, caused a sensational scandal when he murdered architect Stanford White in 1906.

**The kitchen** had been a warren of small rooms: pantry and service areas with a summer kitchen in the back. John used vintage and salvaged materials to create a more open space. The sliding glass-front cabinets came from an 1892 public school chemistry lab, the nickel and white-porcelain stove hood from a 19th-century candy store, and the encaustic tile floor from a demolished 1890s church. A 1940s Garland cookstove, along with a smaller copper-and-nickel Chambers range, are practical additions to the vintage look.



In contrast to the sober classicism of the limestone façade, the rear of the house is whimsical with the addition of a gingerbread porch and gable rescued during a demolition down the street.



**The back porch** had been removed sometime in the 1960s. Owner John DeSantis found a striking and rather whimsical replacement—a gingerbread porch and gable that once graced an 1884 mansion down the street. He rescued it moments before bulldozers razed the building. Now, planted terraces surround a walkway paved in limestone, which leads to the protected porch that serves as an outdoor family room. The post lamps are ca. 1880 vintage gaslights.

plumbing work took 12 months and rewiring 14 months, full-time; John made sure decorative woodwork and remaining ornamental plaster were not disturbed.

A mammoth old furnace was replaced with three boilers to more efficiently service the big house. Next came plaster repair and paint stripping, floor refinishing, and finally, restoration of the painted ceilings. Artists had documented the original patterns with tracings and color-matched each detail on large cartoons, and they used these to guide application of oil paints directly to the plaster, as had been done originally. The dining-room ceiling, saved by the glued-on canvas, was 80 percent intact. Gilded plaster buttons removed in 1915 were replicated; molds were made from original buttons found in the basement.

AFTER FOUR YEARS of full-time restoration, John DeSantis and his family celebrated their first Christmas

in the house in December 1992. Slowly, a collection of Renaissance Revival furnishings grew; most pieces were local, having been deaccessioned from neighboring mansions. In came a Herter Brothers parlor set that originally belonged to the Mellon family; huge bronze andirons by Caldwell & Co.; an intricately carved rosewood dining table, sideboard, and server that once belonged to Henry J. Heinz. For the ballroom, John bought a pair of bronze chandeliers with full-bodied swans, which were made in 1840 for an iron baron. Lucky finds include the newel post light, a 5'-tall bronze maiden found at an auction in Atlanta. John recognized her from early photos of the house. When she came home, the fitting screwed right down onto the long-vacant gas pipe.

Holmes Hall changed John's life—and Pittsburgh. He helped lead the fight when the city planned to tear down the neighborhood for a freeway. It was instead rezoned as a City Historic District with protections. John has served for more than a decade as Chairman of the Historic Review Commission, which has helped protect more than 4,000 buildings. ✦



The vocabulary for interior restoration  
started with a scrap of wallpaper.

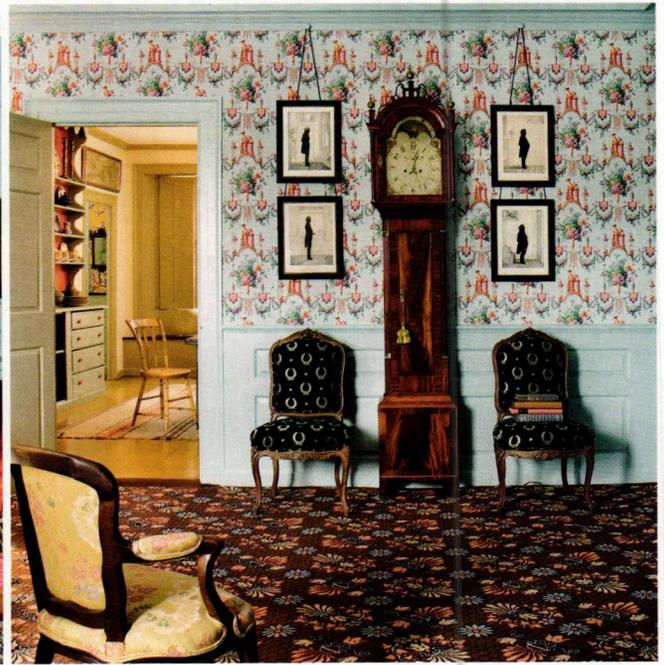
BY DAN COOPER | PHOTOGRAPHS BY ERIC ROTH



# GEORGIAN *period decorating*

**T**HE PATTERNS AND COLORS may be unfamiliar to modern tastes, yet the harmony of design in this New England house is clear. Walls, ceilings, floors, and furnishings support and accentuate each other. The owner selected materials accurate for the period—and consistent not only in palette, but also in scale and pattern. By building a vocabulary in the spirit of Georgian and Federal styles, she created authenticity with carpeting, wallpaper, and paint colors. That's the lesson for those who seek to re-create a credible "historic interior": Whether your period is 1670 or 1940, holding to a standard will get you there.

This residence is prominently located in a large district of 18th- and early 19th-century brick buildings in an old seacoast town at the Massachusetts/New Hampshire border. Built in 1777, it served as a family home for a century and a half, but was eventually acquired by a local church parish, which used it as a religious school for decades. As is often the case, church administrators were concerned with issues other than historical sensitivity. Central walls on the first floor were ripped out to create large classrooms, in which iron desks were bolted to original floorboards. The students long ago departed, and by 2002 the neglected manse lay abandoned, awaiting wrecking ball or savior.



**CLOCKWISE:** The best parlor has the fine woodwork found in formal Georgian houses. The old kitchen has an original cupboard painted in period colors. In the everyday parlor, a mahogany tall-case clock is a cherished antique. Pilasters framing the dining-room fireplace have been "picked out" with paint, as they were in the past. **BELOW:** The front portico was finished soon after this photo was taken. **PREVIOUS PAGE:** In the main hall, wood floors are marbled, the block print paper pattern dates to 1776, and the ca. 1880 Wilton stair carpet is a reproduction.



The house found a savior. The brave new owner, a committed former resident of a Federal house, took it upon herself to restore the structure not just for her own family's tenure, but also with the past and future in mind. Some of her decisions were clearly informed by her passion for historic preservation.

Interior restoration started with a scrap of wallpaper. The pattern, now known in its reissue as 'Votive Goddess,' was painstakingly reproduced as a block print. In an unusual treatment, it had been hung originally in both the best and everyday parlors, accompanied by a different color for the woodwork in each room. This

Both the best and every-day parlors were hung—originally and again now—with the same wallpaper, but with different paint colors on trim.





presented an interesting challenge during selection of a Brussels carpet that would be used for both parlors. The decision: Use the same pattern and colorway for carpeting in both rooms, but add a border in the best parlor—truly a luxury in the 18th century.

The owner's passion for period-appropriate lighting led her throughout the Northeast. She also commissioned some meticulous reproductions, most notably the sprawling chandelier in the best parlor and the lanterns in the hall. These are strategically placed with a drop to 5'8" from the floor.

The owner indulged her

decades-long fascination with girandoles and mirrors, which are displayed throughout the house. A longtime collector of (Boston) North Shore antiques, she was able to furnish the rooms as soon as construction ended, as her spoils were safely in storage.

Bathrooms are a challenge for those of us who re-create the past in hopes of stepping back in time—especially if that time is the 18th century. Chamber pots and washbowls are rustic and quaint on display, but never so in practice. So one of the spare bedrooms was converted into a luxurious bathroom decorated with historical textiles and wallpaper,

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**TOP:** The guest room, furnished more eclectically, recalls the Colonial Revival with its early 20th-century oriental rug and furniture from several centuries. **ABOVE:** A second-floor bedchamber was converted into a bathroom suite, where reproduction wallpapers and textiles maintain the historical décor.



The master bedchamber is decorated with a *trompe l'oeil* wallpaper and frieze in imitation of swagged fabric. The antique bed is draped with a netted canopy. French chairs and carpet lend a Continental feel to this room.

making it a “toilette” and dressing room. While the illusion of history is present, so, too, is hot and cold running water. A modern HVAC system is concealed within the eaves on the third floor, behind original hand-skived boards.

The exterior of the building was treated to a substantial restoration as well; three missing chimneys were replaced, along with the dor-

mers and front portico. It was easy finding bricks to match the one remaining chimney: They had been dropped down the flues to rest in the basement. Because of the dwelling’s prominence, several archival photographs from the 19th and early 20th centuries existed to guide reconstruction of the façade. Save for one window bricked up during an early 19th-century modification of the

dining room, the house today looks just like it did in 1777.

Although the owner took a scholarly approach, and the house is firmly rooted in the Georgian and Federal periods, it doesn’t feel like a museum. Rooms are comfortable, vibrant, and alive. As historical as the interior is, the house gives no impression of having been shuttered up at some point in the dim past. ♦



**RIGHT:** A digitally printed frieze was commissioned from Bradbury & Bradbury for a Seattle dining room. **ABOVE:** A neoclassical frieze hung over cherry woodwork is made of embossed Lincrusta. **BELOW:** Tall rooms deserve the full tripartite wall treatment with ceiling embellishment.



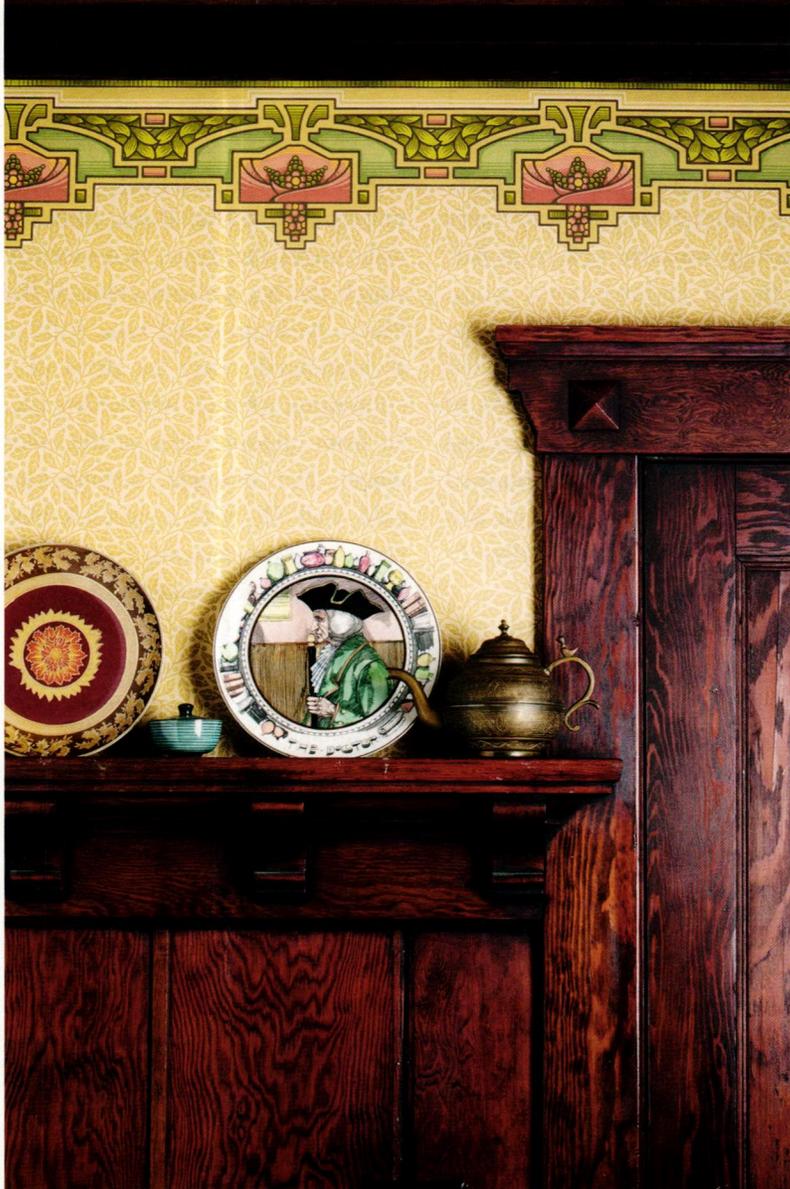
# FRIEZES

BY BRIAN D. COLEMAN *fine-tuned*

**D**ID YOU KNOW that William Morris eschewed friezes? He considered the wall division superfluous and recommended papering right up to the ceiling. Be that as it may, chances are good that you have rooms with friezes if you live in a house built between 1850 and 1940.

In classical architecture, the frieze is defined as the space between the

architrave and cornice. (In 1812, the British removed the Elgin Marbles, the Parthenon's world-famous frieze, to display it in the British Museum.) The decorated interior frieze came into its own during the reign of Queen Victoria. The era's ceilings were typically high, 9' or more, and a divided wall balances the room's proportions, bringing the eye down from the ceil-



**ABOVE:** Bradbury's hand-cut 'Arcadia' pattern tops 'Glenwood' to create a deep frieze in a Portland, Oregon, dining room. **TOP RIGHT:** Two papers from Carter & Co.: the fill is 'Texarkana Floral Strie,' and the frieze is 'Church Office Border.' **BOTTOM RIGHT:** Before installation, a trio of fill and frieze papers from Gate Multimedia, from their 'Cadeau' roomset.



ing. The frieze was considered (except, apparently, by Morris) an integral part of the room's overall finish.

The area below the ceiling and above the picture rail was often treated differently from the lower wall: covered with embossed materials like Lincrusta, Anaglypta, tin, or leather; hand-painted, stenciled, bordered, or striped; embellished with compo ornament or even with finely detailed plasterwork. Mottos and quotations were favored in dining rooms and li-

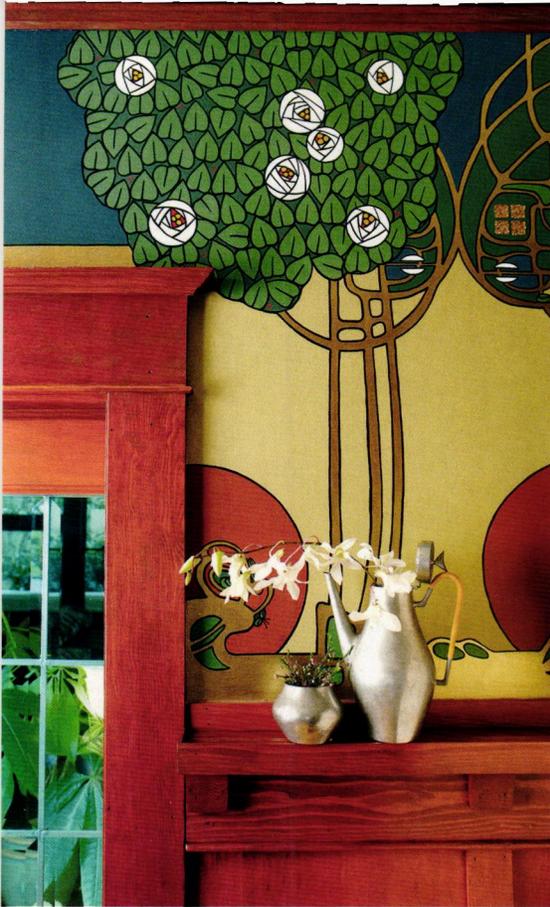
braries (in my own Victorian parlor, MAY THE HINGES OF FRIENDSHIP NEVER RUST is hand-painted in the frieze).

The lowered ceilings and simpler treatments of the Arts & Crafts period did not abolish the frieze. Rather, it was often a deeper section of upper wall surmounting a high wainscot and plate rail. In rooms without a wainscot, the frieze survived as a band above the picture rail, with a single wall fill treatment below. By now the frieze was often the domi-

nant decoration in the room, with painted walls below and little ceiling ornamentation.

COMPANIES SELLING period-inspired wallpaper friezes offer excellent information on their websites. We asked some of them to offer introductory advice:

**SCALE** Be sure to scale your frieze appropriately to the room. Most Victorian friezes were about 18" deep; by the turn of the 20th cen-



**ABOVE:** Hand-painted, the fantasy 'Forest Evergreen' was created for the dining-room frieze of a 1912 house by contemporary artist C.J. Hurley. **RIGHT:** An embossed Lincrusta frieze with cameos and scrolls was one neoclassical detail added to a Milwaukee house during an 1896 remodeling.

tury, they became narrower as ceiling heights were lowered toward 8'. On the other hand, the frieze area over a high wainscot as seen in Arts & Crafts and Tudor Revival rooms could be up to 27" deep. Don't be constrained, however, by the stated depth of a printed frieze. Makers of roomset wallpaper offer borders and bands that can be added (or trimmed away) to adjust the depth. You also can use paint to create borders or striped bands.

**COLOR** In Victorian schemes, colors typically became lighter as they moved up the wall. The lower section, or dado, was darker to hide dirt and scuff marks; the wall fill was a shade or two lighter; near the ceiling, the frieze might be lighter still.

But the frieze was often done in a brilliant or rich-hued color as a transition to the ceiling. If you paint the walls under the frieze, don't exactly match the background color of the frieze. As long as the tone balance is considered, don't be afraid of a contrasting scheme, with colors taken from opposite sides of the color wheel. For example, a burnished gold wall fill with a peacock-blue frieze can be spectacular.

With all the natural-finish woodwork in Arts & Crafts houses, dominant colors in the frieze moved toward warm and earthy tones, with dull greens, browns, deep gray-blues, russet, and gold all popular.

**PATTERN** The frieze's design or motif is cued by the style of the house. Exotic influences became popular as the Aesthetic Movement took hold during the 1870s. Christopher Dresser designed whimsical friezes with cavorting frogs or mice, playing on Darwin's theory of evolution. Elaborate designs influenced by classical French and Italian motifs were favored in uptown Victorian parlors.

Decorated friezes in the Arts & Crafts era brought nature indoors with vines and abstract floral designs, idyllic woodland scenes, animals, and sea motifs. A plain painted frieze, often in the same off-white color of the ceiling, was popular in bedrooms and in Colonial Revival treatments.

**MEASURING** Wayne Mason points out that calculating how much paper you need for a frieze is a relatively straightforward, linear measurement. Frieze papers are printed as such, at a preset depth, so you just need the sum of the length of all the walls in the room. Convert the linear feet into yards, which is how most papers are sold. Order about 15 percent ex-



**LEFT:** Griffins and snakes prance in the painted frieze 'Griffin'; stencil by Fly on the Wall Design.



## THANK YOU TO

the pros who provided information for this article:

- Steve Bauer, **BRADBURY & BRADBURY WALLPAPERS** bradbury.com
- Carol Mead, **CAROL MEAD DESIGN** carolmead.com
- Wayne Mason, **MASON & WOLF** mason-wolf.com
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MORE RESOURCES P. 67



**TOP:** Original bow-and-swag Lincrusta friezes were found under later wall paneling; painted white, they lend a Colonial Revival simplicity to a folk Victorian house with a 1910 addition and 1930s furnishings.

**ABOVE:** A frieze surmounts a tile wainscot in a Victorian Revival bathroom; 'Kingfisher' frieze, 'Lily pad Border,' and 'Fish Border' were client-commissioned and can be special ordered from Bradbury & Bradbury.

tra for matching the repeat, and for mistakes and future repairs.

**INSTALLATION** First find the focal point, the obvious place your eye goes when entering the room; often it's a fireplace or the wall opposite the room entry. If the frieze pattern has a central or strong repeating element, position it in the center of the focus wall. Remember to check if the pattern has an up or down orientation, and communicate that to the paperhanger.

Next determine the "kill point," the paperhanger's term for where the end meets the beginning of the frieze. Usually the pattern's repeat will not match up precisely. So the kill point is placed opposite from the focal point, in an inside corner rather than an outside one to downplay the mismatch. Try trim-

ming the frieze following the outline of the pattern so that it overlaps slightly, which makes the transition less obvious. A shorter repeat in general works better in a smaller room or one broken up by many windows and doors; also consider a landscape frieze.

One more tip from Carol Mead: Locate the lowest point of the ceiling. Most old houses have settled, and ceilings are not level. Start the level line for the frieze at the lowest point and ensure there is enough room in the height of the paper to fill in the extra space. In her friezes, Carol likes to add at least an extra inch of colored ground beyond the top of the printed paper. If the ceiling is very out of level, avoid a top stripe and chose an undulating pattern to help hide unevenness. ✦



Strip, ribbon, vented, or flueless: the new go-anywhere fireplaces aren't necessarily traditional, but they're ideal for retrofits.



## The Unexpected Fireplace

BY MARY ELLEN POLSON

**G**OT A MID-CENTURY ranch house with a planter strip where nothing ever grows? Consider “planting” it with a linear fireplace, fueled by bio-ethanol. Perhaps you live in a big-city apartment where chimney flues are not allowed. No problem—hang a ventless fireplace no deeper than a high-definition TV on the wall, and watch the flames play behind a glass screen. What if your 19th-century farmhouse never had a fireplace? Your options—from bio-fuels to gas, direct vent or ventless, traditional or the latest in contemporary installations—are many.

Alcohol gels have been with us since the invention of Sterno. New, high-end designs are fueled by alcohol cartridges that eliminate the po-

tential hazards of the open canister. Linear burners, also called ribbon or strip fires, burn either gas (natural or LP) or biofuels. “Biofuel” is an all-purpose term for ethanol made from plant materials like sugar cane, potatoes, and beet juice. Just in case you didn't know, ethanol is also a form of denatured alcohol. Unlike wood, an ethanol flame evaporates without producing smoke, particulates, or residues (or much scent, either); some people consider it superior to

wood as a “green” product.

Whether they burn alcohol or natural gas, the new fireplaces incorporate design details that make them safer, warmer (some open flame designs are encircled by glass screens to radiate more heat), and more versa-

**TOP LEFT:** Raw Urth's “fire features” burn LP gas. **TOP RIGHT:** Approved for use in New York City apartments, Hearth Cabinet's ventless designs use alcohol cartridges. **CENTER:** Direct-vent ribbon fires, like this one from Spark, are ideal for retrofits in mid-century modern homes. **RIGHT:** BioFlame's ethanol-fueled Xelo unit turns the traditional horizontal fireplace opening on its head.





**ABOVE:** The linear burner in Napoleon's 36" three-sided gas fireplace rests in a bed of crystals and puts out up to 30,000 BTUs. **BELOW:** Real Flame "personal" fireplaces require no venting and burn room-warming alcohol gel.

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tile, challenging architects and designers to think out of the box (or at least the fireplace surround). While some ventless designs are pretty far out—one resembles an open laptop computer burning from within—others are well-suited to mid-century modern interiors. And the minimalism of the burner strip makes it just as adaptable as a set of gas logs or fireplace insert in homes with traditional fireplace openings. Direct-vent models, which draw air from the outside instead of using warm air already in the room, can really throw some heat. A favorite application for direct-vent models are the two- or three-sided fireplaces that wouldn't look out of place in a house designed by Frank Lloyd Wright. ✦

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*The Great Camps, once so exclusive, have universal appeal.*

*As the Adirondack chair denotes leisure, the architecture says America.*

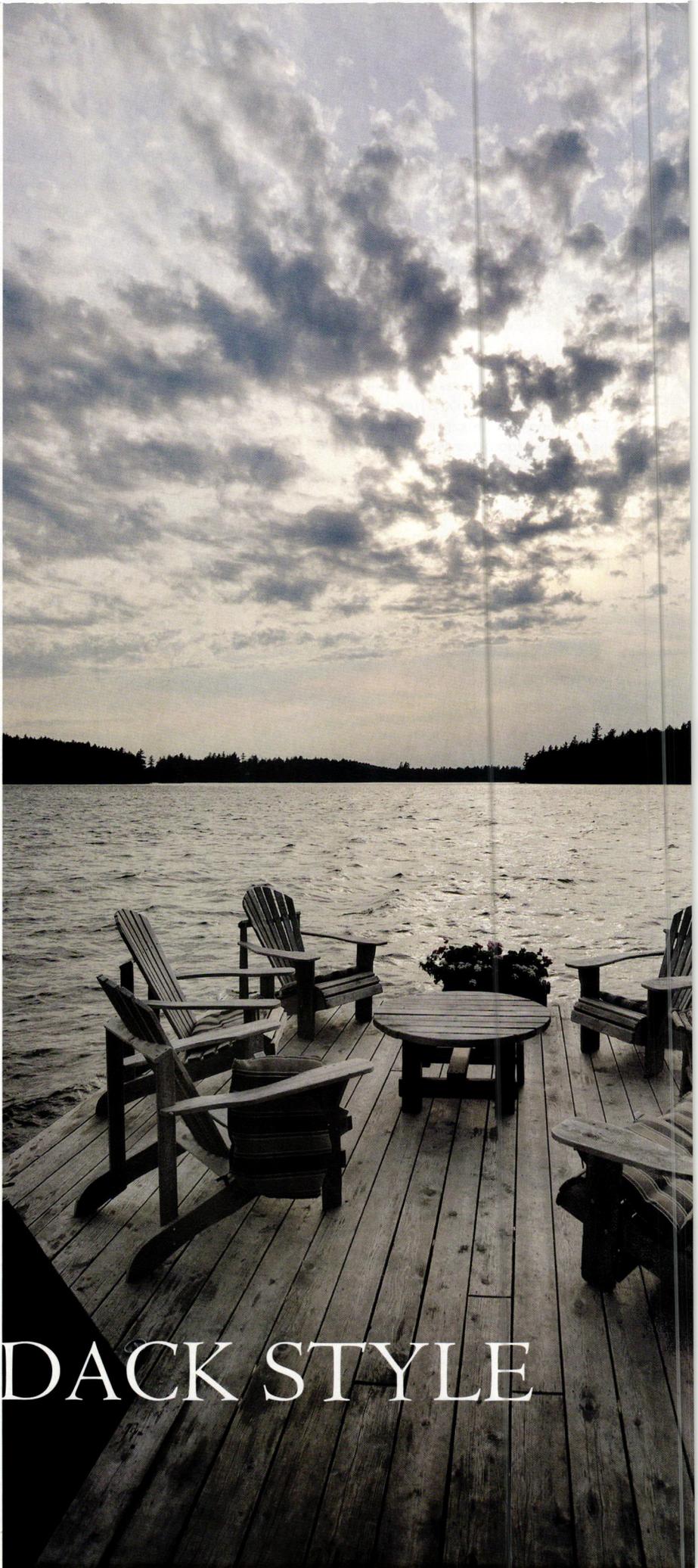
WHEN THE industrialists and politicians came, in the second half of the 19th century, to the wild Adirondack Mountains of New York, they brought with them servants and an astonishing amount of luxury. The lodges and camps designed by their architects were, however, woodsy and rustic. Those that survive, some of them designated landmarks and all of them in a place of stunning natural beauty, show us an iconic American style of building that is still imitated today.

The urban wealthy (including Huntingtons, Morgans, and Vanderbilts) played at rusticity during their summer escape from the city's heat and filth. Their camps features lodges, boathouses, and outbuildings hewn from local materials: boulders, logs, milled pine, and birch bark. Style influences over the decades of building run from Victorian Queen Anne to Swiss Chalet. Despite the use of log and timber construction and a studied roughness, the handcrafted interiors are often soaring, elegant spaces. Furnished for informal comfort, these old places seem to appeal to almost everyone.

*Adirondack Style* is the latest book to take us into the Great Camps. Previous

# ADIRONDACK STYLE

REVIEWED BY PATRICIA POORE



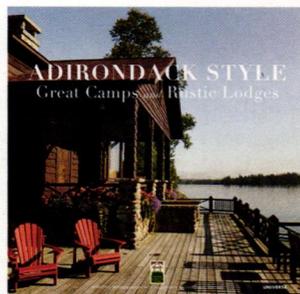


**ABOVE:** Birch-bark interior at The Hedges, 1882, in Blue Mountain Lake. **RIGHT:** A remaining lodge at Durant's 1898 Arbutus Camp. **BELOW:** The Swiss-style Three Star Camp near Tupper Lake, 1906.



Adirondack books have been scholarly (with much text devoted to social history), or they have included only a few iconic camps, or new work in the tradition. This latest is a picture book devoted to the architecture of 37 of the remaining 40 Great Camps. (Ten are National Historic Landmarks.) We see Pine Knot, Uncas, and Sagamore—all three built by the famous Adirondack developer William West Durant. Here is Wonundra, built for William Avery Rockefeller; White Pine, which became Coolidge's summer White House. The location, history, and architecture of each is described.

If you have been to the Adirondack Park, you know how dense and wild this area remains; mushrooms thrive in thickly forested land where the sun disappears early behind a mountain peak, and mornings are wet with mist. The old camp compounds are an enhancement and a relief. Photographs in the book show how the architecture and the terrain so beautifully complement one another. ✦



**ADIRONDACK STYLE: Great Camps and Rustic Lodges** by Lynn Woods and Jane Mackintosh. Universe/Rizzoli 2011. Hardcover, 224 pages, \$50

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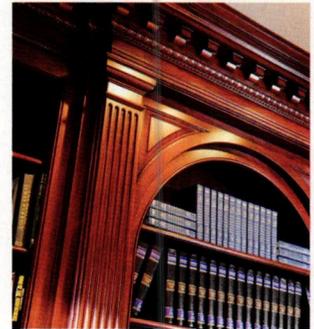
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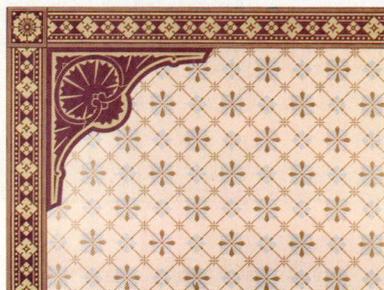
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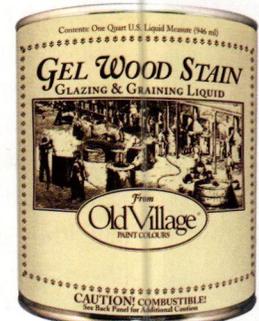
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We make distressed tables and furniture.

[boardandbeam.com](http://boardandbeam.com)

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## Charleston Hardware Company

Our Rice pattern modern entry door set is made of solid cast bronze and is a reproduction of an antique original. Matching doorbell and mail slot are also available.

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[charlestonhardwareco.com](http://charlestonhardwareco.com)



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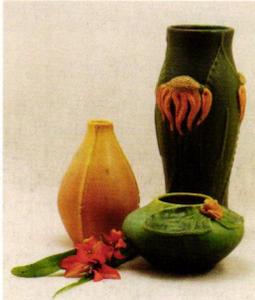
[classicgutters.com](http://classicgutters.com)

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## Pianos Unlimited

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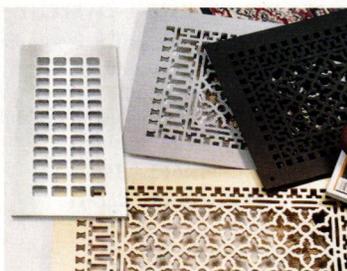
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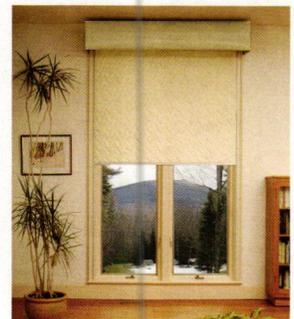
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## DECODING THE OLD-HOUSE UNIVERSE

Whenever you see a QR Code (above), use your smart phone or tablet device to scan it for more information on that topic. Some codes launch websites while others launch videos. Either way, we hope these little codes enhance your reading experience in a big way.

# DIALOG

*back&forth*

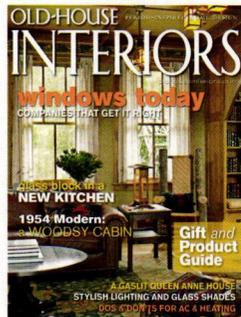
## A NEW OLD HOUSE

AFTER 10 YEARS of subscribing to your wonderful magazine, we have completed building our house in Aiken, South Carolina. Our intent was to build a retirement home that reflected the period of the 1930s–40s, while providing us with the assurance that it would be an accessible house if necessary. *OHI* was an invaluable “handbook” to us because of its attention to detail in the articles, and because it provided sources for the period elements we needed.

Of course, the finished house is a product of the many talented people who worked on it. But the contribution of your magazine in providing a vision

for our dream set the tone for the entire project. We want to thank you for creating such a fine magazine. The house is finished, but we still subscribe.

—PATRICIA AND WILLIAM JOHNSON  
*via email*



## MORE FROM OHI?

I ENJOY YOUR PUBLICATION so much. I pass the issues on to my daughter, who passes them on to others. I am quite willing to double my subscription cost; I don't suppose you could double the publication schedule?

—KATHLEEN DE GOOD, *via email*

*Such a nice letter! We won't be going monthly anytime soon, but you can get lots more at oldhouseonline.com* —THE EDITORS



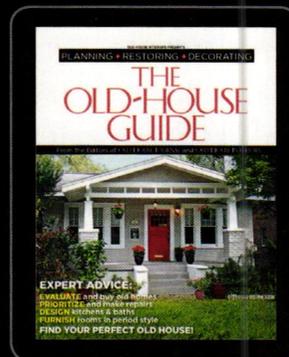
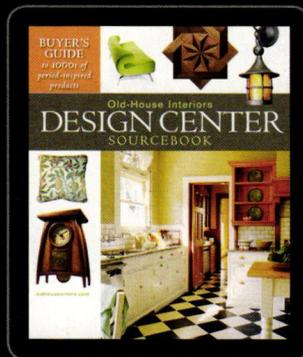
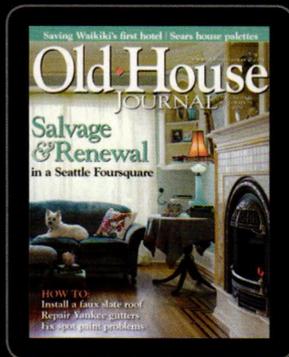
## PRETTY GLASS

I'D LIKE TO KNOW where I can buy a leaded-glass inset panel just like the one featured in the blue-and-white bathroom on p. 21 of your June 2011 issue.

—DEBORAH ATKINS, *via oldhouseonline.com*

*Hutker Architects [Vineyard Haven, Massachusetts, (508) 693-3344, hutkerarchitects.com] tell us the art glass was created by Bonnie Maresh of Fine Stained Glass in Wauquoit, Massachusetts: (508) 548-6215, glasslady12@aol.com.* —THE EDITORS

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### Friezes pp. 54–57

See companies listed on p. 59, as well as the comprehensive list of wallpaper companies below. Also mentioned in the article: **CJ Hurley Century Arts:** (503) 234-4167, cjhurley.com *Custom design and execution of art-movement wall painting and fine art.* ■ **Fly on the Wall Design:** (510) 522-3762, flyonthewalldesign.com *Period-inspired stencils.* ■ **Gate Multimedia:** (866) 294-7166, gatemm.com *Freshly interpreted wallpaper designs: Art Nouveau, Art Deco, Egyptian Revival, and mod.*

### Papered Kitchens pp. 30–33

**p. 32** Lace curtain and 'Priory Garden' wallpaper **J.R. Burrows:** (800) 347-1795, burrows.com ■ Tin ceiling **W.F. Norman:** (800) 641-4038 ■ Pendant light **Rejuvenation:** (888) 401-1900, rejuvenation.com **p. 33** 'Wren's Nest Poppy' wallpaper from **Carter & Co.:** (804) 254-4777, carterandco.com

### Wallpaper 101 pp. 26–29

**Adelphi Paper Hangings** (518) 284-9066, adelphipaperhangings.com *Authentic early papers (colonial, Georgian, Federal to mid-19th century), block printed using period materials and techniques.* ■ **Bradbury & Bradbury** (707) 746-1900, bradbury.com *Hand-silk-screened roomset art wallpapers in Victorian, neoclassical, Aesthetic, Arts & Crafts, and mid-century modern designs.* ■ **Burt Wallpapers** (707) 745-4207, burtwallpapers.com *Hand-screen-printed wallpaper in authentic and sometimes quirky patterns.* ■ **Carter & Company Historic Wallpapers** (804) 254-4777, carterandco.com *Documentary reproduction papers of the Victorian and Craftsman eras.* ■ **Carol Mead Designs** (707) 552-9011, carolmead.com *English and American A&C-era wallpapers, hand-printed or digitally produced.* ■ **Designer Classics Wallpaper** (617) 694-7378, designerclassicswallpaper.com *Document designs, hand-screened.* ■ **Gate Multimedia** (866) 294-7166, gatemm.com *Freshly interpreted wallpaper designs: Art Nouveau, Art Deco, Egyptian Revival, and mod.* ■ **Historic Style** (250) 592-4916, historicstyle.com *American*

*and English reproduction wallpapers, borders, 1780–1960, specializing in William Morris and English Arts & Crafts designs; printed on historic machines.* ■ **J.R. Burrows & Co.** (800) 347-1795, burrows.com *Arts & Crafts movement wallpapers, including designs by Candace Wheeler and C.F.A. Voysey.* ■ **Mason & Wolf** (732) 866-0451, mason-wolf.com *Silk-screened roomset papers in Aesthetic Movement and English Arts & Crafts designs.* ■ **Morris & Co. by Sanderson** (800) 894-6185, william-morris.co.uk *Both block-printed (using original blocks) and machine-printed papers from the Morris & Co. archives.* ■ **Trustworth Studios** (508) 746-1847, trustworth.com *Designs from the English Arts & Crafts movement, specializing in the designs of C.F.A. Voysey; silk-screened, digitally sized and printed, and custom work.* ■ **WallPapers Plus** (888) 242-7448, wallpapersplus.com *Anaglypta and Lincrusta paintable embossed wallcoverings.* ■ **Wolff House Wallpapers** (740) 501-3766, wolffhousewallpapers.com *Hand-screened historical papers in late 19th- and early 20th-century designs; custom reproduction.* ■ **Zoffany** (800) 395-8760, zoffany.com *Wallcovering classics.*

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# OLD~HOUSE



■ **FACHWERK** “Framework” in German, used in the U.S. to describe half-timbered houses built by early German settlers in Wisconsin and elsewhere. Similar to French half-timbered and English Tudor examples.



■ **FANLIGHT** Semi-circular or semi-elliptical window (light) with glazing bars or tracery that looks like an open fan, placed over a doorway or another window; often used in Federal period houses.

■ **FEDERAL** Early American architectural period and a style designation for its buildings, ca. 1780 until 1840, featuring classical proportions and restrained (Adam) ornamentation. “Federalist” is a political party, not a house style.

■ **FENESTRATION** The design and placement of windows in a façade or a building. (“Defenestration” is not window remodeling; rather, it means throwing

something or someone out the window.)

■ **FINIAL** An ornament, usually pointed, atop an architectural element such as a gable or newel post.

■ **FRENCH POLISH** A lustrous, labor-intensive finishing method for fine furniture, whereby multiple thin coats of shellac are rubbed with oil into the wood and buffed.

■ **FLEUR DE LYS** A stylized



lily (iris) motif used since medieval times, associated with the French monarchy but common in heraldry and in the decorative designs of various cultures.

■ **GARGOYLE** Carved figure or head on medieval buildings through which water is evacuated from roof or eaves; shares etymological roots with “gargle,” from the French word for throat. (If the

carved figure isn’t spouting water, call it a “grotesque.”)

■ **GAMBREL** A roof with two pitches on each side, sometimes called a barn roof. English and Dutch (Flemish, Huguenot) settlers built variations of the gambrel roof.

■ **GIRANDOLE** A fancy wall bracket for candles, often with a reflective mirror behind it. The word may refer to the gilded, round, convex mirrors with candelabra popular in early 19th-century parlors.

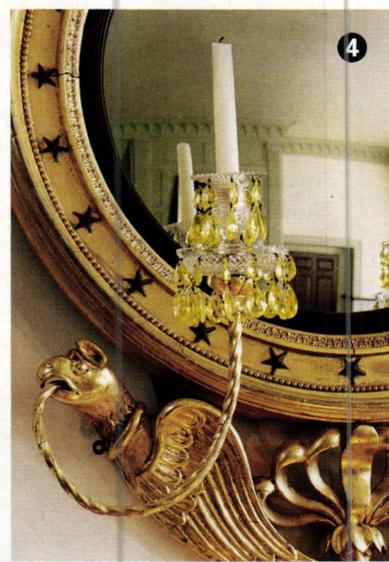
■ **GOTHICK** Preferred spelling during the first-wave, 18th-century English revival of the



12th- to 16th-century “pointed” French style. “Gothic” refers to everything from Chartres Cathedral to buildings in

Venice, to the Reformed Gothic of the Aesthetic and Arts & Crafts movements, and on to the American Carpenter Gothic style.

■ **GROIN VAULT** Vaulting produced by the right-angled intersection of two barrel vaults; a type of construction revived for Romanesque architecture.



■ **GRYPHON** Fun alternative spelling of “griffin,” which is a mythological figure with the body of a lion and the head and wings of an eagle. See p. 56 for a photo.

- 1 **FANLIGHT OVER FEDERAL-PERIOD DOOR**
- 2 **FLEUR-DE-LYS FINIALS ON AN IRON GATE**
- 3 **GAMBREL ROOF, STEUBEN HOUSE, BERGEN CTY, NJ**
- 4 **GIRANDOLE MIRROR**

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*~ William Morris*

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