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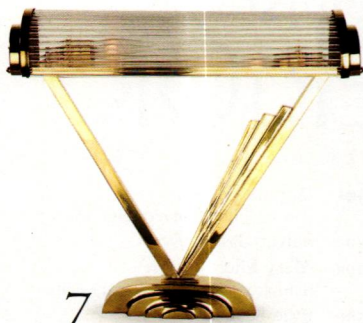
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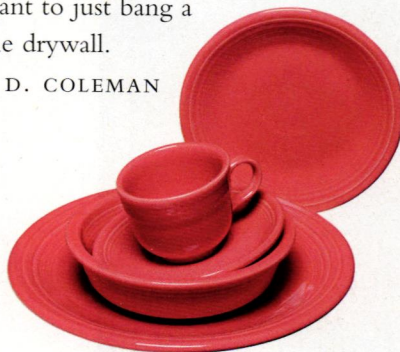
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A photograph of a kitchen sink area. The sink is a dark, solid material, likely soapstone, with a wooden cutting board on the left side. A chrome faucet with a sprayer is in the center. To the right of the sink is a paper towel holder with a roll of white paper towels and a black coffee maker. The background shows a window with a view of a garden and a white fence. The Bucks County Soapstone Company logo is in the top left corner.

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English Magazines

THE BIG BOOKSTORE Borders had closed, alas, and the closest international newsstand with it. I mentioned this to our editor Mary Ellen Polson, who lives in Manhattan, and a week later a box arrived filled with shelter magazines published in England and sold in New York.

In the U.S., *House & Garden* is just a memory, but Conde Nast's U.K. edition remains a British eye on international homes. (A full-page ad for Morris & Co. carries the tag line "19th century modern.") Hearst's *House Beautiful*, too, has an English version. My second favorite in the batch is *The English Home* ("celebrating the essence of English style"). In her opening letter, the editor reveals that she has just closed on a property, her "first listed home and the first with 16th-century beams." This magazine has a rural flavor, more pheasants and florals, a visit to a Georgian rectory.

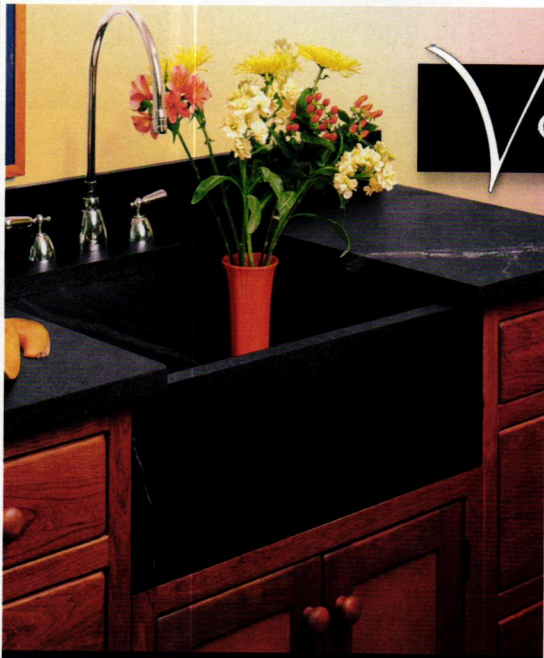


My favorite, naturally, is *Period Living* ("Britain's Best-Selling Period Homes Magazine"). What do I like about these armchair trips? The houses are, for the most part, simpler and more eccentric than those shown in American shelter publications. (Not too eccentric, and not in a bad way. But maybe if I lived in England I would find them quite standard.) Kitchens, especially, are a relief—they do not look like showroom displays.

I like the grayed pastels in bedrooms, and also the way the beds are made up—not so "decorator" as over here—no layering, just the white duvet drawn up to white-slipped pillows. Yet they are also more furnished, with tailored bedskirts and a half-tester or drape-and-valance treatment at the head: cosy, they would say. Ceilings are lower; the Jacobean furniture is real; fireplaces have carbon stains. Flowers are artfully disarranged, as if the Mrs. had gone to her wildflower meadow with both arms open. The television—small, not a flat-screen—has not been stashed away by the stylist. I don't feel intimidated in these rooms. I just know that someone friendly and middle-aged, untouched by Botox, is about to offer me a Pimm's and tonic.

A handwritten signature in gold ink that reads "Patricia Poore". The signature is fluid and cursive, with a large initial 'P'.

Patricia Poore
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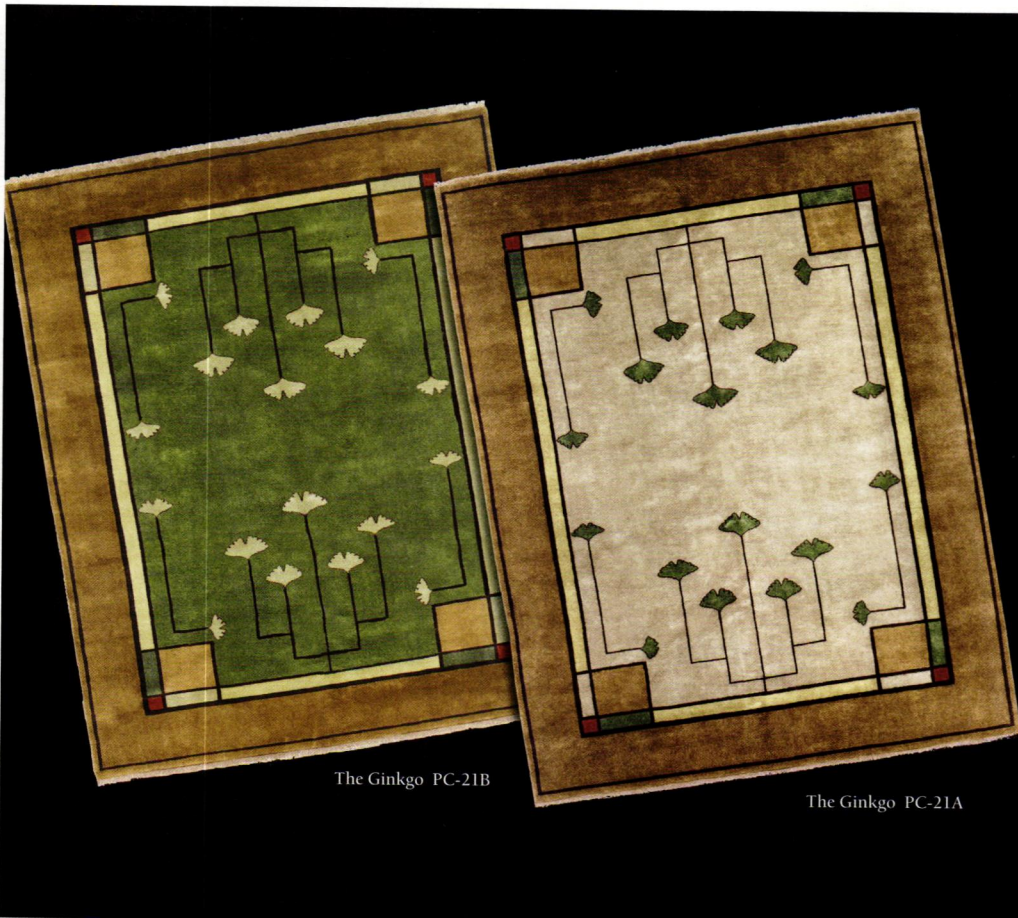
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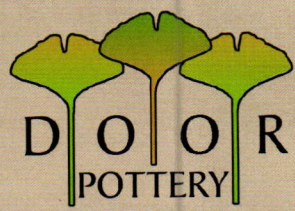


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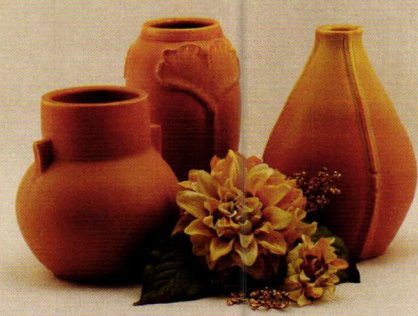
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FURNISHINGS

by Mary Ellen Polson



• Bench Made Beauty

The Middleton chair in blue and white Shrewsbury printed fabric is part of a new line of bench-made upholstered furniture from fabric and wallpaper maker Thibaut Design, founded in 1886. Chairs, sofas, sectionals, ottomans, benches, and headboards are to the trade only. From Thibaut Fine Furniture, (888) 663-1988, thibautdesign.com

Twentieth Century Viennese •

From a Vienna Secessionist antiques specialist, the Petitot table lamp in brass with a glass rods shade is part of a revival lighting collection. The lamp measures 15 $\frac{3}{4}$ " high x 18" high. Available in brass, antique, and nickel finishes, it sells for \$3,707. From Szalon Antiques, (310) 657-0089, szalonantiques.com



• Marvel of a Range

Newly introduced, the Total Control range cooker comes in 11 colors, including pistachio. Components include boiling and simmering plates and separate roasting, baking, and slow-cook ovens. The range measures 35 $\frac{7}{8}$ " high x 38 $\frac{7}{8}$ " wide x 27 $\frac{5}{8}$ " deep. It retails for \$14,950. From AGA Marvel, (800) 223-3900, agamarvel.com



Colonial Revival Dining

The Geneva double pedestal table from the new Finger Lakes collection is shown with Bradford arm and side chairs and the Naples buffet. The table sells for \$7,485. Chairs are \$1,011 to \$1,149 as shown. The buffet is \$6,999. All from Stickleby, (855) 881-4066, stickleby.com



Prairie Tabletop

Bursar's Window table linens are inspired by the skylight in the office of the Darwin Martin house, designed by Frank Lloyd Wright in 1905. The machine-washable, polyester/cotton-blend runner (\$72.95) measures 13" x 76". Matching 13" x 17" placemats are \$15.95. From Rennie & Rose, (413) 743-2648, rennieandrose.com



American Classic

Lead-free pewter reproductions of porringers, covered tankards, beakers, and chalices are based on a large collection of original and vintage molds. Prices range from \$42 for porringers to \$160 for a quart mug. From ASL Pewter Foundry, (866) 373-9837, aslpewter.com

Spanish Folly

Dubbed Corona Plumosa, this assertive little cabinet is a riff on the 1927 'Spanish Renaissance' dining set manufactured by Showers Brothers of Indiana for Sears. Handmade using traditional joinery and locally sourced salvaged red oak, burly silver maple, and black walnut, it sells for \$6,054. From NR Hiller Design, (812) 825-5872, nrhillerdesign.com



Living Stoneware

Wheel-thrown dinnerware from a skilled studio potter showcases real botanical specimens. Available in seven glass/trim combinations, dinner and dessert plates and cereal bowls are food, oven, and dishwasher safe. Prices range from \$120 to \$198 each. From Suzanne Crane Fine Stoneware, (434) 973-7943, artcraftspotteryandtiles.com



Fine Dining

Mackintosh

One of several new Arts & Crafts collections from this company, Rennie Rose flatware recalls the designs of Scottish architect Charles Rennie Mackintosh. Made using the lost-wax casting method, the stainless steel pieces have a three-dimensional quality. A five-piece place setting retails for \$115. From Graham Andrews, (877) 775-3042, grahamandrewsflatware.com



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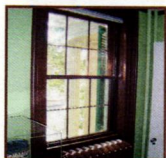
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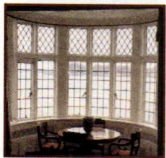
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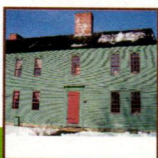


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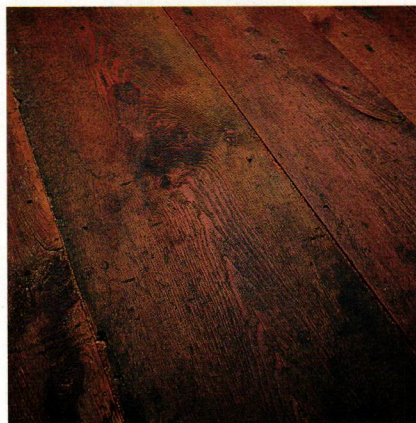
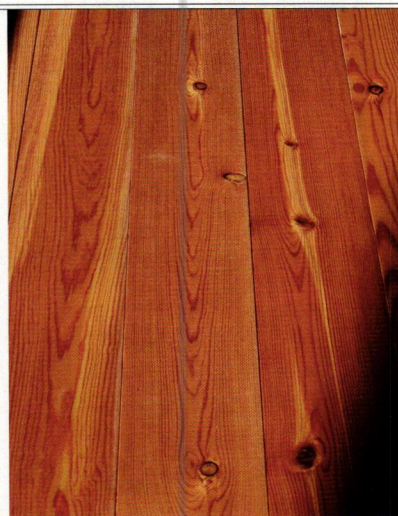


◡ Birch Bright ◡

Birch offers a unique grain pattern that showcases blond outer edges and warm amber centers. Available as either solid wood or engineered flooring, boards average 7' to 8' long. Prices range from \$11 to \$18 per square foot, depending on width and grade. From Carlisle Wide Plank Floors, (800) 595-9663, wideplankflooring.com

Engineered Heart Pine ◀

An engineered version of reclaimed Legacy Select antique heart pine has a 5/4" face width. The flooring matches solid wood in terms of wear-layer thickness and average length. Made with low-VOC glues, it's priced at \$8.29 per square foot. From Goodwin Heart Pine Co., (800) 336-3118, heartpine.com



◀ Salvaged from the Attic

The surface of this reclaimed flooring is left untouched. Measuring 3/8" thick, boards are 6" to 14" wide and up to 14' long. Random-width flooring sells for \$8 to \$13 per square foot (the higher price for flooring up to 14" wide). From Sylvan Brandt, (717) 626-4520, sylvanbrandt.com

Five on the Floor



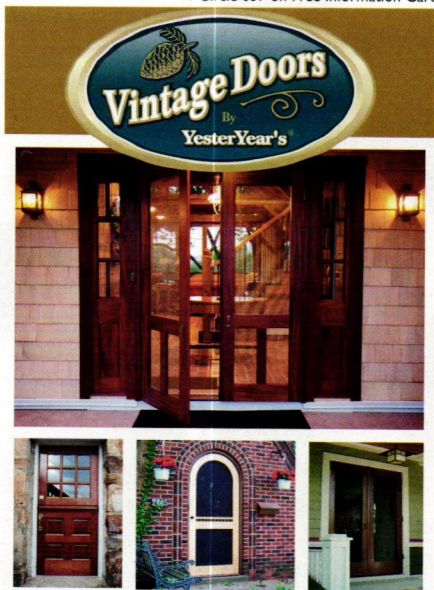
◀ Floor with Provenance

A new floor of reclaimed and remilled antique pine offers the richness of age, complete with a history of the dismantled structure it came from (on request). Pricing varies, depending on width ranges. From Chestnut Specialists, (860) 283-4209, chestnutspec.com



◡ Organic Effects ◡

Reclaimed Mushroom Wood is repurposed from mushroom bedding bins, usually made of cypress or hemlock. The FSC-certified flooring varies in width from 6" to 8" and comes in lengths up to 16' long. The deep-grained wood retails for \$8 to \$10 per square foot. From The Hudson Co., (845) 848-3040, hudson-co.com



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After 20 years as a manager in retail apparel, **KATHY DUSTMAN** was ready for a change. An old family friend, Daniel Baughman, suggested she develop a new line of items that could



be produced by his fine art foundry. She knew quality and marketing, and he would supply the skilled labor and production facility. "I knew I could sell anything as long I was proud of the product," Kathy says.

Dustman considered jewelry, then hit upon the idea of hardware that *looked* like jewelry. She reasoned that the Wisconsin foundry, which produces finely detailed cast metalwork, could combine jewelry-like detailing on functional pulls, knobs, and hinges.

She was right. Since launching with 12 designs in 1996, **NOTTING HILL DECORATIVE HARDWARE** has expanded its offerings to more than 200 patterns, most designed collaboratively with Baughman and his artisans. Many draw on period motifs in Art Deco, Celtic, Prairie School, Art Nouveau, Rococo, and East-lake styles.

Most Notting Hill designs are the result of manufacture by methods no longer typical of production

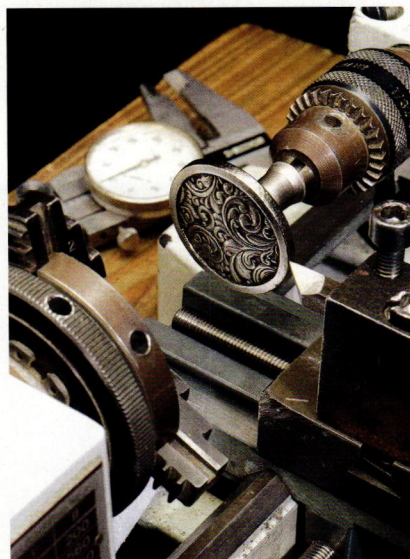
hardware, like spin casting and hand-finishing. In spin casting, hot molten pewter is poured into a disc-shaped mold, which is spun on a central axis. The molten pewter is forced into crevices on the periphery, resulting in hardware with exceptionally fine detail and relief.

Finishes are exceptional, too, and include 24-karat gold, semi-precious stones, pearls, crystals, enameling, and hand-painting.

Among Notting Hill's most successful sellers is the King's Road Collection. Named for fashionable districts in London like Portobello Road and Kensington, these breathtaking, high-relief pieces are sculpted with scallops, leaves, and flourishes. Dustman recently introduced two designs for appliance pulls to coordinate with them: "Designers have a hard time finding these."

Another of her favorites is the Kitchen ID series, pulls with room for a word or phrase. She knows that no other hardware company is making a line of hardware that customers can engrave.

While the foundry where her hardware



LEFT: The 'Saddleworth' knob is refined on a spinning lathe. **FAR LEFT:** Kathy Dustman started Notting Hill Decorative Hardware while she was raising her family. **BOTTOM:** 'Acanthus' appliance pulls are sized for refrigerators and warming drawers.

is made employs 100 people, Notting Hill itself is small—just three part-timers and herself. Being small makes for better customer service, Dustman believes. Designs are sold online and through showrooms (about 500 throughout North America).

Five of Notting Hill's 12 original designs are still in production, as are 'McKenna's Rose' and 'Delaney's Rose,' pieces named for her daughters, who are now college-age. "They are my babies," Kathy says. Notting Hill Decorative Hardware, (262) 248-8890, nottinghill-usa.com



The newly introduced 'Renaissance' set resembles Victorian jewelry.

Flower of Hope

Notting Hill's Kathy Dustman was in her car when she heard a Chicago Public Radio interview with Kenneth Elisapana about hunger and displacement in the South Sudan. "The story was so compelling," says Kathy, who describes herself as a person of faith who is not particularly political. Hoping to offer help in some tangible way, she met with Elisapana, the story's source and the director of South Sudan Voices of Hope (southsudanhope.org). In response, she created 'Hope Blossom,' pewter knobs and pulls based on the peanut plant, a main source of food in the region. Seventy-five percent of profits from sales benefit relief efforts. (In antique pewter, the knobs sell for \$24, while the pulls are \$39.)

"People have been very positive about [Hope Blossom]," Dustman says. "The more I promote it, the more positive feedback we get."



'Hope Blossom' proceeds benefit South Sudan Voices of Hope.

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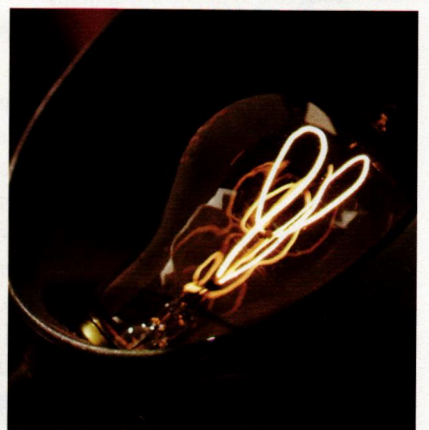
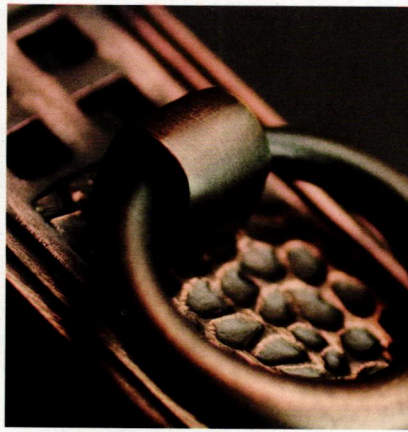


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OPEN HOUSE



FAR LEFT: Designed as a country villa in 1838 by Alexander Jackson Davis, Lyndhurst was enlarged by the same architect in 1864–65. **LEFT:** The second dining room of 1865 reflects A.J. Davis's later, Victorian Gothic style; Davis also designed the manorial dining suite after English Gothic Revivalist A.W.N. Pugin.

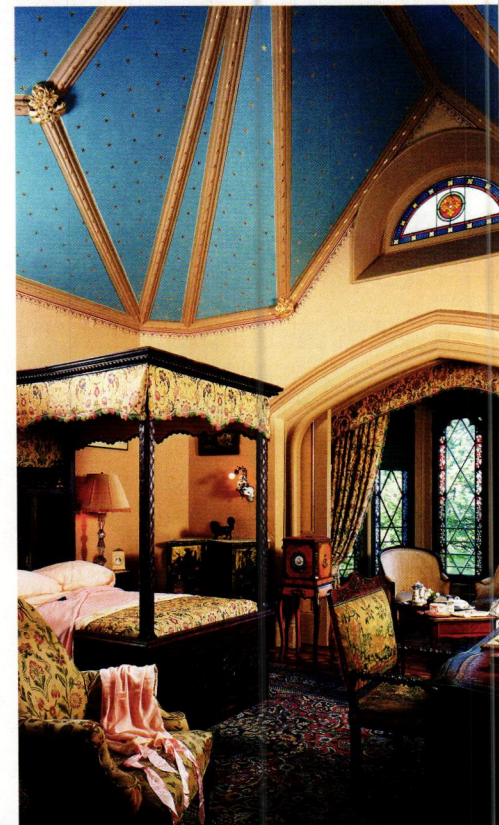
Overlooking the Hudson River at Tarrytown, New York, **Lyndhurst** is one of America's finest Gothic Revival mansions. The Alexander Jackson Davis-designed masterpiece began life as a country villa "in the pointed style" in 1838. Named Knoll by its first owner, former New York City Mayor William Paulding, the limestone house was dubbed "Paulding's Folly" by the locals, no doubt because of its fanciful turrets and asymmetrical outline, which were novelties in the post-Greek Revival era. Davis doubled the size of the mansion in 1864–65 for its second owner, New York merchant George Merritt, who christened it "Lyndhurst" after the linden trees planted on the estate. The new north wing included the mansion's imposing four-story tower, a porte-cochère, dining room, servants' quarters, and additional bedrooms.

In 1880, railroad baron Jay Gould bought the property, with many of its furnishings, as a summer retreat. (Gould also simplified the name to Lyndhurst.) The 67-acre estate remained in the Gould family until 1961, when Gould's daughter Anna, a French duchess by marriage, donated it to the National Trust for Historic Preservation, which manages it today.

Compared to other 19th-century mansions along this stretch of the

Hudson, the interior of Lyndhurst is unique. Rooms tend to be strongly Gothic in character, with small, sharply arched windows and fantastically peaked, vaulted, and ornamented ceilings. The effect is dark yet highly romantic, which might explain why the house was chosen as the site of two early films based on the soap opera *Dark Shadows* in the early 1970s.

The grounds remain an outstanding example of 19th-century landscape design. Elements include sweeping lawns accented with specimen trees and shrubs, a curving entrance drive revealing "surprise" views, and the nation's first steel-framed conservatory. The grounds are open daily; the house is open for guided tours (hourly) Friday–Sunday. Lyndhurst, 635 South Broadway, Tarrytown, NY, (914) 631-4481, lyndhurst.org



ABOVE: Added as part of the 1860s renovation, the furniture in the north guest bedroom reflects the taste of Gould's daughter Anna, Duchess of Talleyrand-Perigord. **LEFT:** The vestibule was the original carriage porch for the 1838 house; furniture here dates to around 1870.





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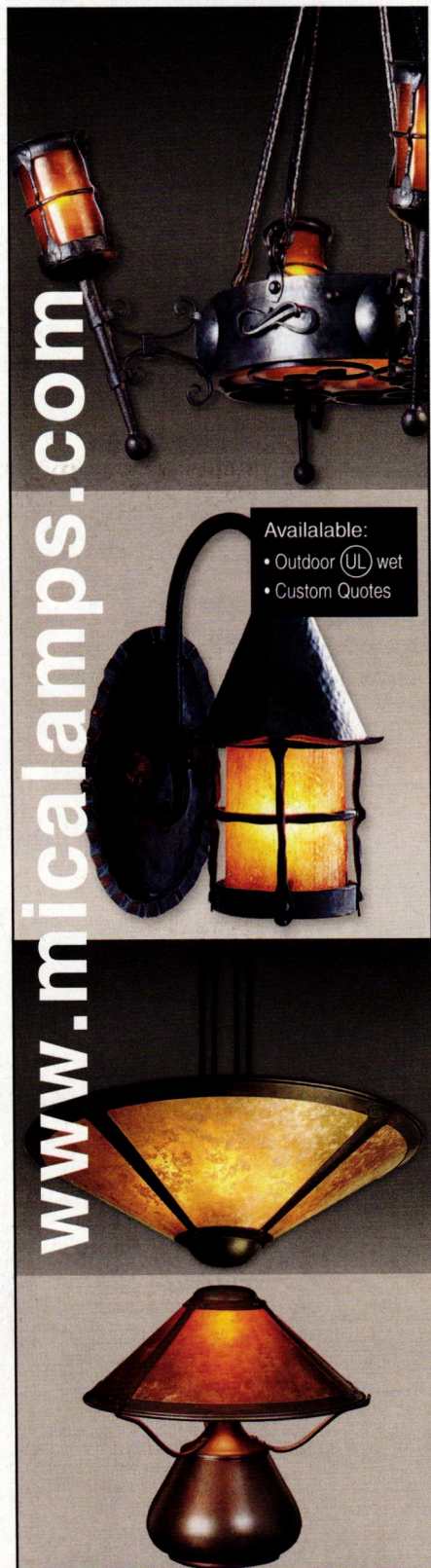


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
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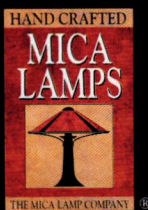
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DON'T MISS

Wright in Iowa

The last standing hotel designed by Frank Lloyd Wright will play host to a new conference on the architect's Midwestern work on October 10–14. "Frank Lloyd Wright and Midwest Modern" takes place in Mason City, Iowa, home of the recently restored Historic Park Inn Hotel and City National Bank (1909–1911).

The Mason City area boasts fine Prairie School architecture, including Wright's Stockman House (1908) and buildings by Walter Burley Griffin, Marion Mahony, William Drummond, and Francis Barry Byrne. Registrants



An interior at the Wright-designed Walter House (1950) in Cedar Rock, Iowa.

who make a nominal donation will be eligible for a drawing to reserve one of the coveted Historic Park Inn Hotel rooms for the event. Frank Lloyd Wright Building Conservancy, (312) 663-5500, savewright.org

- **"STYLING AN AMERICAN FAMILY,"** Sept. 8, 2012–Jan. 6, 2013, Morris Plains, NJ. Set inside Stickley's famous Log House, a reimagining of the life of the Stickley family circa 1911–1913. Opening-day lecture by curator Jeffrey Mayer. Related events: Conference (Oct. 6) with Rosalie Berberian (Arts & Crafts jewelry) and Jeffrey Mayer (fashion styemakers 1909–1918), Wilson School, Mountain Lakes, NJ. Black-Tie Gala (Oct. 6), Mountain Lakes Club, Mountain Lakes, NJ. Stickley Museum at Craftsman Farms, (973) 540-0311, stickleymuseum.org

- **TWIN CITIES ARTS & CRAFTS SHOW,** Sept. 22–23, Minnesota State Fairgrounds, St. Paul, MN. The largest event in the Midwest dedicated to American Arts & Crafts furniture and accessories. (651) 695-1902, eastwoodgallery.com

- **CRAFTSMAN WEEKEND,** Oct. 19–21, Pasadena, CA. This packed event includes receptions and tours of some of Pasadena's most breathtaking Arts & Crafts houses; drive-yourself and walking tours of architecturally significant homes and neighborhoods; lectures; and the latest artisanal of-

ferings at the Arts & Crafts Show and Sale. Pasadena Heritage, (626) 441-6333, pasadenaheritage.org

- **RENOVATION WORKSHOP,** Oct. 21–26, Waitsfield, VT. One-week hands-on course addresses the unique challenges of renovating or adding on to an existing house. Bring measured drawings and photos of planned projects. \$800. Yestermorrow Design/Build School, (888) 496-5541, yestermorrow.org



LEFT: A card by illustrator Cindy Lindgren, one of the exhibitors at the Twin Cities Arts & Crafts Show.

- **ARCHITECTURAL PHOTOGRAPHY EXHIBIT,** through Oct. 31, Taliesin East, Spring Green, WI. Work by photographer James Caulfield includes many Wright masterpieces. Taliesin Preservation, (877) 588-7900, taliesinpreservation.org

- **"BEYOND BOUNDARIES,"** National Preservation Conference, Oct. 31–Nov. 3, Spokane, WA. Explore expanding the role of preservation in revitalizing cities, combating sprawl, saving energy, and building community. Keynote speaker is Annie Leonard, creator of The Story of Stuff Project (storyofstuff.org). National Trust for Historic Preservation, (202) 588-6100, preservationnation.org/conference

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how we caught MY FANCY

Clever space planning and long-coveted design details make for an elegantly simple kitchen in a Colonial Revival house.

BY CATHERINE LUNDIE | PHOTOGRAPHS BY GRIDLEY + GRAVES

THE KITCHEN IN our comfortable-yet-modest 1910 Colonial Revival had been, I'd guess, through a minimum of two renovations, leaving me with a dark, awkward floor plan and big-box-store cabinets. Although the phrase "gut job" usually makes my hackles rise, there was nothing left here to court regret.

I cook every day—my kitchen had to be functional. Yet I was re-

luctant to add on to the house with a disproportionate room that would distort the floor plan. Actually, the solution was simple. To create an ample workspace on one end, we borrowed a 3' strip from the adjacent dining room. The kitchen now takes a slight jog that adds a bit of quirky old-house charm.

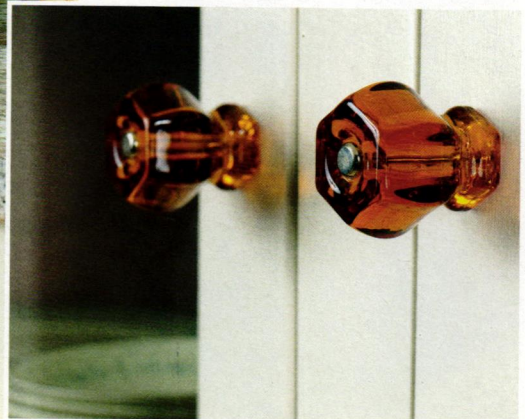
Practical issues solved, I turned to the fun stuff. Out came all of my marked back issues of *Old-House Inte-*





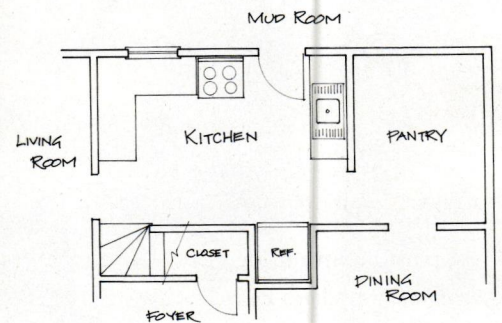
LEFT: A bracketed shelf holds lusterware; towel pattern is Mackintosh's 'Loch Aire Voile.' **ABOVE:** Hand-painted art tiles are from Pratt and Larson. **BELOW:** Amber glass knobs warm the buffet. **OPPOSITE:** A reworked plan put the range opposite the sink, creating an efficient galley setup.

FOR RESOURCES, SEE P. 67.

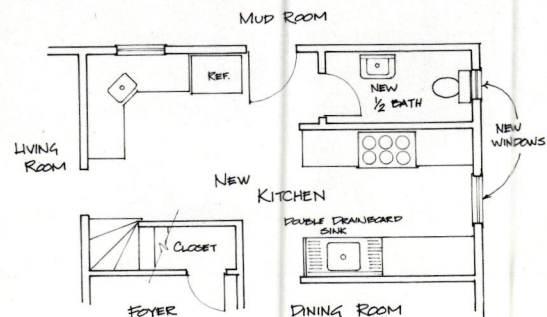




FAR LEFT: The buffet was built by cabinetmaker Jeff Loux as a piece of furniture, then attached to the wall. **LEFT:** The author wanted shallow cupboards on either side of the stove to create an old-fashioned cooking alcove; resting on the countertop, cupboards also hide small appliances. **BOTTOM:** Opposite the galley kitchen, a small corner acts as additional prep space.



BEFORE: The cramped, remodeled kitchen (above) was awkward with limited counter space and a former pantry removed from the kitchen.



AFTER: By borrowing 3' from the dining room, the author made room for a spacious galley-style work area, a secondary prep and serving space, and a new half bath.

mid-century ranch? Do you build up, or add “details”? Do you keep the laminate and linoleum kitchen—even restore one that got remodeled?

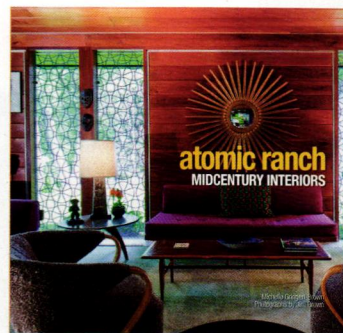
Wait until you see these eight great examples of ranches renewed. All retain their integrity, possible only under preservation-minded owners—but they’ve been tweaked, too. A few got better when their excited inhabitants simply added the right colors and furniture. The houses shown run from minimalist to family style, budget-conscious to architect-re-designed. Chosen by *Atomic Ranch* magazine editors Michelle Gringeri-Brown and Jim Brown, the houses all have a friendly vibe.

The writing is crisp and fun: learn to recognize granny ranches, to use “thrift” as a verb, and why prefab is like Marxism (“no matter how many times [it] fails, people still believe in the concept”). Hey, baby boomers, take another look; the ranch house is better in hindsight. ✦

REVIEWED BY PATRICIA POORE



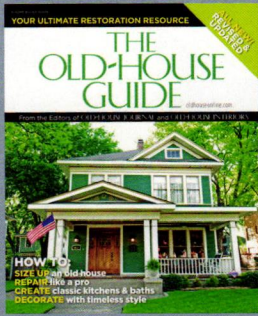
ABOVE: In the Tulsa house kitchen, dogbone chairs surround a 1949 Heywood-Wakefield wishbone table. The coral dishware is vintage Russel Wright ‘American Modern.’ **LEFT:** Recently added to the rear of a 1958 Eichler-designed house in San Mateo, the new bedroom suite was inspired by Frank Lloyd Wright along with Eichler’s experimental steel-framed house.



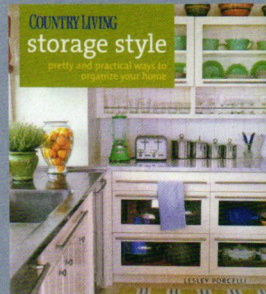
ATOMIC RANCH MIDCENTURY INTERIORS

by Michelle Gringeri-Brown, photographs
by Jim Brown. Gibbs Smith, 2012.
Hardcover, 192 pp., \$40

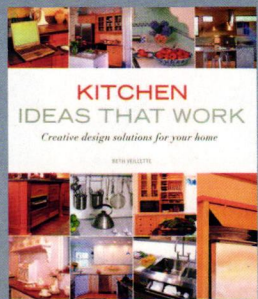
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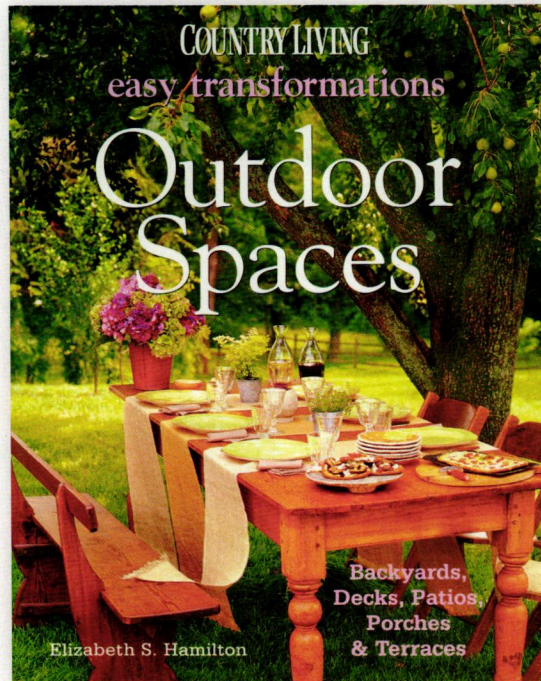
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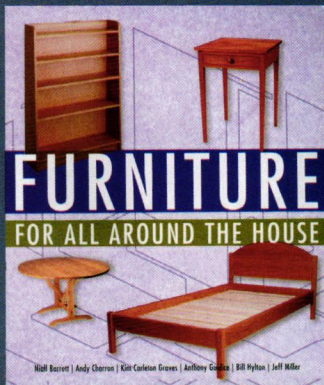


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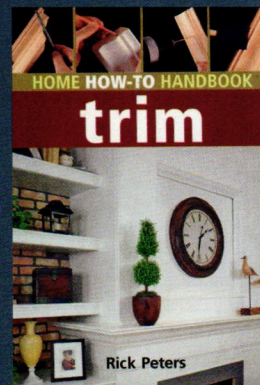


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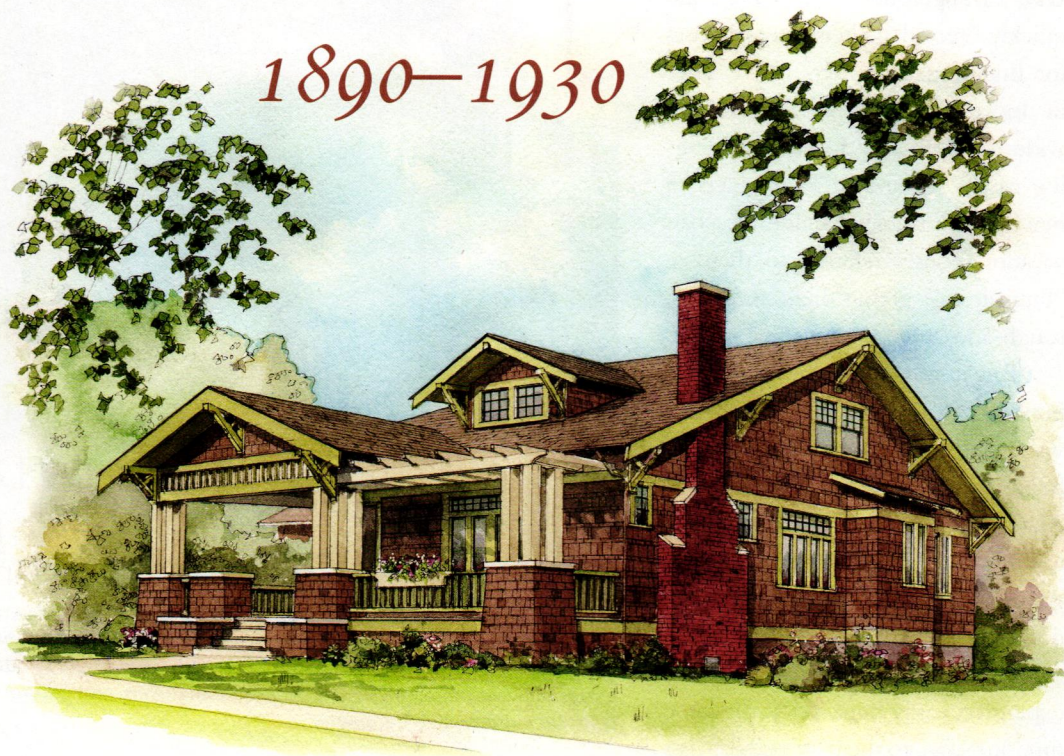
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a BUNGALOW

THE WORD “BUNGALOW” may seem today like a synonym for “cottage,” but in its heyday it was prized both for its exotic, Anglo-Indian associations and for its artistic naturalism. Early in the 20th century, the bungalow had close ties to the Arts & Crafts movement. That affinity has been even stronger in recent years, as thousands of bungalows were snatched up to be interpreted in a manner often beyond the tastes and budgets of the original owners. • The bungalow showed up in the U.S. in the 1880s, but it was its development in Southern California that paved the way for its new role as a year-round house. BY PATRICIA POORE

1890–1930

An “artistic bungalow” (modeled on an actual planbook model). Ground-hugging, the bungalow provides cozy shelter; a pergola porch blends indoors and out. Exaggerated structure—brackets, battered piers, and belt courses—is the only ornamentation.



the HALLMARKS

- **ONE OR ONE AND A HALF STORIES** Larger houses may have a bungalow-era look, but the definition of a bungalow is one story, albeit often with a half-story above.
- **LOW, GROUND-HUGGING** Most bungalows are low and spreading—with porches, sun porches, pergolas, and patios tying them

to the outdoors.

- **INDIGENOUS MATERIALS** An artistic use of river rock, clinker brick, quarried stone, shingles, and stucco is common.
- **EMPHASIS ON STRUCTURE** Look for exaggeration in columns, eaves brackets, and rafters. Inside, find ceiling beams, chunky window trim, and wide paneled doors.
- **ARTISTIC NATURALISM** The Arts & Crafts

bungalow follows an informal aesthetic; it is a type without strong allusions to formal European or classical precedents.

- **EXOTIC INFLUENCES** Appearing in builders' houses as well as in books and magazines: stick ornament in the manner of Swiss Chalets; Spanish or Moorish arches and tilework; and orientalism, especially Japaneque.

BUNGALOW



Bungalows came from India, sort of—variations of the word existed for hundreds of years before any bungalows showed up in England or the U.S. “Bunguloues,” temporary and quickly erected shelters, were houses for Englishmen built by native labor in India: long, low buildings with wide verandas and deeply overhanging eaves. Around 1870, builders of newly fashionable English seacoast vacation houses referred to them as “bungalows,” giving them an exotic, rough-and-ready image.

But it was in California that the bungalow boom began. The climate was perfect for a rambling “natural” house with porches and patios. Los Angeles and upscale Pasadena, a resort town in the 1890s, were growing fast. An essential part of mass suburbanization was “an innovative, small, single-family, simple but artistic dwelling; inexpensive, easily built, yet at the same time attractive to the new middle-class buyer.” The California bungalow (a term used by 1905) was soon a well-defined new style. Architects Greene and Greene in California called their millionaires’ chalets “bungalows.” Gustav Stickley sang their praises in his magazine *The Craftsman*. Dozens of plan books between 1909 and 1925 promoted “artistic bungalows.”

Home ownership was becoming a realizable American dream for



TOP, LEFT TO RIGHT: Semi-bungalow with shed dormer and vernacular river-rock accents. A 1901 Seattle bungalow with aspects of the Victorian Shingle Style. The cross-gabled bungalow in California has it all: knee braces, triple windows, sawn rafter tails, battered posts on piers. **ABOVE:** Art, craftsmanship, and nature: the quintessential Arts & Crafts vignette in a bungalow.

an exploding middle class. A need existed for small and simple house that would look good even if plainly built and furnished.

As early as 1908, the word with cachet was being used for small houses that had only the vaguest bungalow allusions. Ironically, the 1920s was the boom period for bungalow building even as its decline began. Instead of “simple, rustic, natural, charming,”

the glut was beginning to change the connotation of the word to “cheap, small, and vulgar.”

After World War II, the word was revived to mean a vacation shack by the seashore or lake—not so far from its first use in England in the 19th century. Since the 1980s, the American bungalow has come back stronger than ever as part of the Arts & Crafts Revival.

STYLE *variants*

Period bungalows can be quite plain little houses. Some nod to other styles, including English Tudor, Swiss Chalet, Prairie School—anachronistically, even Colonial.



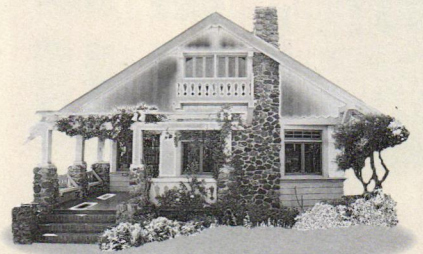
ENGLISH bungalow



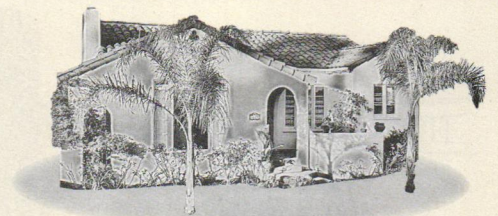
CHICAGO bungalow



PRAIRIE bungalow



CHALET bungalow



SPANISH bungalow

bungalow INTERIORS

THE TYPICAL BUNGALOW interior, at least as it was presented in the house books of the period, is easy to recognize. Basically, the bungalow interior was a Craftsman interior.

In a departure from Victorian decoration, bungalow writers frowned on the display of wealth. Rather than buying objects of obvious or ascribed value, the homeowner was told to look for simplicity and craftsmanship. The finest examples of Arts & Crafts handiwork found a place in the bungalow—but so did rustic furniture.

Walls were often wood-paneled to chair-rail or plate-rail height. Burlap in soft earth tones was suggested for the wall area above, or used between wainscot battens.

Landscape friezes and abstract stenciling above a plate rail were pictured. Dulled, grayed shades and earth tones, even pastels, were preferred to strong colors. Plaster with sand in the finish coat was suggested. Woodwork could be golden oak or oak brown-stained to simulate old English woodwork, or stained dull black or bronze green. Painted softwood was also becoming popular, especially for bedrooms, with white enamel common before 1910 and stronger color gaining popularity during the '20s.

Books recommended

You'll find so many books about the American Arts & Crafts movement and bungalows! For the editor's list of favorites, go to artsandcraftshomes.com/books.

BUNGALOW

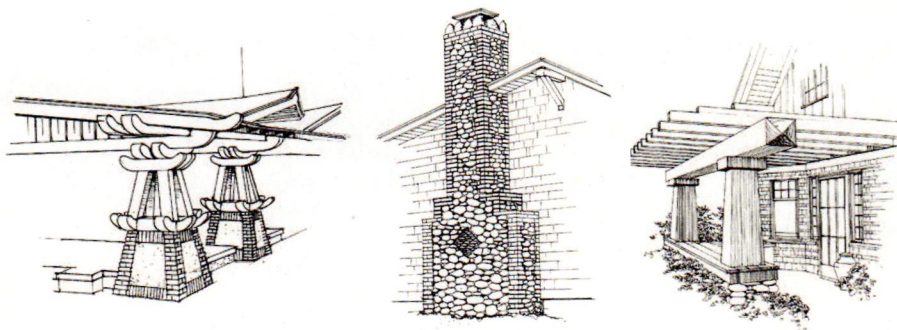


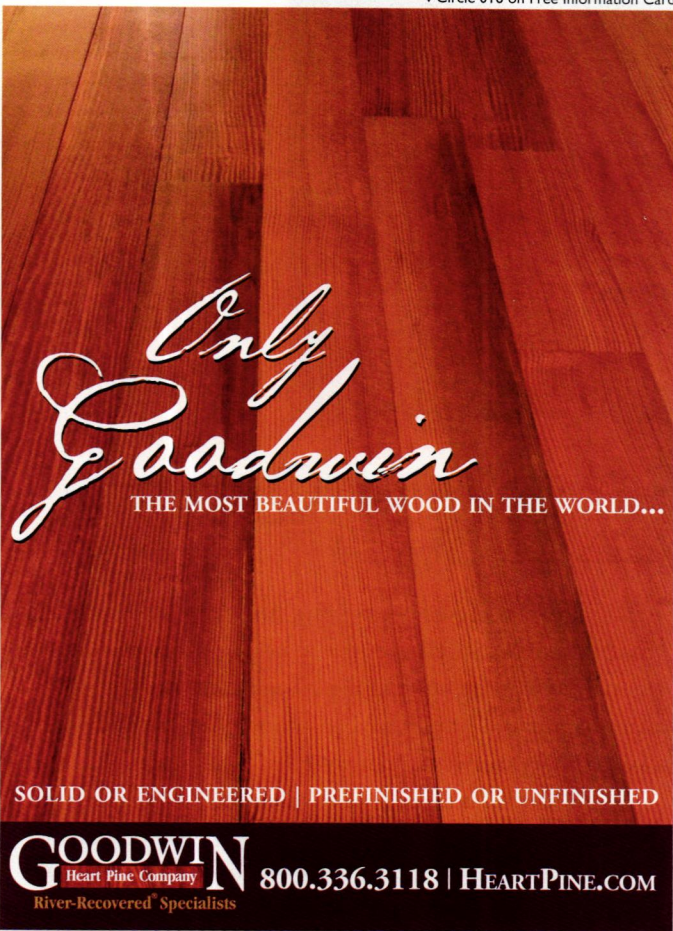
TOP LEFT: Simpatico furnishings in a 1915 bungalow in rural New York complement the intact colonnade and trim. **TOP RIGHT:** Some owners prefer a lighter approach, especially in bedrooms and when the house has elements of the Colonial Revival. **ABOVE:** The brick-tile fireplace, integrated bookcases, "honest" trim, and beams are typical. **LEFT:** The Gamble House by architects Greene & Greene is one of their "ultimate bungalows."

It became almost an obsession with bungalow builders to see how many amenities could be crammed into the least amount of space. By 1920, the bungalow had more space-saving built-ins than a yacht: Murphy wall beds, ironing boards in cupboards, built-in mailboxes, telephone nooks.

Oak woodwork demanded oak furniture, supplemented with reed, rattan, wicker, or willow. Mahogany pieces were thought best against a backdrop of woodwork painted off-white. A large table with a reading lamp was the centerpiece of the living room in the days before TV.

Clutter was out—"clutter" being a relative term. Pottery, Indian baskets, oriental wares, vases, and Arts & Crafts hangings satisfied the collector instinct. More affluent households might display Rookwood pottery, small Tiffany pieces, hammered copper bowls, and items from Liberty and Co. A watercolor landscape or two, executed by the amateur painter of the family, was the ultimate Arts & Crafts expression for the home. ♦






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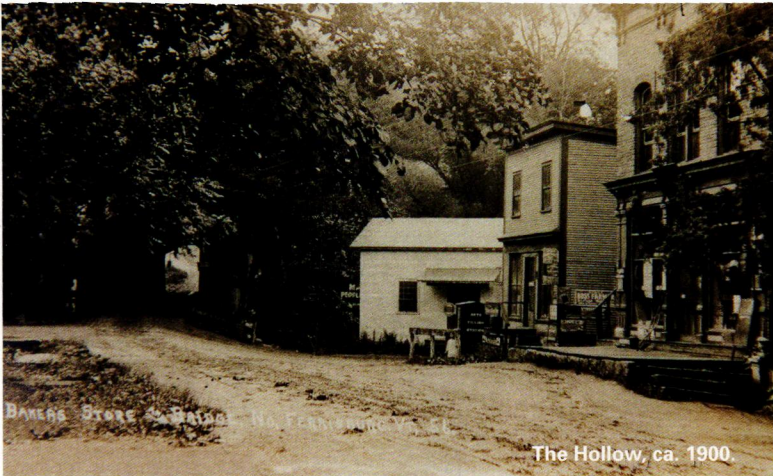
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Bridge Closed, a Summer of Quiet

BY JUDY CHAVES, NORTH FERRISBURGH, VERMONT

CONSTRUCTION ON our local bridge closed the main road last summer to all but locals. The Hollow, as this stretch of 40-some old houses is known, was isolated for eight weeks: no commuters, no trucks, no Saturday-night revelers flinging empties out of car windows.

The quiet was startling. We could hear the birds singing every morning. My husband and I ate breakfast with the door open. I taught in my music studio as fresh air, not the rumble of truck engines, wafted through the windows. We all noticed a newfound sense of safety. Knowing the person behind the wheel of every vehicle was an unexpected pleasure—we started waving to each other, and having impromptu conversations. Children came outside to play.

Excited about what was happening, residents organized the first-ever Hollow Block Party, and our emails read like a version of the children's tale "Stone Soup." (*Does anyone have a grill to bring? I do! We'll bring burgers. I've got a friend who's in a dance band.*) Somebody made nametags that showed a photo of the wearer's house, so we finally matched up people to their Queen Anne or Greek Revival. After barbecue and potluck, live music and dancing, laughter could be heard long into the night, coming from the most centrally located front porch.

Then the summer ended, the bridge reopened, and the traffic came back. It has been hard not to feel a loss as we shut our doors and windows, and returned to darting across the road. The removal of traffic had revealed to us what was here—what has been here, in fact, since The Hollow was settled in the early 1800s: a village.

IN ITS HEYDAY, the Hollow boasted mills, several blacksmiths, an opera house, churches, and a schoolhouse. The mills are gone; the opera house became apartments; the

schoolhouse is closed. Intriguing hints remain of former times, but the infrastructure is gone. What we found though, is that the heart of the village remains. We inhabitants of the old houses have a lot in common, and when we get together, we have an awfully good time.

What did it take? A safe, quiet road, something we now want to reclaim. The question is *how*—a question being asked in communities all over the world. How can we manage 21st-century traffic so it doesn't interfere with the not-at-all-outdated need for people to interact with neighbors? In Berkeley, a study found that when traffic is slowed, pedestrian activity and interaction increase. A British study showed that lowering the speed limit by only 6 MPH in a 20 to 35 MPH zone can reduce noise by 40 percent! When traffic is either restricted or removed from streets, and a safe space created for walkers, the neighborhood comes alive. This has been true with New York City's Summer Streets program, the Paris Plages, and Bogotá's Ciclovía.

Short of blowing up the bridge (not that we haven't considered it), we need to calm traffic: lower the speed limit, add visual indicators to alert drivers. We might apply for grants to install a sidewalk, and convince our road foreman to close the road periodically. These are not easy-sells. We're dealing with tight budgets, more so with the rampant Almighty Car mentality that sees a road only as a way to move motorized vehicles as fast as possible.

The people of The Hollow are as ready as anyone to wage the fight. After all, the mindset and skills we need to reclaim the community are the same ones we used to restore our old houses. We won't write off as merely old-fashioned such deeply held values as quality in workmanship and quiet in the morning. We know what it is to stand up against the "inevitability of progress." We're old-house people, and we will firmly hold our ground. ♦



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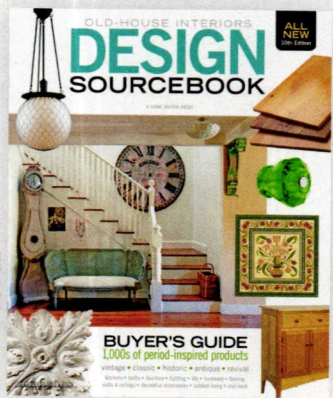
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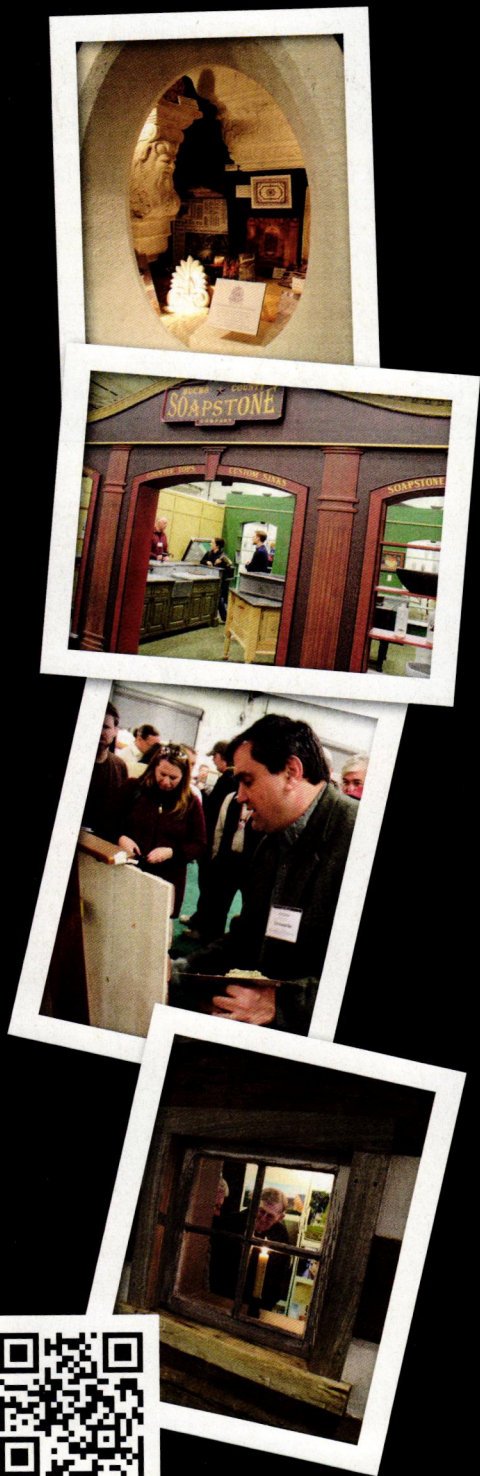
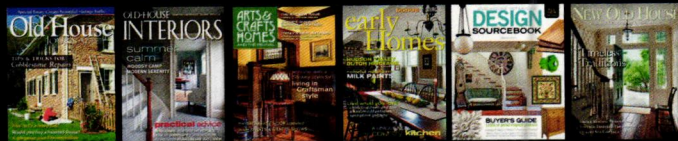
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OLD-HOUSE INTERIORS

OCTOBER 2012



CALIFORNIA CASITA

A Spanish Revival bungalow restored with an eye toward its history, and a splendid Arts & Crafts collection to fill it. (page 34) 🍀

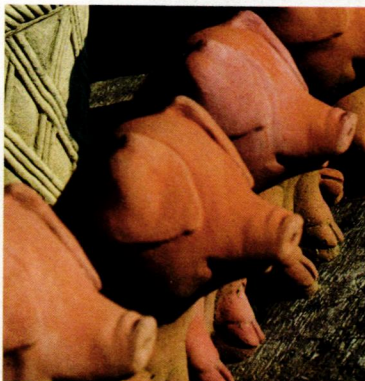
FLW'S SUNTOP

A generation after his Prairie houses, Wright designed this innovative dwelling type. (page 42) 🍀



PROPER PICTURE HANGING

Bang a nail into the drywall? Maybe not, if yours is a period house. Here's a rundown of picture-hanging conventions from 1840–1940. (page 54) 🍀



GARDEN OF SMALL DELIGHTS

A special garden in New England shows how antiques and “smalls” can be used for ornament and to surprise. (page 50) 🍀

START WITH A VIGNETTE

Furnishing a whole room, let alone a whole house, can be daunting. Here are ways to ease in. (page 46)



Learning about the roots of a Revival bungalow and the provenance of a home.



A jasmine-covered arch separates the patio from the interior courtyard, which is partly paved with colored cement to create an outdoor dining room. The light fixture is original.



California CASITA

BY SARAH HILBERT | PHOTOGRAPHS BY JAIMEE ITAGAKI

OUR SPANISH REVIVAL BUNGALOW can't really claim a fancy architectural pedigree, but it does have "provenance." We have learned the story of how it came to be, a story steeped in Southern California's penchant for marrying real-estate speculation to Spanish-style architecture. We also learned that previous owners of the 1933 house acted as good stewards.

Our house sits in the shadow of the San Gabriel Mountains on land carved out, beginning in the 1870s, from Rancho San Pasqual, a substantial tract that formed the northeastern corner of Pasadena and Altadena. Neighbors agree that our corner *casita*, the very last to be built in this development, has the most interesting details of



TOP: The dining room is also known as the California Room because everything here is from the state, back in the day. Wrought-iron curtain rods are probably original. **ABOVE:** The owners have added native California plants. The willow tree fell during the windstorm of November 2011, but was righted by an arborist and secured with tension lines.

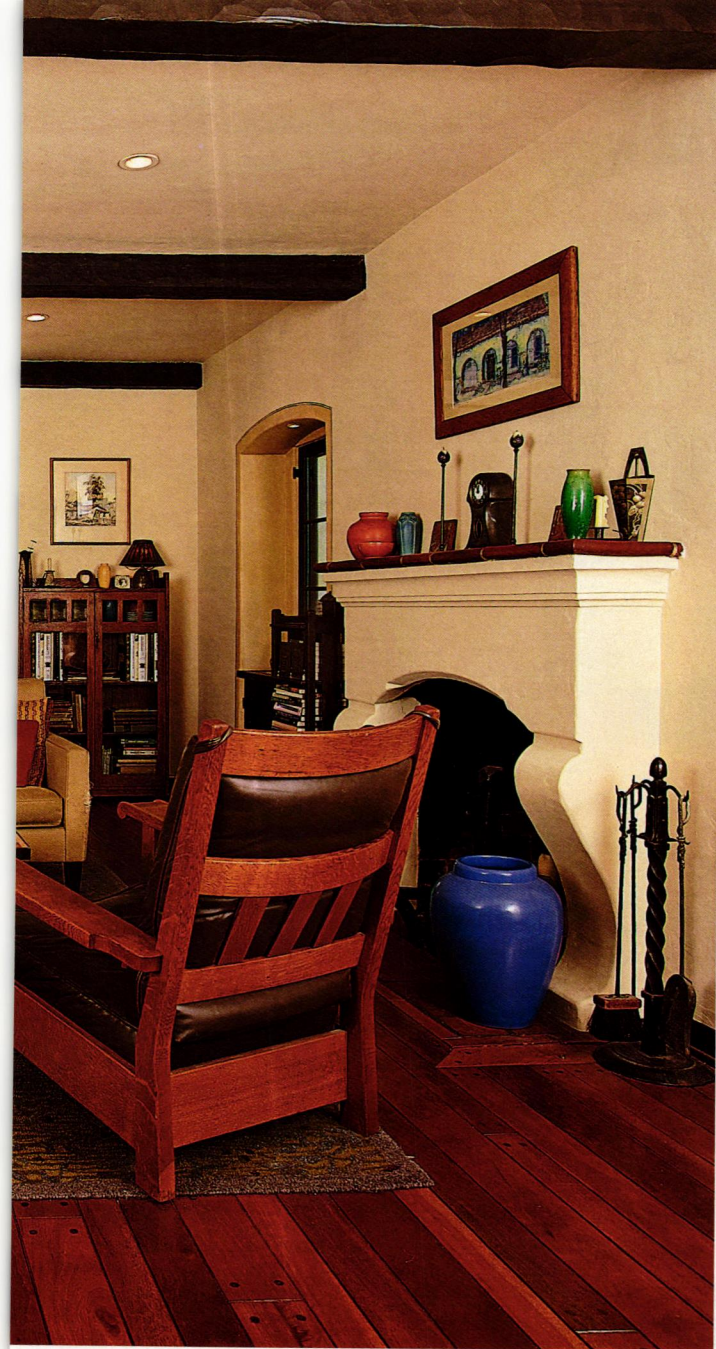
FAMILIES PAST

Pasadena real-estate developer Vincent Savory purchased land for a cul-de-sac when Rancho San Pasqual was parceled into lots. He built his first house, next door to what would later be ours, in 1928. By 1933, 10 more had followed. Savory embraced the era's wildly popular and romantic Spanish Revival style: His small, single-story homes feature red-tile roofs, stucco façades, recessed windows, and courtyard gardens.

From research in city archives, we learned that our house's first owner was a draftsman—perhaps involved with design of the development. Second owner Ernest Clare Bower was Vincent Savory's brother-in-law and an investor, and a well-known mathematician and astronomer credited with computing the orbit of Pluto. In the mid-1940s, Bower won the deed in a contentious divorce settlement from Savory's sister Lena. He moved his second wife, Lois, and two children into the home, and the Bower family owned it for nearly 40 years. Now we imagine Bower sitting in our living room, with its view toward the Mount Wilson Observatory, theorizing about the planets. —S.H.



ABOVE: The living room retains its rustic hewn beams and pegged mahogany floor. Between a Stickley Bros. Cube Chair (left) and a Stickley Bros. oversized armchair sits a California tile-top table. Pottery on the mantel includes pieces by Bauer, Pacific, and Rookwood.
FAR LEFT: The industrial metal cabinet, a flea-market find, holds a colorful collection of vintage travel brochures displayed in an old gas-station caddy that held road maps.
LEFT: A Heintz Art Metal Shop pinecone lamp sits atop a Stickley Bros. bookcase.



Mahogany flooring extends into all private spaces of the house, including a hallway that connects bedrooms. The ceiling fixture is a reproduction.

“Our contribution to restoration has been to fill the house, the perfect backdrop, with our 20-year collection of Arts & Crafts-period and Spanish Revival furnishings.”

any house on the block.

For reasons unknown, this house has knockout Spanish and Art Deco details, including pegged mahogany flooring throughout, built-in bookcases with inset tiles, recessed niches, a stucco fireplace with tile mantel and hearth, exposed beams, numerous French doors, original light fixtures, and two garden courtyards. A fully tiled, Art Deco-style bathroom

with a “shark fin” shower is arguably the home’s *pièce de résistance*. [See OHI May/June 2012 “Casita Bath,” or go to oldhouseonline.com/a-bright-art-deco-bathroom.]

The owner who immediately preceded us was an excellent caretaker; a visionary and artist, she restored the house and added details that embrace the feeling of Old California. The updated yet period-style kitchen

is to her credit: She commissioned the cabinets based on an original cabinet door. The vintage O’Keefe & Merritt stove, built-in breakfast nook, and painted checkerboard floor underlie modern countertops and appliances.

The previous owner painstakingly outlined archways and door frames and added painted embellishment to the hallway ceiling, beautifully evoking decorative elements of Cali-



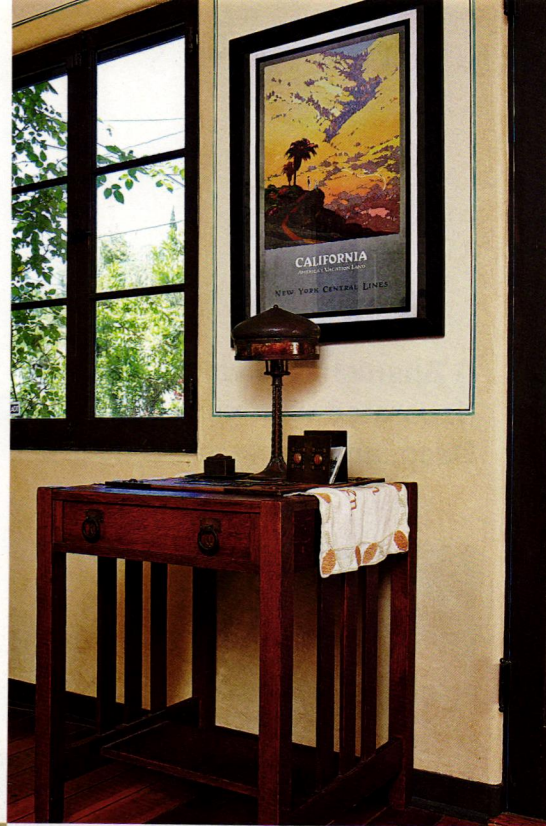
ABOVE: The kitchen got a period-inspired remodeling in 2005, with cabinet "feet" based on an original door found in the garage. A checkerboard was painted on original subflooring. The arch that separated the nook from the kitchen was removed in the 1960s. **TOP LEFT:** The painted ceiling in the hall, added by the previous owner, is based on decoration in California missions. The fixture is original. **CENTER LEFT:** Vintage kitchenware of the 1930s and '40s fills shelves. **BOTTOM LEFT:** The courtyard features a period-appropriate fountain added by the previous owner. Jasmine vines, jacaranda trees, and palms provide a foreground for views of the San Gabriel Mountains.

fornia missions. Inspired by the spiral design of an original light fixture in the entry hall, she commissioned a scrolled wrought-iron front door and matching courtyard gates. She added a fountain, flowering vines, and bench-style seating in the interior court, creating a private retreat that our family uses every day, year-round.

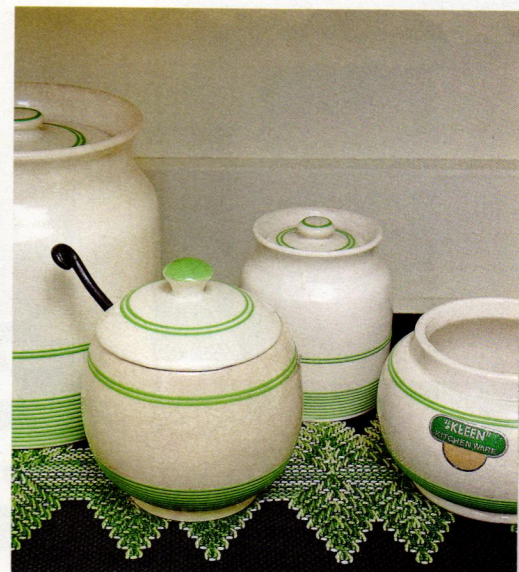
Our contribution has been to fill the house with a 20-year collection of Arts & Crafts-period and Spanish Revival furnishings. The architecture is a perfect backdrop to our *plein air* paintings, colorful California pottery, and vintage housewares. The cozy dining room has become the Califor-

nia Room, decorated with California-themed art, a Monterey mirror, and a whimsical state map tablecloth of the 1940s. The antique sideboard, table, and set of six chairs were made by Imperial, a contemporary of Monterey Furniture. Outside, we installed the terracotta-color walkways and patio (in which we embedded vintage tiles).

We already had a long (rewarding, exhausting) history of restoration behind us. We were delighted to find a house that was essentially “done,” granting us the time to throw open the French doors, sit in the courtyard breeze, and simply marvel that such a special house had survived intact. ✦



LEFT: A 1950s O'Keefe & Merritt stove anchors the kitchen, which pairs tile in a Southwestern border motif with black Caesarstone countertops. **ABOVE:** A Stickley Bros. table holds an Old Mission Kopper Kraft desk lamp and a rare copper desk set by Forest Craft Guild. The reproduction train poster advertises "America's Vacation Land." **BELOW:** Green-banded "Kleen" Kitchen Ware was produced by Sadler in England from the mid-1930s until 1950.

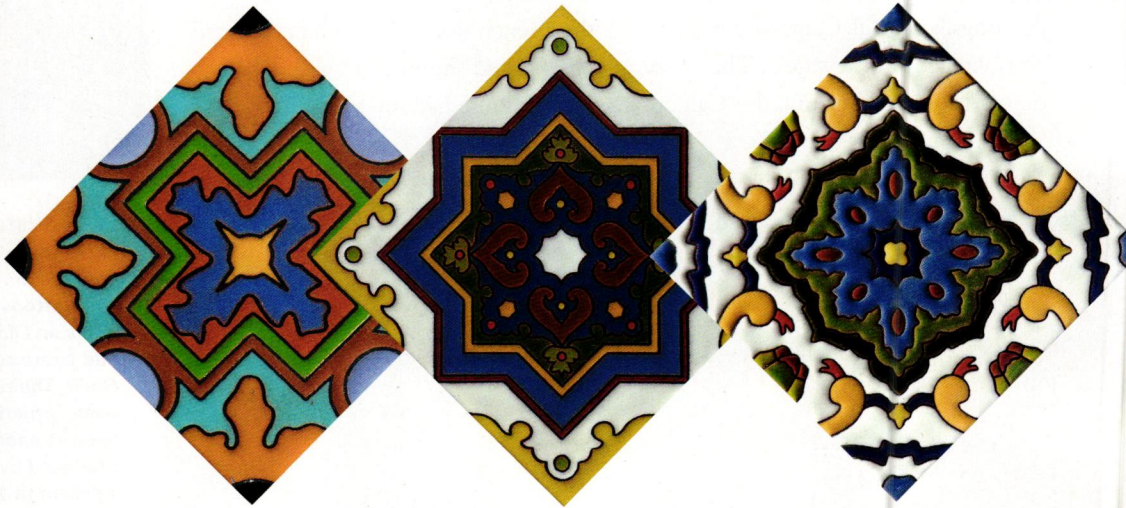


Take cues from:

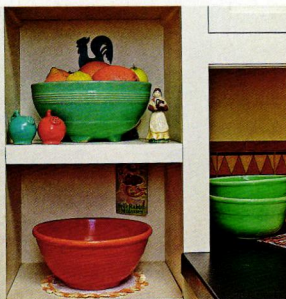
A Spanish Revival bungalow decorated with vintage Arts & Crafts, Deco, and California pieces



"I'm not crazy about the dining-room fixture [left], which isn't original," says the owner. She's searching for an antique, but others may prefer a gutsy new fixture, like the 1920s-style Spanish Revival 'Rancho Chandelier' in black iron and mica, from Mica Lamp Co.: micalamps.com



Similar to the old *cuerda seca* tiles inset in a desk, these are 'Albecete' tile in the Peacock colorway, and 'Madrid' and 'San Sebastian' tiles in the Mediterranean colorway, all from Fireclay Tile: fireclaytile.com



Art Deco-style Fiesta Dinnerware, made by the Homer Laughlin Co., came back into production in 1986; this is the latest color, 'Flamingo': through dealers nationwide, hlchina.com



The kitchen floor in the *casita* is painted in a checkerboard, recalling a popular linoleum treatment. This is 'Checkpoint' 9" resilient tile flooring from Mannington: mannington.com



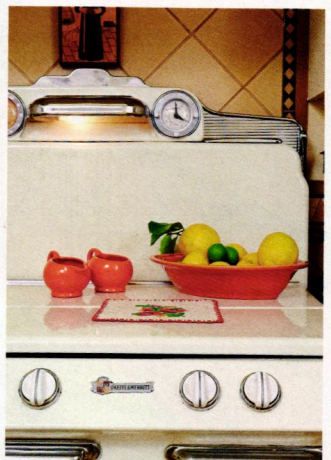
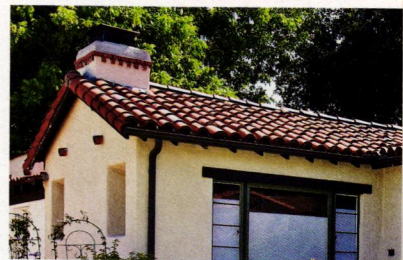
SUNWASHED COLOR In the Pasadena casita, dark beams and dark floors are set against whitewashed stucco. The counterpoint is Mediterranean color: turquoise pots, azure-blue paint on doors, hot hues and the jewel tones of Spanish and Indian textiles.



"Vacationland" textiles were popular in the '40s and are still collectible. These hand-embroidered pillows (all 50 states available, along with National Parks and resorts) are new, from catstudio: catstudio.com



The house features a collection of vintage desk accessories by the Forest Craft Guild and Carence Crafters. This handsome Arts & Crafts copper desk set is from Old California Lighting Co.: oldcalifornia.com



Essential to "red tile style," Spanish and Mission barrel-shape clay roof tile has been made through the centuries by Ludowici: ludowici.com

New, modern-functioning ranges from the retro Northstar line come in 11 period-perfect colors, from Elmira Stove Works: elmirastoveworks.com



SUNTOP

F.L.W. near Philadelphia

RIGHT: Built in 1939, Suntop was revolutionary. Each of four brilliantly sited units features brick, glass, and cypress siding. **OPPOSITE:** The kitchen balcony overhangs the open living space; the concrete floors, fireplace, and bookshelves are iconic Wright statements.



Bewitched by Frank Lloyd Wright's innovative (and livable!) vision for a middle-class dwelling, a couple takes on its restoration.

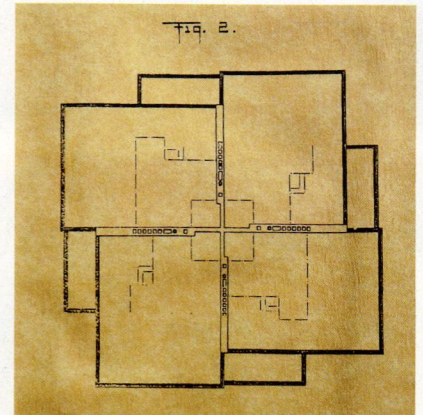
BY BRIAN D. COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO

FULLY A GENERATION after he rose to prominence with his Prairie School houses, architect Frank Lloyd Wright was at the peak of his success. In 1939, he designed a project in Ardmore, a tree-lined suburb of Philadelphia. Like his Usonian houses, the project was an innovative design for middle-class homeowners—in this case, a quadrant of four homes joined in a pinwheel and asymmetrically sited so that no unit looked directly at another. Wright named it Suntop for its profusion of outdoor decks.

Wright stacked the units vertically. They are surprisingly spacious, each about 1,400 square feet. He used glass, brick, and concrete along with wood: cypress on the exterior, ma-

hogany trim inside, and Philadelphia pine for the tongue-and-groove ceilings. Conceived as an affordable solution to the suburbs' increasing density in single-family dwellings, Suntop was revolutionary. In fact, a series of similar quadrants were to be built across the country, but World War II, high construction costs, and (eventually) protests by more traditional neighbors conspired to make this the only example ever realized.

By the time Tommy and Marla Kane saw Suntop in 1999, time had taken its toll. The leaking flat roofs and decks had not weathered well; the Kanes joked that their own unit should be renamed "Bailing Water." (Each private dwelling is quite independent; other units, too, have been



ABOVE: A drawing from Wright's office shows the asymmetrical quadrant plan of Suntop; the design has proven enduring and functional for more than 60 years.



ABOVE: The original kitchen remains on the second floor of the unit; appliances and countertops were updated. **LEFT, TOP TO BOTTOM:** The mid-century Jens Risom leather lounge chair came from Rago Arts and Auction Center. The upper-floor balcony is an outside living area, as Wright intended. Vintage postwar furnishings fill the house.

or are being renovated without disrupting the whole.) Previous owners had not maintained this home. The radiant heat under Wright's signature concrete floors no longer operated; both bathrooms needed replacement; the original electrical system was, of course, outmoded.

But Wright's vision was still evident: two-story glass windows allowed light to stream inside; a vertical, open floor plan gave the modest-size interiors depth and volume. Wright's genius showed in the built-in banquettes, bookshelves, and storage cabinets. Mahogany and pine gave the home intimacy and warmth

even on the snowiest winter night.

When Tommy Kane began interviewing contractors, it seemed that none of them understood Wright or the house. He and Marla became their own general contractors. They found professionals to handle the larger jobs—framing and millwork, concrete demolition and pouring. But they did the finish work themselves, devoting weekends and holidays to cleaning, sanding, and varnishing the interior woodwork, to repainting the concrete floors Wright's "Cherokee Red," to restoring the kitchen and renovating the bathrooms.

Tommy became an expert





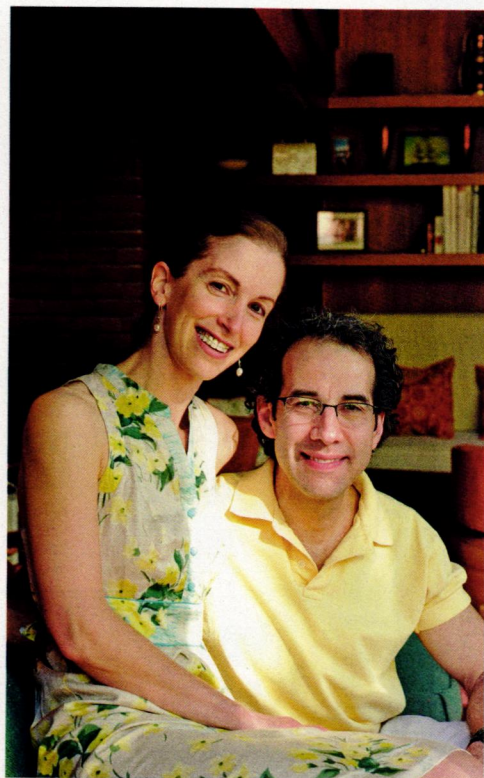
backhoe operator and landscaped the yard himself from professionally drawn plans that created a series of terraces with a gurgling brick pool and waterfall. Wright had designed the upstairs kitchen with an open plan so that the servantless 1940s homemaker could multitask: cook dinner for guests while leaning over the open balcony to join the conversation below, not to mention keep an eye on the children taking a bath in the adjacent bathroom.

Tommy and Marla were careful to preserve the cork flooring, mahogany cabinets, and the ceiling fixture—a curious set of cantilevered panes of glass that requires several sets of steady hands to change a light bulb. They replaced broken stone countertops with Corian and a stainless-steel backsplash,

and they updated the appliances.

The couple combed local antique shops and became regulars at Rago auctions, hunting down furnishings appropriate for the modern house. These include an iconic Hans Wegner blue sofa, a pair of curvilinear orange side chairs designed for Bergdorf Goodman in the 1950s, a mid-century Jens Risom leather lounge chair, and several exuberant Art Deco table lamps. Tommy and Marla Kane have restored their dwelling at Suntop to what they think Wright meant it to be: a comfortable, livable family home. ✦

TOP: A dining banquette is built into the kitchen balcony. The light fixture is original. **RIGHT:** Owners Tommy and Marla Kane.





FURNISHING A WHOLE ROOM, LET ALONE A WHOLE HOUSE, CAN BE DAUNTING. HERE'S HOW TO EASE IN.

BY PATRICIA POORE

YOU HAVE TO START SOMEWHERE! To get your feet wet, try thinking in vignettes. Vignettes are those “tight shots” you see in magazines—not the whole room, but rather a little grouping that works. It might be an easy chair, table, and lamp all tucked into a corner, or tall plants placed on either side of a wicker settle on a long

LEFT: A cabinet for a corner; its warm wood patina suggested the analogous, peachy wall color, then plates in complementary blue. The vignette sets a tone for the room. **OPPOSITE:** Home in on small or distinct spaces: a stair landing, a spot for reading.

wall. (The idea enlarges on the “art unit” of Victorian times, a carefully composed and artistic arrangement of furniture and *objets*.)

Though it sounds risky to furnish one area without considering the rest of the room, this approach can work quite well. Some spaces are just easier to “see” furnished than others. You already may have a good sense of what would look right at the stair landing, or between your bed and the window—even if furnishing the room as a whole is daunting. You also may have a favorite piece that has to go where it will fit, so put it there and con-

Start with a vignette



Start with a thematic piece. . . . something antique, unique, or handmade that you simply must have. Use it to guide the rest of your furnishings, or as a counterpoint. Shown here: A contemporary take on the Windsor



WARREN CHAIR WORKS
Warren, Rhode Island: warrenchairworks.com

chair makes a statement about design evolution, and doubles as sculpture. A tall room screen is a dramatic way to block a corner or create a room within a room; its style begins to define the scheme. The warm, arresting sideboard with Old English details might set a storybook mood. Another signature piece: a classic chest of drawers, dramatic in black paint and folk decoration. You could see it as the start of a traditional country room—or, alternately, as a compatible reference to Americana in a room with chrome and black leather.

Because it's one-of-a-kind and carries its own history, the thematic piece of furniture is often an antique. Mix in antiques to avoid the boring, matched-set look of some contemporary interiors.



WILLIAM LABERGE CABINETMAKER
Dorset, Vermont: williamlaberge.com



STICKLEY (ENGLISH OAK COLL.)
Manlius, New York: stickley.com



THE HITCHCOCK CHAIR CO.
Riverton, Connecticut: hitchcockchair.com

ABOVE: Wave-back armchair in walnut and maple comes from the company's striking contemporary line. **RIGHT:** Room screen in quarter-sawn oak with walnut accents and butterfly dovetail inlay has custom Adirondack scene by painter John Sherman. 'Canterbury' sideboard and 'Salisbury' rack recall old England. Painted and stenciled 'Hartsville' chest of drawers is a centerpiece. Each of these strong pieces sets a theme.

sider it a given.

When you move forward with the vignette, three things happen: (1) With limited expense, you've furnished one area to completion. (2) What you've chosen sets a style and mood to direct the rest of the furnishing. (3) You limit and define the size and placement of other pieces in the room, by process of elimination. Here are some other ideas for room-starter vignettes: a table in the hall (with it, consider a lamp, a tabletop collection, and

hung artwork); built-ins or scaled furniture to fit in a window bay; a well-lit reading corner; seating near the fireplace; a large signature piece on the only unbroken wall; a grouping to play up existing symmetry (as between doors or flanking windows, or around a staircase).

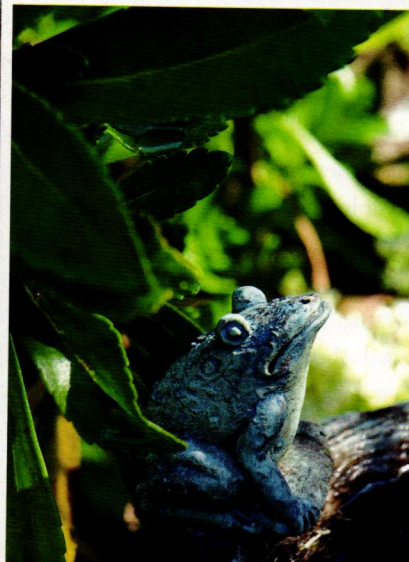
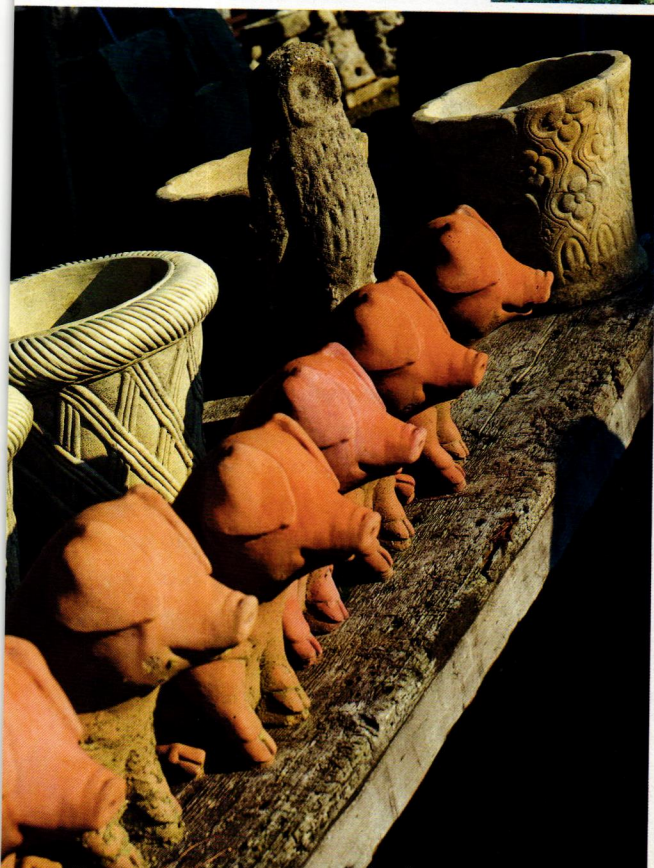
You may not want a museum room, but furnishing in sync with the date and design vocabulary of the house is a shortcut to non-faddish rooms that "look right." Your house is giving you clues, so take them.

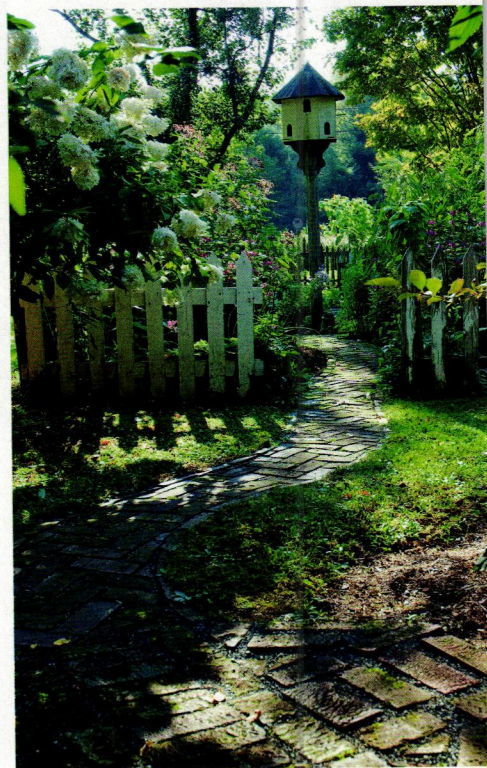
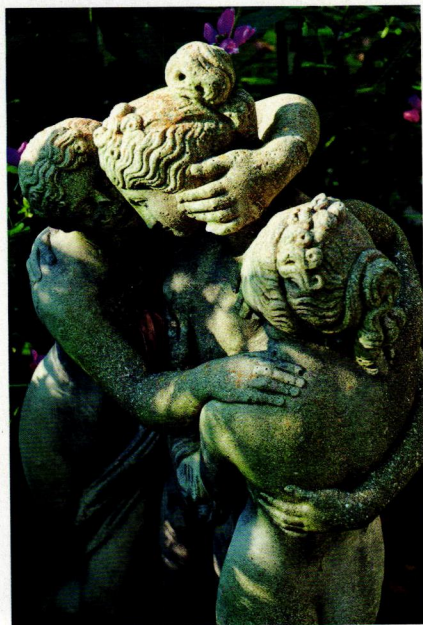
Seek out specialty suppliers that do reproduction, traditional, or adapted styles. You can, over time, acquire a few antiques to set the period mood. To fill in and assure sturdy comfort, rely on good reproductions or period-interpretive designs.

Good furniture is not cheap—a reason to avoid mistakes. The more you furnish with classic, adaptable pieces, the fewer oddball items you'll get stuck with. By oddball, I don't mean unusual favorites or family heirlooms, but rather the sofa you



OPPOSITE: At the front of the property, a herringbone brick path connects garden and house. **CLOCKWISE FROM RIGHT:** At the front door, an old concrete urn elevates fall pumpkins. Autumn-blooming sedum glows against rustic pickets. A weathered cement frog is a hidden surprise. Terracotta pigs and cement containers await sale. In a shady corner, the geese are protected by their shed and a fanciful picket fence.





Focal points and hidden treasures dot the garden: low fencing defines space and lends structure to perennials; the Three Graces lend a classical air; cast stone faux books are a weatherproof accent; a little foursquare garden “room” surrounds a birdhouse.

She knew exactly what she would plant: “Start with bleeding hearts,” she tells people who want an old-fashioned garden. She moved on to other evocative perennials; bee balm headed her list, and peonies, astilbes, phlox, lady’s mantle, and daylilies play major roles. Vines of all descriptions are another secret to romance in the garden.

Meanwhile, Anne collected antiques to use inside and out. When her youngest of four children was no longer a baby, and after Garrett (a contractor specializing in custom work) had single-handedly restored the old house, Anne embarked on a career as an antiques dealer. Just minutes after she had hung a sign, her first customer pulled into the yard. The Sugarplum gained momentum immediately.

Anne went to auctions with such regularity, the auctioneer became a confidant. When he mentioned she should go to England, she gave it a try,

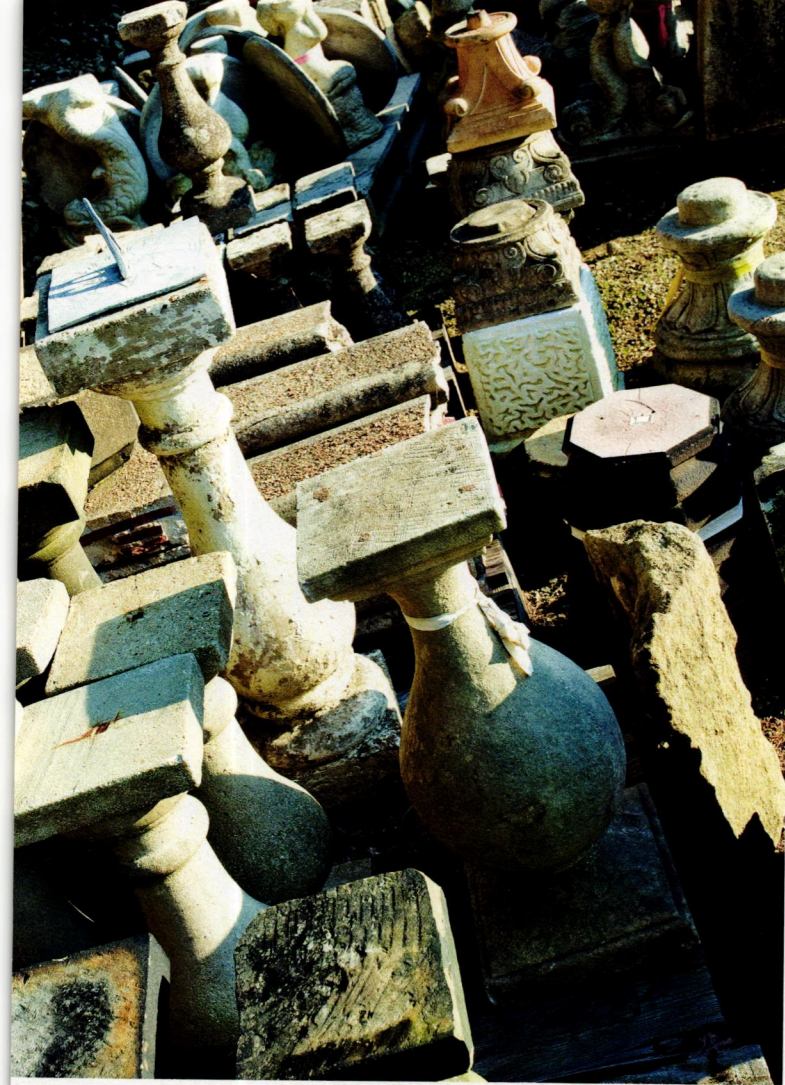
buying a watering can “straight out of *Peter Rabbit*” that led to her specializing in garden antiques. At first, she brought back “smalls” in suitcases, such as hand tools and terracotta thumb pots. Next she was using trunks, and finally shipping crates.

Over here, no one had seen anything quite like what Anne Rowe was offering: antique tools that work better than modern ones, tiny hand-thrown pots, watering cans, trowels, lantern cloches. Of course, a few distinctive antiques in her inventory will never leave Wilmot, unless Anne moves and they go with her.

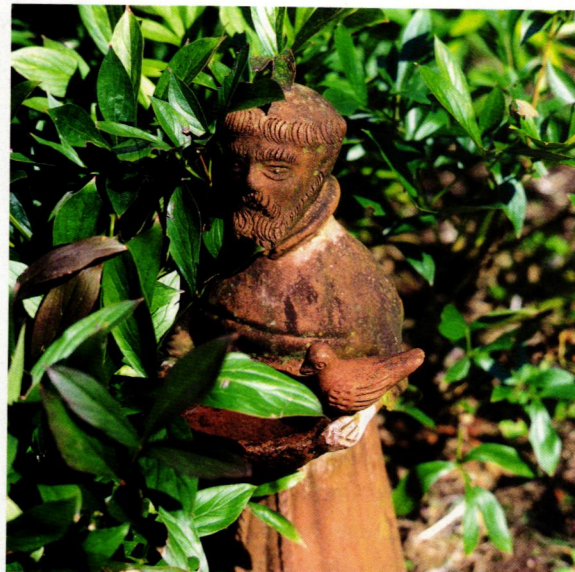
Anne says it was Vita Sackville-West’s garden at Sissinghurst Castle that gave her the confidence to design her own landscape. “I came away with a sense that this was something I could do,” she recalls. Her personal style combines the use of antiques, smart space planning, and adventurous plant

selection, all to echo the era of the house. Garrett helped her realize her vision, building the birdhouses, trellises, and fencing. Anne believes there’s a fine line between tasteful and over-the-top, so she is selective about what chosen favorites go into the garden.

The result has a delicious, bygone flavor that captivates visitors—but the garden is essentially simple and sublime. “I want you to be invited in, Anne says, “and when you’re here, to feel as if you’re part of the landscape.” Anne says the garden speaks to her because “it’s me; it’s my mistakes.” Others, though, gravitate outdoors as well, lingering in the garden, which feels like rooms added to the house. ♦



LEFT: Balusters to serve as plinths, benches, and bits of salvage await purchase as garden ornaments. **BELOW:** St. Francis in terracotta animates a green bower. **BOTTOM:** Simple trellises and arbors shoulder vines in the New Hampshire garden.



how to use GARDEN ANTIQUES

DO try antique tools when you garden, which often work better than modern counterparts. Use a dibber to plant a seedling!

DON'T use vintage cloches (bell covers) on outdoor plants. When full sun falls on the glass, the living plant may be baked.

DO plant vintage terracotta containers with flowers, but handle them carefully. Elevate them above the ground; bring them inside over the winter.

DON'T repurpose antiques as containers if they're too small for the root system or if they

have no drainage holes. Steer clear of plants with "muscle roots," like clivias and asparagus ferns, as these might split the seams of an antique container.

DO take care, with wooden antiques, to preserve the wood from weather. Objects left in the elements should be dispensable or easily replaced.

DON'T leave valuable or favorite antiques outdoors unless they're protected from the elements.

DO go to yard sales and flea markets to pick up odds and ends for the garden. Orchard ladders, tool handles, and old

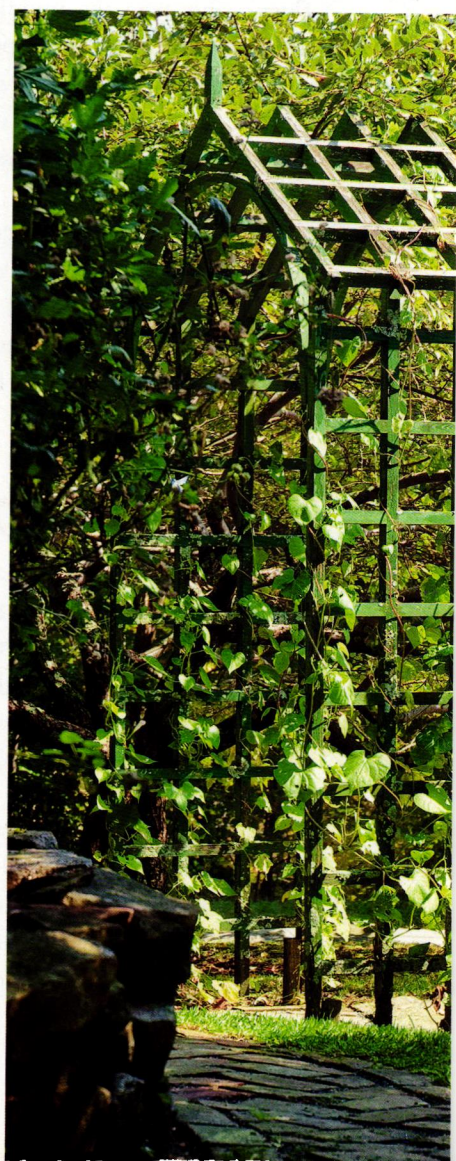
iron gates can support vines. A couple of old screen doors, hinged together, creates a focal point that can also support a vine.

DON'T ever place old scythes or sharp tools where people (especially children) might be tempted to play with them.

DO tuck small antique objects into "secret" places in the garden, a hidden treasure to be discovered.

DON'T go overboard with too many single objects; think in "garden rooms" with the occasional surprise.

—ANNE ROWE



Bang a nail into the drywall? Maybe not, if yours is a period house. Here's a rundown of picture-hanging conventions from 1840–1940.

BY BRIAN D. COLEMAN

PORTRAITS AND TAPESTRIES may have hung on the walls of castles, but for most householders, “picture hanging” became popular during the Victorian period of the 19th century. The newly affluent, and even the middle classes, demonstrated their buying power and good taste by covering the walls with paintings and other works of framed art—not to mention mirrors, shelves, plates, and so on.

Around the 1840s, picture rails or picture molding became common. The idea had been around since the 15th century: hanging pictures from a moveable hook that can hold sub-



Two ribbon-covered wires attach to hooks in a picture rail placed immediately under the cornice in an “Elizabethan” Arts & Crafts house.

The Proper HANGING of Pictures

stantial weight and that doesn't mar the wall surface. The modern picture rail was simply a horizontal molding of wood or composition material, often decorative, mounted high on the wall.

Picture rails were mounted in one of three positions. In formal rooms, the rail was mounted $\frac{1}{4}$ " to $\frac{1}{2}$ " (for the hooks) beneath crown and cove moldings. A simpler treat-

ment had the rail tacked to the wall at about the height of window and door heads—which left a frieze area between the rail and the ceiling. During much of the Victorian era, the frieze would get decorative embellishment. A more streamlined approach came along with the lowered ceiling heights and minimal moldings of the 1920s and '30s. Now the picture rail was mounted just a half-inch or so

from the ceiling. The old brass hooks no longer fit, but hooks with a rolled profile and wires were used. The gap was often lost in subsequent ceiling repairs—or even caulked over—making the molding useless.

Today you can buy hooks with different thicknesses and shapes, so test one for fit before buying multiples. A hook not made of cast brass may be re-bent or modified to fit.



Heavy items should hang from two hooks to distribute the weight.

Picture cord, picture wire, or chain may be used to hang the artwork from the hook. Picture cord is a colorful twisted cording on wire; it passes through eyelets (screw eyes) or D-rings mounted on the back of the frame. The wire is tied together at the top, creating a triangle. A medalion or a tassel or both (with a hook built into its back) fancies up the hanging treatment. It was the vogue in some years to make the crisscrossing cords themselves into a decorative treatment.

Art hung near eye level was kept flat against the wall by attaching the cord or wire high on the back of the frame. Art hung high on the wall, as in a gallery treatment or over a high wainscot, had the cord attached lower so that the piece would tilt forward for easier viewing. (Too low and the painting will flip over! Use eyelet pairs low and also at mid-frame or higher, if necessary.) Most picture cords support about 60 pounds individually. If the item is heavier, you might use heavy-gauge wire or fine-gauge chain. Victorian-era picture hanging—with stacked art, multiple

LEFT TO RIGHT: A pleasing and changeable arrangement of fine art hangs from plain hooks and wire. In the Victorian dining room, the picture rail is mounted below a papered frieze; note the button and tassel covering the hook. A simpler hanging treatment is appropriate in an early 20th-century

Foursquare, where the rail is beneath a coved ceiling.



- 1 REGENCY STYLE
- 2 VICTORIAN TO DECO
- 3 PAINTED HEAVY-DUTY
- 4 VICTORIAN FLORAL
- 5 SCROLLING VINE





ABOVE: In secondary rooms, particularly kitchens and baths, pictures are generally nailed into the wall. **RIGHT:** In the drawing room at Standen, decorated by William Morris, a classically symmetrical gallery arrangement has large works hanging from heavy-duty hooks and chains, with smaller pieces fastened into walls below.



cords, braiding in inverted Vs, tassels, and rosettes—is well documented. Things got simpler in Craftsman and Colonial Revival homes. Still, it wasn't until after the 1920s that the standard became pictures nailed directly into the wall. Old *Craftsman* magazine illustrations show framed art hung from a pair of straight-line chains at each side of the picture, going to plain metal hooks hung on a

picture rail. Generally, small-gauge wire or chain was the hanger of choice in the post-Victorian period, when cording and tassels fell out of favor. Brass-plated steel and copper hooks are ideal for Craftsman rooms and bungalows. Plain brass, nickel, or white hooks may be appropriate for Colonial Revival and modern interiors. (And, even in period photos, paintings simply rest on a plate rail.)

By the 1940s the picture rail was passé, and the invisible wall hook standard. Today you might consider picture rails and hooks against wallpaper and in public rooms, along with modern hangers in halls, bathrooms, even bedrooms. ✦

Thanks to Jon Eaton at House of Antique Hardware for his assistance with this article.

General Tips

- The advice to center your art at 57" from the floor ("eye level") is an excellent starting point. Eye level is, however, lower in a dining room, where everyone is seated, than in a hallway. In period houses, other factors weigh in: ceiling height and odd proportions, height of wainscots and plate rails, and conventions of the era.
- Keep in mind that most people hang pictures too high. Forget where the ceiling is—consider the viewer.
- In most cases, do create a center point across walls with

- the center of each frame the same distance from the floor.
- In gallery-type hanging, with multiple framed pieces hung over one another, consider hanging the upper-wall pieces to lean downward away from the wall for better viewing. Lower art can be flat to the wall.
- Create an arrangement on the floor before committing to hanging. Create a kraft-paper template (the same size and shape) of each framed piece, and tack the paper in place to rearrange for a pleasing composition.

- Framed mirrors were often used alongside or to balance framed art.
- Create vignettes by hanging art close to the table or sofa. Don't leave distracting swathes of wall between furniture and artwork. Aim for just 3" to 6".
- Bigger pictures (or a related grouping) are generally better than small pieces orphaned on a wall.
- In the 19th century, special paintings often rested on easels.
- Many decorators advise framing all art in a room the same way, or sticking to one wood

- species or matte color. While that does ensure that chaos will not ensue, it might ruin the "evolved over time" old-house sensibility.
- In framing and hanging, emphasizing the horizontal generates calm and widens a narrow room.
- Emphasizing the vertical adds height to a room.
- Victorian arrangements famously mixed frame shapes: ovals for portraits, circles for silhouettes, wide and vertical together.

—Patricia Poore

Generally, small-gauge wire or chain was the hanger of choice after cords and tassels fell out of favor.

From the 1840s until the early 20th century, decorative picture nails were a popular, simple way to hang objects on the wall. Although most houses had picture rails in main rooms, it wasn't possible to hang cording from a hook on a rail in all cases; think of stairwells. A nail in the wall was too plain, though, thus the decorative cover.



PICTURE NAILS

Typically, a picture nail consisted of a sturdy iron nail or screw with a removable, decorative cover that slips over the nail head. The cover (rosette, button,

medallion) might be made of colored pattern glass or silvery mercury glass, gilded stamped brass, even an intaglio or cameo.

The cover would be taken off for installation of the nail. Nails came in several sizes for different frame weights. Items were hung from them by cord or wire. The decorative nail cover served as a sparkling or elegant accent.

Picture nails are very pretty, but keep in mind that they leave rather large

holes. You'll definitely want to pre-drill a small hole before installing the nail or screw to minimize plaster damage.

SOURCES

- **SWAN PICTURE HANGERS** (530) 865-4109 swanpicturehangers.com All the paraphernalia for historical picture hanging in Romantic, Late Victorian, Craftsman, and contemporary styles. Picture nails with many cover styles, medallions, French gallery rods, tassels, hooks, tiebacks, more.
- **HOUSE OF ANTIQUE HARDWARE** (888) 223-2545, hoah.biz Picture rail molding for Victorian, Craftsman, and Colonial Revival homes; twisted cord; picture rail hooks in many styles, sizes, and finishes.
- **BELLA ROSA DESIGNS** (920) 621-3310, bellarosadesigns.com Victorian and French-style picture hanging: buttons, cords, tassels, hooks.
- **CLASSIC ACCENTS** (800) 245-7742 classicaccents.net Brass hooks, kits, cord, and tassels.
- **UNITED MFRS. SUPPLIES, INC.** (800) 645-7260, unitedmfrscatalog.com Large supplier to the framing industry, with online catalogs and ordering. A place to look if you have unusual framing or picture-hanging hardware needs.

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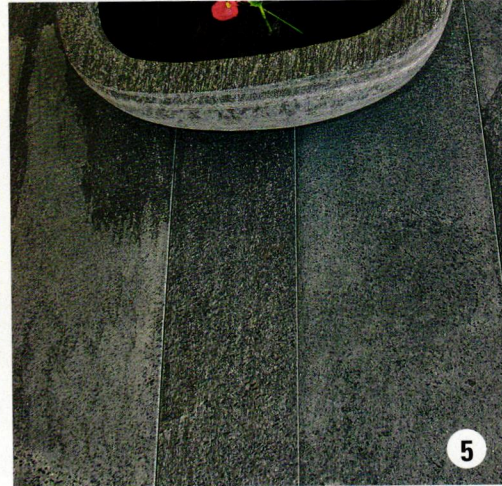
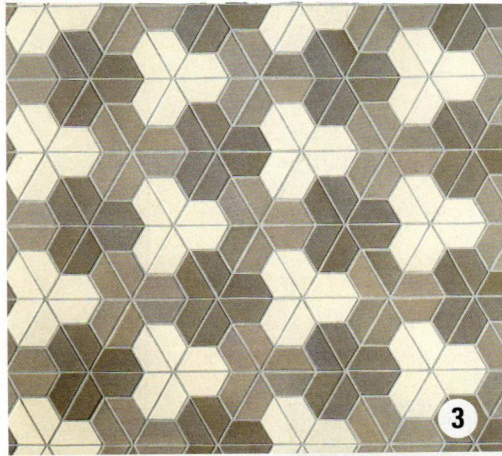
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BY MARY ELLEN POLSON

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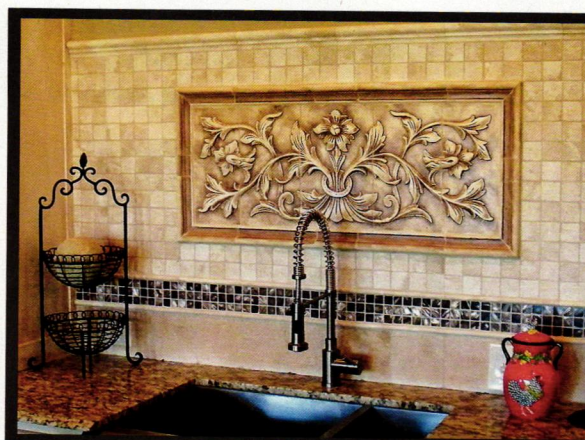
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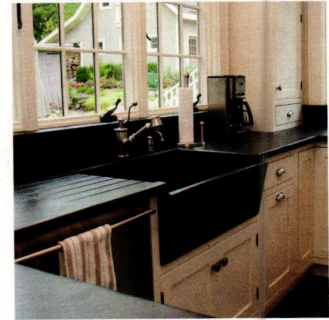
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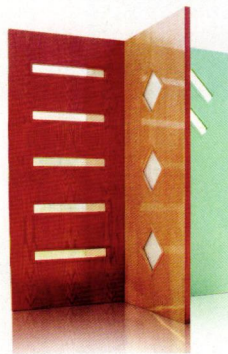


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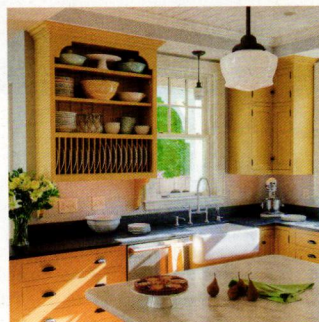


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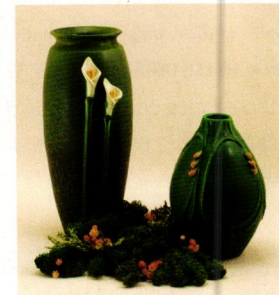
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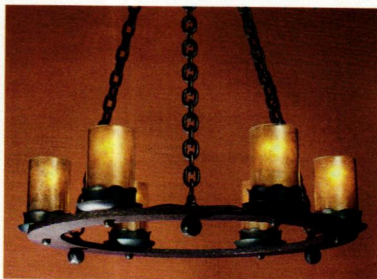


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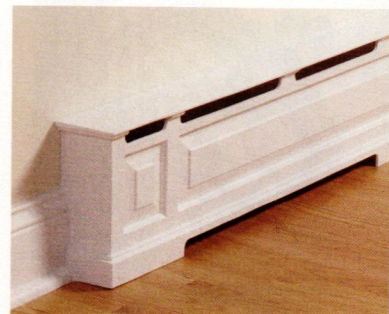
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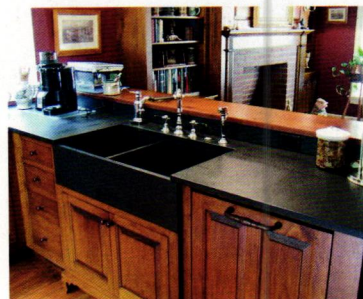
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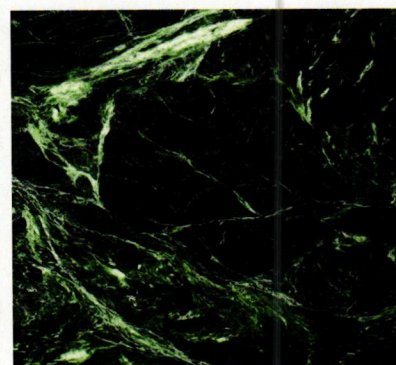
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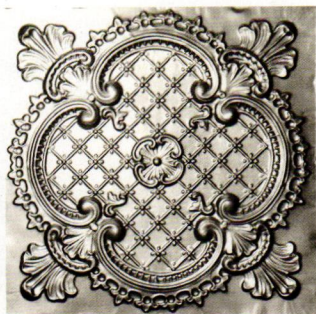
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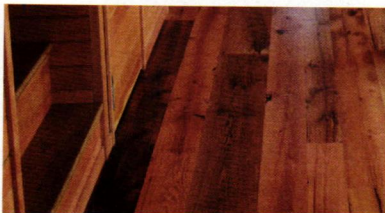
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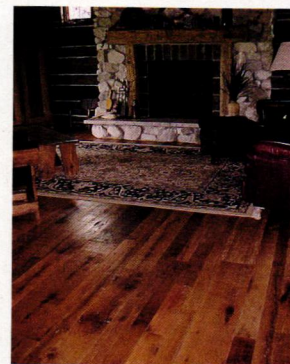
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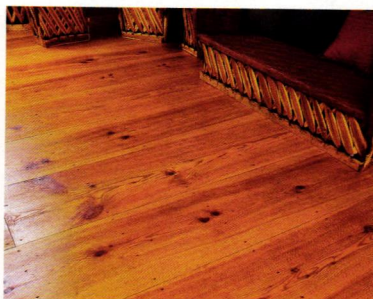
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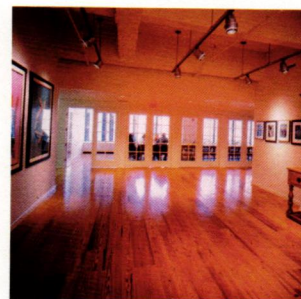


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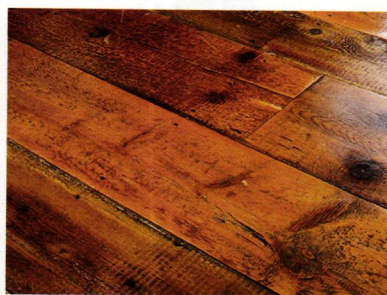
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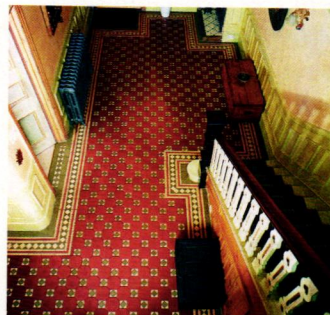
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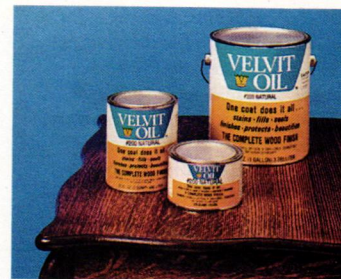
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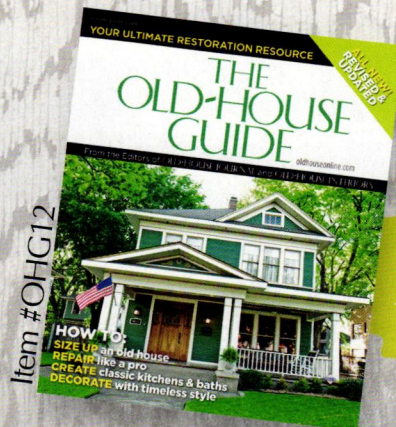
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Kitchen Fancy pp. 18-21

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■ **QUARTER-SAWN** Sawing method whereby a log is split into four quarters and then cut radially; this achieves maximum grain figuring and stability of the lumber. Medullary rays form the prominent, attractive flecks in that quarter-sawn oak prized during the Arts & Crafts movement.



1

■ **QUEEN ANNE** A reference to two very different periods! In furniture, Queen Anne describes an English Baroque style, featuring the cabriole leg, ca. 1702–1714. Regarding architecture, the English Queen Anne movement was a 19th century return to the picturesque, vernacular building styles nostalgically connected to the time of “Good Queen Anne” (dates above). The

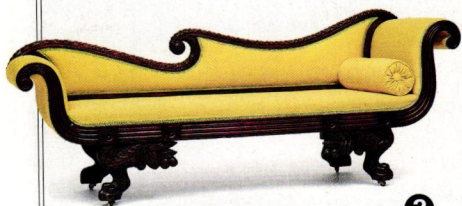
idea migrated to America after 1875; Queen Anne houses here are flamboyantly Victorian and usually of wood, tall and asymmetrical (often with oriels, towers and turrets, multi-light windows, and fanciful porches).

■ **QUOIN** A corner treatment (“coin” is corner in French), originally in masonry, for the purpose of reinforcement; also refers to such a treatment used decoratively (as with applied wood) in classically derived buildings.



3

■ **RECAMIER** A long chair (*chaise longue*), usually upholstered and in an 18th-century French style. Named for Paris society lady Mme. Recamier, whose 1800 portrait by Jacques-Louis David depicts her reclining on one.



2

■ **REGENCY** In British architecture, buildings dating to the late Georgian period (ca. 1810–1830), during which time George IV was Prince Regent before his accession to the throne. We call this the Federal period here. Regency also refers to an elegant furniture and interior style of the time.

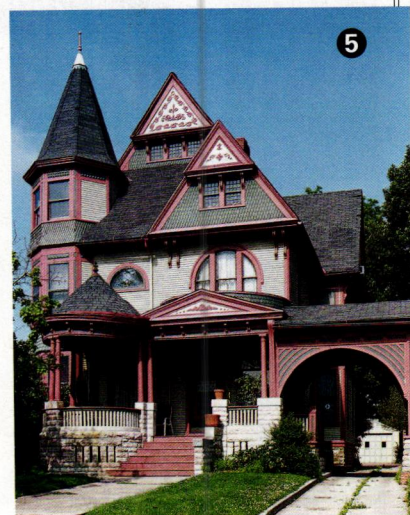
■ **REPOUSSÉ** An embossing technique whereby malleable metal is ornamented by punching and hammering from the reverse side, usually in combination with chasing on the front to refine the low-relief design.

■ **ROCOCO** Once a slightly derogatory term and now accepted as a period style (for architecture,



4

furnishings, interiors, literature, and art) that began in early 18th-century France and is associated with Louis XV. Rather over-the-top—curvaceous, florid, ornate, and witty—it falls between the Baroque and Neoclassical styles. Probably from “rocaille” (stone, and also a decorative form) and “coquille” (shell).



5

■ **ROSETTE** A circular, petal-like ornament in any material; a synonym for any such ceiling medallion.

■ **RUSTICATED** Bold, rough-surfaced masonry blocks in a façade (or their imitation in wood). Not to be confused with rusticators—city folk gone to their rural retreats.

1 CEILING ROSETTE

2 RECAMIER

3 DECORATIVE QUOINS

4 ROCOCO STYLE CHAIR

5 QUEEN ANNE STYLE

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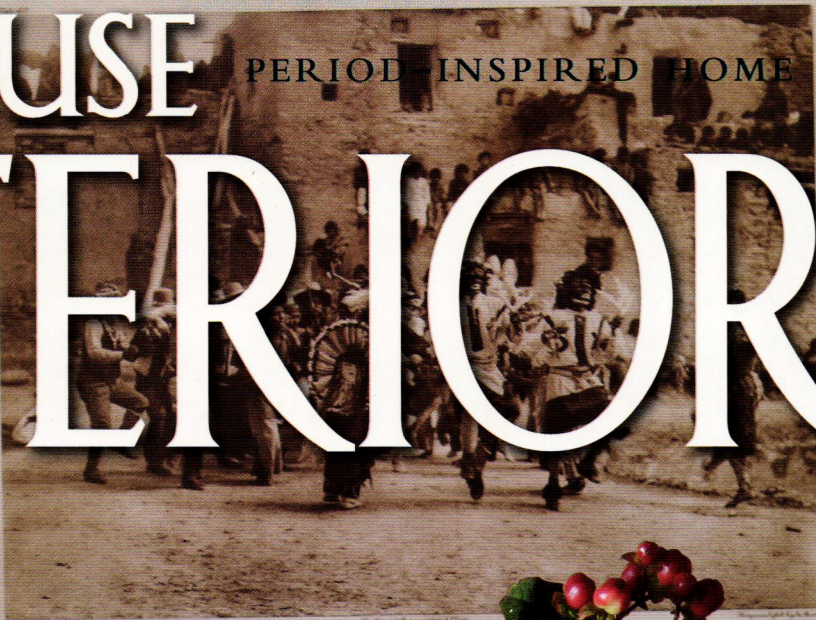
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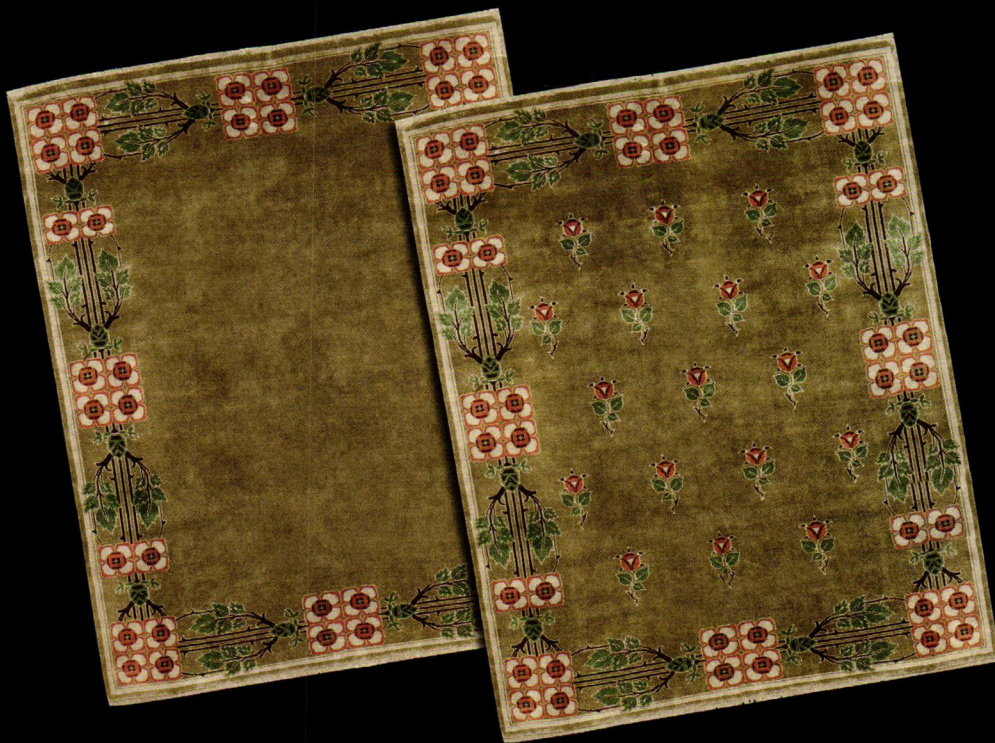
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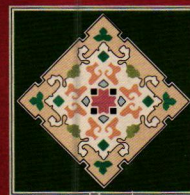
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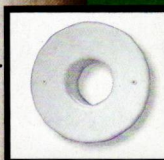


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ON THE COVER: *The great room in a Pacific cabin has its original board-and-batten walls. Photograph by William Wright.*



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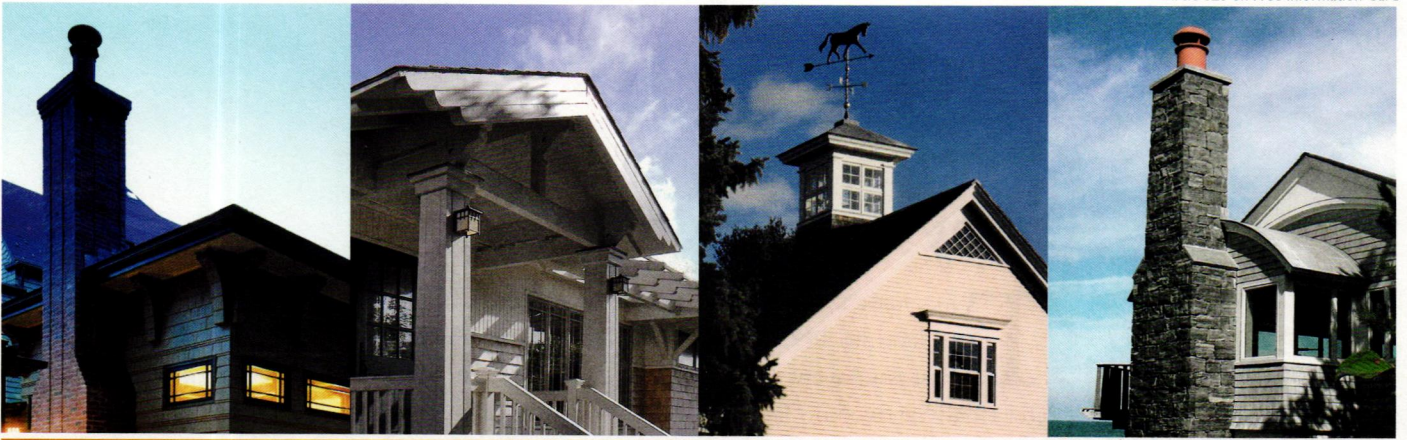
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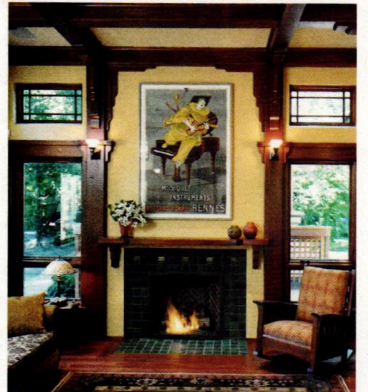




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Baby's going to college

TALK ABOUT DEADLINES. My baby was due on January 10th. We'd just rolled into 1995, and I was launching a new magazine, this one. The first issue went to the printer on January 5th, leaving me dazed until Peter finally arrived on January 18th. Now, wouldn't you know, he's grown up already, off to college in September.

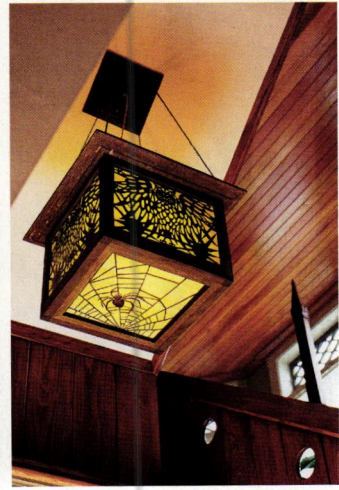
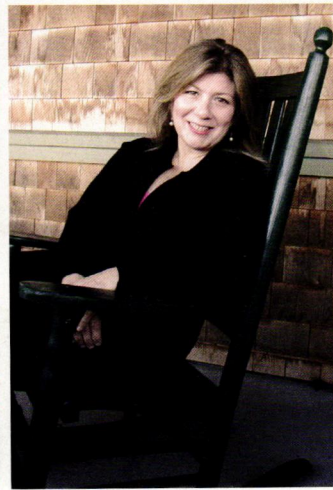
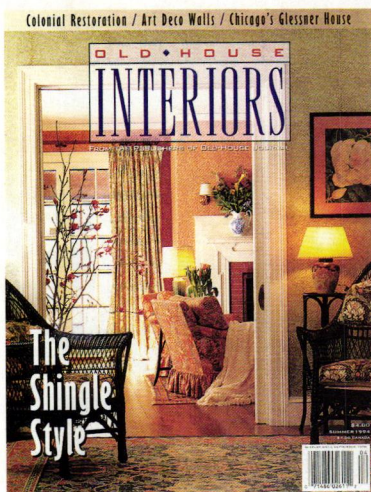
I remember how it felt to be a new mom (scary) and also how it felt to dive into period design (scary): I'd been more into the nitty-gritty guts of renovation at *Old-House Journal*. I'm an old pro now, with a staggeringly arcane period-design vocabulary. But I still gravitate toward the "before" pictures; I still prefer houses layered in personal history to those primped by a decorator. I think back to my favorites among all those I've published . . . I have so many! Lilla Hyttnäs, the home of Swedish painter Carl Larsson and his textile-artist wife, Karin, evokes the most emotion. My story title for that one was "The poetry of every day." I choked up writing the article: "The house is real but an artist's dream as well. Surely the children didn't grow up and move away, or become old and die. There is too much life here." (What a goober, huh?)

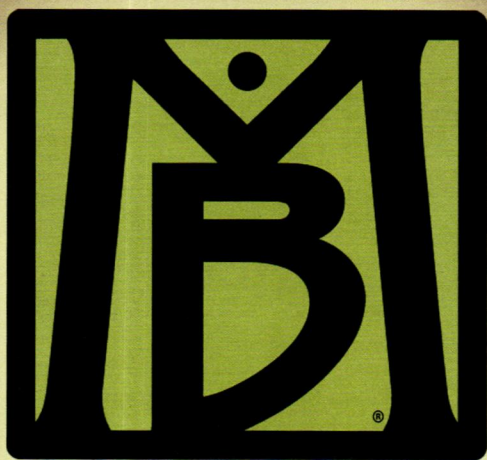
I've been proud to produce a magazine that has often been eccentric in its picks. I've been delighted to share the creativity of period design—such a rich bag of tricks! The best part: You can page through issues spanning 19 years of publication and be inspired anew, because the work is timeless, not trendy. Search "old-house interiors" at books.google.com and see what I mean.

BELOW: The successful pilot issue of OHI—with one of my favorite houses ever on the cover; at Larsson-gården in Sweden; me on the porch and a pretty vignette at Tanglemoor, my house in Gloucester.

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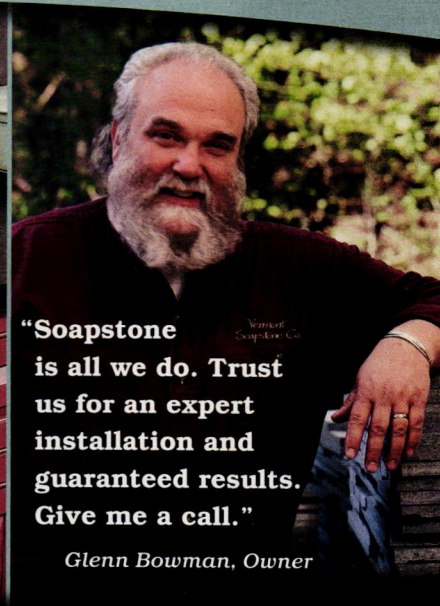


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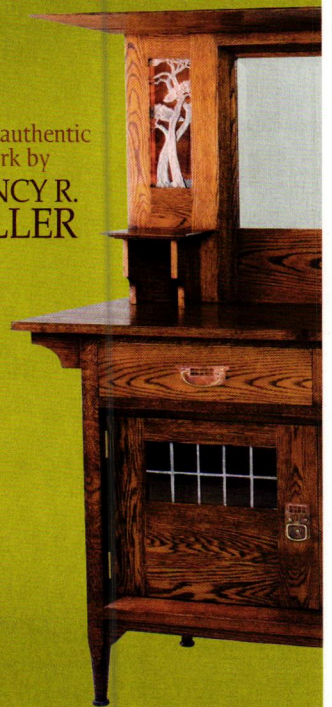
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A fresh take on a classic and historical motif, Willow is printed in VOC-free inks on FSC-certified paper. Colors are customizable. The full repeat requires both A and B panels; a complete two-roll set is \$270. From The Detroit Wallpaper Co., (877) 544-1054, detroitwallpaper.com

♥ Make Mine a Double ♥

Why settle for one screen door when two make an entrance? A pair in the Old Fashion style in African mahogany with a center astragal and copper screening is \$1,363, exclusive of hardware. Storm inserts are also available. From Yesteryear's Vintage Doors, (800) 787-2001, vintagedoors.com



♥ Imperfect Beauty ♥

Complete an exterior window restoration with Old Style Window Glass, with its trademark wavy appearance. Sheets are available in sizes up to 36" x 52", and insulated glass and UV protection are options. A box of five 30" x 40" sheets costs \$340 to \$384. From AGW Glass, (410) 366-0300, agwglass.com

Doors, Windows & More

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Custom-build a screen door in any architectural style with interchangeable insets, trim frames, and screen/glass panels. The price for a similar painted door (upper and lower architectural inserts, trim frames, screen/glass panels, hinges, with a dummy handle) is about \$875. From Vixen Hill, (800) 423-2766, vixenhill.com

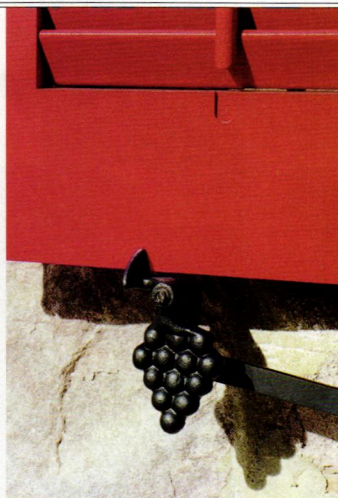
▶ Portal for a Castle

The custom-designed arched plank door in rustic alder is trimmed with blacksmith-made hammered leaf strap hinges, operable speakeasy grille, and the Ashley entry set. As shown, it's about \$5,500. From Real Carriage Door Co., (800) 694-5977, realcarriagedoors.com



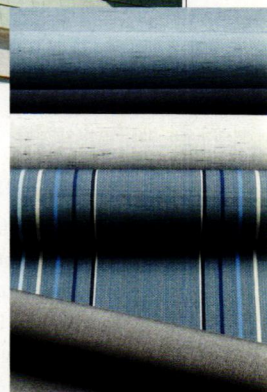
Vintage Dogs

The lag-mounted Vintage Grape "shutter dogs" (which hold shutters open) are made of black powder-coated cast iron. Lag mounting allows complete flexibility in mounting location, whether the surface is wood, brick, or stone. A 5" pair is \$33. From Timberlane, (800) 250-2221, timberlane.com



Shades of the Past

The new Denim awning fabrics in nostalgic stripes and flecked solids are summer-perfect. Water- and UV-resistant colors include (top to bottom): Crest Denim, Tresco Indigo, Crest Ash, Motive Denim, and Smoke. For a local awning fabricator, contact Sunbrella, (336) 221-2211, sunbrella.com



Mahogany Lookalike

The Canyon Ridge Collection Limited Edition Series garage door is constructed of insulated steel trimmed with mahogany cladding and overlays for the look of real wood. With optional decorative handles and spear strap hinges, the installed price for one carriage-house-style door is \$4,550. From Clopay, (800) 225-6729, clopaydoor.com



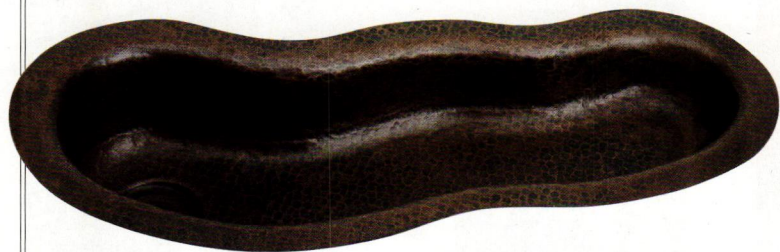
Gingerbread Corners

Well-suited to a home built in 1871, the Charleston double screen doors are hand-built in mahogany. Details include fretwork corner brackets and spindled middle rails. With a T-mold astragal, they're \$2,271. Add \$155 per door for glass. From Touchstone Woodworks, (330) 297-1313, touchstonewoodworks.com



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Bahama shutters are not only rated to withstand hurricane force storms, but also feature a camelback locking system and meet stricter Florida building codes. Prices begin at \$500 per shutter; storm-rated versions are more. From Atlantic Premium Shutters, (866) 288-2726, atlanticpremiumshutters.com



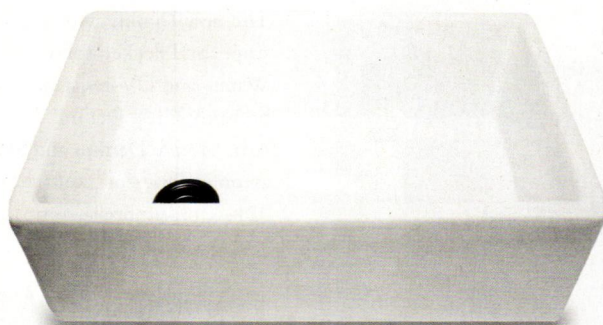
♠ Flowing and Organic ♠

With a shape patterned after the flow of water itself, the Mystic Organic under-mount sink in 16-gauge copper measures 28" long x 12½" wide x 4½" deep. Equipped with sound-deadening pads, it retails for \$2,574 in the antique hammered finish. From Elkay, (877) 293-5529, elkayusa.com



Farmhouse Fireclay ♣

This farmhouse-style, apron-front sink has an offset drain placement to free up under-counter space. The fireclay bowl measures 29¾" long x 18" wide x 10" deep. Available in white or bisque, it retails for \$1,500. From Nantucket Sinks, (646) 216-8532, nantucketsinks.com



♠ I'll Take Manhattan ♠

Perfect as a bar, pantry, or prep sink, the crisply linear Manhattan sink is made of hand-hammered 16-gauge recycled copper. It measures 15" wide x 17" long x 7" deep and uses a 3½" drain. In the antique finish, it's \$1,288. From Native Trails, (800) 786-0862, nativetrails.net

The Kitchen Sink

♠ Worn But New ♠

The bow/slant-front soapstone sink has unique scooping on the apron that gives it the appearance of great age. It's available in sizes from 27" to 42" wide. A 30"-wide sink measuring 10" deep with radiused interior corners sells for \$2,150. From Bucks County Soapstone, (215) 249-8181, buckscountysoapstone.com



♠ Silver Survivor ♠

A 1912 L. Wolff German-silver pantry sink with original drainboards, legs, and stoppers is a rare find. The nickel-plated copper sink measures 90½" long x 26" deep x 32" high. Basins are 24" x 16". The original legs have been replaced in nickel. The antique sink sells for \$14,500. From Bathroom Machineries, (800) 255-4426, deabath.com



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An obsession with historical millwork might seem like an odd path to success, but **Brent Hull** has turned it into one. He dates his fascination with period moldings and millwork to a two-year program in preservation carpentry at the prestigious North Bennet Street School in Boston. When Hull first heard about it after college, he was intrigued at the idea of becoming a true craftsman. "That was really appealing to me," he says. "I remember writing in my journal that I didn't want to be a jack of all trades and a master of none."

Since starting his millworks business in his brother's garage in 1993, it and its sister company, Hull Homes, have restored or completely rebuilt dozens of historic courthouses, schools, and depots in Texas, and restored and built homes in historical styles. Brent's company is the exclusive licensee for the architectural interiors of Winterthur in Wilmington, Delaware. Hull has written two books on historical millwork and interior design and is a sought-after speaker. In 2012, the North Bennet Street School honored him with its Distinguished Alumni Award.

The courthouse restoration work not only launched his business, but also kept it going during lean times. Faced with re-creating missing millwork from these late 19th- and early 20th-century buildings, Hull began to collect old mill-



The 1810 Eternal Federal urns were inspired by the work of master builder Samuel McIntire of Salem, Massachusetts.



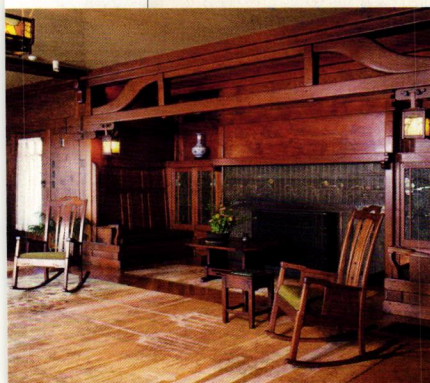
LEFT: Brent Hull has built successful construction and millwork businesses by focusing on traditional designs. ABOVE: Examples of his work include a Federal mantel reproduced from the ca. 1790 Chestertown Room at Winterthur and historical French moldings.

work catalogs. They were essential not only for replicating moldings, but also for dating them. He turned his newfound knowledge into an instant classic for woodworkers and preservationists when *Historic Millwork* was published in 2003.

His second book, *Traditional American Rooms*, resulted after Winterthur invited his firm to document rooms at the 175-room estate, and to enter into a licensee agreement to re-create them in other settings.

A new venture, the Brent Hull Signature Collection, is a set of period-inspired, handmade and -carved accessories he designed based on neoclassical architecture.

THE BRENT HULL COMPANIES, (817) 332-1495, brenthullcompanies.com

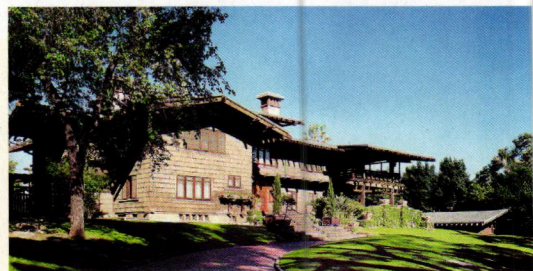


OPEN HOUSE

Still gracious at 105, the **Gamble House** in Pasadena is the *ne plus ultra* of the Ultimate Bungalows designed by brothers Charles Sumner and Henry Mather Greene. Built as a retirement retreat for David and Mary Gamble of the Procter & Gamble Company in 1908, the National Landmark is opulent yet livable in a quintessential California way.

Much of the graceful, Japanese-inspired interior woodwork and furniture was made by brothers Peter and John Hall, Swedish immigrants and superb craftsmen who had worked on such previous Greene & Greene homes as the Blacker House. The tree-of-life motif rugs in the living room are the only ones known to have been designed by Charles Greene.

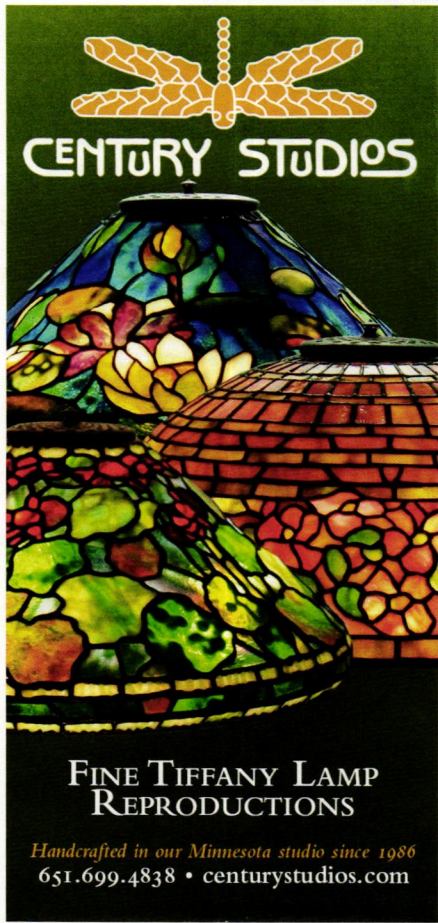
Upstairs, bedroom furnishings are not overtly decorative, but the subtlety is deceptive. A chiffonier made by the Hall workshop,



ABOVE: The Gamble House is characterized by its deep, almost flat eaves with exposed rafter tails. LEFT: The dining room (top). Living room rugs were designed by Charles Greene.

for example, is constructed of walnut, oak, and ebony with inlays of lapis lazuli, turquoise, and malachite. Despite their modesty, the rooms are true retreats: There are three sleeping porches.


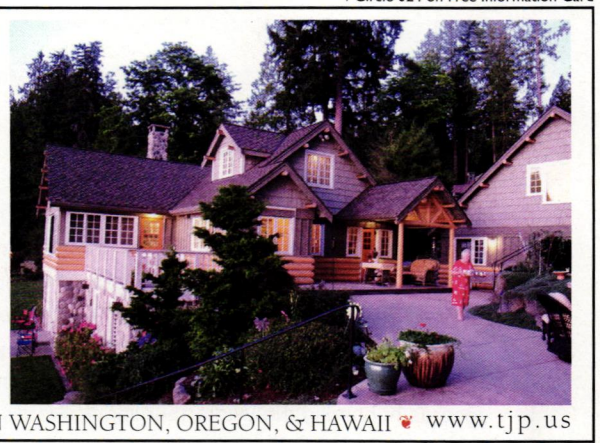
Gamble House is the only one by Greene & Greene regularly open for tours (Thursday–Sunday, with special tours by appointment). Gamble House, 4 Westmoreland Pl., Pasadena, CA, (626) 793-3334, gamblehouse.org



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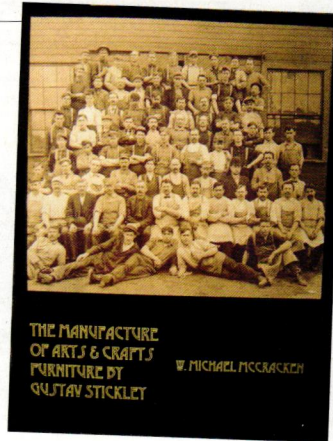
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Bungalows Inside and Out

Three talks that explore Arts & Crafts, furniture, architecture, and paint colors are planned for a single afternoon, September 14, in Seattle. First up, Arts & Crafts collector W. Michael McCracken (author of *The Manufacture of Arts & Crafts Furniture by Gustav Stickley*) will lecture on how the Stickley firm worked, based on his research of company business records housed in the Winterthur library. He discusses what "handmade" meant in the early 1900s and how Stickley's designs evolved to reduce the cost of production; how he modified his finishes; the process of fuming; and coloring, coating, and more.

He'll be followed by architectural historian Colin Barr, who will speak on E.E. Green, a bungalow architect who worked primarily in Washington and British Columbia. The lecture will include a show of choice examples of the



architect's work in the Pacific Northwest.

In the concluding talk, Barbara Pierce and C.J. Hurley will present practical information on the importance of understanding architecture and the proper placement of color for exterior painting.

All talks will take place from 1-4 p.m. at the Good Shepherd Center. The cost for three lectures

and refreshments is \$45, with discounts for Historic Seattle members. (206) 622-6952, historicseattle.org

Michael McCracken, author of *The Manufacture of Arts & Crafts Furniture by Gustav Stickley*, will speak in Seattle.

- **"SYLVESTER MANOR: LAND, FOOD, AND POWER ON A NEW YORK PLANTATION,"** through July 15, Bobst Library, New York University, 70 Washington Square South, New York, NY. An exhibition of documents from the long history of a Georgian plantation house that once covered all of Shelter Island. (212) 998-2500, nyu.edu/library/bobst/research/fales. Visits to the manor house on Shelter Island by arrangement: (631) 749-0626, sylvestermanor.org

- **KUTZTOWN FOLK FESTIVAL,** June 29-July 7, Kutztown, PA. The oldest folklife festival in America is a celebration of Pennsylvania Dutch culture. (888) 674-6136, kutztownfestival.com

- **BRIMFIELD ANTIQUE SHOW,** July 9-14, Brimfield, MA. It's a picker's paradise as thousands of antique dealers stretch along Route 20 in America's best-known outdoor show. Arrive early. brimfieldshow.com

- **A NEW LOOK AT NEW ENGLAND ICONS,** July 11, Gov. John Langdon House, Portsmouth, NH. Bruce Irving, former producer of *This Old House* and author of *New England Icons*, will offer a fresh take on the familiar features that define the New England landscape. (603) 436-3205, historicnewengland.org

- **BEHIND THE SCENES: HARD HAT TOUR,** July 13, Roseland Cottage, Woodstock, CT. Tour features an up-close look at the new roof replacement project, plus a chance to explore attics, cellars, back stairways, and servants' quarters. (860) 928-4074, historicnewengland.org

- **WINTERS HOUSE TOUR,** July 27, Bellevue, WA. Tour of the 1920s Spanish Colonial Revival home of Frederick and Cecilia Winters. Co-sponsored by the Eastern Heritage Center and Historic Seattle, (206) 622-6952, historicseattle.org

- **"AMERICAN MODERN,"** Aug. 11, 2013-Jan. 27, 2014, Museum of Modern Art, New York, NY. An exploration of a rapidly changing America, as seen in paintings, drawings, photography, and other media from the museum's collection.

- **"THE PROGRESSIVE PENCIL: GEORGE ELMSLIE'S PRAIRIE SCHOOL DESIGNS,"** through Aug. 26, Minneapolis Institute of Art, Minneapolis, MN. Exhibition features rarely seen studies for architecture firms Purcell, Feick, and Elmslie (1910-13) and Purcell and Elmslie (1913-21), including sketches for the Purcell-Cutts House, which celebrates its 100th anniversary this year. (888) 642-2787, artsmia.org

- **CENTER FOR ART & EDUCATION OPENING,** Aug. 18, Shelburne Museum, Shelburne, VT. The new center makes it possible for the museum to offer an expanded range of exhibitions and new programming, and to operate year-round. (802) 985-3346, shelburnemuseum.org



Edward Hopper's "House by the Railroad" (1925) inspired the Bates house in the Alfred Hitchcock film *Psycho* (1960).



A banner weathervane spotted at a recent Brimfield show.



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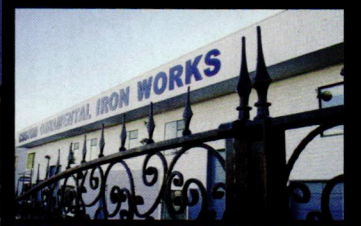
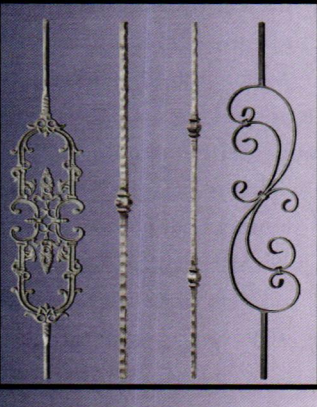
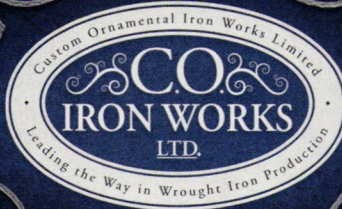
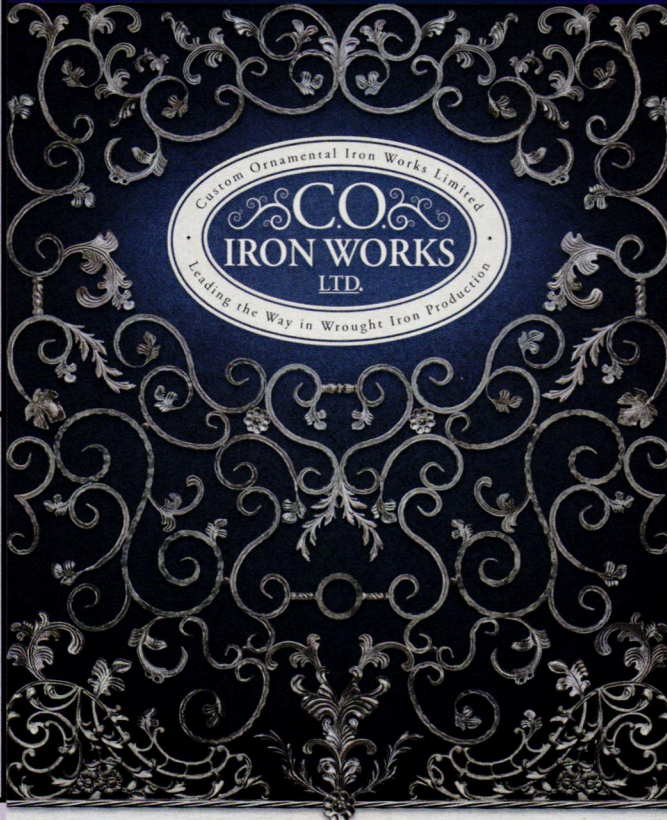
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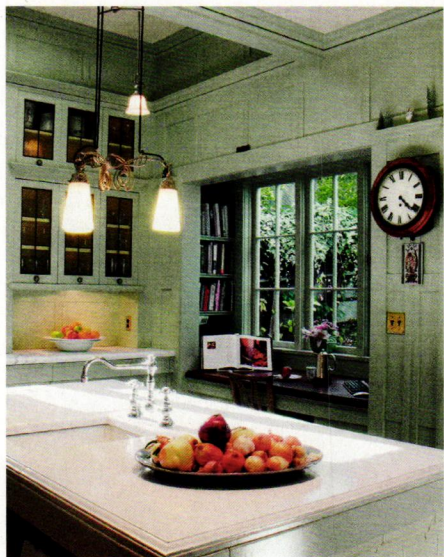
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ABOVE: A small prep sink in the center island is convenient to the range. **BELOW:** A mahogany desktop and cook-book shelves occupy a shallow nook with views to the garden. **RIGHT:** A pretty bridge faucet serves the prep sink.



BY PATRICIA POORE
PHOTOGRAPHS BY JOHN GROVE

a classic kitchen for an **EDWARDIAN** *renovation*

OVER THE YEARS, architect John Malick and his wife, Sue, have seen their house evolve. With an empty nest, they decided to absorb two former bedrooms into a larger kitchen—without changing the footprint. The 50-year-old house sat on a narrow lot in Piedmont, California; buying the adjacent lot allowed them to plan outdoor space at the rear. Now the breakfast room opens to a lawn and garden. The new kitchen

is generous—over 10' x 16', and filled with light.

In renovating the house, Malick leaned toward an eclectic British Edwardian style, and the kitchen is in the same vein. The work of C.F.A. Voysey and other designers of the period inspired moldings and the gently arched openings. The layout, which is balanced but not strictly symmetrical, is organized around a central island. The green-painted cabinets and stile-and-rail paneling that covers wall surfaces

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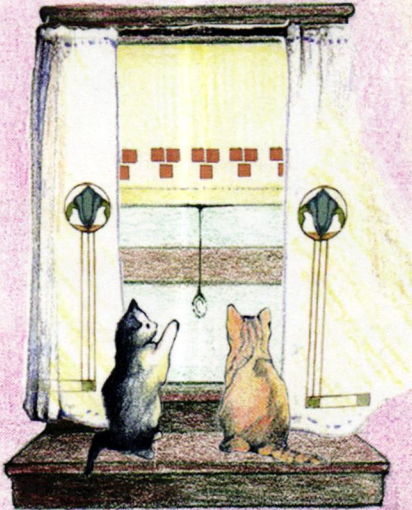
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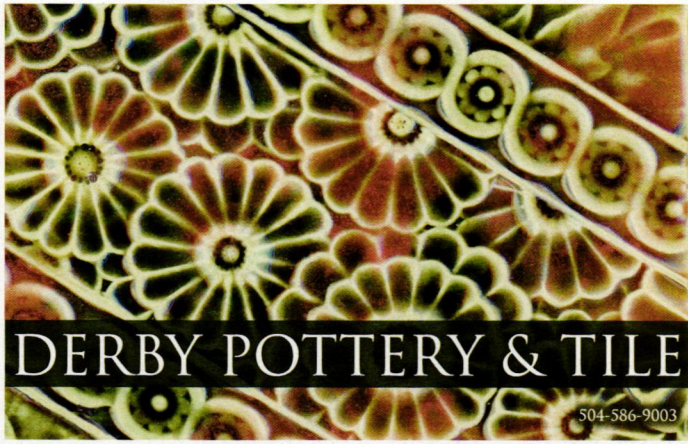
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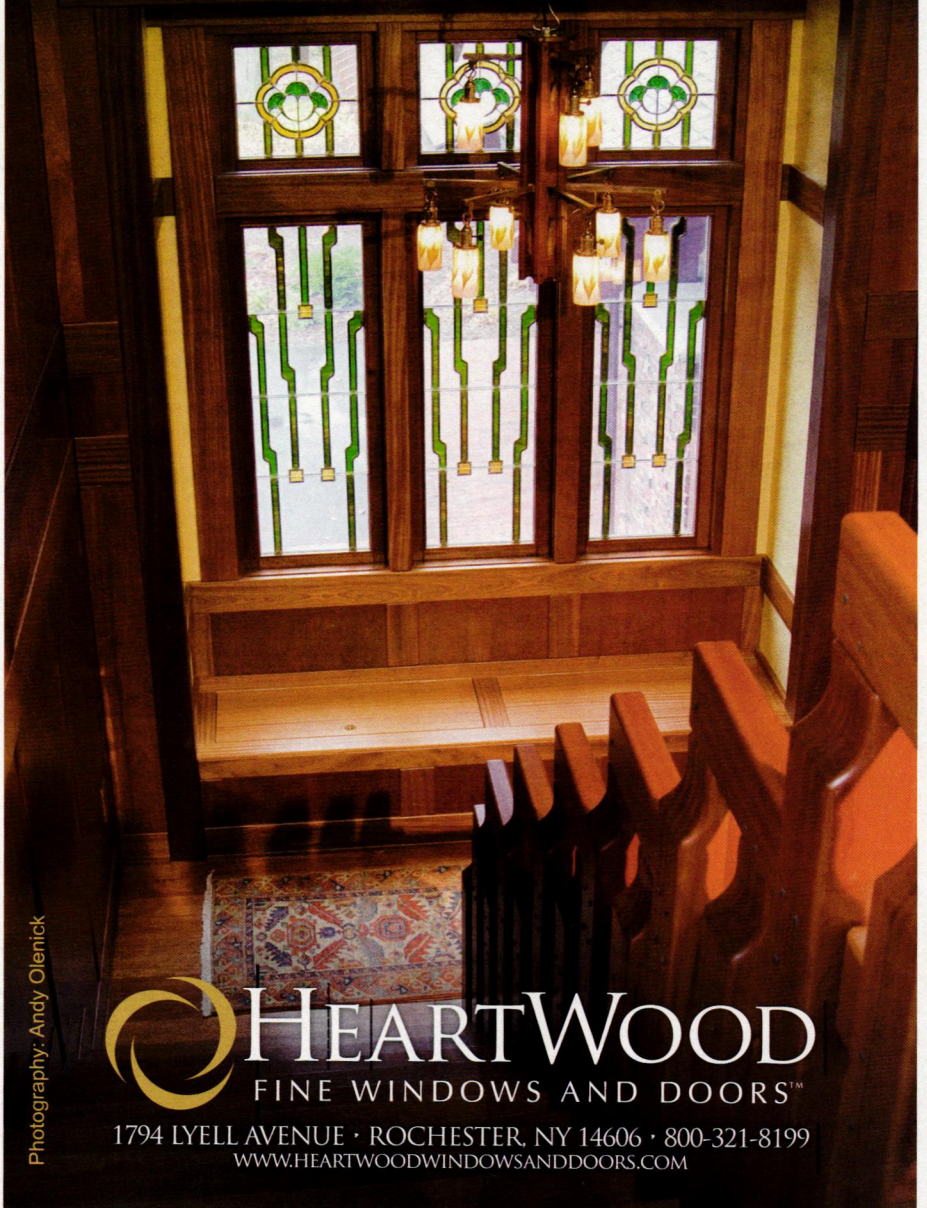
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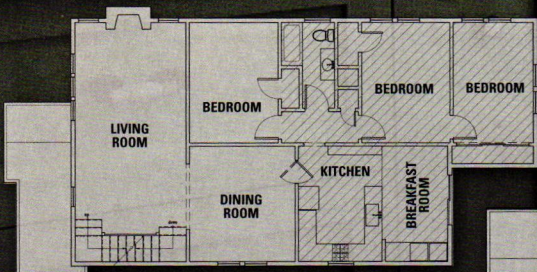
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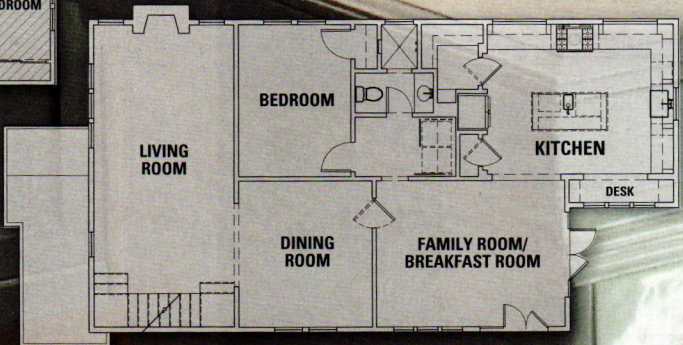
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Before



After



Refrigerator, farm sink, and range form the work triangle, while the large center island functions as a prep area. The island holds a small sink, two dishwasher drawers, and an under-counter microwave oven.

SOURCES

■ **ARCHITECT** John Malick, **JOHN MALICK & ASSOCIATES**, Emeryville, CA: (510) 595-8042, jmalick.com ■ **RANGE** **LACANCHE** 52" 'Cluny': lacanche.com
 ■ **REFRIGERATOR** **KENMORE** built-in French-door fridge with freezer below: kenmore.com ■ **DISHWASHERS** **FISHER & PAYKEL**: fisher-paykel.com ■ **SINKS** fireclay farm sink and drop-in sink by **SHAWS**: rohlhome.com ■ **FAUCETS** **ROHL**: rohlhome.com ■ **CABINETS** custom by **JOHN FITCH CONSTRUCTION**, Livermore, CA: johnfitchconstruction.com ■ **COUNTERTOPS** **CALACATTA** marble with custom 2" front edge ■ **ISLAND** countertop by **CONCRETEWORKS**, Oakland: concreteworks.com ■ **FLOORING** 24" x 24" cast concrete tiles recast from an antique tile through **ANCIENTS**, Carmel, CA: (831) 626-2656 ■ **RADIANT HEAT** **NUHEAT ELECTRIC**: nuheat.com ■ **PENDANT FIXTURE** antique



ABOVE: Concealed lighting casts a glow behind the arch and beneath cabinets.
LEFT: A walk-in pantry is behind the door to the right of the built-in refrigerator.



plays against the lawn and hedges seen through windows on three sides of the room.

"I get a lot of inquiries about the paint color," Malick says. "The green was custom-mixed on site; its depth makes it highly responsive to light." In neutral light, he says, it's a subtle mint color; indoor lighting warms it. The room is further brightened by light reflected off the Calacatta marble used for countertops, steps, and stove hood. Underfoot, concrete floor tiles cast from

an antique arabesque pattern add movement.

Each window is framed by casework that extends to the countertop. Recessed down lights are concealed behind arches, both over the sink and highlighting clerestory windows above cabinets. In a shallow nook just outside the busy work triangle, a built-in desk overlooks the garden, flanked by shelves for cookbooks. A large opening next to the desk connects the kitchen to the breakfast and family room. ♦

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Old-House JOURNAL



Landscape lighting starts at the front door, and extends to garden paths, garage, and driveway.



Lighting for **PORCH & PATIO**

BY MARY ELLEN POLSON

THE FRONT ENTRY IS the focal point for a collected suite that extends to the porch, garage, walks, paths, driveway, and back door. Period-style choices run from authentic colonial tin and seed-glass lanterns to mid-century modern sconces in aluminum and frosted glass. You don't necessarily have to choose fixtures from the same suite, but each selection should be related to the others in terms of overall style, metals, and finishes.

THE DOOR A pendant or pair of sconces at the front door should be the grandest fixtures on the façade. A common mistake, many experts say, is choosing fixtures that are too small. Sconces should be roughly 20 to 25 percent of the door

RIGHT: Utilitarian outdoor fixtures look appropriate almost anywhere; this is Rejuvenation's 'Carson.' **TOP LEFT:** Post lamps were popular for centuries ('Philadelphia' from Scofield). **TOP RIGHT:** Low bell lights add atmosphere and safety to terraced steps.





RIGHT: Hang Rejuvenation's 'Morris' either as an over-the-door pendant, or as wall brackets on either side of the entry (photo, far right).



height (up to 24" for an 8' door). If you've chosen just a single dramatic sconce, mount it on the same side as the doorknob and lock for visibility and safety. Mount lights slightly above average eye height, between 5'6" and 6' above the threshold.

Single overhead or pendant lights work especially well for tall or double doors under a covered entry. With a statement pendant, go bigger—up to 30 percent of the door height or a little more. For a grand 12'-high door, that means choosing a pendant 42" to 48" high, and perhaps as much in diameter, especially if the entry is double. Consider a back door light slightly smaller in scale but in the same style as the front. Sconces on either side of glass or French doors keeps them from looking like empty mirrors at night.

DECK & PATIO Use footlights (installed at about knee height) for a subtle, low-impact look that still helps you see where you're going. Compact and usually shielded by cups or mini overhangs so light isn't directed upward, they tuck unobtrusively against walls, columns, or posts.

GARAGE If the garage is attached, take care that any lighting is secondary to the lighting at the front door in terms of scale and impact. Because single garages are nearly as wide as they are tall, paired brackets near the top on either side are symmetrical as well as useful. For separate garages, you have leeway to install a larger, projecting fixture, like an industrial gooseneck style, over the top at the center. For double garages, use multiples—say, three goosenecks or down brackets. The more bays, the more care should be taken to keep lighting



ABOVE: The 'La Traviata' sconce from Aldo Bernardi works well solo or in a series. **CENTER:** Patterned on an 18th-century lantern from Historic Deerfield, the 'New England Sconce' from Scofield Lighting is scaled for a smaller entry.



ABOVE: At 24" to 30" high, path lights like the period-inspired 'Tiffany' 12-volt design from Progress Lighting are ideal for varied terrain. **RIGHT:** Lighting emphasizes house style, as over this Mission door.



LEFT: The 'Heal' from Northeast Lantern can be configured as a wall bracket with or without a scroll arm, or as a pendant or post mount. **BELOW:** Arroyo Craftsman's Prairie style 'Oak Park' column-mount light beckons with a verdigris patina.



Porch and garage alike benefit from the 'Carson,' an industrial-style lamp from Rejuvenation that can look Victorian or modern.



sign, gooseneck, etc. ■ **THE**

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BERNARDI carolollier.com Porch,

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AUTHENTIC DESIGNS COLONIAL

LIGHTING authenticdesigns

.com Early American lanterns,

sconces ■ **BARN LIGHT ELECTRIC**

barnlightelectric.com Barn,

TONE IT DOWN

More communities are passing "dark sky" ordinances. Here are tips to keep lights on low without sacrificing style or function.

- Use compact fluorescents (CFLs) to save energy, but disguise them in a period-friendly way by trimming fixtures with seeded, frosted, translucent, or art glass.
- Instead of using a brighter bulb in a too-small fixture, replace it with a larger fixture that makes the most of a low-wattage bulb. To light a large area, install two or three lights with low-wattage bulbs.
- Shield or direct light downward to minimize glare and light pollution. (Path lights and footlights work best when facing downward, as does much ambient lighting.)
- Use architectural lighting with deep overhangs to minimize the amount of light cast skyward.

functional without creating a neighborhood light show.

PATH Post lights are traditional, but a single tall light can cast shadows that leave parts of the walk in darkness. Consider using two or more posts, or a series of lights. Space path lights 3' to 6' apart. Low-voltage fixtures run off a transformer that plugs into a standard wall outlet. Solar-powered lights tend to be cheaper, but many require long pre-charging times (12 hours of initial solar exposure, for example). Hard-wired systems go just about anywhere: along walls, at ground level, or mounted on a column. They're also a good choice for decks and patios. ✦

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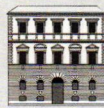
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a MANSARD house

MAKE NO MISTAKE: This is a particularly American house style, despite associations with a French architect and emperor. Built of brick or wood, lavishly detailed (and sometimes not)—their defining roofs made convex, concave, S-shaped, flared—Mansard houses have the freewheeling eclecticism of the other Victorian styles. The style was wildly popular for two decades, then derided during political scandal as “the General Grant style.” For a while it was maligned as an architectural perversion, (remember the Bates home in *Psycho*?). But, once again, the Mansard house in a beloved symbol of American exuberance. BY PATRICIA POORE



1855–85

It is the steep, flat-topped mansard roof that defines a Second Empire house; the tower is a common flourish. Domestic examples are often very similar to the Italian styles. Look for hooded windows, bays, arched porches, double doors, and strong cornices.

the HALLMARKS

- **MANSARD ROOF** The steeply pitched roof capping the building is the single defining feature of American houses, which may or may not have typically French elements.
- **HOODED DORMERS** Shallow projecting windows in the roof increase light and space in the attic story.
- **HEAVY CORNICE** Strong, projecting cor-

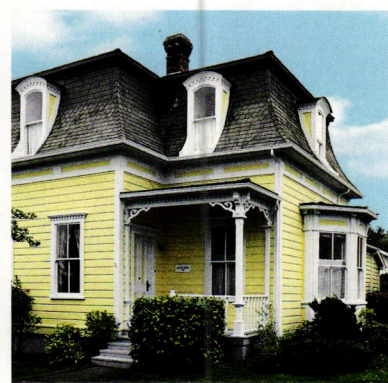
nices with brackets beneath are emblematic of this neoclassical style; cornices are similar to those on Italianate houses.

- **TALL WINDOWS** that have a vertical emphasis, particularly on the first story, and are often topped with arches or embellished hoods.
- **SIDE PORCH OR VERANDAH** The 19th century was the era of the porch, so expect to see a front portico, full-width verandah, or side

porch on these houses, often with Renaissance or Gothic detailing.

- **FORMAL DETAILS** like patterned roofs of slate shingles, and iron roof cresting, were part of the ostentation. Look for carved brackets, prominent corner boards, millwork in bays, etc.
- **CLASSICAL DETAILS** in Italian Renaissance style: columns, pediments, modillions, segmental arches.

MANSARD



ABOVE: Second Empire in brick, Salem, Virginia (1883). A Renaissance Revival bedroom, typical of homes in the 1870s. A mansard-roofed cottage in Coupeville, Washington (1875). **RIGHT:** The Francis Weiss House (1870), Bethlehem, Pennsylvania: symmetry with a central tower, and mixed French and Italian elements.

Eaves supported by heavily carved brackets, round-top windows, corner quoins, and an American porch: However Italianate it may sound, we call it Second Empire if it has a mansard roof. Double-pitched (nearly flat on top with a steep slope below), the mansard roof in America might be straight, convex or concave, or ogee. Slate tiles and iron cresting mark the proudest examples.

The style became popular in mid-19th-century France, when Emperor Napoleon III, whose reign was known as the Second Empire, rebuilt Paris. The characteristic roof type was, however, based on work by the 17th-century French architect François Mansart. Paris expositions held in 1855 and 1867 spread the new style to Germany, Italy, and England, especially for large public buildings. In America the style was favored for residential construction.

Newport's Chateau sur Mer (1852) was probably the first Second Empire residence here; after its update by Richard Morris Hunt, it was the most lavish. Stylish interiors were not necessarily of a piece with the façade.



Hunt favored the turned oak spindles and stylized carving championed by English tastemaker Charles Eastlake; bedrooms were in the English Aesthetic Movement taste.

Alas, it was a time of political scandal—and, by 1873, financial set-

backs. The fashionable French style was derided. As late as the 1960s, it was associated with Victorian ugliness and shadowy characters. Today, though, it shares the popularity of the beloved Queen Anne style that superseded it. ✦



ABOVE: The library of Terrace Hill (1869), which became the Iowa Governor's mansion, has been restored to the 1880s. With a soaring tower, the house is a flamboyant example of Second Empire style.

inside SECOND EMPIRE

Are these houses French? No! They are most decidedly American—of wood or stone, with Italianate windows or Gothic ornament—built in boom towns from Portland, Maine, to Port Townsend, Washington. • Look for guidance from (1) date: an 1862 house will be different from an 1880s house; (2) details: fireplace mantels and staircases are overt with style; and (3) degree of fancy: grand Second Empire houses are among the most ostentatious in our history.

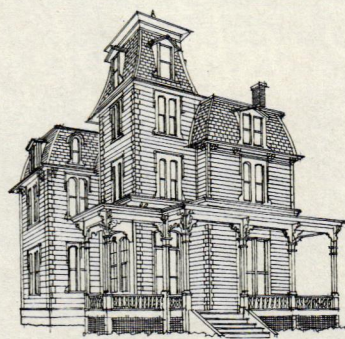
Many mansard-roofed houses are, however, hardly more than cottages.

• Second Empire was popular for residences for only 20 years, but what a swirling eclecticism those years saw! From Rococo and Louis XV, to Renaissance Revival during the 1870s, to Queen Anne and Aesthetic in the '80s and back again to the Rococo, here's the Victorian era at a glance. For houses built during the 1860s think *étagère*, that carved whatnot shelf in dark walnut, mahogany, or

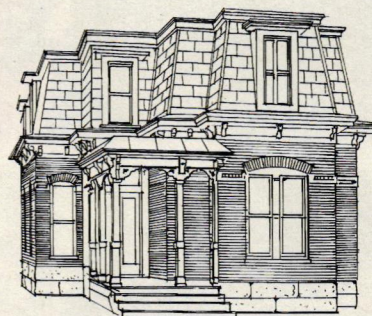
rosewood. The furniture is the style. (Heavy neoclassical or Empire furniture was acceptable, the Gothic a continuing vogue.) Renaissance Revival was the interior style of choice after 1860 and until 1890. But the Rococo did not disappear, especially for wealthy decorators.

• Vilified as the "General Grant style" by the 1880s, Mansard houses were still being built, but by then the Queen Anne Revival, Japonisme, and the Aesthetic Movement were familiar.

MANSARD home types



THE TOWER HOUSE accounts for about a third of American Mansards. Most often the tower is centered on the façade, but a suburban variant places it in the ell formed by the intersection of the main body with a wing (as here). The tower may be a full five stories tall—or merely suggested by a center projection.



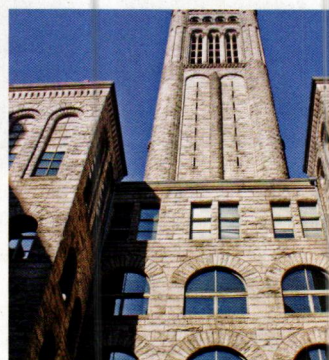
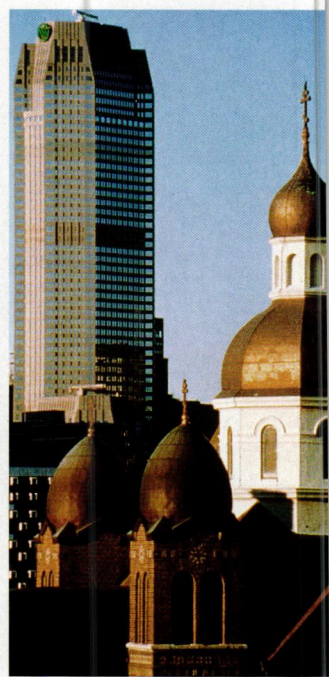
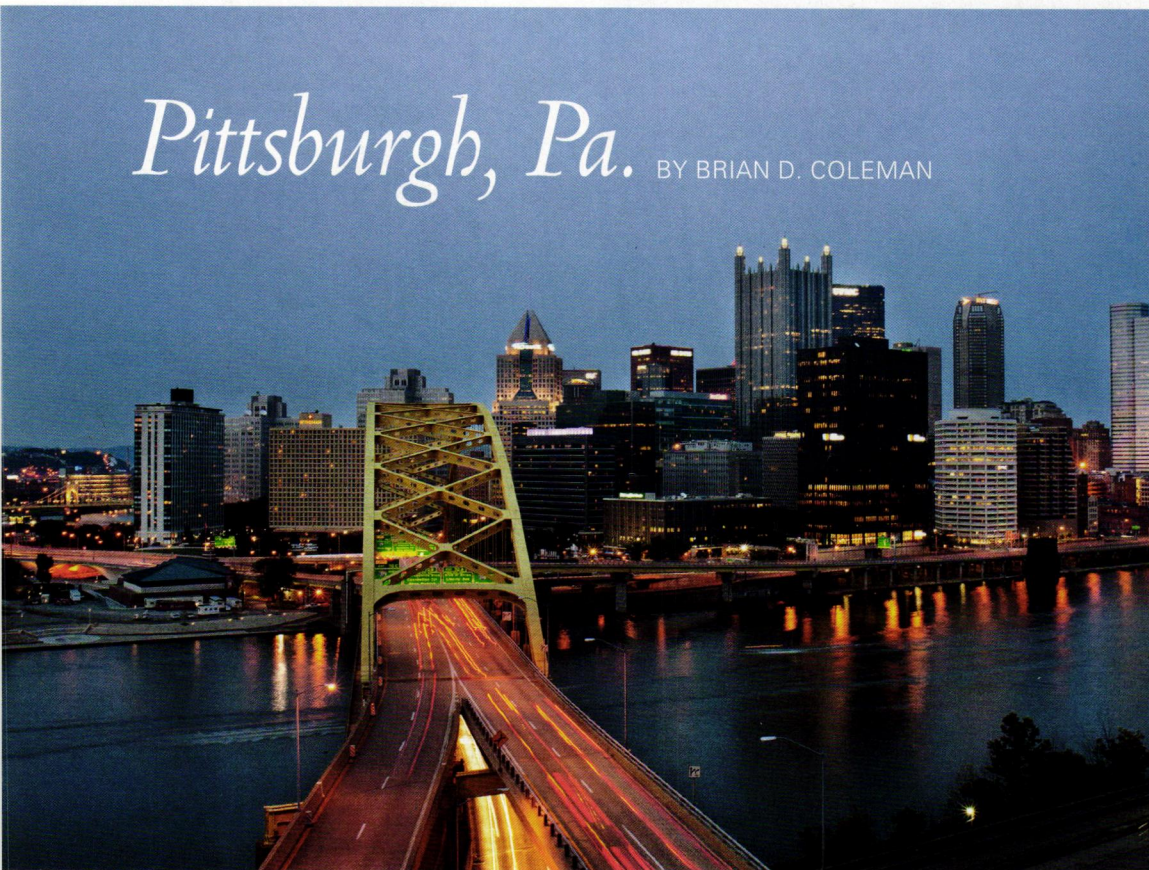
MANSARD COTTAGE seems a fitting name for the vernacular form shown here, common in pockets around the Northeast. With its lofty associations to new fortune, ostentation, bold details, and height, "Second Empire" seems too big a label for workingmen's houses like these.



ROW HOUSES in the Second Empire style dominated city building in the 1860s and 1870s. The mansard roof is well suited to row houses, because the upper floor is hidden in the roof, lessening the apparent height. Details were derived from classical buildings of the French Renaissance, or were Italianate.

Pittsburgh, Pa.

BY BRIAN D. COLEMAN



Pittsburgh is a river city with a skyline reflecting its history; St. John the Baptist Ukrainian Catholic Church is on the South Side flats. **LEFT:** Victorian row houses in the large Mexican War Streets Historic District, in the Central Northside neighborhood. **RIGHT:** The Allegheny County Courthouse, completed in 1888.

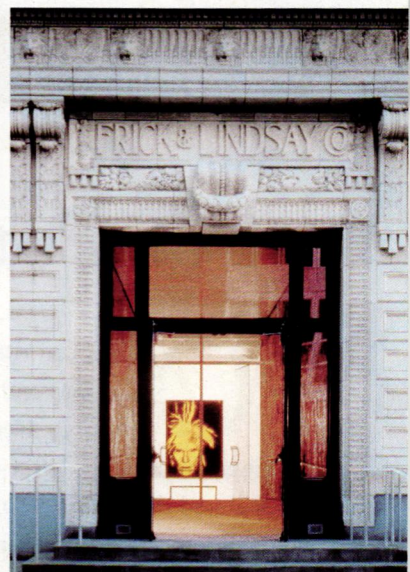
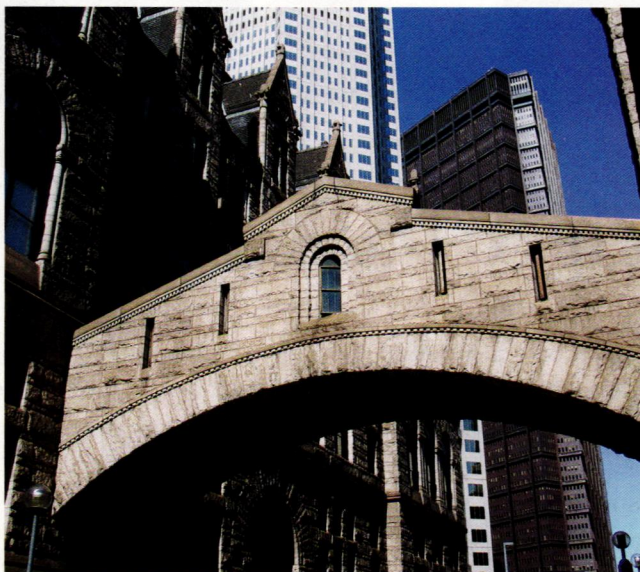
THIRTY YEARS AGO it was the capital of the Rust Belt as the steel industry continued its decline. Today, however, Pittsburgh is rated as one of America's most livable cities. It is spectacularly set at the confluence of the Allegheny and Monongahela Rivers. Pittsburgh was founded in 1758 and named for Prime Minister William Pitt. Andrew Carnegie began producing steel here in 1875, and the rest is history; by 1911 Pittsburgh was making half the nation's steel, and millionaires including Carnegie, Henry Clay Frick, and Thomas Mellon called the Steel City home. Diverse neighborhoods today retain their individual character; you'll

find streets lined with working-class row houses, as well as tree-lined avenues studded with opulent mansions.

Stay at one of the historic hotels downtown—which is called the **Golden Triangle** for its shape between the rivers. The Renaissance Pittsburgh Hotel is in the historic Fulton Building; the Omni William Penn, built in 1916, is on the National Register. (Its restored 1920s Speakeasy is tucked under the main lobby.) See the **Allegheny County Courthouse**, designed by H.H. Richardson, and the Bridge of Sighs, which mimics the original in Venice and was used to bring prisoners from the courthouse to jail. Grab lunch at Meat and Po-

local lore

- Pittsburgh still has its own dialect—called Pittsburghese—which is based on its unique mix of Eastern European, Scots-Irish, Welsh, and German immigrants. City natives are referred as “Yinzers” (from “yinz,” a local form of “you all”).
- Sometimes called the Paris of Appalachia, Pittsburgh is at the convergence of three U.S. regions: Northeast, Midwest, and the South. The city exhibits cultural influences of all three.
- Pittsburgh is also the City of Bridges: With 446 of them, it has three more than Venice, Italy!



ABOVE: The Duquesne Incline is a restored funicular (1877) that takes tourists to an observation deck on Mt. Washington. **RIGHT:** The Bridge of Sighs, modeled on the one in Venice, connects courthouse to jail. **FAR RIGHT:** The Andy Warhol Museum is one of the city's four Carnegie Museums. **TOP:** Frick's Clayton, beautifully restored, is now part of the Frick Art Center.

tatoes (649 Penn Ave.), located in the 14-square-block Cultural District.

The **North Side** (Allegheny West) was once the separate town of Allegheny before merging with Pittsburgh in 1906. Drive along North Lincoln Avenue and Brighton Road to see some of the grandest Victorian brick homes. You might catch a Steelers game at Heinz Field. Then go to the (Pittsburgh-born) Andy Warhol Museum (warhol.org), the National Aviary (aviary.com), and the Mattress Factory Installation Museum (mattress.org).

Across town is the **South Side**, once a neighborhood of modest millworkers' homes and now one of the most popular and affordable areas of

the city. Park on East Carson Street to find a wide diversity of stores and ethnic restaurants among Victorian storefronts.

Plan an enjoyable afternoon in the **East End**. The Shadyside neighborhood along Ellsworth Avenue and Walnut Street, and the Squirrel Hill neighborhood along Murray and Fifth Avenues, are filled with grand homes of the late 19th and early 20th centuries. Carnegie Mellon and the University of Pittsburgh are located in the Oakland neighborhood, along with many cultural institutions you can visit: the Carnegie Museum of Art (cmoa.org) with its Hall of Architecture; the Carnegie Museum of

Natural History (carnegiemh.org) is in the same building. Leave time for the nearby Phipps Conservatory (phippconservatory.org). Clayton is the opulent chateau built industrialist Henry Clay Frick, and is now part of the five-acre **Frick Art and Historical Center** (thefrickpittsburgh.org) in the Point Breeze neighborhood.

A good half-day trip is the 43-mile drive to **Laurel Highlands**, from where you can visit three of Frank Lloyd Wright's famous houses: Fallingwater, Kentuck Knob, and the Duncan House. ♦

Our thanks to Kristin Mitchell at Visit Pittsburgh.



For Porch & Patio

BY MARY ELLEN POLSON

OUTDOOR FURNITURE has a long and fashionable history. George Washington routinely left a collection of painted Windsor chairs outside at Mount Vernon. Cast-iron table sets with lacy Rococo ferns and leaves graced Victorian gardens as early as the 1850s, followed by novelty wire

furniture like the courting bench. Rustic branch and bark settees appealed to those roughing it at Adirondack Great Camps in the 1890s, and there were even versions in cast concrete. The now ubiquitous Adirondack chair was patented as the Westport in 1905. Cushioned wicker easy chairs, rockers, and sofas were wildly popular for porches in the 1920s and beyond. In the 1940s and '50s, colorful metal chairs and gliders were a hit with suburbanites, who often added cushions decked in tropical-themed fabrics.

Most of these outdoor furniture types are not only still available, they're made of materials that can be both period sympathetic and weather-resistant. Take the Windsor chair from Charleston Gardens. Painted in bright colors, the proportions look correct, but surprise—it's made of aluminum. Good facsimiles of Victorian cast iron, with its characteristic pierced cutouts and foliage, are

now made of either powder-coated aluminum or resin. (Finishes mimic the classic white or verdigris green of Victorian cast iron.) Wire benches and bistro sets are factory woven of lightweight aluminum, steel, or other metals. Better ones are zinc-coated to prevent rust, then painted with powder-coated finishes.

Outdoor furniture in the rustic steam-bent twig and bark style continues to thrive in the styles famous from the Adirondacks and Pacific Northwest, although the makers are more likely to be based in Midwest Amish country than in the Northeast. A few companies, notably Old Hickory Furniture, are still making the classic woven-back

LEFT: A take on Adirondack, Tim Celeski's Limbert-inspired 'Leschi' chairs feature sliding tapered dovetail and mortise-and-tenon joints. **TOP LEFT:** Wicker furniture from Lloyd Flanders' 'Nantucket' series retains all the character of 1920s originals and is weather-resistant, too. **TOP RIGHT:** Glide and bounce on this vintage-style lawn suite from Country Door.



Modern Moves Outdoors

Upholstered outdoor furniture has come a long way since the era of plasticized cushions. Recalling those old tropical patterns is a new collaboration from Robert Allen Design and DwellStudio, called Modern Bungalow, which has the bold patterns and bright colors of bark cloth and mid-century textiles [robertallen.design.com]. ■ More big news is in upholstered furniture made for outdoors. Sectionals from Room & Board, for instance, look like indoor versions, but they're fully weather-proof. Like three-season wicker, the

furniture should be brought indoors for long stretches of inclement weather. (The 'Brisbane,' a modern design, is built from marine-grade wood and uses barrier-wrapped foam cushions finished in water- and UV-resistant fabrics.) Cassina [cassina.usa.com] has reinterpreted Le Corbusier's iconic LC3 chair for outdoors. The trademark exterior frame is hand-polished stainless steel that will develop a patina; cushions are wrapped in a quick-drying biodegradable hollow fiber, then covered in waterproof Sunbrella. Chairs are signed and numbered.



CENTER: The 'Grand Branch Bench' from Charleston Gardens' Faux Bois collection is made of reinforced cast concrete over a steel frame. **RIGHT:** Shiny with red paint, the 'Windsor' chair from Charleston Gardens is actually aluminum.



branch-and-twigg rockers and settees that grace the porches of historic inns and National Park lodges. Amazingly, another peculiar style from more than a century ago—faux bois—is also available in both rustic and English wood bench styles. The furniture looks like it's made of rustic branches or cut millwork, but is actually concrete cast over a steel frame.

The ever-popular Adiron-

dack chair comes in both new and traditional materials, and at all price points. Superior versions in wood are made from durable hardwoods with rust-resistant fasteners. The best painted versions are finished in weather- and UV-resistant paint, preferably marine grade. All-weather Adirondack chairs, tables, and accessory pieces built from recycled plastic can cost more than good-

quality wood versions, especially if a designer appellation is attached. At the high end, furniture artisans create their own signature interpretations in long-lived tropical woods like mahogany or teak.

Another perennial favorite, wicker, has been evolving almost from the moment the first reed chairs were fashioned on bentwood frames in the 19th century. The trouble





ABOVE: The 'Hoop' settee from Old Hickory dates to the early years of the company, established in 1899. **FAR RIGHT:** The 'Bar Harbor' from Penobscot Bay Porch Swings was inspired by vintage swings from coastal Maine. **BOTTOM:** The 'Stag Run' collection in African mahogany is Center of the World's Adirondack interpretation.

with early wicker was its vulnerability to rain, but when Lloyd Looms perfected a weatherproof wicker from strands of high-tensile wire wrapped with kraft paper in the 1920s, wicker really took off. Today wicker can be made from all-natural materials like plant fibers and wood canes, from synthetics, or a mixture of the two. Some wicker furniture is suitable only for sheltered locations like deep porches. Three-season wicker goes al fresco except in winter. True weatherproof wicker can stay outdoors indefinitely.

One of the great appeals of many types of porch and patio furniture is its ability to move, as a rocker, glider, or swing. Metal chairs made of tubular steel popularized in the 1940s could bounce as well as glide, making up for the stiffness of the seat. Larger

correction

BUYING FURNITURE "Licensed to Reproduce," OHI, June 2
The Jefferson tall easy chair shown on p. 32 was not made as a commission for Monticello. Although Chicone Furniture and Chicone Cabinetmakers (which I listed on p. 24) have made commissions for historical organizations, they are not necessarily licensees. Neither company is a licensee of Monticello or the Thomas Jefferson Foundation. I apologize for the misunderstanding. —Mary Ellen Polson



Porch & Patio Furniture *in this issue*

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- **Center of the World Wood Shop** (269) 469-5687, centeroftheworld.net Mahogany
- **Charleston Gardens** (800) 469-0118, charlestongardens.com Period-friendly, includes Faux Bois collection
- **Chicone Custom Furniture** (607) 535-6540, chiconecustomfurniture.com Wind-sors; outdoor furniture in tropical woods
- **Country Door** (800) 659-6473, countrydoor.com Period-friendly 20th-century metal, wire, and wood
- **Fable Porch Furniture** (336) 462-8051, fableporchfurniture.com Primitive style in cypress with weather-resistant finishes
- **Lloyd Flanders** (906) 863-4491, lloydflanders.com Nantucket series from original Lloyd Loom Collection
- **Old Hickory Furniture Co.** (800) 232-2275 oldhickory.com Authentic rustic bark, twig, and woven reed
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- **Penobscot Bay Porch Swings** (207) 729-1616, penobscotbayporchswings.com Based on traditional sailor's hammocks
- **Retro Metal Chairs** (903) 665-6449, retrometalchairs.com Metal bouncers, gliders, sets
- **Twig Factory** (800) 918-6184, twigfactory.com Rustic steam-bent twig and slat

More sources on p. 63.

gliders—metal sofas with fanciful cut-outs to allow rain to weep out—easily accommodate cushy upholstery for a truly comfortable porch retreat. Swings are still made from almost any material, from wood and metal to canvas and rope. And let's not forget that camp basic, the hammock, which has been updated with soft-spun polyester webbing that feels like cotton and also comes in waterproof fabrics in stripes and solids. ✦



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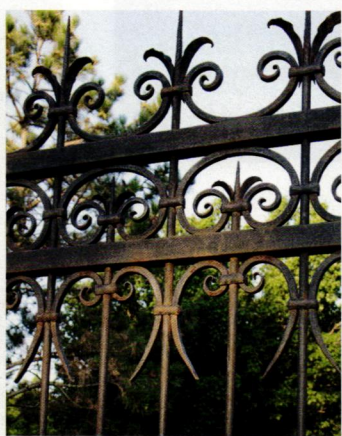
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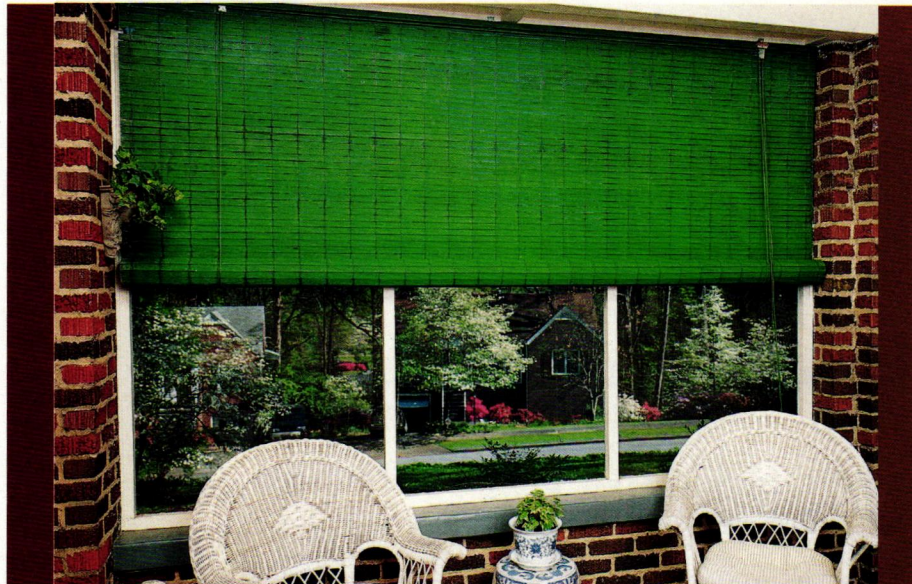
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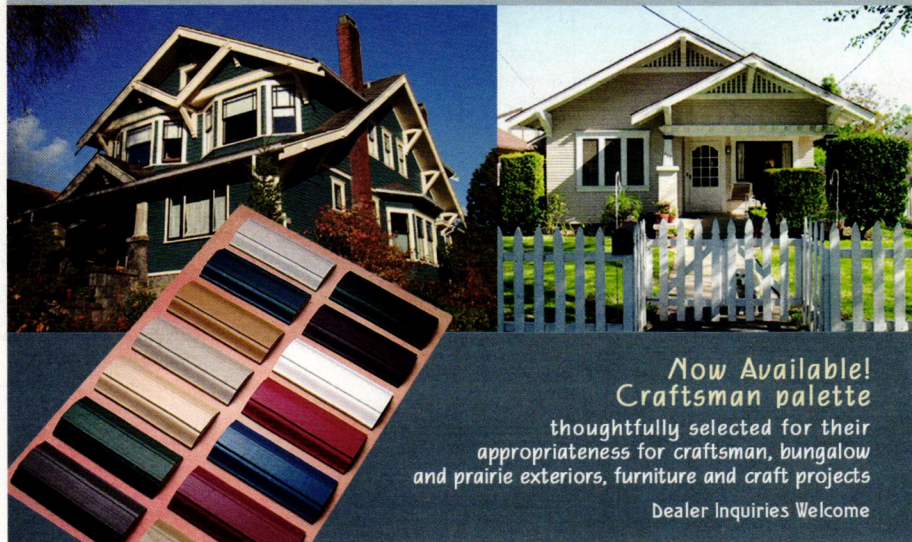
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OLD-HOUSE INTERIORS

AUGUST 2013




RUSTIC CABIN AT HORSEHEAD BAY

A 1930s cabin of fieldstone and logs becomes the year-round home for the great-grandson of its builder.

(page 40) 


UNPREDICTABLE HOUSE LOVE

A sunken living room with nautical rails sets the tone in a 1948 ranch.

(page 48) 


GARDENS AT STONE ACRES

Once a provisions farm and later planted with gardens, this property dates to 1765, and it's still in the family.

(page 58) 



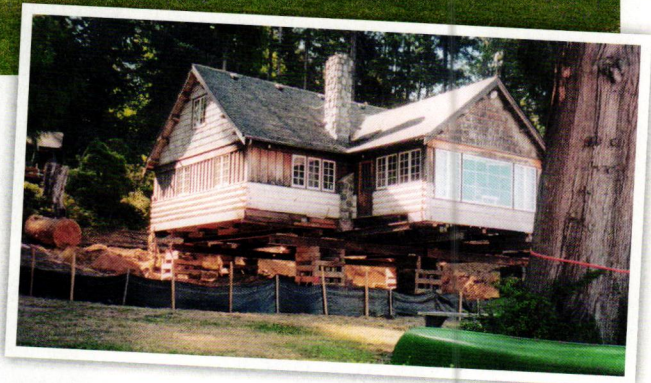
METAL AT THE ENTRY

Here are 10 ways (and 28 great sources) to help you upgrade the front door in style—whether that's colonial or modern. (page 56) 





The rustic 1930s cabin was raised and a daylight basement added beneath; this side of the house is just a few yards from the shoreline. The exterior features log siding, cedar shakes, and fieldstone masonry.



JAMES MURRAY COLMAN left Scotland in 1865, making his way across the American continent to its northwest coast. The trained engineer found work in logging mills and spent time exploring the coastline in his canoe. In 1900, he acquired several thousand feet of waterfront in Horsehead Bay, a series of three sheltered coves south of Seattle. Colman loved the sweeping views of the water and the Olympic Mountains, returning every summer to camp with his family. The land was passed down; in 1937, Colman's granddaughter, Isabel Colman Pierce, built a cabin on the beach.

The simple structure was designed by the well-known architect William Aitken in the rustic vernacular, of fieldstone and logs cut from the surrounding forests. The interior featured board-and-batten walls colored pale with milk paint. Long expanses of mul-

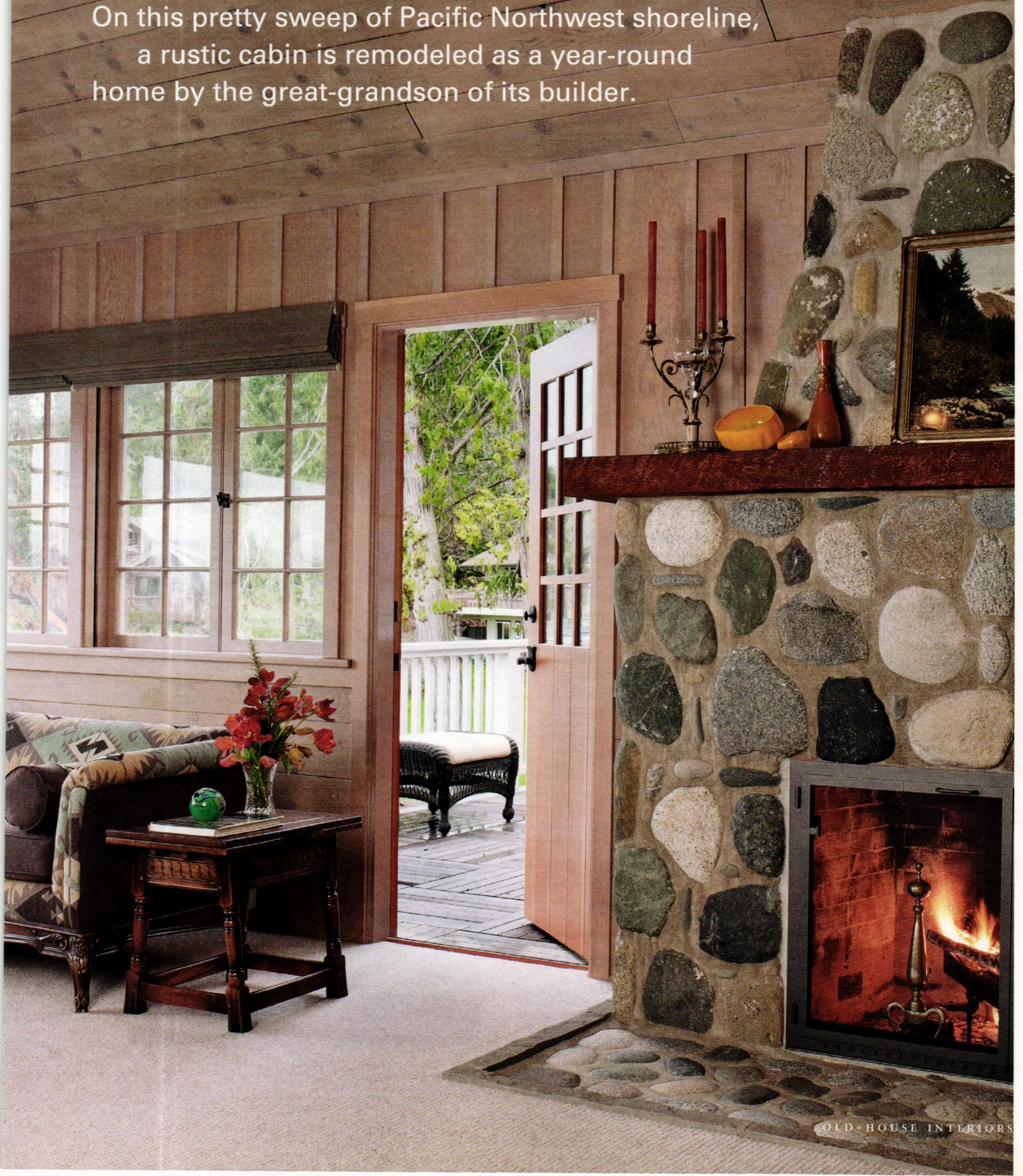
lioned windows faced the rocky coastline and the blue-gray water of the sound.

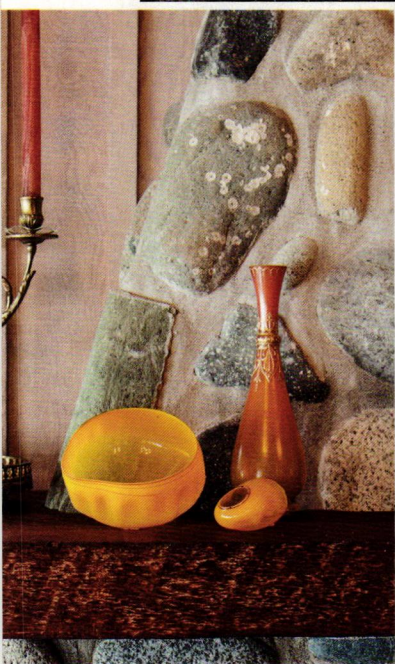
This remained the family's gathering place for the next half-century. In 1998, Colman's great-grandson Jack Pierce and his wife, Leilia, decided to make the cabin their retirement home—and to preserve it for their children and grandchildren. They faced a major restoration effort. Maintenance had been minimal, and the damp climate had taken its toll. The log and cedar-shake exterior, discolored with mold and mildew, was rotting, and parts of the floor were in danger of collapse. The fieldstone fireplace had been damaged by water; walls had no insulation; the kitchen—with yellow-painted cabinets and

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT

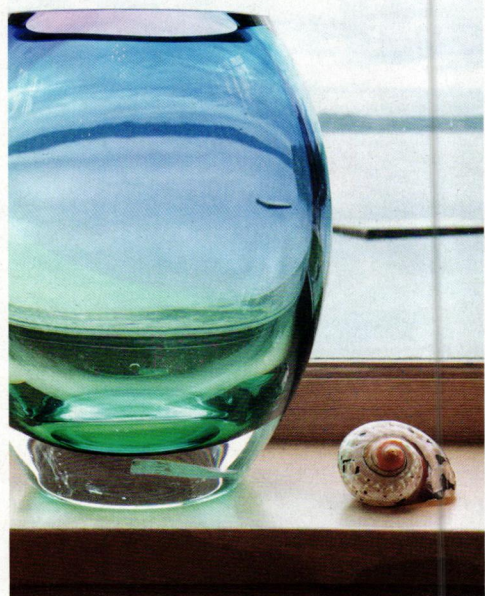
HORSEHEAD BAY

On this pretty sweep of Pacific Northwest shoreline, a rustic cabin is remodeled as a year-round home by the great-grandson of its builder.





ABOVE: The south patio was expanded with a covered porch. A three-car garage with a small apartment above nestles into the hillside above the cabin. **LEFT:** The fieldstone fireplace had to be dismantled, but care was taken to place the original stones back into position. Glass bowls are by Dale Chihuly. **RIGHT:** The blues and greens of the ocean inlet are reflected in an art-glass vase.



blue countertops—was cramped and dated. A pot-bellied stove, used to burn trash, took up one corner.

The Pierces raised the cabin to create a daylight basement on the water side, staying within the original footprint. Soon they engaged The Johnson Partnership, a Seattle architecture firm that specializes in restoration. “We retained the historic features of the rustic cabin,” says Larry Johnson, “including a large stone fireplace, interior board-and-batten walls, and fanciful decorative painting.”

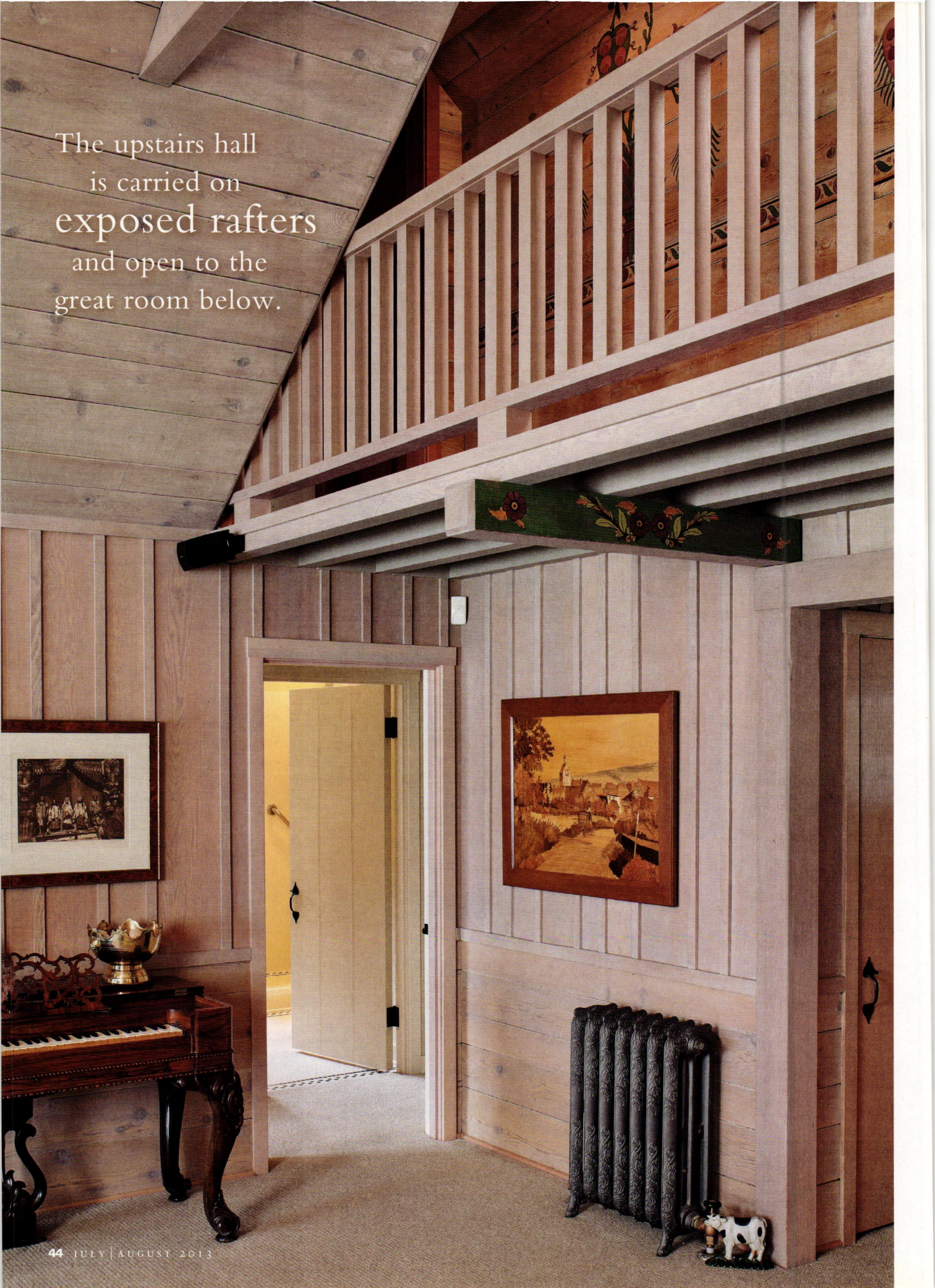



SUPPLA BARTH AT BATH



The great room has
board-and-batten
walls over a wainscot of
horizontal boards; walls
were stripped and stained.

The upstairs hall
is carried on
exposed rafters
and open to the
great room below.





The hallway and rafters were embellished in the 1940s by a Norwegian-born artist. The portrait is of Lawrence Colman, Jack Pierce's grandfather.

The charming paint decoration, called *rosemaling*, was carefully conserved.



ABOVE: Terracotta-colored walls define the kitchen area (which absorbed an old pantry). The space opens to the great room. Bird's-eye maple cabinets and a ceramic-tile floor are in keeping with the light palette. **BOTTOM:** Architects Larry Johnson and Howard Miller (right) flank homeowners Leilia and Jack Pierce.



SOURCES

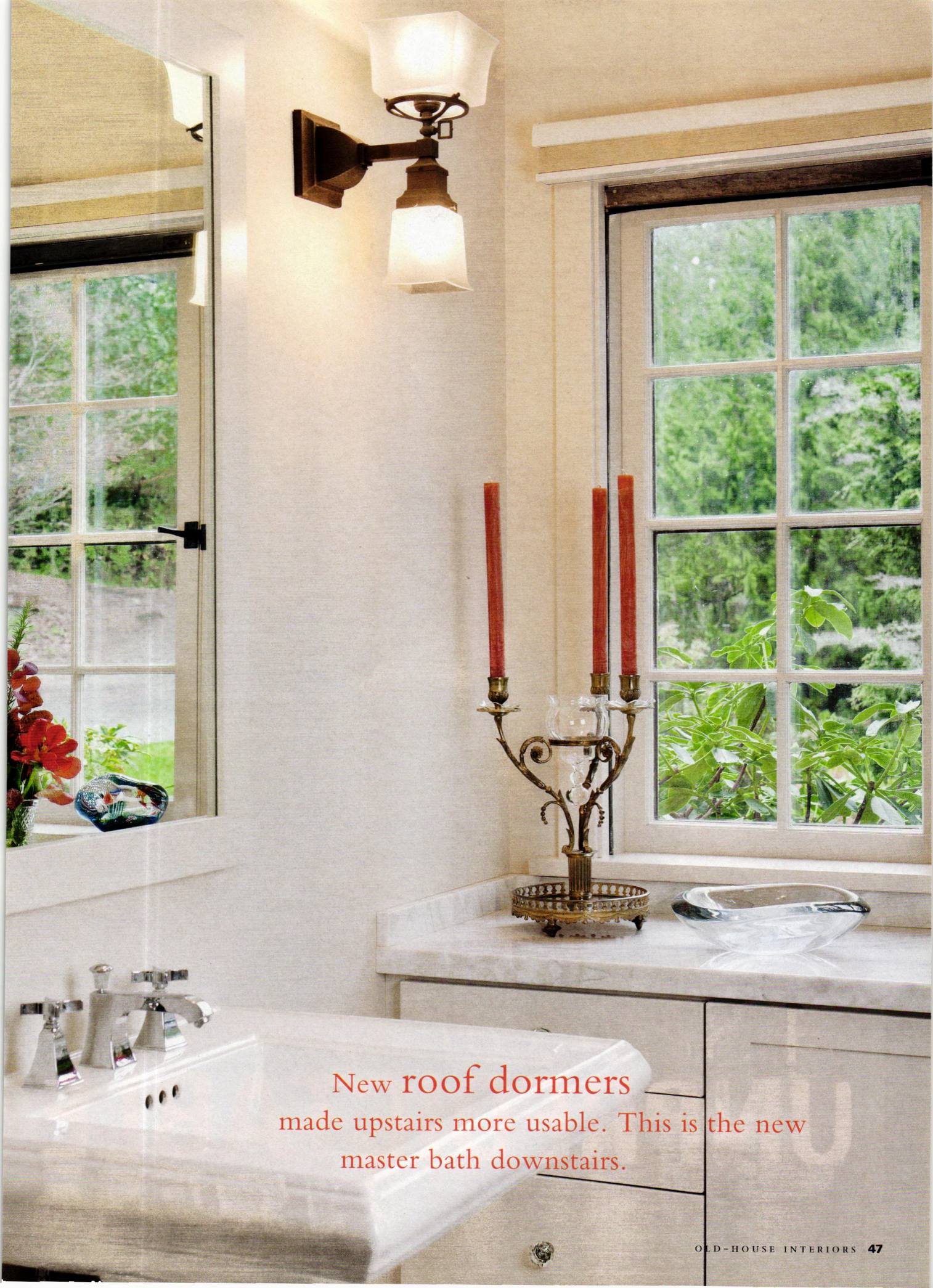
ARCHITECTS Howard Miller and Larry Johnson, **The Johnson Partnership**, Seattle: (206) 523-1618, tjp.us ■ **BUILDER** Jim Cameron, **W.H. & S. Construction**, Gig Harbor, WA: (253) 318-7277 ■ **DOORS/TRIM** Douglas Fir Flooring, Portland: douglasfirflooring.com ■ **LOG SIDING** North Idaho Post and Pole: nipostandpole.com ■ **KITCHEN LIGHTING** Rejuvenation, Seattle and Portland: rejuvenation.com ■ **BATH FIXTURES** Kohler: kohler.com

The architects removed a wall to open the kitchen to the two-story great room, the center of the home. They added a covered entry leading to the garage and south-facing patio, and also finished the new basement as a family room and guest quarters. A three-car garage was carved into the hillside, with a guest suite above.

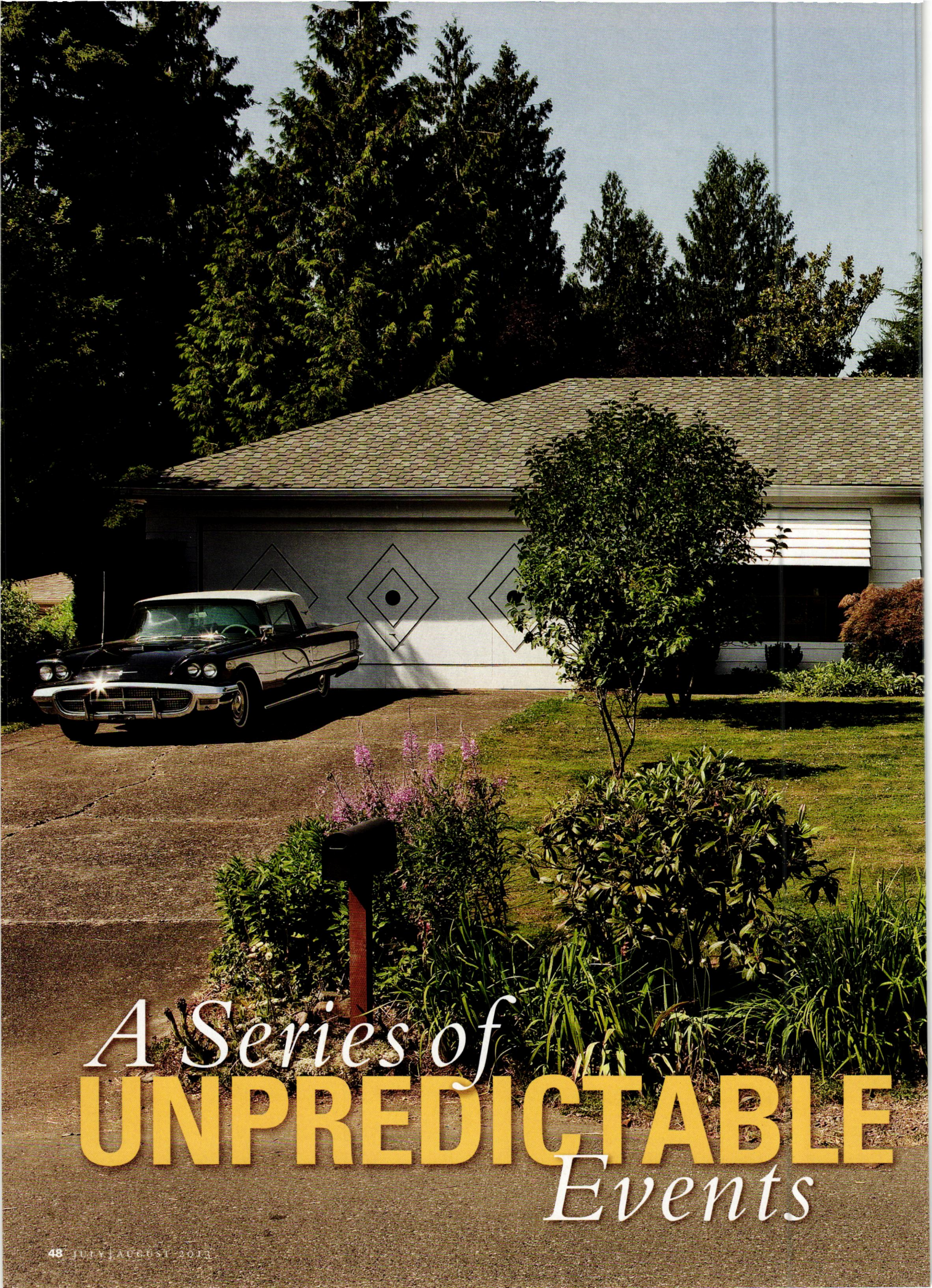
Dormers added to the existing bedrooms created more space and enhanced views. A long dormer on the street side allowed for the addition of a much-needed upstairs bathroom. The old log siding, riddled with rot and powder-post beetles, was replaced, as were many of the cedar shakes. Systems, insulation, and windows were upgraded. Original hardware and fir woodwork were reused as much as possible.

“The work transformed the cabin into a home integrated into this beautiful waterfront site,” Johnson says. ✦





New roof dormers
made upstairs more usable. This is the new
master bath downstairs.

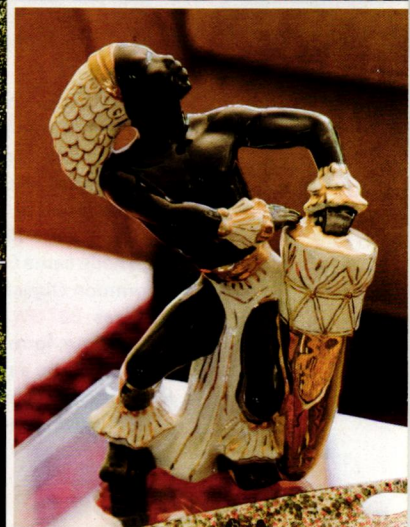
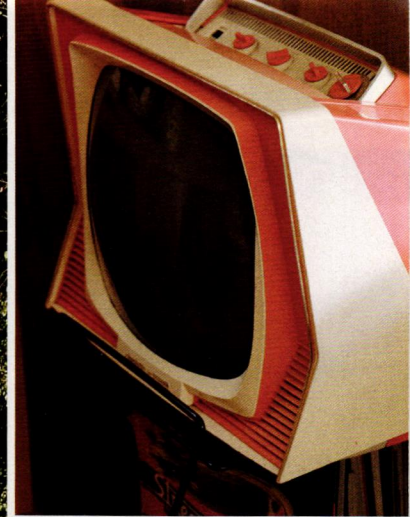


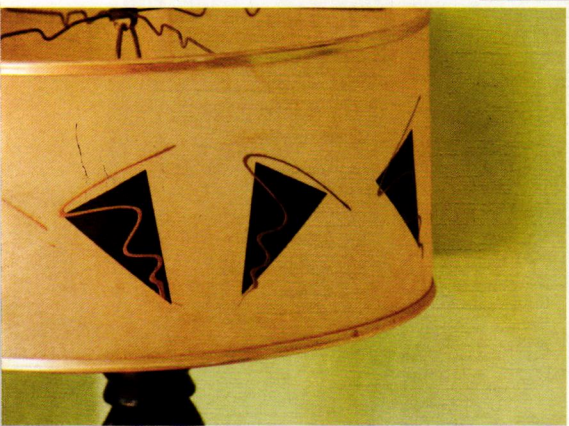
A Series of
UNPREDICTABLE
Events



Vintage-country/rockabilly singer Marti Brom was already a collector with a passion for the 1940s and '50s when circumstances led the St. Louis native to this untouched 1948 house in Portland, Oregon.

BY DONNA PIZZI | PHOTOGRAPHS BY BLACKSTONE EDGE STUDIOS





CENTER: The sunken living room is trimmed in nautical-style brass railings, rounded like the Art Deco fireplace surround. **ABOVE:** The 1950s lampshade came from Uncommon Objects in Austin, Texas. **BELOW:** An African statuette, formerly unappreciated by a relative, has center placement in the living room.



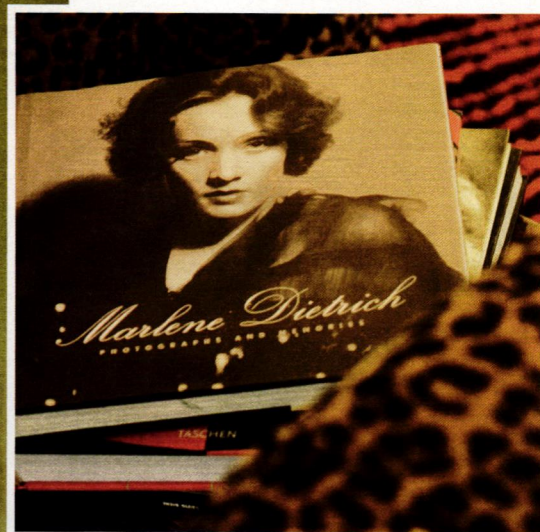
THE AIR FORCE WAS about to reassign Bobby Brom from the Pentagon to Portland, so his wife, singer Marti Brom, flew out in search of a new home. She left unimpressed with the houses she'd seen—only to discover, online, intriguing interior photos of a 1948 Portland house.

"I could tell it was a cool house," she says, "especially the kitchen."

No architect was listed, "but judging from its nautical aspects, I guessed it

was built by someone who'd served in the Navy," Bobby says. They made an offer, but the house had sold just an hour earlier. "I was so depressed," Bobby says, "I almost didn't get out of bed for three days."

The couple moved, renting in Oregon City as they continued their search. Six months went by. Ten minutes after Bobby bid on a place in Mt. Tabor, his agent called to ask if they were still interested in the 1948 house. The older couple who'd purchased it had not moved in, having decided the



yard would need too much upkeep.

The Broms bought the house in January 2011. Bobby's research in county records, military archives, and interviews with neighbors turned up more clues. The first owner, John Willis Rathkey [1889–1961], had been an officer in the Navy Medical Corps. His wife, Helen, continued to live in the house with her sister, Gertrude Eaton, until 1986 and 1997, respectively.

"Rathkey was a former naval officer and a doctor, which explained how

he could afford the high-end customization of design," Bobby says.

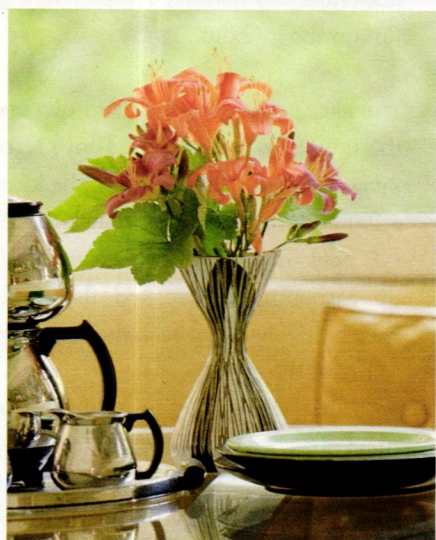
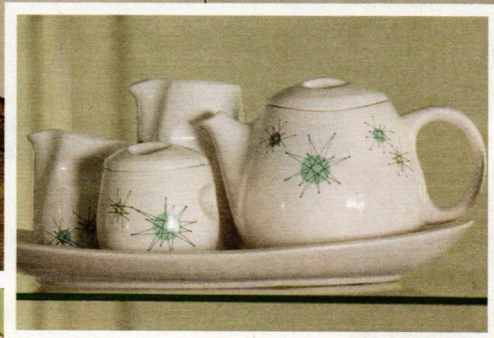
In March, preservation and design consultant Karla Pearlstein knocked at the Broms' door to ask if they'd put their house on the Architectural Heritage Center Kitchen Tour in April. Karla had also seen its kitchen online.

"I was exhausted from the move," Marti recalls. (A perfectionist, Marti worked for years as a visual display artist for Dillard's department store in Austin, Texas.) Somehow, "I agreed to open up

TOP: Marti Brom uses a photo book about Marlene Dietrich as a research tool for her vintage clothing store. Retro leopard-print chairs are new, from Overstock.com. **ABOVE:** One of a pair of figurine lamps, now used as sculptural objects.



ABOVE: To preserve the original dishwasher, it's used as a drainer only. **RIGHT:** Beyond the doorbell in the foyer is the dining room, with its 1940s lime-green walls and blonde furniture.



The sleek 1940s kitchen is remarkably intact, with a curved leather banquette. Vintage pieces include the Sunbeam chrome coffee brewer and streamlined vase. **INSET:** A 1950s Franciscan tea set with aqua 'Starburst' pattern.

RIGHT: The guest bathroom is all original: large mirror with lighted sconces, glass block flanked by a casement window, fixtures, Marlite walls, and turquoise tiles. **BELOW:** In the intact master bath, glass blocks light the room and lend privacy. **BOTTOM:** In one corner of the master bedroom, madonnas inspired by Marti Brom's Catholic upbringing crowd the top of a mirrored cabinet.



the whole house, even though the living room was empty.”

But husband Bobby knew she could pull it off. “Marti was born with a sense of style ... when I met her, she was living in a 1930s Art Deco apartment on Route 66. She dropped out of school to work at a St. Louis vintage clothing store.”

Turning to Overstock.com, where she'd recently purchased a rug and two leopard-print chairs, Marti found a sofa, which arrived two days before the event. Tour attendees marveled at her snappy décor. Not to mention the intact bathrooms. But how, they wondered, did the Broms come to have so many vintage furnishings?

Marti had been at it for a long time. Her fascination with collecting was inspired by an eccentric childhood neighbor, an ex-vaudevillian who col-

lected Victoriana, “weird” dolls, and drawings. “Whenever I’m playing a gig, I’m on the lookout.”

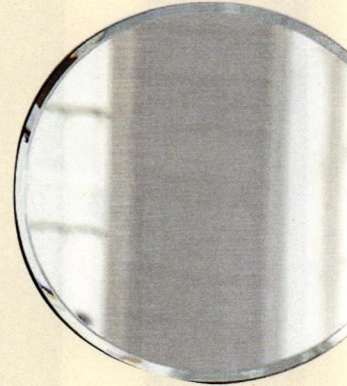
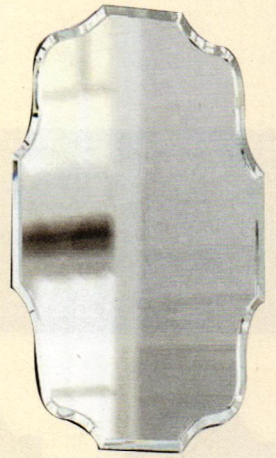
THE BROMS are only the third owners of the house. Second owner Tonya Shrum “was obsessed,” says Marti. “She located a 1948 GE refrigerator to match the 1948 GE appliances still here.” Tonya pulled up carpeting and coaxed the gardens back to life, hacking back rhododendrons to reveal the front.

Marti takes joy in giving uncherished objects new life. When the niece of Dorothy Shea, a popular chanteuse from the 1940s, discovered Marti’s interest, she loaned her one of Dorothy’s dresses for a performance, and told her about a family estate sale upcoming in Denver. Marti hopped on a plane, and found more items to dress the 1948 ranch. ♦

The traditional wired musical door chime, here in a cherry finish with brass pipes, is still available from Nutone, #LA501CY: nutone.com



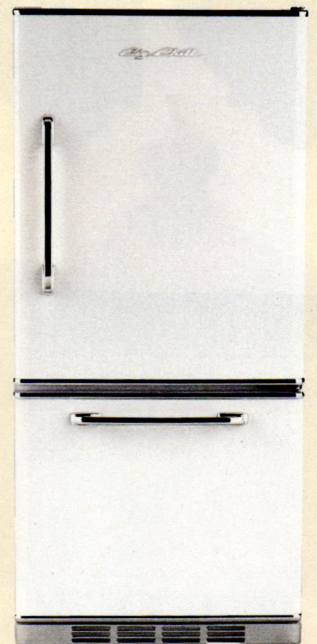
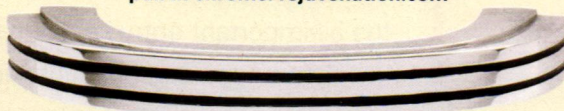
Pottery Barn's 'Eleanor' frameless beveled mirrors recall Art Deco glamour—
potterybarn.com



Take cues from:

A 1948 West Coast ranch with high-style panache—and many of its original elements intact.

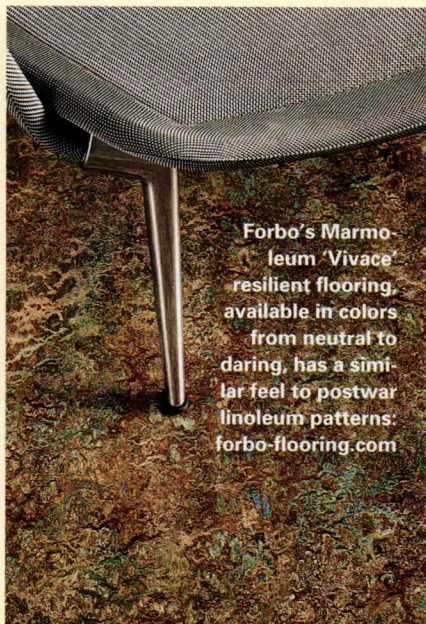
Rejuvenation is all-in when it comes to hardware from Art Deco through Sputnik and '60s. This is their 3" 'Deco' drawer pull in chrome: rejuvenation.com



You've seen their late-1950s appliances, but did you know Big Chill also has this streamlined version? The 'Retropolitan' is available in 8 colors: bigchill.com

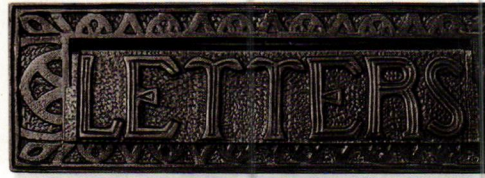
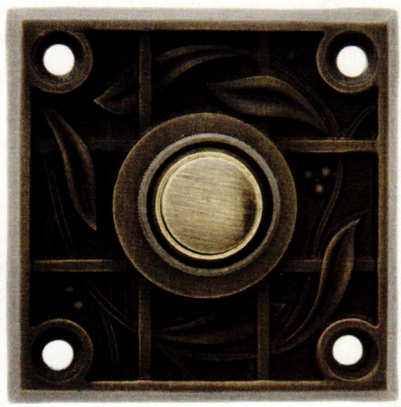


Crestview Doors offers mid-century designs like the 'Lexington' in Aqua and Coral, and the 'Piedmont' in Mocha: crestviewdoors.com



Forbo's Marmoleum 'Vivace' resilient flooring, available in colors from neutral to daring, has a similar feel to postwar linoleum patterns: forbo-flooring.com

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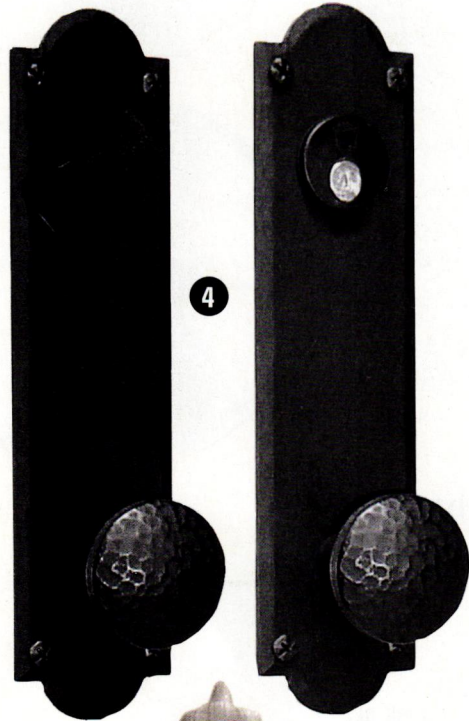
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Metal at the Entry

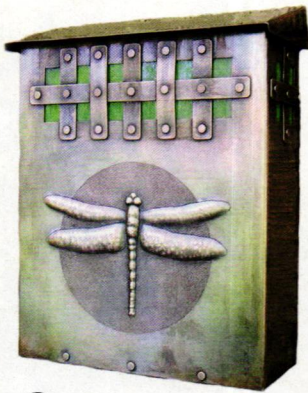
TRIM OUT the front door in style; metal accessories range from the all-important entry set to mailbox or slot, doorbell and knocker, house numbers and hinges. You can find colonial forged black iron . . . and mid-century modern lacquered brass. ✦

BY MARY ELLEN POLSON

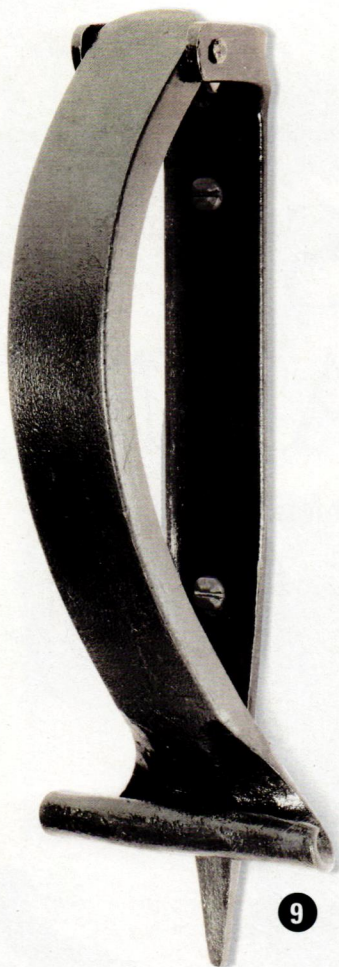
1 'Pacific' plaque, 15" x 6 1/2", cold-coated with copper and brass, hand-applied patina, \$140, JDRS **2** 'Vine & Trellis' doorbell button, 2 1/8" square, 1889 reproduction in solid brass, \$52.95, House of Antique Hardware **3** Traditional 10" letter mail slot with back flap in bronze patina living finish, \$125-\$196, Hamilton Sinkler **4** Iron pre-drilled lockset (IWWBI), 9 7/8" high x 2 3/8" wide, \$545, Acorn Mfg. **5** 'Easy Street' 5" house numbers, solid copper and silicon bronze, sand-cast from 95 percent recycled materials, three finishes, \$24.95 each, Craftsman Homes Connection **6** 'Whiterock' aluminum wall mailbox with fleur-de-lis address plaque, 14 1/2" wide x 15" high x 8" deep, in black, bronze, or white, \$228, Custom Home Accessories **7** Victorian cast-aluminum pedestal mailbox, 48" tall, \$150 unpainted, AK Exteriors

7

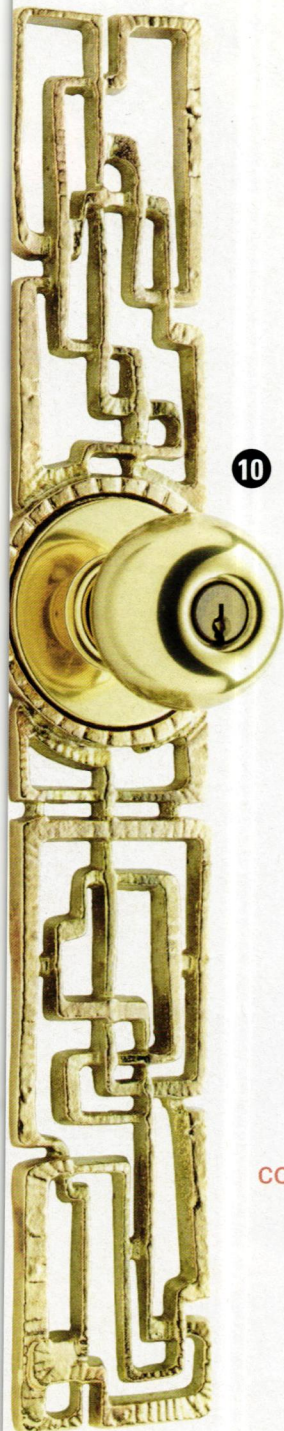




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8 'Dragonfly' copper mailbox with patinated finish, 12" x 9" x 3/2", custom order, \$575, FMG Designs **9** Hand-forged 'Colonial' door knocker, 8" x 2 1/2", \$84.75, Historic Housefitters **10** 'Samba' mid-century modern entry set, 16" x 3", choice of 2 3/8" or 2 3/4" backset; in lacquered brass, polished, or brushed chrome, \$294, Rejuvenation

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GARDENS *at* *an* OLD FARM

BY TOVAH MARTIN | PHOTOGRAPHS BY RICH POMERANTZ

Through a cast-iron gate and flanked by boxwood hedges, a path leads through a file of rose-covered arbors.



LEFT: Artfully laid stone walls surround the gardens, which are segmented by hedges. **BELOW:** The skeleton of the old greenhouse remains. **INSET:** The farm has been in one family for seven generations; its current owners are exploring ways to keep in intact.

Stone Acres

IN CONNECTICUT HAS A QUARTER OF A MILE OF BOXWOOD HEDGES AND 17 ROSE ARBORS, ONE FAMILY'S LEGACY.

NOW IMMACULATELY clipped and groomed, Stone Acres in Stonington is an 80-acre farm that has been handed down through the generations. Behind stone walls, discovered in a maze of boxwood hedges, its gardens

seem to come from a forgotten past. Old-fashioned rambling roses climb arbor after arbor, and flowerbeds are dense with blowsy heirloom blooms. For the past 35 years, one gardener has made this his project. Christian Careb, who started out helping with dairy-farm chores in 1978, when he was a teenager, “fell in love

with the place” when he was asked to lend a hand in the garden.

For Careb, the Guernsey cows were nothing compared to the gardens that date back more than a hundred years. During the Victorian era, 17 rose arbors, a quarter of a mile of boxwood hedges, a greenhouse, and flowerbeds were added to what had been a farm since 1765. Another person infatuated with Stone Acres is Wynne Delmhorst, a member of the seventh generation to inherit the farm. It was Mrs. Delmhorst's great-grand-uncle, Eugene Phelps Edwards, who, with a twinkle in his eye, added strutting peacocks, an indoor saltwater swimming pool, a grapery, and a greenhouse. He planted more boxwood and fluffed the flowerbeds. But he also kept the Guernsey herd, the





A provision farm SELLING MILK AND EGGS, MEAT AND FRUIT TO THE RAILROAD AND HOTELS, STONE ACRES LATER GREW TO INCLUDE IDYLIC FEATURES AND FLOWERS.

ABOVE: Traditional flowers still bloom here, including peonies, bachelor's button, and rambling roses. **TOP:** Divided into "rooms," the garden boasts flowerbeds in the center, with vegetables and cutting flowers on either side. **RIGHT:** A turf ditch, the ha-ha is an English garden device that keeps livestock out of the garden while maintaining an unbroken view (no fence).





LEFT: The main entrance to the gardens is across from the hipped-roof farmhouse, next to the long barn.

orchards and hay fields that had made this a practical “provisions farm” selling milk, eggs, meat, poultry, fruit, and produce to railroads, steamships, and hotels.

When Chris Careb started working at Stone Acres, the land was being farmed by Wynne Delmhorst’s father and mother, Frederic and Edith Paffard Jr. The head gardener then was 80-year-old Charlie Gavitt, who called on Careb to do “anything he needed a young guy to do—dig trenches, get on ladders.”

Wynne Delmhorst remembers running her hands along the hedges, playing hide-and-seek with her sisters in the gardens, and getting paid to pick beetles off the roses. When the Paffards, her parents, retired to Stone Acres permanently in the 1980s, the gardens were suffering from lack of maintenance. They hired Chris Careb full time, and he began to transform the place—moving forward in methods but bringing the gardens back in

time. He dug up the weedy stone-dust paths that had taken so much of Gavitt’s time, laying landscape fabric covered with crushed stone. He mulched with seaweed.

“I saw the ghost of what this garden had been,” Careb recalls. He threw himself into thinning out the overgrown lilacs, weigela, deutzia, flowering almond, and bayberry bushes. He freed the ha-ha—a sloping ditch with a vertical wall of stones—from a snarl of brush. He clipped the hedges into shape, and thinned the spring bulbs to revive them.

The structure is formal—all those clipped boxwood hedges and a carefully wrought symmetry—but rambling roses and showering shrubs give the place a relaxed and dream-like demeanor. Heirloom flowers include love-in-a-mist (*Nigella damascena*), sweet William (*Dianthus barbatus*), bachelor’s button (*Centaurea montana*), iris, phlox, oriental poppies, and peonies galore. The ha-ha, an



A great-grand-uncle of the current generation had live peacocks strutting the grounds; it was he who added the greenhouse and graperly to what had been a utilitarian farm since 1765.

Symmetry UNDERLIES THE LUSH GARDENS; A FISHPOND IS CENTERED ON A GARDEN STRUCTURE THAT LEADS TO THE NEXT ROOM.



orchard, the evocative wood skeleton of the old greenhouse, the barns, and mown fields surround the formal gardens—reinforcing the Brigadoon atmosphere.

Careb built new, sturdy arbors better able to shoulder the increased burden of the mature rambling roses. He propagated the roses to increase their bounty and make them available for visitors to buy—along with perennials and annuals grown from seed. Every year, Stone Acres opens for the Garden Conservancy. (This year's dates are June 16, 2013, and July 13, 2013: gardenconservancy.org.)

Aware of the spell the gardens cast, today's owners share it by hosting weddings and events. The family is exploring ways to bring Stone Acres into the next generation. ♦

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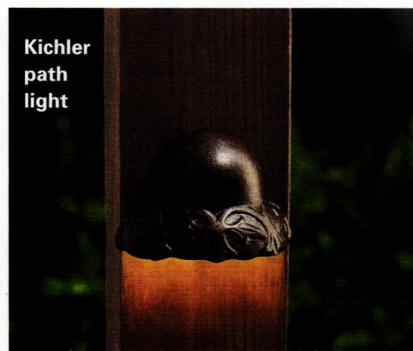
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Lighting for Porch & Patio pp. 24-27

More sources: **Gallenberg Studio** gallenbergstudio.com *Custom lighting in the style of Greene & Greene* **Hanover Lantern** hanoverlantern.com *Classics inspired* **Kichler** landscapelifighting.com *Some period styles* **Materials Unlimited** materialsunlimited.com *Restored exterior fixtures* **PW Vintage Lighting** pwwintage lighting.com *Antiques and reproductions*



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Outdoor Furniture pp. 34-36

More sources: **Baldwin Furniture** (800) 344-5103, baldwinfurniture.com *American-made cedar porch, patio furniture* **Brookbend Outdoor Furniture** (774) 278-1066, brookbend.com *Classic lines in cedar and teak* **Cottage Home Maine** (866) 223-2757, cottagehomemaine.com *Wicker, all-weather recycled plastic, teak dining sets* **Design Within Reach** (800) 944-2233, dwr.com *Modern designs, including upholstered* **Loll Designs** (877) 740-3387, lolldesigns.com *Contemporary spins on universal designs in UV-resistant recycled plastics* **Maine Cottage** (866) 366-3505, mainecottage.com *Handmade wicker* **Mulberry Street** (843) 991-8724, mulberrystonline.com *Vintage metal gliders, bouncers, rockers*

Body Parts ABC p. 72

clawfoot stool by **Eric Jacobsen**, Kirkwood, PA: ejfm.com, (610) 547-4983 **doorway** by **Sunderland Period Homes**, East Windsor Hill, CT: sunderlandperiodhomes.com, (860) 528-6608

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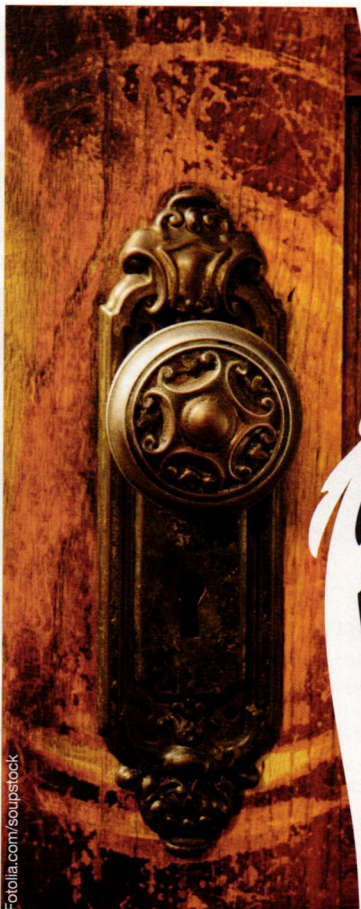
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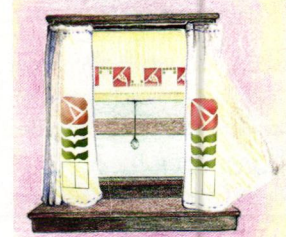


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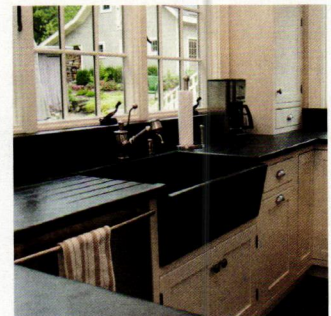


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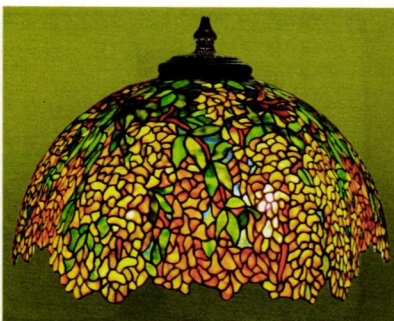
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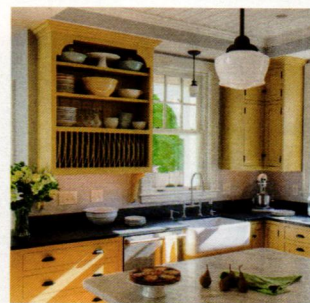


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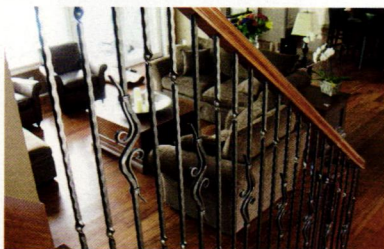
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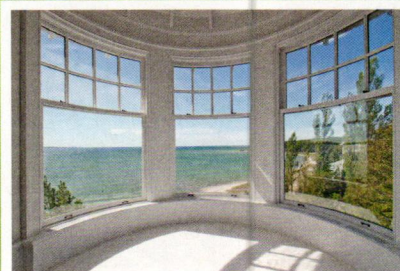
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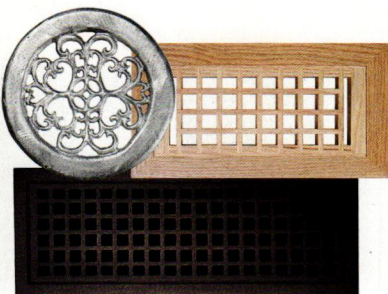
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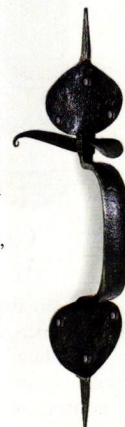
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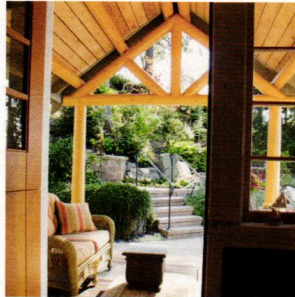
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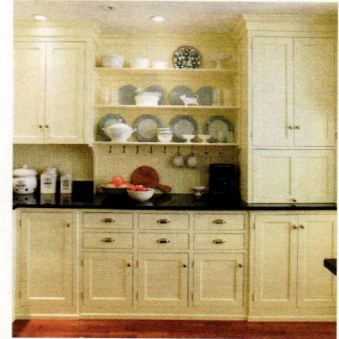
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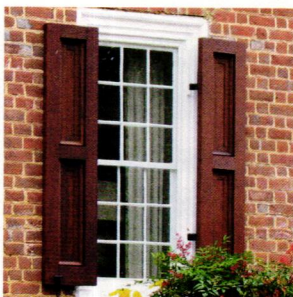
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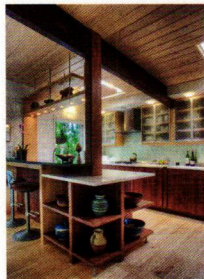
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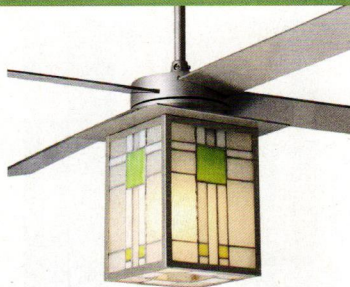
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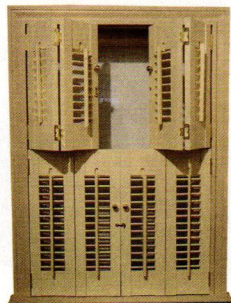
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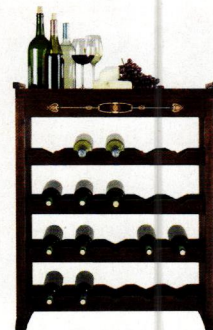
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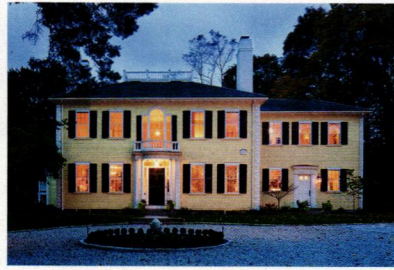


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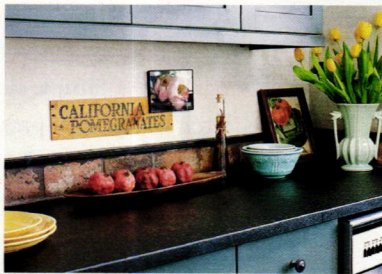
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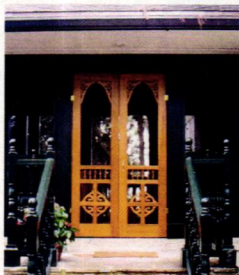
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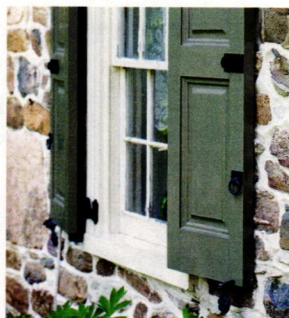
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BODY PARTS



- **ARCH** Curved or pointed structural member, supported on both sides.
- **BREAST** Projection, as of the chimney over a fireplace.



- **BULL'S-EYE** The thick knob of glass formed at the center of a blown sheet, or the window made from it. The round center of a piece of decorative trim, as at corner squares in window trim.
- **BUTT** The thick end of a shingle exposed to weather, in wall cladding and roofing. Also a simple joint in trimwork.
- **CHEEKS** Sides of a dormer.



- **CLAWFOOT** Decorative carved or cast foot in

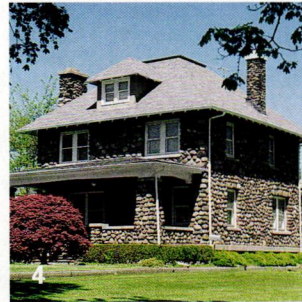
furniture (or under a bathtub) meant to look like an animal foot and claws.

- **COLLAR BEAM** Horizontal structural member that unites two opposing rafters below the ridge line; may be decorative with chamfers or carving.
- **DENTIL** Small rectangular blocks that resemble teeth, in moldings.
- **EAR** Decorative projection in an architrave or on furniture.
- **ELBOW** Another word for ear; a plumbing joint consisting of a curved angle.

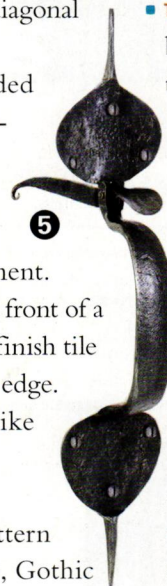


- **EYEBROW** A low dormer integrated into the roof; the lid-shaped window in the dormer.
- **FINGER JOINT** An interlocking woodworking joint, looking rather like clasped fingers.

- **GROIN** Curved meeting line where barrel vaults connect to form a groin vault.



- **HIP(PED)** A roof with four sloped sides.
- **KNEE BRACE** A supporting bracket with a diagonal strut.
- **LOBE** Each rounded section of a trefoil (i.e., three lobes), quatrefoil, or similar decorative element.
- **NOSING** Rounded front of a stair tread, or a finish tile with a rounded edge.
- **OCULUS** An eye-like window.
- **SAWTOOTH** Self-explanatory pattern in, for example, Gothic verge trim or pattern of shingle butts.
- **SHOULDER** An extension in trimwork, as when the header piece is wider than the verticals, or



when an upper piece wraps vertical trim near the top on a window surround or mantel. In joinery, the flat side from which a dovetail or tenon projects.

- **SOLEPLATE** The base of a partition on which the bottoms of the wall studs rest; the main sill plate resting on the foundation.
- **THUMB LATCH** Simple door latch opened by pressing one's thumb on a lever.
- **TOE KICK** The recess at the bottom of base cabinets that allows a person to get close to a counter-top without kicking the cabinet or losing balance.
- **TOENAIL** To drive a nail at an angle through a board, often used in laying flooring.
- **TONGUE-AND-GROOVE** An edge-to-edge joinery method whereby a long ridge (tongue) fits into a slot (groove) on the mating piece.

- 1 BULL'S-EYE GLASS; WOOD DENTILS BIG AND SMALL
- 2 CLAWFOOT STOOL
- 3 EYEBROW DORMER
- 4 HIPPED ROOF
- 5 THUMB LATCH
- 6 OCULUS

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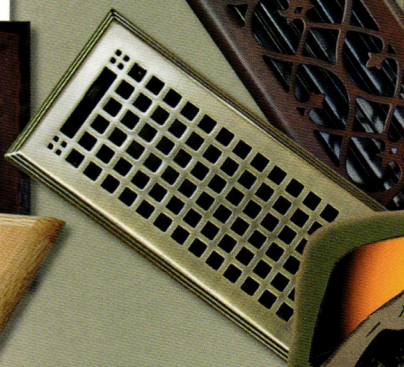
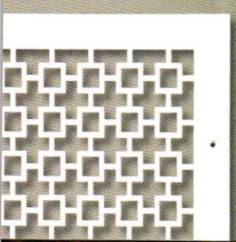
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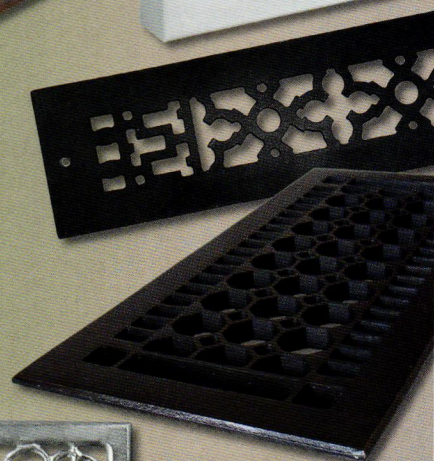
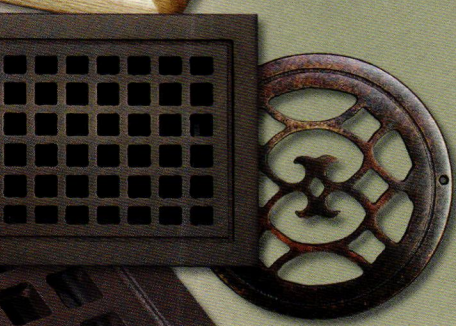
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