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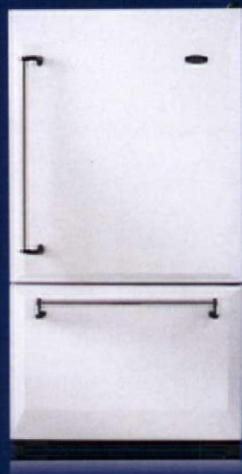
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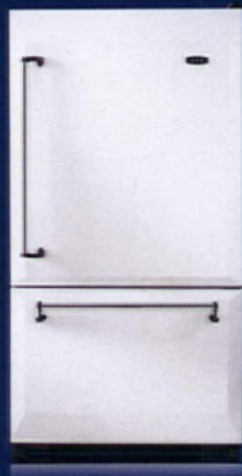


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ON THE COVER: *A new stair, with oak treads and crisp white trim, replaced a 1970s open-riser remodel in a Pasadena Arts & Crafts cottage. Cover photo by Chris Considine.*

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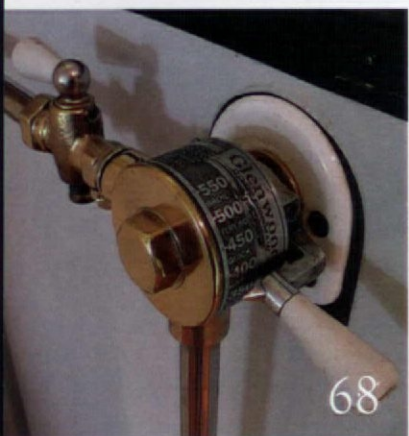
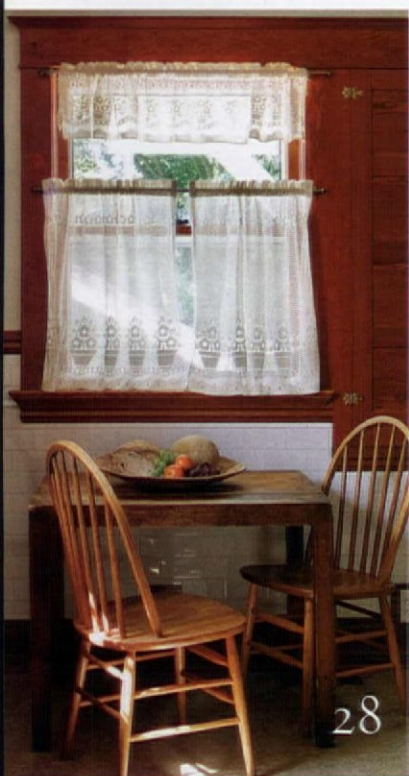
Carpet: The Black Tree (PC-37A) Image: David & Sharon Hanson-Bohne, Eagan, MN (Winners of 2009 Rug Inspired Design Contest)

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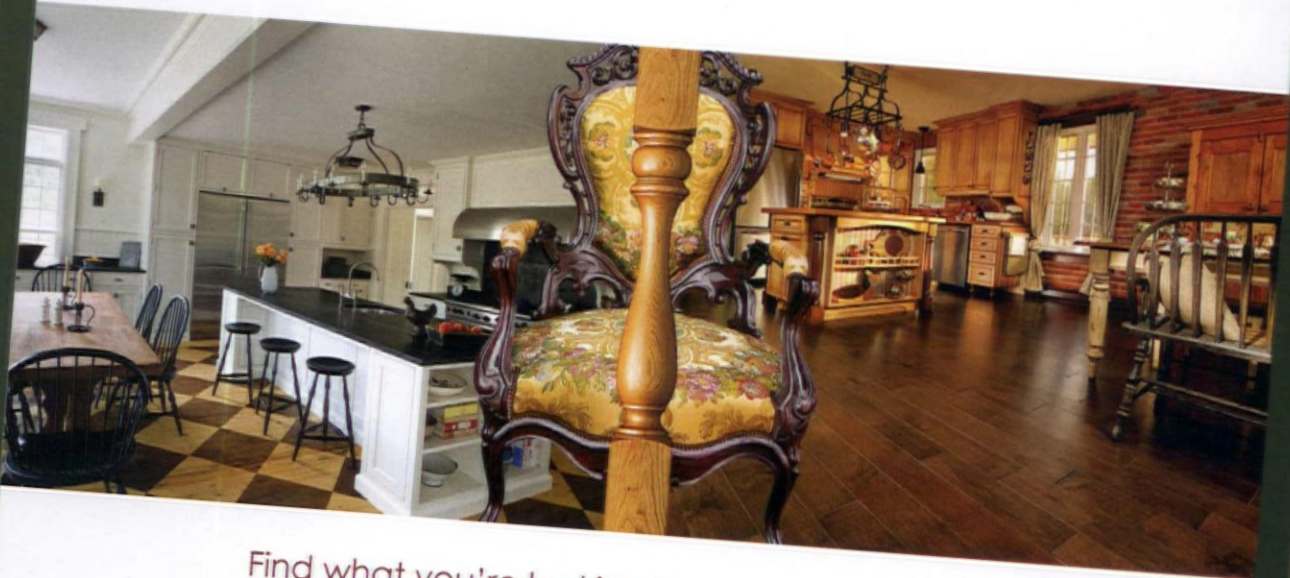
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(Kitchen on left) Photo by Eric Rubin / (Kitchen on right) Photo courtesy of Mirage Flooring / (Chair) Photo courtesy of Antique Room / (Column) Photo courtesy of Classic Designs By Matthew Barak

Preserved, Restored, Rebuilt

EARLY IN MY CAREER I spent time with a Canadian preservation architect who viewed my populist old-house magazine with just a little disdain. He appreciated its celebration of the historic, in a country obsessed with newness. But he felt that having tribes of amateurs, of varying tastes and means, out there ripping out plaster and installing new kitchens would erode the historical record. “Benign neglect” was something preservationists loved, and, being someone who often prefers the “before” pictures, I understood. Still, I argued then that most of these fixer-uppers were destined to be remodeled or even razed; at least the restoration movement introduced mindfulness and options.

Thirty years on, I know that's true. Sure, some good old work and unique features were obliterated by renovation. But houses have always been updated and changed. We live in our houses in present time, and we too become part of their history and evolution. Magazines like this one bring up thoughtful points about history, style, appropriateness, and longevity, but they do not seek to turn owners into curators, or to insist that everything old is a precious historical document. As renovators can attest, sometimes it was just someone else's hasty, cheapskate, or poor decision rendered in wood or concrete.

The fact is that today, old houses—from colonial survivors right up to handsome mid-century ranches—are widely respected. Many more tradespeople and artisans devote themselves to sensitive renovation and even conservation. A reproductions market offers building elements, fixtures, and furnishings well above the average in quality and taste.

In this issue you'll see three approaches. In a Craftsman kitchen (page 28), the owners realized that the original cabinets—and what's left of the original plan—were worth preserving. They replaced tentative 1970s make-dos with cabinets and fixtures sympathetic to the 1910 house. When it comes to a grand Victorian (page 38), unflinching preservation would suggest that the stripped roof and missing porch be left as a monument to changing tastes and budget concerns in the late 20th century. The house deserved better, and was restored. On page 48, we see how an inconsequential house, egregiously remodeled, was reconfigured with appreciation of the original stone foundation and walls, interesting roof lines, and Arts & Crafts spirit. Hoopla!



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

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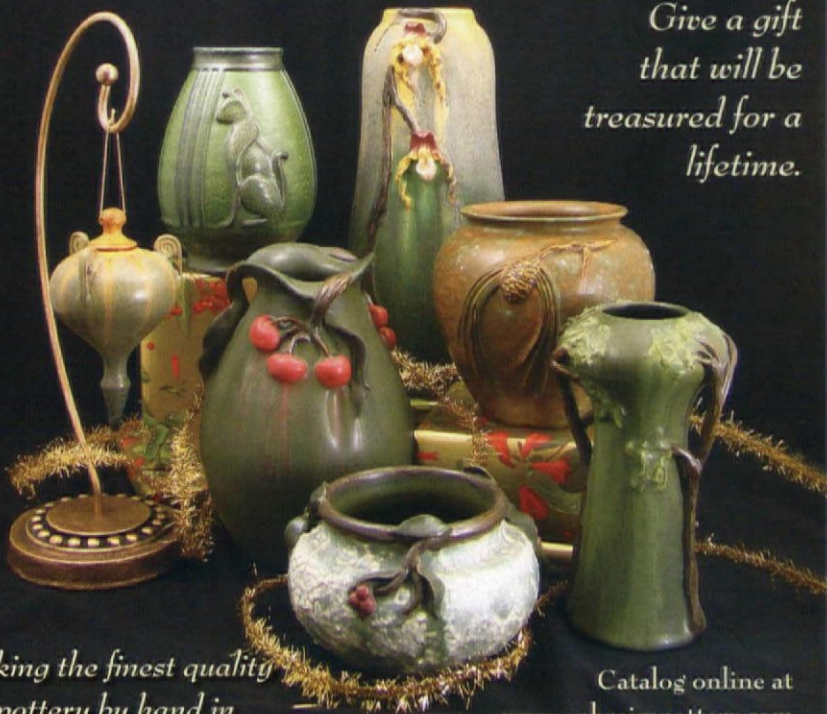
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DIALOG

back&forth

A MODEL BATHROOM

I WANTED to let you know that your last issue solved my bathroom design problem. I have a Victorian house built around 1890, and the upstairs bathroom is nasty in the extreme (dates to the '50s or '60s, and needs gutting). I hate the look of white tile. The idea of getting out of the tub or shower surrounded by glossy tile gives me goose-bumps. (I mean literally—I feel cold just thinking about it.) I thought I had to use tile to make the bathroom look original.

The photo on page 55 [see the 1896 bathroom with a wood wainscot in "Past & Present Company," OHI November/December 2010. —ED.] made me gasp: this will be my model. It looks like my back hall and some closets in the house, so it will fit right in, and it's also utterly charming. Thank you!

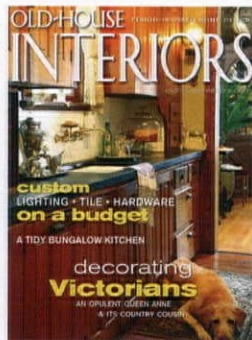
—ANITA POLIZZANO, *via e-mail*

WARM-LIGHT CFL BULBS

I HAVE DISCOVERED the best compact fluorescent bulbs for old houses, those that give the color and quality of light from incandescents. The secret: look for bulbs that burn at 2700 degrees. Most manufacturers indicate this somewhere on the packaging. Or look for bulbs that say "warm light" or "soft light," as these usually are 2700 degrees or less. Recommended manufacturers are N-Vision, sold at Home Depot, and Feit (which I get at Menard's in Chicago). When I replaced all the incandescent bulbs in my gallery's lamps with CFLs, my electric bill went down by more than \$100 a month, more even than the up-front cost of the bulbs.

—MICHAEL FITZSIMMONS
DECORATIVE ARTS (fitzdecarts.com)

Oak Park, Illinois



CREAM IN MY COFFEE?

FOLLOWING YOUR ADVICE in a long-ago issue, we have 'White Coffee'-painted walls. I would like to patch some spots in the same color. But I can't find 'White Coffee' on the Benjamin Moore website. The closest I have come is a Google hit for "Benjamin Moore White Coffee 215-50" from a discount paint site, but that number currently corresponds to another Benjamin Moore color, 'Hampton Green,' which is very different. Do you know more?

—MELISSA CURRY
via oldhouseonline.com

White Coffee was the long-time name of the trim color preferred by David Berman of Trustworth Studios (trustworth.com); he used it for all the trim upstairs in his own house, where interiors are inspired by English architect-designer C.F.A. Voysey. Apparently the color is excellent in old houses (a) because it has an almost aged or patinated look, not bright, and (b) it is a chameleon color that works with both a cool palette (greens and blues) and warm (browns and russets).

Berman reports that he has called Benjamin Moore headquarters more than once, asking them to please bring back 'White Coffee,' or to give him an alternate product number for the color. It was once a pre-mixed color, but is no longer. The company replies that it's still easy to get the color: simply walk into any Benjamin Moore dealer and ask for it. A conversion chart in the store will give the dealer the custom mix formula. —THE EDITORS

Trim in this bedroom is Benjamin Moore's 'White Coffee,' a beige-ivory, not a bright white.

TEA ON MY WALLS?

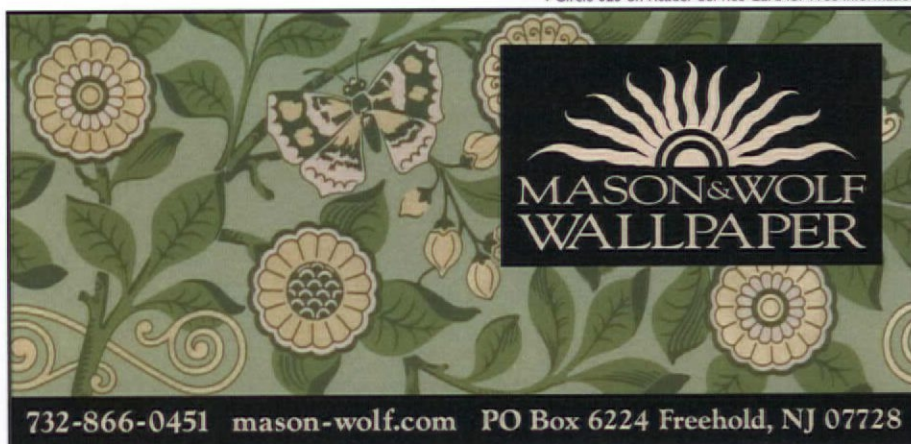
I AM TRYING to repair a corner where my wallpaper pulled away. I have the original paper, but when I held it up, I saw that the old paper had oxidized, and the bolt I saved (which was stored away from sunlight) is not the same color. Is there any way I can oxidize the "new" paper, or treat it in some way so it matches what is already on the wall?

—MAGDALENE COLLEEN SCHRAM
via oldhouseonline.com

As long as we had him on the line, we asked decorative-arts historian David Berman for advice. Here's his answer: Over time, oxidation usually causes darkening of the hung wallpaper—a problem for those trying to patch in wallpaper that has been in storage or purchased new. Conversely, though, bleaching can occur from exposure to sunlight or because ink colors were fugitive.

First determine which problem you have: lightening or darkening? It is always easier to darken something, but that doesn't mean it's easy, and the task depends on the formulation of the paper and what inks were used. The answer may be as simple as sponging on a weak tea solution. (Note: This is not the archival or conservation method, but you may get a reasonable blending.) Oxidizing agents are available through conservation suppliers, but they can be very tricky to use. Any process will oxidize or bleach the paper at a different rate, and perhaps with a different outcome from that of the gradual change seen in the hanging paper.

If the color mismatch is intolerable, I would suggest that you repaper the full affected wall from corner to corner (providing the pattern and colorway are still available). The eye is more tolerant of color difference when the pattern is seen in two different planes.



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Mid-Century Cover Ups

Finally, someone has come up with ready-to-order slipcovers in period designer fabrics. Bemz, a Swedish company founded by an ex-pat Canadian in 2004, offers stylish slipcovers in '60s textiles designed by the likes of Marimekko (established 1951) and one of Sweden's most important postwar designers, Stig Lindberg.

There's a catch, of course. The slipcovers fit only specific sofas and chairs made by IKEA, including some older models. You'll need to check the Bemz website (bemz.com) to see if yours is among them.

On offer are 160 fabrics in solids, stripes, textures, and patterns that range from classic jacquards to optics, including a Designers Guild series. Among them are 18 of Marimekko's colorful graphic prints and two of Lindberg's most striking designs: Bulbous and Herbarium. This is the first time Lindberg's patterns have been produced since the 1960s. All fabrics are cotton, linen, or cotton/linen blend and machine washable. Prices for slipcovers begin at about \$35 for an upholstered dining chair (Henry or Henrik) in basic white and range up to about

\$900 for an L-shaped sectional (Karlanda) done in Lindberg's signature fabric, Herbarium. (Contemporary Designers Guild slipcovers are slightly higher.) — MEP



FROM TOP: Herbarium, a Sixties fabric from Swedish designer Stig Lindberg, is newly available as a slipcover. A chair slipcovered in Barcelona Crocus, a retro design from Bemz.

“Decorating is autobiography.”

— GLORIA VANDERBILT, *NEW YORK MAGAZINE*, OCT. 18, 2010

PROFILE

Furnituremaker **JO ROESSLER** was studying photography at the Rhode Island School of Design when he realized he was having more fun designing contraptions to display his work than actually taking pictures. “That’s one of the things I love about furniture,” says Roessler, who started Nojo Design 18 years ago. “People interact with it.”

Although he designs and builds many types of wood furniture, Roessler is especially known for his beds. A good one should be well-built, he says, and a bed can transform the look of a room. “It’s immediate. You bring a queen-size bed into a room, and you’re going to see a big change.”

Since many of his pieces start out custom, Roessler often names furniture after clients. He’s found that designing beds creates an interesting bond that goes beyond the business relationship. “I get such sweet notes that say how much better they’re sleeping.”

Jo set up shop in a college town in western Massachusetts about 20 years ago, partly because it was a much cheaper place to live and work than the area north of New York City where he grew up. Great restaurants and a music scene were big pluses, as were the many empty mill buildings dotting the landscape. He and his wife, Nora Kalina (the “no” in “Nojo”), were renting space in an old mill building when an old vaudeville theater across town came up for sale.

Jo and his father, an architect, worked on the renovation together. The result is a 3,000-square-foot space that’s uninterrupted by columns or other supports, making it ideal for creating whole suites of furniture. The theater’s ornate laurel-and-sweg façade was restored eight years ago with help from a state grant.

Jo and Nora are the parents of kindergarten-age twins, a boy and a girl. “Now it’s fun,” he says. “Nothing is funnier than a parent-to-be saying, ‘I’m hoping



Jo Roessler makes all kinds of wood furniture, but is best known for his beds.



Caroline’s Bed was made and named for a client.

for twins.’ That’s like asking a dentist for a root canal.” —MEP



The Nojo Design studio is in an old vaudeville house.

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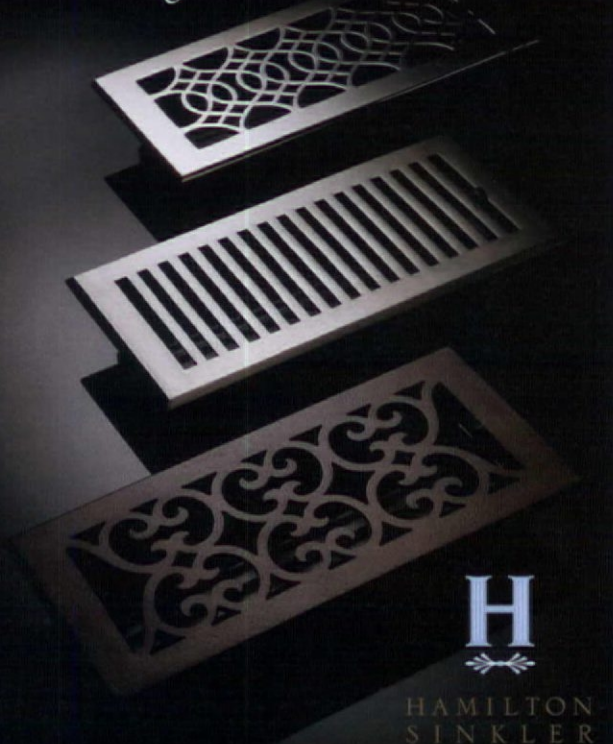
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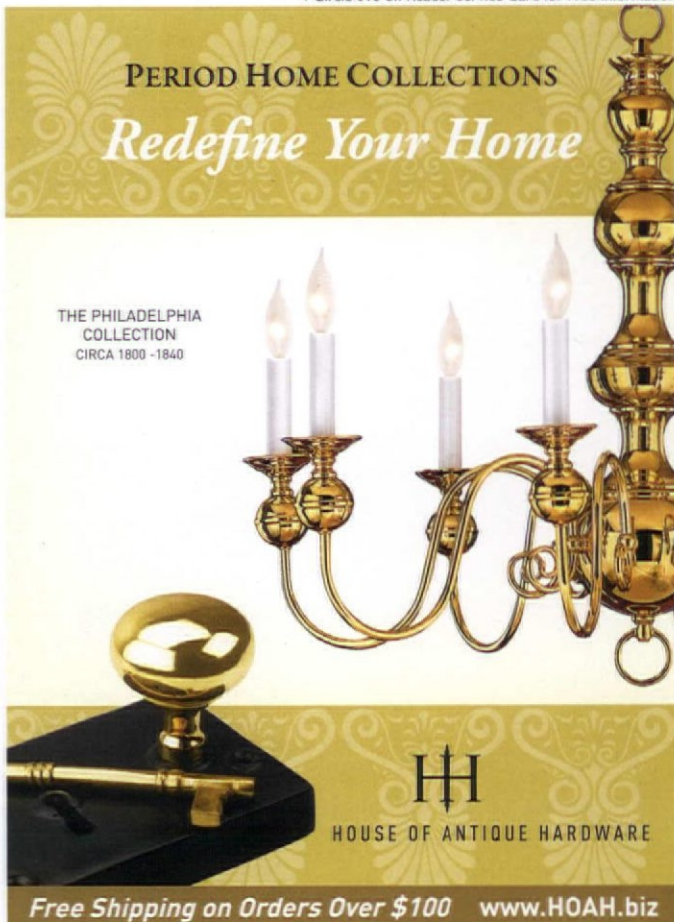


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OPEN HOUSE

Her first name may have been an unfortunate choice, but “Miss Ima” Hogg made Houstonians forget about that through her generosity and love of the arts. Musically precocious (the woman who founded the Houston Symphony could play the piano by age 4), she also had a passion for American decorative arts. Born in 1882, she began acquiring early American antiques and furnishings soon after oil was discovered on family property in 1918. By 1928, she had a home for her collection: Bayou Bend, designed by Houston architect John F. Staub.

In pink stucco with black ironwork, Bayou Bend was a marriage of symmetrical 18th-century Georgian architecture and the antebellum Southern plantation style, with a bit of the Spanish Creole influence besides. (The antique wrought iron balcony on the southern façade was salvaged from a demolished New Orleans building.) The central hallway, curving staircase, and columned north portico are elements Staub borrowed from Southern plantation houses. Ima, who worked closely with Staub, coined the term “Latin Colonial” to describe the eclectic style.

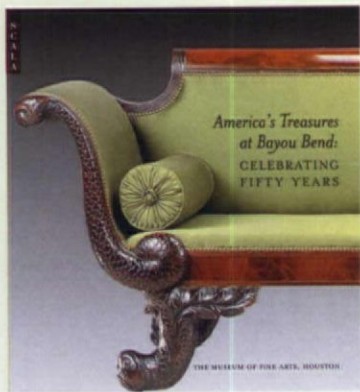
Interior rooms were intentionally designed as settings for Ima’s impressive collection of American decorative arts, which is especially strong in furniture made for urban homes from the early colonial period to the Civil War. Staub incorporated floorboards and paneling rescued from two 18th-century Massachusetts houses. The mansion sits in the heart of River Oaks, a leafy subdivision developed by Ima’s brothers, Will and Mike, who also lived here for a time.

In 1957, Miss Hogg donated Bayou Bend to the Museum of Fine Arts in Houston. She oversaw the transformation of her home into a house museum, which opened to the public in 1966. Bayou Bend Collection and Gardens, 1 Westcott St., Houston, TX, (713) 639-7750, mfah.org/bayoubend



CLOCKWISE FROM LEFT: Bayou Bend combines Georgian symmetry with elements from antebellum plantations, like columned porticos. A pair of paint- and gold-leaf-decorated side chairs from 1808 designed by Benjamin Henry Latrobe. Dominated by a statue of the namesake goddess, the Diana garden is reminiscent of Italian Renaissance gardens. Miss Ima about 1900. The Rococo Revival Belter Parlor is furnished with an intact John Henry Belter suite from 1855 in carved rosewood.





Miss Ima's Treasures

A sumptuously illustrated volume written by curator Michael K. Brown covers the breadth of the collection at Bayou Bend, part of the Museum of Fine Arts in Houston. Of the 100 pieces presented, half were personally collected by Miss Ima Hogg. Each illustration includes a behind-the-scenes description documenting its history and context in American material culture. *America's Treasures at Bayou Bend* [Scala Publishing, 2007, \$45] was composed to commemorate Bayou Bend's 50th anniversary as a museum.

“My grandfather Stinson lived 15 miles from Mineola, and news traveled slowly. When he learned of his granddaughter's name, he came trotting to town as fast as he could to protest, but it was too late. The christening had taken place, and Ima I was to remain.”

— IMA HOGG, QUOTED IN *IMA HOGG: THE GOVERNOR'S DAUGHTER* (1984), BY VIRGINIA BERNHARD



Collections in the Neoclassical dining room include 18th-century white salt-glaze stoneware from Staffordshire, England.

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A Broader Context

The Museum of Fine Arts in Boston is reinterpreting the notion of what constitutes American art. Inside the new "Art of the Americas" wing, which opened in November, art from North, Central, and South America is placed not only chronologically, but in cultural context. Native American art, for example, appears in close proximity to art of the first colonial settlers.

The new 120,000-square-foot space allows a variety of media to be grouped in fresh new ways. For instance, Paul Revere's silver "Sons of Liberty Bowl" (1768) is paired with John Singleton Copley's portrait of the silversmith painted the same year. A Louis Comfort Tiffany

stained glass window from about 1893 appears in the Aesthetic Movement gallery. Look for Winslow Homer's "Boys in a Pasture" (1874) in a new gallery of art from around the time of the Civil War.

The art of New England continues to be well-served: Nine period rooms offer full-scale settings illustrating the lifestyles of prosperous New Englanders in the 17th through 19th centuries; two mid-19th-century rooms from the Roswell Gleason House in Dorchester, Massachusetts, are new installations. Museum of Fine Arts, (617) 267-9300, mfa.org

Tiffany's "Parakeets and Gold Fish Bowl" in the new Art of the Americas wing.



Expect to see treasures like a 17th-century Chinese Ming or Qing Dynasty tray and an 1885 brass firescreen with opalescent jewels at the Winter Antiques Show.



Feb. 26-27, Guilford, CT. Benefits the Hyland House, a museum of colonial life, art, and architecture. (845) 876-0616, hylandhouse.com/antiques.htm

• **MARIN SHOW: ART OF THE AMERICAS**, Feb. 26-27, Marin Civic Center, San Rafael, CA. Featuring indigenous and Native American arts from North, Central, and South America. Ralph Shanks, author of *California Indian Baskets*, will speak. (310) 822-9145, marinshow.com

Don't miss...

• **WINTER ANTIQUES SHOW**, Jan. 21-30, Park Avenue Armory, New York, NY. Antiques from antiquities to the 1960s (75 exhibitors). Every object is vetted for authenticity, date, and condition by a committee of experts. Opening night party, Jan. 20. Benefits East Side House Settlement. (718) 292-7392, winterantiquesshow.com

• **ANTIQUES AT THE ARMORY**, Jan. 21-23, 69th Regiment Armory, New York, NY. Featuring 100 exhibitors of American and European antiques, period furniture, Americana, folk art, garden and architectural arti-

facts, fine art and prints. Free shuttle service to the Winter Antiques Show. (973) 808-5015, stellashows.com

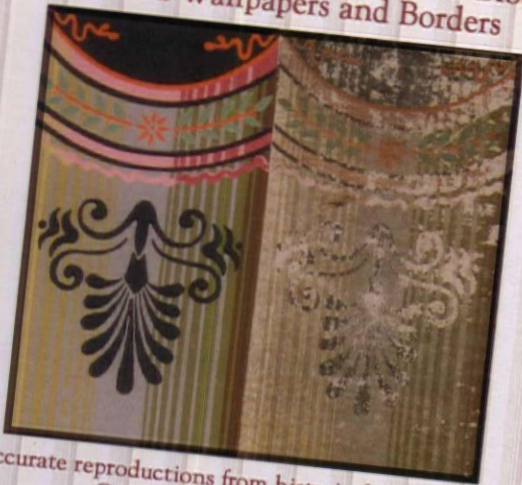
• **"STEEL AND SHADE: THE ARCHITECTURE OF DONALD WEXLER,"** Jan. 29-May 29, Palm Springs Art Museum, Palm Springs, CA. Innovative modular and steel designs from one of the key architects of postwar California architecture. (760) 322-4800, psmuseum.org

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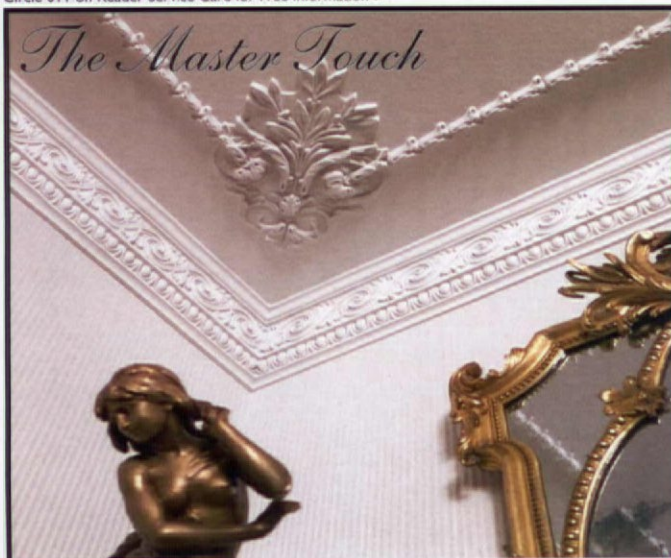
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♥ Near East Beauties ♥

These 18" x 18" embroidery pillow kits are based on traditional Middle Eastern folk motifs. Each kit includes a pre-shrunk back and front in cotton calico, anchor-stranded cotton thread, a detailed chart, needle, and instructions. They are \$88 each. From Ehrman Tapestry, (888) 826-8600, ehrmantapestry.com



♥ Silken Pewter ♥

Hand-spun by skilled artisans in Vermont, a trio of easy-care pewter vases includes Lilac (8½" tall), Everlasting (6"), and Sweet William (5"). Each vase has a faceted ring at the neck and comes in a flannel gift pouch. They're priced from \$100 to \$250. From Danforth Pewter, (800) 222-3142, danforthpewter.com

▸ Bargeboard Bed

Inspired by 19th-century vernacular folk architecture, the Gable bed incorporates decorative cutouts into its high gable headboard and footboard.

It's available in more than 40 hand-painted finishes and comes in full, queen, and king sizes. A queen bed is \$3,250. From Archatrive, (845) 889-8144, archatrive.com



▸ Little Castle

One of dozens of historic styles, Halifax Big Bishop is a reproduction of a 19th-century chimney pot. It's available in terra cotta in either a natural or glazed finish. It retails for \$535.

An antique version costs \$505. From the Chimney Pot Shoppe, (724) 345-3601, chimneypot.com

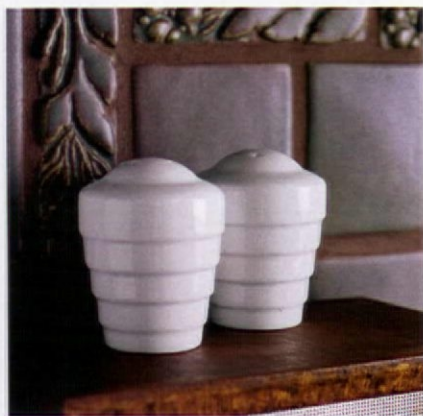


Unexpected Architecture



▸ Soft Blocks

Brooklyn's brownstones, stores, and abandoned buildings were the inspiration for these collectible pillows created by Patrick Chirico. The two-tone cotton pillows vary in size; the largest (green, at center) is 9½" x 13½". The pillows are \$36 to \$38 each. From Build Your Block, (315) 783-4766, buildyourblock.com



▸ Guggenheim Shakers

The unmistakable shape of the Guggenheim Museum, a Frank Lloyd Wright design of 1956, makes for a memorable pair of salt and pepper shakers. In porcelain, they're 3½" high x 2½" wide. The pair sells for \$14.50. From the Frank Lloyd Wright Preservation Trust, (877) 848-3559, shopwright.org



▸ Brooklyn Bridge 4 Sale

Denise DeLong puts an architectural spin on almost everything she creates. The Brooklyn Bridge tile, shown in cobalt, is based on a famous 1914 photograph. The 8" x 10" tile sells for \$99 and comes in other colors. From DeLong Ceramics, (718) 281-6722, delongceramics.com

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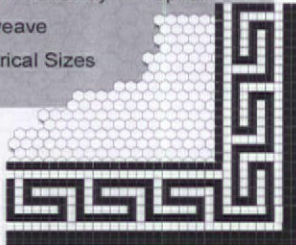
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Flirty Fluting

The George is an industrial-style single-pole pendant based on designs from about 1910. The scalloped opal glass shade is hand-molded in a multi-step process that revives century-old techniques. Including the shade, the 36" long fixture sells for \$193. From Rejuvenation, (888) 401-1900, rejuvenation.com



Built from the Past

A modern take on early American wire-arm chandeliers, the heart of the Moon chandelier is a hand-turned hardwood ball with 22-karat gold leaf; its five arms are painted antique red. It's 18½" wide x 19" tall. The fixture is \$1,150. From Hudson River Design, (518) 392-9218.

Lighten Up

Poppies in the Square

The Mission ceiling light has an unusual rectangular art-glass shade. It's 33" long and 5" in diameter. Choose from 12 finishes, plus custom shades. In the verde patina and wax, it's about \$574, shade included. From Turn of the Century Lighting, (888) 527-1825, tocl.ca

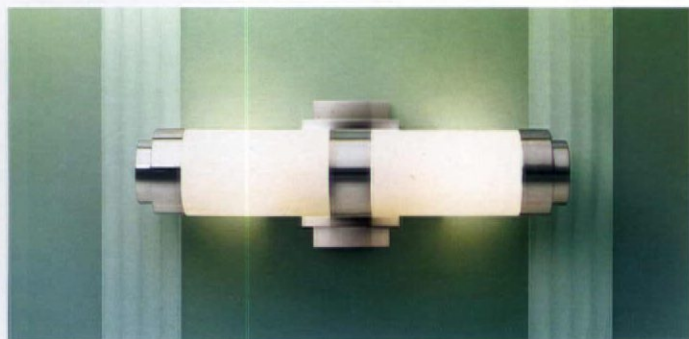


Art of Alabaster

The Cheuret is inspired by a 1925 sconce designed by French sculptor Albert Cheuret. Cast from recycled brass and offered in 11 different finishes, the sconce features a shade of scalloped alabaster petals. It's \$2,200 in polished brass. From Urban Archaeology, (212) 431-4646, urbanarchaeology.com

Arms Encircling

Based on a French original from the early 1800s, the Golden Orb chandelier is finished with 22-karat gold on the wood turning. The six-arm light with beeswax candle sleeves is 24" wide x 13" high. An electric version retails for \$1,750. From Richard Scofield Historic Lighting, (860) 767-7032, scofieldhistoriclighting.com



Deco in Chrome

Designed to coordinate with matching bath fittings, the Solace double light in chrome bears more than a passing resemblance to 1930s Art Deco tube light fixtures. Quick-connect wiring provides ease of installation. The fixture sells for \$228.10. From Showhouse Lighting, (800) 289-6636, shfaucets.com



Crystal by Gaslight

The Chelsea is made with exquisite Victorian detailing of solid hand-polished brass and European crystal. It measures 20" x 23" and is available with either candles or gas shades. As shown, the North Carolina-made fixture is \$995. From King's Chandelier, (336) 623-6188, chandelier.com



Upright Candle Light

This unusual four-light fixture in a special pewter finish offers realistic wax candle sleeves. It measures 17½" high x 14" in diameter. All lights are built one at a time. As shown, the chandelier is \$392.78. From Authentic Designs, (800) 844-9416, authenticdesigns.com

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Lighting for a Lifetime

These Arts & Crafts-style lamps combine Amish craftsmanship with long-life LED technology. Available in both table and floor models, the lights come with a choice of shades and can be customized with dimmers. A table lamp retails for about \$695. From Talisman Lighting, (704) 780-4434, talismanlighting.com



Good advice on the pros and cons of creating a paint scheme using tints and shades of the same color.

HAVE YOU EVER THOUGHT you'd solved a paint scheme dilemma with one of those chips from the paint store that has four or five gradations of the same hue? You put one on the walls, another on the trim, perhaps—daringly—a third for accent. Then, before the paint's even dry, you find yourself dissatisfied? Working with shade and tint variations on a single color can be a tricky business, so we've asked a coterie of professional color experts to weigh



Paint by Percentages BY CATHERINE LUNDIE

in with tips and cautions. C.J. Hurley and Barbara Pierce offer a nationwide color consultation service in Portland, Oregon; Janet Teas is an architectural color consultant based in Zanesville, Ohio; Lou Toboz and Ron Walker operate Coryell Colors from their home in Lambertville, New Jersey.

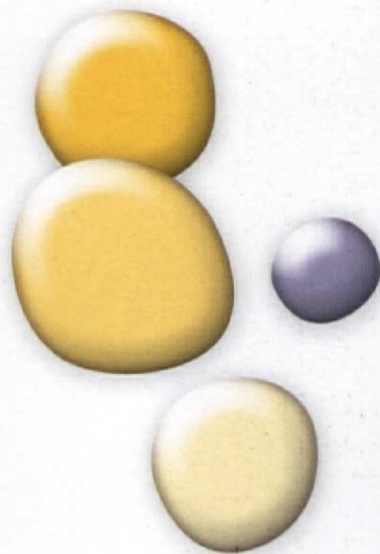
Q. *Is it true that you can use different percentages—tints and shades of a color from the same paint card—and get radically different colors?*

A. **TOBOZ AND WALKER:** Yes. Tints are just any pure color that's been lightened by adding white. So depending on the percent of white you add, a deep purple can become lilac, or black turns to gray.

C.J. HURLEY: That's what those paint chips from the big companies are. The purest pigmentation is on the bottom of the chip; all they're doing is adding white as the swatch gets lighter. In today's commercial paint they use titanium, but historically the white was lead.

Q. *So why doesn't it always work when you try to use different tints on the same paint chip?*

A. **C.J. HURLEY:** What you have to realize is that these are marketing tools created to show you the spectrum of what you can get from a saturated color as it gets lighter, not necessarily to work together in the "wall/woodwork" way we've come to use them. Since most peo-



TOP: The owners of this 18th-century Georgian home used a medium shade of a deep, pigment-rich color on walls, and a darker shade of the same color on trim, for a historically correct tone-on-tone effect. **ABOVE:** Cutting paint with white produces different tints; for a contrast color, spin to the opposite side of the wheel.

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LEFT: Even on the same paint-color strip, shades and tints of a hue produce very different colors. **BELOW:** A palette designed by Le Corbusier in the 1930s offers a distinct advantage: every color coordinates with every other color.

ple aren't trained in the nuances of color, the chips are designed to be useful at a glance, but they are in no way a measure for what is right for painting historically accurate colors in a period home.

BARBARA PIERCE: Think, for example of a deep, saturated red at the bottom of the chip that becomes really garish pink as it moves to the top. That "loud" pink is because they use magenta as a base. Historic bases were much different. Pinks were created historically by mixing a paint base of ground chalk, lime, or lead-white and adding ox blood. The average modern paint chip isn't going to produce a pink like that.

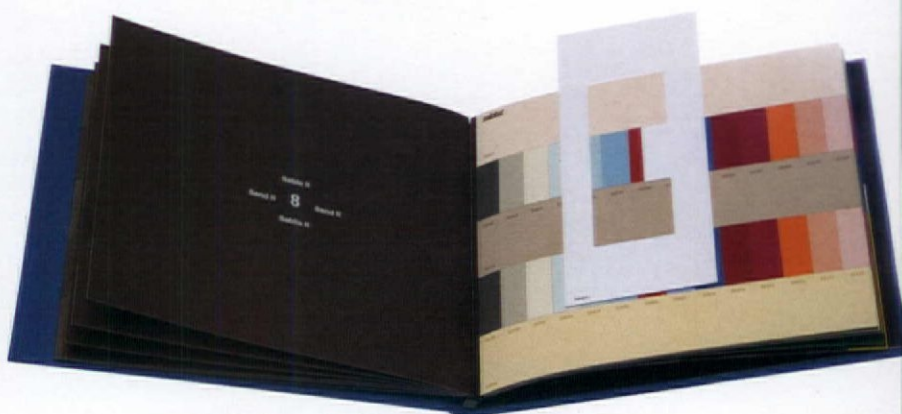
C.J. HURLEY: Another point is that the whole spectrum of values that you get on these chips didn't exist back in the day. Paint companies would release what they thought was the ideal color. You could go down and there would be a wide body of colors to choose from, but it wouldn't be, "Okay, here is this yellow in nine variations."

Q: So what if you find a gorgeous historical color that you want

for your walls? Is it possible to use variations on a single color and still give your home a period-appropriate feel?

A: **JANET TEAS:** If you have found the perfect historical paint for your walls and would like a similar color on the ceiling, just add the interior paint to white. The formula is 80/20—80 percent white with 20 percent color. To make an area feel more open and larger, I like to paint the ceiling a lighter color than the walls.

C.J. HURLEY: Keep in mind that no matter what color you are starting with—the warmest yellow or the coldest blue—as you add white it will only get cooler. You are nev-



er going to warm the paint by adding white. Staying near the purest form of the pigment will give the warmest effect.

BARBARA PIERCE: So if you want your house to feel warm and inviting, you probably won't achieve that with the lighter end of the color card. And if you are putting it next to warm natural woodwork,

your results may be a disharmonious effect. C.J. and I have worked with many homeowners who have been dissatisfied with their color choices because they are too stark next to the wood trim. This is usually because the colors they picked had too much white. Titanium is much harsher than the kind of warm yellow-white effect offered by paler historic colors.

Q: What about on a home's exterior?

A: **TOBOZ AND WALKER:** [Shade variants] can work really well on an exterior. People make the mistake of thinking that a monochromatic color scheme is boring, but imagine a Queen Anne Victorian picked out in a variety of shades and tints. It would be harmonious, but at the same time would draw the eye to all that wonderful texture and detail—make it pop. You just have

to remember the general rules about color placement in order to achieve maximum visual impact: medium-weight colors are good choices for a "body" color that covers—or grounds—most of the house. Use brighter or darker colors that complement the ground color as accents on doors, windows, eaves, porch trim, etc.



Q: *Is it appropriate to use variations on a single color for any architectural era?*

A. **C.J. HURLEY:** Sure, but depending on what your goal is, I don't necessarily think that you are going to get better effects by sliding up and down the scale of a single color swatch. Just to generalize: In the mid- to late-Victorian period up through Arts & Crafts, people were using the same types of colors. And most of the colors they liked to use to decorate walls and even body colors on exteriors were deeply satu-

rated—they didn't have a lot of light in them. When you start looking at trim colors, they will for the most part have more white, but if you want a historic feel, even if picking off a contemporary palette, you'll have greater success by staying in the middle range of that chip, moving back toward the darkest tone. It's probably going to feel the most historical at the mid- to darkest range for wall colors.

BARBARA PIERCE: Of course none of this is exclusive; historical color is more complicated than that, and what period you are working in matters a lot. But when you start getting into those pale colors, they are often off the mark with the mid-Victorian to Arts & Crafts period tastes, except, for the most part, trim colors. And then there is a tangible change toward using lighter colors for both walls and trim after World War I into the 1920s with the Colonial Revival.

JANET TEAS: Adjusting tint percentages allows, for example, the color orange to be transformed into

a beautiful peach color for a Federal-style home, or into a subdued terra cotta color for an Arts & Crafts home.

Q: *Any advice on how to go about playing with percentages to achieve the perfect color?*

A. **TOBOZ AND WALKER:** If you're the hands-on type, a good option is milk paint that you mix yourself. The Old-Fashioned Milk Paint Company (milkpaint.com) has a color palette and tinting chart that shows you exactly what we've been talking about here.

C.J. HURLEY: If your goal is to get an accurate historical feeling for your older home, it's good to seek some advice from a designer with real knowledge of historic colors. A color consultant can help you over any hurdles you are facing in choosing colors, and steer you in the right direction. They often will have a library of colors that aren't offered to the general public, which also helps in making smart choices. ✦

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In Portland, Oregon, this family dreamt of a new kitchen—then they realized the bones were there all along. **BY DONNA PIZZI**

PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON

NO ONE EVER encouraged us to keep the old kitchen cabinets,” says Don Ruff. “Everybody said, ‘You need a dishwasher.’” The originals, in old-growth Douglas fir and some with glass fronts, remained along the west wall. Greasy and soiled, they were further degraded by the cheap metal-bracket shelving, chipped Formica (Harvest Gold), and well-used appliances that surrounded them. The kitchen plan was poor: a refrig-

erator stood out against the south wall, while the range was tucked beneath the cluttered white shelves.

Ruff and his wife, Betsy Ramsey, had purchased the 1910 Craftsman house in 1986, in a trade with a friend who was downsizing. The kitchen project would wait, however, until 2009, when Don retired and all the kids had graduated from college. In search of design help, the couple got a computer-generated layout at Home Depot—but Betsy thought it looked like a 1980s kitchen. The two wanted





LEFT: Keeping original cabinet dimensions meant the family had to forego a built-in dishwasher—"which is no big deal," says the owner. Discreet under-counter lighting was added. **ABOVE:** The original cabinets and rough Formica. **OPPOSITE:** Bigger than a typical bungalow, the Craftsman house was built in 1910.





BEFORE



LEFT: The unused wood lift was refitted with pantry shelves. This view shows old and new cabinets, well matched. (A four-year-old stove remains.)

FAR LEFT: The same view before shows the bracket-hung shelves and awkward fridge placement.

BELOW: Specialty hardware turned the old pull-out flour bin into a self-closing recycling center. Dining-room built-ins are visible through the swinging door.



a more period-compatible kitchen. It was after they attended Portland's Architectural Heritage Center Kitchen Revival Tour that they decided they could *restore* their kitchen.

They were inspired by the gatehouse kitchen at the 1914 Pittock Mansion. "Of all the houses on the tour, that kitchen came the closest to the model we had in our heads," says Betsy. Don was enamored of the Laurlhurst fan (a local product) he'd seen on another kitchen tour; it could solve the room's ventilation issues.

The next hurdle was finding a carpenter willing to preserve the old cabinets, and even duplicate their construction. Don's tree-trimmer recommended Ed Paget of Fine Grain Construction—and the project was on.

"Ed was excited about the job,"



ABOVE: Refinished original built-ins, cabinets, and trim have a character rare in remodeled kitchens. **RIGHT:** A pendant light over the porcelain sink matches original fixtures.

says Don. "He appreciated our cabinets' handmade details, the adjustable shelves, the lift, and the old cooler box—and he understood why we wanted to save the kitchen as a historical document."

Paget himself admits he wanted to raise the cabinets to a more contemporary height. But they might have been damaged in the move. He was also initially skeptical about Don's choice of dark-green granite countertops with white subway tile. But Don cited the Pittock Mansion kitchen, which has dark-stained fir countertops with a white-tile backsplash.

At the Ruff-Ramsey house, "There was no way to save the original fir plank countertops under the Formica," Paget explains. "They'd been cut." Paget began by moving

the gas and water lines so the range could be relocated near the lift, just where the old woodstove once had stood. He tore up the vinyl flooring and added underlayment and Marmoleum resilient flooring in 'Forest Floor.'

Meanwhile, Barak Fisher of Bear Woodworks in Hubbard tackled the soiled cabinets. To determine their original stain and color, Fisher rubbed the darkened shellac with denatured alcohol. Then he went over the wood with a sealer before lacquering them. Fisher brought a refinished cabinet door to Rodda Paints so the stain department could formulate a matching stain for new cabinets based on the old ones. Fisher and Paget worked together, measuring and figuring, to get the details right on the new cabinets,



which flank the stove and house the microwave oven.

"The advantages of this 'new' kitchen are enormous," says Don. "The cabinets look better and are much easier to keep clean. The drawers pull out smoothly. The deep sink is great for food prep, and the Marmoleum flooring doesn't catch dirt."

"We're proud of our kitchen," Betsy adds, "and want to have people over more." ♦



The Mystery Sister

BY CHARITY VOGEL

I SPOTTED HER FACE from across the room. Young and shy, beautiful and demure . . . the young woman's eyes had a downward gaze, but her poise attracted me. And the way she stood! Hands clasped, arms propped on the back of a chair that she tipped toward her body: Was it in playfulness, or studied self-protection?

I had to know more about her, and besides, I'm a sucker for vintage art. I scurried across the crowded antiques shop to get closer to the dingy canvas that hung crookedly, without a frame, from a metal pole. As I arrived, my heart leapt: My guess was right; I could see that the young woman was indeed a nun. Despite the streaks of dirt on the picture, it was clear that the mysteriously private young woman was dressed in antiquated monastic garb, including a full veil, with a black rosary hung from her waist.

She was a nun who had seen better days. Even looking up from the floor, I could see that the large canvas was severely deteriorated, frayed and water-stained, especially around the edges, and torn through in parts by mishandling. In the middle of the piece, across the

woman's chest, was a jagged, L-shaped tear. Someone had once dropped the old canvas, or let it fall over, and there was a hole in the heart of the painting. It was beautiful, I thought, but it was ruined.

The price tag read 40 bucks.

Here is where my story shows that I am not always a rational human being with good taste. Most people would have walked away. My narrative might be explained by two facts: 1. I adore Catholic sisters, having known so many good ones, and I even wrote part of my dissertation on them; 2. I own a cavernous, 1898 Victorian house with an enormous front staircase that has a very bare feature wall, where I have long wanted to hang artwork of similar vintage to the house.

Really now, how often do you see a full-length oil portrait of a cloistered nun? It hardly ever happens—for me this was a first, which made it too good to pass up. I squeaked and bounced up on tiptoe with the thrill of discovery, then beckoned my husband over. I looked at T.J. with that antique-hunter poker face: *Play it cool, but get over here immediately.*



Photo by Carolyn Boates



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The painting, a second-hand-store find, was damaged, dirty, and even torn. An art conservation student at Buffalo State College restored it.

T.J. grimaced and pulled out the checkbook, but I waved him back. I never pay full price for anything. I walked to the counter and told the manager that we could pay \$25 for the painting. She looked surprised. But it's torn, I pointed out, cajoling; just maybe we can fix it.

It turned out she wasn't surprised by my offer, but by my interest. The canvas had been dropped off in a lot of assorted estate salvage from a "picker," explained the manager, Nancy Dischner, and she hadn't expected to sell it. So two tens and a five later, my Mystery Sister lay wrapped in brown paper in the trunk of our car as we took her home to our shingled Victorian. The sky above shone gloriously blue; it was a perfect end-of-fall day.

NEXT UP WAS THE WORK that would make the nun part of the family. We had to do two things: repair the damage, and also try to find out about the painting. Who had created it, when, and why? I hardly dared hope we would figure out who the woman was.

At first our first efforts were frustrating. The painting bore signs of being the work of an amateur artist. On

close study, we could see that the nun's hands were out of scale and rudely done; the face, too, was not quite in proportion to the body. The legs on the chair suggested an exercise in how to paint perspective. Our novice seemed to us to be the work of a novice.

Inquiries to art-museum curators confirmed our suspicions. Staff at one museum glanced at the painting, said it wasn't a masterwork, then told us it would cost hundreds of dollars, perhaps thousands, just to have a study of the canvas undertaken. (Note to self: Before beginning an art-collecting career, amass sizeable sums of money.) Another expert at a major museum in the Northeast called the painting "strange and awkward," but also said it was rare because it depicted a character type, the nun in full garb, that is not often seen in American art. No one would hazard a guess as to the date of the painting.

We kept probing. Inspection of the work did not turn up a signature or a date. All we could see, faintly penciled on the back of the canvas, was what looked like a price: 25 cents?

Our next call brought us a stroke of luck. A nearby college, Buffalo State, proved to have an Art Conservation department with a graduate program in which a small cadre of students take on carefully selected "real-life" projects from the general public. Damaged artworks are conserved by master's-level students, who then prepare a detailed report, showing what they learned from their labors. It takes months or even years, but because it is student work, the conservation effort is reasonably priced.

We loaded the nun into the car, drove to the college, and showed her to faculty member James Hamm, who did not shake his head or roll his eyes, but agreed to let Sister stay for the program. (Think of the moment when your child got on a sports team, or they put a blue ribbon on your 4-H chicken, and you'll know how we felt when she was allowed in.)

Our nun lived on campus for nearly a year. Gabriel Dunn, a master's student in painting conservation, worked on all parts of the piece, from flaking paint to jagged tear. Dunn remedied decades of abuse, humidifying and restretching the canvas. She scraped at minute flakes of old paint with dental tools and scalpels, and applied microscopic dots of specialized glue (isinglass, made from the bladders of Russian sturgeons) to correct the peeling. She patched the tear so that it was all

but undetectable, even to those of us who knew it was there. She created custom paint blends and in-filled places where the old paint had flaked or worn away. "The entire thing was dirty," Dunn adds.

As Dunn scraped, patched and painted, something wonderful happened: the young nun began to bloom. Her habit revealed itself to be not colorless but rather

The American Institute for Conservation, based in Washington, D.C., offers a "Find a Conservator" service, with listings based on type of artwork and geographical area. See conservation-us.org.

tinged with blue and cream. Her skin turned rosy; details of her eyes and lips were restored. Her rosary beads, mere smudges before, can now be counted. Along the way, the painting's approximate age came to light. When Dunn took apart and analyzed the metal framing

brackets on the back of the canvas, she found they were a model patented in 1883 and used only until World War I. Oh, and that 25-cent mark? Ultraviolet light revealed that it was a notation showing what the unknown artist paid for the stretchers.

Yes, conservation ended up costing more than the painting (\$400), but to me it was worth every penny.

The painting is destined to be an heirloom, a treasure someday for our daughters.

We never did find out who painted the beguiling sister, or why. Maybe it was just an artist's exercise.

Perhaps it was painted as a memento of a favorite relative gone to the convent. It might even have been meant to raise thoughts to the holy. It seems we'll just have to live with the lingering mystery. In faith, as in femininity, some questions are better left unanswered. ✦

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THE AESTHETIC DETAILS

Surviving clues guided the stunning restoration of this 1882 Queen Anne in Connecticut. (page 38)

A COTTAGE ROMANCE

The makeover of a Pasadena cottage, built and rebuilt on an old stone foundation, preserved its rustic character. (page 48)



CEILINGS THAT INSPIRE

Look up to see the one unbroken plane in a room—a perfect place to use historical materials and diverse decorative treatments. (page 56)



PERIOD INTERIORS

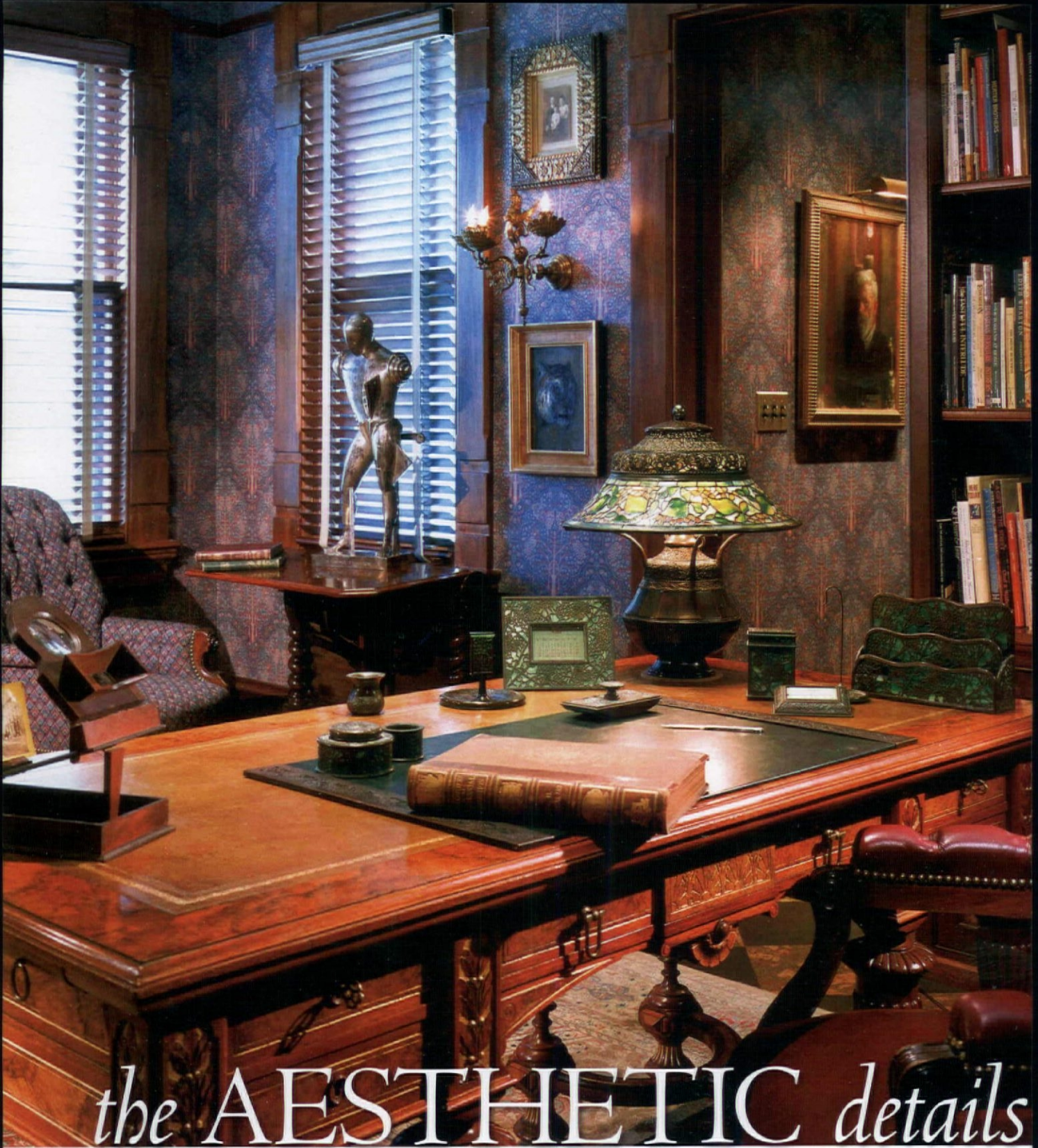
1874–1890

A precursor to Arts & Crafts philosophy, the Aesthetic Movement embraced comfort and beauty, and the exotic. (page 44)

WAINSCOTS: TRIM & FINISHED

Dressing the lower wall with battens and planks, dado treatments, or beadboard for protection and architectural finesse. (page 64)





the AESTHETIC *details*

This 1882 Queen Anne house in Connecticut held enough clues to guide a stunning restoration that evokes another time, in a house that embraces family life.

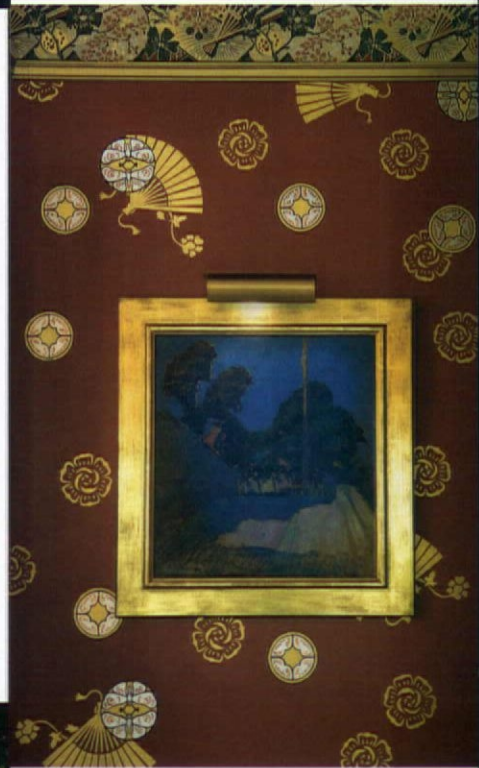
BY BRIAN D. COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO

OPPOSITE: The study features a Herter Brothers burlled walnut desk, lit by a Tiffany Studios lamp. In front of the window is the silver-gilt bronze sculpture "Il Grande Trovatore" by Giorgio de Chirico. **RIGHT:** Preservation architect David Scott Parker led the restoration.



BY THE TIME its rescuers found the impressive Queen Anne in 1995, it had been . . . simplified. Gone were the dormers, roof cresting and soaring finials, the gable decoration, the pediment over the porch. The exterior seemed bloated in cream and beige. Interior woodwork made of oak, chestnut, and redwood had been slathered in Colonial Revival white, and leaded-glass windows and transoms had been covered.

But in its massing and remaining details, the house reminded this owner of his grandmother's Queen Anne in California, a happy place from his childhood. The Connecticut house offered generously proportioned rooms with high ceilings, and enough bedrooms to accommodate all the children visiting together.



ABOVE: The dining-room wall treatment re-creates the original scheme of bronze and gilt stencils on a brick-red ground.

LEFT: Restoration of the 1882 Queen Anne extended to roof ornaments and landscape.



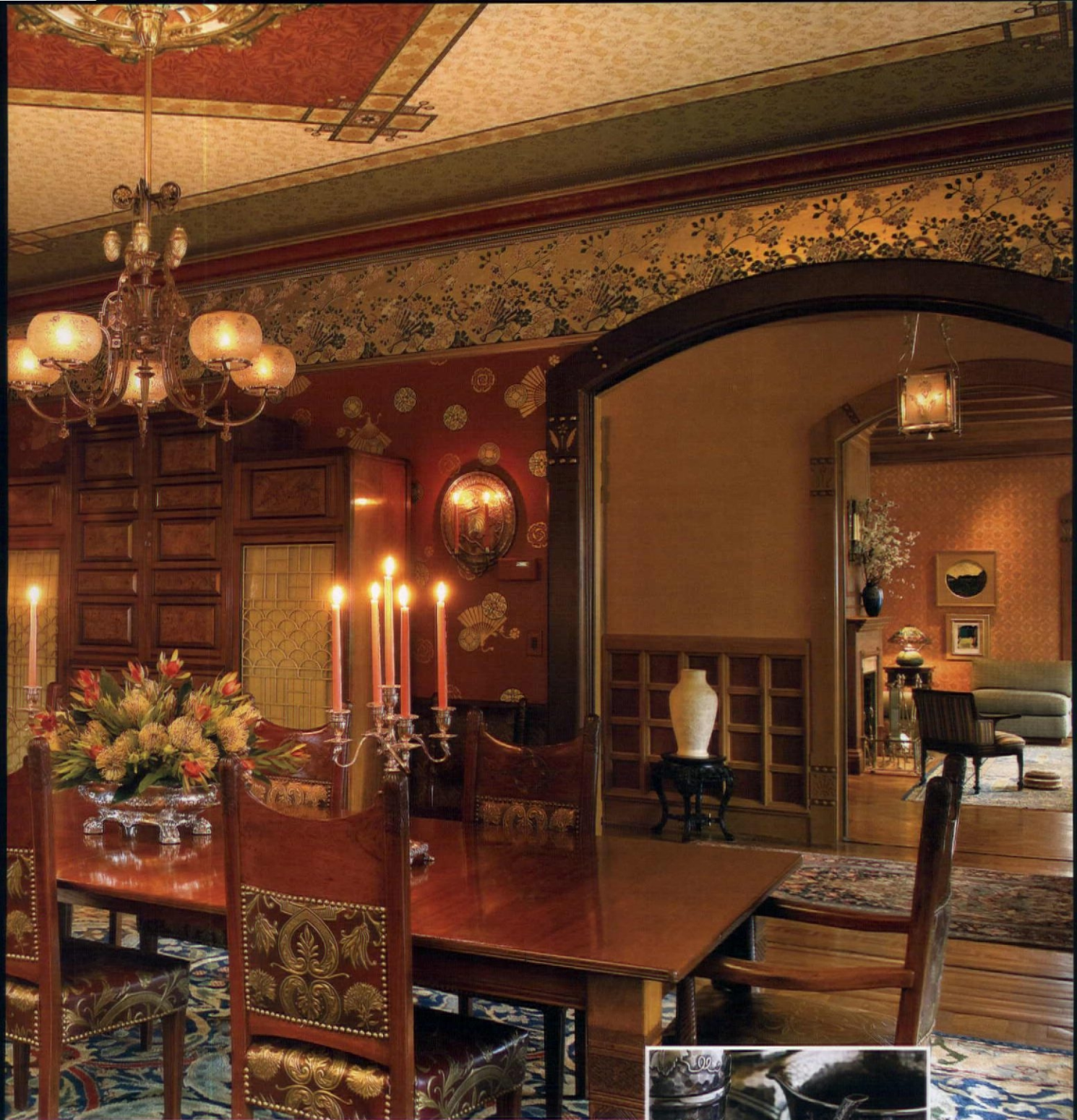
ABOVE: The Music Room, intended for nighttime entertainments, is a sophisticated expression of Aesthetic taste, with ebonized woodwork. **RIGHT:** The original wall decoration of 1882 was recreated in the dining room and set the Anglo-Japanese scheme. Rare furniture by British Aesthetic Movement architect Thomas Jeckyll is complemented by a new mantel in Jeckyll's style.

The house had had an auspicious start. In 1882, Judge John Hoyt Perry engaged a local architect to build a tasteful residence suitable for a man of his prominence—an “artful” home with a matching carriage house. Featured were steeply pitched roofs with multiple gables, lacy wood cresting, and imposing brick chimneys. A three-sided bay created a tower in front, wrapped by a veranda, with walls clad in both clapboards and decorative shingles painted terra cotta and



Indian red with accents of green and tan. A porte-cochere and a glass-walled solarium, both added in 1905, further integrated the asymmetrical house into its park-like setting.

Today's homeowner was fortunate to meet preservation architect and decorative-arts enthusiast David Scott Parker. Parker has a special affinity for the Aesthetic Movement, which would have influenced the interior design and furnishing of an “artistic” house

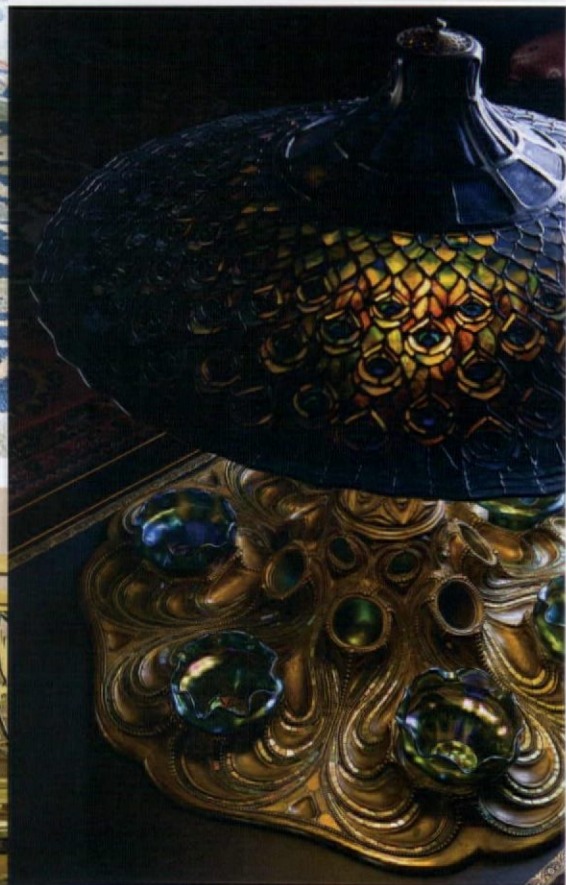


in 1882. Parker worked with the family to return the once-stately house to its glory, keeping restoration historically accurate while creating a livable home.

Period photographs guided replacement of missing exterior elements, including roof embellishments, and also restoration of the wraparound porch. Leaded-glass transoms and windows, based on originals discovered during the work, were re-created for the solarium and the parlor. Analysis of old paint layers suggested

RIGHT: A collection of Tiffany's 'Lapover Edge' silverware features dragonflies and leafy tendrils in the Anglo-Japanese style of the period.





CLOCKWISE FROM TOP LEFT: Rarely is a period house restored and furnished with such attention to the details: Dining-room furniture is by British designer Thomas Jeckyll; the Hammersmith rug is an original from Morris & Co. In the Music Room, carvings and inlay highlight a Herter Brothers library table. On the table sits a rare Peacock table lamp, made by L.C. Tiffany for his own home. The brass Aesthetic Movement fireplace fender (American) adds whimsy in the parlor.



LEFT: The upstairs hall features an 18th-century mirrored Venetian trompe l'oeil mural; the Herter Bros. cabinet has sparkling LaFarge glass doors. Wool carpet is by Saxony.

ABOVE: The solarium boasts a rare guerdon table by Tiffany in the Moorish style.

exterior color selection, with paint from Benjamin Moore's Classic Colors: 'Santa Rosa' is the pale terra cotta on the upper shingles, and 'Giant Sequoia' the salmon on lower clapboards. Five acres of grounds have also been returned to a 19th-century appearance with a pair of gazebos added to the arbor, and stone walls and wood fences restored or re-created according to archival photos.

INSIDE, THE GOAL was to create artistic, historically accurate rooms, but ones that would serve the modern needs of the owners and their extended family. Parker considered the use of rooms for day or evening, and chose appropriate finishes and furnishings.

The parlor, used for daytime entertaining, was pa-

pered with embossed Anaglypta wallcovering finished in a light salmon dusted with gold powder; the walls glow in afternoon sunlight. This room has an original mantel and is furnished with an ebonized Japonesque settee and adjustable-back armchair attributed to Philip Webb and designed for Morris & Co.

The adjoining solarium is painted in sylvan greens (Benjamin Moore's 'Norway Spruce' and 'Cedar Path'), which complement the earthy colors of the encaustic-tile floor by the venerable English company Minton-Hollins, who date to the Victorian era. An elaborate leaded-glass transom was discovered by workmen drilling into a wall; it was restored and became the model for re-creating the missing transoms. Furnishings are of the period and include a carved teakwood bench

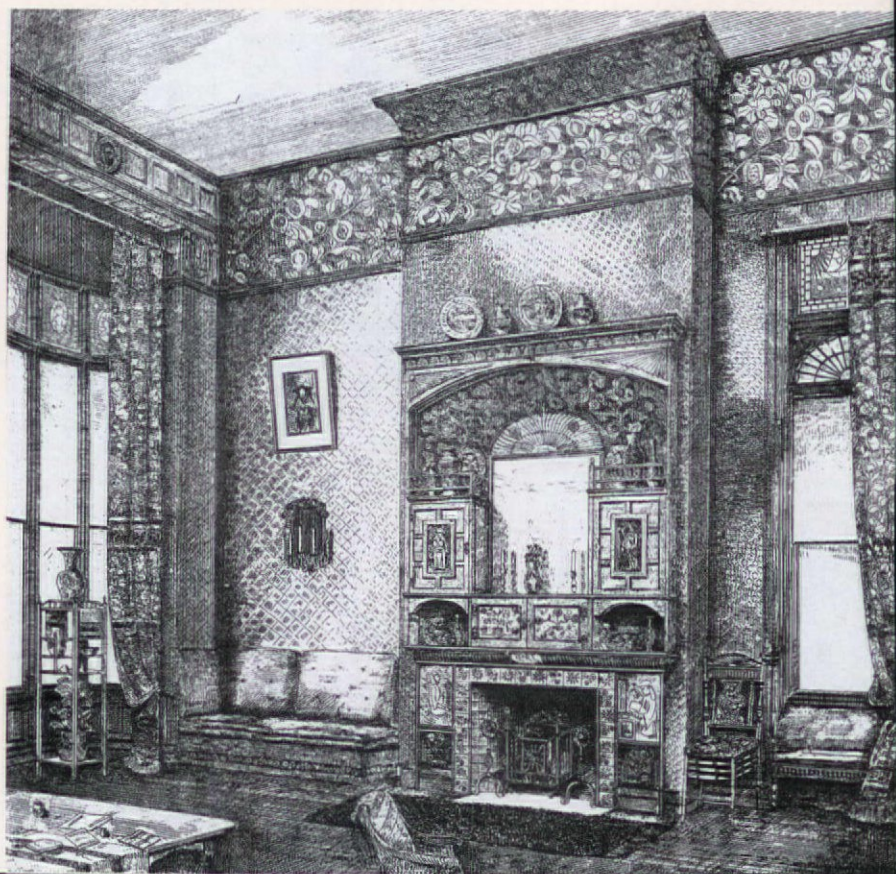
VICTORIAN *Aesthetic Taste*

The Aesthetic Movement of the 1870s and 1880s had a tremendous influence on British design, and subsequently on American taste. A reaction against Victorian-era mass production, and a precursor to the Arts & Crafts gestalt, the Aesthetic Movement—look to Ruskin, Morris, Oscar Wilde—has been called “the cult of the beautiful.”

An important coda to the movement was the embrace of Japansque ornament, manifested in the “Anglo-Japanese” furniture of E.W. Godwin and the decorative designs of Walter Crane and James McNeil Whistler. Popular motifs include the stork, sunflower, and lily. The trend was perpetuated by Liberty & Co. in London and all fashionable decorators throughout the 1880s.

Names once again famous are associated with this reaction to mid-Victorian “bad taste,” such as ceramist William De Morgan, designer C.R. Ashbee, and tastemaker Bruce J.

RIGHT: Queen Anne parlor in the Aesthetic taste, from William B. Tuthill’s *Interiors & Interior Details* of 1882. Note the sunflower and pomegranate frieze, diaper-pattern fill paper, art tiles beneath the delicate overmantel, window treatments, and art glass and banquette. **BELOW:** Owls and the moon, cherry blossoms, and nasturtiums are Anglo-Japanese motifs.



Talbert. They suggested that the line between the fine and applied arts was false—that the design and manufacture of furniture, ceramics, metalwork, and textiles should rise for the sake of beauty in everyday life. Although William Morris often sought to distance himself from the much-parodied Aesthetic Movement (see the operettas of Gilbert & Sullivan), his popular designs actually helped extend its influence in

the U.S. By 1870 Morris’s wallpapers were on sale in Boston, and ten years later *Hints on Household Taste*. Charles Locke Eastlake was published in an American edition. The 1876 Centennial Exposition in Philadelphia followed, bringing thousands of Americans in contact with the “reform movements” in England. Oscar Wilde made his famous lecture tour of the U.S. in 1882–83.

In the U.S., the New York cabinetmakers Herter Brothers dabbled in their own version of Anglo-Japanese style by the mid-1880s. Ceramics and silver were widely available in the Aesthetic taste. The Japanesque was of course propelled by the “opening of Japan” by Commodore Perry’s celebrated visit in 1854. Westerners were fascinated by this newly discovered society, uncorrupted by modern machines.

The style replaced more conventional Rococo and Gothic designs. The flat planes, stylized designs, and nature-inspired motifs of the Anglo-Japanese style included storks and owls carved in the backs of chairs, beetles and spiders crawling up the handles of silverware, dragonflies lighting on silver teapots by Tiffany and Gorham, and cherry blossoms in stained glass. Nevertheless, the craze lasted only 20 years (until the turn of the 20th century), when it was eclipsed by the Colonial Revival. —THE EDITORS

A surviving period parlor treatment boasts a spindle-work overmantel, Turkish seating, and porcelain.



ERIC ROTH (ABOVE)
ROBERT BENSON (RIGHT)



The entry porch features Aesthetic motifs. The Pilgrim-style chair is by Yaddo Community artists

and armchair by Lockwood de Forest and a Moorish-style gueridon, or small table, by Tiffany.

The adjacent Music Room is generally a space for nighttime entertainments: the owner’s children include a pianist, a cellist, and an opera singer. This room has a sophisticated Aesthetic treatment, with ebonized woodwork. Walls are upholstered in Clarence House’s ‘Palazzo Strozzi Blue’ jacquard. The ceiling is hand-stenciled on a gold-leaf ground in a pattern based on a Herter Brothers ceiling in New York City’s Seventh Regiment Armory. The room is hung with period art and furnished with the best of Aesthetic Movement pieces, including an intricately carved Herter library table lit by a rare Peacock table lamp made by Louis Comfort Tiffany for his own home.

Restoration of the dining room was an exciting project: Decorating clues remained in an alcove that had been walled over and covered with a pier mirror. A blind win-



LEFT: A new kitchen in the style of a grand butler's pantry replaced a Euro-modern remodeling with cramped spaces. Original leaded-glass cabinets were found in the carriage house. **ABOVE:** The unusual maple bureau by Pabst is lit by a 'Dogwood' Tiffany lamp.

dow—stained and leaded glass visible only on the exterior wall—suggested the existence of the alcove. After it was reopened, the original paint scheme of 1882 was revealed, a striking combination of stenciled, bronze, and gilt roundels and fans on a brick-red ground. The original pocket doors are exquisite, in natural redwood and chestnut.

The Anglo-Japanese motif inspired the room's furnishings, mostly rare pieces by British architect Thomas Jeckyll, a leading designer of the Aesthetic

Movement in the 1870s. The missing mantel was replaced by a new one done in Jeckyll's manner. The room is anchored by a vintage Hammersmith carpet designed by John Dearle for Morris & Co.

The kitchen had been remodeled by previous owners in a Euro-modern style with white laminate, but it remained a congested warren of small spaces. David Parker relocated a powder room, closet, and the basement stairs to give the new kitchen a central location. He designed the new space in the former butler's



The master bedroom's gold-leafed wood mantel and plaster strapwork ceiling were inspired by Whistler's famous Peacock room. The room is furnished with a rare maple bedroom set attributed to Philadelphia cabinetmaker Daniel Pabst.

pantry. The leaded-glass cabinet doors are originals, a lucky find in the carriage house.

The 19th-century restoration continues upstairs, where the eye-stopping master bedroom was inspired by James McNeil Whistler's famous Peacock Room in London (now at the Freer Gallery of Art in Washington, D.C.). It has a strapwork ceiling in plaster and a carved wood mantel, both gilded in real gold leaf. The room is furnished with a rare maple bedroom set attributed to Daniel Pabst, the famous German-American cabinetmaker who worked in Philadelphia during the late Victorian era. ✦



An elaborate leaded-glass transom window was discovered in the wall by workmen; it became the model for reproducing other transoms. A new Minton-Hollins encaustic tile floor grounds the solarium. Furnishings include a carved teakwood bench and armchair by Lockwood de Forest.



ABOVE: The Mahans sought furnishings specifically for their stone-walled cottage. Removing drywall to expose the river-stone wall uncovered an old light well that brings sunlight to the ground floor. **RIGHT:** Changes to the roofline are subtle; the cottage looks much as it did in the early 1900s. **OPPOSITE:** Huge boulders create a meandering enclosure for the property.





R

ECENTLY ENGAGED, Richard and Pamela Mahan weren't thinking of buying real estate when they stumbled upon an old stone farmhouse in their Pasadena neighborhood, almost literally under the Colorado Street Bridge. With a low, sloping roof that seemed to rise from the stone foundation, the cottage looked as though it had grown in place—an impression the Mahans (who have since married) took pains to preserve after they bought the house in 2003. Enhancing the effect are huge boulders encircling the site, looking as though the river god of the nearby Arroyo had dropped stony pilgrims in and around the grassy plot.

Needless to say, the attraction was instant. They bought the place because of its age, character, and “great promise,” as Pamela puts it. “We wanted the house to be part Craftsman, part hunting lodge, part Ralph Lauren—and very comfortable.”

A Cottage Romance

This makeover of a Pasadena cottage, built and rebuilt

on an old stone foundation, preserved its original character.

BY MARY ELLEN POLSON | PHOTOGRAPHS BY CHRIS CONSIDINE

"In modern homes, **the kitchen** sometimes becomes too overpowering. It wouldn't be proper for a small cottage to have a large kitchen."



Fittingly, the house had a long and romantic history. The boulder foundation is almost mythically old for Southern California—the Mahans believe it may date as far back as the 1820s. It was certainly built in the 19th century, probably as the foundation for a stone barn on a large *rancho*. It may have been a toll-house at some point. Eventually it became a carriage house where fine Duesenbergs were parked.

Sometime in the 20th century, the old barn was converted to residential use. The last makeover had occurred in the 1960s; when Pamela

and Richard walked in, they were greeted by a freestanding metal fireplace, an open staircase, and a sea of orange laminate in the kitchen. Upstairs, things were just as groovy. "There was a baby-blue soaking tub, suede wallcovering, and shag carpeting in the master bath. It was very Barry White," says Richard, referring to the steamy 1970s soul singer.

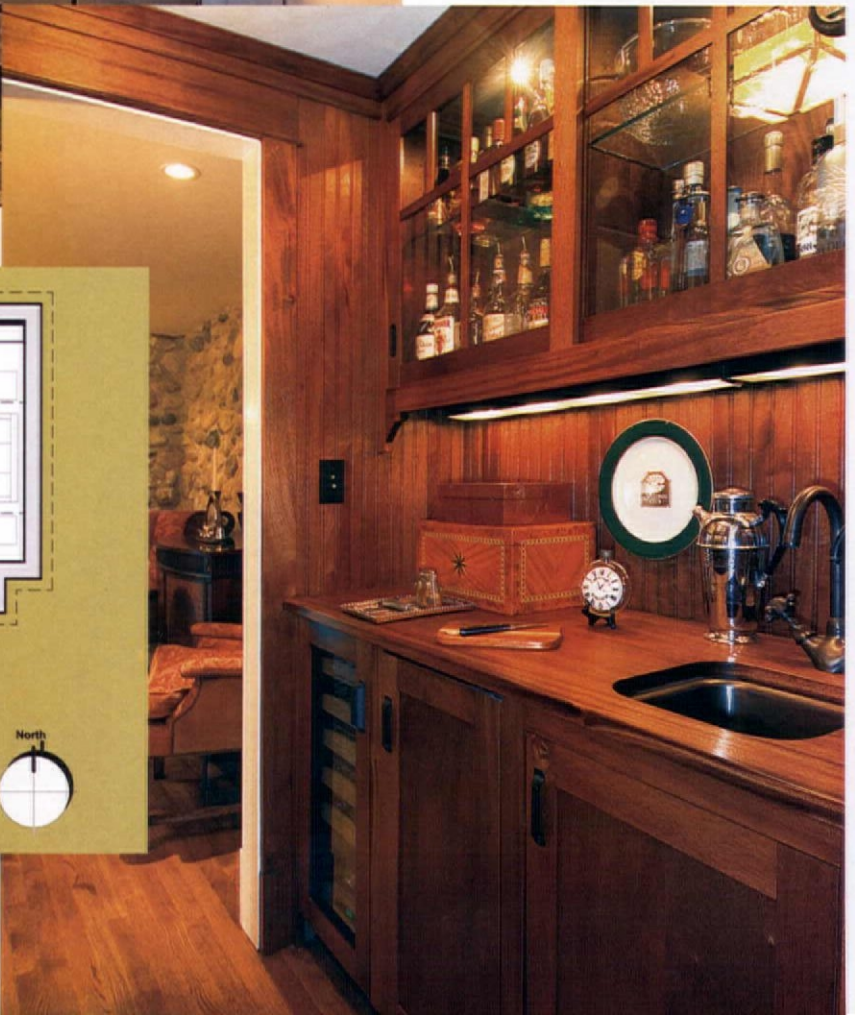
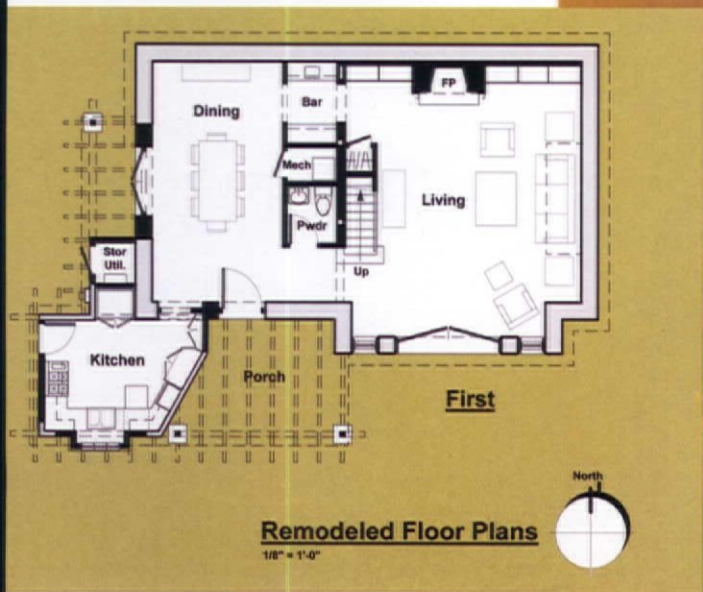
Initially, the couple wanted to keep renovation work to a minimum. When one builder suggested gutting the place, Richard practically threw him out the door. Ultimately, though, the Mahans came to

the conclusion that a major overall was inevitable. Out for a run one day, Pamela noticed that the guest cottage at the Blacker House was under renovation. She immediately began asking neighbors and passers-by about the builder. That led the couple to Scott Lightfoot, who is known for his restoration work on houses designed by Charles and Henry Greene. Soon after, architect Rob Tyler was hired.

The house is just shy of 2,000 square feet. Because of lot size restrictions, it wasn't possible to expand the footprint. Instead, the



LEFT: The kitchen, in white and stainless steel, captures the look and spirit of "sanitary" kitchens of the early 20th century. **BELOW:** The galley tucked between living and dining rooms is a combination pantry and bar with custom-built mahogany cabinets and back-splash. **OPPOSITE:** Deep greens and browns soften the downstairs powder room; vintage tramp-art accessories and pine-cone and bear relief tiles add texture.





FURNISHING *with collections*

If you've ever wanted to decorate an old house from scratch, think about collecting something slightly odd: bearskins and hunting trophies, vintage loving cups, group portraits from the 1920s or '30s, perhaps. ■ It worked for Richard and Pamela Mahan. Not long after they met, they discovered they both like old panoramic photographs. After they bought the Pasadena house, they started buying panoramas whenever they found them, usually paying less than \$100 per photo. Their fascination grew to include group shots of sports teams, the military, and politicians. They hung a large photo of the complete Ringling Brothers Barnum and Bailey Circus, circa 1937, over the fireplace. "That was a good one!" says Richard. ■ The hunting trophy collection began with a bear head and bearskin rug from the collection of Pamela's father, a hunter. The woodland theme carried over into the downstairs powder room. It's almost completely furnished with the couple's collectibles, from the tramp art mirror, shelf, and picture frames to the washstand, which came from an Arts & Crafts-era church. One thing just led to another, Pamela says. Along the way, they edited and stowed extras in hidden compartments in the bedroom and upstairs bath. "We're very neat and tidy," says Pamela. "And we also had a storage unit across town," adds Richard.





LEFT: The master bedroom is the only one in the house. The handrail with the “M” cutout was a collaborative idea.

BELOW: The couple share desk space in the upstairs loft, which doubles as a guest room. The rotary telephone is a Pottery Barn reproduction.



LEFT: A graceful staircase with quarter-sawn oak treads and white trim replaced a 1960s-era open staircase. **RIGHT:** The rediscovered tripartite window on an end gable dates to the early 20th century.

Mahans rearranged interior space, moving the staircase, adding a fireplace along one wall, and relocating the kitchen from just off the living room to the small sunroom. The idea, Pamela says, was to create “a beautiful view from the kitchen window looking at the bridge.”

They also wanted to keep the kitchen small and utilitarian, says Pamela. “In modern homes, the kitchen sometimes becomes too overpowering. It wasn’t proper for a small cottage to have a large kitchen.” Richard designed the cabinets himself. “I probably should have been an architect, but I can’t do math,” he says.

Demolishing drywall on the

back wall of the living room opened up an old light well from the upper story, crowned by an old triple window in the Craftsman style. “That window, the only original one left in the house, was too good to lose,” says Richard. The old window is the focal point for an open loft upstairs, which does double duty as office space and a guest room.

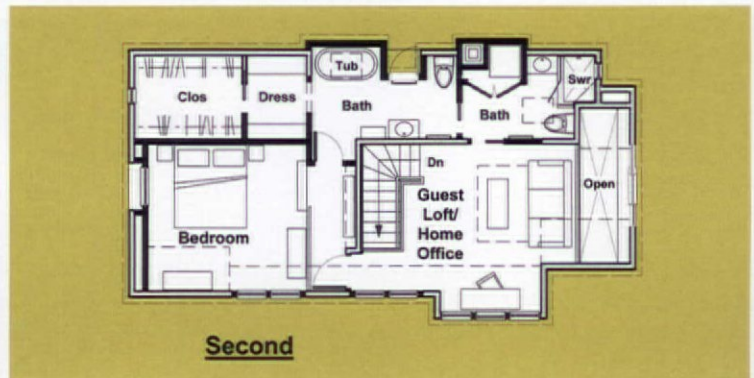
Another clever use of space is the galley bar that links the dining and living rooms, making it easy to serve guests in either room. Done in mahogany from top to bottom and equipped with a wine cooler, humidifier, and liquor bar, it looks as though it’s been there for a century. “The





ABOVE: With a privacy door between them, two interconnected Jack-and-Jill bathrooms on the second floor (see floor plan below) are in the style of the early 20th century: all white, with hex tile on the floor and high beadboard walls.

BELOW: The copper and art-glass lantern is perfect for the rustic stone cottage.



intent and purpose was to make it look like an old butler's pantry," says Richard. "Most of the time, they are made of darkened beadboard, and that was the inspiration."

Artistic and adventurous by nature—Richard says that Pamela "has exquisite taste,"

and he is a creative director at a major advertising agency—the couple began acquiring furnishings and collections specifically for the house almost as soon as they bought it. "Pamela and I could probably walk through antiques stores six days a week and be quite happy," Richard says. ✦

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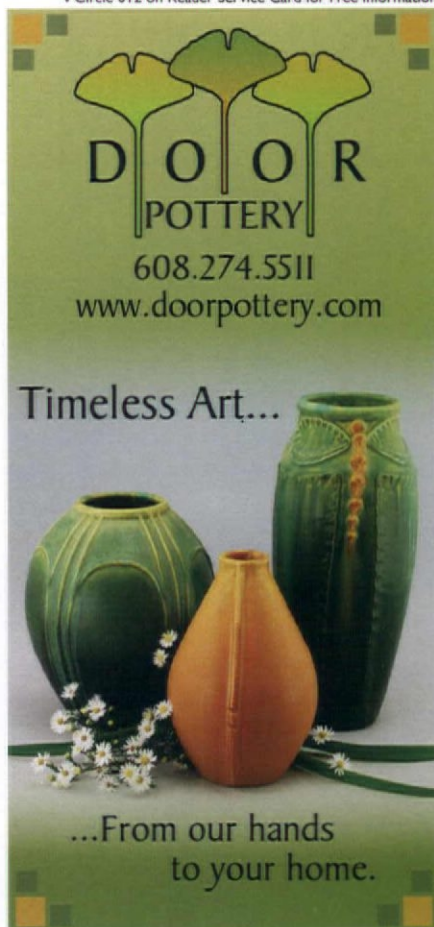
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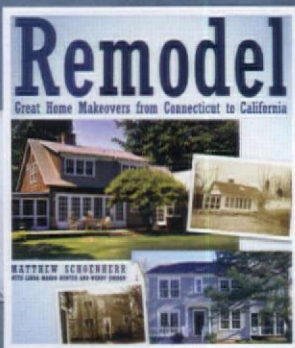


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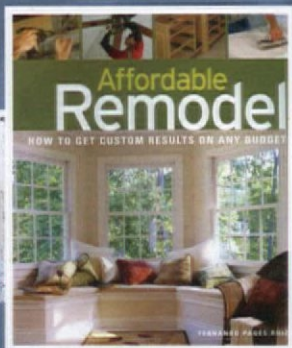
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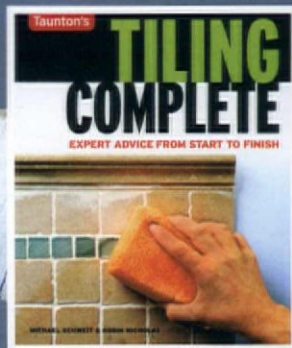
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GROWING UP in a typical American house would lead one to ignore the ceiling as a decorating opportunity. There it is, flat drywall painted (what else?) 'Ceiling White.' Old houses may once have had decorated ceilings, but today most of those have been painted over. What a shame! The ceiling is the one unbroken plane in the room—a surface always in evidence, particularly when one is receptively lying on the couch. Any treatment it is given will stay relatively pristine in these days of smokeless heat, as the ceiling suffers little wear and few dirty fingerprints. Throughout decorating history (even in American residences), the ceiling was embellished with color, striping, cast plaster ornaments, corner fans, borders, specialty papers, and murals. It has been made of plaster or boards, and clad in beadboard, coffers, mosaics, and metal.

While stenciled decoration appeared earlier, the Victorian era was the heyday of the decorated ceiling. With ceiling heights of 9' or more on the main floor, decorators always considered the ceiling along with the walls. At its simplest, the ceiling may have been painted white tinted with a bit of the wall color, with a stripe

PLASTER (top): The plaster "strapwork" ceiling, a Jacobean treatment revived for English Arts & Crafts houses, is original to this 1912 Manhattan apartment.

WOOD (right): The solarium at Tudor exemplar Stan Hywet Hall has a sandalwood ceiling with molded wood battens.

MURAL (opposite): In an 1871 Boston house otherwise done in the Aesthetic taste, the music room is neoclassical with an original plaster ceiling and a newly painted mural of Apollo.



An ornate interior room featuring a large, arched mural on the ceiling depicting a classical scene with figures and horses. Below the mural is a fireplace with a marble surround and a wooden mantel. The mantel is decorated with a clock, two lion figurines, and candelabras. The room includes a patterned sofa, two armchairs, and a coffee table with flowers. The walls are adorned with gold-colored decorative elements and a large arched doorway is visible on the right.

CEILINGS *that inspire*

DIFFERENT EXPRESSIONS IN
VARIOUS MATERIALS.

BY PATRICIA POORE



around the perimeter and maybe tiny corner fans. In general, the higher the ceiling, the more elaborate the decoration. Full embellishment included a border or two, corner treatments, a center rosette, and a field—done in paper, freehand painting, stenciled decoration, or a combination of those.

The ceiling was still important between 1901 and 1945. Shape took precedence over decoration: There was a vogue for coved ceilings for houses in neoclassical, Tudor, and Spanish styles—that is, a concave arc of plaster that formed a transition between the wall surface and the ceiling plane, with no right angle. The cove might be treated, decoratively speaking, as part of the ceiling or as part of the walls—each gave a different effect and altered the perceived height of the room. The cove might be ornamented with applied plaster in a “wedding cake” manner, often with swags, and decoration sometimes carried over onto the ceiling plane. Tin ceilings were popular. Alternately, it became fashionable to lower the picture molding from 9" to 18" below the ceiling, creating space for a stenciled or papered frieze on the wall.

After the first World War, Romantic Revival house styles were built in the growing suburbs. Many walls, and the occasional ceiling, were troweled with rough or textured plaster, to give a romanticized impression of age and patina. Ceilings were not universally monochromatic in this



PAPER (top): Victorian Revival papers add to the jewel-like 1884 parlor at Poplar Grove in Louisiana.

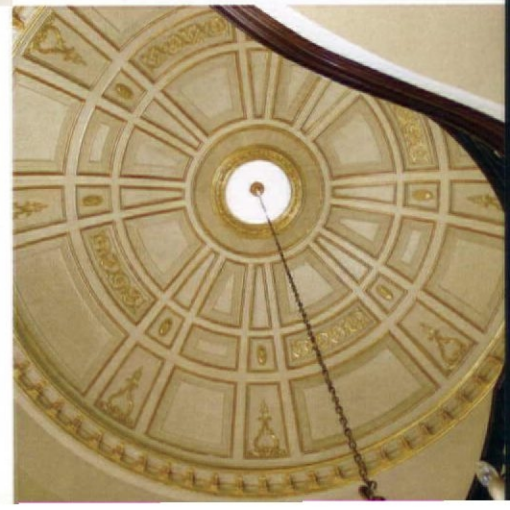
FANCY PAINT (left): In a new Arts & Crafts revival house in New Jersey, artist-owners painted Japanese maples over metal leaf given an oxidized finish.

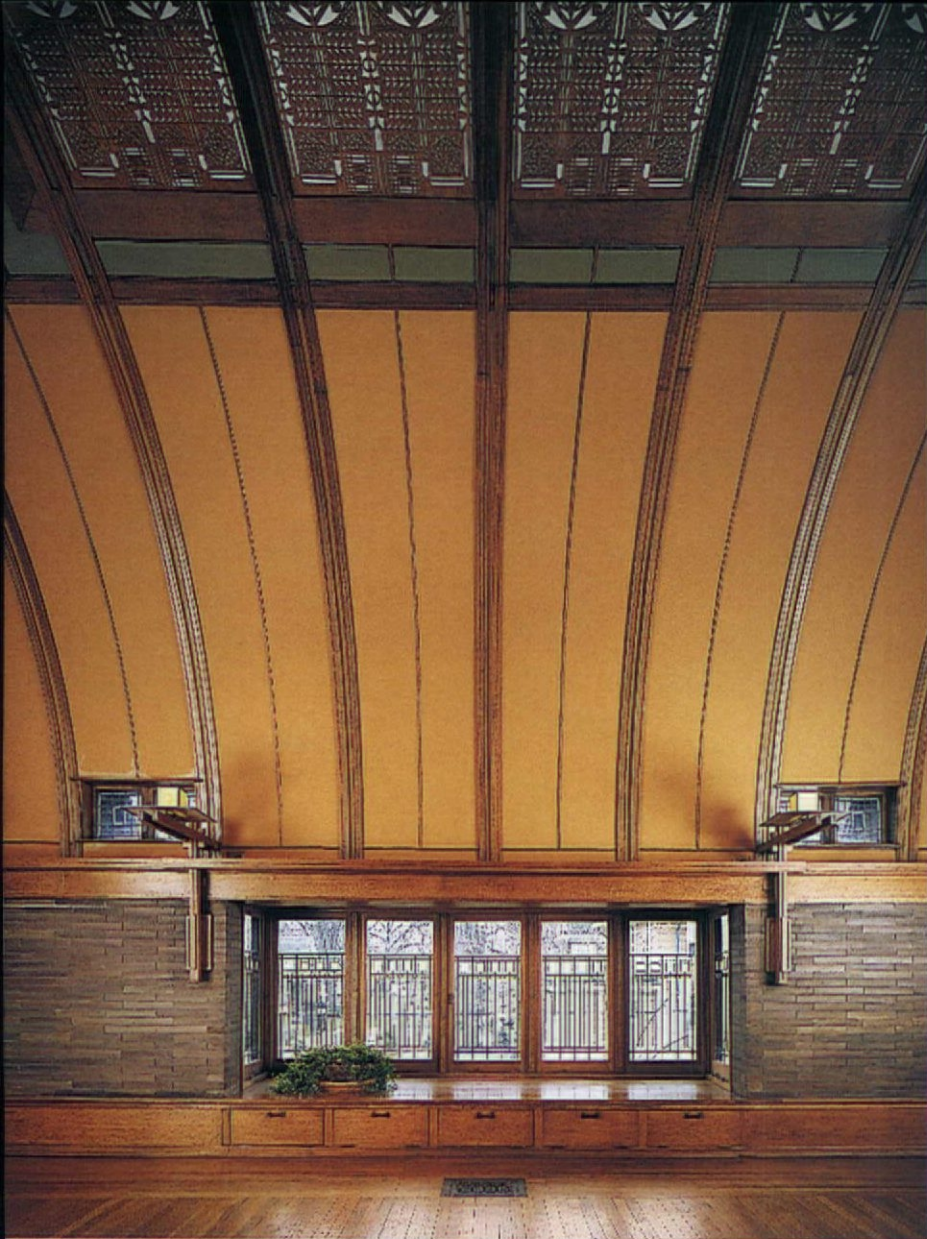
BEAMS (opposite): Decorated beams crown a southwestern Mission Revival dining room.



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Decoration may further enhance an architectural device: vaulting, a tray ceiling, or a dome.



period, as they were in Colonial Revival homes. In fact, there was a revival of ceiling decoration for Spanish Revival and Italian Villa homes. Wood coffers, colored stains, and stenciling on or between beams were all popular treatments. Tudor Revival houses had ceilings with heavy beams, or with “Jacobean” plaster featuring intricate tracery. Panels between beams were painted with medieval or Tudor motifs, or covered in embossed leather or Lincrusta.

After the Depression came a notable change toward Modernism. Gone were cornices and moldings, as plaster met plaster at a right angle. White ceilings were what we grew up with. ✦

VAULTING (above): The marvelous playroom at Frank Lloyd Wright’s Oak Park home inspires children and adults.

METAL (right, top): In a Victorian kitchen, the new ceiling is made up of multiple tin-ceiling components with polychrome painting.

TILE (right, bottom): The kitchen in this 1926 Spanish Revival house got a floor-to-ceiling tile treatment.



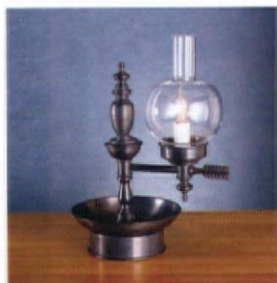
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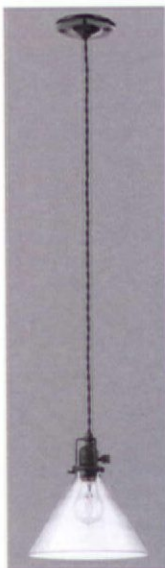
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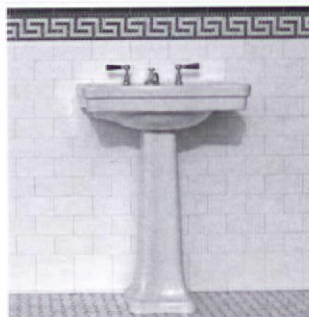
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Naked but for a thin skin of paint, modern walls are a stylistic aberration. For most of our history, the lower wall has been decently dressed. BY MARY ELLEN POLSON

Wainscots: Trim & Finished

BEFORE THE AGE of gypsum and drywall, interior plaster walls were vulnerable to all sorts of potential damage. Hence the wainscot: a protective and decorative covering for the lower third (or so) of the wall. Early ones were always wood, but later innovations would introduce many alternatives. Wainscots have a habit of popping back into style in fresh and unexpected ways.

Plank wall. A posh early American interior before 1750 might have had a wainscot of horizontal or vertical boards against the plaster. As the makings for paint became available or affordable, the planks might be smoothed over with rich color.

Plank wainscots in First Period dwellings tend to look ancient, so it's a bit surprising that the plank wainscot was under constant reinvention throughout the 20th century.

Paneling. A favorite treatment for the main room in late-18th-century houses, paneling often covered the wall around the hearth, even entire rooms. Formal raised-panel wainscot consists of a floating wood panel with beveled edges, held in place between vertical stiles and horizontal rails. Beveling the panel's edges creates a three-dimensional surface. A variation, the flat-panel wainscot, is probably a Shaker invention.

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TOP: A wainscot of painted blind-nailed planks dates to the 1700s. **RIGHT, TOP TO BOTTOM:** Batten paneling (over paint) in a new house in Portland, Oregon. Custom raised-panel millwork in creamy white is a new addition to a Colonial Revival-era house. Original, reclaimed, or newly manufactured, beadboard spells charm.

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■ **ACCRA FINE WOOD PRODUCTS** (800) 663-8012, accrawood.com *Wall paneling, including batten styles* ■ **ACP / EVOBA** (800) 434-3750 acpideas.com *Paneling systems for walls, coffered ceilings* ■ **ALBANY WOODWORKS** (800) 551-1282, albanywoodworks.com *Cypress and reclaimed wood paneling* ■ **ARCHITECTURAL COMPONENTS** (413) 367-9441, architecturalcomponentsinc.com *Custom wall paneling* ■ **BEAR CREEK LUMBER** (800) 597-7191, bearcreeklumber.com *Wall paneling in cedar, mahogany, fir, redwood, etc.* ■ **CARLSON'S BARNWOOD COMPANY** (800) 734-5824, carlsonsbarnwood.com *Planks for walls and floors* ■ **CATSKILL WOODWORKING** (845) 339-8029, catskillwoodworking.net *Wood wall and ceiling paneling, beadboard, wainscoting* ■ **CRAFTSMAN LUMBER** (978) 448-5621 craftsmanlumber.com *Oak and pine paneling; "railroad" (beadboard) wainscoting* ■ **DRIWOOD MOULDING CO.** (843) 669-2478, driwood.com *Period millwork, including paneling* ■ **EASY-PINE PANELING** (877) 553-9945, easy-pine-paneling.com *Long-length tongue-and-groove* ■ **ELITE MOULDINGS** (866) 931-8414, elitemouldings.com *Wainscot systems, cut-to-size paneling, beadboard kits* ■ **FORESTER MOULDING** (800) 649-9734, forestermoulding.com *Architectural trim*

and paneling ■ **GOODWIN HEART PINE COMPANY** (800) 336-3118, heartpine.com *Reclaimed pine, cypress paneling* ■ **HEARTWOOD PINE FLOORS** (800) 524-7436, heartwoodpine.com *Reclaimed antique longleaf heart pine* ■ **INTRIG RAISED PANEL WAINSCOTING** (800) 797-8757, intrig.net *Paneling systems in nine styles* ■ **KENNEDY TRIMNELL** (505) 764-8583 *Wood borders and trim* ■ **MAURER & SHEPHERD JOYNERS** (860) 633-2383, msjoyners.com *18th-century reproduction wall paneling* ■ **MCCOY MILLWORK** (888) 236-0995, mccoy-millwork.com *Beadboard wainscot* ■ **NANTUCKET BEADBOARD** beadboard.com *Paneling, beadboard wainscot* ■ **NEW ENGLAND CLASSIC INTERIORS** (888) 460-6324, newenglandclassic.com *Paneling systems* ■ **PIONEER MILLWORKS** (800) 951-9663, pioneer-millworks.com *Reclaimed and rustic paneling* ■ **TWIN CREEKS LOG HOMES** (800) 299-8981, twincreeksloghomes.com *Tongue-and-groove paneling* ■ **WAINSCOTING AMERICA** (888) 536-0002, wainscotingamerica.com *Wainscot design system (raised panel, Shaker, beadboard, etc.)* ■ **WHOLE LOG LUMBER CO.** wholeloglumber.com *Wood paneling from reclaimed boards* ■ **THE WOODWORKERS SHOPPE** (800) 818-9971, woodworkersshoppe.com *Knotty-pine paneling*



Manufactured paneling, like this installation from Elite Mouldings, can be a real cost-saver on difficult locations like stairs.

tems create the look without the labor. These new materials are made of dimensionally stable composites of wood or resin easily cut by machine. They also install in sections, and, like tile, come with interchangeable trim components like cap rails.

Dadoes. Formal Victorian rooms of the late 19th century demanded treatments that began at the baseboard and rose to the ceiling like a classical entablature. By then, wood paneling had become too expensive for all but the wealthiest of homeowners. Looking for ways to expand the market for linoleum, Frederick Walton created Lincrusta, a linoleum-based embossed wallcovering, in 1883. An embossed cotton rag-based paper, Anaglypta, soon followed. Embossed papers were ubiquitous as treatments for the dado—the section of the Victorian wall below a chair rail. Competing treatments included real and imitation embossed leathers and textured fabrics.

Batten paneling. Board-and-batten paneling is composed of wide planks laid vertically at a height that covers approximately two-thirds of the wall. Narrow strips of wood called battens cover the joints. Capped at the top with a molded plate rail, board-and-batten paneling was a suitably austere alternative to the perceived

TEXTURED PAPER, FABRICS, & LEATHERS

■ **ARTS & CRAFTS PERIOD TEXTILES** textilestudio.com *Medium- and heavy-weight linen yardage* ■ **BARBAROSSA LEATHER** barbarossaleather.com *Embossed leathers* ■ **BRADBURY & BRADBURY** bradbury.com *Arts & Crafts friezes, "kraft" and other papers* ■ **CAVALIER WALL LINER** wallliner.com *Burlap papers and wall liners* ■ **C.J. HURLEY CENTURY ARTS** cjhurley.com *Custom painted panels* ■ **CUMBERLAND WOODCRAFT** cumberlandwoodcraft.com *Authentic Lincrusta* ■ **HISTORIC STYLE** historicstyle.com *Linen union, other paneling fabrics* ■ **MASON & WOLF WALLPAPER** mason-wolf.com *Arts & Crafts friezes and papers* ■ **PHILLIP JEFFRIES** phillipjeffries.com *Natural textured wallcoverings (raffia, hemp, linen, Japanese paper weave) similar to burlap* ■ **RODEN LEATHER CO.** rodenleather.com *Natural and embossed leathers* ■ **TRUSTWORTH STUDIOS** trustworth.com *Borders by Voysey and others* ■ **WALLPAPERS PLUS** wallpapersplus.com *Lincrusta, other papers* ■ **YORK WALLCOVERINGS** yorkwall.com *Arts & Crafts series papers*



Georgian-style paneling often extends to rich full-wall treatments, like this example created by DriWood Moulding.

excesses of Victorian wallcoverings. Not every Arts & Crafts aesthete could afford solid wood, of course. Variations included “paneling” the walls between battens with other materials—leather, faux leather, an embossed wallcovering, and especially burlap. (This was called skeleton wainscot in period millwork catalogs.)

Beadboard. A product of late-Victorian millwork, beadboard was (and still is) a low-cost alternative to fancier wall cladding. In the decades around 1900, it was the paneling of choice in back-of-the-house rooms like the kitchen, and was a cheap way to finish walls in seasonal cottages. †

ABOUT PROPORTION

Wainscots need to be installed with some sensitivity to the proportions of the room. Generally, the wainscot should be either one-third or two-thirds of the overall height of the room. It's OK to add a few inches if you want a more imposing presence, but don't deviate on the low side, or your wainscot may look skimpy. For a room with 8' to 9' ceilings, for example, the wainscot should be at least 32" and up to 42". Go proportionately higher for a room with a taller ceiling. Taller wainscots finished with a plate rail—in an Arts & Crafts dining room, for instance—should be at least 60" to 72" high. Never install wainscoting or a chair rail exactly halfway up a wall, or you'll visually cut the room in two.

find it here

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

Paint By Percentages pp. 24–27

COLOR CONSULTANTS C.J. Hurley and Barbara Pierce, C.J. Hurley Century Arts, Portland, OR: (503) 234-4167, cjhurley.com ■ Lou Toboz and Ron Walker, **Coryell Colors**, Lambertville, NJ: (609) 397-1946 ■ **Janet Teas**, Zanesville, OH: teashomecolor.com

Efficiency & Class pp. 28–31

Fine Grain Construction, Portland, OR: (503) 701-4787, finegrainconstruction.com ■ Bear Woodworks, Hubbard, OR: (503) 730-6906 **p. 28** Pushbutton switches from Rejuvenation: rejuvenation.com **p. 29** Marmoleum flooring: marmoleum.com ■ Rodda Paint, Portland, OR, and other locations: roddapaint.com ■ Design Craft Doors, Damascus, OR: (503) 558-1240, dcdoor.com **p. 30** Cabinet hardware from Wink's Hardware, Portland,

OR: (503) 227-5536, winkshardware.com **p. 31** Laurelhurst Fan, Portland, OR: (971) 570-3131, laurelhurstfancompany.com ■ Sink and wall-mount faucet from ABoy Plumbing & Electric, Portland, OR: (503) 287-0776, aboysupply.com

Other Voices pp. 32–35

Buffalo State College: buffalo.state.edu/depts/artconservation ■ American Institute for Conservation, Washington, D.C.: conservation-us.org ■ See programs at the University of Delaware at Winterthur, and the New York University Institute of Fine Arts Conservation Center.

Aesthetic Details pp. 38–47

David Scott Parker Architects, Southport, CT: (203) 259-3373, dsparker.com ■ Minton encaustic tile U.S. distributor, see Tile Source Inc., Hilton Head Island, SC: (843) 681-4034, tile-source.com

A Cottage Romance pp. 48–54

Architect Rob Tyler, Tyler Gonzalez Associates, Pasadena, CA: (626) 396-9599,

tgarch.net ■ Contractor Scott Lightfoot, Lightfoot Studios, Pasadena, CA: (626) 791-2220, lightfootstudios.com ■ Fireplace tile by Motawi Tileworks: motawi.com; through Mission Tile West: missiontilewest.com **p. 50** Powder room tile by Pratt & Larson: prattandlarson.com ■ **p. 54** Light fixtures, pushbutton switches from Rejuvenation: rejuvenation.com ■ Sinks, toilets by St. Thomas Creations: stthomascreations.com ■ Tub and telephone faucets by Sunrise Specialty: vintage tub.com ■ Exterior light fixture from Old California Lantern Co.: oldcalifornia.com ■ Barn-door hardware from Crown City Hardware: restoration.com

Ceilings that Inspire pp. 56–60

Products shown on **p. 59**: Classic Ceilings: (800) 992-8700, classicceilings.com ■ J.P. Weaver: (818) 500-1740, jpweaver.com ■ Decorator's Supply: (773) 847-6300, decoratorssupply.com ■ ACP/Evoba: (800) 434-3750, acpidea.com ■ Mason & Wolf: (732) 866-0451, mason-wolf.com

INSPIRED BY

RIGHT: A modern side-by-side refrigerator is concealed under oak paneling by the owner, who also constructed the kitchen cabinets (note ventilation in under-sink doors). **BELOW:** A Glenwood advertisement from the 1920s.



... 1920s appliances

WE WANTED a kitchen that wouldn't look out of place in our 1926 home, with no stainless steel and few modern appliances. We visited stove restorers, traveling hundreds of miles to learn and see what was available. My wife, Jill Chase, fell in love with a hard-to-find style: a six-burner, two-oven Glenwood SNJ. When one turned up on eBay, we knew we'd found our signature piece.

David Erickson of Erickson's Antique Stoves in Littleton, Massachusetts [(978) 857-8014], restored the rusty old range and brought it up to code. He removed and replated all the old nickel; the original enamel cleaned up to a brilliant shine. Jill and I had found an ad for our range in an old magazine

and saw just how it was to be installed.


But what should we do about that other white elephant? We found some people had hidden the fridge under the facade of an old icebox. We looked at new icebox hardware, but the scale seemed wrong. So we collected salvaged hardware; Erickson restored the nickel hinges and latches. By studying the construction of iceboxes we saw in antiques shops and at swap meets, I was able to build paneling for a new side-by-side refrigerator with a lower freezer compartment.

—BILL TICINETO
Ridgefield, Connecticut

RIGHT, TOP: Restoration turned a rusty Glenwood SNJ into a kitchen showpiece
RIGHT, BOTTOM: Vintage dishes and glassware surround the farmhouse sink.



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