

Build better moldings | Window décor: 5 classics

Old House

JOURNAL

THE ORIGINAL
RESTORATION
MAGAZINE

www.oldhouseonline.com

ARTS & CRAFTS SPECIAL

- ◆ Furniture Guide
6 must-have pieces
- ◆ Authentic Wallpaper
- ◆ A Bungalow Reborn

Unearthing a
Gothic Revival's Past

10 TIPS FOR
Hassle-Free
Rewiring

PLEASE RECYCLE THIS MAGAZINE
March 2011
5.99 US 6.99 CAN

Display until February 28, 2011

0 70989 39197 0 03>



Handcrafted. Period. Designed. Delivered. Direct.

Hand selected woods. Hand fitted joinery.
Hand applied finishes. Handcrafted custom cabinetry.
The perfect fit for your period home. Available direct, nationwide.

CROWNPOINT
CABINETRY

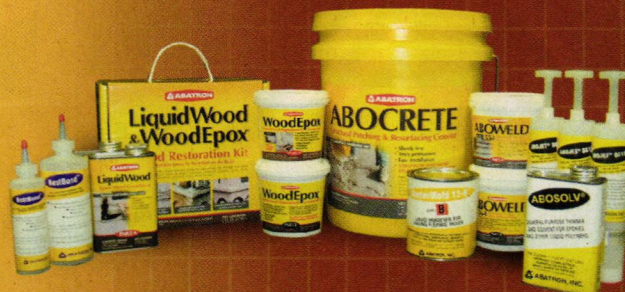
Period styling.
Handcrafted to the finest quality.

800-999-4994 • www.crown-point.com

Restoration & Maintenance Products

ABATRON'S building, restoration and maintenance products excel at meeting tough challenges. They have been specified for over two decades by architects, government agencies, builders and other professionals for a multitude of applications. The products are based on epoxies, urethanes, acrylics and other materials in wide ranges of viscosity, hardness, flexibility, thermal, chemical and mechanical properties. Below are product highlights:

For **FREE CATALOG** call 1-800-445-1754

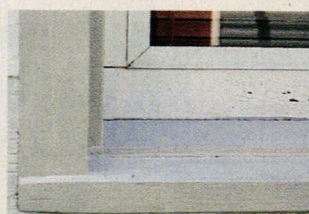


Wood Restoration

WoodEpox®: Structural, non-shrinking adhesive paste is used in any thickness to fill and replace missing wood.

LiquidWood®: Liquid, penetrating consolidant for restoring strength and function to rotted or spongy wood.

Both **LiquidWood®** and **WoodEpox®** permanently restore windows, columns, clapboards, logs and most rigid surfaces.



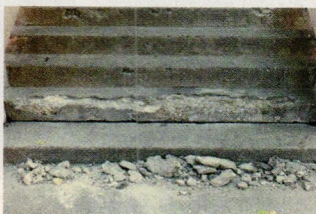
Restoration of rotted window is easy and cost-effective.

Stone, Concrete, Masonry Restoration

AboCrete: Permanently repairs and resurfaces concrete. Fills cracks and bonds broken sections.

AboWeld 55-1: Slump-resistant structural paste repairs and reshapes stairs, statuary and vertical surfaces.

AboJet®: Structural crack-injection resins that permanently weld back together foundation walls, columns, etc. Prevent water infiltration.



AboCrete can be used to replace missing concrete.

AboJet bonds structural walls.

Moldmaking and Casting Compounds

MasterMold® 12-3: Non-toxic polyurethane paste for flexible, large and small molds. Can be applied on site.

MasterMold® 12-8: Liquid 12-3 for making pourable molds.

Woodcast: Lightweight interior/exterior casting compound.



MasterMold can reproduce capitals, structural and decorative components, statuary and other patterns precisely and cost-effectively.

Structural Adhesives, Protective Coatings, Sealants, Caulks

Abocoat and Abothane Series: Protective coatings for floors, walls, tanks and tubs.

Wide selection of adhesives and sealants for most environments. Meets specifications for composites, structural and decorative components, indoors & outdoors.



Circle 001 on Reader Service Card for Free Information



Countryside Cypress Ridge
with an overgrout technique

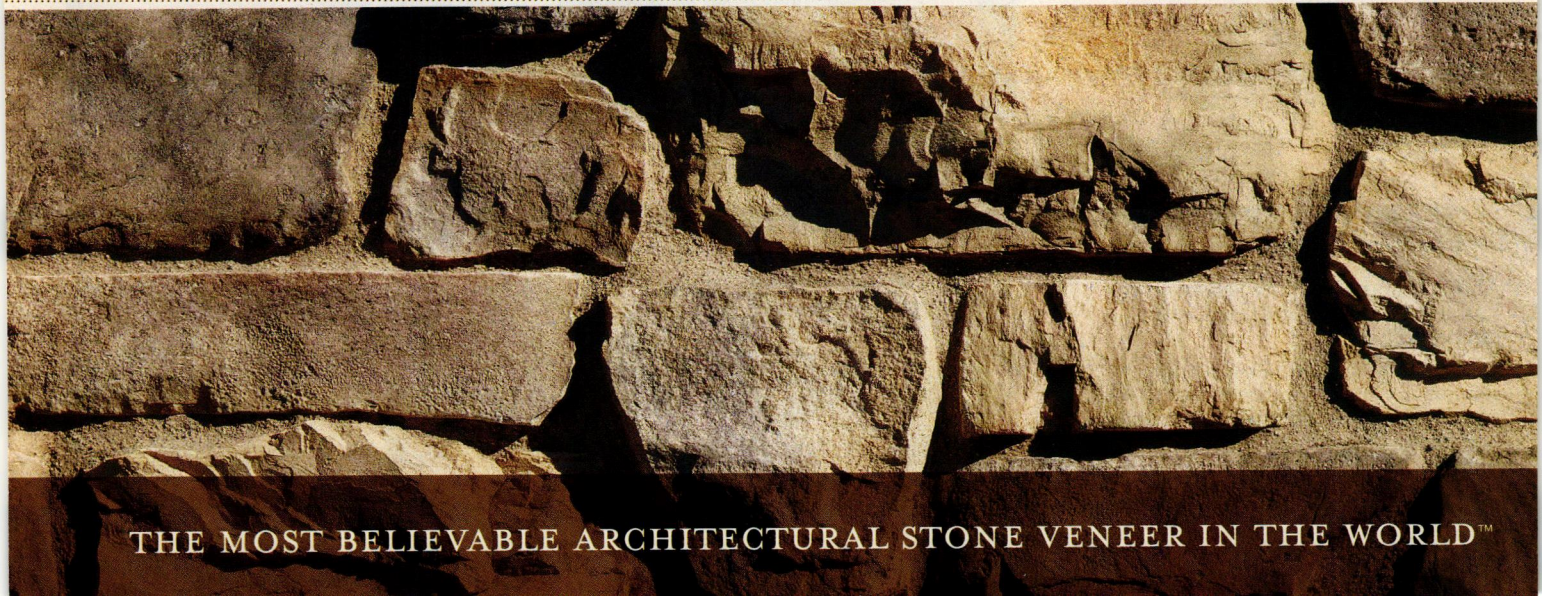
Stone. The Foundation for Memorable Spaces.

1.800.925.1491 | WWW.ELDORADOSTONE.COM



A HEADWATERS COMPANY

Circle 017 on Reader Service Card for Free Information



THE MOST BELIEVABLE ARCHITECTURAL STONE VENEER IN THE WORLD™

features

22 Arts & Crafts Walls

As with everything else it touched, the Arts & Crafts movement ushered in a new approach to wallpapers—one that was less complicated and fussy, and focused on naturalistic designs.

By DAN COOPER

30 Dressing Up the Windows

Whether your home's a Georgian or a Queen Anne, the right approach to window treatments can make or break your interior decor; we overview five timeless options.

By THE OHJ EDITORIAL STAFF

34 The Essential Six

Furnishing a bungalow doesn't have to be a challenge if you're up to speed on these classic pieces, which can help define an Arts & Crafts room.

By BARBARA RHINES

40 Electrifying Decisions

When it's time to update wiring, getting it done without undue damage to your house should be top of mind.

By TONY SEIDEMAN



Old-House Living

44 Historical Detectives

A Denver couple goes gumshoe to hunt down the missing pieces of their Gothic Revival house.

By CHARLES BEVIER

Old-House Insider

52 A Bungalow Education

A serendipitous encounter redirects an Oregon bungalow's restoration efforts just in the nick of time.

By CLARE MARTIN

Old House JOURNAL



20

in every issue

8 **Editor's Note**
New Perspectives

10 **Letters**
Readers offer tips galore, from wood-floor hints to an idea for sealing open tubes of caulk.

11 **Ask OHJ**
What's that octopus doing in my basement? An old-house heating expert explains all.
By DAN HOLOHAN

20 **Preservation Perspectives**
Gary's House in Portland, Maine, transforms a Federal-era home into a welcoming way station.
By DEMETRA APOSPOROS



16

outside

16 **My Town**
A native son exposes the many charms of Portland, Oregon's Eastside neighborhoods.
By BO SULLIVAN

60 **Style: Working Class**
A wartime development of worker's homes in Newport News, Virginia, reveals surprising amenities—and variety.
By JAMES C. MASSEY AND SHIRLEY MAXWELL

80 **Remuddling**
A riled-up row.



15

inside

12 **About the House**
Tour historic houses without leaving your desk; plus, radiator help on the go, and two definitive books on Arts & Crafts décor.
By CLARE MARTIN

15 **Period Products**
Brighten up your kitchen, bathroom, or bedroom with new finds that call to mind the whimsical styles of the 1920s and '30s.
By CLARE MARTIN

78 **A Page from History**
An artful catalog sheds some light on home life circa 1900.
By BO SULLIVAN



14

working

14 **Old-House Toolbox**
Miter clamps are indispensable for building better moldings.
By BRIAN CAMPBELL

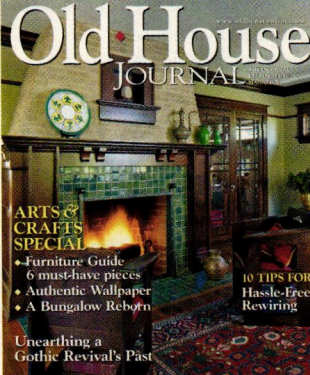
19 **House Helpers**
A handy flashlight, metallic sweeper, and new grinder can help make projects go more smoothly.
By THE OHJ EDITORIAL STAFF

on our cover:

p. 14 →

Build better moldings! Window décor: 3 classics

← p. 30



p. 34 →

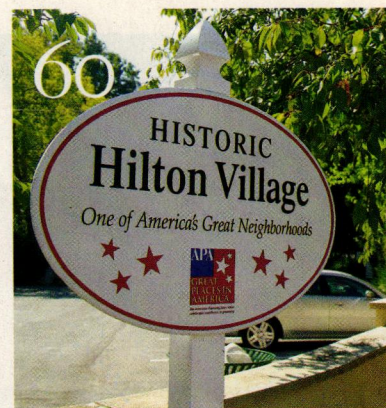
p. 22 →

p. 52 →

p. 44 →

Cover: Photo by Elliott Anderson. An original fireplace—with a new hearth and mantel—warms up a Portland bungalow. Story page 52. Visit oldhouseonline.com.

← p. 40



featured advertising

65 **Advertiser Guide**

76 **Historic Properties**

Signed Stickley originals... They differ from antiques in time only.

Tongue and
groove
glue joinery



Pinned
mortise
and tenon
joinery

Side-hung and
center-guided drawers

One piece
drawer fronts

Sideboard
Gustav Stickley
Original Design, c. 1904

*For more than 100 years, Stickley has been setting the standard
for furniture design, quality and craftsmanship.*

Taken individually, Stickley's construction features are impressive. When combined into one remarkable piece of furniture, you begin to understand the real meaning of enduring value. Stickley's unique construction methods, superior materials, and timeless designs combine to create furniture that lasts from generation to generation. *That's the Stickley Difference.*

STICKLEY®

SINCE 1900

FOR THE LOCATION OF THE STICKLEY DEALER NEAREST YOU, CALL 315.682.5500 OR VISIT STICKLEY.COM.
L. & J.G. STICKLEY, INC., STICKLEY DRIVE, P.O. BOX 480, MANLIUS, NEW YORK 13104

STICKLEY.COM



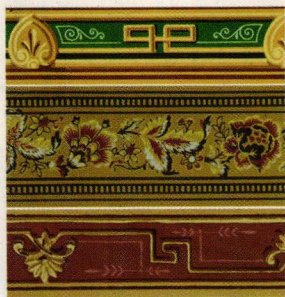
Carter & Company Historic Wallpapers, LLC
 1509 Belleville Street, Richmond, VA 23230
 P (804)254-4777 F (804)254-4998 samples@carterandco.com

Over 300 historically accurate wallpaper reproductions available.
 For more information, please go to www.carterandco.com



Wallfills

LTW-001



Borders

GMB-001, GHB-001, BHB-001



Ceilings

JUC-001

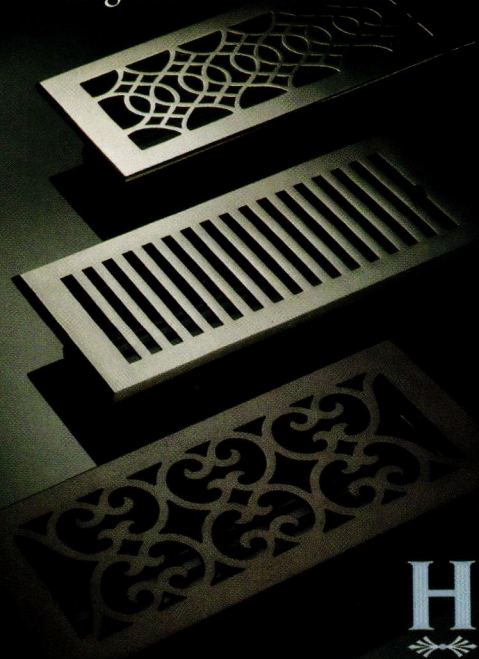


Room Sets

GCW-001

Circle 020 on Reader Service Card for Free Information▼

Most Comprehensive Selection of Registers and Vents



HAMILTON
SINKLER

www.HamiltonSinkler.com

online

www.oldhouseonline.com



ELLIOTT ANDERSON PHOTO

Top 10 Bungalows

Bungalows have seen a surge in popularity among old-house enthusiasts in recent years—so it stands to reason that the editors of *Old-House Journal* (and our sister publication, *Old-House Interiors*) have seen plenty of amazing transformations grace our pages. It was a difficult feat to choose 10 favorites from so many worthy contenders (including the one above—read about it on page 52), but we managed to narrow the field. Now it's your turn to feast your eyes on this bounty of inspiration!

Places to Go in Portland

If there were ever a city designed with old-house lovers in mind, it would probably look a lot like Portland, Oregon. Not only does it have a wealth of vintage housing stock (see page 16), but it's also home to a bevy of stores selling original and reproduction house parts. Check out our local authority's recommendations for the best places to shop while you're there.

Share Your Home's Secrets

The owners of the Gothic Revival home spotlighted in this month's *Old-House Living* (page 44) spent plenty of time uncovering its secrets, but they also added one of their own—each of the slate tiles on the tower has a message on its underside, written by the couple and their friends. We love the idea of embellishing a house's history with a surreptitious time capsule—if you've done it, we want to hear your story! Visit our special forum on MyOldHouseOnline.com.

OLDHOUSEonline



We know old houses

PERIOD-INSPIRED HOME DESIGN— FIND IT ALL ON OLDHOUSEONLINE.COM!

OldHouseOnline.com - the preeminent source for all old-house design and restoration products. Look here for beautiful, high quality, traditional or unique period decorating products for your home.

- ✿ Peruse design categories from lighting to fixtures to flooring ✿
- ✿ Find restoration and repair professionals to help you complete your projects ✿
- ✿ Learn about design and construction trends from the industry and beyond ✿



Find what you're looking for quickly and easily!

Stay connected with OldHouseOnline.com



editor's note

Midwestern Inspiration



SINCE WE LAST MET, I have successfully purchased—and moved into—a beautiful 1929 Colonial Revival house in southeastern Michigan. While this state has taken a hard economic hit over the past two decades, I'm impressed with the rich array of housing stock that remains in places like Detroit and Flint, which blossomed during the early years of the automobile industry. Just down my street, for example, are fantastic Tudor, French Eclectic, Dutch Colonial Revival, and Neoclassical houses. The elaborate detailing on these finely crafted buildings reminds me of why OHJ's mission is so important—these houses need to be preserved for future generations. I wish I could adopt them all,

but it's clear that the one I've got is going to keep me plenty busy. I can't wait to start unearthing the beneath-the-surface stories of my house, my neighborhood, and my new town, because I know there are some remarkable tales to be found here, as is usually the case where old houses are involved.

The home in this issue's Old-House Living is a good example. It was hiding plenty of secrets about its original kitchen and exterior appearance. Those mysteries began revealing themselves through the present owners' clever detective work and unexpected finds, and their story is one you won't want to miss (see "Historical Detectives," page 44). A mystery of a different sort greeted author Tony Seideman the first time he turned on the dining room light in his transitional Victorian home and experienced a scary electrical arcing. His journey toward up-to-speed wiring, and the pitfalls he's encountered along the way, can help guide you to sound electrical choices that won't sacrifice the historic fabric of your home (see "Electrifying Decisions," page 40).

Preserving original materials while updating is hugely important, of course. In my own new place, an irksome detail is that previous owners screwed wooden curtain rod brackets directly into the original 6"-wide casing of nearly every window. I hope you'll find a less damaging way to install window coverings in your own home—see page 30 for our roundup of five classic window treatments suitable for a variety of house styles. This issue also marks our annual tribute to the ongoing revival of interest in the Arts & Crafts movement, bringing you stories that explore the evolution of Arts & Crafts wallpaper patterns (page 22) and iconic furnishings no bungalow should be without (page 34). Though I don't own an Arts & Crafts house, I still love reading about them. Of course, there really isn't an old-house style that I don't enjoy reading up on...

daposporos@homebuyerpubs.com

Old House JOURNAL

EDITOR-IN-CHIEF	Demetra Aposporos
DESIGN DIRECTOR	Sylvia Gashi-Silver
MANAGING EDITOR	Clare Martin
ART DIRECTOR	Edie Mann
ASSOCIATE ART DIRECTOR	Karen Smith
ASSISTANT DESIGNER	Jenny Young
ASSISTANT ART DIRECTOR & COLOR SPECIALIST	Nathan Winter
DIGITAL PREPRESS SPECIALIST	Dale Disque
CONTRIBUTING EDITORS	Nancy E. Berry Steve Jordan Rob Leanna John Leeke Noelle Lord Castle James C. Massey Shirley Maxwell Andy Olenick Ray Tschoepe
PRODUCTION DIRECTOR	Marcia Doble
PRODUCTION MANAGER	Michelle Thomas
PRODUCTION ARTIST	Mark Sorenson
ADVERTISING COORDINATOR	Jill Banta
EDITORIAL AND BUSINESS OFFICES	Home Buyer Publications 4125 Lafayette Center Dr. Suite 100 Chantilly, VA 20151 TEL (703) 222-9411 (800) 826-3893 FAX (703) 222-3209 SUBSCRIPTION INQUIRIES (800) 234-3797
HBP HOME BUYER PUBLICATIONS	
GENERAL MANAGER	Laurie Vedeler Sloan
EDITORIAL DIRECTOR	Tim Schreiner
DIRECTOR OF OPERATIONS	Patricia S. Manning
TECHNICAL SERVICES MANAGER	Wendy Long
ONLINE BUSINESS DEVELOPMENT MANAGER	Heather Glynn Gniazdowski
ASSISTANT WEB PRODUCERS	Emily Roache Michael Merrill
MARKETING GRAPHIC DESIGNER	Billy DeSarno
BOOKSTORE MANAGER	Tammy Clark
OFFICE MANAGER	Cyndi Wichelt



ACTIVE INTEREST MEDIA

CHAIRMAN & CEO	Efrem Zimbalist III
PRESIDENT & COO	Andrew W. Clurman
SENIOR VICE PRESIDENT & CFO	Brian Sellstrom
SENIOR VICE PRESIDENT CIRCULATION, PRODUCTION, & OPERATIONS	Patricia B. Fox
VICE PRESIDENT, CONTROLLER	Joseph Cohen
VICE PRESIDENT, NEWSSTAND	Marcia Orovitz
VICE PRESIDENT, RESEARCH	Kristy Kaus

ADVERTISING SALES OFFICES

HEADQUARTERS

Laurie Vedeler Sloan
Group Publisher
Old-House Media Group
Home Buyer Publications
4125 Lafayette Center Dr.
Suite 100

Chantilly, VA 20151

TEL (703) 222-9411; (800) 826-3893

FAX (703) 222-3209

lsloan@homebuyerpubs.com

MID-ATLANTIC REGION

Danielle Small
Associate Publisher

TEL (703) 222-9411; (800) 826-3893 x2211

FAX (703) 222-3209

dsmall@homebuyerpubs.com

NORTHEAST REGION

Becky Bernie
Regional Sales Manager

TEL (703) 222-9411; (800) 826-3893 x2212

FAX (703) 222-3209

bbernie@homebuyerpubs.com

MIDWEST REGION

Carol Murray
Regional Sales Manager

TEL (703) 222-9411; (800) 826-3893 x2223

FAX (703) 222-3209

cmurray@homebuyerpubs.com

SOUTH REGION

Julia Hite
Regional Sales Manager

TEL (703) 222-9411; (800) 826-3893 x2213

FAX (703) 222-3209

jhite@homebuyerpubs.com

WESTERN REGION

Jim Führer
Regional Sales Manager

TEL (503) 227-1381

FAX (503) 296-5519

jim@masthighmedia.com

REAL ESTATE

Sharon Hinson, Marjorie Ellena
Sales Managers

TEL (888) 507-0501

FAX (866) 476-8920

ohj@historicproperties.com

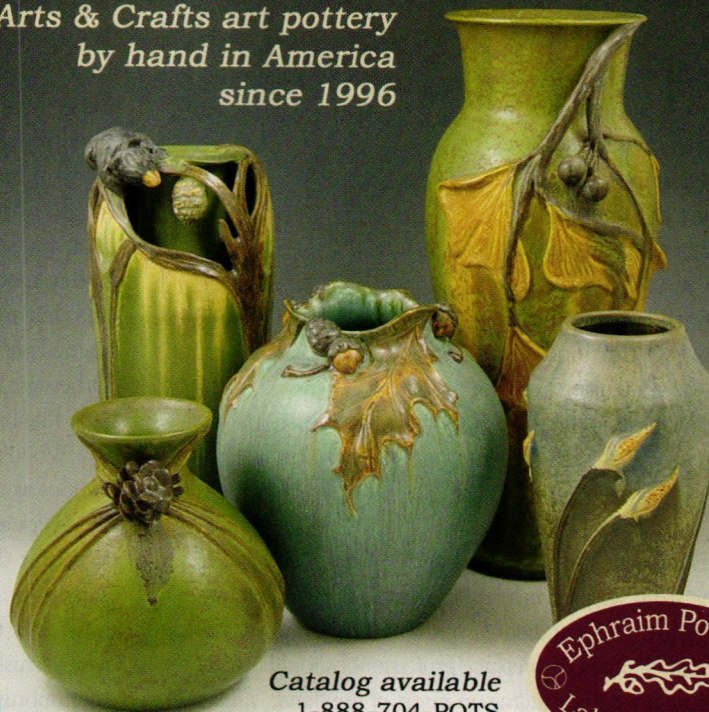
Privacy of Mailing List: We rent our subscriber list to reputable companies. If you do not wish to receive promotional material from other companies, please call us, toll free, at (800) 234-3797.



Audit Bureau of Circulations



*Creating the finest
collectible limited edition
Arts & Crafts art pottery
by hand in America
since 1996*

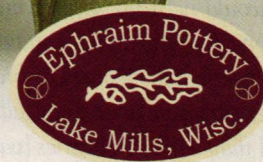


**Catalog available
1-888-704-POTS**

www.ephraimpottery.com



Follow us on
Facebook



▼Circle 008 on Reader Service Card for Free Information

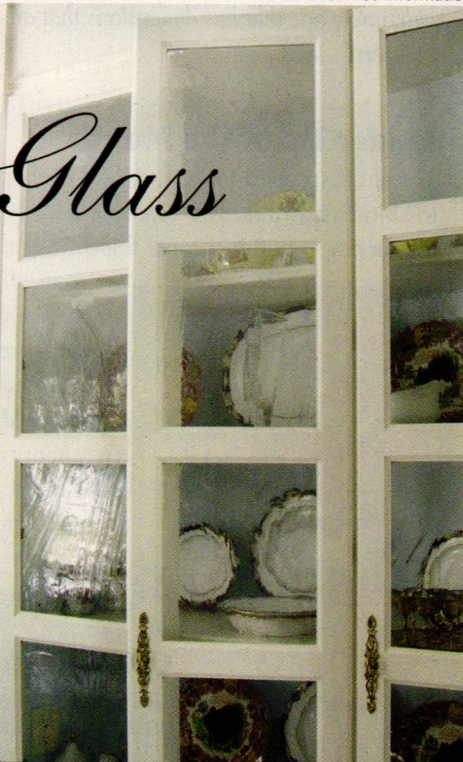
BENDHEIM

Cabinet Glass

*Over 150 decorative
glass types for your
home or office from the
specialty glass leader...
Visit us online!*



**Official Source for
Restoration Glass®**



www.BendheimCabinetGlass.com

letters

In Search of Inserts

"Fireplace Fixes" [January 2011] has some great info—especially about installing a liner in chimneys that have deteriorated masonry. Our home has a Rumford fireplace that we rarely use. We want to install a gas insert similar to the picture in the article, but we can't find any that fit the dimensions of a traditional Rumford box. Do you have any suggestions?

Chris

Via Old-House Online

We checked with contractor Charlie Allen, who replied: "I would need the specific measurements in order to recommend one for your exact conditions, and I strongly believe that an experienced chimney or fireplace professional should inspect the existing flue prior to installing an insert of any kind. That said, I think Miles Industries [valorfireplaces.com] has a wide variety of options that work well in traditional homes. One thing we have had success with in the past is replacing the existing firebox with a new one that has dimensions that are more amenable to an insert." —Eds.



Reader Tip of the Month

To seal off an open tube of caulk, I use a piece of foil tape (the kind used for ductwork, with a thick butyl rubber adhesive backing—not duct tape) folded over the open tip and



onto itself. It's such a good seal that it takes a utility knife to remove the tape. It will never slide off, and you should see glue/rubber remnants on the nozzle if you did it right. For even longer-term storage, place the sealed tube in a large zip-top bag.

John Kieken

Via MyOldHouseOnline.com

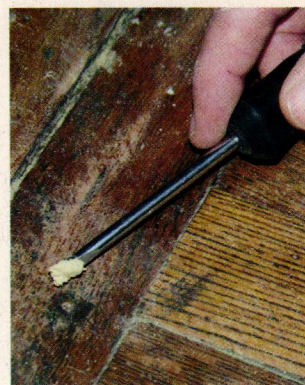
Got a great tip to share with other old-house lovers? Let us know at OHJEditorial@homebuyerpubs.com.

Wood-Floor Wisdom

Your article about repairing wood floors ["A Brand New Coat," January 2011] mentions filling nail holes with wood putty. Your readers might want to use a putty that accepts stain, pick a color that matches the old floor, and then mix a small batch of stained putty right before use. Otherwise the filled holes will look like bright spots against the darker color of the old floor.

Wood putties are also available in a range of colors to match various wood types. If the wood grain is noticeable and the nail hole is in a particularly obvious location (and one is forced to look at it daily), it can be filled with a stained putty, and the existing grain pattern can be approximated with a very fine art brush. For the same reasons the author cautions about putting a new finish over a waxed surface, do not use waxy wood fillers (commonly sold as pencils) intended to hide surface scratches on furniture.

Rick Otis
Washington, D.C.



ALEXANDRA FISHER PHOTO



Your article on restoring wood floors didn't mention the difference between polyurethanes and old-fashioned oil varnishes. To me, polyurethane looks like plastic, so I always choose varnish made with linseed oil. That's what you usually find on old floors, and a new coat of the same thing not only looks better than polyurethane but also is easier to repair. I recommend Petri spar varnish, which is perfect for floors. (Spar is the only oil varnish you can legally get these days, but I find that most spar varnishes are too sticky.)

Evan Johnson
Edgewater, New Jersey

Send your letters to OHJEditorial@homebuyerpubs.com, or Old-House Journal, 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151.

We reserve the right to edit letters for content and clarity.

Q: The basement in my 1870 Victorian has a 3½' circular patch in the concrete floor, and I suspect the house may have had an octopus gravity furnace. When were they first installed in houses, when were they phased out, and how did they function?

A: Dan Holohan: Just after the Civil War, Lewis Leeds, who was in charge of ventilating government hospitals during the war, wrote a book called *Leeds on Ventilation*, which discussed the "national poison" derived from the air in closed-off rooms. He convinced abolitionist Harriet Beecher Stowe to go on the lecture circuit with him, and together they made many people afraid of closed windows, which helped propel the desire for heating systems that allowed for open windows during cold weather.

Central heating was in its infancy, and the gravity octopus furnace was one of the first warm air units to arrive circa 1880. It was large, usually round, and burned coal—a monster with multiple upturned metal arms that resembled an octopus. The hot gases from the coal fire rose by gravity draft up the chimney, and on the way, they caressed a cast iron (or steel) radiator inside the furnace. This radiator was a large, round reservoir filled with air destined for the rooms above. The gases from the fire and the air going to the rooms never mixed directly; the radiator was a heat exchanger.

Cold air coming into the furnace traveled through either a wooden or galvanized steel duct (called a cold-air box) that had one end outside the house, screened to keep critters out. The other side of the duct ended at the base of the furnace. At first, prodded by fear of the air in closed rooms, people would

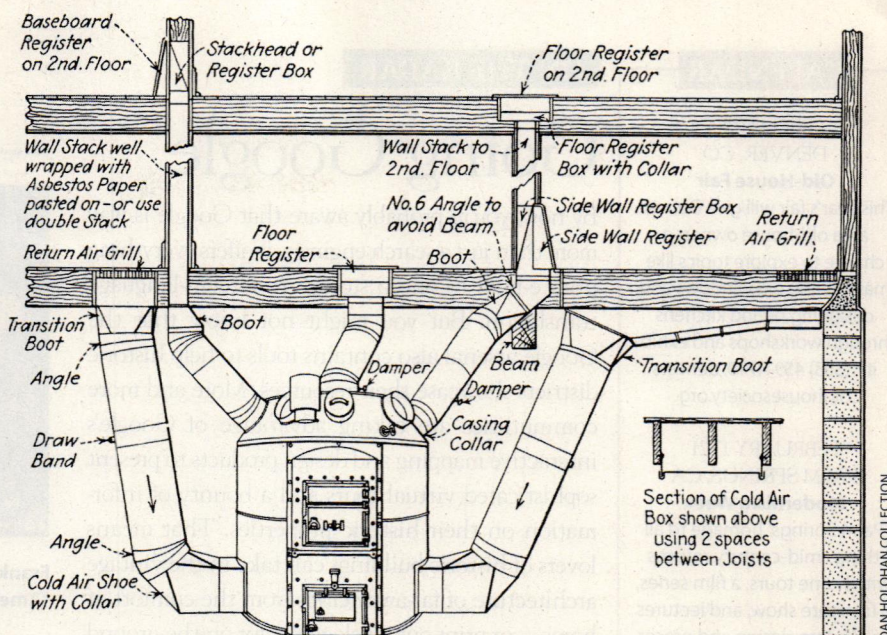


FIG. 13.—General arrangement of furnace system. (Courtesy of Waterman-Waterbury Company.)

leave their bedroom windows open at night, which served as an escape hatch though which heated air could leave the house. Later, once people became more conscious of how much coal they were wasting with this new-fangled central heating system, they often cut a return register into the top of the cold-air box and fitted a hinged door inside the duct, which gave them a choice of either fresh air or recirculated room air.

Hot air from the octopus furnace usually traveled just a few feet to the basement ceiling, where it entered a large grate on the first floor and exited (because hot air rises) up into the house. Cold air flowed into the cold-air box to take its place. The supply grate was usually near the bottom of the stairs, to get some heat up in the bedrooms. Steam and hot-water heating was so much easier to control and balance that these systems replaced many gravity furnaces by the 1930s. Some octopuses survive, however, and now burn oil or gas. They are wonders of inefficiency.

ABOVE: Octopus furnaces were multi-armed monstrosities that delivered warm air to strategic locations throughout the house. **BELOW:** Cold air entered the system through an external inlet, called a cold-air box.

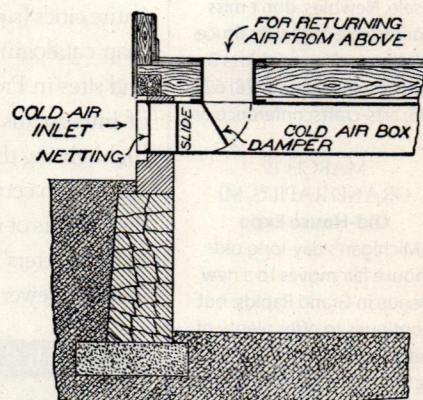
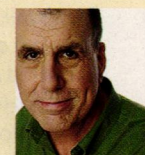


Fig 9. Common Method of Connecting Return Duct to Cold-Air Box.



Dan Holohan, a longtime contributor to OHJ, runs the website HeatingHelp.com and is the author of the book *The Lost Art of Steam Heating*.

Have questions about your old house? We'd love to answer them in future issues. Please send your questions to **Ask OHJ, 4125 Lafayette Center Dr., Suite 100, Chantilly, VA 20151** or by e-mail to OHJEditorial@homebuyerpubs.com.

CALENDAR

FEBRUARY 5
DENVER, CO

Old-House Fair

This year's fair will give Denver-area old-house owners a chance to explore topics like maintaining old windows and designing period kitchens through workshops and exhibits. (303) 459-4710; denversoldhousesociety.org

FEBRUARY 17-21
PALM SPRINGS, CA

Modernism Week

Palm Springs' homage to all things mid-century returns with home tours, a film series, a furniture show, and lectures on Modern design and preservation. modernismweek.com

FEBRUARY 18-20
ASHEVILLE, NC

Arts & Crafts Conference

The seminal Arts & Crafts event is back at the Grove Park Inn with lectures, workshops, house tours, and goods for sale. Newbies, don't miss conference organizer Bruce Johnson's special Arts & Crafts crash course. (828) 628-1915; arts-craftsconference.org

MARCH 19
GRAND RAPIDS, MI

Old-House Expo

Michigan's day-long old-house fair moves to a new venue in Grand Rapids, but continues to offer plenty of useful info for old-house owners; this year's keynote speaker is green-focused restorer Matt Grocoff. (269) 349-2022; oldhousenetwork.org

MARCH 26
PHILADELPHIA, PA

Old-House Fair

The Preservation Alliance of Greater Philadelphia's key-stone event returns with a full day of exhibits, demonstrations, "Ask the Expert" consultations, and awards. (215) 546-1146; preservationalliance.com

ON THE RADAR

Going Google

By now, you're probably aware that Google is way more than just a search engine—it offers everything from e-mail to photo storage to foreign-language translation. But you might not know that the Google arsenal also contains tools to help historic districts showcase their resources. More and more communities are taking advantage of Google's interactive mapping and design products to present sophisticated virtual tours and a bounty of information on their historic properties. That means lovers of historic buildings can take in the vintage architecture of far-away cities from the comfort of home—or print out quick guides for on-the-ground exploration. Here's an overview of what's out there:

Google Maps: Google's basic mapping software—the same one you use to look up point-to-point directions—allows users to create free maps that pinpoint sites of interest, then share photos and background information on them. In the case of historic societies, these maps can either encompass entire cities (such as the Utah Heritage Foundation's map cataloging more than 100 historic buildings and sites in Provo), or be targeted to specific areas of interest (as with the L.A. Conservancy's map highlighting the hotspots of East L.A.'s 1960s music scene). On certain maps, viewers can even add their own points of interest—the National Trust's "This Place Matters" map, for example, is entirely generated by viewer suggestions.

OLD-HOUSE RESOURCE

Heating Help on the Go

Ever wish you could keep an OHJ expert in your pocket so you could ask questions as they come up on the job? Well, now you can—virtually speaking, that is. Regular contributor and radiator guru Dan Holohan has launched an iPhone app spinoff of his popular website, HeatingHelp.com. The "Pocketful of Steam Problems" application contains an encyclopedic list of possible radiator problems—simply scroll through the issues until you find yours, then scan the list of possible causes to get the fix. You can even mark your favorite answers or e-mail them to yourself just in case you need a refresher course later. For more information, see heatinghelp.com.



Frank Lloyd Wright's Fallingwater is featured on the AIA's "America's Favorite Architecture" Google Earth tour.

Google Earth/SketchUp: For a more realistic virtual-tour experience, many organizations are turning to this dynamic combo: Google Earth can "fly" users to any location on the globe, while SketchUp can create amazingly detailed 3D models of buildings by overlaying digital images onto basic shapes. Used in concert, they provide the virtual experience of walking down a city's streets. The learning curve is a bit steeper than for Google Maps (so not as many districts have 3D tours in Google Earth), but the possibilities are much broader—the "timeline" tool, for instance, allows users to view a city's buildings as they existed at an earlier date (say, the 1920s), then fast-forward to the present day to track changes. To search for historic-building tours, go to earth.google.com and click "Explore."

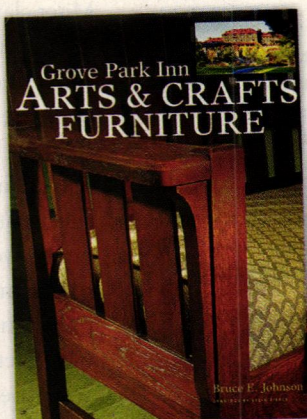
COMING SOON

When promoter Bob Goodrich, the man behind the popular **Historic Home & Designer Craftsmen Show**, announced he was getting out of the business, it was a huge blow to the old-house world. But OHJ's parent organization, the Old-House Media Group, has brought the event into our fold to ensure that the show will go on as usual. Join us at the **Valley Forge Convention Center on February 4-6** for the same stellar lineup of exhibitors and workshops as always—and stop by to say hello to your favorite editors, too. Stay tuned to oldhouseonline.com for updates.

IMAGE: USDA FARM SERVICE AGENCY; IMAGE STATE OF OHIO/OSIP; IMAGE ©2010 DIGITALGLOBE. ©2010 GOOGLE EARTH

BOOKS IN BRIEF

If you're looking for authentic pieces to furnish an Arts & Crafts interior, you could do a lot worse than to turn to two of the movement's finest examples of craftsmanship. The legendary Grove Park Inn—and the furniture within—is the subject of Bruce Johnson's authoritative tome *Grove Park Inn Arts & Crafts Furniture*. Drawing on his intimate relationship with the Inn (he's run the popular Arts & Crafts Conference there each winter for more than two decades), Johnson leads a tour through its awe-inspiring array of Arts & Crafts furnishings, describing in delicious detail both the pieces originally designed for the



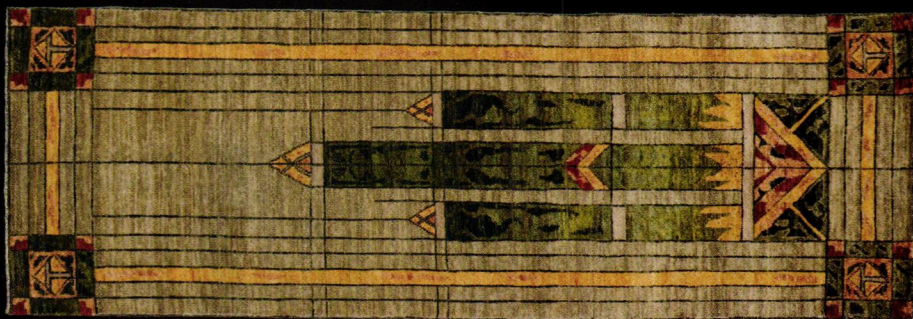
Inn by Elbert Hubbard's Roycrofters, as well as later acquisitions by makers like Stickley, Limbert, and Lifetime. If you've ever wished you could take home some of Grove Park's priceless A&C artifacts, this is the next best thing.

A much less trafficked—but no less celebrated—Arts & Crafts interior

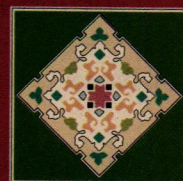


rior is that of Crab Tree Farm, a 1910 complex in rural Illinois that houses an impressive private collection of Stickley furnishings. In *Arts & Crafts Rugs for Craftsman Interiors*, authors David Cathers and Linda Parry use Crab Tree Farm's elegantly appointed rooms, along with Stickley's own recommendations published in *The Craftsman*, to reveal the full spectrum of Arts & Crafts-appropriate floor coverings out there—everything from William Morris-designed rugs to Indian druggets and Navajo blankets. Devoted to a subject that's often overlooked in Arts & Crafts literature, it's an essential guide for those seeking to cover bare bungalow floors.

▼Circle 029 on Reader Service Card for Free Information



Top: PC-51A Bottom: PC-50A



THE
PERSIAN
CARPET

**ARTS & CRAFTS
CARPET COLLECTION**

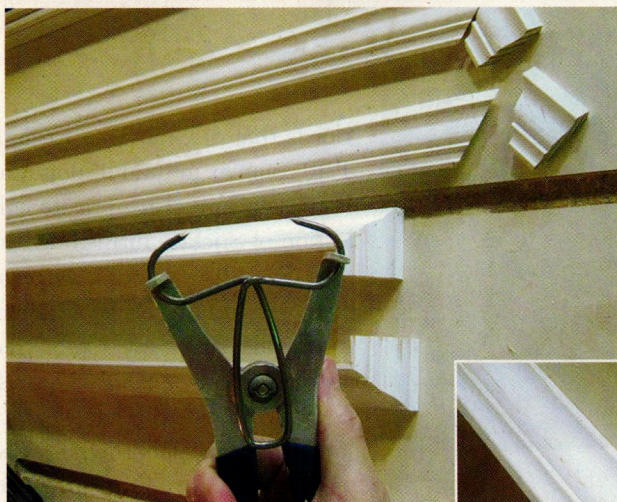
*New Stained Glass
Window Collection*

The most authentic and
beautiful carpets in the
Arts & Crafts tradition
come from our looms
to your floor.

Call us for a dealer
in your area
800.333.1801

WWW.PERSIANCARPET.COM

old-house toolbox



A set of basic spring clamps (with specialty pliers to help open them) will only set you back about \$30—well worth the investment if you're creating complex molding profiles for an old house.



BRIAN CAMPBELL PHOTOS

Miter Clamps

These simple pieces of bent wire help keep mitered moldings together.

BY BRIAN CAMPBELL

A sign of good carpentry is miters (the 90-degree joints formed at the intersection of two pieces of trim) that fit together nicely. For a good fit, mitered moldings must be cleanly and accurately cut, then secured with glue and finish nails. Miter clamps are a handy tool to have at your disposal when assembling pieces of mitered molding.

Miter clamps are made from spring steel, which has a powerful memory; when opened with pliers, the clamps work hard to push their way back to a closed position. When applied to the two

pieces of trim that make up a mitered joint, these clamps function as a third hand, exerting pressure to hold the molding tightly together. Using the clamps can take some getting used to, but the learning curve is short.

Where to Use Them

Miter clamps can be used to “dry fit” pieces of molding to see how well they go together before committing to glue and nails. They’re also a boon for small pieces of trim (known as returns), which like to split when nailed (though pre-drilling holes or using small-gauge air nailers will minimize splitting). Miter clamps can hold these small pieces in place while the glue sets (with or without nails across the joint). Pressure applied by the clamps makes glued joints stronger and less likely to open up. The clamps also help to keep fingers out of harm’s way when using a nail gun on small return pieces.

Miter clamps also can be used to pre-assemble “picture frame” sets of window trim on a work table so the casing can be installed around the window as a single unit, rather than tacking four separate pieces of trim to the window jamb.

What to Look For

Miter clamps come in “spring clamp” and “clam clamp” varieties. Spring clamps can either be light-duty pinch clamps or heftier ring clamps, which are often sold in kits containing various sizes. Ring clamps are generally stronger, but the additional force leaves larger marks on the wood. Spring clamps can be used to assemble a wide variety of projects: door and window casings, molding, even picture frames. Keep in mind that you’ll need a pair of specialty pliers to open most spring clamps safely. Don’t fool yourself into thinking you can save money by opening the clamps with your hands—after a few times of getting “bit-ten” by the clamps, you’ll end up buying the pliers anyway. Spring clamps vary in price from about \$30 for a set of four Collins pinch clamps and pliers to \$200 for a kit with 24 high-quality Ulmia ring clamps and pliers.

Clam clamps can only be used on large door and window casings and large picture frames—they don’t work for small casings or molding returns. They’re also expensive (\$240 for a set of four clamps), but despite their limited use and price, clam clamps are outstanding tools for large (5" or more) casing miters.

The Bottom Line

Can you miter trim without using clamps? Yes—but the process will be awkward, and the finished product won’t look nearly as nice. For a reasonable price, this simple, helpful tool can elevate your finish carpentry work. 🛠️



Brian Campbell restores historic homes as the owner of Basswood Architectural Carpentry in Winona, Minnesota.

period products

BY CLARE MARTIN

Brighten up your kitchen, bathroom, or bedroom with new finds reminiscent of the whimsical styles of the 1920s and '30s.



In Hot Water

Showers might have been considered a luxurious amenity by the early 20th century, but they weren't exactly sleek. Today, though, that oh-so-functional pipework is exactly what makes them appealing. Sunrise Specialty's new exposed thermostatic showers blend the pragmatic charm of vintage styling with modern thermostatic technology to ensure that water temperature is always consistent—a feat those original showers couldn't lay claim to. Available in six finishes with a variety of handle designs, from \$1,500. Call (510) 729-7277, or visit sunrisespecialty.com.



Jazz It Up

Mention the 1920s, and entertainment usually springs to mind: hot jazz, smoky speakeasies, silver-screen stars. The new Jazz Age Suite fabric collection from Upper South Studio calls upon the era's glamorous diversions as inspiration for seven distinctive patterns. Offerings range from the Deco skyscraper-esque geometrics of Tuxedo Royale (above left) to the stylized florals of Storyville (above right), named after the New Orleans neighborhood often referred to as the birthplace of jazz. The fabrics, made from durable polyester and rayon, retail for \$184 per yard. Call (336) 724-5480, or visit uppersouthstudio.com.



Punchy Pattern

Certainly the Great Depression was one of the bleaker chapters in American history, but you'd never know it by looking at the wallpaper of the day. In the kitchen especially, there was an overwhelming trend toward colorful papers printed with pretty drawings of flowers and fruit. With its climbing vines and lilt-ing butterflies, the Alessa pattern from Antonina Vella's Dolce Vita wallpaper collection calls to mind that sweet simplicity, making it a fine accompaniment to a retro kitchen. It's available in six colorways, but for period style, you can't beat the springlike blues, greens, and yellows shown here. \$55 per roll. Call (800) 375-9675, or visit yorkwall.com.



Industrial Beauty

At the beginning of the 20th century, a new DIY domestic culture was just beginning to take shape in American households, and kitchens were starting to shed their utilitarian image. Hudson Valley Lighting's Pelham sconce offers a period aesthetic that perfectly straddles the line between serviceable and sophisticated, pairing a refined opal shade with an exposed-turn-key fitter. (If you're after a purely industrial look, the collection also offers sconces and pendants with factory-esque metal shades sporting exposed diffuser clamps.) Available in four finishes, from \$388.50. Visit hudsonvalleylighting.com.

Portland, Oregon

A local history buff walks us through a few distinctive Eastside neighborhoods in the City of Roses.

By Bo SULLIVAN

Portland, Oregon, isn't a city known for extremes. Our mild-mannered climate gently swings between cool summers and damp winters, our history is rich but lacks dramatic booms of wealth and industry, and our inhabitants are so easygoing that we actually stop our cars to let pedestrians cross the street.

Our architecture follows the same script. You won't find boulevards peppered with gated estates of the super-rich here, or severely blighted areas of urban decay. We have no big-name architects' masterworks, nor acres of bland, no-name development. What Portland does have—perhaps its greatest asset—is a living mosaic of inner-city neighborhoods filled with tens of thousands of charming and well-preserved early 20th-century homes.

Divided right up the middle by the Willamette River, Portland has an East/West split that defines more than the city's geography and address system. On the Westside is the city's urban center, which quickly rises into the 1,000'-high West Hills, where winding streets and forested canyons play host to view-blessed homes of the affluent. On the flatter Eastside, an endless grid spreads across a gently rolling landscape, where more modest middle- and working-class houses are woven into a patchwork quilt of neighborhoods both funky and elegant, sewn together by

LEFT: Herman Brookman's 1927 Byzantine Revival Green Mansion in Laurelhurst oozes Hollywood glamour. RIGHT: Alfred Faber's striking designs, like this 1910 example in Ladd's Addition, often feature "Miracle" cast stone and exaggerated gables and brackets.

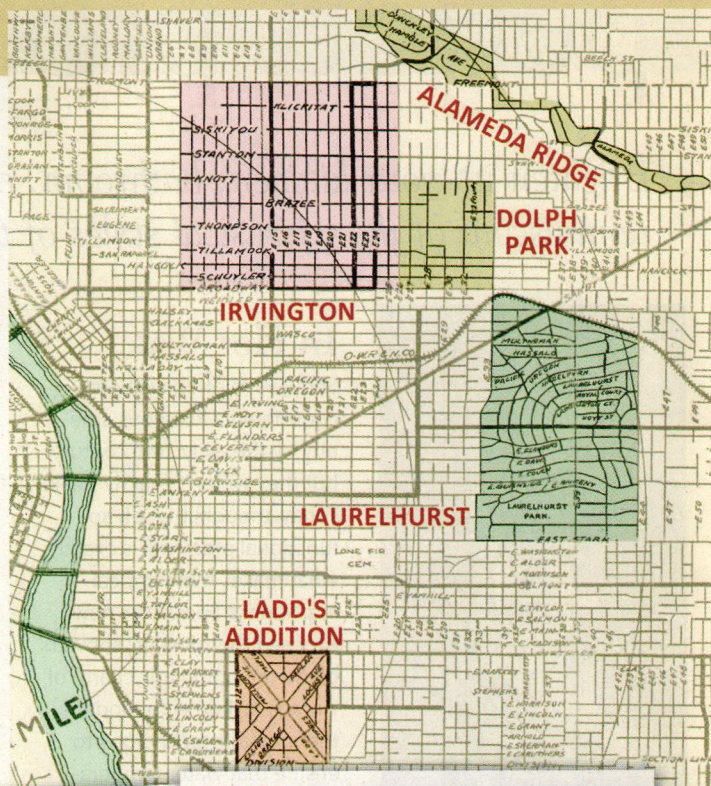
vibrant commercial streets, busy public schools, and beautiful city parks.

For the old-house explorer, Portland has treasures on both sides of the river, and seeing them will have a lot to do with how you plan to get around. The complicated and curving switchbacks of the West Hills can be a navigational challenge even for natives, and are more amenable to GPS-enabled automobile outings. The Eastside, on the other hand, offers a welcoming terrain that can be walked or

biked with ease, and rewards adventurous wandering—so that's where I recommend starting. From dozens of great neighborhoods on the Eastside, here are four of my favorites.

Irvington

Platted in the late 1880s and recently named a National Register Historic District (Oregon's largest), the 583-acre Irvington neighborhood is like a walk back in time. More than 90 percent of the 2,800 homes here were built between 1890 and 1950, and the vast majority still retain their original historic appearance. The state's earliest use of restrictive development covenants resulted in a concentration of exceptional houses





LEFT: Built in 1906, the Gustav Freiwald House in Irvington displays a unique mix of Queen Anne and Colonial and Classical Revival details. **RIGHT:** This 1925 Dolph Park Storybook home features a jaw-dropping rolled-edge roof that imitates the look of English thatch.

set well back on oversized lots in the heart of this lovely neighborhood. You'll find perhaps the broadest range of house styles here, from Queen Annes and Colonial Revivals to Arts & Crafts and English Tudors. Many of Portland's most talented early 20th-century architects built projects in Irvington, and dozens still survive.

Ladd's Addition

Smaller, but perhaps better known, Ladd's Addition was Portland's first planned community and is also a National Historic District. In 1891, William S. Ladd subdivided a close-in 126-acre farm for a "modern" development with amenities like gas and electric lighting, paved streets, sidewalks, and a sewer system. Departing dra-

matically from the city's strict orthogonal grid, his neighborhood was laid out in a distinctive L'Enfant-inspired radial street pattern, like a baseball diamond of four small public squares around a large central traffic circle. With most of its homes built between 1905 and 1930, Ladd's has a diverse mix of classic house styles, features formal rose gardens maintained by

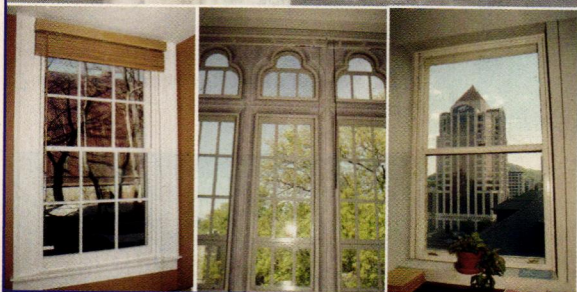
LEFT: COURTESY OF JAMES HEUER; RIGHT: COURTESY OF JACK BOOKWALTER

▼Circle 004 on Reader Service Card for Free Information

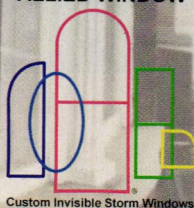
Allied Window, Inc. "Invisible" Storm Windows®

Allied Window has a strong commitment to high quality custom storm windows and the capability to meet the needs of any home or other building with single glass

- Interior and Exterior Windows
- Custom Colors, Custom Screens and Special Shapes
- Historic, Residential and Commercial Buildings
- Energy Savings—Approximately 50%
- Sound Reduction—Up to 50%



ALLIED WINDOW



www.AlliedWindow.com/ohj

11111 Canal Road • Cincinnati, OH 45241
800-445-5411 • fax: 513-559-1883

my town

the community in the four squares, and is shaded by some of the tallest and most stately elms in the city. This neighborhood is one of the few in Portland with alleys, which makes for a fully rounded old-house gawking experience during which I can play my favorite game: "spot the closed-in sleeping porch."

Laurelhurst

Between 1900 and 1930, partly fueled by exposure during the 1905 Lewis & Clark Exposition, Portland saw its population grow from 90,000 to 300,000—and those newcomers needed homes. Platted in 1909 from Hazel Fern Farm (another Ladd property), Laurelhurst was intended from the

start to be a "high-class residence park" with some of the most restrictive building covenants ever enacted in the city. Only single-family homes were allowed, and these were required to meet minimum building costs. The firm of Olmstead Brothers was hired to lay out the 400+ acres, and in yet another dramatic break from the city's traditional planning, a series of concentric, radial, and gently curving streets were created that still consternate Portland's grid-conditioned drivers today. While the same broad array of early 20th-century home styles can be found in Laurelhurst as other areas, this district has an especially nice concentration of fine Craftsman bungalows.

Alameda Ridge/Dolph Park

Alameda and Grant Park are adjacent neighborhoods with similar early roots in the 1910s. However, each of these areas contains a smaller district with a stellar collection of large, romantic Historic Revival-style houses built in the 1920s and '30s. Alameda Ridge is the mini-West Hills of the Eastside, where fine (and expensive) homes meander along a prominent crest that offers stunning views over the city. Within Grant Park, Dolph Park is like a trip to Disneyland for grown-ups, a tidy grid of remarkable Storybook "cottages" on immaculate lawns. Between the two, you'll find some of Portland's most substantial and imaginative Old English manses, Norman castles, and Mediterranean villas, sporting wrought iron balconies, stuccoed half-timber facades, faux-thatch rolled roofs, and massive chimneys of river rock and clinker brick. 🏡

Bo Sullivan is the historian for Rejuvenation and the owner of Arcalus Period Design in Portland, Oregon.



Every home is
full of stories.
Every story
has a highlight.

What's Your Story?
To see our exclusive collection of classic American
lights and house parts, visit us at rejuvenation.com
or call 888.401.1900 for a free catalog.

REJUVENATION
CLASSIC AMERICAN LIGHTING & HOUSE PARTS

Explore Portland's wealth of old-house-
parts stores with Bo's shopping guide.

OLDHOUSEonline

house helpers

Our editors pick the best new products to make your old-house projects easier.



Grinder Find

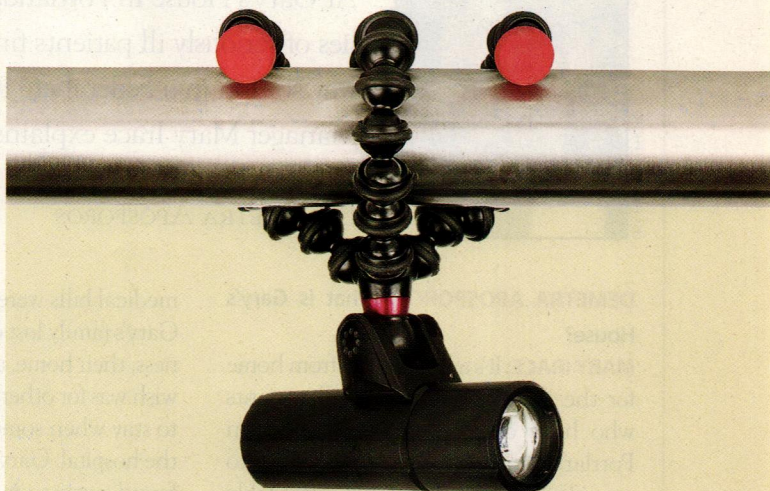
If your restoration projects involve cuts through concrete or metal (perhaps to remove a non-original handrail), an angle grinder can help. Metabo's new 5" version is loaded with helpful features, from a tool-less wheel change system and 26.9 inch-pounds of torque to a no-load speed of 10,000 rpms. It also includes improved safety features like a safety-slip clutch to protect against kickback during snags, a seven-position burst-proof guard, and a "dead man" function that immediately stops the grinder if the tool is dropped. Pricing starts at \$189. Call (800) 638-2264, or visit metabo.com.

Clean Sweep

For quick and easy cleanup of nails, screws, bolts, and other metal items around the shop or in the yard—like after a roofing repair project—the Magnetic Sweep from Veritas can be your best friend. The strong 9½"-wide magnet easily attracts up to 2 pounds of metal per sweep. Its low profile and flexible neck help it fit easily under cars, bushes, or shelves, and it also boasts an extendable handle that adjusts from 21" to 47". \$21.50. Call (800) 871-8158, or visit leevalley.com.



PHOTO COURTESY OF LEE VALLEY TOOLS



Bright Spot

Anyone who's struggled to hold a flashlight while working in a crawlspace will appreciate the new Gorillatorch Blade, which stands on articulating ball-and-socket tripod legs that bend to wrap around just about anything—and what they can't wrap around, they usually can stick to thanks to strong magnets in their feet. With 130 lumens and features like an adjustable wide- to spot-beam, the Blade makes getting targeted lighting where you need it a snap. Its lithium-ion battery also easily recharges through either an AC adapter or the USB port on your computer. \$59.95. Call (888) 569-5629, or visit joby.com.



CYNTHIA FARR-WEINFELD PHOTOS

ABOVE: The 1833 Federal house with Greek Revival elements in Portland's West End provides a homey atmosphere; meals are served around a 200-year-old farmhouse table.

A Historic Haven



USA ELIZABETH PHOTO

At Gary's House in Portland, Maine, the families of seriously ill patients find a welcoming way station in a Federal-era home. Operations Manager Mary Irace explains how it works.

BY DEMETRA APOSPOROS

DEMETRA APOSPOROS: What is Gary's House?

MARY IRACE: It's a home away from home for the families of seriously ill patients who have come to get treatments in Portland-area hospitals. Our goal is to provide a safe, comfortable, affordable haven that offers solace for people who are far from home in a tragic or anxiety-provoking situation involving an illness or an accident. We're a self-funding affiliate of Mercy Hospital.

DA: How did it get started?

MI: It's the legacy of Gary Pike, who was diagnosed with cancer as a teenager in 1989. During his two-year battle with the disease, he saw firsthand the financial hardship and stress his family endured—they spent many nights sleeping in their car or on the hospital-room floor because

medical bills were mounting. In the end, Gary's family lost everything—their business, their home, and their son. His dying wish was for other families to have a place to stay when someone they loved was in the hospital. Gary's mom, Trudy McNeal, found a way to make that wish a reality.

DA: Where did she begin?

MI: She started with garage sales, dances, and similar fundraising events, and then an acquaintance who happened to be a neighbor of the Bush family suggested they try a golf tournament. The tournament—with celebrity guests like George Bush, Sr. and Bill Clinton—was an instant success, and was instrumental in making the purchase of the house a reality. Today the tournament, The George Bush Cape Arundel Celebrity Classic, remains our biggest fundraiser.

DA: Did Trudy consciously set out to find a historic house?

MI: She wanted a house that would make everyone feel comfortable—a lovely, beautiful house full of history—and she said that the minute she walked into this building, which dates to 1833, she knew it was the one she had to have, although it didn't look the same then. It had been converted to law offices, and had many temporary wall partitions to create office space. The first thing Trudy did was restore the original floor plan. She wanted to create a warm, homelike place where people could settle in and get an instant sense of community.

DA: What other restoration projects have you done?

MI: We just put a new slate roof on the house, one that's historical and correct. The old roof had lost some slates during a storm, and had others that were hanging precariously. We had a generous donation from a woman who stayed here and left everything to Gary's House when she passed away. Her generosity paid for the \$75,000 slate roof. We've had lots of people donate services, too, like the retired teacher who stayed here when his wife was ill.

[We] wanted to create a warm, homelike place where people could settle in and get an instant sense of community.

He was a part-time professional plasterer and painter, and ended up completely re-plastering our laundry room.

DA: How much does it cost to stay?

MI: People can stay here for as little as \$15 a night, but we also have a Hope and Encouragement Fund that covers room rates for anybody who can't afford to pay. No one has ever been turned away.

DA: Who started the fund?

MI: It's the result of a conversation I had with small-business owner Eddie Woodin about how a lot of people in Maine aren't used to asking for anything, and don't know what to do if they can't cover the bill. He established the fund; the goal was to take some of the stress away during an uncertain time.

DA: Is that the same thinking behind having meals in the kitchen?

MI: Yes, we have a fully stocked kitchen and laundry room and urge people to make themselves at home, but we'll also often have a pot of soup on the stove so nobody goes hungry while they're here.

DA: Do people find out about you through word-of-mouth?

MI: They are generally referred to us from social workers and patient-care workers at Portland-area hospitals, or from doctors' offices. Since we opened our doors in 1998, 11,000 people have stayed here.

For more information about Gary's House, visit mercyhospital.org/content/garyshouse.htm.

▼Circle 043 on Reader Service Card for Free Information

www.VintageDoors.com



...
Screen & Storm
Entrance Units
Arch/Round Tops
Interior Doors
3 Season Porches
...

Quality doors
made just for
you!

Any Design

Any Size

Any Wood



FREE CATALOG: (800) 787-2001

Hand Crafted Since 1990

FOR THE
TOUGHEST
JOBS ON
PLANET EARTH®



GORILLATOUGH.COM

1-800-966-3458 Made in U.S.A.

© 2010 Gorilla Glue Company



AMERICANA

800-269-5697

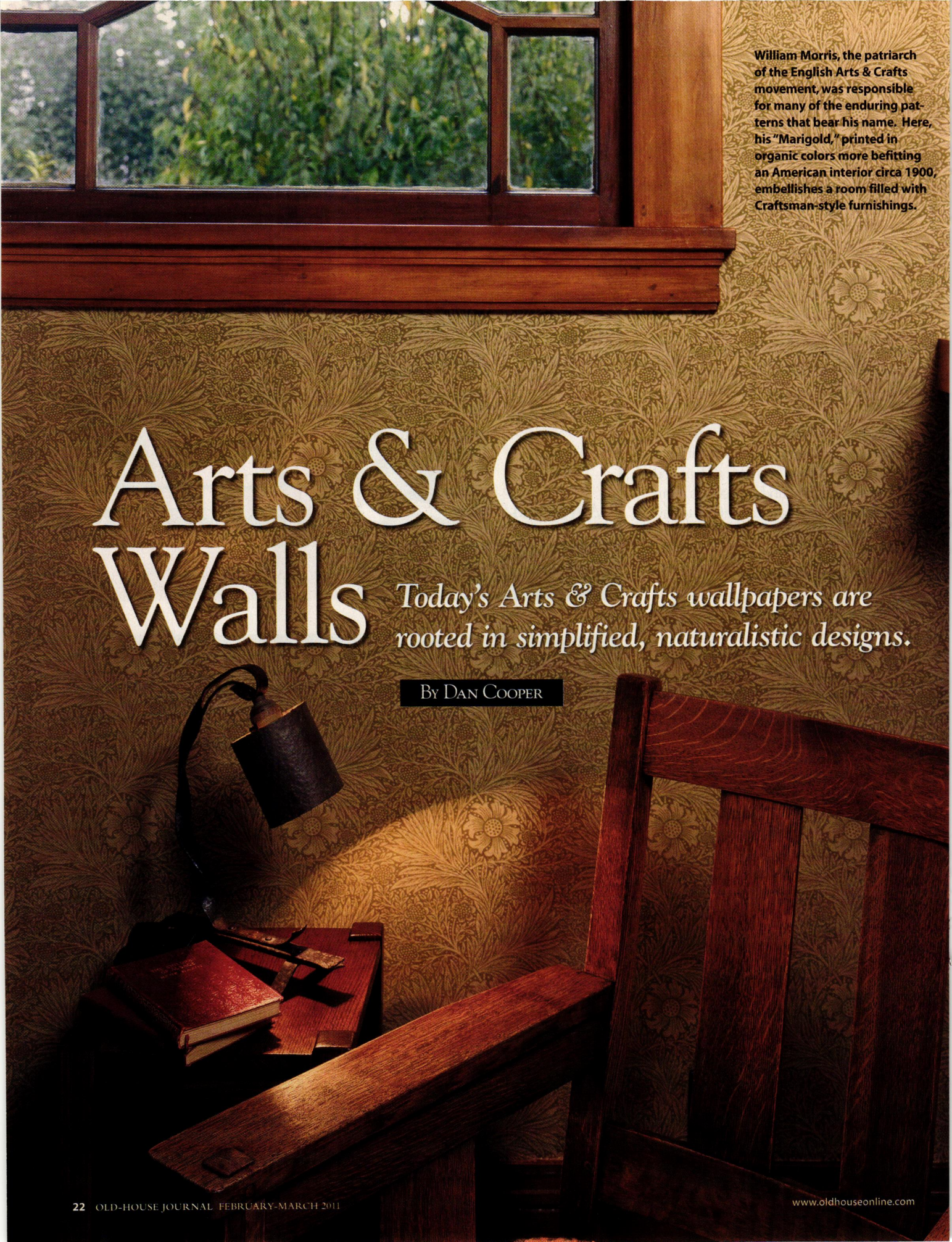
www.shutterblinds.com

BAY WINDOWS ARE MADE FOR SHUTTERS

AUTHENTIC DESIGN • FREE MEASURE GUIDE • FREE BROCHURE

**SHOW OFF YOUR WINDOWS WITH LOW MAINTENANCE HIGH QUALITY CUSTOM
FABRICATED LOUVERED SHUTTERS DELIVERED TO YOUR DOOR READY TO
INSTALL IN 4 TO 6 WEEKS. CALL FOR DETAILS AND COST**

OHI/Mar/2011



William Morris, the patriarch of the English Arts & Crafts movement, was responsible for many of the enduring patterns that bear his name. Here, his "Marigold," printed in organic colors more befitting an American interior circa 1900, embellishes a room filled with Craftsman-style furnishings.

Arts & Crafts Walls

Today's Arts & Crafts wallpapers are rooted in simplified, naturalistic designs.

By DAN COOPER



In an Arts & Crafts home with an abundance of woodwork, a bold scenic frieze acts as a transition from wall to ceiling.

The term “Arts & Crafts wallpaper” covers a range of wallcoverings designed between 1860 and 1910, which originated in several countries—papers that were ultimately produced in various calibers of design and production methods.

Consequently, the moniker is as all-encompassing as the phrase “classical architecture.” You can’t pinpoint Arts & Crafts to a specific moment in time as

you might French Art Nouveau or 1970s silver mylar—it’s a topic that reaches far beyond the usual decade or so typically allotted to a specific style.

In the Beginning

The father of the Arts & Crafts movement, which began in England in 1860, is considered to be William Morris, whose designs for wallpaper, fabric, and carpeting revolutionized interior design, and remain iconic more than a century after his death.

Morris and his contemporary Charles Locke Eastlake, who published the ubiquitous design tome *Hints on Household Taste*, sought to reverse the encroaching industrialism they found dehumanizing, and return design of the built environment to a more naturalistic concept. Stylistically, Arts & Crafts was a revival of medievalism, and its ornamentation, while appearing fancy to those of us living in the present day, was considered simplified compared to the sinewy overlapping curves and deep carvings of the



Favorite motifs of Arts & Crafts wallpaper designers, especially the British, were animals in highly stylized renderings. Birds appeared frequently, while unusual creatures such as bats and fairytale characters could also be incorporated into both friezes and fills.



DOUGLAS KESTER PHOTO; LEFT, FROM TOP: TRUSTWORTH STUDIOS; BRADBURY & BRADBURY; TRUSTWORTH STUDIOS (2); OPPOSITE: BRADBURY & BRADBURY

era's immensely popular Rococo Revival. Arts & Crafts arose in defiance to this curvilinear style, which was regarded as French in nature—almost as though the perpetual rivalry between England and France had shifted from the battlefield to the drawing room.

Arts & Crafts proponents stressed an honesty of construction and material, meaning that items resembled what they were meant to represent, and assembly methods were evident. For example, a table would be constructed so that the timbers and joints were obvious, and not concealed under an excess of applied carvings shaped like roses, grapes, or animals.

In the case of wallpaper, this meant that patterns never misrepresented themselves as low- or high-relief architectural ornament, a concept that flew in the face of French Rococo wallpaper, which typically had large floral sprays and scenes of exotic lands adorned with ruined columns and architraves that were intended to appear as if three dimensional. These papers appeared in bold palettes, too:

colors that were bright and jewel-toned in clear, primary hues.

By contrast, Morris's patterns bore undulating leaves and sprays of flowers, each set deftly into repeat. Together with his colleagues, Morris stylized the botanical motifs and flattened them out; they would never be mistaken for the more sculptural papers that preceded them—the Arts & Crafts design elements showed no trace of relief or artifice. Their palettes were a radical departure as well: The designers softened them by selecting tertiary colors, so that green became olive, red became terracotta, yellow became ochre, and so on. While the occasional blue shows up, at least in English Arts & Crafts, it is far outweighed by the use of greens.

Technological Breakthroughs

In his pursuit of handcrafted materials, Morris used block printing to produce his wallpapers. In block printing, each color of a design requires that a separate slab of wood be painstakingly carved. For

American Arts & Crafts wallpapers often reflected the growing popularity of the emerging Midwestern Prairie School of architecture and the Japanese influences of the West Coast.





ABOVE: Floral patterns were also perennial favorites, and continued the naturalistic themes that were the central tenet of both the English and American Arts & Crafts movements. **RIGHT:** Designers were mindful of the vertical and horizontal repeats of their patterns, and would often lay out floral patterns in trellised arrangements to create a cozy environment.

DOUGLAS KEISTER PHOTO; LEFT, TOP TO BOTTOM: AESTHETIC INTERIORS; J.R. BURROWS & CO. AESTHETIC INTERIORS



example, there would be one block for the leaves and another for the shading inside the leaves, one for a flower petal and another for the petal's edges, resulting in easily a dozen or more blocks per pattern. Each block also required careful calibration to align with the others, a process known as registration. As the ink was transferred from the block onto the paper (think of the potato prints you made as a kid in art class), the resultant print offered a rich, textured appearance. Block printing was (and remains) time-consuming both in preparation and production, and therefore expensive.

But the 19th century was a time of

fantastic technological progress. Cast iron foundries allowed members of the middle class to possess intricate metalwork that previously could only be forged by hand, duplicating lathes could create dozens of identical turnings at a time, and wallpaper soon could be churned out by roller printing, which permitted unlimited numbers of different patterns to be produced quickly and in vast quantities. This also allowed designers and manufacturers to change styles at will to suit fashion. Morris himself preferred the integrity of block-printed papers, although eventually, even he machine-printed some patterns as an economic concession.

Mass production reduced the cost of wallpaper to the point where it competed with paint. And unlike paint, which required a wait of several months for plaster to cure, wallpaper could be hung over a freshly plastered wall. Compared to block printing, there was also more consistency to the registration and an evenness to the print, which, depending on one's point of view, was either desirable or lacked the charm of a handcrafted product. In an ironic twist, Arts & Crafts designs were completely overtaken by the very principles the movement rebelled against—cheap, market-driven goods.

When William Morris died in 1896,



Arts & Crafts Wallpaper Today

Today, Arts & Crafts wallpaper continues to be produced by a small number of firms that are passionately devoted to maintaining the art and the craft of this style. Some of their collections use new technology, and have adapted digital production techniques to permit the instant modification of scale and color to suit a client's wishes, thereby allowing the creation of colors and compositions that would be prohibitively expensive in more traditional production methods. Other firms steadfastly continue in the time-honored wood-block method; there is no shortage of options for the homeowner.

◆ **Aesthetic Interiors** creates late Aesthetic and Edwardian papers, some of which are certainly compatible in Craftsman homes.

◆ **Arthur Sanderson and Sons** have been producing machine- and block-printed William Morris wallpapers for decades.

◆ **Bradbury & Bradbury** offers both English and American designs, including some William Morris. The firm has developed an extensive line of American Arts & Crafts papers in several colorways, along with coordinated borders, fills, and friezes.

◆ **Carol Mead Design** produces a line of wallpapers and friezes of both English and American origins.

◆ **Carter and Company/Mount Diablo Handprints** has a large archive of Late Victorian and Art & Crafts wallpapers.

◆ **Charles Rupert/Historic Style** of Victoria, British Columbia, is perhaps the leading North American importer of William Morris and other English Arts & Crafts wallpapers.

◆ **J.R. Burrows & Co.** sells late Aesthetic and Colonial Revival papers interspersed with Arts & Crafts patterns.

◆ **Mason and Wolf Wallpaper** creates late-Victorian, Arts & Crafts, and Aesthetic Movement period wallpapers that are hand-screened in authentic colors.

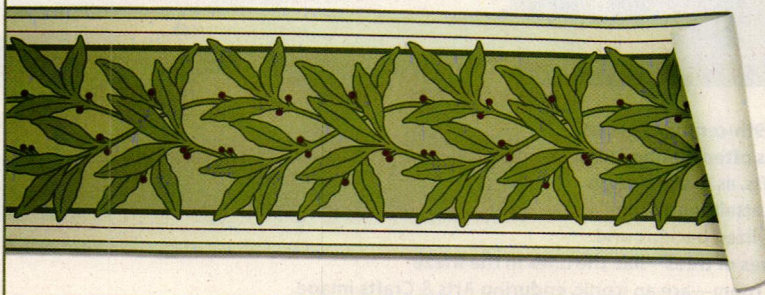
◆ **Trustworth Studios** is the leader in reproducing the works of C.F.A. Voysey in a line that includes many colorful and whimsical patterns drawn by this notable figure.

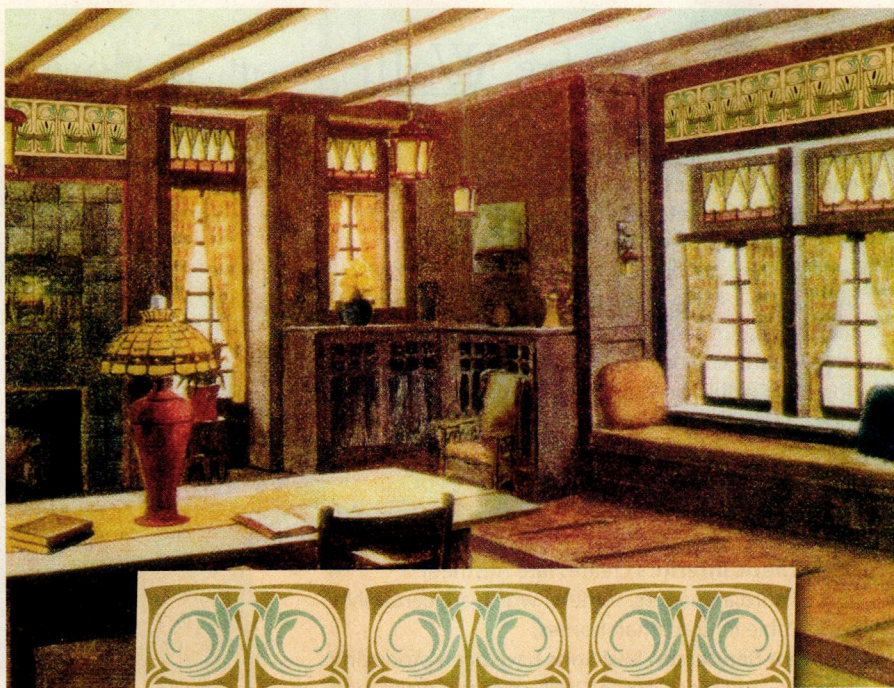


a new generation of British designers continued in the Arts & Crafts tradition. Most notable was C.F.A. Voysey, an architect and designer who created a large archive of animal and foliate patterns for fabrics and wallpapers. His designs are playful and often based on fairytales—with cats, birds, and rabbits scampering about—and they are also more stylized and less detailed than Morris's work, bridging the eras between Victorian and Modernism.

Craftsman Connection

If you're wondering what William Morris has to do with your own bungalow,



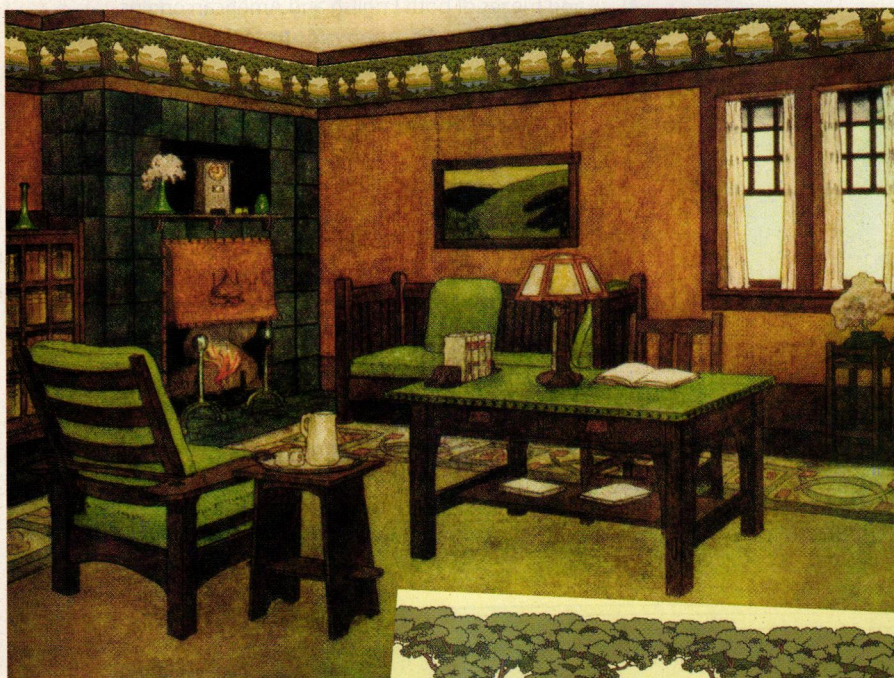


ABOVE: English architect C.F.A. Voysey was the successor to William Morris, producing designs for wallpaper, textiles, and carpets. His scenic pattern "The Stag" dates from the turn of the century.

America's Mission or Craftsman style drew much of its inspiration from the English Arts & Crafts movement's reduction of ornament and the "flattening out" of elements. Led by Gustav Stickley, who was famous for his simple, straightforward furniture designs, this approach translated to wallpaper with patterns evolved from naturalistic elements that incorporated geometrics and stripes in their vocabulary. The palettes of these wallcoverings were even more organic and simplified than those of their earlier English cousins; brown, greens, and golds were pervasive, with simple flashes of brighter accent colors on occasion.

While the first generation of English Arts & Crafts was more "Victorian" in feel, the second generation, concurrent to the American Craftsman style, could be more Art Nouveau in appearance. The same applied to American papers, but these also revealed the robust influences of the Prairie School and the works of Frank Lloyd Wright and Louis Sullivan. At this time, Americans were beginning to develop their own design vocabulary that drew from Native American and Western motifs.

One of the features that became popular in the late 19th century was the use of an embellishing element called a



TOP: The late 19th-century Aesthetic Movement was often blended with the Arts & Crafts, as in this design of distinctive cattails and dragonflies on a stylized background.

BOTTOM: Groves of trees—like the ones in the frieze encircling this room—are an iconic, enduring Arts & Crafts image.

LEFT (ALL): CAROL MEAD DESIGN; RIGHT: J. R. BURROWS; OPPOSITE: BRADBURY & BRADBURY; INSET: AESTHETIC INTERIORS



frieze or border. These could range from simple, 3"-wide strips to massive bands that were architectural in appearance and exceeded 2' in height. They were usually placed at the upper extreme of a wall, but also could be used to frame a section of wall fill, or around door and window casing. Popular motifs for friezes were forest scenes, seaside vistas, and repeating patterns of flowers or leaves that were highly stylized and linked with geometric ornament. In addition to adding visual interest to a room, the use of borders also helped anchor the wall to

the ceiling and was compatible with the thick, dark oak timbering found in new Craftsman-style homes.

It's important to note that while the Craftsman style was indeed on the cusp of 20th-century Modernism, it continued to have one foot firmly planted in the 19th century. And nowhere did the love of ornament survive more than on the walls of bungalows and Mission-style homes. 🏡

Author **Dan Cooper** owns *Cooper's Cottage Lace*, which specializes in Arts & Crafts designs.



ABOVE: The 1910s witnessed the waning of ceiling papers, but American Arts & Crafts papers were, and are, offered in complete roomsets of fill, frieze, and ceiling paper. Naturalistic themes—including leaf and flower designs like this sample—remain popular.

Bifold raised-panel shutters not only make a handsome frame for the window, as in this Georgian-era library, but they also help keep drafts at bay.

Dressing Up the WINDOWS

Window treatments confer privacy while giving rooms a décor boost. Here's our guide to the best window embellishments for old houses.

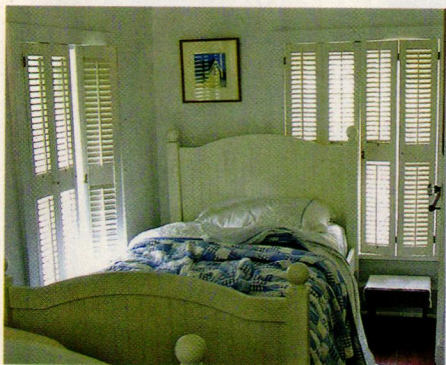
BY THE OHJ EDITORIAL STAFF

No matter how proud you are of your refurbished old house, we're willing to bet you don't want passers-by to be able to constantly peer into your windows.

Enter the window treatment: Whether solid interior shutters or delicate lace panels, window coverings help protect the privacy of your interior spaces by obscuring the view from outside. They also can boost energy efficiency by blocking drafts from leaky windows in the winter, or full-on sun at the height of summer.

And then there's their impact on décor—like rugs, pillows, and other soft furnishings, window coverings are a seemingly inconsequential detail with surprisingly hefty influence. In his landmark 1850 book *The Architecture of Country Houses*, tastemaker A.J. Downing enthusiastically recommended embellishing the window, saying, "Nothing 'furnishes' a room so much as curtains to the window...not merely because they take away from the bareness of plain casings and subdue the glare of light, but because there are always pleasing and graceful lines in the folds of hanging drape—y—even of the plainest material."

A well-chosen window treatment can seamlessly tie together a period-inspired room; the wrong one can put it subtly off-kilter. Read on to find options for homes of every vintage.



NATHANIEL RUSSELL HOUSE PHOTO/RICK RHODES

Interior Shutters

Shutters were the original window treatment, used since the days of ancient Greece to simultaneously block unwanted sunlight, protect interiors, and provide ventilation. Most commonly used in warmer climates, louvered shutters with wide blades, opened and closed via a central rod, were particularly popular in the deep South. (These "plantation shutters" have experienced somewhat of a renaissance in recent years, and now are readily available from many manufacturers.)

Interior shutters were also popular in the colonial-era homes of New England, but in this case they were solid, designed to keep winter drafts at bay. Board-and-batten shutters were the norm in country dwellings, while interior shutters in finer houses featured raised panels. The latter could either be bifold, or slide into special pockets (called embrasures) built into deep window wells.

Unlike other window treatments, which were often combined to enhance their effects, interior shutters typically stood alone. "In all the finest rooms of the 17th and 18th centuries," writes Edith Wharton in the 1902 guide *The Decoration of Houses*,

ABOVE: The windows in the Federal-era Nathaniel Russell House appear at first glance to be uncovered, but a closer look reveals raised-panel shutters tucked into an embrasure in the window well.

BELOW: Because of their warm-climate origins, plantation shutters are a good choice for creating a casual, summer-cottage atmosphere.

"the inside shutters and embrasures of the windows were decorated with a care which proves that they were not meant to be concealed by curtains."

Curtains

In their earliest incarnations in American homes, curtains were used more for protection from drafts than for décor—if they existed at all, they were typically plain, tab-topped panels or basic shirred valances. By the Georgian period, however, European influence was beginning to creep into the homes of the well-to-do, where understated swags and cascades made the most of expensive imported damasks, brocades, and velvets.

As American textile production increased in the latter half of the 18th century, so too did the length of curtains. These newly floor-length models were



ABOVE: A swagged valance atop full-length curtains was a popular treatment during the Federal and Greek Revival periods. **BELOW:** A Georgian home displays one of the era's favorite arrangements: richly stained wood blinds framed by cornice-topped floor-length curtains.

topped by painted or gilded wooden cornices and adorned with more elaborate embellishment in the form of tiebacks, tassels, and fringe—trends that continued into the subsequent Federal era. Federal and Greek Revival homes did away with the wooden cornice, however, in favor of swagged valances that paid homage to the diaphanous robes worn by mythological goddesses. Beginning in the mid-19th century and continuing for several more decades, curtain arrangements were often accented with lambrequins—flat, stiff panels of fabric with a curvaceous border that artfully framed the window opening.

By the time the Victorian era rolled around, curtain options had all but exploded, drawing on dozens of different influences and available in several different fabrics (velvet, silk, rayon, lace, chintz). Mixed liberally and held in place with fringed, braided, or metal tiebacks, curtains were perhaps the most prominent symbol of Victorian excess—no wonder, then, that the following eras (Arts & Crafts, early Modern) largely eschewed curtains in favor of showcasing decorative windows. When curtains were used in early and mid-20th-century homes, they were likely to be basic floor- or sill-length panels that hung straight down or were contained by simple tiebacks.

Blinds

Thanks to their association with the mini-blind craze of the 1980s, blinds have gotten a bad rap for historic homes. But they actually have a rich history in interior decoration, stretching from the days of ancient Egypt, when they were formed from reeds plucked from the Nile.

In American interiors, wooden “Venetian blinds” (so-called because they’re

said to have been adapted by Venetian traders who witnessed them in Persia) were introduced to the U.S. in the mid-18th century. These wooden slats—anywhere from 1" to 3" wide—were connected via a long, flat strip of cloth. They could be painted or stained any color: Dark cherry and walnut stains were popular during the Georgian period, whereas Federal interiors often featured blinds painted white or gray to match window casings.

Wooden blinds waned a bit during the decorative frenzy of the Victorian era, but remained relatively popular until the 1940s, when they were superseded by the latest technology: aluminum. Aluminum blinds were used frequently in mid-century homes, in a range of groovy colors. Vertical and woven blinds were also popular during this time frame, until they were washed out of fashion by the ubiquitous mini-blind.

Lace

Although lace has been used in interior decoration for centuries, it only achieved its status as a window dressing in the 19th century, when the Industrial Revolution brought about manmade lace (known as Nottingham lace, after the city where it was widely produced). No longer concerned with exposing expensive handmade laces to direct





ABOVE: Lace curtains don't have to be overly fussy—simpler arrangements can be had by pairing them with just one other treatment, such as a fabric swag (top, in an 1893 Queen Anne) or scalloped roller shade (bottom right, in an 1890 Queen Anne). In Arts & Crafts homes, pure simplicity reigned, as typified by this ivory roller shade (bottom left) with an understated decorative edge.

sunlight, the Victorians began piling lace around the windows. Popular forms included swags and jabots, panels, and full-length curtains—even lace tiebacks.

The popularity of such frilly lace curtains was intense but relatively short-lived. Around the turn of the century, as they began creeping into mainstream outlets such as the Montgomery Ward catalog, domestic

authorities of the day derided manmade lace curtains as a symptom of Victorian showiness without substance.

And yet, the use of lace as a window covering continued through the early 20th century, albeit in a much more simplified form. Arts & Crafts homes tended to favor Madras laces—Gustav Stickley recommended these sheer panels embellished with

simple geometric borders in the pages of *The Craftsman*. Even more popular during this period were “glass curtains”—sheer fabrics like muslin that were colored or patterned.

Shades

The first spring-type roller shades were brought to the American colonies by German and Dutch settlers, but they didn't really become popular in the States until after the War of 1812—but once they did, they never really fell out of fashion. Early roller shades were made of a thick cotton or linen—often oiled or glazed—called Holland cloth, which remained the preferred fabric until the 1950s, when it was usurped by cheaper vinyl. The only real technological advancement for roller shades came about in the late 19th century, when a counterbalancing mechanism and built-in stop allowed for the “automatic” spring shades we know today.

Throughout the eras, people have sought to dress up plain-Jane roller shades. In the early 19th century, semi-translucent shades were often painted with landscape scenes to add decorative panache. (Though a popular practice, it wasn't for everyone; in *The Architecture of Country Houses*, Downing complained that such treatments “only hide, nine times in ten, a more interesting view of the real landscape without.”) Roller shades were often used in concert with other window treatments, such as curtains and lace panels. Stenciling—historically used to decorate the wall around the window jamb—has been adapted as a decorative treatment on many a reproduction roller shade.

By contrast, Roman shades—although immensely popular today for both contemporary and historic interiors—have a much briefer history. Though they're said to have underpinnings in ancient Rome, they didn't really appear on the window-treatment scene until the mid-20th century. However, they're a close cousin of the festoon, a pull-up shade immensely popular in colonial interiors. Most festoons were homemade, unfinished affairs; Roman shades can mimic their appearance while conferring a more tailored aesthetic. 🏠



The Essential Six

Furnishing an Arts & Crafts home? These iconic pieces are at the top of every collector's list.

BY BARBARA RHINES



Morris Chair

What could be more artsy-craftsy than lounging by the fire with a mug of tea perched on the Morris chair's wide paddle arm? Introduced around 1865 by Morris & Co., the chair's adjustable-back design—based on a Sussex carpenter's pattern—was configured for cozy comfort. Gustav Stickley later took William Morris' concept and refined the chair's styling; his slats-to-the-floor design is a now considered an Arts & Crafts classic.

With their turned spindles and claw feet, pre-Stickley-era Morris chairs are usually deemed too fussy by collectors. But even among the pared-down Stickley-designed chairs, there is variety. An open-arm chair (no side slats) is the most affordable, and is still robust and attractive. My early L. & J.G. Stickley open-arm Morris chair has been my husband's preferred TV viewing seat for more than 15 years. Next in desirability comes the side-slats-to-the-seat model; the aforementioned slats-to-the-floor style is at the top of the desirability scale. From there, even more rarified designs by Stickley can be found, including the bent-arm Morris chair, bow-arm Morris chair, and a design that incorporates slender squared spindles rather than broad slats.



OPPOSITE: A restored bungalow in Portland, Oregon (embellished with friezes by artist C.J. Hurley), boasts classic A&C seating: a Morris chair and matching ottoman, and an even-arm settle.

SHOP What's Out There

"If you aspire to a slats-to-the-floor Morris chair, an affordable option is the Morris chair produced by J.M. Young," advises Messineo. "These can be found in the \$2,000 range, whereas a similar Gustav Stickley-designed chair is currently in the \$8,000 range." Good-quality reproductions are also available from Warren Hile Studio and Stickley Audi & Co.

ABOVE: With gentle curves and legs that taper in at the top by a mere quarter-inch, Stickley's bow-arm Morris chair is an extremely rare version.

WILLIAM WRIGHT PHOTO

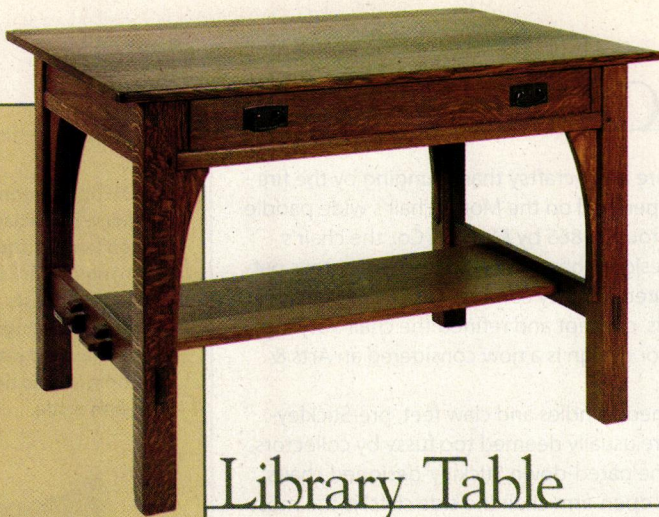
ALL FURNITURE PHOTOS COURTESY OF JMW GALLERY

Whether you approach American Arts & Crafts furniture with a design-trained eye or a sentimental heart, its appeal is undeniable. The period's best pieces stand boldly at the threshold of Modernism. At the same time, the furniture evokes nostalgia for a pre-industrial era.

One well-designed piece can be enough to make a statement in a contemporary interior, or you can assemble an entire

collection to re-create the warmth of a turn-of-the-century living room.

Although furniture-makers at the dawn of the 20th century produced a wide array of Arts & Crafts-style furnishings, the following pieces have become must-have items for the Arts & Crafts enthusiast. Some forms are easy to find and offer a terrific bang for the buck. Others are what we all aspire to own. Jim Messineo, owner of the JMW Gallery in Boston, offers some advice on pricing and what to look for in a great piece of Arts & Crafts furniture.



ABOVE: Quarter-sawn oak, corbels, and great hardware enhance the common form of this L. & J.G. Stickley library table.

BELOW, LEFT: The arched stretchers and raised tenons of this L. & J.G. Stickley tabouret are its only decoration—an embodiment of Arts & Crafts ideals.

BELOW, RIGHT: A Stickley even-arm crib settle is bold in design, yet deep and comfortable.

Library Table

This is the perfect accompaniment to a Morris chair, and period examples are relatively plentiful. Library tables are sturdy rectangular tables with a lower shelf on which to pile books. Some have end shelves as well, and generic types are still widely available in antiques shops. People misunderstand the purpose of library tables and assume they are small, uncomfortable desks ("Where do I put my feet with that shelf going across?"), but don't dismiss them. Find a well-made example (solid oak, through tenons, hefty legs), pile it up with interesting books, and place it away from the wall to make a strong statement in a room.

SHOP

What's Out There

Period library tables range from \$300 to \$3,000, depending on quality, maker, and rarity. Library tables from the A&C era were made in large quantities. Unsigned tables that are not quarter-sawn oak, have end shelves, and are nailed together rather than pinned crowd the low end of the price range. Higher-end tables are quarter-sawn oak, and have pegged through tenons and subtle design details, such as corbels on the inner side of the legs.

DOUGLAS KEISTER PHOTO



Tabourets



Perhaps the most beloved piece of furniture of the 20th century and beyond is the highly useful coffee table. Unfortunately, it didn't exist during the Arts & Crafts period. If you'd like to be true to the period but still have a convenient place to set your glass down, consider a tabouret—a low round or octagonal table. Place a pair of tabourets together in front of your settle for a charming, period-inspired alternative to the ubiquitous coffee table.

SHOP

What's Out There

Tabourets are easily found in antiques stores, for anywhere from \$150 to \$2,000. They range in quality from turn-of-the-20th-century high-school shop projects to small gems of Arts & Crafts joinery created by Stickley and other fine furniture-makers of the period. The high-end examples have through tenons and gently arched stretchers, and the best have inlaid tiles from period manufacturers like Grueby.





Butterscotch-colored leather upholstery ties together this Los Angeles bungalow's suite of Arts & Crafts seating, which includes two Morris rockers and a slats-to-the-floor Morris chair. A tabouret (at right) and library table (at left) provide space to display the owners' collection of art pottery.



Even-Arm Settle

Along with the Morris chair, the even-arm settle (also called a box settle) is the quintessential piece of seating for the Arts & Crafts collector. To the uninitiated, the even-arm settle may appear severe and uncomfortable, but the opposite is true if you pile it with comfy cushions and nestle into the corner. Reserve the discomfort rap for those Arts & Crafts settles with high backs and low arms (sort of an indoor park bench). These are better used in entryways or as visual focal points.

Period examples of box settles can be delightfully light and airy, such as L. & J.G.'s Model #232, with its carefully spaced back slats. Or you may prefer a beefy, deep "crib" settle that envelops the sitter in a sort of room-within-a room.

SHOP What's Out There

Even-arm settles were made by all of the major Arts & Crafts furniture companies and range from \$2,000 to \$10,000. Higher prices reflect construction, maker, heft, proportion, and comfort, with deeper seats being more comfortable and therefore more desirable.



Rarest of the Rare

The pieces listed here are ones that the interested collector has a good opportunity to discover at shows, shops, or auction. The scale of rarity and desirability for Arts & Crafts furniture can always ratchet higher. For example, a tall Roycroft magazine stand is currently in the \$20,000 range. Then there's the one-of-a-kind art furniture by Charles Rohlf, who took the basic tenets of the movement to creative new heights with his inventive shapes and intricate carvings. If you covet museum-quality forms but don't strive for original finishes and their attendant value, you may want to consider reproductions or handcrafted interpretations by modern-day craftspeople. As interest in the Arts & Crafts movement has grown over the last two decades, handmade artisan furniture has experienced something of a boom—much of the work displays the same hallmarks of quality and creativity as the movement's original pieces.

But if you've got your heart set on antiques, you're in luck. Says Jim Messineo: "With prices stabilized in the middle range, now is the time to trade up or even begin collecting original Arts & Crafts furniture."

ABOVE: A pair of Stickley settles, accompanied by a Roycroft tabouret and bookcase, set an inviting scene in a reconstructed Arts & Crafts living room in Berkeley.

RIGHT: The quaint cutouts of a Limbert single-oval occasional table soften the typical library table form.





DOUGLAS KESTER PHOTO

Bookcase or China Cabinet

Storage is a priority for everyone, and there's no better way to store books or breakables than in a beautiful Arts & Crafts case piece like a bookcase or china cabinet. (The latter has glass sides as well as glass doors to better display china or pottery.) Through tenons on the plank ends are desirable; keyed tenons are even better. Also look for true divided lights on the doors and the use of quarter-sawn oak on the mullions themselves as well as the rest of the piece. Lifetime produced lesser-quality bookcases with a mullion grid laid over a single pane of glass; they are still attractive and desirable, but the price should reflect this cost-cutting production technique.



SHOP What's Out There

A bookcase or china cabinet—whether from the period or a reproduction—is an investment. Any high-quality reproduction in solid quarter-sawn oak will still run in the thousands of dollars. All of the period pieces are rare in the marketplace, so any attractive bookcase should be considered. Prices range from \$1,000 to \$10,000 for antiques, depending on the aforementioned construction details. The low-end pricing includes bookcases with plain glass doors with no mullions. These were produced by all of the Arts & Crafts furniture-makers, and while they don't have the same look, they do offer an attractive, unobstructed display space for your art pottery collection.

ABOVE: Lifetime bookcases (which were manufactured by the Grand Rapids Bookcase and Chair Company in Hastings, Michigan) offer a fine look at a lower price than period Stickley.

Limbert Occasional Table



Arts & Crafts collectors naturally focus on the Stickleys: Gustav, L. & J.G., and Stickley Bros. But every collector should aspire to a Limbert piece. This Grand Rapids-based manufacturer successfully brought English and Northern European influences into its designs, and Limbert pieces can have interesting cutouts and subtle curves. An exquisite example is the single-oval occasional table, which adds grace to a room with its canted legs, trapezoidal cutouts, and curved top. Place an art pottery vase filled with forced forsythia stems on this table, and your room will become an artistic revelation.

SHOP What's Out There

Expect to pay around \$2,000 for a refinished Limbert single-oval occasional table (perhaps subject to too many water stains from flower-filled vases over the years) to \$5,000 for one with its original finish. The rare Limbert double-oval occasional table evokes the work of Scottish master Charles Rennie Mackintosh and is in the \$10,000 range. Both forms are being reproduced if you can't wait to locate an original. Stickley Audi calls its single-oval table the Limbert Library Table, and the Warren Hile Studio produces a well-crafted example that would be a beautiful addition to any collection.

Massachusetts-based writer **Barbara Rhines** is a longtime collector of Arts & Crafts furniture and pottery.



JON CRISPIN PHOTO

Electrifying Decisions

**What you need to know to get an old house rewired properly,
with minimal damage to the building.**

By TONY SEIDEMAN

Computers, blenders, TVs, radios, even refrigerators—none of these existed when many historic homes were built and first wired. So upgrading electrical systems is an essential task for a lot of old houses. Yet efforts to update electrical systems can often result in damage to historic buildings.

Old houses often need updates to electrical systems; the author's 1903 home (above) was no exception. Follow these tips to get it done without causing undue—or irreparable—damage to your building.



Changes to structural materials should be avoided at all costs. This old house endured cuts through brick to facilitate ductwork and wiring.

We certainly learned the hard way with our 1903 transitional Victorian, which has taken quite a beating because of our lack of knowledge about how to get the job done right. The house had a “dual” system when it was built—gas pipes and electrical lines. A knob-and-tube wiring system led to one outlet in each room. Right before we bought our house, my wife and I saw a movie called *Little Voice*, in which a record store was consumed by a fire caused by old, inadequate wiring. Thus when we turned the lights on for the first time in our dining room and a short circuit arced so brightly we could see it through the ceiling medallion, getting new wiring into our seven-bedroom, three-story house became a top priority.

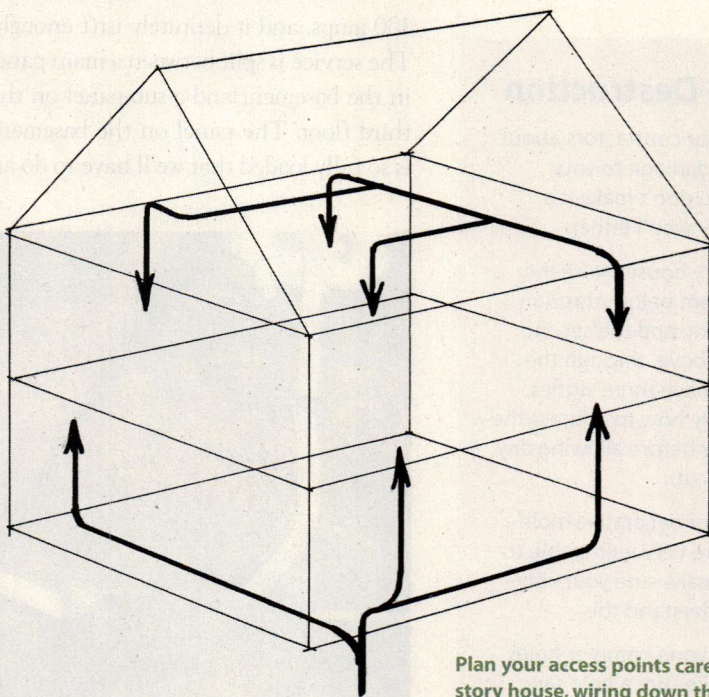
Most rewiring jobs aren't prompted by art films. According to one of the experts we consulted, Michigan-based master electrician Pat Bohnet, houses will often give telltale signs it's time to rewire, including blowing fuses or tripping breakers regularly, wire case or coating deteriorated to the point where bare wires are visible, and arcing or shorting like we experienced.

Modern Demands

The demands of modern technology can exacerbate the situation, and they're at risk of doing so all the time. Older houses were built at a time when 60 amps was considered plenty of electricity for a

Getting Grounded

Grounding is one of the most important issues to be dealt with in rewiring a house. Electricity likes to follow the path of least resistance. Having a good ground means having a path that leads to the ground—or to some inconsequential area the electrician has designated as a ground. Having a poor ground means that electricity will follow whatever path provides the least resistance, which can include vulnerable steel beams, sensitive equipment, and people. For example: If a garbage disposal isn't grounded, you will be hit with current if you turn on the disposal while holding the faucet handle with the water running. If it is grounded, the short circuit should go to the ground.



Plan your access points carefully. On a two-story house, wiring down through the attic and up through the basement can avoid damage to structural or decorative elements.

single residence. By contrast, most new homes are built with 150- or 200-amp service, but 100 amps was the standard for many years—and most experts agree that anything less than 100 amps is unlikely to meet the electrical needs of a



Creating a clean cut (above) via a hole saw or careful work will make it easier to make walls or ceilings whole again. Uneven access holes, like this one punched in the author's house (left), prove difficult to patch.

Minimize Destruction

- ◆ Talk with your contractors about preventing damage to your house. If you don't make it a priority, they won't either.
- ◆ On two-story houses, wire the first floor from below, through the basement, and the second floor from above, through the attic. If you have three stories, plan carefully how to address the middle floor before allowing any holes to be cut.
- ◆ Watch out for decorative moldings; they are very vulnerable to damage—make sure your contractors understand this.
- ◆ Don't let anyone hammer holes in walls; make sure a hole saw is used, even if it has to be 4" or 5" in diameter. This simplifies repairs—it's possible to cut out and pop in a new piece.
- ◆ Make repairs a condition of the work. This motivates tradespeople to avoid doing damage.
- ◆ Never let anyone cut through a structural beam to add wiring.

contemporary household.

I can attest to that—my house has 100 amps, and it definitely isn't enough. The service is split between a main panel in the basement and a sub-panel on the third floor. The panel on the basement is so fully loaded that we'll have to do an

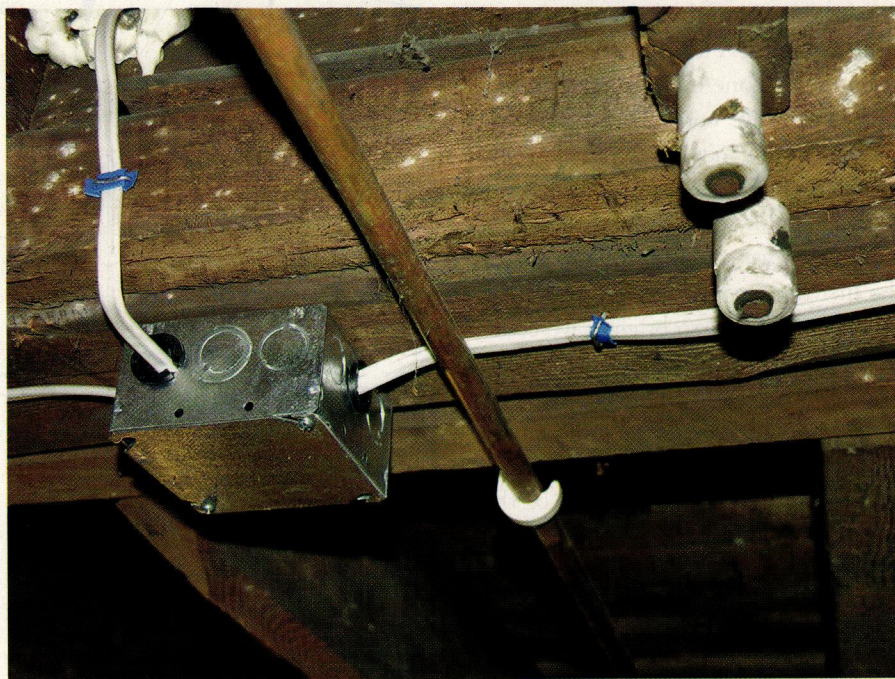
upgrade when it comes time to finish the kitchen. And our electrical work to date has left uneven holes punched in our walls and ceilings, which have proved difficult to repair.

Conversations with top electricians have provided us with a dozen steps on how to get rewiring done right. Our research showed that, although rewiring will always be a big, challenging job that should be undertaken by professionals, aggressive negotiation and smart planning can mitigate the damage.

We've put together a list of steps to take in order to make rewiring proceed more smoothly, with fewer holes punched in the walls, floors, and ceilings—or, heaven forbid, a structural beam.

Prevention is Key

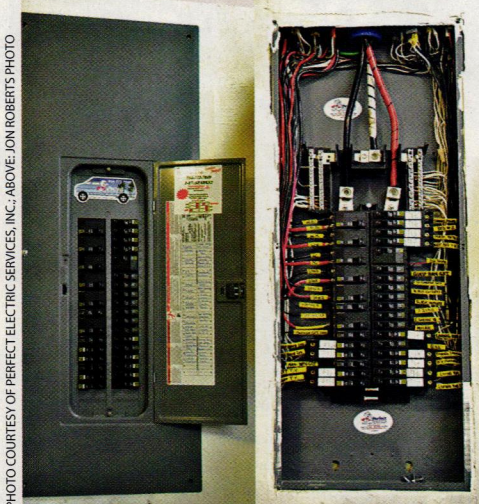
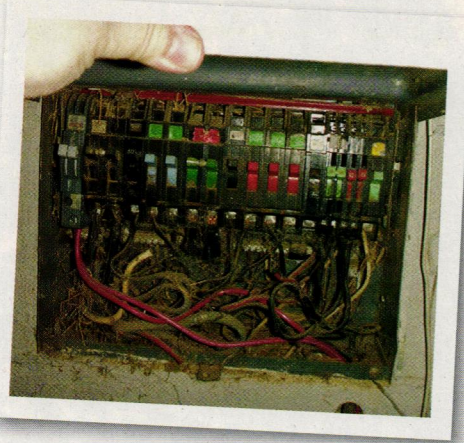
First and foremost, it's critical to understand that you're dealing with an older building—and if keeping the structure of that building relatively intact is your top priority, you need to say so up front. Chances are you may have to pay a little extra to protect your building, but a few preventive dollars and hours can save big



New wiring systems often can be run near the old—as in this vintage house that's been successfully rewired, with a new box placed near now-defunct ceramic knobs on the basement ceiling.

LEFT AND ABOVE: PETER MEANS PHOTOS; FAR LEFT: TONY SEIDEMAN PHOTO

10 Tips for Rewiring Success



Breaker panels with a jumble of old wires (above) need to be checked carefully by an electrician for intact coatings, burn marks or signs of arcing damage, and solid connections. An updated main panel box (below).

sums spent on restoring battered walls and weakened structures.

Make sure specialists each focus on their areas of expertise. “Try to never let the plumber or electrician cut holes, especially in an historic building,” historic architect Robert Gabalski told us. “When you’re walking an electrician through a building, require in the specs very specific ways to cut and patch, or make sure the general contractor does it for them,” he advises.

One of the biggest mistakes many restorers make is to try to replace every piece of old wiring in the system, says Michael Hedrick of Historic Electric Preservation in Fredericksburg, Virginia.

1 Do an “electrical inventory,” creating a list of all the devices you’ll be using in the house, and where. Your electrical system needs to match your needs; figuring out where and how you’ll be using power makes it easier to frame the parameters of the job.

2 Check out local codes and pull permits. Codes set standards for everything from how many outlets you’ll put in each room to what kind of wire you’ll be using. Failing to get permits can result in having to pull out finished work.

3 Decide whether you want to run just electrical, or data, fire, and security as well. Modern wiring doesn’t just carry electricity, and wireless systems are getting increasingly cheaper and more sophisticated.

4 Use your list to create a detailed plan of action. Once you’ve done your initial homework, sit down and create a punch list that focuses on what you want done and when you want it completed; the list should be the basis of your relationship with your electrician.

5 Watch for existing infrastructure. Part of avoiding damage is making sure nobody punches holes in plumbing or existing wiring. This kind of awareness needs to be a top priority in any rewiring job. “Ask twice, drill once”—one historic electrician’s credo—are words to live by.

6 Always put things in writing, but leave flexibility. Surprises invariably show up, especially when you’re digging deep into a building’s structure.

7 Find an electrician who knows and understands older buildings. Working in older buildings is a complex, demanding, and difficult process.

8 Make demolition and reconstruction an integral part of the job. If dealing with the damage done by rewiring isn’t at or near the top of your list, you’re asking for trouble. Make cleanup and restoration as important as the wiring itself.

9 Aim for “home runs” for key areas and appliances—these are when a wire runs directly from a circuit breaker to an outlet, with no other devices on that breaker. That can reduce loads on the power system and keep popped breakers to a minimum. Additionally, it’s important to keep track of which areas feed to which breakers where more than one outlet is involved. Creating a “balanced” system will make life easier as your load expands and you put new wiring to use.

10 Integrate switches and plates into the historic look and feel of the house. Numerous companies offer hardware that matches the appearance and the feel of almost any era, while providing a far greater margin of safety than older equipment does.

“Most efforts tend to be heavy-handed and replace more than what is truly necessary to an older system. Many parts of an older wiring system, if they have been undisturbed, are still quite usable and reasonably safe,” he says. “Bottom line, after

inspection by a competent and qualified electrician, leave much of what you find in place and working. There are many houses with electrical systems from the 1920s still delivering power in a safe and efficient manner.”

OLD-HOUSE LIVING



OPPOSITE: The iron fence around the home is original; it was shipped to Denver from Pittsburgh via train and oxcart. **THIS PAGE:** Homeowners Dylan Williams and Kate Remley were meticulous in their restoration of the 1877 house—they replicated the original multicolored slate tiles on the tower's mansard roof (a bit of Second Empire detailing that hints at the house's age) and even added back the miniature gilded horses on each corner (described in an 1877 *Boulder News* article).



Historical Detectives

Some amateur sleuthing leads a Colorado couple to restore a Gothic Revival house to its frontier glory days.

STORY BY CHARLES BEVIER ♦ PHOTOS BY JOE HILLIARD

By day, they're engineers at the National Institute of Standards and Technology, but in their off-hours, Kate Remley and Dylan Williams are such passionate history buffs that they chose a restored train car as the site for their wedding ceremony. So perhaps it was fate that brought their house-hunting journey to one of the most historic homes in Boulder, Colorado.

"We spent quite a few months not finding anything that we really liked," recalls Kate. "One evening we visited a house for sale and decided it wasn't what we were looking for. So we decided to go for a walk. We walked up to what is now our home and saw the 'For Sale' sign and thought, 'Well, this is just lovely.'"

Taking in the graceful lines of the Gothic Revival—its lacy trim, high arched windows, and imposing mansard tower—Kate and Dylan were immediately smitten. "It was more than we wanted to

spend, but we made it work," recalls Kate.

Dylan says he was drawn to the home's history. "When they built this home, Boulder was a frontier town," he observes. "What they were able to accomplish in construction during that time is just extraordinary. They set up their own horse-drawn mill in the backyard. All the carpentry and millwork was cut by hand, right on the site."

Past Life

The house was built by Willamette





ABOVE: French architectural influences can be found in the parlor, which boasts original decorative plaster moldings. Dylan and Kate have sought out furniture to complement the era in which the home was originally built.

Arnett in 1877. His father, Anthony, who emigrated from France in 1859, amassed a fortune from freight, mining, and real estate ventures. He owned the Boulder House and Brainard Hotel. He also donated land and money to help build the University of Colorado.

When Willamette came of age, he was a wealthy man—and he liked to make a point of it by wearing \$10 gold pieces instead of buttons on his tailored suits. In a time when most couldn't afford many pairs of socks, Willamette wore wool socks on the outside of his shoes as he stalked the dusty streets—just to prove that he could. Few laughed openly at his wardrobe choices, however, since he enjoyed a fierce reputation for combat. “He was known as Fightin’ Will, because he liked to pick fights,” says Kate. “He definitely was an eccentric.”

When Fightin’ Will set out to build himself a home near the banks of Boulder Creek, he hired a 27-year-old British architect named George E. King. Despite his youth, King was well-traveled and well-trained in design. In addition to his own small but elegant cottage in nearby Leadville, King's lengthy resume also boasted the Leadville Post Office, the Tabor Grand Hotel, Denver's Central High School, and the Delaware Hotel.

With King's design skills and Fightin’ Will's deep pockets, the two created a Gothic Revival with Second Empire overtones. Not large by today's standards at only 1,800 square feet, it was lavish for the times, costing \$4,000 to build—more than twice the price of surrounding homes. Also commissioned was an ornate cast iron fence, which still encircles the home. Manufactured by a Pittsburgh company, the fence was shipped by rail to Omaha, Nebraska, then traveled by oxcart to Boulder. The fence cost another \$1,500—more than a third of the cost of the house.

The dining room features original wainscoting and moldings; Dylan and Kate refinished the room's original wood floors.



Fightin' Will didn't live out his golden years in his fancy house. He sought adventure in the Klondike Gold Rush in Alaska, dying there in 1900. The Victorian was purchased by Eliza Fullen in 1914, and remained in her family until it was bought at public auction by Historic Boulder in 1993.

Restoring History

From the start, Kate and Dylan were united in their motivation to return the home to the days of horse and carriage. "We definitely wanted to restore rather than renovate," Kate says. "We're installing modern conveniences, but doing it such a way that you really get a sense of how it was to live when Boulder was a frontier town."

Continuing the restoration started

by Historic Boulder, who had done some basic rewiring and other small upgrades, the couple diligently researched old photos and historical documents. An 1877 newspaper account of the construction of the home, unearthed in the attic of the tower, provided detailed descriptions of each room and its furnishings, including how the tower was surmounted by gilded horses. The couple has used these clues to restore the home to the owner's original vision.

They started with the flooring on the first story. After removing carpeting and a layer of linoleum, Kate and Dylan were delighted to discover the original wood floors, which they refinished. "The wood is this gorgeous, old-growth spruce with a really tight grain. It was our first discovery, and it was really exciting," Kate says.

A two-day-long blizzard in 2005 dictated the next project: storm windows to increase energy efficiency. "We had two weeks of 10-degree weather. Even with the boiler running 24-7, it never got above 55 degrees. They closed our work for two weeks, so we set up in the yard and starting building windows," recalls Kate. "We installed new weatherstripping and a combination boiler/hot-water heater. That warmed things up considerably."

They turned their attention to the 1950s-era kitchen next. Their goal was to re-create an 1880s scullery. They removed drywall to expose brick, and, with the help of local carpenter Dean Mirabassi, peeled back two false ceilings to reveal the original wood-paneled ceiling (once damaged by fire), increasing the height of the room from 8' to 12'. They dismantled

The narrow, curving staircase is a fine example of the quality craftsmanship Arnett insisted on for his home. INSET: Finding a piece of original slate in the garden led Dylan to replace the asphalt shingles on the mansard tower with slate tiles that he cut and installed himself.





and rebuilt the ceiling, salvaging and reusing as much of the original wood as possible. Instead of kitchen cabinets, antique hutches and sideboards now house their plates, flatware, and cooking implements. A restored vintage stove, outfitted with electric burners, completes the time-travel transformation.

The couple continued their detective work outside the house. The heavily ornamented stables, described in newspaper articles, are no more. But an original tack house remains—now used as a storage shed—with room for gear on one side and the other devoted to what was once a privy. A well and cistern were reportedly once on the grounds of the double-lot site, but not even ground-penetrating radar, wielded by a local university history professor, has been able to reveal their location.

Digging in the garden one day, Dylan made a discovery—a small piece of slate. Knowing slate isn't native to Colorado,

ABOVE: Kate and Dylan's work on the kitchen revealed original brick hidden under drywall. Instead of cabinets, the kitchen is furnished with antique storage pieces. **BELOW:** The stove in the scullery is an original 1880s stove—found in a miner's cabin in the mountains—that's been restored and converted to electricity, preserving the illusion that you're in a real 1880s home.





ABOVE: Many of the original trees planted in the garden in the 1880s are still producing fruit today; Kate jokes that many of the weeds in the garden also have roots that date back to the 1880s.

he played a hunch. The couple ran it through the dishwasher, and discovered it was pierced with one small, perfect circular hole. "I knew immediately it must have come from the roof," Dylan says.

Indeed, when Dylan located an old photo of the home in the Boulder Carnegie historical library, he discovered that the mansard tower, since covered in asphalt shingles, had once been wreathed in decorative slate. Determined to restore it, Kate combed the gardens for more samples. Her CSI-like work paid off, yielding multiple examples of three slate colors.

"We started sending samples around to different slate producers," Dylan says. It soon became clear that one form of slate they'd found, called "unfading red," is extremely rare, costing three times more than other kinds of slate. They also discovered that particular color was limited

to one valley that runs from Pennsylvania to Vermont. "We went to the oldest slate producer in that valley," says Dylan, "and that's where we found it."

Change in Plans

Installing slate is a specialty that few roofers have experience with. Kate and Dylan discovered that even contractors who had the know-how found the tower dimensions difficult to work with. Some proposed extensive scaffolding; others, cranes. Prices for installing the slate tile on the relatively small tower ranged as high as \$40,000.

Finally, the couple located Octavio Sergio Libman, owner of Sergio's Roofing. "Sergio agreed to do it for \$12,000. He was an honest guy who really understood our desire to do this right," Dylan recalls. But then tragedy struck: Two carjackers shot Sergio to death when stealing his

Share your house's secrets in our special forum on MyOldHouseOnline.com.

OLDHOUSEonline 

gray Porsche in December 2006.

Rocked by the news, the couple held off on the project. Dylan spent the winter reading Joseph Jenkins' *The Slate Roof Bible*. By spring, he had decided to tackle the project himself. "I used to be a rock climber, so heights don't bother me," he says. It took him all summer, working at night and on weekends, painstakingly installing each tile. "Being up on that tower, dangling from a rope and harness, realizing that people did it this way in 1877, only reinforced my connection to the house and the past."

Future restoration plans include returning the pantry to the original porch near the scullery and restoring the bedrooms on the second floor. "We're trying to make it like a living museum," Kate says. "It's rewarding to re-create how these people lived back in the 1880s," Dylan adds. "Our work on the home will long outlast us, which is really gratifying." 🏠

RIGHT: This bathroom, which once boasted a clawfoot tub complete with a circular shower and its own stove for heating water, was at one time the only indoor bathroom in Boulder. BELOW: Kate and Dylan's first-floor bedroom features a vintage stove restored by the couple. Purely decorative, it's similar to ones that would have originally heated each room, venting through the chimney.





ABOVE: A built-in bench on the second floor is flanked by bookcases and a pair of sconces with lustre glass shades.
OPPOSITE: Structural upgrades to the bungalow included seismic reinforcement, plus a new garage that created a sunny deck on the side of the house.

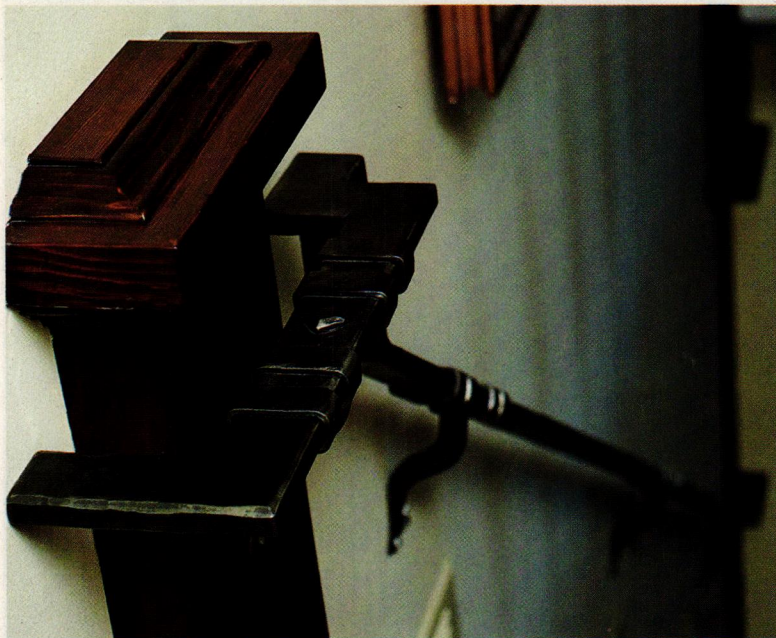
A Bungalow Education

An Arts & Crafts history lesson prompts a change in direction for a bungalow rehab in Portland, Oregon.

STORY BY CLARE MARTIN ♦ PHOTOS BY ELLIOTT ANDERSON

By his own admission, Nick Khoury didn't know much about the Arts & Crafts movement when he embarked upon a two-year journey to fix up the 1912 bungalow that he and his wife, Dina, own in Portland, Oregon. But he recognized that a successful project would hinge on being able to peel

back the layers of the home's history. "I knew I had a knowledge gap and needed to fill it somehow," he says. "I was the general contractor, and I had all the subcontractors lined up, but I didn't have anyone on the project who really understood the history of the house."



ABOVE: Newly minted (but still authentic) details include an iron stair railing with Art Nouveau styling (left) and curved brackets on the mantel (right). **OPPOSITE:** The addition of a wood mantel and tile surround and hearth brought new life to the home's original brick fireplace.

By luck, fate, or some combination of the two, Nick happened upon C.J. Hurley and Barbara Pierce—the duo behind the period-design firm C.J. Hurley Century Arts—as they were completing some exterior paint work on their home. “He kept asking us all these questions,” C.J. remembers, “and finally said, ‘I’m working on my house in another part of the neighborhood—would you guys like to come over and take a look?’”

C.J. and Barbara arrived on the scene just in time: The Khourys’ carpenter was recommending removal of the distinctive flared skirting above the home’s belt course. “Barbara and I were like, ‘Why are you doing that? This is what makes your house unique,’” C.J. recalls. Nick and Dina hadn’t given a second thought to the feature—but they caught on to its value as C.J. and Barbara explained its original function (its flared edge appears to have been designed to shed rainwater) and its Eastern-influenced Arts & Crafts underpinnings.

The skirting stayed, and the contractor who had suggested its removal was dropped from the project. Soon, work on the house began to move in an entirely new direction. “C.J. and Barbara really educated us,” Nick acknowledges. “They put us on a path of preserving as many of the original architectural elements as possible.”

Strategic Save

Those original elements include one of the home’s most distinctive features, a brick fireplace that had been partially covered by a wall when the home was converted to a boarding house in the 1920s. “We had no idea what was back there until we tore out that wall,” Nick says. “We uncovered all of this old yellow brick that stairstepped up on the sides.”

Nick and Dina’s original plan for the fireplace was to demolish it and build a replacement in a less conspicuous location to open up the room, but C.J. and Barbara urged them to keep the fireplace

intact. “C.J. was emphatic,” Nick says. “He told us, ‘You can’t find brick like this anymore.’”

Unfortunately, the home’s past (after the boarding house closed, it was a rental unit for several decades) had left the fireplace in pretty bad shape. The original brick mantel had been removed to make room for that boarding-house wall, and apparent fire damage had left many of the bricks around the firebox pitted and stained. “We brought in the guy who restored all of the bricks on Portland’s Union Station, but even he couldn’t bring them back,” C.J. says.

So he came up with a period-appropriate solution, covering the lower section of the fireplace with classic Arts & Crafts-style green tile, and designing a new wood mantel that incorporates elements from the home’s moldings (all of which he also designed, based on period conventions and a few remaining original pieces). The original brick is still visible above the mantel. “The fireplace is now the centerpiece of the home,” Nick says.

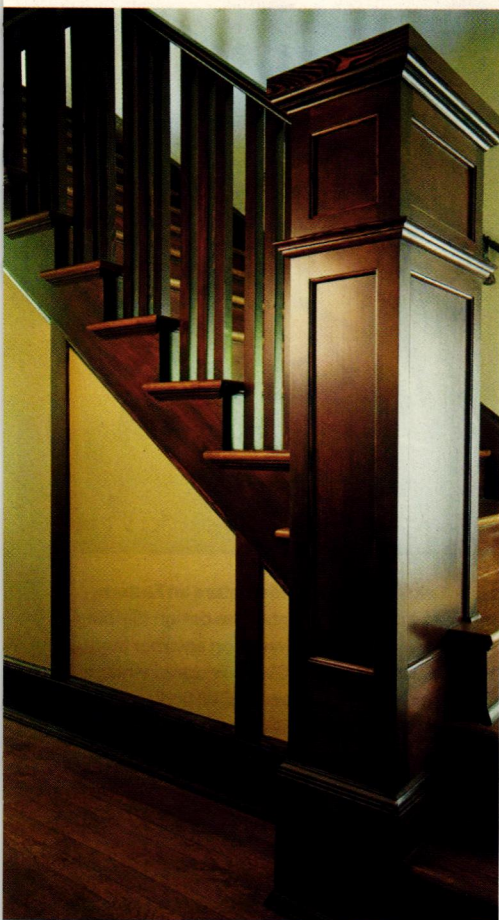
PRODUCTS: Paint Colors: Consultation by C.J. Hurley Century Arts. Living Room: Woodwork design, C.J. Hurley Century Arts; Woodwork fabrication, Mason Brothers (now out of business); Tile on fireplace, custom. Dining Room: Buffet construction, David Hoffer Construction, LLC; Chandelier, Lumen Essence. Second Floor: Emory single sconces with pull switch, Schoolhouse Electric; Magnolia Tulip shades, Lundberg Studios; Berkeley shower chandelier (above stairs), Schoolhouse Electric. Foyer: Restored vintage pendant light, Rejuvenation.

Detail Oriented

Their work on the fireplace typifies C.J. and Barbara’s approach toward the home’s restoration—where original material was missing or too damaged to save, they came







LEFT: C.J. designed the dining-room buffet to house Nick and Dina's wedding china. The couple had originally envisioned hanging sconces on the wall, but once C.J. realized that would trap the light, he advocated hanging box-beam pendants from the buffet instead. **ABOVE:** Because the original banister ends halfway up the stairs, C.J. had to find a creative solution to meet code requirements—and the iron handrail was born. It incorporates the diamond motif from the upstairs balusters (which are original to the house, but were replicated by C.J. to meet code height requirements).



up with new designs based on historical precedents. "We respect the past of the house, but we also like to give the homeowners their own meaningful layer of history," says Barbara.

For Nick and Dina, much of that layer comes in the form of artistic details designed by C.J., many of which were solutions to problems that popped up during the course of the project. The iron railing on the interior stairs, for example, was originally conceived as a way to get around a code issue. "We wanted to retain the original banister," C.J. explains, "but the way it dies into the ceiling didn't meet code, which specifies that the banister has to be continuous." So, incorporating diamond details from the original balusters and adding a bit of an Art Nouveau flourish, C.J. designed a new handrail and brought in blacksmith Van Kellems to forge it in iron.

Other new-but-period-inspired details came courtesy of the Khourys themselves. Armed with vintage examples from C.J. and Barbara, they delved into Portland's extensive market of old-house parts to search for light fixtures. "We hadn't placed lighting high on the list of things we would fret over, but the more we got into

it, we realized that if we didn't do it right, it would affect the whole house," says Nick. Their careful hunting yielded an eclectic mix of vintage and reproduction fixtures—an eye-catching mélange that, says Barbara, perfectly represents what an average bungalow would have looked like in the early 20th century. "People often get it stuck in their head that just because it's an Arts & Crafts bungalow, it has to look like a picture book with everything matching," she says. "But that wasn't really the case back in the day—things were a lot more diverse."

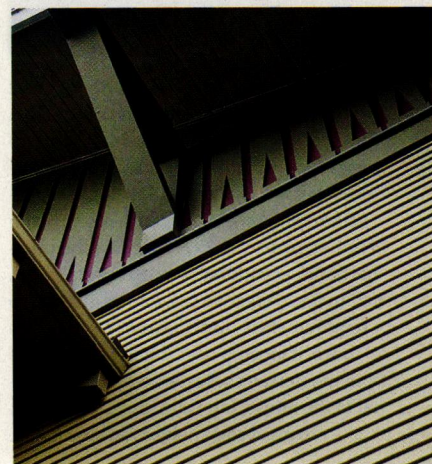
The couple's most prized antique lighting finds grace the downstairs rooms, while more basic reproduction fixtures were hung upstairs. This same public/private division is echoed in other details as well—namely, the countless yards of molding C.J. designed to replace long-gone originals. In the living and dining rooms, dark-stained trim with complex profiles and graceful curves confers a more formal atmosphere; upstairs, the more simplified molding is painted. "When you walk into the house, you see this integrated molding system that makes the home look all tied together," says Nick. "You'd think it's all original, but it's not."

Need more Arts & Crafts inspiration? Check out our Top 10 Bungalow Restorations.

OLDHOUSEonline 



LEFT: Original bargeboards feature an Eastern-inspired cutout; C.J. adapted the design (flipping it over so it would shed water) on an arbor leading to the back yard. **ABOVE:** A restored vintage pendant crowns the foyer. **BELOW:** Stylized half-timbering in the eaves was almost removed until C.J. and Barbara intervened; its damaged felt backing was replaced with a new, more solid substrate. **OPPOSITE:** A swing is tucked into a cozy alcove in the corner of the porch.



CARLSON PHOTO

FOR MORE INFORMATION:

David Hoffer Construction, LLC:
dhcllconline.com

Lumen Essence:
lumenessencelighting.com

Lundberg Studios:
lundbergstudios.com

Rejuvenation:
rejuvenation.com

Schoolhouse Electric:
schoolhouseelectric.com

Living Legacy

By the end of the two-year project, the Khourys not only had a house they loved and newfound friends in C.J. and Barbara, but also a budding appreciation for the Arts & Crafts movement. "I've learned a bit about how they did things back in the day, and there's a lot to be said for it," says Nick. "I never imagined myself living in an Arts & Crafts home 10 years ago, but I love it."

He gives credit for his change of

heart—and the project's change in direction—to C.J. and Barbara. "The house would have looked very different without them," he says, "and not in a good way."

Although the end result was quite a departure from the contemporary renovation the Khourys had originally envisioned, Nick wouldn't have it any other way. "I had the feeling that this was going to be the last time someone was going to restore this house for the next 100 years," he says. "I wanted to do it right." 🏠



Working Class

A development of World War I worker's cottages in tidewater Virginia reveals the Arts & Crafts era's unwavering dedication to quality dwellings.

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL



Hilton Village, a cluster of more than 300 modest Arts & Crafts-era houses located near the James River in Newport News, Virginia, is more than a quaintly appealing place to live or visit. It is also a seriously historic site.

Built between 1918 and 1920 in response to the urgent need to bring skilled workers to Newport News' shipyard during World War I, Hilton Village was the first—and possibly the best—federally funded housing development in American history.

Unlike most wartime workmen's quarters, though, Hilton Village was no shoddy, temporary tenement meant to be

abandoned when the war ended. These houses, and their community, were built to last. And last they have.

Decisively Planned

Led by Henry Vincent Hubbard, a prominent Harvard University planner, a team of architects, landscape architects, and sanitary engineers put together a scheme for a new suburb that would continue to

THIS PAGE: Designs reminiscent of Old English cottages dignify many of the houses, especially in the complex rooflines and varied materials.

OPPOSITE: As designed by Hilton Village architect Francis Y. Joannes, the Warwick Boulevard commercial area, with apartments above the shops, remains a vital focal point of the community.





ABOVE: One of the village's most attractive designs is this single house with a distinctive heavy-timber-framed entrance porch.

LEFT: Hilton Village is the best-known and best-preserved of many such communities sponsored by the federal Emergency Fleet Corporation during World War I.



Quality Construction

All the houses are of frame construction, but they are variously sheathed in clapboards, shingles, or stucco. Despite their relatively small size, the houses have mostly retained their early character, thanks in part to their narrow lots (25' to 40' wide), which have caused most additions to be placed behind originals. Windows were originally six-over-six double-hung or casement sash; many have today been replaced with modern low-E varieties.

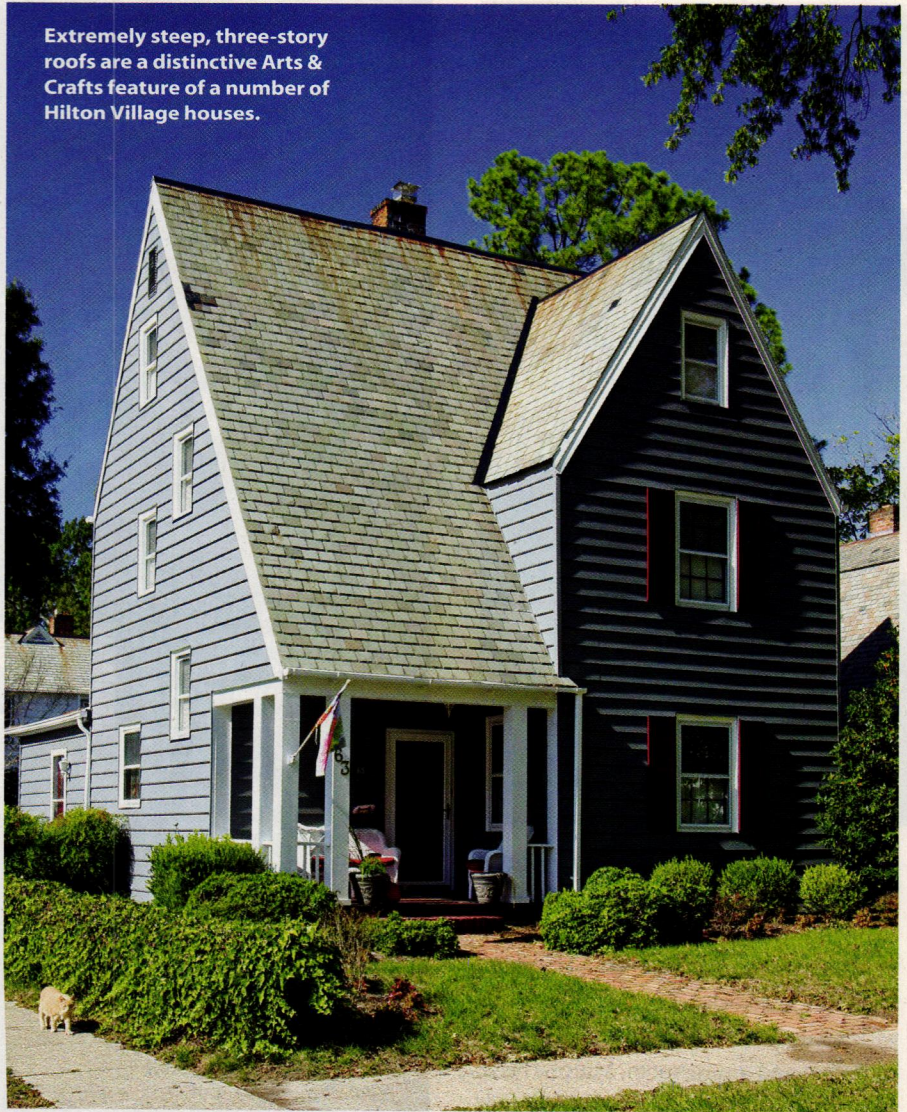
be attractive, permanent, and profitable even after the war ended.

Hubbard's "village" was laid out to suggest a neighborly little English country town, in keeping with the "New Town" or "Garden City" concept espoused by British planners Ebenezer Howard and Raymond Unwin in the late 19th century. As a fully planned community in a previously undeveloped place, it provided enough commercial activity along bordering Warwick Boulevard to satisfy residents' daily needs, while electric trolley service connected them to the wider world of downtown Newport News, about three miles away at the time. Neighborhood schools, churches, and parks kept wives and children happy at home, while the trolley sped the men to their shipyard jobs and brought them home again in time for dinner at the end of the day—an idyllic suburban life.

Friendly old trees shade the houses, which are arrayed along a grid of straight but narrow streets meant, even back then, to discourage automobile traffic. An engaging optical illusion is achieved by occasional widening, the green street-front verges in the middle of the block to form semicircles on both sides of the street. On Main Street, a somewhat broader thoroughfare that runs from Warwick Boulevard to River Avenue, a number of houses retain their original detached garages at the back of the lots—too small for today's cars, but offering valuable storage space.

These days, the English village concept is most apparent in the mixed commercial and residential blocks of Warwick Boulevard, the broad, divided street at the leading, western edge of Hilton Village, where the trolley once ran. The trolley tracks are long gone, and the median has recently been landscaped and beautified in hopes of restoring the vitality of the commercial area. Shops, restaurants, and even an old movie theater (now converted to a playhouse) are still here, making this an excellent starting point for a Hilton Village walkabout. The extensive size of the suburb may suggest driving at least part of the way, however.

Extremely steep, three-story roofs are a distinctive Arts & Crafts feature of a number of Hilton Village houses.



A Movement's Ideals

The Arts & Crafts movement—the great popular swing toward simplicity in life, art, and architecture in the late 19th and early 20th centuries—followed a long period of fussy Victorian design and ever-increasing materialism. Although it had already passed its peak by the late 1910s and early '20s, its appeal was still strong. In England and Europe, the movement idealized the church-building era of the Middle Ages, with its tradition of artistry and craftsmanship, and its intimate sense of community. The Arts & Crafts goal was to re-create a more "spiritual" connection between work and daily life. While the handcrafted object ruled in Great Britain, the U.S. movement, led by people like publisher and furniture-maker Gustav Stickley, managed to embrace machine-made objects as well. Its social emphasis lay heavily on home and family life.

Choice Offerings

The buildings themselves presented a wide range of housing opportunities. Most were one-and-a-half- or two-story detached or semi-attached single-family dwellings. A few apartments built above

the shops on Warwick Boulevard accommodated bachelors and childless couples.

The houses also were carefully thought out before building began. Hubbard's team interviewed the housewives who would move into the development, and



their wish list determined many of the homes' signature features. Since these were solidly middle-class families headed by skilled mechanics, they asked for quite a lot: hardwood floors, modern kitchens with coal ranges, built-in storage in the bedrooms and dining room, Murphy beds, and efficient heating systems that included both floor heaters and fireplaces. The women also requested big back yards with room for gardening, and safe, quiet streets and sidewalks for their children. Needless to say, these amenities didn't come cheap—the average house cost \$3,200.

As for architecture, picturesque simplicity in the Arts & Crafts manner was the overriding quality that distinguished Hilton Village. Old English (Tudor) features such as half-timbering (simulated by dark-stained wood "timbers" laid diagonally and horizontally over white stucco walls) were prominent on small "Cotswold" cottages. Simplified Georgian and Dutch Colonial styling lent an air of Early American dignity to many of the homes.

To avoid monotony, these three basic styles were decked out in 14 variations,



LEFT: The arched board door sheltered by a small, gabled hood is part of the English-cottage image of the Village.

ABOVE: A group of row houses sports varied rooflines, façades, and porch treatments.

RIGHT: A sunny flower box on brackets enlivens an upstairs pair of casement windows that gently break the roofline for a picturesque effect.



randomly distributed throughout the district. Almost every street contains a combination of detached houses, double houses, and multi-family houses.

It takes a bit of looking to realize that the greatest distinctions are found in the roof shapes. Except for the Old English houses, which often have projecting entries, the footprints are standard rectangles or near-squares. The roofs, however, may have front or side gables, jerkin-headed (clipped) gables, or gambrel or hip shapes of steep or shallow pitch. Some of the most fetching designs showcase Gothic-infused Old English details such as projecting entries with improbably steep one-sided catslide roofs. Abetted by differences in the basic plans and materials, these varied rooflines—

Peace & Quiet

Along Hilton Village's eastern border, River Road backs up to large houses and parkland lining the James River waterfront. In this part of town, the river is a tranquil, natural boundary, but just a few miles away it remains a working waterfront and a place for shipbuilders.

and the canny placement of buildings on their narrow lots—produce the illusion of exceptional variety.

Though it was the first of a hundred or so federally funded housing developments, Hilton Village today is a stellar example of private ownership—a little gem in a large and rapidly growing urban setting. 🏠

ADVERTISER GUIDE

Check a category on the attached card to receive information from all advertisers in that category, or circle the reader service card number (RSC) that corresponds to the individual advertiser.

- | | | |
|--|--|--|
| E. Sampson & Son
Pages 67, 72 RSC 002 | Decorators Supply Corporation
Page 71 RSC 015 | OldHouseOnline.com
Page 7 |
| batron
Page 1 RSC 001 | Donald Durham Company
Page 72 RSC 016 | Osborne Wood Products, Inc.
Pages 68, 71 RSC 028 |
| Affordable Antique Baths & More, Inc.
Page 73 RSC 003 | Eldorado Stone
Page 2 RSC 017 | The Persian Carpet
Page 13 RSC 029 |
| Allied Window, Inc.
Page 17 RSC 004 | Ephraim Pottery
Pages 9, 67 | Preservation Products, Inc.
Page 73 RSC 030 |
| American Building
Restoration Products, Inc.
Page 74 RSC 005 | Erie Landmark Company
Pages 67, 72 | The Reggio Register Co.
Page 74 RSC 032 |
| Americana
Pages 21, 67 | Franmar Chemical
Pages 67, Inside Back Cover RSC 018 | Rejuvenation
Pages 18, 68 |
| Ann Wallace
Page 75 RSC 006 | Golden Flue
Page 72 RSC 019 | The Roycroft Inn
Pages 69, 71 RSC 033 |
| ArborOriginal.com
Page 67 RSC 007 | Gorilla Glue
Page 21 | Sheldon Slate Products, Inc.
Pages 66, 68 RSC 034 |
| Bendheim, S. A.
Page 9 RSC 008 | Hamilton Sinkler
Page 6 RSC 020 | Shuttercraft
Page 75 RSC 035 |
| Bergerson Cedar Windows
Page 67 | Heritage Lanterns
Page 67 RSC 021 | Specification Chemicals
Pages 68, 73 RSC 036 |
| Bradbury & Bradbury Art Wallpapers
Page 66 RSC 009 | Historic Houseparts
Page 75 | Stickley, L&JG
Pages 5, 69 |
| The Bright Spot
Page 75 | Historic Home Show &
The Designer Craftsmen Show
Page 79 | Subway Ceramics
Page 70 RSC 037 |
| Carter & Company Historic
Wallpapers, LLC
Page 6 | House of Antique Hardware
Pages 68, 73 RSC 022 | Sundial Wire
Page 75 RSC 038 |
| Cinder Whit & Company
Page 75 | Howard Products
Pages 66, 68 RSC 023 | Sunrise Specialty Company
Page Back Cover RSC 039 |
| Classic Gutter Systems, LLC
Page 74 RSC 010 | Innerglass Window Systems, LLC
Page 74 RSC 024 | Velvit Products Company
Page 75 RSC 040 |
| Climate Seal
Pages 66, 67 RSC 011 | Janet Ontko Clay Forms
Page 68 RSC 025 | Vermont Vernacular Designs
Pages 69, 75 RSC 041 |
| Coppa Woodworking, Inc.
Page 73 RSC 013 | Kayne & Son Custom Hardware
Pages 68, 74 | Vintage Doors
Page 21 RSC 043 |
| Country Carpenters, Inc.
Page 71 RSC 014 | Lacanche
Page 69 RSC 026 | Vintage Fans, LLC
Page 70 RSC 044 |
| Crown Point Cabinetry
Page Inside Front Cover | Mason & Wolf Wallpaper
Pages 68, 70 RSC 027 | |
| | Olde Century Colors
Page 69 RSC 031 | |


FAST ON-LINE SERVICE! Fill out the online request form at
www.oldhousejournal.com/lit

ORDER BY MAIL Please circle the corresponding numbers on the
card and mail it today!

ORDER BY FAX Fax your completed card to 800-571-7730


INTRODUCING:

"Celtic Knot"




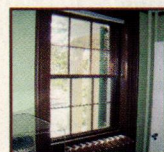


Pattern design courtesy of Archie Edition Textiles

Bradbury & Bradbury
ART WALLPAPERS
www.bradbury.com 707.746.1900

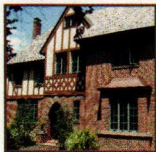





Climate SEAL™

"Preserving America's Historic Properties and Their Windows!"

- Magnetic interior storm window for maximum efficiency and easy removal!
- Helps maintain the integrity and improves the efficiency of your existing windows.
- 40-60% improved thermal efficiency.
- Rapid payback through energy cost savings.
- Elimination of drafts and condensation.
- 50-80% sound reduction from the exterior.
- Filters harmful ultra-violet light to protect against sun damage and fading.
- Custom colors, shapes and designs are the standard.
- Extensive dealer & installer network available or DIY approved.

877-773-7379
sales@climateseal.com • www.climateseal.com

SSP Sheldon

SHELDON SLATE PRODUCTS, INC.



Slate - the Incredible Green Building Material!

Durable, beautiful and versatile. Anti-bacterial, chemical free, healthy, stain-resistant, noncombustible. Unmatched in strength and durability. The natural colors, textures and inherent qualities of slate are in tune with today's lifestyle demands for a home or business with warmth, elegance, charm and easy maintenance. Our U.S. slate is quarried to size and shipped to your door. Family-owned for four generations, we take pride in treating our customers and our land with respect.

Middle Granville, N.Y. 12849 Monson, Maine 04464
518-642-1280 www.sheldonslate.com 207-997-3615

HOWARD

"Restore It"



"Don't Strip It!"

When you want to keep the finish needs a little bit of stripping it... restore it, with Howard Restor-A-Finish and Feed-N-Wax. Most wood finishes that seem to need a complete refinishing job can be restored in about an hour. Simply wipe-on and wipe-off. Follow up with a coating of Feed-N-Wax to maintain the restored finish. Restor-A-Finish is available in 9 finish colors. Call today to find out who carries Howard Products in your area. You can also look for a dealer on our website.



Antiques, Cabinets, Desks, Tables, Chairs, Pianos, Paneling, Doors, Banister, etc.



Eliminate white heat rings, water marks, sun fade, oxidation, smoke damage, etc.



Restor-A-Finish
Walnut



Feed-N-Wax
Wood Polish & Conditioner

Howard Products, Inc.
560 Linne Road • Paso Robles, CA 93446
(805) 227-1000 • www.howardproducts.com

product showcase



A.E. Sampson & Son Ltd.

The Sampsons have specialized in solid wood flooring, paneling and stair parts for three decades. We offer well-managed, mature growth, antique and reclaimed woods. Floors are milled in Maine by trusted family craftsmen, a good fit for green building. A broad selection of species, grades, widths and lengths are available. 800-769-6196; www.aesampsonandson.com

Circle 002 on Reader Service Card for Free Information

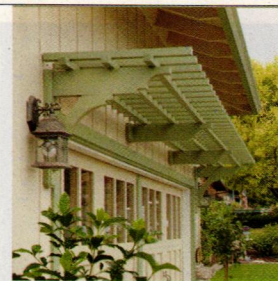


Americana

Americana offers the entire Devenco line of high quality, custom-manufactured window coverings, including colonial wood blinds and movable-louver, raised-panel, and Plantation shutters.

800-269-5697; www.shutterblinds.com

Circle 003 on Reader Service Card for Free Information



ArborOriginal by Auer-Jordan

Architectural arbors add curb appeal to your home with picturesque architectural elements for garages, windows and doors. Handcrafted from sustainably harvested white Port Orford cedar in Oregon, made in Healdsburg, California.

866-217-4476; www.arbororiginal.com

Circle 007 on Reader Service Card for Free Information



Bergerson Windows

Bergerson Windows, quality wood windows and doors since 1977. Solid construction, tight-grained wood; renovation, new construction; double-hung, casement and sash replacement. Visit us online. Bergerson, built for the coast and all points in-between. 800-240-4365; www.bergersonwindow.com

Circle 004 on Reader Service Card for Free Information



Climate Seal

For nearly 30 years the Climate Seal™ storm window system has built a reputation for being the most effective storm window system on the market.

877-773-7379; www.climate seal.com

Circle 011 on Reader Service Card for Free Information



Ephraim Pottery

Limited edition collectible Arts & Crafts pottery since 1996. Collectible Artist Anniversary Series pieces "Night & Day" by Laura Klein and "Enduring Inspiration" by Paul McVicker are special limited editions created for one year only. Order yours by 6/30/2011.

888-704-POTS (7687); www.ephraimpottery.com

Circle 012 on Reader Service Card for Free Information



Erie Landmark Company

Manufacturing quality, cast bronze and aluminum plaques with customizable logos, graphics and wording, from medallions to roadside markers. Metal photo plaques also available. Discounts to historical societies and preservation groups. 800-874-7848; www.erielandmark.com

Circle 013 on Reader Service Card for Free Information



Franmar Chemical

Imagine stripping the finish off of the kitchen cupboards while the family is eating in the same room! No problem with the all natural Soy-Gel®, the paint and urethane remover made from soybeans. No odor, environmentally safe, and can remove multiple layers with only one application.

800-538-5069; www.franmar.com

Circle 018 on Reader Service Card for Free Information



Heritage Lanterns

Meticulously handcrafted reproductions of 18th and early 19th century lights. Made to order in a variety of styles, sizes, and metal finishes.

800-544-6070; www.heritagelanters.com

Circle 021 on Reader Service Card for Free Information

product showcase



House of Antique Hardware

Lavender crystal gives this classic Arts & Crafts design a fresh outlook. Shop our online catalog for thousands of fine hardware reproductions, as well as the best in period lighting.

888-223-2545; www.HOAH.biz

Circle 022 on Reader Service Card for Free Information



Howard Products, Inc.

Howard Restor-A-Finish has been helping people to restore their antique wood finishes since 1969 without having to strip and refinish. Available in 9 finish colors. Easy wipe-on, wipe-off process.

800-266-9545; www.howardproducts.com

Circle 023 on Reader Service Card for Free Information

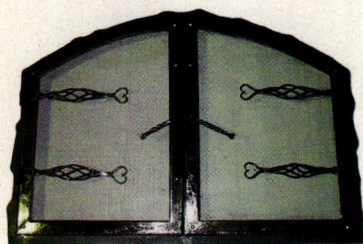


Janet Ontko Clay Forms

Each clay form is an original handmade design from the studio of Janet Ontko. Glazed and kiln fired for outdoor use, they vary slightly in design and appearance making each one unique.

559-230-1855; www.janetontko.com

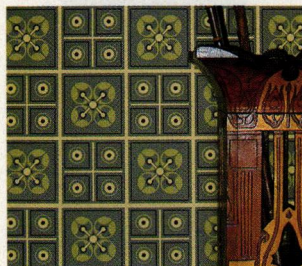
Circle 025 on Reader Service Card for Free Information



Kayne & Son Custom Hardware

Hand wrought iron hinges and handles, custom made to fit all of your doors. Garage, barn, carriage house and household doors are our specialty.

828-667-8868; www.customforgedhardware.com

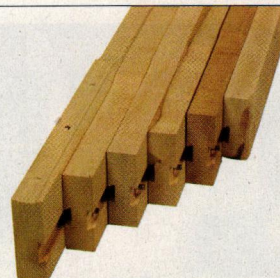


Mason & Wolf Wallpaper

Hand-printed historic wallpapers including coordinated borders, ornaments and ceiling papers. Reproduction Victorian and Arts & Crafts patterns in period colors. Ideal for home restorations, we can help you create a custom room design.

732-866-0451; www.mason-wolf.com

Circle 027 on Reader Service Card for Free Information



Osborne Wood Products

Providing decorative components to the cabinet and furniture industry for decades. Vast selection of products like table slides, table aprons, corbels, table legs, columns and decorative cabinet components in many wood species. We also do customs.

800-849-8876; www.osbornewood.com

Circle 028 on Reader Service Card for Free Information



Rejuvenation

The Hood is based on several fixtures made between 1910 and 1920; a straightforward, functional design that produces maximum light with minimum fuss. Globe size changes the look: choose the 12" for a demure, schoolhouse approach, or the 18" to create a focal point that looks anything but basic.

888-401-1900; www.rejuvenation.com



Sheldon Slate Products

Mining and manufacturing of slate products. Sinks, counters, floor tile, roofing, and monuments. Business from earth to finished product. Custom work a specialty.

207-997-3615; www.sheldonslate.com

Circle 034 on Reader Service Card for Free Information



Specification Chemicals

The Nu-Wal system restores cracked walls and ceilings by embedding a fiberglass mat with #2500 acrylic saturant. Nu-Wal is approved for lead encapsulation.

800-247-3932; www.spec-chem.com

Circle 036 on Reader Service Card for Free Information



The Roycroft Inn

Experience Arts & Crafts history at The Roycroft Inn. A meticulously restored national historic landmark providing the utmost in style, comfort and luxury with 28 guest suites and exceptional restaurant.

877-652-5552; www.roycroftinn.com

Circle 033 on Reader Service Card for Free Information



Stickley Furniture

Historic Mission reissues and modern-day interpretations in solid oak and cherry by the original manufacturer of the designs of Gustav and Leopold Stickley, and Harvey Ellis. Metropolitan and 21st Century collections fuse Arts & Crafts and contemporary influences.

315-682-5500; www.stickley.com



Vermont Vernacular Designs

Vermont Vernacular Designs offers a full range of design and building services, from new construction to restorations, renovations and additions. We have the highest standards for even the smallest details. History is our guide and Vermont our inspiration. We serve clients throughout New England.

800-639-1796; www.vermontvernaulardesigns.com

Circle 041 on Reader Service Card for Free Information

▼Circle 031 on Reader Service Card for Free Information

The Craftsman/Prairie Palette from Olde Century Colors

14 colors of our 36 color palette
for your bungalow, craftsman or prairie style home



Olde Century Colors, Inc.
54020 Andrews Ave.
New Carlisle, IN 46552
800-222-3092

Olde Century Colors (Canada)
Elmira, Ontario
Canada N3B 2C7
866-789-7087

www.oldecenturycolors.com



Now Available! Craftsman palette

thoughtfully selected for their
appropriateness for craftsman, bungalow
and prairie exteriors, furniture and craft projects

Dealer Inquiries Welcome

▼Circle 026 on Reader Service Card for Free Information

Endless Possibilities!

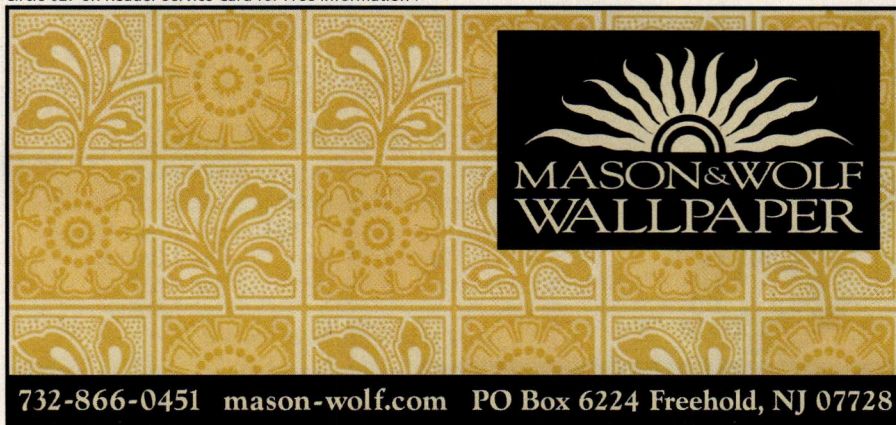
Choose from 20 artisan-crafted models, 18 premium colors,
four trim finishes, and multiple range top and oven configurations.



Configure your custom range online at frenchranges.com/configure.



www.frenchranges.com
800.570.2433



**MASON & WOLF
WALLPAPER**

732-866-0451 mason-wolf.com PO Box 6224 Freehold, NJ 07728

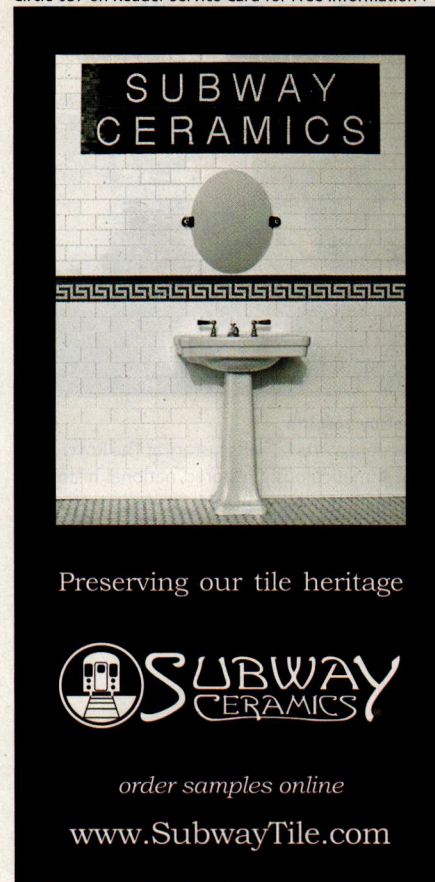


VintageFans.com
Preserving History in Motion®

"When Authenticity Matters"
Specializing in the restoration and sale of antique and vintage ceiling and desk fans manufactured in the United States between the 1890s-1950s.
Over 1000 Antique and Vintage Ceiling Fans in Stock.


VINTAGE FANS, LLC
PO Box 57, Keller, TX 76244-0057
817-431-6647 • sales@vintagefans.com
www.VintageFans.com

Made in America, Restored in America

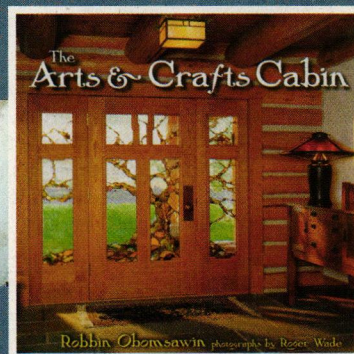
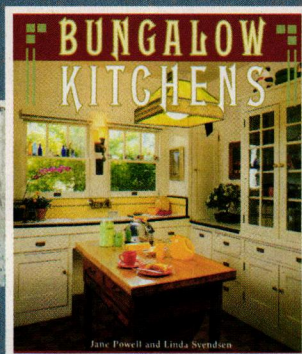
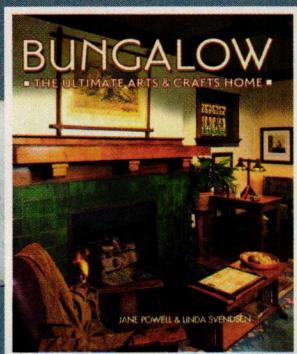


**SUBWAY
CERAMICS**

Preserving our tile heritage

 **SUBWAY
CERAMICS**

order samples online
www.SubwayTile.com



**O107.
BUNGALOW
THE ARTS & CRAFTS HOME**
Experience the beauty of the bungalow as author Jane Powell takes you through eighty-five of the truest examples in North America, brilliantly showcased through the photography of Linda Svendsen.
Retail \$50.00 / SALE \$42.50

Offer ends March 31, 2011

**O206.
BUNGALOW KITCHENS**
Bungalow kitchens can easily be made to function for the twenty-first century without compromising their integrity. This book offers tips on everything from design, and dealing with professionals to the appliances that will work for your kitchen.
Retail \$39.95 / SALE \$33.96

**Old House
JOURNAL**

**A0439.
ARTS & CRAFTS CABIN**
This lovely photo packed book features an array of homes showcasing the beauty of the natural materials used in each home. It offers many wonderful ideas for both the interior and exterior for everything from a new home to incorporating the Arts & Crafts style into an existing home
Retail \$39.95 / SALE \$33.96

OHJ0311

Visit us at www.OldHouseJournal.com/store or call 800.850.7279.



Fine Detailed Replica's & Exquisite Hand Carvings

For more than a century, designers and architects have enriched their projects with accent elements created by the DECORATORS SUPPLY CORPORATION. Today we offer replicas of some fifteen thousand original designs, produced in varied materials. • Readily installed by tradespeople and do-it-yourselfers.

• Uses: period restoration, remodeling, new building projects.

• \$35.00 for our six book set of illustrated catalogs.

DECORATORS SUPPLY CORPORATION

3610 SOUTH MORGAN, CHICAGO, ILLINOIS 60609

(P) 773-847-6300 • (F) 773-847-6357 • www.decoratorssupply.com



Add versatility to your projects with our new Table Slides.



YOUR NEW SOURCE FOR TABLE SLIDES

TABLE
SLIDES

EQUALIZER
SLIDES

www.dininglegs.com

866.963.5602

After a day on the slopes, a roaring fire, *homestyle dinner* and luxurious suite at the ROYCROFT INN — is easier to enjoy than the bunny hill. —



HISTORIC CONDITIONS



BEAUTIFULLY RESTORED
GUEST SUITES

STICKLEY FURNITURE

WHIRLPOOL TUBS

Artisan-inspired CUISINE

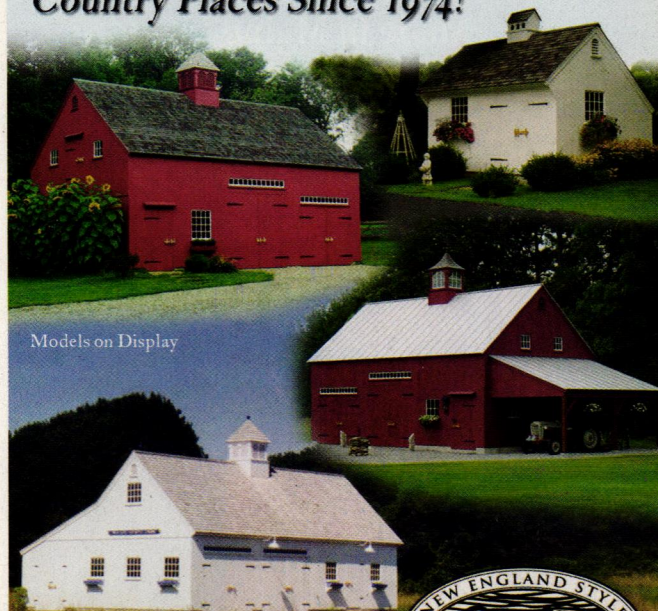
THE ROYCROFT CAMPUS is
a NATIONALLY DESIGNATED
HISTORIC LANDMARK

The ROYCROFT Inn
at EAST AURORA, New York
Opened to friends in 1905 Rest. 1995

40 SOUTH GROVE STREET
East Aurora, NY 14052

Call the Inn at 716.652.5552
www.roycroftinn.com

Helping People Build Beautiful Country Places Since 1974!



Models on Display

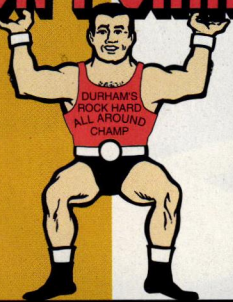


Fine POST & BEAM

Carriage Houses, Garden Sheds & Country Barns

Hebron, Connecticut www.countrycarpenters.com 860.228.2276

WON'T SHRINK *From Any Job*



Use Durham's Rock Hard Water Putty to fill cracks and holes, rebuild missing material, and mold new objects. It permanently adheres in wood, plaster, and tile without shrinking. You can then saw, chisel, sand, polish, and color it.

The go-to solution of demanding craftsmen for more than 75 years. Available from hardware, lumber, building material, and paint dealers everywhere. waterputty.com

Donald Durham Co.
Box 804-HJ, Des Moines, IA 50304



CUSTOM LETTERED BRONZE PLAQUES For Your HISTORIC HOME



ERIE LANDMARK COMPANY

NATIONAL REGISTER PLAQUES
MEDALLIONS TO
ROADSIDE MARKERS

CALL FOR
FREE BROCHURE
800-874-7848

WWW.ERIELANDMARK.COM



We're In
America's
Most Historic
Chimneys.

NOT ALL CHIMNEY LINERS ARE CREATED EQUAL.

Home restoration experts know the difficulties involved in making old chimneys into safe and structurally sound chimneys, while maintaining their historic integrity.

That's why more and more people are calling on GOLDEN FLUE. We're the cast-in-place masonry liner experts with America's most fire retardant chimney lining mixture. Paired and hardened right in the chimney, GOLDEN FLUE even increases the strength of the original structure.

Before you settle for a stainless steel liner, tile liner, or GOLDEN FLUE "look-a-like" call the experts who started it all for a free brochure and the name of an authorized GOLDEN FLUE dealer in your area.

www.goldenflue.com

Call For A FREE Brochure Today. 800-446-5354



Wood Flooring Made in Maine



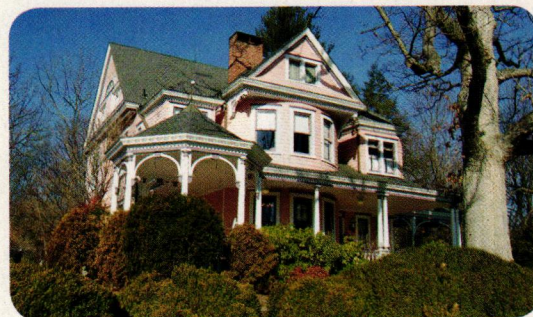
Real
wood
floors
locally
milled
by
family
craftsmen

A.E. Sampson & Son

Maine's finest natural wood flooring
www.aesampsonandson.com 800-769-6196

HAVE A PROJECT TO SHARE? GOT A QUESTION TO ASK?

Connect with old-house enthusiasts,
professionals and the editors of
Old-House Journal on
MyOldHouseOnline.com



MYOLDHOUSEonline

We know old houses

Stay connected with MyOldHouseOnline.com



- ✓ Restore Cracked Walls
- ✓ No Toxic Fumes
- ✓ Easy Water Cleanup
- ✓ Energy Saving
- ✓ Vapor Barrier
- ✓ Stabilizes and Strengthens Walls and Ceilings
- ✓ Encapsulates Lead Based Paints
- ✓ One Day Application
- ✓ Remove No Trim
- ✓ Cost Effective

Specification Chemicals, Inc.

www.nu-wal.com

800-247-3932



TIN ROOF RESTORATION

The Space Age Solution for Weatherproofing Historic Roofs



Acrymax® Coatings and Systems help you restore, beautify, and protect a variety of historic roof types, as well as masonry and stucco walls. A long-lasting, environmentally safer alternative to other

systems. Acrymax systems are easy to apply and come in a variety of colors. Call today for a free brochure on the Acrylic system tough enough to stop leaks cold.



PRESERVATION PRODUCTS, INC.

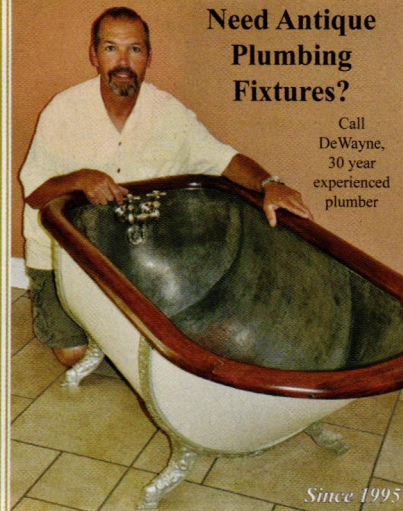
Protecting America's heritage, one landmark at a time.

1-800-553-0523

221 Brooke Street • Media, PA 19063
610-565-5755 • Fax: 610-891-0834
www.preservationproducts.com

Need Antique Plumbing Fixtures?

Call
DeWayne,
30 year
experienced
plumber



Since 1995

Affordable Antique Bath & More, Inc.

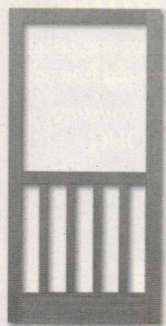
bathtubs ~ sinks ~ toilets ~ showers
faucets ~ towel bars ~ glass knobs
reproductions ~ authentic antiques
call toll free:

888-445-2284

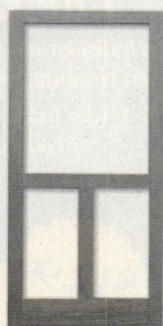
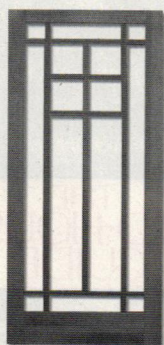
for a free catalog

www.bathandmore.com

WOOD SCREEN & STORM DOORS



OVER 300 STYLES
CUSTOM SIZES
VARIOUS WOOD
AND SCREEN TYPES
PAINTING/STAINING



WINDOW SCREENS
STORM WINDOWS,
ARCH/ROUND TOPS,
DOGGIE DOORS
AND MUCH MORE!

**COPPA
WOODWORKING, INC**
SAN PEDRO, CA
(310) 548-4142

WWW.COPPAWOODWORKING.COM

PERIOD HOME COLLECTIONS

Redefine Your Home

THE PHILADELPHIA
COLLECTION
CIRCA 1800 - 1840



HOUSE OF ANTIQUE HARDWARE

Free Shipping on Orders Over \$100 www.HOAH.biz



10% OFF
your first order
with code
D1102

Reggio Registers

Square or Scroll Design
Our grilles turn eyesores into assets

The finest quality and largest selection of sizes and materials

The Reggio Register Company
Dept. D1102, 31 Jytek Road, Leominster, MA 01453
800 880-3090 • www.reggioregister.com

The Perfect Storm!

Innerglass® Interior Storm Windows:

- Maintain the charm and beauty of your existing windows
- Significantly reduce heating and cooling bills
- Compression-Fit to eliminate drafts completely
- Greatly reduce outside noise
- Are perfect for enclosing screen porches
- Save energy, save money and save history!



Innerglass®
Window Systems, LLC
The Compression-Fit Advantage

1-800-743-6207 • www.stormwindows.com

www.CustomForgedHardware.com

Door Handles / Locks
Strap Hinges (functional & faux)
Forged Steel, Bronze & Copper
Kitchen & Hearth / Garage & Barn
Repairs/Restoration / Reproduction
Truly Hand Forged / Made in the USA

Kayne & Son
Custom Hardware

100 Daniel Ridge Road, Dept OHJ, Candler, NC 28715
828.667.8868 Catalogs \$5.00

Classic Gutter Systems, L.L.C.
Artistry, charm and elegance



"Old World" style heavy-duty copper, aluminum and galvalume half round gutters

- Up to 26' shipped nationally
- 26 styles of cast fascia brackets
- Roof mount options available

Phone 269.665.2700 ■ Fax 269.665.1234

www.classicgutters.com

Citrus Paint Remover Paste™

Put it on. Take it off. Use it again & again!



★ **Removes Multiple Layers**
Removes lead-based, oil and latex paint as well as varnish, stain and other finishes in one application.

★ **Reusable**
Use on exterior & interior
No neutralizing
Non-caustic

Order your introductory quart for only \$15! - includes shipping.

USED ON AMERICAN LANDMARKS!

Rock Island Light House Door County, WI • U.S. Capital Building Washington, DC
Governor's Mansion Frankfort, KY • Saint Mary's Hospital Milwaukee, WI

ABR IS ACTIVELY SEEKING DISTRIBUTORS, DEALERS, AND PRODUCT REPRESENTATIVES.

ABR
American Building Restoration Products, Inc.
www.abrp.com • 1-800-346-7532

Patent Pending

OHJ 04-2008

NEW!!

The Old-House Guide

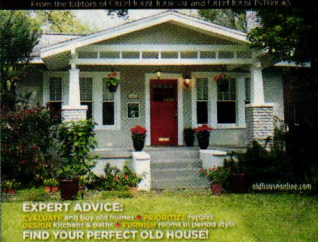
An indispensable source of information – all in one issue – on planning, restoring and decorating your old house!

Order today at www.OldHouseJournal.com/store or call 800.850.7279 and use code OHG for free shipping and handling.

Item #OHG10
PLANNING • RESTORING • DECORATING

THE OLD-HOUSE GUIDE

\$12.99
Free shipping & handling



EXPERT ADVICE:
VALUING AND BUYING OLD HOMES • RESTORATION PROJECTS • FINDING THE PERFECT OLD HOUSE!

The Old-House Bookstore

www.oldhouseonline.com

▼Circle 006 on Reader Service Card for Free Information

Roller Shades for Period Homes

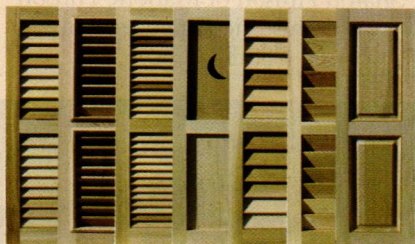


Old fashioned custom shades stenciled or plain, in several colors & fabrics. Styles for Arts & Crafts, Victorian and 18th Century homes & early industrial. Please view our historic collection. Ann Wallace • 213-614-1757 • www.annwallace.com

▼Circle 035 on Reader Service Card for Free Information

shuttercraft.com

mortise & tenon exterior cedar shutters
any size - any style - unfinished or painted



Call (203) 245-2608 - Madison, CT
Interior & Exterior Shutter Types in all Sizes
Free Brochure - Family Owned - Made In USA

▼Circle 038 on Reader Service Card for Free Information

Sundial Wire

Cloth-Covered Electrical Wire

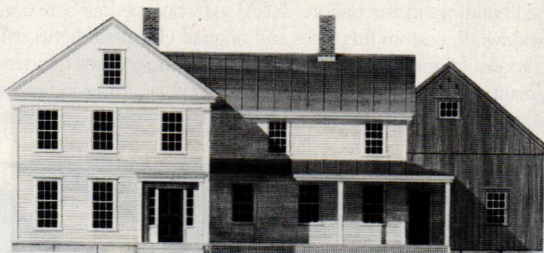
new wire, UL listed
over 20 styles, colors, gauges
rayon or cotton braid over PVC

most are exclusive to Sundial
all wire made in USA

413-582-6909 FAX 413-582-6908
custserv@sundialwire.com

www.sundialwire.com

▼Circle 041 on Reader Service Card for Free Information



VERMONT VERNACULAR DESIGNS

Custom Reproduction 18th and 19th Century Vermont Homes
www.vermontvernaculardesigns.com • Call 802.456.7020 or Toll-Free: 800.639.1796



MISSION LIGHTS

◀ Kichler's Canyon View Outdoor Lantern

Website of Mission, Mica, Tiffany lamps and lighting fixtures for indoors & outdoors.

(800) 736-0126
www.thebrightspot.com

▼Circle 040 on Reader Service Card for Free Information

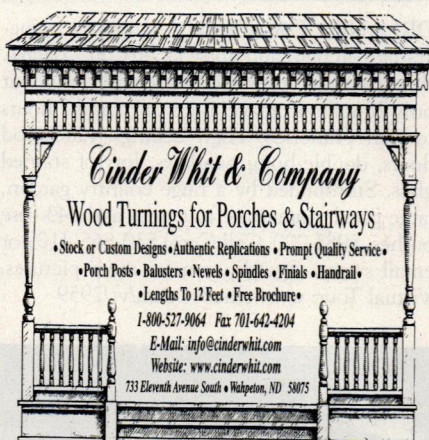


Velvit
Products Company

Manufacturers of Fine Wood Finishes

- **Velvit Oil:** an interior wood finish that seals, fills, stains and protects wood in one application. No need to varnish.
- **Cabin & Deck Finish:** exterior wood finish that is a deep penetrating formula of oils, resins, fungicides and waterproofing compounds that bond to wood fibers creating a moisture barrier
- **Chemgard Wood Treatment:** anti-mold and mildew treatment ideal for logs that won't be sealed for months after they are milled.

920-722-8355 www.velvitproducts.com



Cinder Whit & Company

Wood Turnings for Porches & Stairways

- Stock or Custom Designs • Authentic Replications • Prompt Quality Service •
- Porch Posts • Balusters • Newels • Spindles • Finials • Handrail •
- Lengths To 12 Feet • Free Brochure •

1-800-527-9064 Fax 701-642-4204
E-Mail: info@cinderwhit.com
Website: www.cinderwhit.com
733 Eleventh Avenue South • Watipon, ND 58075

classifieds

paint & painting services

50 YEAR PAINT—No peeling or cracking. Window glazing, purified linseed oil, raw linseed oil, soap, stain and wax.
www.solventfreepaint.com.
Infrared paint removing:
www.silentpaintremover.com.
Certified organic cleaning products:
585-924-8070; www.cleaningchemfree.com

EVERYONE DREAMS IN COLOR—For thirty years, our exterior color schemes have made dreams come true. The Color People, 920 Inca Street, Denver, CO 80204. 800-541-7174; www.colorpeople.com



540 South Avenue
Rochester, NY 14620
888.558.2329

HISTORIC HOUSEPARTS

ARCHITECTURAL SALVAGE & RESTORATION SUPPLIES

Salvaging Nostalgia since 1980

www.historichouseparts.com

Historic Properties

SPOTLIGHT PROPERTY



BELLAIRE, MI—Recognized by the Society of Architectural Historians as the “most perfect example of Queen Anne Victorian architecture,” this circa 1890 established B&B is one of the most photographed buildings in the nation. 6,600 sq.ft. on one-half acre corner lot. Handcrafted birdseye maple woodwork, custom fireplaces and original electrified lights w/hand painted plaster medallions! 4 bedrooms w/private baths plus 1,300 sq.ft. innkeepers’ quarters on 3rd floor. 2005 carriage house w/2 suites above oversized 2-bay garage. Popular yearround recreation area. \$675,000 turnkey; \$500,000 real estate. Ken Fedraw, 231-533-6111. www.grandvictorian.com/forsale.htm

HISTORIC PROPERTIES
Your Source for Buying and Selling Historic Properties

www.HistoricProperties.com

WWW.HISTORICPROPERTIES.COM

The internet site for buying and selling historic properties—residential or commercial, all styles, all prices, all sizes—from rehab projects to completed mansions, anything 50 years or older. Online for more than 10 years with more than 1,000 property listings. On the web at: www.HistoricProperties.com.

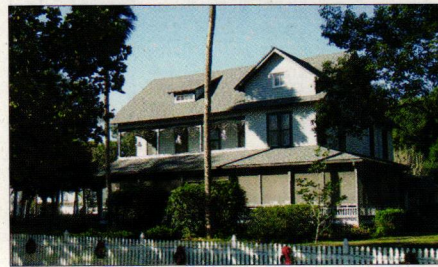
E-mail or call for prices for
Historic Properties advertising
Sharon Hinson or Marjorie Hinson
ohj@historicproperties.com
888-507-0501



MONROVIA, CA—Bring this diamond in the rough back to its original character. Spacious living room with 12' ceilings, picture moldings, decorative fireplace, hardwood floors & period light fixtures. Windows with stained glass panels reminiscent of the era. Gables with fish scale shingles. Front porch features spindle balusters. Large rear yard. Potential city landmark offering tax savings. \$450,000. Donna Baker, Dickson Podley Realtors, 626-408-1408 or www.4SaleByDonna.com



ORLAND, CA—Grand Victorian, pomegranate orchard and horse facility on 21 acres. A world away from the hustle and bustle but only 20 miles from a college town and 2 hours to San Francisco. High ceilings, hardwood floors, double-hung windows, lots of stained glass. Surrounded by a huge country garden, large pond, numerous fruit trees and 243 rose bushes. \$985,000. Call Carol 530-865-4109 or email swanco@gotsky.com for more pictures. Virtual Tour: www.chicovt.com/vt/2959



LAKE HELEN, FL—1892 Victorian, shingle style, rectangular plan. Bordered by historic homes in a quiet equestrian hamlet near Daytona Beach and Orlando. 3,000 square feet, foyer, exquisite stairway, 3 bedrooms, 2 baths, kitchen, dining room, butler's pantry, living room fireplace, family room, 9 foot ceilings, heart pine floors, 4 porches, excellent for entertaining inside and out. \$325,000. Donald or Julie McCaughtry, 386-235-4200 or 386-228-2719.



LIVE OAK, FL—True southern charm! The historic Thomas Dowling House sits on a large 0.92 acre corner lot with century-old plantings, walkways, goldfish pond, and carriage house. Built in 1896, this property boasts 4,100 sq.ft. plus wraparound porches and stately columns. House was restored to code in 2006 – all new roof, HVAC, foundation, wiring, plumbing. Own a piece of Florida's history! \$250,000. Call Julie Andrews, Prudential Network Realty at 904-610-1497. Julie.Andrews@prunet.com



FREEPORT, IL—1918 foursquare on 4 acres, 2 hours NW of Chicago, 2,100 sq.ft., tastefully updated. 3 bedrooms, living and dining rooms, sunroom, den, fireplace, original woodwork, douglas fir floors, 2nd floor laundry, eat-in kitchen with quartz counters. Thermopane windows, 200 amp electric, large deck. 4-stall garage with water and heat, farm shed and large barn. Ideal for horses. \$264,900. Dan or Jule Brooks, Preferred Real Estate, 815-266-1700 Danjulebrooks@msn.com



EASTON, MD—13 South Street in Downtown Historic Easton. Circa 1890 Victorian with off street parking and wraparound porch. In the heart of Historic Easton by shops, galleries and restaurants. Recent improvements include: new roof, appliances and flooring. Currently two one-bedroom apartments, but can easily be converted back to a single family home. \$274,900. Barbara C. Watkins, Benson & Mangold Real Estate, 410-310-2021 or 410-822-1415. www.easternshorehomes.com

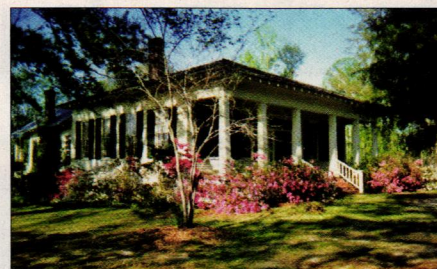
Historic Properties



EASTON, MD—Historic Easton Maryland. Well maintained 4/5 bedroom home with wood floors, library, formal living and dining rooms, breakfast room overlooking flagstone patio, separate den/office, and attached garage. Beautiful gardens, greenhouse, shed and fully fenced yard. One of Easton's more notable homes on oversized lot. \$675,000. Barbara C. Watkins, Benson & Mangold Real Estate, 410-310-2021 or 410-822-1415. www.easternshorehomes.com



PORT AUSTIN, MI—Tourist town. B&B Inn, restaurant/bar with liquor license, 122+ seating capacity, additional large lot. 1,400 sq. ft. 3 bedroom home on adjoining lot included. Turn-key business. Circa 1857 Second French Empire on 2+ acres, 3 blocks from Lake Huron. Spiral cherry staircase, servants' stairway, 6 bedrooms, 7 baths, courtyard with fountain. President James Garfield frequented this home. On National Register. \$689,000. Joe at 989-553-3828 or thegarfieldinn@hotmail.com



ENTERPRISE, MS—Pilgrim's Rest. This early 1800s antebellum home is an extensive, well-maintained house on 20 acres, including a 5-acre lake. Greek Revival columns, beveled glass doors, and soaring ceilings accentuate this 2,600 sq. ft. home. This 3 bedroom, 2 bath home boasts 3 fireplaces, a well-lit kitchen and stately living, family, and dining rooms. Spectacularly landscaped, Pilgrim's Rest is the perfect refuge. \$485,000. pilgrimsrestms@gmail.com or 202-255-4947.



NEW BOSTON, NH—South Hill Farm. 1750 saltbox in excellent condition with original features preserved. Many energy conservation upgrades including wind powered generator. Beautiful views of Crotched & Joe English Mountains on 12 private acres with an additional 78 acres available. 40x60 pristine barn plus guesthouse. Orchard and gardens. Great potential as a horse property or B&B. \$750,000. Historic & Distinctive Properties, 603-654-8970. www.historicprop.com



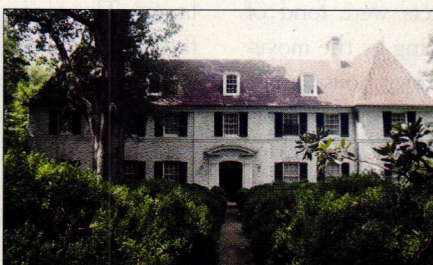
NEWPORT, NH—Unspoiled but tastefully decorated 1830s brick Federal on 30 acres in the desirable Lake Sunapee region. 10 minutes from Mount Sunapee for skiing and Lake Sunapee for summer fun. Cherry kitchen, updated baths, 3-4 bedrooms. Beautiful detail throughout. Original restored windows, wide pine & hardwood floors, and fireplaces. Land is largely flat and could be a great horse property. \$375,000. Historic & Distinctive Properties, 603-654-8970. www.historicprop.com



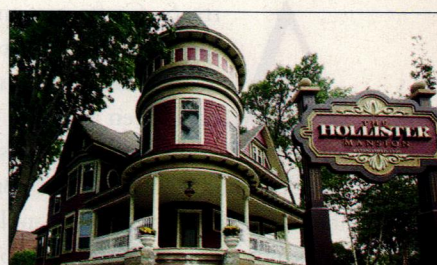
CAPE CHARLES, VA—Tower Hill. Exquisite waterfront home, circa 1746. Completely restored in 2001. Formerly a B&B with 5 bedrooms, 6 1/2 baths, and numerous fireplaces. 3 stories with 5,500 sq.ft., extensive porches, 2nd floor balconies. All the bells and whistles. Lush landscaping, huge towering trees, boat dock, sunset views. Minutes to Chesapeake Bay. \$1,495,000. Blue Heron Realty Co., 757-678-5200. www.BlueHeronVa.com



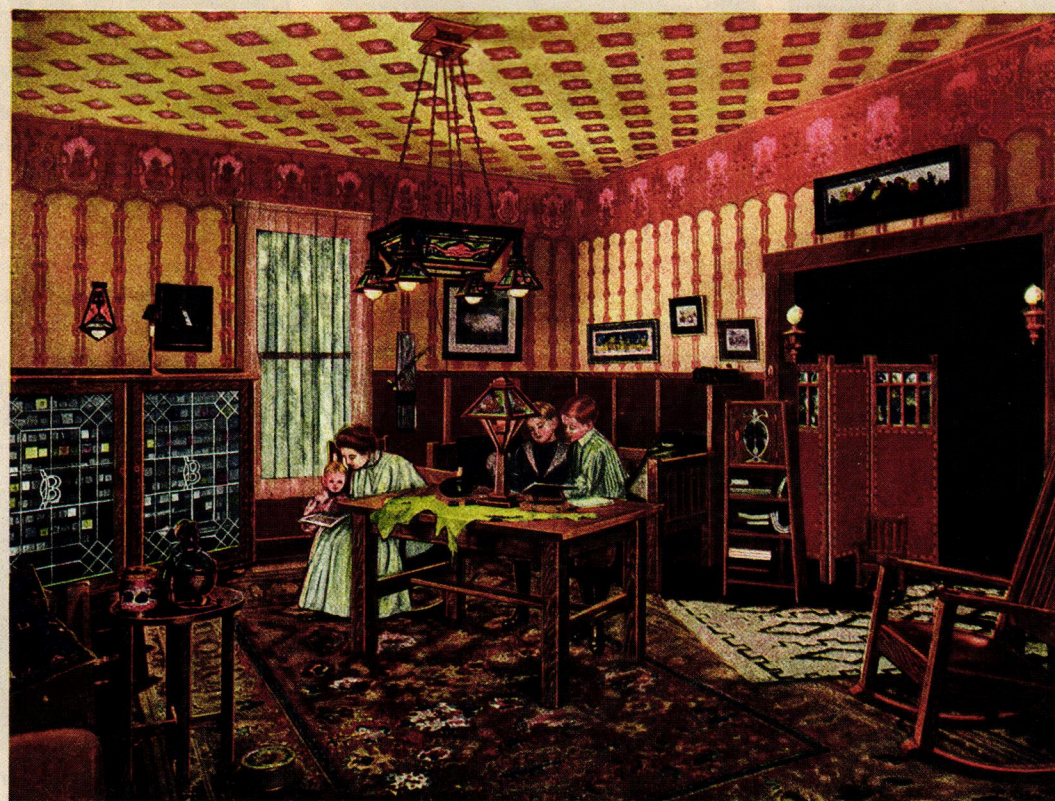
CHARLOTTE COURT HOUSE, VA—Unique 6,000 sq. ft. 1847 Greek Revival home with early 1900s addition. Situated on 115 acres of organic & boxwood gardens, pond, fenced pastures and hardwoods. On the National Register. Has a deeded Conservation Easement. Outbuildings consist of log guesthouse, barn & smokehouse. The house has an English basement and is surrounded with period porches. \$779,000. Max Sempowski, Keller Williams Realty, 434-391-4855. www.oldhouseproperties.com



DANVILLE, VA—Among the early houses built in Danville's first upscale automobile suburb, this serene mansion on three levels occupies its own cul-de-sac nestled on 3.258 acres overlooking the Dan River. Features include an in-ground pool with pool house, detached triple garage, 13 rooms, 5 bedrooms, 4 full baths, 2 half baths, library, sunroom, formal rooms and much more. \$799,000. Carl Manasco, Prudential Manasco Realty, 434-429-1076. www.manasco.com



PRESCOTT, WI—1906 Victorian masterpiece! Stunning Victorian set up to be run as a B&B or single family home. Boasts a very large kitchen, parlor, greeting room, library, living and dining rooms, Queen Anne porch, 6 bedrooms, 6 bathrooms, 6 fireplaces, 5 spa tubs, and owners' living quarters, and extra carriage home. Located in beautiful St. Croix River Valley only 3 blocks from Mississippi and St. Croix Rivers. \$497,450. Owner, 612-419-1085. www.youtube.com/watch?v=x83LOn8d410



W. B. Brown's Library

ARCAUS ARCHIVE

"W.B. Brown's Library," *W.B. Brown Co. Catalog 14*, Bluffton, Indiana, 1912

Perplexing in Pink

Arts & Crafts tastemakers were fond of spouting off rules for living by the movement's maxims, so their own houses must have been pictures of perfection, right? While not as well-known as giants like Gustav Stickley and Elbert Hubbard, William B. Brown was no less prolific—from a factory in Bluffton, Indiana, he produced thousands of his patented all-wood lighting fixtures, along with handcrafted furniture, art glass windows, and complete store interiors in the Craftsman style. Brown's creative confidence was so high that he took the unusual step of including full-color views of his own home in the company's 1912 catalog.

In the intimate vignette above, Brown's wife, Clara, entertains young Will Jr., while older sons Harry and Norman read by one of his distinctive table

lamps. The room is chock-a-block with W.B. Brown fixtures and furniture, as well as Native American artifacts, hand-woven rugs, and even—behind custom monogrammed leaded-glass doors—a cabinet full of player piano rolls (the mp3s of their day).

So in this haven of Arts & Crafts hipness, what's up with the hot pink wallpaper? Exuberant in both pattern and palette, it challenges our notions of "restrained response to Victorian excess" and begs the question: Are we bumping up against the limitations of color printing in 1912, or just our own prejudices about what constituted good taste during the Arts & Crafts era? 📖

Bo Sullivan is the historian for Rejuvenation and the owner of Arcalus Period Design in Portland, Oregon. He is an avid collector and researcher of original trade catalogs.

The Greater Philadelphia HISTORIC HOME SHOW

*The resource for Restoring, Renovating and Preserving
our Nation's Architectural Heritage*

The Greater Philadelphia Historic Home Show –
The event for anyone who wants to know how
to create, decorate, learn, preserve, restore,
renovate and display our Nation's Architectural
History. This show is an invaluable tool for both
professionals and homeowners!

THE DESIGNER CRAFTSMEN SHOW OF *Philadelphia*

The Designer Craftsmen Show - Celebrates
the most time honored American craftsmen
in the nation, featuring the highest quality in
fine art, traditional crafts, contemporary folk
art, museum quality replicas, original
artworks and fine furniture reproductions.



Anderson and Stauffer (Photo)



Notting Hill Decorative Hardware (Photo)



Anderson and Stauffer (Photo)

OPENING NIGHT PREVIEW PARTY

Friday, February 4, 2011

6:00 pm – 9:00 pm

Admission: \$20 per person



SHOW DATES

Saturday, February 5, 2011

10:00 am – 5:00 pm

Sunday, February 6, 2011

10:00 am – 4:00 pm

**Valley Forge Convention Center
King of Prussia, Pennsylvania**

Admission: \$12 per person

Children 18 and under accompanied by a paid adult are free.

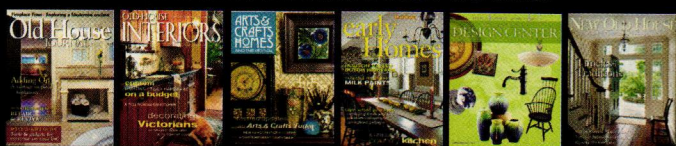
*No strollers or cameras permitted on the show floors.

Once inside the shows, enjoy FREE informative workshops, watch
educational demonstrations and shop hard-to-find period items,
specialty restoration products, services and more!

**For more information visit
HistoricHomeShows.com
or call 800.782.1253**

EXCITING NEWS!
Designer Craftsmen &
Historic Home Shows
are now part of
Old House
Media Group

MAGAZINES BROUGHT TO LIFE



remuddling



Survival of the Biggest

LIKE ANIMALS that puff up their chests in an attempt to intimidate opponents, old houses seeking to defend their territory in crowded neighborhoods can sometimes become overly inflated. Take this semi-detached row house, for example: While its Colonial Revival neighbors stand by calmly with classic running-bond brickwork, sheltered full-width front porches, and flat roofs with dentilated cornices, it attempts to assert its dominance via conspicuous herringbone bricks, a cantilevered balcony, and a towering mansard roof.

Its aggression caused our contributor to do a double take: "I thought it might be a teardown," he says, "but the windows line up, the front door is in the identical spot, and the footprint is basically the same." We think that, as in the animal kingdom, when old houses start to swell in size, trouble can't be far behind. 🏠

WIN \$100: If you spot a classic example of remuddling, send us clear color prints or digital images. We'll give you \$100 if your photos are published. The message is more dramatic if you include a picture of a similar unremuddled building. (Original photography only, please; no clippings. Also, we reserve the right to republish the photos online and in other publications we own.) Remuddling Editor, Old-House Journal, 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151; or via e-mail: OHJEditorial@homebuyerpubs.com.

OLD-HOUSE JOURNAL (ISSN #0094-0178) is published six times a year: January, March, May, July, September, and November by Home Buyer Publications and Active Interest Media Inc. The known office of publication is located at 475 Sansome Street, Suite 850, San Francisco, CA 94111. The editorial office is located at 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151; 703-222-9411; 800-826-3893; fax: 703-222-3209. Periodicals postage paid at San Francisco, CA, and additional offices. Vol. 39, No. 1. POSTMASTER: Send address changes to Old-House Journal, P.O. Box 420235, Palm Coast, FL 32142-0235. SUBSCRIPTIONS: For subscription questions or address changes, call 800-234-3797 (US only), 386-447-2398 (outside the US). Subscription rates are: US: \$27 per year, Canada: \$35 per year, Other countries: \$41 per year. COPYRIGHT: 2011 by Cruz Bay Publishing, Inc. This publication may not be reproduced, either in whole or part, in any form without written permission from the publisher. PRINTING: RR Donnelly, Strasburg, VA. Printed in the USA.