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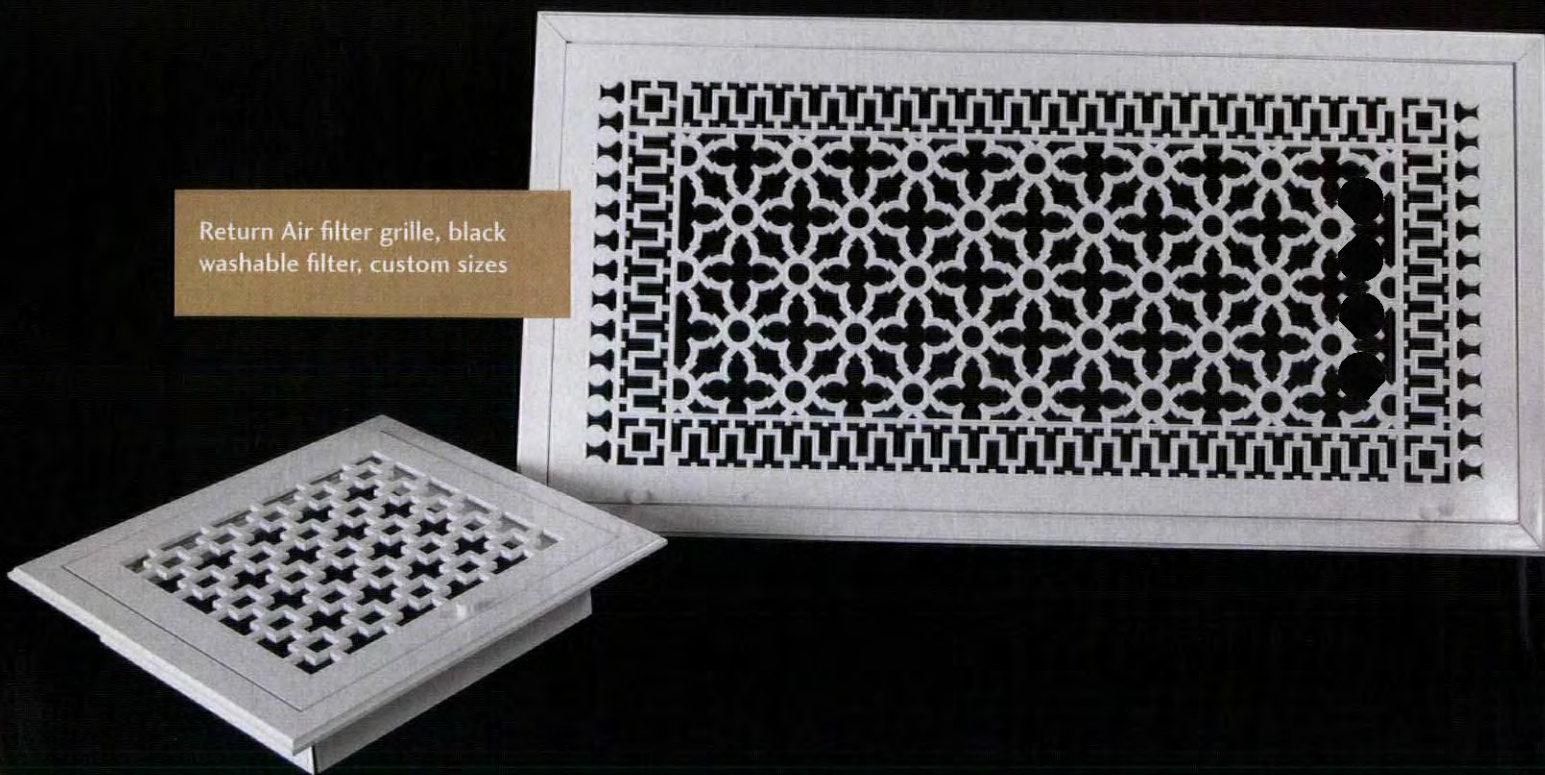
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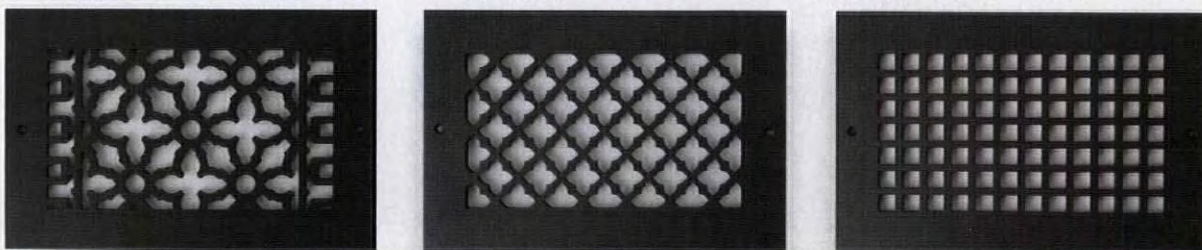
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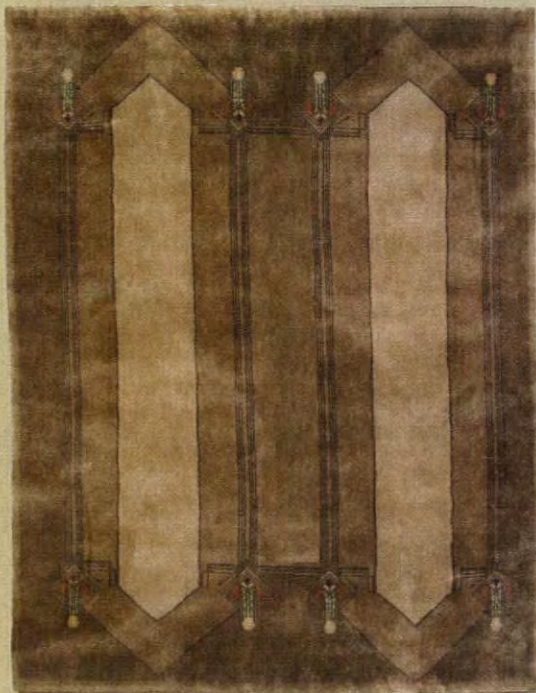
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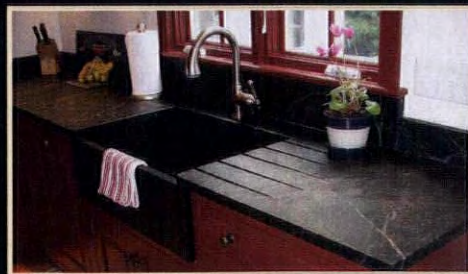
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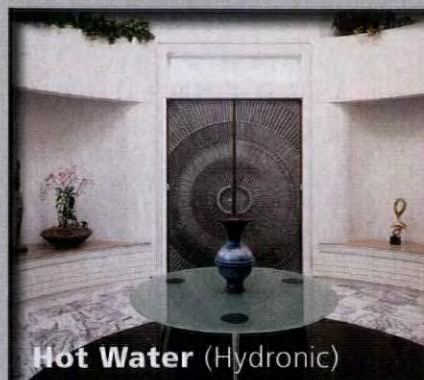
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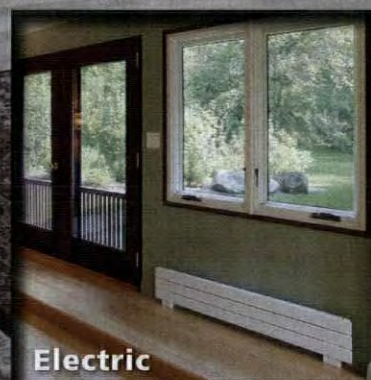
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The Gardners' house during its transformation by Amish craftsmen; painted shingles hung out to dry.



I was reminded, this issue, of earlier days

spent diving head-first into restoration projects, blissfully unaware of just how deep the commitment would be. Page 46: plaster repair—oh my gosh, I've had enough of that. Like any hardship story, though, my DIY memories have a satisfying halo of accomplishment. Stay up all night refinishing floors so we have to pay for only one day's rental of the drum sander? Sure! We walked to the hardware store, uphill both ways, and it was always snowing...

Tracey and Scott Gardner wrote to us about their Ohio house, which needed a personality transplant (p. 38). The location was wonderful, not so much the cookie-cutter design and vinyl siding. The interior makeover has been a series of DIY projects, with Scott as carpenter. Outside, they relied on an architect and a crew to accomplish a seamless transition to Craftsman style. But they tried to offset costs by painting the shingles themselves. "Once we started, there was no turning back," Tracey told me. "Scott had built a squeegee thing to pull the shingles through after each was dipped in a five-gallon bucket of opaque stain." They hung shingles to dry from clothespins, with room for only about 200 at a time. The second coat was spray-painted, but even that required construction of a spray booth. With the kids pressed into service, still it took all summer to paint 4,400 shingles. The job was done right, though, and I can tell they made fond memories.

"I couldn't resist showing you these two pictures," Tracey wrote in an email. "Our Amish crew brought the design to life in just five months. They whistle while they work...worlds collided on the day some decidedly urban roofers showed up."

Then she thanked me for OHJ's interest, saying, "We had fun recollecting our old projects!" Yep. I can think of worse things to do on family time.



Patricia

SIDE NOTES

READERS MAKE THE ISSUE

One thing that hasn't changed about OHJ in over 40 years: a lot of material comes directly from our readers. Hard to believe now, but you all used to send letters, hints, photos, and manuscripts in the mail—envelopes, stamps, handwriting! We still rely on your contributions to Success!, Salvage It, Ask OHJ, "Screwed Up," Remuddling, and our end-of-year Favorites issue, not to mention features and your suggestions for how-to articles and products. Quick comments on social media sites are welcome, but don't forget that we're also looking to publish your contributions. We make it easy; email us, or send a photo.

READ THE SPINE

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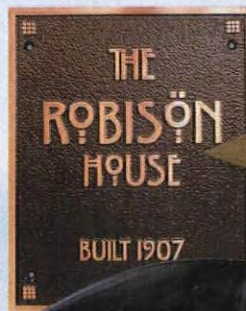
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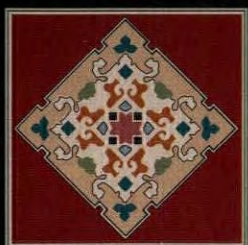
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After selling real estate for years and seeing hundreds of homes, Becky says "we landed ours, an 1889 foursquare with views of Smith Cove and the best porch in the neighborhood!" Becky and husband Tom have been hands-on, keeping up the house and creating gorgeous gardens. "We feel so lucky."



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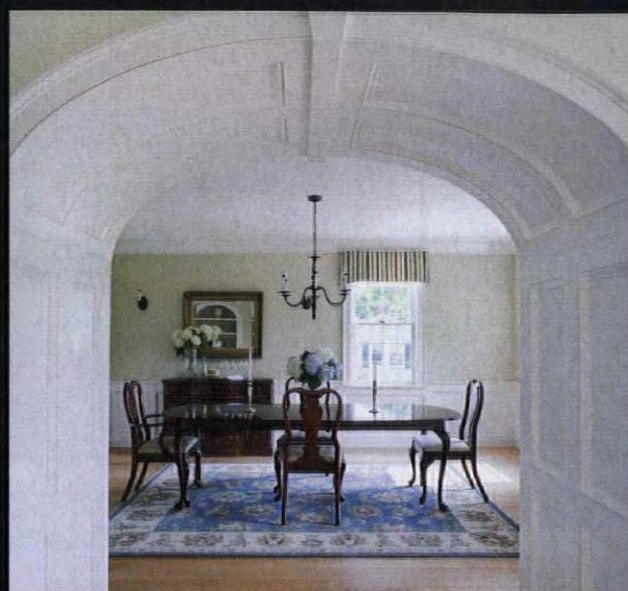
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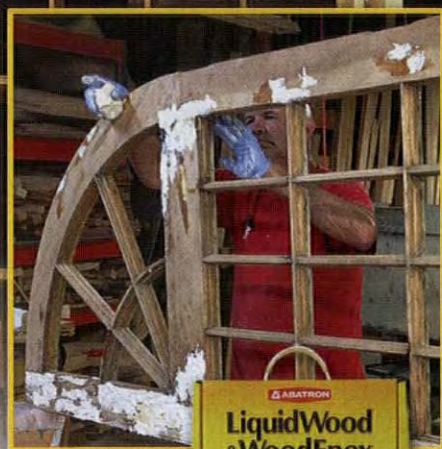
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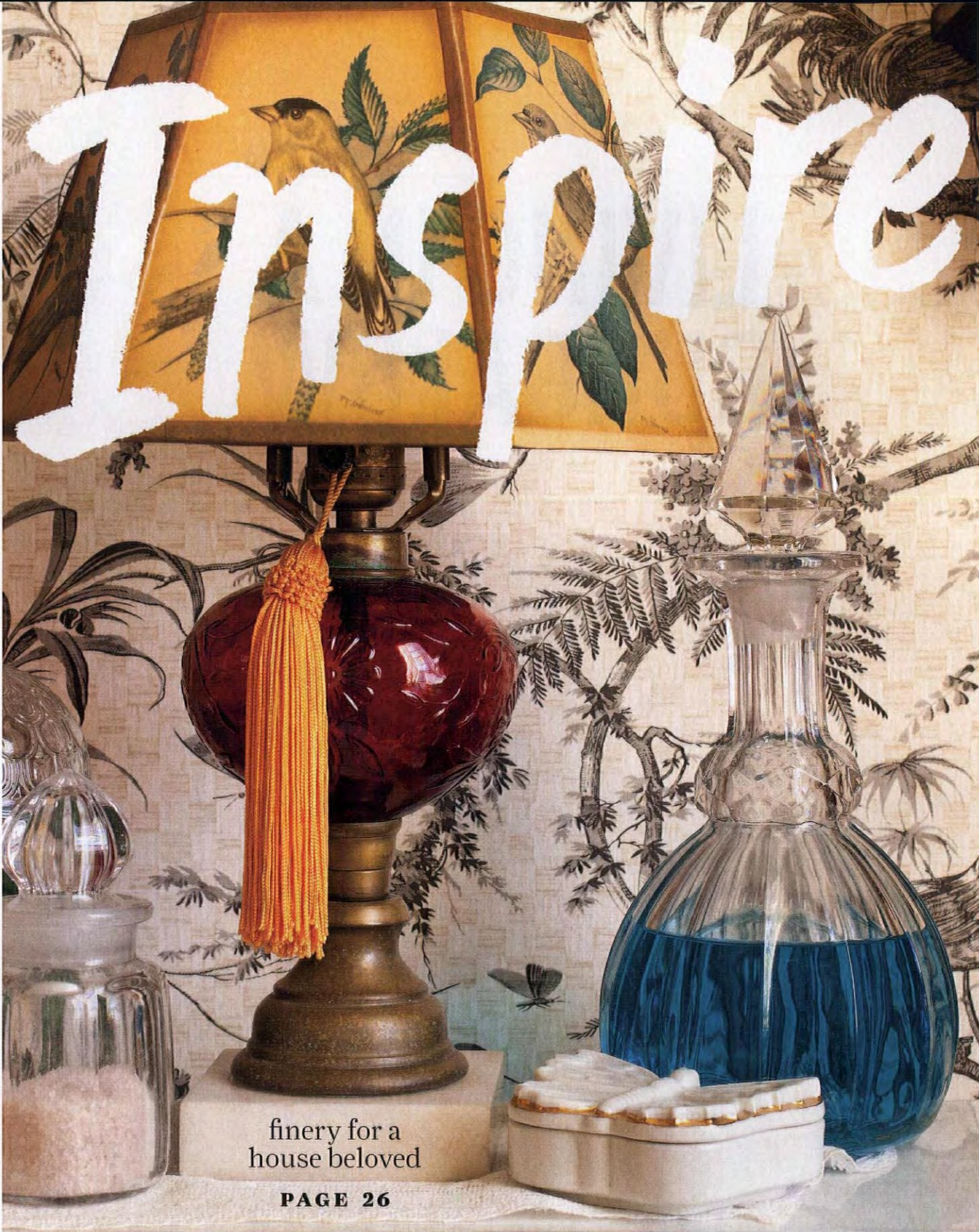
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LIVING IN A BUNGALOW

Chronicling the restoration of a 1916 house in Spokane.

+ ARTS & CRAFTS CARPETS

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1774 COLONIAL RESTORED

Now a Colonial Revival exemplar, this Georgian was built as an inn.

+ SHAKER DESIGN

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LIVING IN A BUNGALOW



Chronicling the restoration of an Arts & Crafts-era house in Spokane, Washington.

By Brian D. Coleman | Photographs by William Wright



Limbert dining chairs surround an oak pedestal table. **OPPOSITE:** An antique Tiffany desk set and a mica lamp rest on a Stickley Brothers table, next to a Gustav Stickley #60 Willow armchair.

When Janet and Kevin Conway went shopping for an Arts & Crafts bungalow in Spokane, Washington, they knew what they wanted—

an unaltered home that had not been “updated,” one that had its original detailing and charm intact. They didn’t mind doing some of the work themselves, as they’d already restored a bungalow in their native San Diego. The Conways looked for months for “the worst house in the best neighborhood” until they found the perfect candidate: a 1916 bungalow down on its luck. It took courage just to approach the place. Old blue paint was peeling from the siding and the roof shingles curled with black mildew; a mattress leaned against one side of the house; Christmas icicle lights dangled across the front. Alongside an unattractive set of stairs that had been cut straight through the front porch, a carport jutted unceremoniously.

Inside, things were even worse. Incontinent cats had run amok, using carpets and a closet as a litter box; Janet and Kevin actually donned face masks against the odor. Green floral wallpaper peeled from walls, the bath was so full of mildew it would need to be torn down to the studs, and the original fir kitchen cabinets had been replaced with foamboard and par-

ticleboard. Down in the dark, forbidding basement, inspection revealed disconcerting cracks in the foundation.

Still, the house was more-or-less original. The floor plan had not changed. Original wavy glass hung in the old window frames. Although woodwork and mouldings had been refinished in paint or urethane, they were intact; the bungalow-era doors and built-ins remained. The wide front porch promised lazy summer afternoons, the unfinished attic a new office for Janet. Best of all, the neighborhood was ideal—close by historic parks designed by the Olmsted Brothers and within walking distance of shops and restaurants. Janet and Kevin bought the house and rolled up their sleeves.

Basics came first: new plumbing, and wiring brought up to date. The cracked, uneven basement floor had to go. Kevin jackhammered it and hauled away 300 wheelbarrowfuls of concrete. He replaced the floor framing, installed a sump pump for a bathroom, and finished the basement as a comfortable, 1200-square-foot family room and guest quarters.

As the kitchen was demolished, paint

shadows revealed where original cabinets had been. New cabinetwork was made from old-growth fir to ensure a perfect match, and end-grain walnut countertops were selected to add a period note. Practicality dictated new appliances, although the 30" Heartland stove and the Elmira refrigerator have retro styling.

The living room’s fireplace had been covered with unattractive bricks sometime in the 1970s. Grueby tiles were installed over the brick, and the entire fireplace given more presence with a larger, wider mantel that carefully reproduces the profiles of the original woodwork.

Ceilings had been sprayed, at some point, with a bad “popcorn” texture finish that was now loose and cracking. But covering it over with more drywall would have obscured the upper edge of the picture rail. So Kevin very carefully pried off the top section of moulding in every room, cataloging exactly where each piece came from. After he’d added crack-proof drywall over the ceiling, he nailed the moulding back in place. The ceilings were finished with ‘White Hyacinth’ from Sherwin-Williams.




Early 20th-century charm was restored along with the front porch and a warm autumn color palette from Sherwin-Williams. New half-round gutters are held with spring clips, and a rain chain stands in place of a leader. Roofing is ‘Berkshire’ rectangular shingles from Owens Corning.

A breakfast table and benches made for the owners' previous 1918 bungalow were a perfect fit in the new kitchen; the original fir floor had been buried under several layers of vinyl flooring.





The 1916 house retained its bold Craftsman-style details, including heavy brackets, wood windows, and trim.



Light fixtures and furnishings
are a mix of antiques and
historical reproductions.
The vintage Grueby tiles in
the fireplace surround are
a recent addition.

The Voysey-design carpet is his
'Magnolia' pattern; settle and arm-
chairs are from Warren Hill.



Cheerful floral curtains in William Morris's 'Daisy' pattern soften the master bedroom; a Quiozel stained-glass lamp highlights walls painted in Benjamin Moore's restful, soft-green 'Thyme'. Framed art is hung from the picture rail.

THE SKINNY FROM EXPERIENCED RESTORERS

Janet and Kevin Conway successfully restored two Arts & Crafts-era homes, and have some practical advice to pass along.

Put stuff in storage and live in an empty house, as much as you can. It will be easier than moving furnishings from room to room.

Foundation work must precede plastering to avoid new cracks. **Save** non-essential exterior and landscaping work for last.

Avoid replacing wood windows. Most can be repaired at reasonable cost compared to replacements. Preservation may be required if you are seeking historic designation.

Use TSP (tri-sodium phosphate) and very hot water **to strip paint from old hardware.** Chemical strippers can damage metal finish. Catalog where each piece went—hinges all may look the same, but different areas of wear and tear mean they are not interchangeable.

Not only had all of the original woodwork and trim been painted, but also the hardware. And so every window latch, doorknob, hinge, and switch plate was methodically cataloged, removed, soaked, cleaned, polished, and replaced. Woodwork was stripped, sanded, and stained in place, a time-consuming process that took the couple more than a month, working seven days a week. Janet painted the rooms in warm, earthy tones from Benjamin Moore, inspired by the GuildCraft carpets: 'Thyme' in the living and dining rooms, with accents of 'Turtle Green' and 'New Chestnut'; and the rich 'Roycroft Adobe' in the guest room.

Janet and Kevin had learned to save the floors for last, as they are subject to spills and damage during restoration. The wood floors—oak in the living room, fir in the kitchen, and maple in the bedroom—were refinished and sealed with a matte polyurethane finish.

Rooms were furnished with a combination of antiques and historical repro-

ductions. Favorite antiques include a handsome L. & J.G. Stickley library table, ca. 1906, and a set of Limbert dining chairs. Leopard skin-glazed Fulper pots and organic Van Briggles vases, Roycroft bowls, and other objects fill windowsills, bookcases, and tabletops.

The exterior, too, required substantial work, including foundation crack repairs and restoration of the botched front porch. The original cedar siding was patiently stripped and ground down to the original wood, and the house repainted in a becoming fall palette using Sherwin-Williams' 'Jute Brown' on the body, with 'Van Dyke Brown' on the trim and 'Fireweed' on the window sash.

The Arts & Crafts movement is a philosophy and a way of life, Janet and Kevin strongly feel. Their goal was straightforward: They wanted to create a home filled with honest work and the beauty of Arts & Crafts period design, as a backdrop for a life lived in appreciation of simple pleasures.



A Stickley reissued oak bed is dressed with Arts & Crafts pillows and the 'Mackintosh Rose' bedspread by Dianne Ayres of Arts & Crafts Period Textiles.

CARPETS FOR ARTS & CRAFTS HOMES

Bungalow owners were, and are, counseled to choose among a wide range of carpet types: flat weaves, carpets from Turkey and India, plus rugs Caucasian, American Indian, and Mexican. Still, nothing beats the graphic designs and complementary colorways of Arts & Crafts-era reproductions.

 Bungalows and houses of the Arts & Crafts era often have finished wood floors, sometimes accented with parquet borders. These floors were meant to be seen, so area rugs were favored over wall-to-wall. Choices included traditional oriental and Turkish designs, along with hand-woven Hammersmiths from designer William Morris's company in England—also sold in the U.S. by such high-end department stores as Marshall Field's in Chicago and Wanamaker's in Philadelphia. Donegal carpets, bright and boldly graphic, were woven in Ireland's County Donegal beginning in the 1890s; soon their handsome Arts & Crafts designs by Archibald Knox, C.F.A. Voysey, and others found their way into stylish interiors in New York as well as Dublin and London.

Even Gustav Stickley sold imports from Turkey and China. But more traditional American, machine-made carpets were also popular. Often quite simple in design—a solid field with a patterned border—these were frequently used in several contiguous rooms to tie spaces together. Border patterns often were based on nature: pine trees and acorns, thistles, ginkgo leaves.

Not all carpets were elaborate, or expensive. Simple grass mats were mentioned in *The Craftsman* and other magazines as appropriate complements for the natural woodwork and “honesty” of the Arts & Crafts home. Rag rugs also gained favor, advocated by early social reformers including Candace Wheeler as an acceptable home industry for women to increase their incomes and independence.

According to Stickley, Native American crafts were the country's only true handicrafts. The strong, geometric designs in American Indian blankets and rugs enhanced the straight angular lines of his furniture, he said. Thus many Craftsman homes of the period had a Navajo blanket hung on the wall above a leather-covered settle; a geometric Native American rug might lie in the fireplace glenook.



TOP: A&C rugs are key in the Spokane bungalow. This Archibald Knox design is available today as 'Glen Mona' from GuildCraft and as 'The Grafton' from Persian Carpet. **ABOVE:** Persian Carpet's 'Wiltshire' is another Knox design. **FROM FAR LEFT:** GuildCraft's 'Lasenby' is a Voysey design. Showing Voysey's influence, the 'Oak Park' is a design from Persian Carpet.



FOR RESOURCES, SEE PAGE 95.

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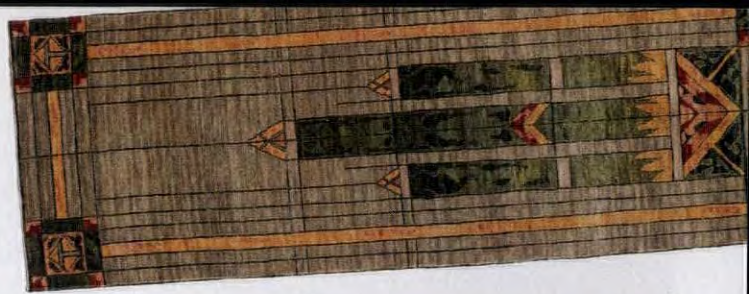


WHAT SIZE RUG?

Try laying newspapers over the area to see how much floor you want to cover. Consider placement of furniture: a common mistake is buying a too-small rug for the dining room, so that its edges get in the way of diners moving their chairs. Always keep a space between the wall and the carpet, at least a foot or two. Small rugs are best in entries, halls, and bedrooms, but will be out of scale in a large living room. Be aware that handmade rugs vary in size from the "listed" dimensions.

LEFT: This Morris revival room has a popular Hammersmith design carpet.

BELOW: Voysey's unusual 'Magnolia' design by GuildCraft; original colorway shown on p. 18 in the previous story.



ABOVE: Persian Carpet has introduced rugs based on the stained glass designs of Frank Lloyd Wright. 'Tulip & Lily' (by Voysey) is from GuildCraft. **RIGHT:** Donegal design 'Donnemara' from Persian Carpet. **BELOW:** 'Thistle' from Tiger Rug's Craftsman Collection.



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Thibaut Designs' 'Lampas' wallpaper is a suitable scale for the generous stair hall located in the center of the house. Stairs once led to a large ballroom, which has been reconfigured as bedrooms.



A CHERISHED 1774 COLONIAL RESTORED
on owning the storied
Jacob Snyder House

The large center-hall Georgian was built as an inn.
After removing 1940s accretions and reconfiguring
rooms for residential use, the current owners
decorated it in fine Colonial Revival tradition.

By Regina Cole | Photographs by Steve Gross & Susan Daley

"HOTEL SCHOHARIE"

A period portrait of this building now at Colonial Williamsburg alerted the owners that it once had a two-storey porch; evidence of the rafters provided corroboration. They rebuilt it.



porch project

The double porches were gone when Larry Stanley and Greg Hurd bought the old building. An oil painting showed them how the former inn had looked, but they didn't use that as a strict blueprint for the porch rebuild.

"On the first floor, the new porch is the same as the one pictured," Larry says. "But the second-storey porch may have had solid railings, which we did not want, as well as what looks like fretwork at the top—I imagine it functioned as a sun shade."

The owners found their inspiration for the second floor's porch balustrade at the Farmer's Museum in Cooperstown, New York. The Bump Tavern there has these fanciful, geometric porch balusters, a design called "Gathered Lances." For the sun-shading function originally served by fretwork, they installed fabric shades that roll up.

Owners Gregory Hurd and Larry Stanley display a cherished possession right in the front hall: a framed reproduction of the portrait of their house. The original oil painting by an unknown artist hangs at the Abby Aldrich Rockefeller Folk Art Center at Colonial Williamsburg. "Philip Snyder" and "Hotel Schoharie" are inscribed in the upper right corner. The old portrait is more than a lovely historic document; it also guided restoration of the former inn.

"By the time we bought the house in 1994, the front porches were gone," Larry explains. "The picture showed us what it had looked like in the early 19th century, not long after it was built. Then we found physical evidence of the porch rafters. But without that painting, we wouldn't have known to look."

Prominent Whig Jacob Snyder built the house in 1774 to serve as an inn for travelers on the main road between Albany and

Binghamton. During the Revolutionary War, the building was partially burned, then rebuilt and reopened under the management of Jacob's son, Peter Snyder. He was known as "Yankee Pete" because he served as translator between the English-speaking world and the local German population. Well into the 20th century, the house was called the "Yankee Pete Tavern," even though mid-20th-century historians made earnest attempts to correct the name to Hotel Schoharie. Yankee Pete's son Philip continued to operate the hostelry; eventually, the railroads rendered the wayside inn obsolete.

Hurd and Stanley initially bought the house to serve as their weekend and vacation getaway. "We're both big history and architecture buffs. When we go on vacation, we tour house museums."

The pair had restored a town house in Albany, but wanted a place in the country, with gardens to tend. "When we first saw it in 1992, we fell for this house in a big



LEFT: An 1880s portrait hangs above a chinoiserie chest. The astragal lamp is a favorite piece. **ABOVE:** The tortoiseshell console table probably dates to the 1920s; tucked under is a pair of chinoiserie stools. **BELOW:** The large living room has its original configuration in the front of the house. Silk window treatments are based on a historical design from a magazine.



RIGHT: "There's got to be some décolleté," the owners laugh about their lush red dining room. Screens are Thai. **BOTTOM:** The guest room theme is "ships on the Hudson." Green velvet surrounds a portrait of Hawthorne.



a stairway to heaven

In the formal stairhall, guests will spy an odd little door, well trimmed. Leading up to the door is a miniature staircase. Greg Hurd tells the story: "Larry and I have indoor cats. The door was built for them, so they could come outside to a large enclosure on the porch, for fresh air and to be with us. We designed it to match other doors in the house. Then our cat Pan, who was 24 years old, needed help getting to the door. So we had stairs built. I hope we're treated as well when we get old!"





For its resemblance to slate and durability, the owners chose honed black granite for countertops and the range backsplash. Shaker-style cabinets suit the country house.



kitchen apropos

The new kitchen is in a big old room that was, improbably, long used as a garage. It's 21' square and includes a fireplace, now restored. "We made the fireplace part of the kitchen, creating a sitting area with a couple of wing chairs," Larry Stanley says. The old floorboards had been irreparably stained and damaged, so the floors are new. Salvaged sections of old flooring have new life as the built-in cabinet in a corner next to the fireplace. The room is simply furnished with mid-19th-century cabinets inspired by Shaker design. "We chose cherry for the cabinets because it would age to the same color as the beautiful old beams, which are chestnut treated with tung oil," Larry explains. Natural granite countertops with a soft, honed finish complete the look.

way,” Larry says. “After we bought it, we quickly learned that taking care of two houses is a lot of work!” They decided to make the Jacob Snyder House their primary residence, focusing their energies and resources on just one restoration.

The 4500-square-foot Georgian house has a classic center entrance and hall configuration. “The structure is post-and-beam, with chestnut beams 5’ on center. It’s solid as a rock. But we replaced everything else,” Larry says.

They jacked up the house to rebuild the foundation, installed new systems, removed accretions added in the 1940s, and repurposed some of the rooms. As built, the second floor had been one large ballroom; it had been converted into four bedrooms before Hurd and Stanley’s tenure. The result is a center hall that measures 8’ wide downstairs—but 16’ wide upstairs.

“We took the smallest of those bedrooms and turned it into the master bath,” Larry explains. “Another small bedroom became the library.”

Furnished with antiques and art that Hurd and Stanley have collected over many years, rooms display the couple’s penchant for chinoiserie and for paintings from the local area. Vase lamps and figurines reveal their weakness for Chinese-inspired décor, also a popular design inspiration in Georgian and Federal period houses. Larry made window treatments based on examples the two saw in house museums and in magazines.

As part of an annual charity event, Greg Hurd and Larry Stanley grow and donate a large number of pumpkins. They keep chickens and bees, and have planted an orchard. Fruits include cherries, plums, apricots, pears, quince, and apples. They also grow raspberries and

keep a large vegetable garden.

The two sing the praises of the craftspeople who helped them restore their house, including cabinetmaker David Vadney of nearby Troy, New York. “David is our magic man, he’s a true artist,” Larry praises. The two owners also consider themselves fortunate to have such helpful family members. Larry’s late parents, Carol and Jim Stanley, did a lot of wallpapering, for example.

“We did much of the restoration work ourselves,” Greg Hurd says, “but we could not have done it all without Carol and Jim’s help. They even took a night course on wallpapering with us, because they knew how we are,” he adds, alluding to their perfectionism. “Larry and I have been blessed with families who have supported us in everything we do. Even the crazy stuff.”

FOR RESOURCES, SEE PAGE 95.

BELOW: The smallest of four second-floor bedrooms became a “furnished” bath papered in blue-and-white toile. Pictures of favorite historic houses hang alongside collected silhouettes. **OPPOSITE:** Another bedroom serves as a library, which opens to the upstairs porch via a fully developed entry door.



OBJECT HISTORIES

The antique fixture came from the owners' Albany townhouse. The old cast iron fireplace front (from a coal-burning fixture) hides a radiator; its twin is in J.P. Morgan's house in Tarrytown, New York.





ABOVE: Shaker chairs, from the Shaker Museum and Library, Mount Lebanon, New York. **BELOW:** A new Shaker-inspired cabinet with rat-tail hinges sits in the pantry of the 1774 house.

SHAKER DESIGN

SOME SURPRISING FACTS ABOUT A CLASSIC.

Not all Shaker furniture was Spartan. In furniture design, “Shaker” conjures up spare, monastic interiors pragmatically furnished with built-in drawers, peg rails, ladder-back chairs, and boxes finished in dusky milk paint. But the minimalist designs we so admire were the work of Shakers before the Civil War, largely in the 1830s and 1840s. Later Shaker communities embraced florid wallpaper, ebonizing and gilding, and porcelain knobs in lieu of the familiar wood mushrooms. The meeting room in the 1884 Dwelling House at Sabbathday Lake, Maine, for example, has a stenciled frieze and a Victorian lighting fixture.

Furthermore, each community had its own design details—the finial atop chair posts, as an example. Wood species used for furniture differed. Scholars can identify Kentucky Shaker work from that of New York or Ohio. Even the New England communities produced furniture distinct from one another.

Shaker furniture was made for “others” from the beginning. In the religious environment of the Shakers, hard work was a form of worship, and decoration for its own sake was disdained—thus, simple objects often attained transcendent beauty. When Shaker furniture began to be admired by the outside world, the Shakers marketed their products. A core business for the New Lebanon community, by the 1860s, was the production of well-made “ladder”-back or turned post chairs. A Mount Lebanon, N.Y., Shaker Brother brought a chair to the Shaker booth at the 1876 Centennial Exposition. By this time, their earlier designs fed into the post-centennial appreciation for the past and for American handcraft.

Viewing original work is possible. It’s true that so-called “Shaker furniture” is widely sold in mainstream mail-order catalogs, but authentic reproductions are made, as well. Furthermore, you can visit Shaker communities. Although just a handful of practicing Shakers remain today, all at the last active community at Sabbathday Lake, Maine, 11 communities have been preserved (or restored) and welcome visitors. They range from Maine to New York, Ohio, and Kentucky. You can also view historic Shaker work at many art and cultural museums in the U.S. and Europe.



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▲ Kitchens with Shaker-inspired cabinets are popular for houses old and new. This one by Crown Point Cabinetry features the Barnstead door. crown-point.com



More on the iPad

A guide to all the Shaker community sites at oldhouseonline.com.



Shaker trestle table in clear maple, ▲ probably after a Mount Lebanon design. Price for kit, 5' length, \$1,075; finished, \$1,900. shakerworkshops.com

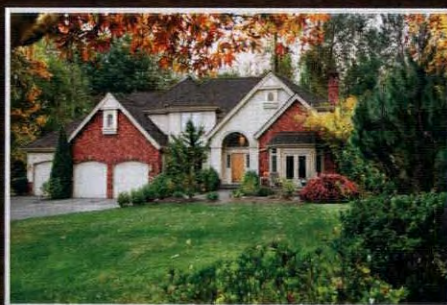


< From a limited-edition collection by Thos. Moser, this is a quite faithful rendition of a Shaker square table. Built using centuries-old techniques. \$1,350–1,550, thosmoser.com



Enfield cupboard by the McGuire ▲ family in Vermont, who handcraft furniture traceable to the New England communities. \$3,665 in tiger maple. mcguirefamilyfurnituremakers.com

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“WHAT AM I?” TO ARTS & CRAFTS

A developer's pastiche was utterly transformed with the addition of well-scaled Craftsman details.

“To tell you the truth, we really hated the ‘before’ façade—and we took issue with fake shutters!” says owner Tracey Gardner. The Ohio spec house, built in 1992, had a tentative design, as if halfway conceived. The entry was an afterthought; gables ended with porkchop eaves; unrelieved siding overwhelmed off-the-shelf windows. Details were sorely missing. Still, the house sits on a beautiful lot backed by a nature preserve, and so the couple didn’t want to move.

“When Tracey and Scott called us, they said they wished they’d bought a Craftsman Bungalow,” says architect George Clemens. Rather than faded vinyl siding and fake “river rock” veneer, they wanted a real porch and pleasing proportions.

“They wanted a transformation,” Clemens says. “It was so gratifying to take a generic house and give it identity. The design process here was fun and fulfilling.”

Homeowners Scott and Tracey went along with the exterior redo, only to realize it had given them cues for rooms inside. “The interior spaces were either poorly designed or cookie-cutter, outfitted in cheap materials,” Tracey said. “Our new, larger windows ended up affecting nearly every room.” With Scott doing most of the carpentry, they put a windowseat in the new boxed bay that replaced the angled-bay window—the “only extra new space, maybe 2½ square feet!” Following Craftsman tradition, they added wainscoting and built-ins. The fireplace was redone in a rustic Craftsman style. Every knob, hinge, pull, and light fixture has been replaced with oil-rubbed bronze fittings.

“We’re not done, but already several rooms are spaces we love,” Tracey says. Next up is the kitchen.

Clemens Pantuso Architecture, Chagrin Falls, Ohio; clemenspantuso.com



WHY IT WORKS

The house was re-imagined as a symmetrical two-gable Craftsman with a wing to one side. That suggested a "center" entry between the main gables, enhanced with a third shallow-pitch porch gable on tapered columns. Other highlights:

- Decorative trim at gables and window heads create more pleasing proportions.
- Triple double-hung windows (6/1 and 4/1) allude to bungalow style and fit the house's scale.
- Stacked stone ties the new porch and piers to the house. The low railing adds to the aesthetic.



TOP: The exterior now boasts dry-stacked stone, Hardie siding in a traditional lap, and cedar shingles. The homeowners chose the exterior color scheme. **ABOVE:** The fireplace was bumped into the room and remade with the same rock as on the porch; flanking built-ins are new. **LEFT:** The owners added the high wainscot in the dining room; "I want to add a stencil above, when I get the nerve," says Tracey.



PICTURESQUE STUCCO

Most of the Venezia Park Historic District was built in 1926–1927, featuring a mix of one- and two-storey homes. Strict architectural guidelines required houses to be built in a “Northern Italian” style, an interpretive look we might call “Mediterranean.” Like many of its neighbors, this one on Venezia is a picturesque, informal design, with stucco walls and a red-tile roof.

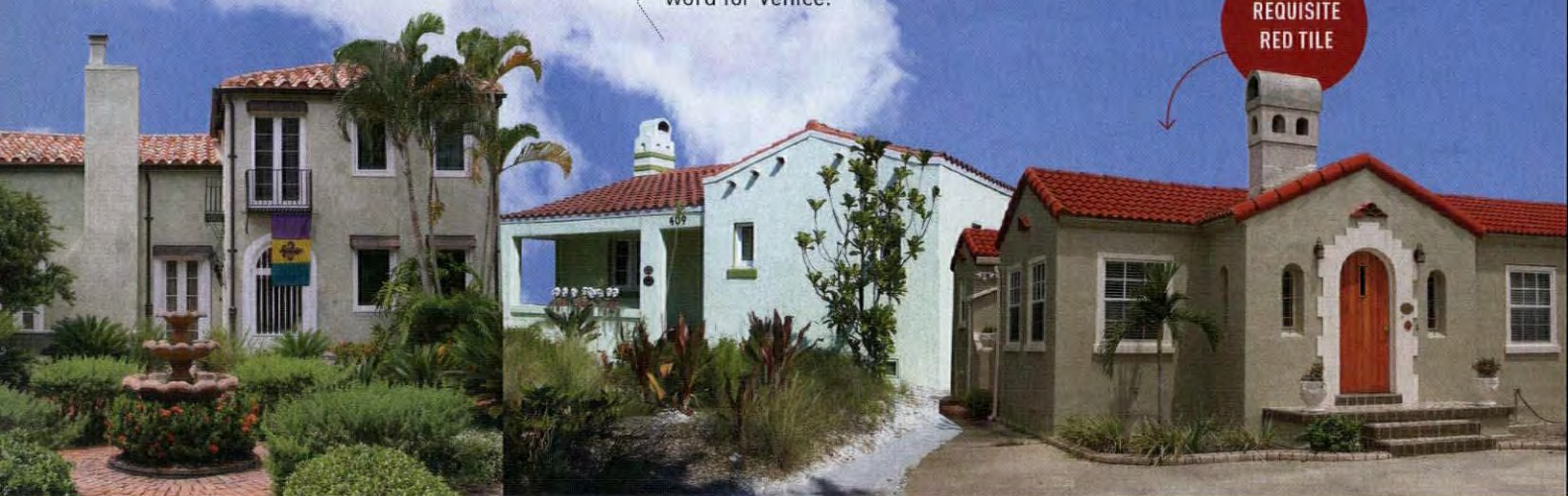
A VENEZIA MODEL

Repainted its original color, an evanescent blue (like sky reflected on Mediterranean stucco), this restored home belongs to architect Jon Barrick and his artist wife. Set on Nassau Street, it has an attractively designed front yard featuring native plants. Built in the specified stucco-and-tile-roof manner, the house has a covered front porch sheltering the entrance. Not only is Venice, Florida, itself named for the Italian city, but also, in a play on words, “Venezia” is the Italian word for Venice.

RUSTICATED ENTRY

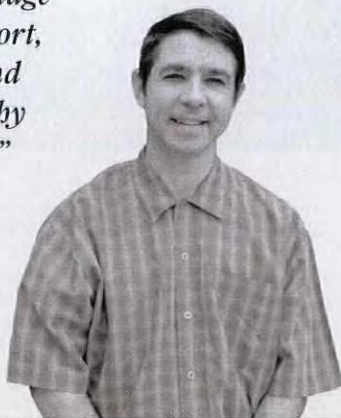
This one-storey house typifies Mediterranean style, a general term referring to the use of architectural elements traditionally found from Spain to northern Italy. The modest house is typical of those built in 1926 and 1927, just before the great Florida building boom went bust. Notable is the fine-finished plank door set in a rusticated, arched frame. The six-over-six-light double-hung windows are customary in the district.

REQUISITE
RED TILE



“The parks are planted and pruned by volunteers backed by donations; Venice Heritage provides community support, and Venice Museum and Archives, run by Dorothy Korwek, tells the story.”

JON BARRICK



American city planner **JOHN NOLEN** designed Venice for primary developers, the Brotherhood of Railway Engineers. Streets and avenues are laid out in graceful geometric patterns with regard to the natural landscape and the Gulf of Mexico.

Venezia Park / *Venice, Florida*



This is one of three National Register districts in the John Nolen Historic District of Venice—already a destination before the state’s 1920s boom, and before southwest Florida’s Gulf Coast had made it onto tourist maps. The Brotherhood of Locomotive Engineers struck pay dirt with a chunk of vacant land; they hired Nolen, the groundbreaking Philadelphia city planner, to design an upscale community accommodating not only prosperous snowbirds but also year-round residents and the workers and merchants needed to support them. The centerpiece was Nolen’s pentagonal Venezia Park. In 1926 and 1927, stucco-over-frame Mediterranean Revival houses with tile roofs and big arched windows sprang up. The Second World War brought military barracks; by the 1950s, an influx filled in empty spots with CBS (concrete block-and-stucco) ranches. **By Shirley Maxwell & James C. Massey**



REPEATING ARCHES

This house, on Nassau Street South, is a good example of a one-storey Mediterranean with stucco walls and tile roof. Under a picturesquely sloped roofline, an intimate arched vestibule accompanies a triptych of arched windows. A gated archway to the left leads to the garden; a piazza behind a low wall completes the composition.

LOGGIA AND CHIMNEY

Like many early 20th-century houses in the city, this one on Harbor Drive South is stuccoed over structural tile; it, too, has the requisite red-tile roof. The massive battered chimney that fronts the projecting wing is distinctive. Behind the balustrade, an arcaded loggia anchors the main block of the house, and scalloped awnings add to the Mediterranean vibe.

LITTLE CASTLE

This building started out as the Triangle Inn, later becoming a residence; now it’s home to the Venice Museum and Archives at 351 Nassau Street South. Built in 1927, it has been restored meticulously. Beige stucco walls are typical here, but the green tile roof is an unusual variation. The rounded corner tower is unique in Florida’s Venice, as is the stacked two-storey loggia.

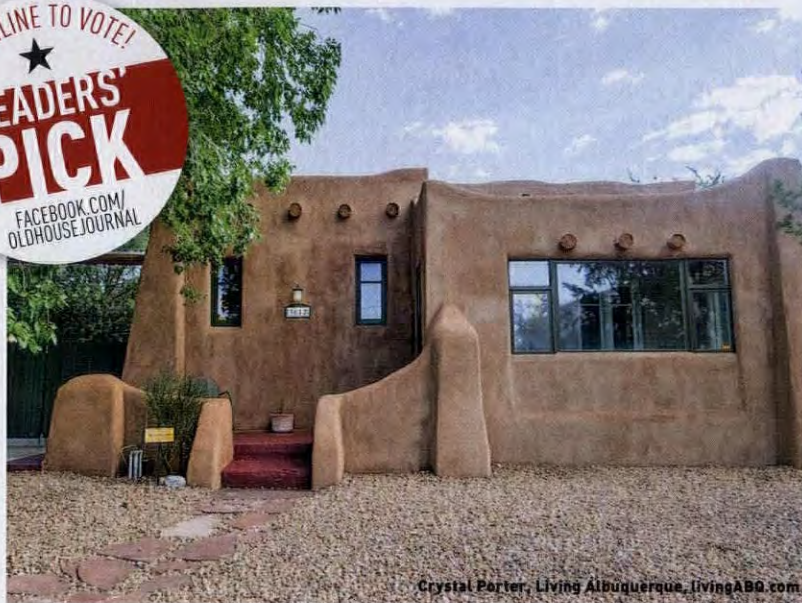


Inspire

WINDOW SHOPPING

From Hacienda to Ranch

The Spanish influence began hundreds of years ago and evolved right through to the ubiquitous postwar Ranch house.



Crystal Porter, Living Albuquerque, livingABQ.com

ALBUQUERQUE, NM / \$395,000

Pueblo Revival, 1928: This classic 20th-century adaptation of Pueblo architecture features stepped, battered walls, projecting vigas (roof beams), and irregular rounded parapets. Inside: a fireplace with a kiva-shaped firebox and mantel niche. A rustic pergola shades the rear court.



Terri Kessler, Long Realty Co., terrikessler.com

TUCSON, AZ / \$770,000

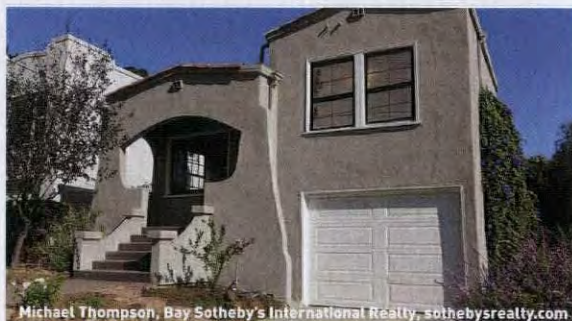
Hacienda Revival, 1960: Nestled in a historic district, this dwelling features all the Spanish Colonial Revival leitmotifs: multi-level roofs with clay barrel tile, arched windows and doors, and a covered gallery overlooking the enclosed courtyard. Interior details include arched doorways, ceiling beams, and a kiva-style fireplace.



Andrew Bash, The Bash Group, thebashgroup.com

KANSAS CITY, MO / \$649,950

Mediterranean Revival, 1925: A red clay tile roof, tile borders around the entry, arched portico, and grilled Juliet balconies convey Spanish flavor to this Romantic Revival home. The interior has stuccoed walls, a sunroom/sleeping porch, and stained glass.



Michael Thompson, Bay Sotheby's International Realty, sothebysrealty.com

OAKLAND, CA / \$579,000

Spanish eclectic bungalow, 1923: A stucco exterior and shallow tile roof are appealing characteristics of this tiny raised bungalow. Inside find a stone and brick fireplace, built-in bookcases, a large picture window and door with Arts & Crafts muntins, crystal doorknobs, and a leaded-glass window.



Cathy Orr Barton, Briggs Freeman, briggsfreeman.com

DALLAS, TX / \$449,000

Ranch, 1957: A close-to-the-earth profile and broad overhangs that afford shade mark this mid-century brick Ranch as a descendant of the Spanish Colonial houses in the Western U.S. Interior features include a corner fireplace, original floors, and ceiling beams. And there's a sheltered patio.

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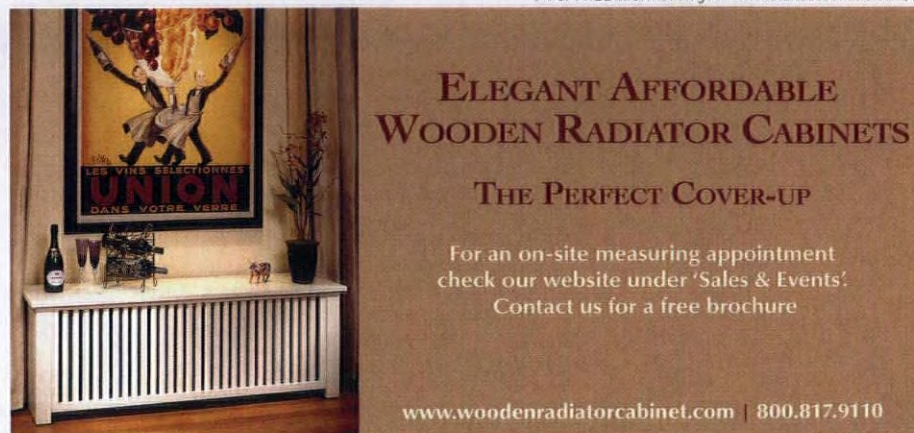
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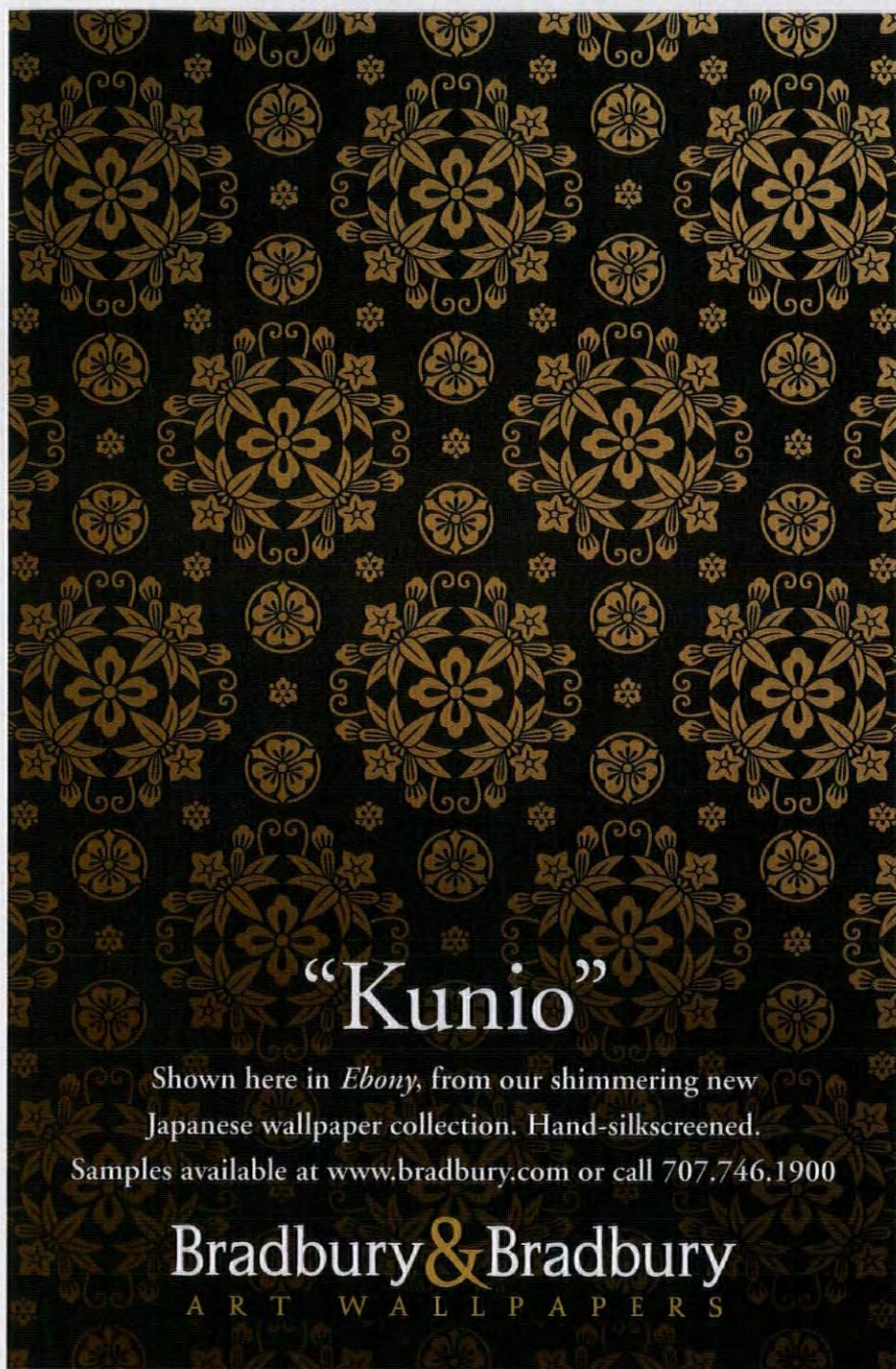
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Restore

Plaster: From Inspection to Skim Coating

PAGE 46



56

QUICK MAKEOVERS: WALL & CEILING UPGRADES

Swap out a sconce, add a pretty medallion, or install wood crown moulding.

+

54 TOOLS + MATERIALS: ON HEATING

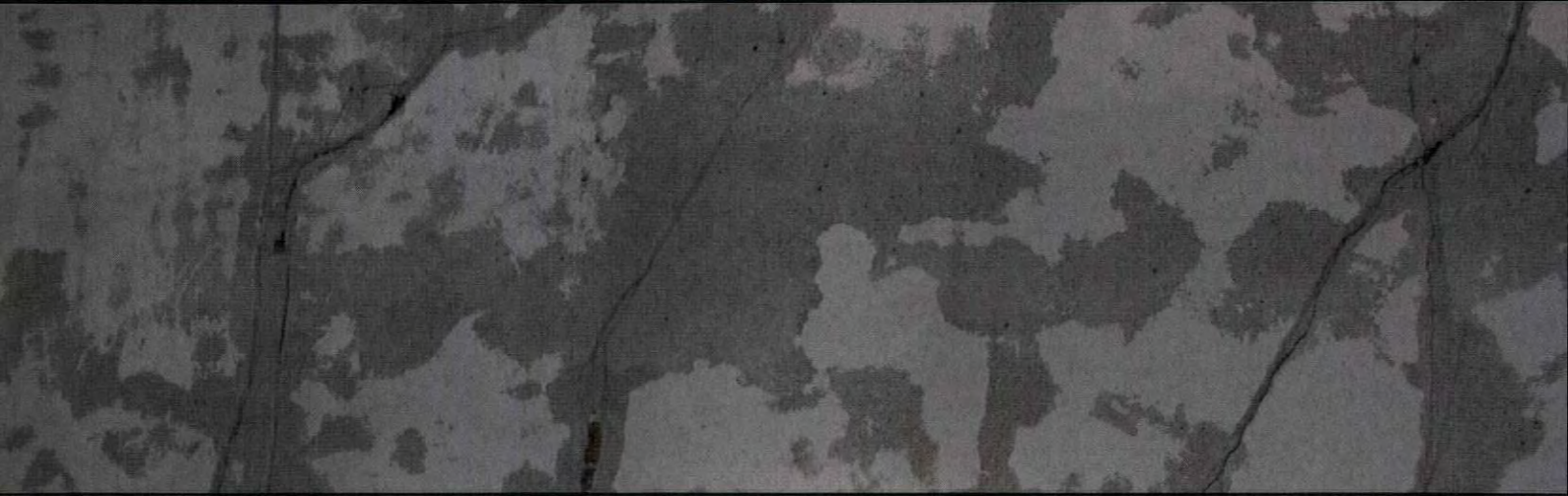
59 KNOW-HOW: UNDERSTANDING GLUES

62 STUFF MY HOME INSPECTOR SCREWED UP

64 SALVAGE IT

66 DO THIS, NOT THAT

68 ASK OHJ



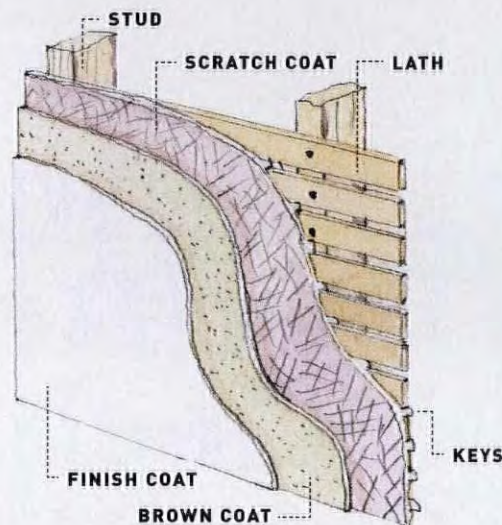
Plaster 101: DIY Repairs, Tools & Techniques

Distressed plaster walls and ceilings are common in old houses. It may not be as bad as it looks: many problems can be repaired using basic plastering techniques. **By Mary Ellen Polson**





OLD PLASTER WALLS, like this one painted a faded red in a Greek Revival mansion in upstate New York, have a textural, handmade quality that modern materials can't match.



ABOVE: Three-coat plaster is a system of multiple layers that work together to form a strong wall.

WHAT IS PLASTER?

Applied with craft and skill, interior plaster is a near-magical building material for creating and coating walls and ceilings. Historically, plaster consists of dry components including sand, lime, and cattle hair (or straw or manure) mixed with water to create a wet, plastic medium that cures and hardens as it dries. About 150 years ago, a new component, gypsum, was added to the sand and lime mixture to enable the plaster to cure more quickly and allow for faster working times.

A traditional multi-coat plaster system begins with a substructure of lath—thin wood slats or metal mesh—that's attached to the wall framing. Three coats of wet plaster are applied in layers to the lath: the scratch coat, the brown coat, and the finish coat.

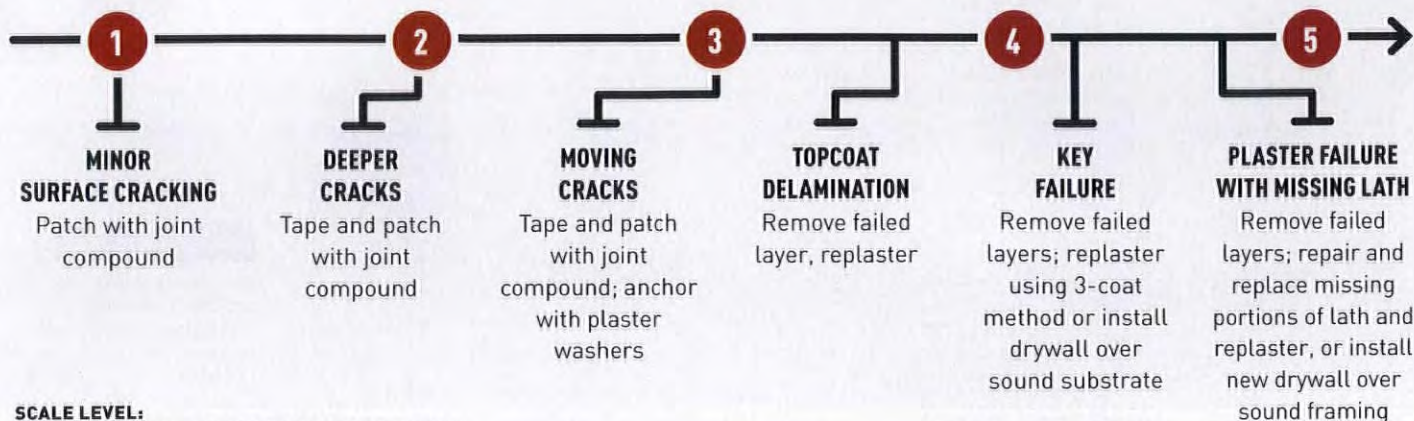
The scratch coat goes in quickly. The plasterer forces the wet mixture thickly through gaps in the lath to form "keys" that harden and lock the coat in place as it cures. The top surface of this scratch coat is then scored to prepare it to receive the second or brown coat. As the brown coat goes on, the plasterer levels out wall surfaces and creates square and plumb corners. Once the brown coat has cured, the top or finish coat goes on, either smooth or in a variety of textured finishes. The result is a superior, handmade wall surface that offers surprisingly good insulation and sound-proofing qualities.



Many houses built before about 1950 retain at least some of their original plaster walls. If sections or entire walls need attention, don't let the idea of working with old plaster intimidate you. In many cases, it's much easier to repair cracks or patch holes with this versatile material than with drywall.

The most common type of damage to plaster is cracking, progressing from the superficial and easily repaired to deeper and wider cracks that require multiple repair techniques. More serious repair problems include delamination, bulging walls, and key failure, where plaster has broken loose from its grip on the lath substructure. Instructions start on p. 50.

Types of Plaster Repairs



SCALE LEVEL:

1 = BEGINNER • 5 = EXPERIENCED PROFESSIONAL



ORNAMENTAL PLASTER

This article concerns itself with three-coat plaster, applied to wood or metal lath and troweled smooth. Mouldings, however, are run in place, the profile created by pushing a template against wet plaster. Ornaments including ceiling medallions are cast in a mold, then applied. Old work can be replicated, but that's another story.

A NOTE ABOUT DRYWALL

Known variously as plasterboard, gypsum board, Sheetrock (a trade name), rock, or wallboard, drywall is a uniform panel of gypsum plaster pressed between thick sheets of paper. It isn't as old as plaster, but drywall has a surprisingly long history, with early forms dating back to the late 19th century. In the U.S., it began its inevitable march to residential walls and ceilings between 1910 to 1930.

Offered in a standard 4' x 8' size and thicknesses from 1/4" to 5/8", drywall is relatively easy to install over large areas, especially compared to plaster. It can be nailed or screwed to wood or metal studs. Once the joints are taped and coated with joint compound, drywall is ready to be painted or wallpapered.

Manufacturers offer drywall for diverse uses and settings: there are fire, moisture, or mold resistant varieties, for example, and rock that serves as a base for tile installation. This makes it easier to tailor drywall with specific characteristics to areas where moisture or mold is a problem. For a bathroom where the original plaster is long gone or compromised by water damage, for instance, greenboard is an excellent choice.

USG's moisture-resistant greenboard carries the trade name Sheetrock.



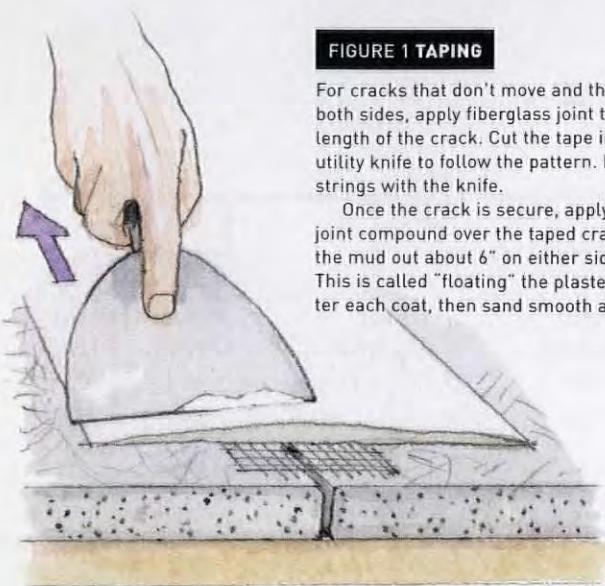


FIGURE 1 TAPING

For cracks that don't move and that are level on both sides, apply fiberglass joint tape down the length of the crack. Cut the tape in sections with a utility knife to follow the pattern. Remove any loose strings with the knife.

Once the crack is secure, apply a thin coat of joint compound over the taped crack, feathering the mud out about 6" on either side of the crack. This is called "floating" the plaster. Sand lightly after each coat, then sand smooth after the last coat.

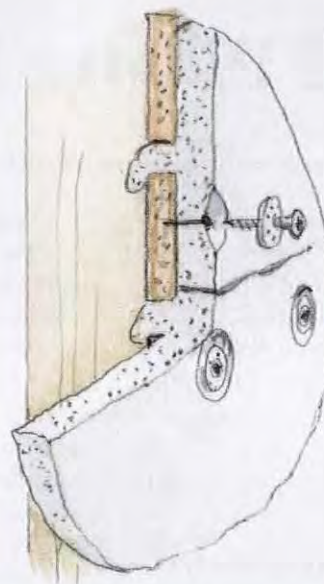


FIGURE 2 WASHERS

For moving cracks, tape and patch with joint compound; anchor with plaster washers.

Crack Repair

Cracks can be caused by foundation settlement, undersized joists, seasonal and humidity changes, and poorly executed repairs. Cracks can range from hairline-size to very wide. They can follow structural members in a straight line or run diagonally across the wall surface. Patching cracked walls is a skill that falls somewhere between the trades of plastering and drywall finishing. In other words, a willing beginner can make minimal repairs, and with practice, progress to more challenging projects.

HAIRLINE CRACKS If a hairline crack has been evident over a period of time and doesn't move, remove the loose material and fill the crack with a coat or two of joint or spackling compound (or use an elastomeric product like Krack Kote). Allow each layer to dry, then sand lightly before applying the next coat. Sand the patch smooth with fine-grit sandpaper on a sanding block.

WIDER CRACKS For wider cracks, or previous crack patches that have failed, use the tape and "float" technique. (**Figure 1**) First press hard on either side of the crack to make sure that the plaster isn't moving. Then check to see whether one side of the crack is higher in relief than the other.

MOVING CRACKS If the plaster moves, or one side of the crack is visibly higher in relief than the other, dig out the crack on the high or loose side with a utility knife or a crack opener, a small hand tool. Remove enough material to reach sound plaster.

Keep in mind that plaster continues to move over time. While it's a simple matter to fill any crack with joint compound, unless the area around the crack is stable and isolated from other problem areas,

cracks will crop up once again.

Most professional plasterers recommend securing the loose or high side of the crack with plaster washers, wafer-thin perforated discs (**Figure 2**) that refasten plaster to lath, and drywall screws before filling in the crack. Start by drilling small pilot holes at least 2" away from each side of the crack. Then fasten the washers with 2" screws.

Although the washers will flatten as the screw is driven into place, they will still stand slightly above the wall surface. In most situations you can achieve a nearly invisible patch by feathering out the repair a few inches wider than usual.

There are two methods for filling in the crack once the wall is anchored. They are:

1. *Inverted V Method.* Dig out the crack along its length in an inverted V shape and vacuum out any residual debris. This should create a toehold for the patch. Provided the crack survives without crumbling into chunks, fill and tape it much the same as though it were a drywall joint. First wet the lath and plaster around the cleaned crack to help the patch adhere (the old, dry materials tend to suck the moisture out of the new plaster before it can fully cure). Then fill the crack with a coat

or two of stiffly mixed joint compound to raise and level out the crack. Also, take care that the new plaster attaches firmly to the lath by pressing the material through the openings in the slats. Otherwise, the repair will fail. Float the crack out with two thinner coats of joint compound, sanding between finishes. Finish with a final layer of joint compound or Easy Sand and touch up sanding.

2. *Bonding method.* Use a PVA (polyvinyl acetate) plaster bonding agent around the edges of the failed plaster and on any exposed lath before taping the crack. The bonding agent acts as an emulsifier to bond the new plaster to the old without the hit-or-miss method of wetting the old lath and plaster. Then fill in the hole as above. Allow each application of plaster to dry and sand between coats.

EXTENSIVE CRACKS If you're faced with an extensive network of cracks or cracks in haphazard patterns known as map cracking, cover the walls with sheets of adhesive-backed fiberglass mesh with an elastomeric coating, such as Nu-Wal, following the manufacturer's instructions. There may still be some follow-up taping and filling once the product is in place.

TEKTON 6" TAPE KNIFE

HYDE TOOLS CRACK OPENER

A crack opener comes in handy for chipping out hard-to-remove debris from deeper cracks.

HYDE TOOLS PLASTER HAWK

MARSHALLTOWN TROWEL

MARSHALLTOWN MARGIN TROWEL

MARSHALLTOWN 12" TAPING KNIFE

HYDE TOOLS FIBERGLASS JOINT TAPE

An elastomeric product like this one patches cracks and doesn't require sanding.

TOOLS OF THE TRADE

In addition to protective gear including goggles, work gloves, and a dust mask, you'll need multi-purpose tools such as a hammer and chisel, a flathead screwdriver, buckets and trays, putty knives, screwgun, drill, and a spray bottle. A professional plaster repair kit also includes the tools shown.

ABATRON KRACK KOTE

THE MUD

For smaller jobs, there's no need to mix up a traditional lime- and sand-based plaster. Unless the house is very early or historically significant, a premixed joint compound like Murco Mud works fine. If there are multiple cracks or areas to patch, use a dry joint compound that can be mixed to a desired consistency, such as Durabond, available at most builder's supply stores and online. It comes in 20, 45, and 90 minute setting varieties. It cures quickly and is hard to sand, however, so for finish work use either premixed joint compound or a related product called Easy Sand, a lightweight setting-type mud with 25 to 90 minute setting times.

For scratch or brown coats, choose a basecoat plaster mix, such as Structo-Lite, a perlite-aggregate gypsum that is much lighter than a traditional sand-based plaster.

CLOCKWISE FROM LEFT: Durabond 90 mixes with water for heavy-duty plaster repairs, and cures quickly. Structo-Lite is ideal for scratch and brown coats. Easy Sand mixes up to a quick-curing, easily sanded finish. Murco Mud is a premixed, low-VOC joint compound.

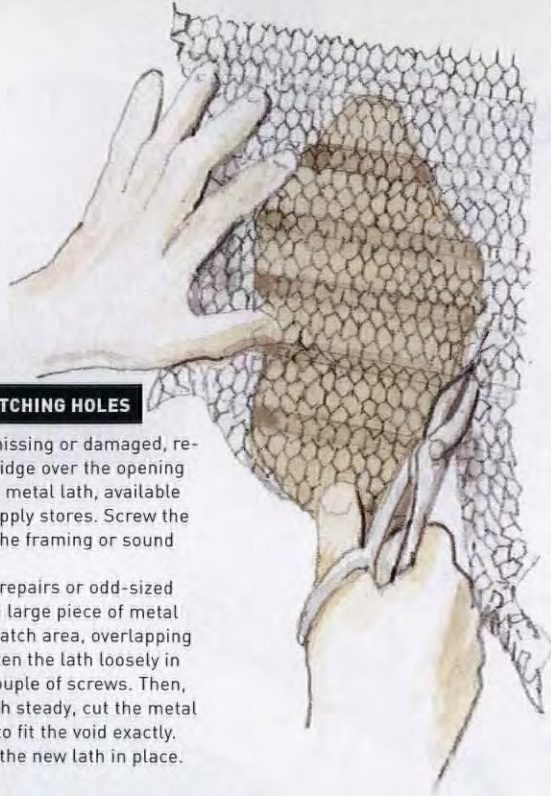


FIGURE 3 PATCHING HOLES

If any lath is missing or damaged, remove it and bridge over the opening with expanded metal lath, available at builder's supply stores. Screw the new lath into the framing or sound areas of lath.

For ceiling repairs or odd-sized holes, attach a large piece of metal lath over the patch area, overlapping it slightly. Fasten the lath loosely in place with a couple of screws. Then, holding the lath steady, cut the metal with tin snips to fit the void exactly. Finally, screw the new lath in place.

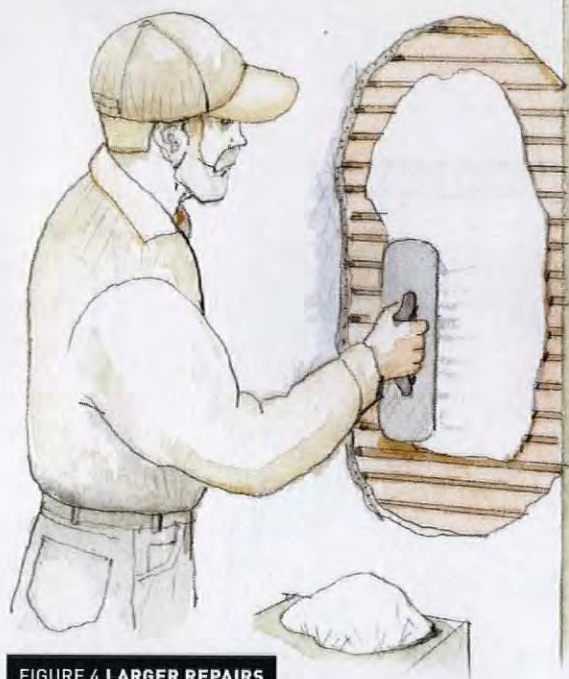


FIGURE 4 LARGER REPAIRS

When patching over lath, press plenty of plaster through to create keys and a strong base for later coats.

Deeper Repairs

Failing plaster creates a tremendous mess, which is why so many people throw up their hands and call a drywall contractor. If your goal is to save as much original plaster as you can, first identify how deep the damage goes.

FINISH COAT FAILURE Often only the top coat of plaster is failing. This is called delamination. If this is the case, scrape off the loose finish coat with a putty knife and brush away loose material. Leave any sound material intact.

Apply a plaster bonding agent (Plaster-Weld is one brand) over the damaged areas. Follow the bonding agent instructions carefully with regard to wall preparation and curing times. Then apply a new finish coat, using either veneer plaster or multiple coats of plaster compound.

Veneer plaster creates a thicker buildup in a single coat than drywall mud. Mix small batches to the consistency of mashed potatoes. Bring the plaster directly to the wall with the trowel and apply it in an arcing motion. (This may take some practice.) As the plaster begins to dry, brush a coat of water over it and smooth it out quickly. This will help the plaster cure to a smooth finish.

KEY FAILURE If portions of the plaster have detached from the underlying lath, all of the unsound plaster will need to be removed. As you rip out the bad material, you may hit sections that are sound

and refuse to budge. Leave them in place. To avoid damaging areas of sound plaster, use only as much force as necessary. Gently pry up pieces with a flat prybar, or cut out areas using a flathead screwdriver or sharp chisel and hammer. Once you've reached solid plaster, brush away all the loose debris. Then push out the remaining keys between the old lath.

Once all the debris has been removed and the lath system patched (**Figure 3**), begin the plastering process. Use plaster washers to secure the edges of loose or suspect plaster to the underlying framing or lath. Screw the washers into the plaster about 2" back from the void, placing them about 4" apart. Use as many washers as needed until the plaster no longer moves. On ceilings, you may want to anchor the entire ceiling with plaster washers, placing them along the joists about 1' apart. Fasten with 2" drywall screws.

Once the washers are in, prep the repair area by coating the edges and lath with bonding agent. When dry, mix a batch of Structo-Lite, a lightweight perlite-gypsum base coat. Mix to the consistency of mashed potatoes, and only as much as

you will need for the patch. The Structo-Lite should not bulge, drip, or fall off the trowel.

Apply the plaster with an arcing motion, taking care to press material through the wood or metal lath (**Figure 4**). Aim for a layer no thicker than the depth of the existing scratch coat (about $\frac{1}{8}$ " to $\frac{1}{4}$ "). As it starts to set, score it with a nail to prepare the surface for the next coat. Allow the scratch coat to set for 24 to 48 hours.

Use the same plaster for the brown coat and apply it in much the same way. Prep the surface by generously dampening it with water before you begin. Make the coat as level as possible to provide a solid base for the finish coat. To achieve this, run a squeegee trowel over the entire patch once it's in place. Keep the brown coat at least $\frac{1}{8}$ " below the level as it begins to set up. Allow to cure for 24 to 48 hours before applying the finish coat.

For the finish coat, use Durabond or veneer plaster. Again, dampen the surface with water. This will help the new coat adhere without drawing too much moisture out of the first and second layers, which can cause cracks or failure. The finish plaster should stiffen as it is leveled and



BEFORE YOU PAINT

Be sure the repairs are fully cured before priming or painting the surface. For small or shallow patches, wait at least a day. Allow a few days for small deep patches, and at least a week for large ones. Seal the newly plastered patches with a coat of primer or sealer before repainting the wall. Otherwise, the repaired patch may become visible as a flat spot in your new paint job.

smoothed in place. Add small dabs of plaster to fill in hollows, then smooth out the ridges. To create a slick finish, spray a fine mist of water onto the surface and make a few final passes with the trowel. Straighten edges or corners with a margin trowel.

Allow the top coat to cure for at least 48 hours (some veneer plasters will take longer). Then check for shrinkage—spots where the new coat has shrunk away from the old one. Tape the cracks with fiberglass mesh and joint compound as for any minor plaster crack.

It's a good idea to bring in a set of bright lights and check the walls closely for voids and high spots. As you locate problem areas, circle them in pencil. Then mix up a small batch of very loose mud. Using a taping knife, apply the mud to the first circled area and immediately scrape it off at a sharp angle. Work the material into the void from different directions to get all the air pockets out. Try to keep the skimmed repairs as thin as possible as you work quickly around the room.

SKIM COATING

Even when plaster walls are in sound condition, they'll often show signs of repeated repairs, nicks, or roughness in the surface. You can refresh them with skim coating.

Skim coating is a plastering technique that means applying a very thin ($\frac{1}{8}$ " to $\frac{3}{16}$ ") layer of plaster over a surface. While recipes and preferences vary, a skimming plaster should be stiff enough to keep from sliding off the trowel when it's turned upside down.

Assuming you are skim coating freshly repaired plaster walls that have not been wallpapered or painted, begin by applying a bonding agent. While this sets the stage for the new coat, it also makes the surface a bit slippery and also means you will need to work fast.

Alex Santantonio, an owner of two old plaster-challenged houses, has written extensively about skim coating plaster walls on his blog, oldtownhome.com. Take a scoop of the plaster mix onto a trowel and spread it on the wall using an even, fluid arcing motion, he recommends. (1) Move quickly to cover as much of the surface as the amount on the trowel allows. Then use the angle of the trowel to scrape off the plaster that doesn't initially adhere to the surface. Use a joint knife to remove the accumulation from the trowel, then scrape the

trowel at the hard angle once again. (2)

Once you've made your passes in one area and scraped them, move on to another. Try to keep a wet edge on the trowel as you would with a paint brush. It helps to occasionally wet the edges of your tools, wiping them in a clean bucket of water to remove any build up. Also, since the compound tends to get stiff quickly, scrape it off into the bucket and take out a fresh scoop fairly often.

At openings like junction boxes, spread the compound on quickly using the joint knife. Wipe away from the center of the opening, applying more than you need. Use the trowel to scrape directly across the opening and remove as much material as you can.

For corners, use the joint knife to spread the compound right into the corner and then pull away from it. (3) Once you've got the corner filled from top to bottom, there will be ridges and lines. Take one fluid top-to-bottom or bottom-to-top stroke with the joint knife to remove any excess.

Once the coat has cured, follow the same procedure as you would for a plaster topcoat: check the walls closely for voids and high spots, circle them with a pencil, and use a taping knife to quickly make repairs. As always, sand the finish coat smooth and touch up as needed. (4)





^ **SMALL FOOTPRINT** ^

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VICTORIAN GLOW >

Cast-iron fireplace grates like the Victorian are modeled after authentic 19th-century coal grates. Fitted with a bed of realistic-looking coals, the grate can burn gas (\$1,068). A woodburning version is \$469. Fires of Tradition, (800) 325-7988, castironfireplace.net

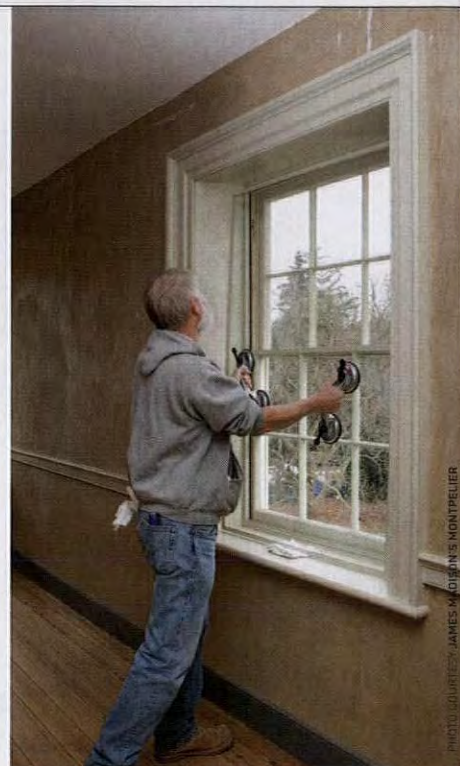


PHOTO COURTESY JAMES MCGINN'S MONTPELIER

SHEER WARMTH ^

Protect the beauty of historic windows with custom invisible storm windows. Designed for interior or exterior use, they come from a company trusted by institutions such as the Montpelier Foundation. Prices vary. Allied Window, (800) 445-5411, alliedwindow.com

< **SLOW HEAT**

The custom-built Sinatra Cuisine soapstone masonry heater with bake oven radiates heat slowly over a long period of time. (\$12,195 + shipping, installation). A smaller, DIY-friendly version without bake oven is also available for \$5,495. M. Teixeira Soapstone, 877-478-8170, soapstones.com



SCROLLWORK GRILLE ^

The Bell Foundry grille register in bronze or aluminum comes in sizes from 4" x 6" to 48" x 24". Choose from four finishes, including burnished bronze (shown). From \$58.95. Craftsman Home Connection, (509) 535-5098, heatregisters.com



< SMART SKYLIGHT

The Smart LED system combines a tubular skylight fitted with LEDs that come on only when it's dark outside, cutting energy use by up to 94 percent. Eligible for Federal tax credits, it lights up to 250 square feet. About \$800 installed. Solatube, (888) 765-2882, solatube.com

Lower energy bills in style with innovative and time-tested ideas for conservation and heating.



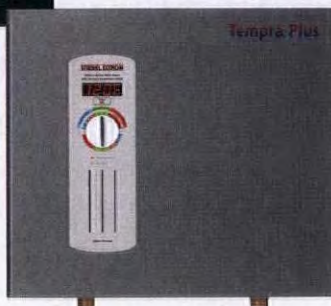
WARM COVERUP ^

Transform the appearance of any radiator with a metal cover in a selection of historical styles dating to the early 20th century. Pricing for the Superior (shown) ranges from \$371 for a small enclosure to \$807 for one up to 90" long. Monarch, (201) 828-5717, monarchcovers.com



A CLEAN BURN ^

Save trips to the woodpile with the Cape Cod woodstove. The 3-cubic-foot firebox puts out a low .45 grams of emissions per hour. A push-button Green-Start igniter is optional. \$4,362. Travis Industries, (800) 654-1177, lopistoves.com

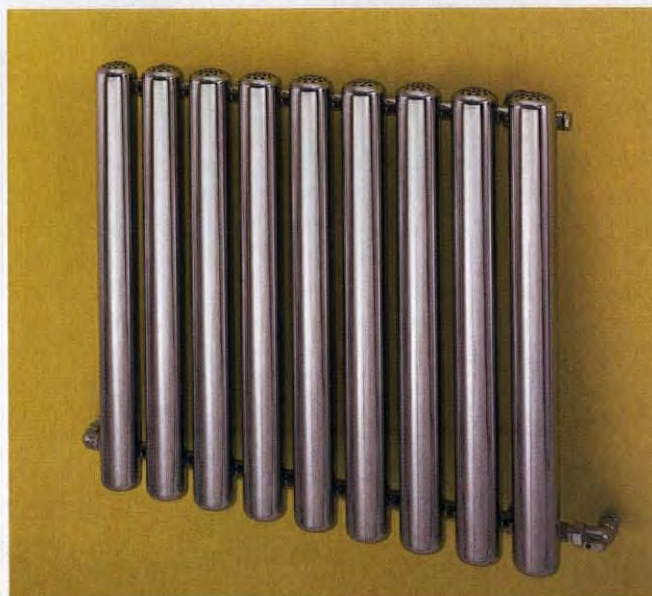


< COMPACT WATER HEATER

The Tempra Plus tankless electric water heater is designed to replace a conventional water heater for potential energy savings of up to 20 percent. The unit measures 16 $\frac{5}{8}$ " wide x 14 $\frac{1}{2}$ " high x 4 $\frac{5}{8}$ " deep. About \$750. Stiebel Eltron, (800) 582-8423, stiebel-eltron-usa.com

STREAMLINED RADIANT v

Part of the Bisque collection, the Seta updates the classic radiator profile with distinctive "pepper shaker" tops. Each unit is 24" high and 24" or 35" wide. From \$1,102. Runtal North America, (800) 526-2621, runtalnorthamerica.com





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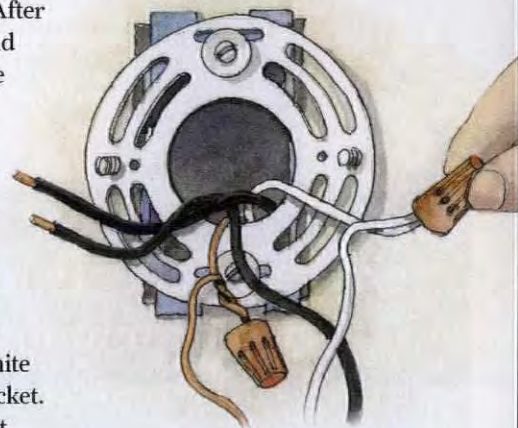
A lighting switcheroo, a ceiling medallion newly hung, and crown moulding add period style and drama, taking the room up a notch. **By Lynn Elliott**



Swap a Sconce



Switch out home-center wall fixtures for sconces with vintage style. Turn off the electricity at the circuit breaker. After removing shade and light bulb, unscrew the mounting nuts and let the fixture hang. If it is heavy, have an assistant hold it. Take off the wire nuts and untwist wire connections with pliers in this order: black, white, bare wires. Then unscrew the green ground screw and take out the wire from the mounting bracket. Remove the mounting bracket. Now install the new sconce bracket by attaching it to the junction box top and bottom. Next twist the ground wire around the green ground screw with pliers, and tighten. Attach sconce wires to house wires in this order: bare wires, white wires, black wires. Put a wire nut on each connection. Tuck wires into the box. Keep white and black wires apart so they don't touch. Screw sconce to bracket. Attach the shade and light bulb. Turn on the electricity and test.



Add a Ceiling Medallion

Add a decorative focus or call attention to a chandelier. Medallions are still available in cast plaster, but also in lightweight polyurethane that DIYers might install. Ranging in size from 9¾" to 70", they can be painted. Check that the medallion's center hole is large enough to fit over the junction box, but small enough that the escutcheon plate or canopy covers it.



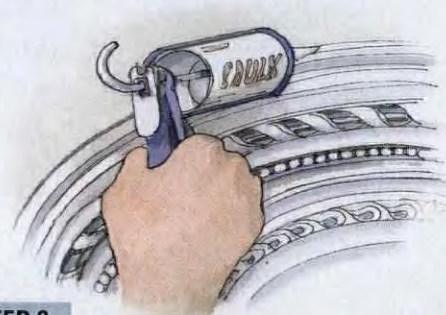
STEP 1

Turn off electricity at the circuit breaker. Remove escutcheon plate and wire nuts. Untwist the wires (see above) and remove fixture. Clean the ceiling with soap and water and let dry. Hold the medallion against the opening to check its depth against the length of the threaded bolt for the fixture. If necessary, replace the bolt with a longer one. Slowly drill pilot holes in the medallion with a countersink bit.



STEP 2

If desired, paint the medallion and let dry. Apply a heavy bead of adhesive caulk to the back of the medallion (the non-decorative side). As the medallion is placed on the ceiling, thread any wiring and fixture chain through its center. Firmly press the medallion against the ceiling and center it. Then secure it with screws through the pilot holes. Don't over-tighten, because the medallion could crack.



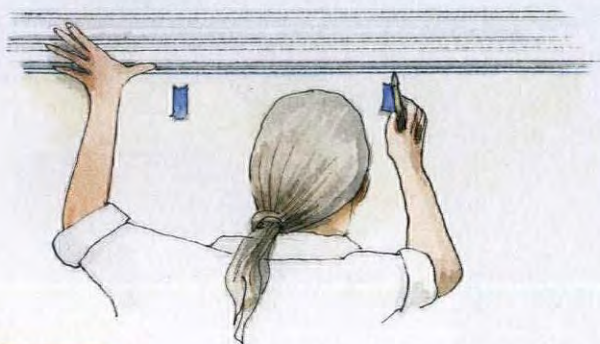
STEP 3

Run a bead of caulk around the outside edge of the medallion and smooth with your finger. Fill in and smooth the screw holes. When dry, lightly sand and paint if needed. Re-attach the light fixture and turn on the power.



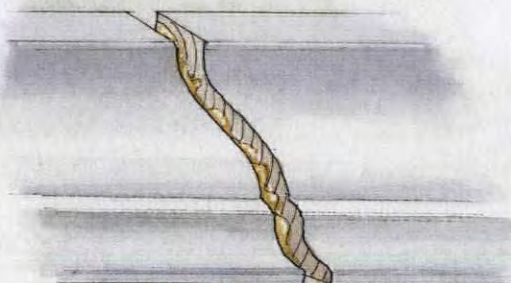
Install Crown Moulding

Crown mouldings come in wood (often primed) and MDF in a variety of profiles. Angled cuts are the tricky part of installation. A compound miter saw makes the task easier (as will an assistant).



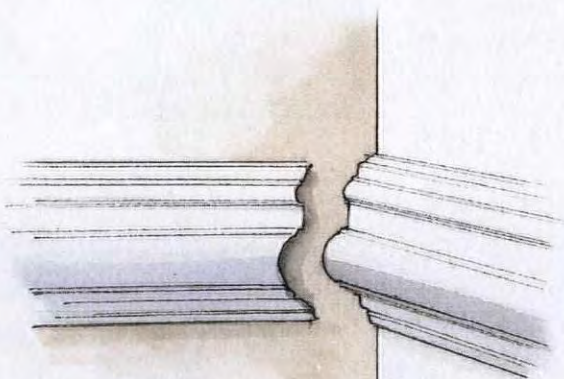
STEP 1

With an electronic stud finder, mark all studs, so that you'll be able to anchor to them. Measure the width of the wall for the first piece. Mark where the bottom of the moulding meets the wall. Then use a laser level or snap a chalkline to mark this point along the full width, corner to corner. If your crown moulding is more than 4 $\frac{3}{4}$ " wide, hang wood blocking in the joint between the ceiling and wall, to use for securing the moulding. When attaching it, use 2 $\frac{1}{2}$ " finishing nails for plaster walls and 3" nails for drywall. Set nails in the middle of the moulding, every 32".



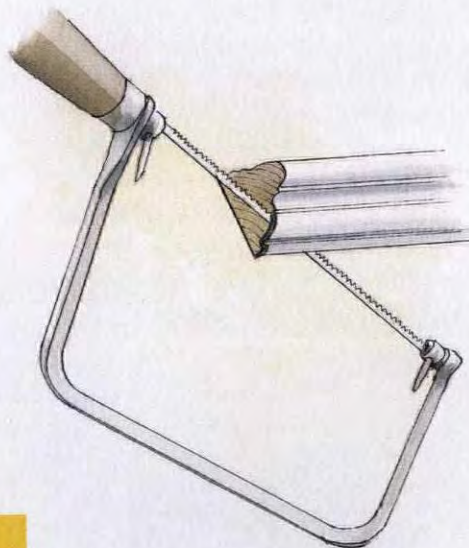
STEP 2

If the crown moulding isn't long enough for the wall, join lengths together using a lap joint. With the saw blade tilted at a 45 degree angle and the miter set at 30 degrees, cut the first joint on the right side of the blade and then cut the second piece on the left side of the blade. Seal the inside cuts of the two pieces with wood glue and secure to the wall with finishing nails placed 2" away from either side of the joint.



STEP 3

At the inside corners of the room, the crown moulding will need to be coped for a seamless joint. One length of the moulding is straight cut and secured into place, with the end flush in the corner. The second length will be fitted to its profile. Place that length of crown moulding upside down in a miter box and position it at the angle it should be on the wall, with flat spots against the bed and the fence. Hold the moulding at the correct angle by clamping a wood stop on the extension table. Cut the moulding at a 45 degree angle.



STEP 4

Remove the cut moulding from the miter box and clamp it to a sawhorse. Trace along the profile with a pencil for a guideline. Back-cut the profile with a coping saw with a 20-teeth-per-inch blade. Don't try to cut the cope in one long cut. Work in sections around sharp curves by changing the direction of the cut or creating notches. Smooth down any extra material with a flat or round file so that the joint fits snugly. Then attach to the wall.



SAFE & EFFECTIVE



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All About Goops & Glues

Ever wonder what separates a glue from an adhesive or a cement—or, more importantly, what are the best uses for each? The adhesives industry is immense, producing hundreds of products (many of them very complex, but also some quite simple) for joining everything from cardboard boxes to whole building assemblies. Most of the adhesives applicable to old-house work are sold in hardware stores and lumberyards, so let's start with the common ones you'll find there. **By Gordon Bock**



GLUES

What defines a glue in today's marketplace is often hard to pin down, but the term has long been

associated with the first generations of adhesives. Before the advent of modern chemistry in the late 19th century, adhesives were based upon animal- or plant-derived ingredients. They were also typically water-based and hardened through evaporation. In fact, this was true well into the 1940s, with natural adhesives even making possible innovations like plywood and aircraft. Far from obsolete, natural adhesives are used widely today; the following are just a sampling of ones popular for consumer use.

1. HIDE GLUE Animal products from egg albumen to mammal blood have been the source of adhesives since antiquity, and are still used in fine arts and conservation because of their proven durability and reversibility (i.e., they soften with water for removal). One of the most enduring is hide glue, a water-based adhesive related to gelatin and made from the connective tissue of animals. Hide glue is superb at bonding wood and has been a backbone of the furniture industry for generations. Less common in building construction (where water solubility can be a shortcoming), hide glue is nonetheless a very practical and user-friendly adhesive for furniture-making and woodworking.

2. WHITE AND YELLOW GLUE The adhesives most commonly seen in general carpentry and woodworking are white and yellow glue, the latter popularly called carpenter's glue. White glue, which emulates adhesives once based on casein (a protein in cow's milk), is formulated with polyvinyl acetate (PVA), a rubbery synthetic polymer also used in latex paint.

Yellow glue is based upon aliphatic resin emulsion, similar to PVA but engineered to be stronger, more water-resistant, and quicker setting. Both have good adhesion to porous materials, especially wood. Like most glues in general, they are water-based, non-toxic, and so user-friendly in application and cleanup. Modern formulations are not, strictly speaking, waterproof (though some products are water-resistant) or reversible (though some may soften with water).

3. WALLPAPER PASTE Low on the adhesives hierarchy, traditional wheat wallpaper paste is a classic example of a natural, plant-based adhesive. It is derived from dextrin, the "glue" in starch that is both water-soluble (perfect for removing old wallpaper) and an abundant, inexpensive commodity.

4. RESORCINOL GLUE Sometimes overlooked today, resorcinol-formaldehyde glue is a two-part resin adhesive with properties that come close to the performance of epoxy, with unique advantages of its own. Based on a resin (once derived from plant materials) that hardens when combined with formaldehyde, it requires mixing the liquid resin with powdered hardener. When cured, resorcinol is waterproof, once making it essential for boatbuilding and still good for outdoor woodwork. Resorcinol works best when the glue line is thin, as it does not make a good gap filler; but, when the glue is applied properly, it's so strong that the wood itself will break before the glue joint fails.



EPOXIES

Synonymous in the popular mind with tenacious, high-strength adhesives, epoxies are an extensive

technology, used in many areas of construction including paints and coatings, which is based on a synthetic resin that is caused to polymerize (a chemical reaction where small molecules combine to form large molecules). Epoxies are thermosetting (heat-reaction curing). While they can be formulated as one-component systems that cure via external heat or radiation, they are most familiar in the consumer market as two-part, room-temperature curing products where an A component (curing agent) is mixed into a B component (resin) to start the chemical reaction. The advantages of epoxies make them almost ideal adhesives. Though relatively expensive, they are capable of bonding a wide range of materials, make good gap-fillers, and are inert and permanent when cured, therefore effectively waterproof. (You can find even underwater epoxies.) In building construction and repair, epoxies can be formulated to not only bond problematic materials like concrete and glass, but also (in proper formulations) to be used in wood restoration as consolidants for re-introducing integrity to weathered wood or, with bulking agents added, to become durable fillers.



POLYURETHANE GLUE

Gaining wide attention in America only since the early 2000s, polyurethane glues have been popular

for decades in Europe, where they perform many of the jobs of carpenter's glue or epoxy. Polyurethanes are good at joining wood, creating joints typically stronger than the wood itself, plus they bond a wide variety of other materials, such as non-porous metals, plastics, glass, and even rubber. They are also able to cure in high-moisture conditions where other



Restore KNOW-HOW

adhesives won't work. In fact, moisture is essential: Though also thermosetting, they do not require a hardener but instead are engineered to react with water to start the curing chemical reaction. As soon as they are applied, polyurethane glues begin reacting with the moisture in the air, a process that gives off carbon dioxide. This means that, depending upon the amount of moisture present, they tend to foam, so parts need to be clamped to hold them in position. However, being moisture-resistant when cured, polyurethane glues are recommended for outdoor use.



CONSTRUCTION ADHESIVES

Debuting on job-sites in the 1960s as a viscous material gunned from a cartridge, the construction adhesives category has grown so diverse that even manufacturers define them only as products designed for the assembly

of—what else?—construction materials. Typically thick and sticky, construction adhesives don't penetrate wood fibers like glue, but do adhere to slick surfaces (composites, plastic, drywall, painted surfaces) and with a high initial tack that will hold pieces in place without clamps. Construction adhesives tend to remain rather pliable after drying, which is why they're popular for projects that may expand and contract, such as gluing-and-screwing subfloors to joists. Being thick, they also fill in the gaps between irregular surfaces while producing a tight bond, something glue cannot do. Delivery systems for construction adhesives are no longer limited to the gun cartridge, now that caulk tube packages and aerosol cans and foam are on the market as well. Technologies now include moisture-cure polyurethane and evaporative cure latex (good for sensitive materials), as well as original solvent based formulations.



BONDING AGENTS

Not much like glues and cements, yet they are adhesives nonetheless.

These products enhance the adhesion between building materials. Often used to repair cementitious materials, they are tailor-made for old-house work.

Craftspeople turn to bonding agents, for example, when applying a fresh layer of concrete, cement stucco, or plaster to a seasoned, hardened substrate of the same material.

Although polyester- and polyurethane-based products have been developed for special applications, such as quick setting, the bonding agents most old-house restorers use are based on either latex emulsions or epoxies.

One of the most popular bases for latex is PVA, which has good compatibility with cement. One form of PVA, which does not re-soften with water,

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is widely used as a concrete bonding agent. Surprisingly though, another form of PVA that does re-soften with water is very handy for repairing interior plaster.

Specifically, the bonding agent can be applied to the joining surface of the old plaster. Then, even if the bonding agent begins to dry, it will become tacky again and bond the two materials properly. PVA plaster bonding agents are widely used not only for plaster-to-plaster repairs, but also for bonding gypsum base coats or Portland-cement finish coats to concrete base coats.

Epoxy-based bonding agents come in many formulations for new construction, such as for bonding concrete to steel. In residential-scale work, however, they are used most often for concrete repairs: reattaching chips or spalls or Dutchmen, as examples, or re-joining or stabilizing cracked window sills or stair steps.



CONTACT ADHESIVES

Sometimes marketed as cements, contact adhesives are typically rubber-based products (usually manmade neoprene) called upon for bonding non-porous materials such as plastic, rubber, glass, and metal— projects where adhesives that go on wet won't work. Water-based glues, for example, have no way for moisture to escape once the non-porous parts are assembled, especially when the surfaces are as large as, say, a kitchen countertop. Contact adhesives circumvent this problem because they are allowed to dry before the parts are assembled.

In use, the first step is to coat both the mating materials with contact adhesive, and then let them air-dry separately for 15 to 20 minutes. Since the adhesive bonds to itself, at this point it will not be sticky; but the minute the mating materials are brought into contact, they will

bond instantly and permanently—hence the name “contact adhesive.” While this means that assembly must be planned and executed carefully, the instant bond makes clamping unnecessary. (An old trick is to first separate countertop laminates from the base with a sheet of building paper, then to slide the paper out once the laminate is in position.)

This clamp-free bonding is also valuable for CERAMIC TILE ADHESIVES, close cousins of contact adhesives. Historically, contact adhesives relied on VOC-containing solvents for their quick drying, but nowadays water-based formulations are coming on the market.

Gordon Bock, co-author of The Vintage House (vintagehousebook.com) lists upcoming seminars, workshops, and keynote addresses at gordonbock.com



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THE FIX

Let's address the inspector's liability. Certified home inspectors are responsible for examining a house from top to bottom, looking for and identifying any problems with the roof, foundation, and mechanical systems including plumbing, electrical, and heating. He or she essentially looks for obvious flaws, like a leaking faucet or an HVAC system that will need to be replaced in less than a year.

All of these findings end up in an inspection report that the buyer can use to negotiate with the seller for repairs or compensation (i.e., a reduction in the agreed-upon price equivalent to the anticipated cost of the repair).

If the inspector overlooks something obvious, he or she may be liable for the cost of repair or replacement. That may be hard to prove, however. If an area is inaccessible—like the crawl space under your front door—there is likely to be language in the inspection contract that specifically excludes inspecting such areas. In addition, most home inspection contracts include language that limits the inspector's overall liability to a set amount, sometimes only to the cost of the inspection. That could be as little as a few hundred dollars.

Even if there is no liability clause, you may have difficulty proving the inspector was at fault, according to Ken LaMance, an attorney and managing editor for Legal Match (legalmatch.com). An inspector cannot see through walls, for example, and is specifically prohibited from opening up walls or structural supports to look for damage. If you think you have a case, though, contact an experienced property lawyer for an assessment. Be aware, however, that the cost of litigation may be more than the repair itself.

The bottom line: a home inspection is primarily a negotiating tool between buyer and seller, not a warranty. Before you wring your hands over not having purchased a warranty (basic ones cost \$350 to \$500 for a year's coverage), most of those cover only mechanical systems and appliances, not structural repairs. Your best bet may be to see if the damage is covered by your homeowner's insurance.



During work to add a small entry porch to our 1923 Colonial Revival, our contractor discovered that the sill under the doorway was completely rotted, which had started with termite damage. The termites are no longer active, but damage extends so far into the house that we decided to leave well enough alone (just repairing a damaged joist and then closing up). We bought the house only a year ago, and the home inspector did not find this problem. (I was hoping he'd take some liability for the repairs.) —*Anna Helm*



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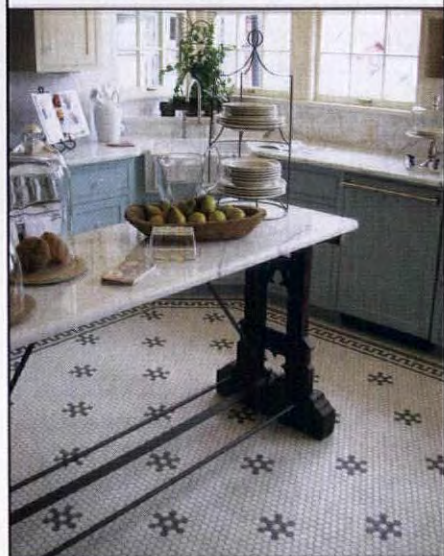
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Hall Tree from Scraps

A little imagination kept an old interior door with a full-length beveled mirror from going to waste. **By Brian D. Coleman**

 New York “building cosmetologist” Michael Laudati was in the midst of a renovation that would combine two tiny apartments into a single unit. He wanted the result to look seamless—like this larger apartment had always been in the prewar (1912) building. After he removed a closet, he considered where he might reuse the original interior door with its intact, beveled mirror. Walking it around the place, he tried it over the knee-high wainscot in

the reception hall—and realized it could be part of a hallstand.

His version uses the original mirror and smaller, flanking ones cut to size from old mirror glass and glued onto ½" boards. New mirrors might be substituted. Michael also had trim salvaged from elsewhere in the apartment, and he found an old wood corbel to anchor the bottom. But similar millwork is easy enough to find.

getting it done

1. STRIP THE PAINT

If you have heavy paint buildup or you want a natural finish, strip the door and salvaged wood. Laudati used a heat gun on the door laid over sawhorses. He followed with liquid chemical stripper, covered with plastic to keep it wet for several hours, which removed the residue. Next came elbow grease: putty knife, coarse and then fine steel wool, finally a wipe-down with denatured alcohol. Remember to use a respirator even with ventilation, eye protection, and gloves.

2. PREP THE WALL

Over the wainscot, a width of moulding was removed and a shallow ledge nailed to the upper edge of the wainscot as a rest for the old door. The mirrored door was affixed with wood screws and expanding anchors, as the original gypsum block walls had no studs to screw into. In this project, flanking mirrors are glued to boards that were then attached to the wall with adhesive and further secured with trim. Mouldings and flat boards re-create the look of recessed panels in the style of the existing woodwork. Trim design will vary for other projects, where the bottom corbel might be replaced by brackets—or a bench seat or shelf.

3. PRIME AND PAINT

Primer and finish paint were applied in place; semi-gloss trim is ‘Dune White’ by Benjamin Moore. Cast-iron valet hooks came from a local secondhand store.

HALL-TREE HOOKS

The cost estimate left assumes two larger hooks at about \$10 and two smaller hooks around \$7. But oh the selection! You'll find so many hooks, in different materials and styles, both antique and reproduction. e-Bay and Etsy turned up more than 200 antique hooks for sale, on a recent search. Check the condition; avoid those with paint buildup or heavy rust. Here are some I've used at home:



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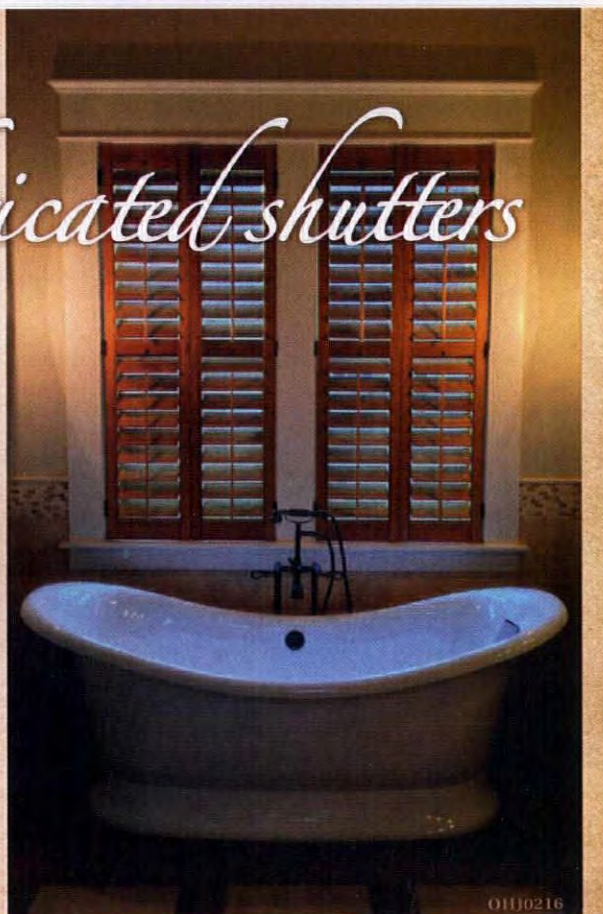


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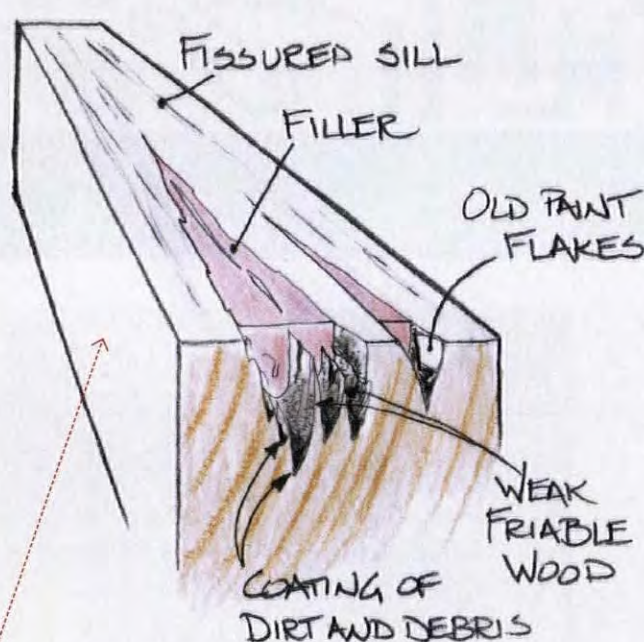


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DO THIS, NOT THAT

Preparation for Filler or Epoxy

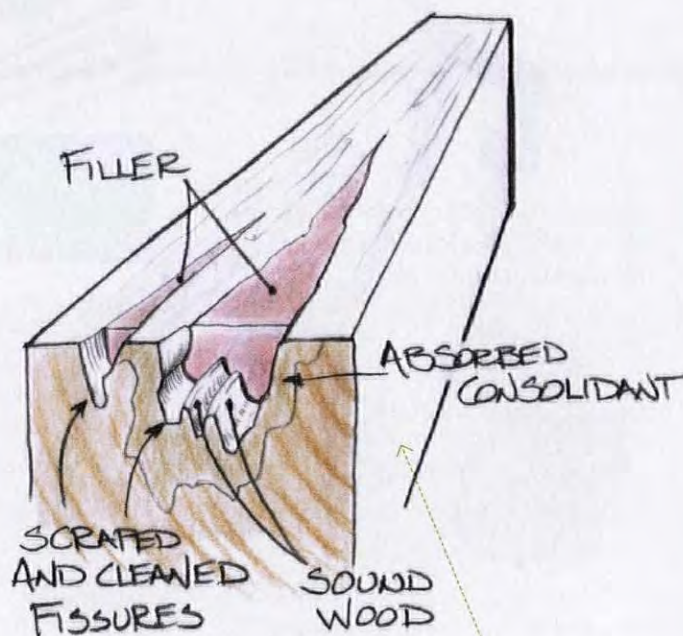
Nicks, scars, nail holes, rotted out wood...if you're an old-house owner, then you've seen them all. Our first impulse is to reach for the wood filler to cover over the defect. But just as you would not begin painting without proper prep—the all-important scraping, sanding, and washing—here, too, you must prepare for fillers. This will promote adhesion of filler products to ensure a long-term repair. Most wood fillers are manufactured to be used in either small defects or large voids. There's a difference between filling a screw hole and a 10"-long area that rotted away in a window sill. One-part fillers used right from the container are perfect for small holes, while two-part fillers (epoxies) are necessary for large defects. The larger and older the hole, the more likely it is to be filled with dirt, debris, old paint, and fibers or fungus. **By Ray Tschoepe**



WRONG WAY

DON'T JUST COVER IT UP

Whether you are filling a hole large or small, it's never good practice to just scoop a blob of filler onto your putty knife and push it into the wood. The hole likely holds lots of loose material, and sometimes flaking paint. If you don't remove debris and punky wood from the holes, even the best fillers will fail, as they'll have little sound surface with which to bond.



RIGHT WAY

DIG OUT AND PRETREAT

Use scrapers, wire brushes, and needle probes to scour the depths of all openings. Free up any loose or friable (crumbly) pieces of wood, paint, dirt, etc. If you have "canned air" available (the little canister normally used for cleaning electronics), use it to further disrupt impacted soil. Follow up with a careful and thorough vacuuming. Then pretreat as recommended for the state of the wood and the filler product you're using. For epoxies, this often means treatment with consolidants or adhesion enhancers to further increase the bond of the filler to the old wood.

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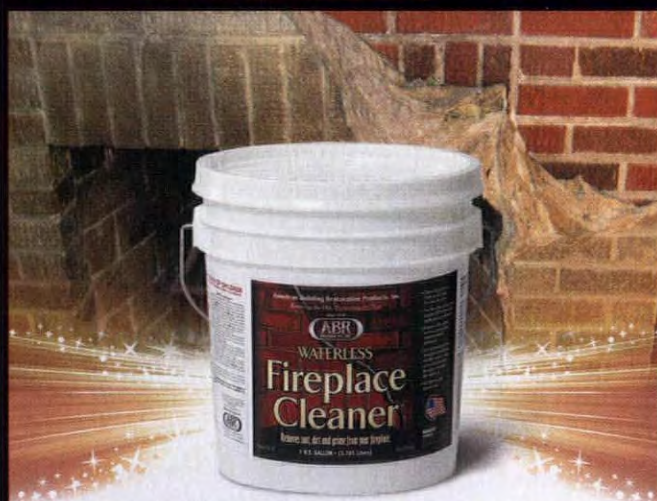
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Q: We just bought a 1928 center-hall American Foursquare-type house that the realtor called a “Sears model.” How would we research that? —Mike, via email

A: Houses ordered by mail were big business in the first quarter of the 20th century and even up to the Second World War, when companies like Sears, Aladdin Homes, Gordon Van Tine, and Montgomery Ward sold kit homes by the railcar-load. Between 1908 and 1940, Sears alone sold up to 100,000 house kits to homeowners across the country, with 370 designs including bungalows, Foursquares and Prairie-style homes, Colonials, Cape Cods, and Tudors. It has become very cool to have a Sears house. So your agent may have meant that yours is a Sears kit home, or a kit home from another company, or that it dates from the kit-home era, or that it just looks like a popular kit-home model.

Research has three prongs: clues in the house, local records, and reference materials online or in print. In the house, look for stamps on exposed beams, shipping labels on the back of trim pieces, and Sears-specific architectural details. At the courthouse, look for building permits and mortgage releases. (From 1911 to 1933, Sears offered mortgages along with kits.) In documentary records, look for similarities in façade, floor plan, and dimensions. Start with searsarchives.com, the company's own archive. (Note: Sales records were destroyed.) Also see Rosemary Thornton's site: searshomes.org

A few books are available used or vintage through Amazon and dealers. *Houses By Mail: A Guide to Houses from Sears, Roebuck and Company*, by Katherine Cole Stevenson and H. Ward Jandl (1986), includes not only the original plans for most of the homes, but also sketches to indicate proposed exterior (and, sometimes, furnished interior) appearance. *The Houses That Sears Built; Everything You Ever Wanted To Know About Sears Catalog Homes*, by Rosemary Thornton (2002), contains rare catalog pictures of some “lost” Sears houses. *Finding the Houses that Sears Built*, also by Thornton (2004), catalogs the 60 most popular designs and how to identify them.

Sears kits were of high quality and very complete. The buyer received framing members, all exterior and interior trim, flooring, windows, plumbing fixtures, maybe 750 pounds of nails, blueprints, and building manuals. About half of the kit homes were built by homeowners (and friends), the other half by contractors. —Patricia Poore

Sears 'Americus' model, 1928 >



A brick-like backsplash behind the stove, in a country kitchen by Timeless Kitchen Cabinetry.

Q: I would like to know the material (and manufacturer) for the stove backsplash shown in the article “Tucking Away Anachronisms,” in the September 2015 issue of OHJ. I’ve been looking a long time for something like this to use in our Maine kitchen.

—Leslie Chatterton, Maine

A: That kitchen in an old Quaker house on Nantucket is by Kevin Ritter of Timeless Kitchen Cabinetry (tkcabinetry.com). He usually specifies Inglenook custom-order thin brick tiles for floors and backsplashes. Note how the backsplash shown has a brick texture and face, but that the bricks are very regular, and sealed with a matte finish—much easier to maintain over a stove than rough bricks. The tiles are applied one at a time; shown is a classic herringbone pattern. See more at inglenooktile.com

Several ceramic-tile manufacturers have brick-shaped and -colored tiles for a similar look and flat surface. You can probably find examples at your local tile or kitchen showroom.

You can also buy actual, real, reclaimed brick, but thin and applied as a veneer. Here is one place to look: brickit.com

I’d love to see photos of your finished project! —Patricia Poore



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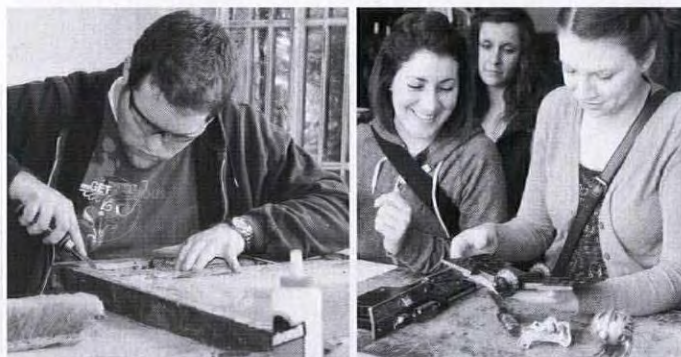
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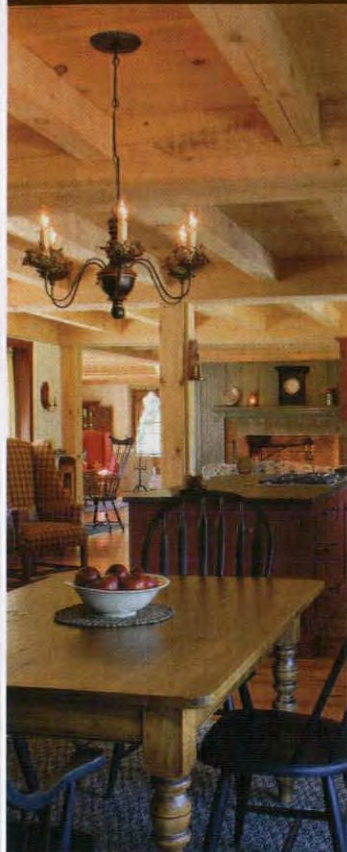
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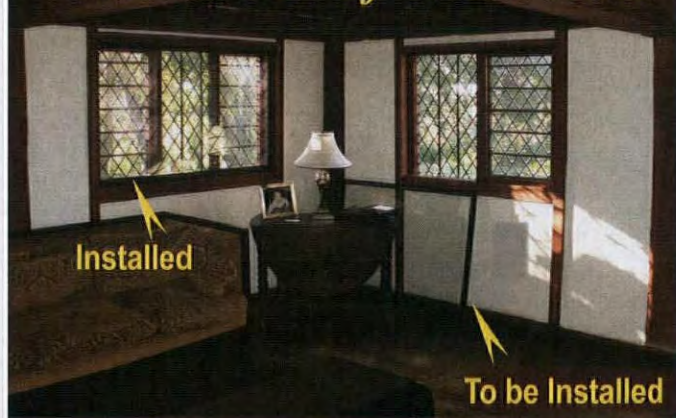
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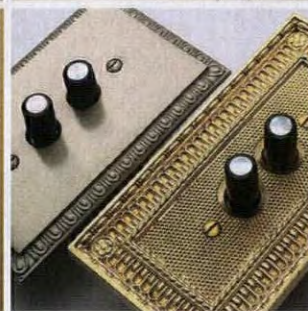
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Original stencil decoration was re-created in this 1868 Renaissance Revival Victorian in Pittsburgh.



the decorated ceiling

The amazing decorating possibilities of
the only unbroken plane in the room, from
a subtle tint to Victorian paper pastiche,
then to ornamental restraint between
Arts & Crafts beams. By Patricia Poore





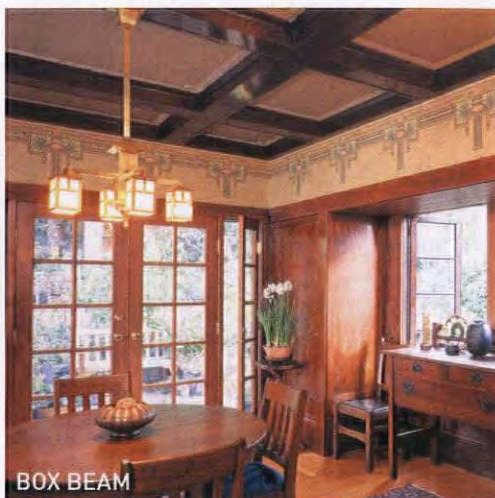
In an 1871 Boston house, the music room is neo-classical with its original plaster ceiling and a newly painted mural of Apollo.



Old houses may once have had decorated ceilings, but most of those have been painted over. Standard today is flat dry-wall painted (what else?) 'Ceiling White'. For a cohesive scheme, especially one grounded in history, don't overlook the ceiling. Any treatment it's given will stay relatively pristine in these days of smokeless heating.

Throughout decorating history, even residential ceilings were embellished with color, striping, cast-plaster ornaments, corner fans, borders, specialty papers, and murals. Stencils appeared early on, but the late 19th-century Victorian era was the heyday of the embellished ceiling. Faced with ceiling heights of 9' or more on the main floor, decorators always considered the ceiling along with the walls. At its simplest, the ceiling may have been painted white tinted with a bit of the wall color, with a stripe around the perimeter, and maybe tiny corner fans. In general, the higher the ceiling, the more elaborate the decoration. Full embellishment would include a border or two, corner treatments, a center rosette, and a field—done in paper, freehand painting, stenciled decoration, or a combination of those.

The ceiling was still important between 1901 and 1945. Public rooms, particularly in Arts & Crafts and English Tudor houses, often had beams—stenciled or with chamfers picked out in color. The spaces between beams might be treated with soft color, a burlap paper, or a border stencil. In other fine rooms, the ceiling treatment played off the frieze, picking up its colors or repeating a motif. Complementary ceiling fill papers were light in tone and favored "natural" hues, such as limestone and sand colors accented with eggplant, earthy amber, and a soft olive green.



Ceiling Talk

BORDER A band of ornament; in the domestic interior, usually 9" or less.

BOX BEAM A "faux" decorative beam built up from boards joined together to form a shell, as opposed to a solid structural beam. Electrical lines were sometimes run in the boxes for beam lights. Multiple intersecting beams create a coffered effect.

CORNICE The moulding, usually made of plaster or wood, at the top of the wall just below the ceiling.

CHAMFER On a ceiling beam, an edge that has been beveled or angled off, usually at 45 degrees, lending a more finished look.

COFFER A sunken panel; a coffered ceiling is one with a grid of sunken and raised areas, whether in plaster, stone, or wood. Once offering structure with reduced weight, it is now generally a decorative device.

CORNER FAN Ornamental design, usually in the form of a quarter circle, bridging the right angles of an intersection or corner.

COVE A concave moulding or curved surface (as in plaster) forming a junction between walls and ceiling.

CROWN DECORATION An encircling band of ornament that unites wall and ceiling as one decorative whole. Usually includes the picture rail, frieze, cornice, and enrichment bands.

ENRICHMENT A pattern, often a small geometric, richer in coloring than normally used on a full wall. May be used as a dado, in wall panels, in the cove, or as filling in ceiling designs.

FILL(ING) The main portion of a wall between the dado and frieze. Also, any ceiling portion within borders.

FRIEZE A decorative horizontal band along the upper part of a wall, or the design intended for that space.

MEDALLION Circular, oval, or square relief embellishment, most often in plaster, at the center of the ceiling, often surrounding the canopy of a hanging light fixture. When round and petal-like, also called a rosette.

PICTURE RAIL A moulding (often 18" below the cornice) from which framed pictures could be suspended without damaging the wall surface. The area above the rail might be treated as part of the wall or part of the ceiling in its decoration.

POLYCHROME To decorate in many or various colors, from the Greek words for multiple and color.

STENCIL Repeating ornament applied in paint through a design cut out of a template. Multi-color designs require multiple stencils (templates).

A Color Trick

Not up for a decorated ceiling, but neither do you want the modern look of stark white? Try adding some of your wall color to Decorator or Ceiling White. Depending on the paint's shade and the look desired, try a half-cup to a quart of wall color per gallon of white. The effect is almost guaranteed to be harmonious, and not so harsh. Others prefer to use a just barely off-white tint of peach on ceilings. It reads as white but warms rooms and flatters complexions.

Common by the turn of the 20th century, beadboard started out as an inexpensive and easily installed finish for informal rooms like kitchens, for porch ceilings, stables, and train stations. Beadboard (aka tongue-and-groove or car siding) was made from scraps of lumber milled with a thin ridge or tongue on one edge and a corresponding groove on the opposite. Depending on the wood species (commonly pine or fir), you may choose to stain and seal, or prime and paint your ceiling, or finish it with orange shellac—a wonderful look on fir.

After the First World War, European-influenced Romantic Revival house styles were built in the growing suburbs. Many walls and the occasional ceiling were troweled with rough or textured plaster, to give an impression of age. Ceilings were not universally monochromatic in this period (as they were in Colonial Revival homes before and after). In fact, there was a revival of ceiling decoration for Spanish Revival and Beaux Arts homes. Wood coffers, colored stains, painted decoration, and stenciling on or between beams were all popular treatments. Tudor Revival houses had ceilings with heavy beams, or with "Jacobean" plaster featuring intricate strapwork.

Now shape took precedence over decoration. There was a vogue for coved ceilings for houses in neoclassical, Tudor, and Spanish styles. A concave arc of plaster formed a transition between the wall and the ceiling plane, with no right



Plaster Ornament

Plaster ceiling medallions could be found in parlors plain and opulent from the late 18th century and through the Victorian era. (By the 1930s, they were very much out of favor.) Medallions changed style along with houses, featuring Greek anthemions in the 1830s, Gothic trefoils in the 1850s, sunflowers in the 1880s. Fretwork, acanthus leaves, and rosettes were perennial favorites. The medallion was sized according to the breadth and height of the room. It would be painted to complement a polychromed room. It often disguised a chandelier hook, a gas line or electrical box, sometimes even an air duct. Although lighter-weight molded plastic medallions are available today (some quite nice, others not so), you can still buy real cast-plaster medallions in many styles.



More Online

Learn how to decorate with ceiling medallions at oldhouseonline.com/how-to-decorate-with-ceiling-medallions.



ABOVE: An unusual, squared, Gothic Revival medallion celebrates a gaslight-era chandelier at the 1851 Campbell House Museum in St. Louis.

Metal Ceilings

Now prized on their own merit, so-called tin ceilings once stood in for more expensive plasterwork, and eventually got a bad name as a cover-up for failing plaster. But they came back big-time during the 1980s Victorian Revival and remain a versatile, affordable decorating option. Designs range from pebble texture and grids to diaper patterns, opulent Victorian cartouches, and Arts Deco geometrics. The metal panels (tin-plated steel, galvanized steel, or brass or copper) are stamped in an embossing machine; they attach to plywood sheathing or wood furring strips. Components include not just the field pattern, but also filler strips and cornice mouldings. The ceiling may be painted to look like plaster or polychromed (don't go overboard: there's already a lot of pattern); brass or copper may be clear-coated for an industrial look. Today the classic patterns are also made in vinyl tiles; because these can be glued or stapled to an existing ceiling, they're good for low-ceilinged rooms or basements.

OPPOSITE: A tin ceiling with enrichments and a cornice crowns a Victorian Revival kitchen in San Francisco.

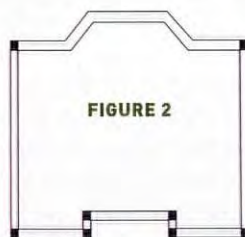
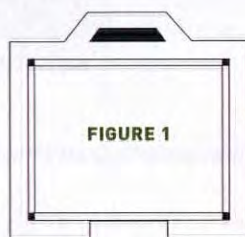


PHOTO BY LINDA SVENDSEN



angle. Decoratively, the cove might be treated as part of the ceiling or as part of the walls—each gave a different effect and altered the perceived height of the room. The cove might be ornamented with applied plaster in a “wedding cake” manner, often with swags. A coffered ceiling, also popular in Tudor and Mediterranean Revival houses, is one divided into a grid of recessed square or octagonal panels; it’s also called a lacunar ceiling.

Modernism took hold after the Depression; gone were cornices and mouldings, as plaster met plaster at an unembellished right angle. White ceilings, like the ones we grew up with, became the norm.



Does It Peel No Matter What?

Then calcimine (kalsomine, distemper) probably remains—this early finish was meant to be washed off before it was reapplied. Calcimine on plaster causes subsequent oil or latex paints to fail. The only answer is to hand-scrape off all the paint (taking precautions against lead), then scrub with a sudsy solution of water and detergent (Spic’n’Span, TSP, or strong dishwashing liquid). Scrub and squeegee, then rinse with clean water. As it dries, rub it with a dark cloth. If you see any “chalk,” keep scrubbing. Prime with an oil or alkyd primer.



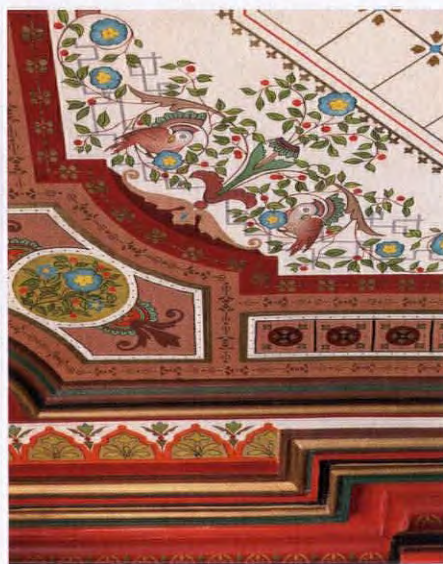
How Much Paper?

Most wallpaper single rolls cover about 30 square feet. So here’s how to calculate the number of rolls you need: Multiply the width (in feet) of the ceiling, or of the center portion if you’re using multiple papers, by its length, and divide the sum by 30. Always round up. If you have a lot of irregularities—chimneybreast, window bays—add 10–15 percent to allow for waste. Borders are measured and sold by the linear foot.

The Use of Borders

Using borders in ceiling design either can play up or disguise room irregularities or asymmetry. The most common Victorian-era ceiling layout has the border run so as to avoid, say, the chimneybreast, and instead create a regular geometry. (Fig. 1) The space between the border and cornice might be filled with paint or pinstripes, a wallpaper enrichment, or a stencil. The resulting center panel may be (typically) rectangular, or square or even polygonal. The center is treated in paint, paper, or stenciling. A ceiling in a very large, formal room may be subdivided into geometric sections.

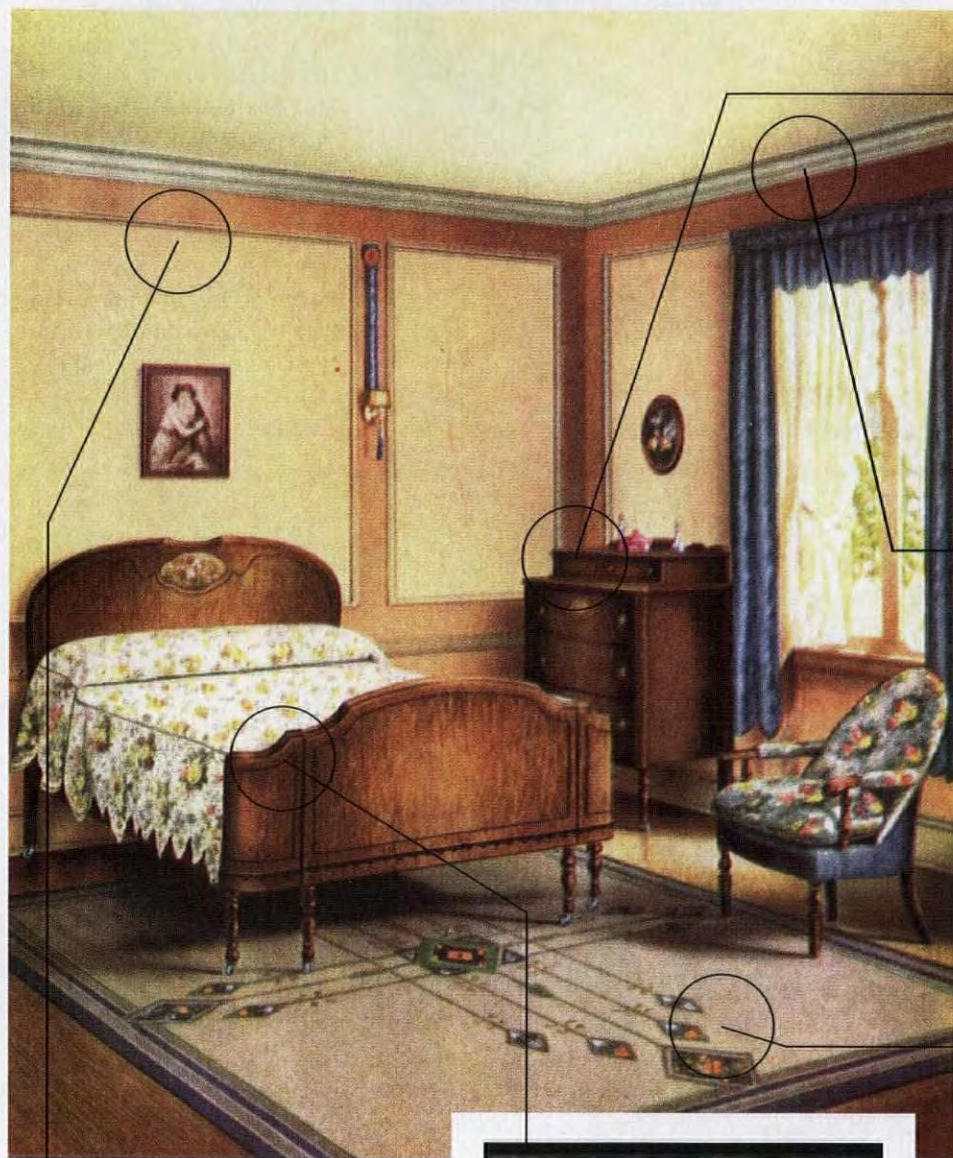
A second approach seeks not to minimize irregularity, but instead to call attention to features by running borders that faithfully follow all the turns of the walls, resulting in an irregular central space in the room. (Fig. 2) Companies selling Victorian Revival wallpaper will help you with your design.



OPPOSITE: In a Brooklyn row house, the dining room has a Moorish Revival ceiling with exotic stenciling. **ABOVE FROM LEFT:** This re-creation of a parlor ceiling was done with stencils and freehand painting. In a new Arts & Crafts house, artist-owners painted Japanese maples over metal leaf given an oxidized finish.

from Artistic Home Decoration / ca. 1920

Colonial Revival and Art Deco furnishings harmonize in a serene 1920s bedroom.



Chests of drawers topped with small boxes for jewelry or accessories first showed up in the mid-19th century. Brookline dressing chest and mirror [search online], durhamfurnitures.com



A complementary paint scheme of three colors (café au lait walls, ivory panels, light blue crown moulding) helps define the wall treatment and tie in the soft furnishings. Coffee-house Ochre, Ludwell White, and Palace Pearl paint, from \$38/gallon, benjaminmoore.com

The rug's geometric pattern hints at the burgeoning Arts & Crafts and Art Deco styles of the time. The Ginkgo rug, 8' x 10' is \$3,280, persiancarpet.com

Simplified versions of colonial-era paneled walls were popular during this period, often created using small mouldings.

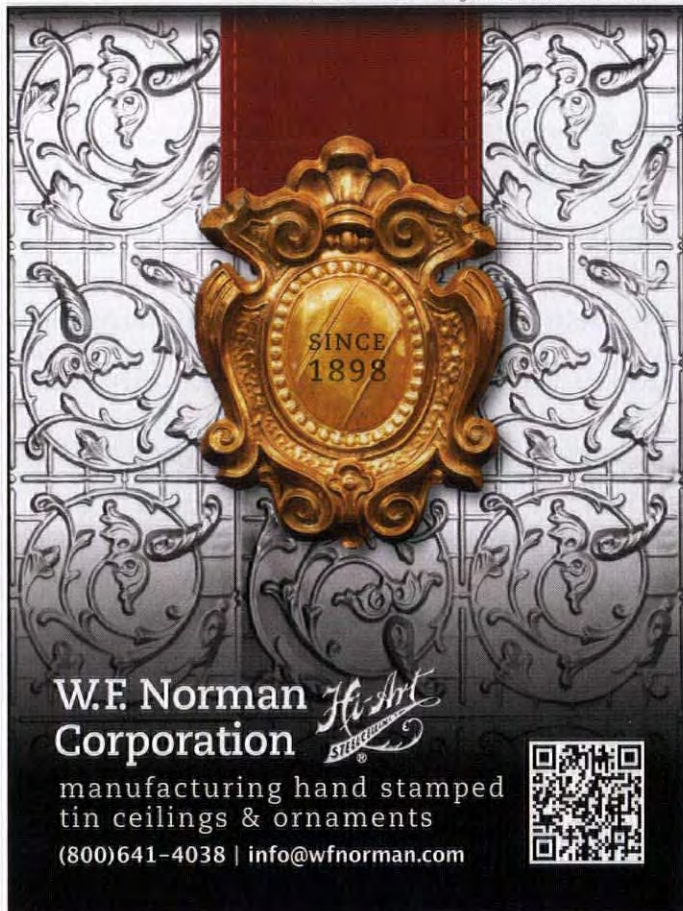
For an authentic Art Deco-style bed frame, search online auctions and estate sales; this vintage walnut bed sold for \$1,475 at harpgallery.com.



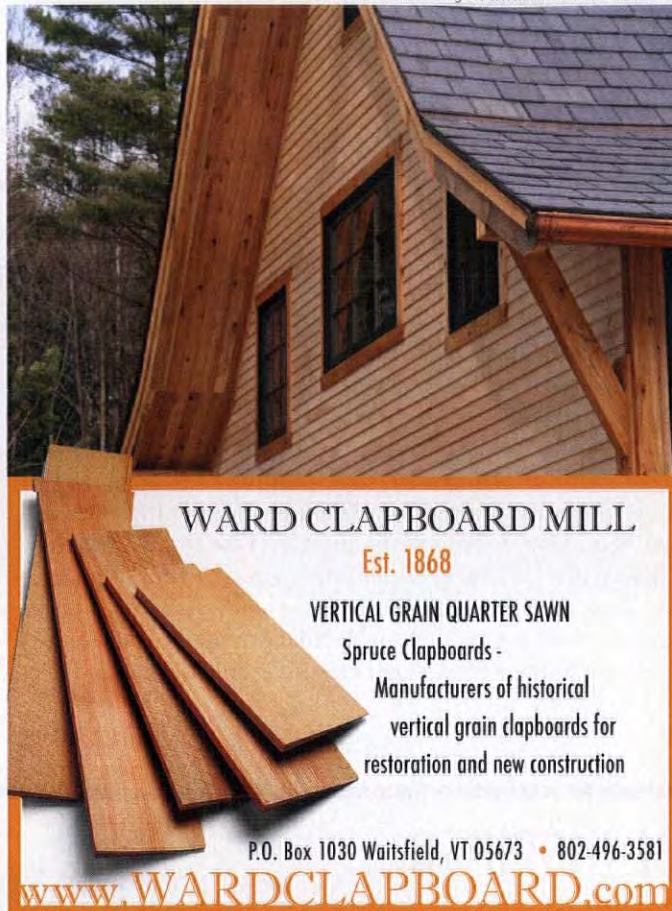
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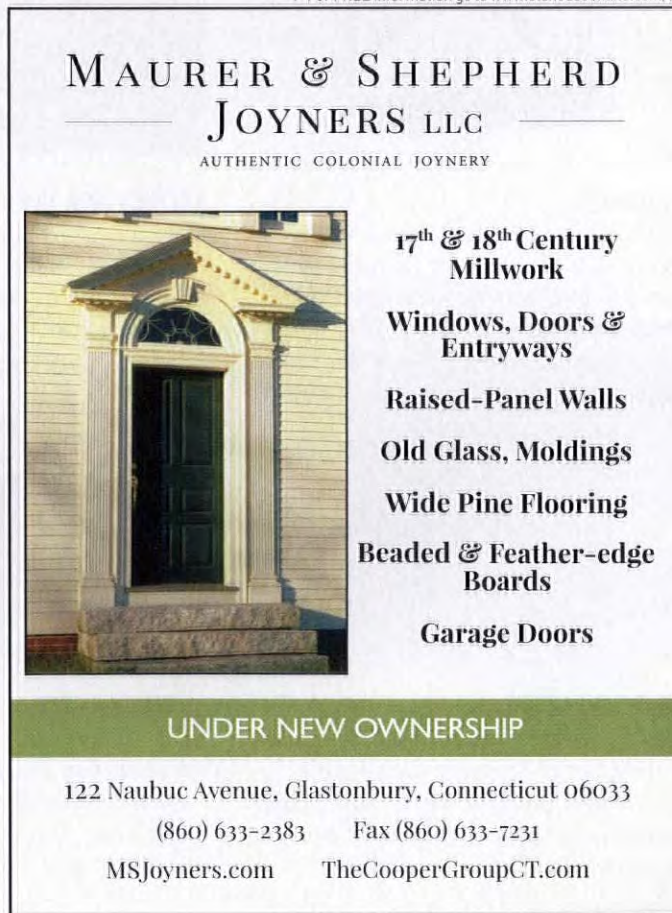
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Design

KITCHENS + BATHS

Comfy Details in a Cottage Bath

English Arts & Crafts wallpaper and a painted wood wainscot create an informal room with style that bridges eras. **By Patricia Poore**

The old Shingle-style house in East Hampton, Long Island, was built in 1907 with elements both classical and Arts & Crafts. Before restoration, the large house had just two bathrooms, one original and another added during a renovation in the 1920s. The family was very clear that they did not want to lose the history and informality of the house; those existing bathrooms were restored. Under the direction of interior designer Rick Esposito, new bathrooms were added in the style of the 1920s. Esposito explains that bathrooms of that later period had more amenities and thus are more compatible with life today. As an example, he explains that a 1907 bathroom would have had separate hot and cold taps; by the 1920s, mixer faucets were not uncommon.

The powder room shown is in an addition. Its mood is informal, a mix of cottage style and Arts & Crafts leanings. (Adjacent rooms are done in Arts & Crafts style.) Note how the window trim, as in the original house, has a bungalow-era look but with more classical moulding profiles. The commodious pedestal sink, a vintage piece, is central. Wainscoting and trim were copied from the remaining 1907 bathroom. The dark green floor tiles are distinctly Arts & Crafts; owl and rabbit motifs decorate a few tiles. For this more public room located downstairs, white tiles might have looked too clinical. Antique, hammered-copper sconces flank the recessed medicine cabinet that was designed for the room.

BE INSPIRED...



TP BEAUTY

Urban Archaeology's Victorian Toilet Paper Holder has an Art Nouveau style that complements the twining wallpaper. Polished Brass \$135; Polished Nickel \$165; eight custom finishes \$165-\$205, urbanarchaeology.com



BRAMBLE PAPER

Just as sweet is 'Essex Rose', designed in 1906 by C.F.A. Voysey. Look for his signature heart motif amidst the brambles. Reproduced today by Trustworth Studios, trustworthstudios.com



ARTFUL FLOOR TILE

Motawi makes field tile and decos in many sizes. Shown are Stag and Dog from the Art Tile collection. Tiles come in many glaze colors, including 8 greens. 3" x 3" decos, \$18 apiece, motawi.com



A SIMILAR SINK

That vintage sink has a squat column and oversize top; similar models show up in salvage shops. The Vintage Pedestal, 37 3/4" wide, has remaining stock on sale for \$439, restorationhardware.com



SCONCES

With its square backplate and specialty finish, Brass Light Gallery's Morris One Light Straight Arm Sconce is an Arts & Crafts offering in a world of Colonial Revival electric candles. Available in 15 metal finishes; try a silk shade in Bisque, Flaxen, or Ginger rather than white. Fixture \$320, newclassicsbrasslight.com



A TRAIN RACK

Modeled after those in old passenger cars, Van Dyke's Small Train Rack Shelf is scaled down. Solid brass in brass or nickel finish, 28 3/4" wide with a 12" projection. \$199.99, vandykes.com



1. WALLPAPER'S APPEAL

Wallpaper in the bath is no problem with modern ventilation. A Morris & Co. design introduces whimsy and color, setting a cottage mood. *Note: Morris 'Blackberry' is not currently in production.*

2. BEADED BOARD

Beadboard for walls and ceilings was a standard finish in service areas and summer homes. Based on an original 1907 wainscot in the house, this one is nicely trimmed at base and rail.

3. ARTS & CRAFTS TILES

Dark-body matte or unglazed tiles lend a more furnished look than do white tile hexes. With a border or with deco tiles interspersed in the field, the practical floor becomes an artisan's work of art.

4. FINISHING TOUCHES

A vintage pedestal sink, a reproduction toilet ('Oxford' from St. Thomas Creations), and carefully chosen accessories add to the period look. The hammered-copper sconces are antique.



Design

FAVORITE THINGS

For The Kids

No need to rely on cartoons or blockbusters: Cultivate your kids' aesthetic sense with furnishings stylish and practical. **By Mary Ellen Polson**

1. PINK ELEPHANT

Designed by Charles and Ray Eames in 1945, the Eames Elephant comes in a plastic version from Vitra that's ideal as a chair, toy, or accent piece. It measures 31" long x 16½" high. \$330. Design Public, (800) 506-6541, designpublic.com

1



2. SET SAIL

Made by guild craftsmen in the English Cotswolds, the nautically inspired St. Ives Collection is an heirloom-quality piece. The toy box comes in a choice of eco-friendly paints. About \$1,200. Mary Gannon Design, +44 (0) 20-7823-3355, marygannondesign.co.uk



3. BABY STRIPES

The Baby Trapper blanket alternates stripes of pink, blue, violet, and mocha on a bone ground. The 100 percent merino wool blanket measures 45" x 45" and is finished with a serged edge. \$115. Faribault Woolen Mill, (507) 412-5510, faribaultmill.com



3

4. LAMBZY & DRAGONFLY

Outfit a child's room in Arts & Crafts-inspired Amelia Harper fabrics. In preshrunk cotton poplin, they include Lambzies and Dragonfly. \$16.75 per yard through modernyardage.com. Cindy Lindgren Textiles, (612) 929-0657, cindylinggren.com



4

5. LITTLE DREAMER

With its slat-spindle head- and footboards, this youth bed is a Arts & Crafts classic. The twin size measures 41" high x 46" wide x 84" long. It can stand solo or be configured as a bunk bed by adding a second twin and the bunk-bed kit. \$995 and up. Stickley, (315) 682-5500, stickley.com

5





Serial restorer **Mary Ellen Polson** is known for her discerning eye for period furnishings.



6. BUNNY HOP

Based on an earlier lace panel design by Laura Wilder, Dedham features bunnies and carrots along the border. It comes in a 33" width, in lengths from 54" to 72". Custom hemming available. \$89-\$129. Cooper Lace, (866) 447-8055, cooperlace.com



7. A STEP UP

Help your child reach the sink or a bookshelf with the Scandinavian-inspired Lillekrakk. The name comes from the Norwegian and Danish words for "little stool." It measures 18¾" long x 11½" wide x 14" high. \$394. Lillekrakk, (575) 770-5355, lillekrakk.com

8. ROCKIN' WICKER

The Victorian child's Millie rocker from Yesteryear Wicker is an antique reproduction sized for a little boy or girl. Also available in a brown wash, it measures 28" high x 18" wide x 28" deep. \$169.95. Yesteryear Wicker, (800) 597-7061, yesteryearwicker.com



9. WASH BEFORE DINNER

There's enough room for two pairs of small hands at the wall-mounted Brockway lav sink. In cast iron with an acid-resistant enamel finish, it's fitted with two Cannock faucets (\$253.75 each) and a matching soap dish (\$39.95). \$1,595.35. Kohler, (800) 456-4537, kohler.com



10. STARRY NIGHT

Stars on the ceiling get a Victorian twist with Persian Star from the late Victorian Dresser I collection of wallpapers. The pattern repeat is a straight match. The paper is sold in single, 30-square foot rolls for \$62 per roll. Bradbury & Bradbury, (707) 746-1900, bradbury.com




MORAVIAN TILES

Imagine, in Pennsylvania, a revival of medieval tile-making. Henry Chapman Mercer (1856–1930) founded the Moravian Pottery and Tile Works in Doylestown in 1912. Although his work is compared with that of Arts & Crafts tile-makers William Grueby and Ernest Batchelder, it stands alone. His Mosaic-Brocade style tells stories through figural tiles set in artful assemblages—essentially, tile murals. Motifs run from animals and ships to the zodiac and the Bible, Canterbury tales, and themes from art and literature. He also made quarry and paver tiles, borders, fireplace sets, and he dabbled in encaustic methods. The pottery

operated from 1897 until 1969—then reopened as a nonprofit living history museum in 1974. Re-issued earthenware tiles, hand-molded and -glazed as they were a century ago, are still being made for purchase (you can link to an online catalog). Classes are offered in tile decoration, mosaics, and molding. The Tile Works and Mercer’s concrete castle residence, Fonthill, are open to the public. **Moravian Pottery and Tile Works, (215) 348-6098, buckscounty.org/visitors**

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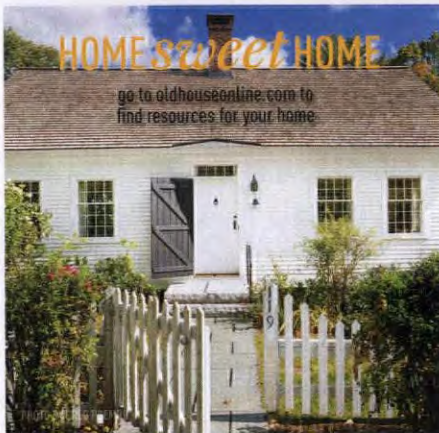


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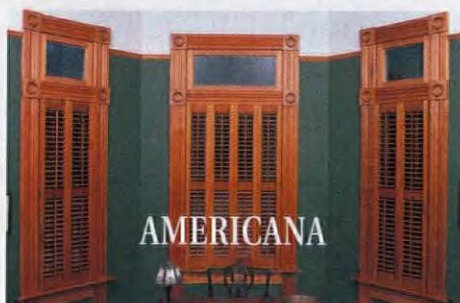
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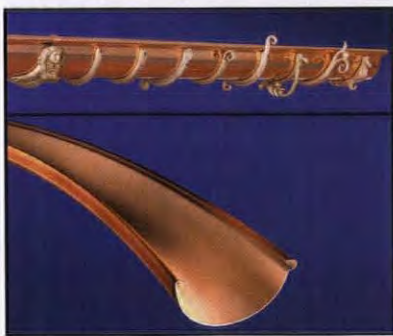
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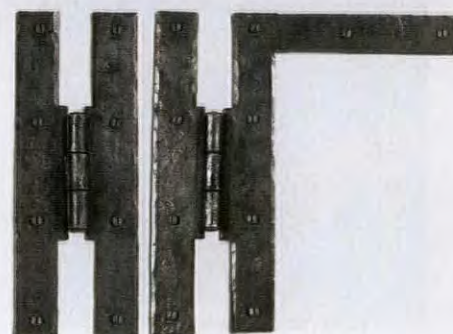


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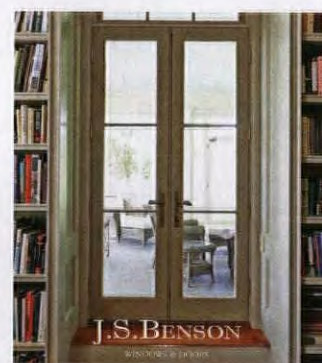


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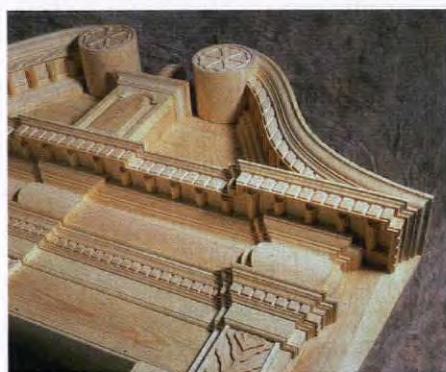


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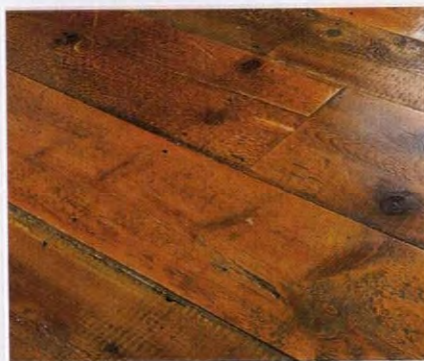
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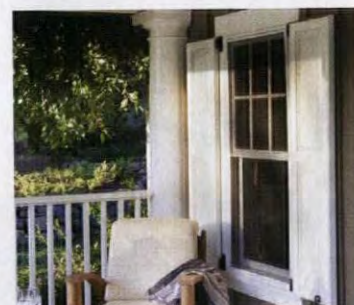


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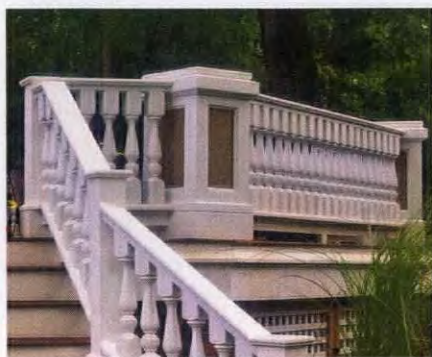


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The American Tin Ceiling Co. american tinceilings.com *Unfinished and pre-finished tin panels, with several Deco-era patterns and a classic library design* **Ceilume** ceilume.com *Easily installed vinyl tiles for hard to finish rooms* **Chelsea Decorative Metal** thetinman.com *Ceiling panels, fillers, and cornices in turn-of-century & Deco styles* **Classic Ceilings** classicceilings.com *Plain, English & coffered designs among their tin ceiling patterns; custom and antiqued finishes* **M-Boss Inc.** mbossinc.com *Vast selection of metal ceilings includes patterns from the A&C era* **Shanker Steel** shanko.com *Decorative metal walls and ceilings* **W.F. Norman** wfnorman.com *Stamped metal ceilings since 1898; many patterns and components in tin-plate, brass & copper, and galvanized steel*

Related Resources

ACP/Evoba Wood Ceilings

acpideas.com *Wooden panel grids and beams to match woodwork, with multiple fastening systems* **Barron Design Company** faux woodbeams.com *Polyurethane beam systems and real wood beams from reclaimed woods* **Nantucket Beadboard** beadboard.com *Modern beaded-board systems, stock & custom* **Vintage Woodworks** vintagewoodworks.com *Several beadboard types; cornice mouldings*

Remuddling

“...a prison jumpsuit over fine lingerie.”

—George Taylor



SOMETIMES CONFORMITY IS GOOD

Renowned colorist Bob Buckter (aka Dr. Color, drcolor.com) spends his days choosing exquisite paint schemes for San Francisco's Painted Ladies, and for many other buildings nationwide. Given his architectural perception, he might have felt pain when he came across this juxtaposition. Two pretty Victorians, in complementary blue and yellow and largely intact, tripped up by a third house that has been stripped of its dignity. The last house in a long row was hastily clad, but that can't cover its shame. Gone are the gable ornaments, brackets, pent roof over the bay, even the original windows. It proves that when one member of a close family suffers, everyone does.

It's their very repetition that makes row houses special. The row has order and rhythm, like the formations of a marching band. Marchers know that if they step out of line, they'll ruin the show.

DON'T

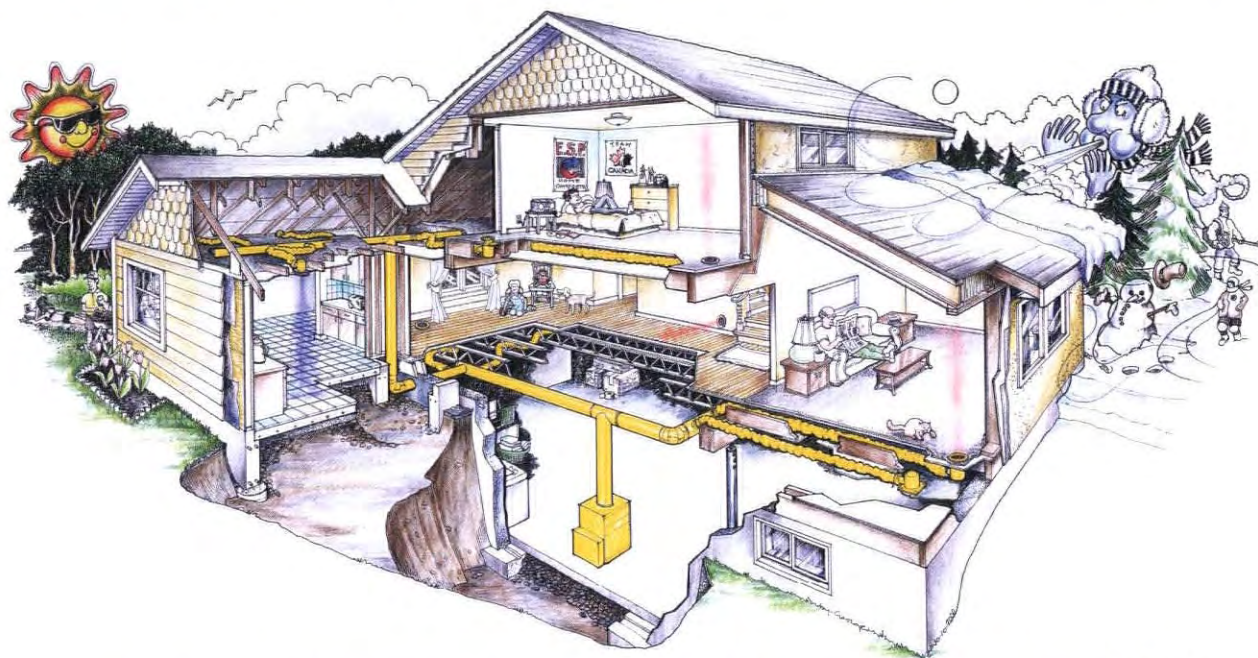
...buy a row house if you can't play nice with others. Few things are as pleasing, or more neighborhood-defining, as an unbroken row of façades. When one is so changed, the streetscape is scarred.



TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it at oldhouseonline.com/remuddling. We'll give you \$100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at facebook.com/oldhousejournal.

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