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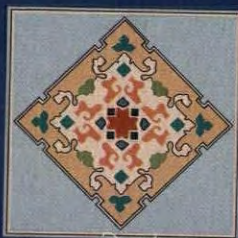
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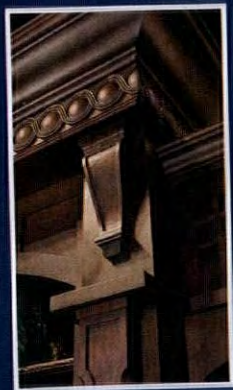
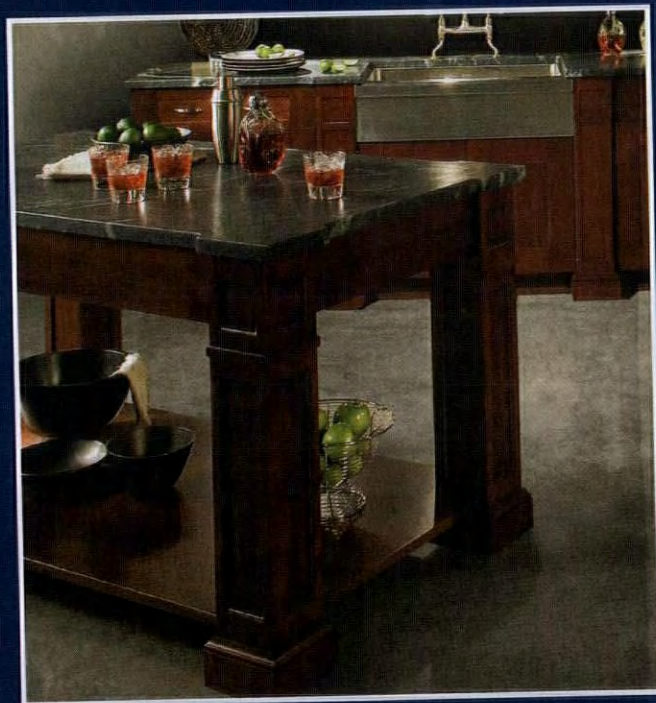
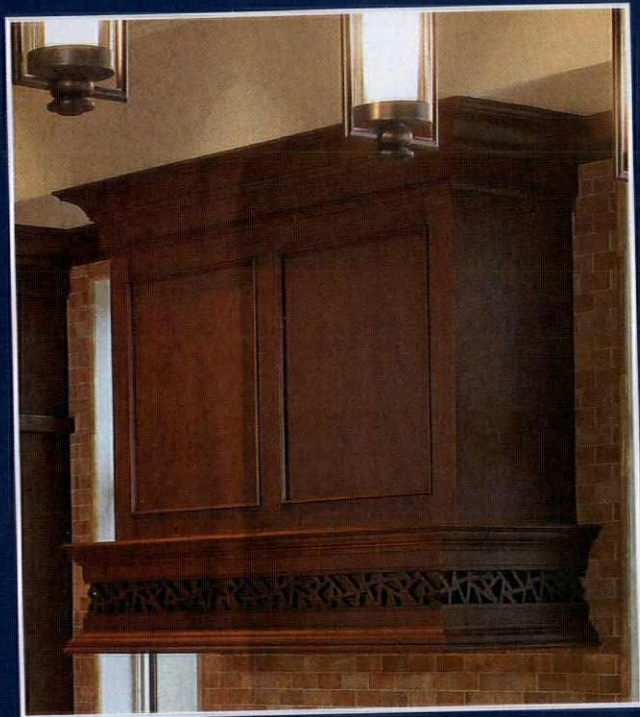
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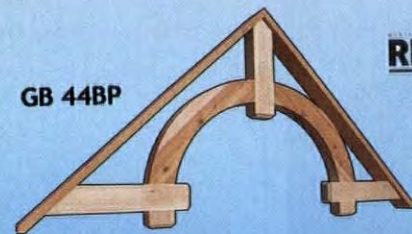
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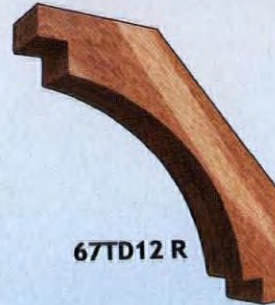


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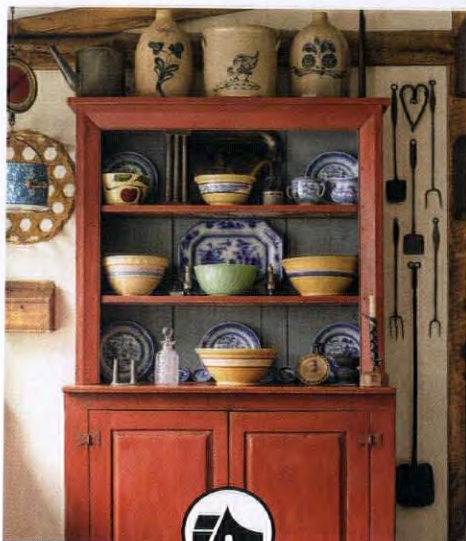
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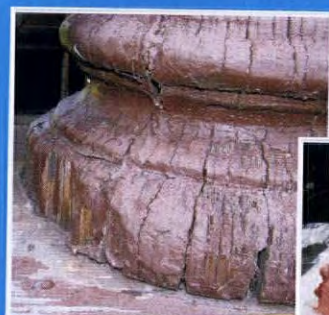
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RIGHT The Seattle Tudor, 2017: preserved as built and recently renovated. **ABOVE** The same house, ca. 1930.



Try not to destroy anything.

All things go from fabulous to reviled and then back again. (Consider mini-skirts, beards, and woodstoves.) When I got interested in restoration around 1980, it was partly in reaction to what I saw in our brownstone neighborhood's dumpsters: irreplaceable walnut pocket doors, cast-brass hardware, chunks of ornamental plaster. Back-to-the-city urban homesteaders loved the idea of a row house in a walkable neighborhood, but they'd been too indoctrinated by Modernism to abide Victoriana—especially elements coated in a century of dirt and needing repair. “Dreary Old House Becomes a Bright Contemporary” was a typical headline. But then along came the Victorian Revival and a generation of restorers who knew their Renaissance from their Eastlake and had the rooms to prove it. The Arts & Crafts Revival ensued, and more recently a love affair with Mid-century Modern. Cycles, alas, tend to repeat.

Just a few years ago a book titled *Brooklyn Modern* celebrated the borough's “astounding rebirth . . . and young people interested in creating their own sense of space . . . renovating brownstones”—often by tearing walls down to brick and painting everything white. “We’ve come full circle,” I sighed.



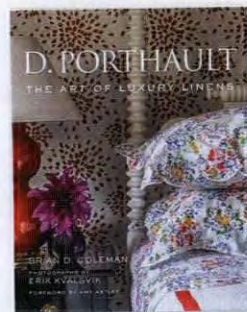
True old-house people, however, have never been trendy. We want the history as much as the raw space. Whether our interiors are period, eclectic, or painted out as a backdrop for modern art, we try to be good stewards, knowing we are just passing through. We strive to keep our intrusions reversible. Both house tours in this issue prove the point. The 1924 Tudor recently had an architect-led update—but original tiled fireplaces and the builder's design intent are intact. The Upstate New York house, built in 1820 and added to in 1876, was not unscathed; the current owner saved remaining features and filled it with early 19th-century antiques. Both houses are ready for the next hundred years.

Patricia Poore

SIDE NOTES

OLD HOUSE INSIDERS

New books from OHJ contributors: **D. Porthault, *The Art of Luxury Linens*** by Brian D. Coleman and Erik Kvalsvik. (Gibbs Smith, 2017) On the heels of his books on Farrow & Ball and Fortuny, our West Coast editor brings us the fanciest one yet! Nothing DIY here, but you'll swoon seeing gorgeous traditional and old-world rooms decorated with the fine linens of this century-old French company.



A Home Called New England by Duo Dickinson and Steve Culpepper. (Globe Pequot Press, 2017) Connecticut architect Dickinson takes us on a historical ramble in which houses are part of the material culture. The authors roam through its cities, villages and farms, churches, factories, and graveyards to lend insight into this prolific region. Read asides on child labor, P.T. Barnum, the Beecher family, Alcott and Emerson, Vaux and Downing. An appendix explains Native American place names. A few important houses are shown.

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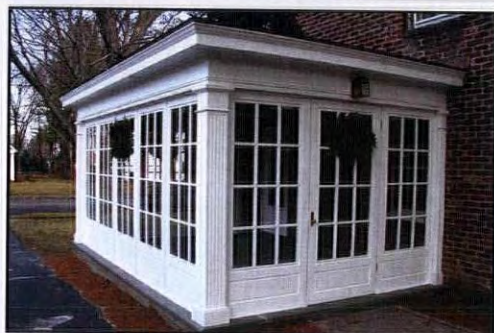
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1. AT THE TOP

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2. VICTORIAN FANCY

The Victorian Fancy Worded push plate is a re-creation of a P.F. Corbin original, ca. 1875. Made of brass using lost-wax casting, the plate measures 12 1/4" tall x 4" wide. Shown in the antique brass finish, \$62.25. Vintage Hardware, (360) 379-9030, vintagehardware.com

3. SHEEN OF TERNE

Inspired by a 19th-century French railroad-station lantern, the two-light Dordogne sconce looks fresh and novel in a farmhouse bathroom. In several finishes including basic and a special darkened terne, it's 18" wide x 12 1/4" wide. \$690.15 and up. Authentic Designs, (800) 844-9416, authenticdesigns.com

4. GREAT HALL PENDANT

The Grove Park was created for the renovation of the Great Hall at the historic 1913 Omni Grove Park Inn in Asheville, N.C. The leaded-glass pendant in the new verde finish measures 18" tall x 13" wide. About \$6,000. Old California Lighting, (800) 577-6679, oldcalifornia.com

5. WROUGHT HINGES

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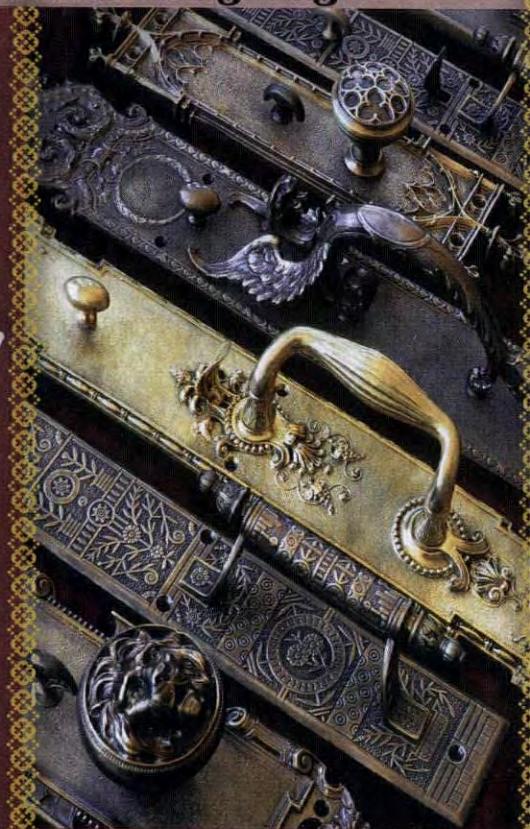
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7. IN REGISTER

Beautify a heat vent in a prominent location with a grille in this classic, early 20th-century pattern. In black cast iron, the grille shown has inside measurements of 6" x 30". \$219.95. Add a louver for air-flow regulation: \$67.95. Reggio Registers, (800) 880-3090, reggioregister.com

8. TOUCH OF THE EAST

Designed by E.F. Chapman, the Chinoiserie double light gets its name from its pagoda-inspired canopies. Available in four finishes including polished nickel, and as a triple light or sconce. As shown, the fixture is 11" tall x 13" wide and extends 7 1/2". \$630. Circa Lighting, (877) 762-2323, circalighting.com

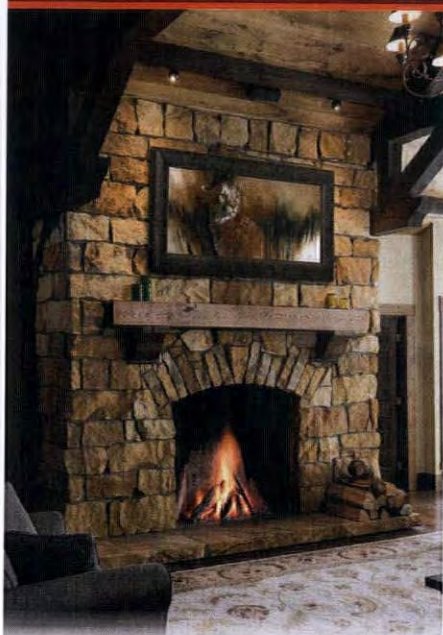
9. SWANK SWIRL

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10. HOUSE JEWELRY

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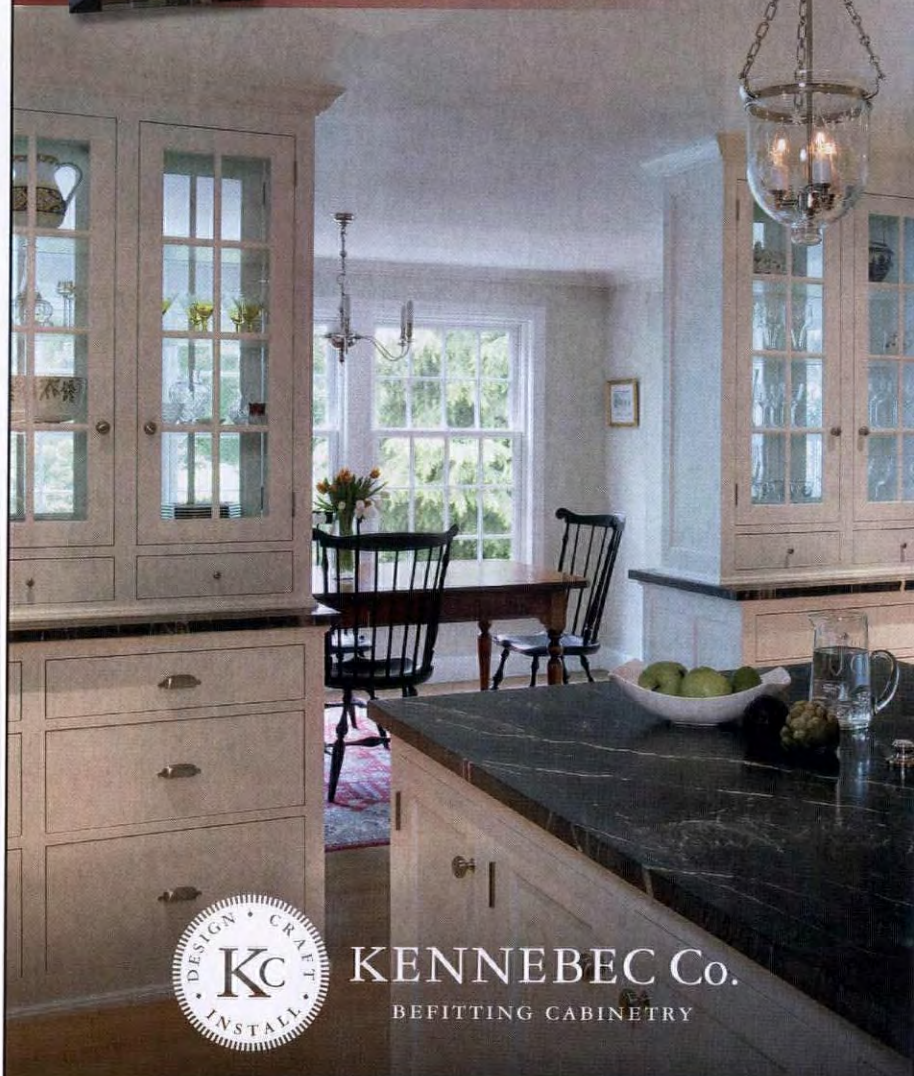
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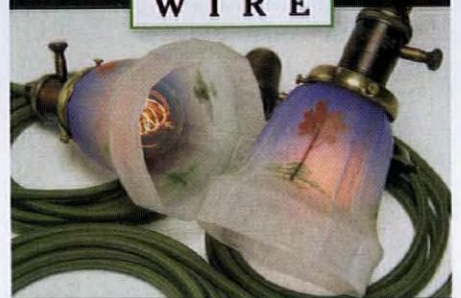
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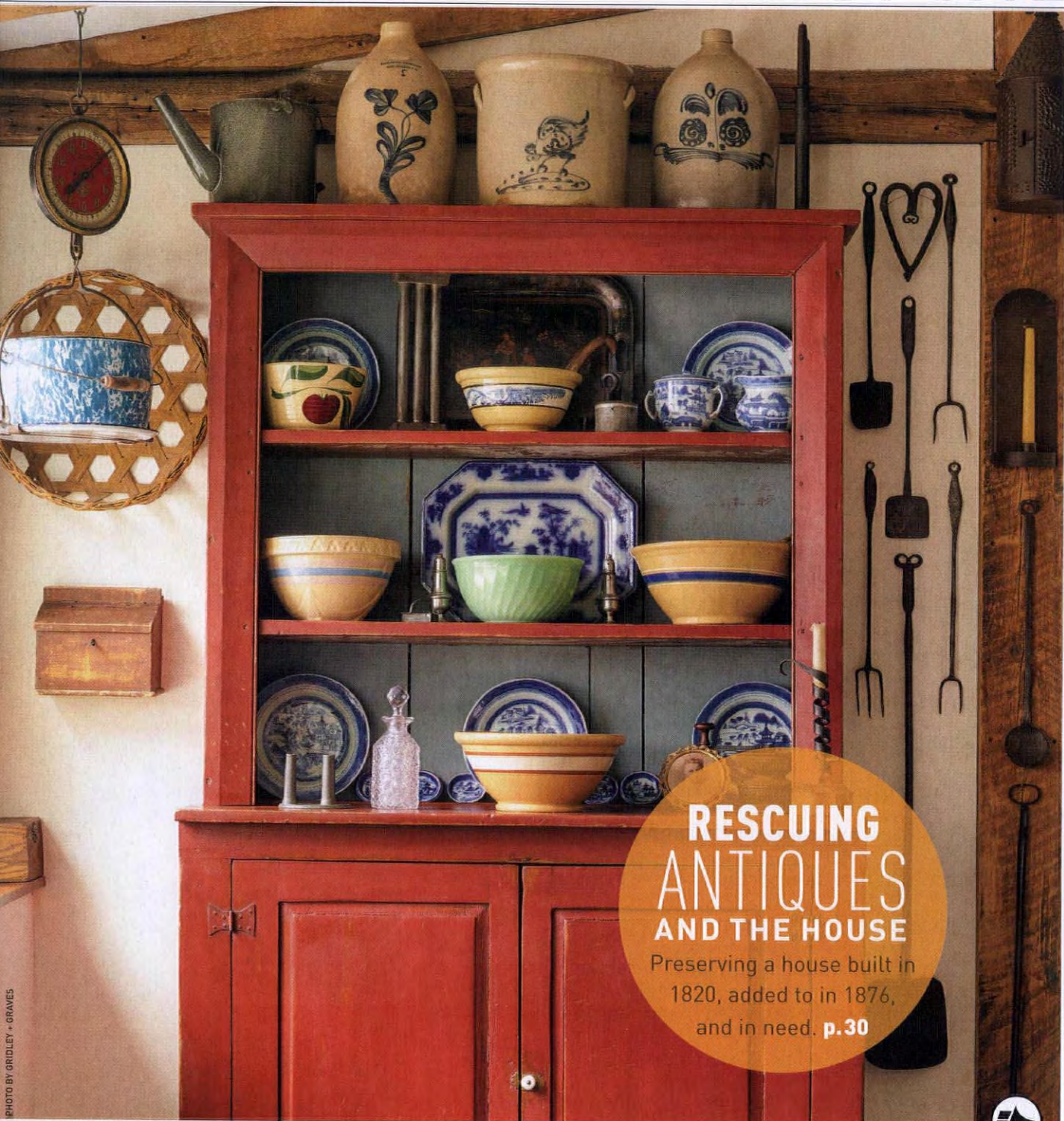
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18

PRESENT VIEW

Perspectives on renovating a 1924 house.

+ **STYLE: AMERICAN TUDOR REVIVAL**

30

THE FAMILY FARMHOUSE

Fixing up a 19th-century inheritance.

+ **VISIT COOPERSTOWN, N.Y.**

38 SUCCESS!

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40 WINDOW SHOPPING

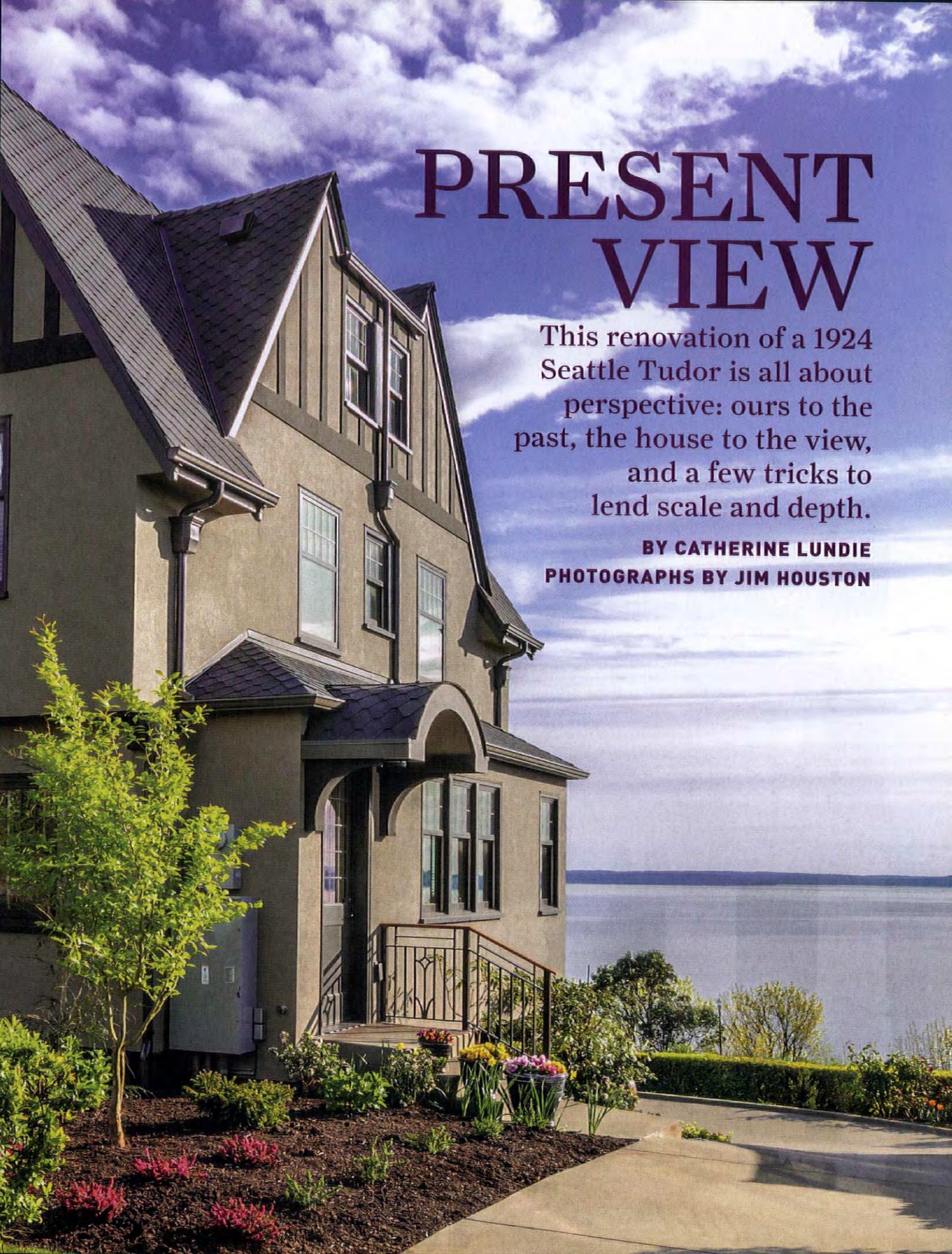


RIGHT The main floor got a mere three-foot addition to expand the cramped kitchen. The roof above the kitchen door emulates the hood over the front entry. **LEFT** The primary street-side facade is little changed since the house was built in 1924.

Back in the early 1920s,

when Seattle architect Roy D. Rogers was designing a Tudor Revival home for lumber magnate Henry Hilke, the style relied on a medley of features for its nostalgic appeal: decorative half timbering, cross gables, a steeply pitched roof, stucco, and over-sized chimneys. One feature considered mandatory? Picturesque groupings of multi-light windows. Rogers complied, but only on the street side. | The architect had sited the grand new home on a high bluff in the secluded Magnolia neighborhood of Seattle. The rear view is a stunning 180-degree panorama of Puget Sound. Here Rogers broke with tradition by calling out large uninterrupted panes of glass—still a novelty at the time—instead of smaller windows.





PRESENT VIEW

This renovation of a 1924
Seattle Tudor is all about
perspective: ours to the
past, the house to the view,
and a few tricks to
lend scale and depth.

BY CATHERINE LUNDIE
PHOTOGRAPHS BY JIM HOUSTON



LEFT The main façade has been preserved with the repair of rotted elements. The sunroom was remodeled to better fit the architecture.

ABOVE The rear, southwest-facing side of the house faces Puget Sound. Relocating the deck stairs allowed the main floor a direct connection to the ground and the patio outside the family room. The upstairs bay window in the master bedroom is new.



ARCHIVAL, 1930





In the library, the interior designer took her cue from the original Batchelder tiles, designing custom built-in bookshelves and a high wainscot.

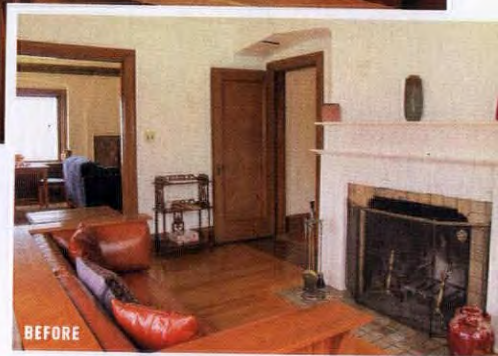
The story picks up nearly a century later with the same view and a different architect, Howard Miller of The Johnson Partnership in Seattle. Miller was called in by new homeowners Kim Williams and Rob Williamson who wanted to capture the full view from their master bedroom . . . by removing a fireplace. Miller was sympathetic: "The house was built in a totally different era. It gets tremendous winds and needed a fireplace. Today, a fireplace is purely an aesthetic choice."

Still, Miller was unwilling to sacrifice the fireplace with its original Batchelder tiles. Removing it would also disrupt the two other fireplaces on floors below, and disturb the Tudor exterior's visually

important chimney. He set out to find a better solution. Stewardship characterizes Miller's approach to projects large and small. As he adapts the architecture for a client's lifestyle, he consciously preserves "the original design intent and style."

In the end, the old master bedroom was repurposed as a sitting room. Capturing space from elsewhere on the floor for a new bedroom, he extended the existing dining room bay window upward into the second floor. The new master now has its own bay window with an expansive view of Puget Sound and the Olympic Mountains.

A quest for better views also drove renovation of the kitchen. Miller restructured the floor plan and expanded the



ABOVE With the removal of two doors, the library became more inviting. Wainscot and a paper frieze bring intimate scale; the custom mantel adds a subtle Mannerist touch.

BELOW The original Batchelder fireplace and arched window wells in the living room are original. **OPPOSITE** The sunroom faces south-east with windows on three sides, taking full advantage of the view. Floor is concrete tile.



POCKET DOORS TO DINING ROOM

Just beyond the working area of the kitchen, the architect designed a new banquette or breakfast nook with a custom walnut tabletop, giving the room period charm. Pocket doors open into the adjacent dining room.





FAR LEFT With the view opened up, the slightly enlarged kitchen now includes an island. A set of pocket doors opens the kitchen to the dining room.

A quest for better views drove the renovation of the kitchen. The architect restructured the floor plan, and expanded the room just slightly with a three foot bump-out extension.

BELOW The banquette has a custom walnut tabletop; it's a quick step to the microwave oven at the end of the island. The back stairs are here; a pantry is in the main hall entry to the kitchen. **RIGHT** The island countertop is Tropical Rainforest sandstone in brown.





The old master bedroom was repurposed as a private sitting room. A new window bay was added above the existing dining-room bay for the new master bedroom.

ABOVE The master bedroom was relocated and the upper bay window added during renovation. **TOP LEFT** The bathroom wallpaper is Morris's 'Bird and Pomegranate'. **TOP RIGHT** The Batchelder-tiled fireplace remains in what was the original master bedroom, now its sitting room. The Arts & Crafts wallpaper frieze adds scale and color.

OPP. LEFT The powder room is a dramatic jewel box with concrete tiles, a black ceiling, and a tiled mirror consistent with arches throughout the house. The wallpaper is 'Indian' from Morris & Co.

room slightly with a three-foot extension; now the entire room looks out over the water. He designed a new banquette with a custom walnut tabletop, which gives the room a dash of period charm. Handsome pocket doors open into the dining room.

The library, too, was reconfigured. By removing doors that led to the front entrance and an unheated sunroom, traffic flow was improved and books protected from drafts. Under the direction of interior designer Jennifer Randall, ASID, the library became a cozy retreat. Architect and designer have partnered in the past: "We make a good team," Miller says. "It doesn't matter what style of house . . . Jennifer is able to bring a refreshing sense of color and space to the project."

Randall's approach, similar to Miller's,

reflects responsibility to the house itself: "You have to work with a client's style and taste. But the architecture is our second client and I try to make things compatible between taste and architecture."

Here Randall took her cue from the original Batchelder tiles of the fireplace and the homeowners' Stickley furniture. She designed custom built-in bookshelves, wainscoting, and a mantelpiece. With the Bradbury & Bradbury wallpaper frieze, the warm-hued room has a comfortable Arts & Crafts vibe. "The clients were interested in keeping it all period," she confirmed. "It was good for the house."

Williams and Williamson were therefore amenable when Randall chose a bold black-and-gold William Morris wallpaper as the starting point for the main floor



FORCED PERSPECTIVE

Although his first priority was to bring the 1924 Tudor into the 21st century with respect for the vision of its original architect, Howard Miller did want to create something of his own. Miller's legacy is a forced-perspective hallway on the second floor. Forced perspective is an ancient architectural technique that tricks the eye by creating an illusion of depth or height. "I spent a semester studying architecture in Rome, and I found the forced perspective there charming." By manipulating the walls in a hallway that includes three linen closets, he created an optical illusion of depth. Now the master suite seems far away at the end of the hall, its own very private space.

Owners Kim Williams and Rob Williamson were on board until Miller put down the floor plates to show where the wall would be. "Then I had to talk them into it: 'Trust me, I'm an architect'," he laughs. "Actually, the carpenters had more questions than we did," Williamson recalls. Everyone was ultimately happy. "It's nice to have something unique, a little conversation starter," Miller says. "They can say 'Oh, that was the crazy architect's idea.'"

Would that all old-house owners had such a "crazy architect" to help with stewardship and good design.



RIGHT The original staircase to the topmost floor had been fully enclosed and very dark. It was opened up to the adjacent hall, which has more connection to the main stair hall with the addition of stained glass panels made by the homeowner. **ABOVE** The adjacent hallway has a forced perspective to give an illusion of depth.





TOP & ABOVE Space for his and her offices was carved out of rooms in the third-floor eaves. **LEFT** The top floor's 1950s bath fixtures were retained; interior designer Jennifer Randall specified the new floor by Subway Mosaics.



More Online

See another project by this architect, a Norwegian cabin: oldhouseonline.com/articles/rustic-cabin-on-horsehead-bay.

powder room. An integral-color concrete-tile floor and a black ceiling heighten the drama. Howard Miller designed a tiled arch-top mirror that echoes other arches already in the house, completing this little jewel box of a room.

Jennifer Randall directed redesign of the other bathrooms, as well. The serene second-floor bath, with its hex-tile floors and subway-tile wainscot, looks as though it has always been there. So does the master bath with its original, deep soaking tub, double-pedestal lavatories, and another delightful Morris paper.

Howard Miller converted the partially finished third floor into two home offices that can double as bedrooms. There was an existing bathroom up there, a 1950s original with gorgeous and unapologetic blue fixtures. Jennifer Randall designed a

perfect tile floor of the period.

Stained glass throughout the home is the work of owner Rob Williamson, who took classes on Bainbridge Island, where he and Williams used to live. "I love Frank Lloyd Wright," he explains. "Often I create a pattern like something Wright might have done."

The year-plus road to renovation was not without its hurdles, caused largely by what Miller calls, with discretion, "deferred maintenance." Asbestos, rot, water issues, and cracked stucco all took a toll. But the clients were, Miller says, "a treat to work with. They made decisions to do it right. The house has a great personality and presence on the street, and we all wanted to preserve that."

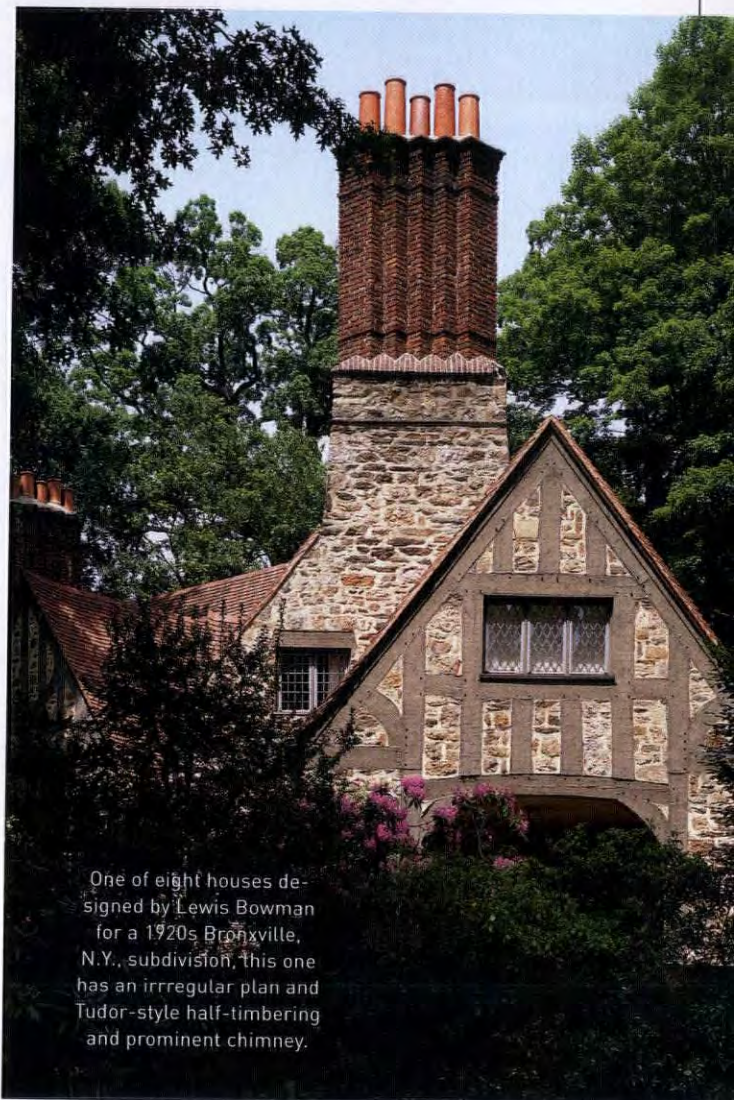
FOR RESOURCES, SEE PAGE 87.

THE TUDOR REVIVAL STYLE

1895–1945: FROM ARCHITECT-DESIGNED MANSIONS TO PLANBOOK HOMES. By Patricia Poore

➔ American Tudor Revival is among the most recognizable styles of domestic architecture. These picturesque houses, usually of brick or stone, fill entire suburban neighborhoods. English architecture had long influenced American taste, of course, from the Colonial houses of New England and Virginia, through the Gothic Revivals of the 19th century. But never was Anglophilia more apparent than during the Tudor craze. In the first wave, the wealthy asked their architects to build stone manors replete with Jacobean parapets and oriels. As the style peaked during the 1920s and '30s, streetcar suburbs sprouted pitched-roof cottages with masonry veneer and decorative half-timbering. Mansion or cottage, the Tudor Revival house is usually asymmetrical and dominated by a steep, multi-gabled roof.

RIGHT A suburban Tudor of brick, stucco, and slate has many of the style's hallmarks: steep roof, storybook entry, a picturesque chimney, casement windows and an oriel (on the side), and decorative half-timbering.



Tudor HALLMARKS

- **STEEP GABLED ROOF** Dramatic pitch and plunging eaves are common on multi-gabled roofs. An English catslide or ski-jump roofline is found on some examples.
- **MASONRY** Houses are most often stone, brick, or stucco, sometimes with multiple clad-

- ding materials, often with patterned stone- or brickwork. Slate roofs are common.
- **HALF-TIMBERING** Imitating original timber framing, the stickwork timbers are almost always decorative, not structural, in America's revival houses. Patterns

may be plain or fanciful.

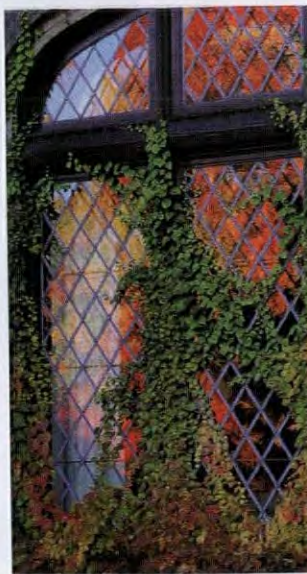
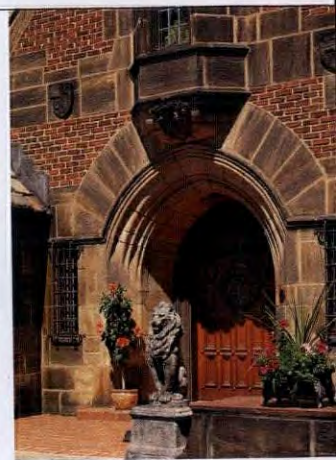
- **STORYBOOK ENTRY** Look for a separate "entry house," articulated masonry framework, an arch (Tudor or round), and round-top doors.
- **PROMINENT CHIMNEY** Whether of stone or brick (or both), chimneys are often exaggerated

and capped with terra-cotta chimney pots.

- **CASEMENT WINDOWS** that swing out (rather than the more common double-hung type) are typical, as are diamond panes. Windows are often grouped two, three, or four across.



LEFT Stan Hywet Hall (1915) in Akron, Ohio, is considered the premier American Tudor house. **RIGHT** Fine stonework marks a 1923 residence by Bloodgood Tuttle in Shaker Heights, Ohio. **BELOW** (left) Timbers form a tree-of-life motif in a 1905 Tudor Arts & Crafts house attributed to George Niedeecken. (center) A leaded window at Stan Hywet Hall. (right) Half-timbering on a 1908 Seattle Tudor.



The revival dates back to late-Victorian interest in medieval times. From about 1895 to 1915, picturesque half-timbering was rare; the stone buildings tended more toward Flemish gables and Renaissance façade ornaments. Tudor took hold after 1905, coincident with the American Arts & Crafts movement—another medieval revival. By the 1920s, Tudor was more popular than even the Colonial Revival style, in some upscale towns. Steep roofs and half-timbered gables appeared on small planbook houses and stockbroker manors alike. Most houses were well built but not opulent; the style hinted at deeper “roots” and lent an illusion of Anglo aristocracy to the middle and upper-middle classes moving to new suburbs.

Construction was uncomplicated: stucco or brick veneer—a new technology—covered an affordable wood frame. Builders freely mixed late-medieval de-

tails derived from thatched cottages and stone manors. (Though “Tudor” covers most English Revival houses of the 20th century, subsets include the Cotswold cottage and the Elizabethan town house.) Unlike the “Jacobethan” style favored by architects between 1895 and 1915, post-war examples were informal and even storybook, though landmark examples continued to be built into the 1930s. The style was out of fashion by 1945.

TUDOR TYPES

The revival of late- and post-medieval architecture started with designer William Morris and architect Richard Norman Shaw in England during the 19th century. The **American Tudor Revival** became an Anglophile phenomenon in the suburbs of the 1920s and later. The term **Stockbroker Tudor** is a pointed reference to bourgeois houses built by

conservative new money.

Tudor refers to the reigns of the Tudor monarchs [1485–1558]: Henry VII, Henry VIII, Edward VI, and Mary I. Tudor falls between the Perpendicular Gothic before it and the classical Palladian style that would follow the Jacobean period. Mullioned (divided) windows and oriels, flattened Tudor arches, brickwork combined with half-timber construction, tall gables, and decorative chimneys predominated.

Elizabethan connotes the “golden era” of the reign of Queen Elizabeth I [1558–1603], the time of Shakespeare and the English Renaissance. Our style designation “Tudor” is often assumed to include this period’s influence. **Jacobean** refers to the reign of King James I [1603–1625]. **Jacobethan** is a word coined in the 1930s to refer to “baronial” English Revival architecture that combined elements from the Elizabethan and Jacobean periods.



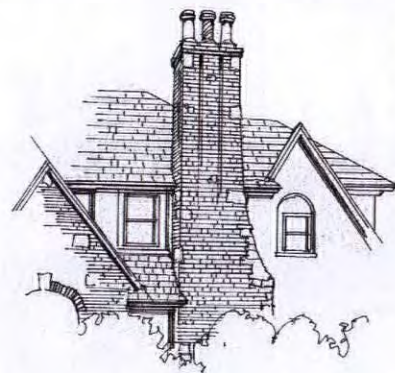
Old English Motif

Early Country Estate houses, the English Cottage style, and familiar half-timbered Tudors all are variants of a romantic Old English revival.



STEEP GABLED ROOFS

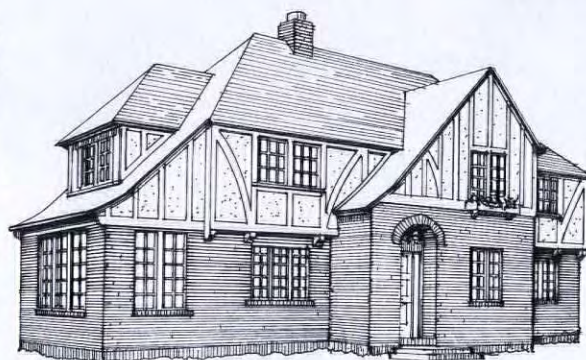
A typical cross-gabled builder's house plan, even wood-framed houses, could be tweaked toward Tudor with a steeper roof pitch and an articulated entry house or front door.



ELABORATED CHIMNEY

Another indicator of Tudor style: a large or tall chimney, often prominently featured on the front or one side of the house. It may have patterned brick or stone.

Bedrooms were softer and lighter than the wainscoted formal rooms. There was a minor fad in the late 1920s for glamorous bedrooms styled after European hotel rooms, with mirrors and crystal doorknobs.



OLD ENGLISH FORMS


The hallmark of suburban Tudors is decorative half-timbering, as on the second storey of this house. Asymmetry and catslide roofs are common.

TUDOR REVIVAL INTERIORS

House exteriors ran from somber to whimsical—but the interiors were thoroughly modern for the times. A less formal living room had replaced the parlor. The kitchen had electric appliances and an eating nook; the first floor boasted a powder room. Tudor sentiment might show up only in windows, a Tudor-arch fireplace mantel, or a “medieval” staircase newel.

The early wave of English Revival houses was upscale, often featuring two-storey Great Halls with baronial fireplaces and expensive paneled walls. Rich suburban examples might have a high-ceilinged (or step-down) great room, perhaps with a timbered ceiling. Many spec-built models ca. 1925–1945, however, had generic interiors much like those in late bungalows, Dutch Colonials, and Spanish Revival houses. Arched door openings, French doors, and coved ceilings were popular in all of these.

Ceiling beams, window and door casings, wainscots, and staircases tended to be dark and heavy, made of stained oak or chestnut dully finished with wax. As in Arts & Crafts dining rooms, wainscots were taller than those in Colonial Revival houses. Damask wall coverings were appropriate over wainscots. Mock age was suggested by rough troweled plaster or a textured wall finish, often painted an ivory color. Flooring was often wide oak boards, though slate and dark tile were used in halls and kitchens. Axminster or Persian rugs partly covered floors. Heavy iron hardware complemented heavy metal lighting fixtures. Tapestries, antlers, and taxidermy hung on walls. Motifs included shields and other heraldic imagery, quatrefoils, and oak leaves and acorns.



The image shows a rustic dining room. In the foreground, a dark wooden table is set with a woven basket of pinecones, a bowl of red apples, and a bowl of green pears. The table is surrounded by dark wooden chairs with woven seats. In the background, a red wooden cupboard with glass doors displays various dishes and bowls. Above the cupboard, three large ceramic jars are displayed. A candle chandelier hangs from the ceiling, and a small wooden box is mounted on the wall. The room has a wooden beam ceiling and large windows on the left side.

VINTAGE & NEW

Once a woodshed, this room with sun pouring in is now the owner's preferred place for breakfast. The candle chandelier is a reproduction; the New England cupboard has original red milk paint and displays antique wares.

The old house in Oneonta, New York, was built ca. 1820 and added to in 1876. At one time a duplex, it has been returned to single-family use.



the family **Farmhouse**

An antiques dealer and lighting designer gently and pragmatically fixes up the house he inherited. **BY REGINA COLE / PHOTOGRAPHS BY GRIDLEY + GRAVES**

TIMOTHY NORTHUP knows for sure that the house was added to in 1876. “That date comes up in city records,” he says; “the original part of the house was most likely built around 1820 or a little later—though that’s speculation. He adds that the original house is post-and-beam construction, while the Victorian addition is balloon framed. | Northup may not know much about the house’s early days, but he knows it intimately, because this was his grandparents’ home. The 2,863-square-foot farmhouse is in the historic district in Oneonta, New York.



ABOVE A pair of rare, early 18th-century Heart and Crown chairs is originally from Connecticut. The sailor whirligig was made on Nantucket by Lincoln Sealy, most likely in the early 20th century.

A stoneware flask and a Revolutionary War powder horn are treasures on the hanging shelf.

BELOW The sea chest is decorated with faux painting in a seaweed pattern. On it rest a carved whale (a bit of reproduction folk art), a stoneware jug, a spice box, and a grain-painted box. **RIGHT** The great room is a cozy living space centered on an antique fireplace surround and mantel, cut to fit around the pellet stove and between windows. The Philadelphia tall-case clock is the owner's most cherished antique.



Divide and Conquer

Before his grandparents bought it in 1942, the old house was divided to become a duplex. When Timothy Northup moved in around 2010, the division stood and what is now a great room was a separate apartment.

"That's where I lived," he recalls. For some time, the house had an awkward layout and cramped rooms. When Northup took down a wall between two small bedrooms, the great room was the result. He removed the ceiling to create a 1½-storey room that rises to a dramatic peak, and exposed the girt between the levels. It is now his favorite room, the repository for many favorite antiques and works of art. "It's warm and cozy and inviting," he says, "like a Norman Rockwell picture."





A ROOM UNITED

The house was divided some time before 1942, and this space became two bedrooms in a separate apartment. With accretions removed, it is now a great room filled with antiques.





"My family bought it in 1942 . . . at the time, my grandmother wrote to a family member, 'We bought a 100-year-old house.' They were dairy farmers," Northup says. "At the time, the homestead measured 80 acres, and they had a herd of 48 to 50 dairy cattle. I spent all my weekends in this house when I was growing up. It was always full of cousins, aunts and uncles; for me, it was the center of the universe."

Northup's grandparents farmed the land until the 1980s, and his grandfather lived here until he died in 2010 at age 99. He inherited the house and the land, which now measures 40 acres. Northup is an antiques dealer who also represents furniture and lighting companies. He also designs and manufactures lighting, calling his style "Steampunk Country Rustic," and always uses reproduction Edison bulbs. When the house became his, he launched an investigation that led to peeling back layer upon layer of accretions, including plywood flooring,

dropped ceilings, and modern wall paneling.

"There were five layers over everything," he says. "Fortunately, the old floors and beams were intact underneath."

Northup upgraded the electrical system, insulated the roof, and removed the wall between the 1876 kitchen and the adjoining dining room. He installed a breakfast bar and a new kitchen, moving the kitchen sink to the breakfast bar. A former woodshed became a sunny breakfast room, two cramped bedrooms in the original part of the house were opened to each other to become a great room—and the dairy barn became Timothy's office and showroom.

For guidance during his year-and-a-half renovation, he went to the Farmer's Museum in nearby Cooperstown: "There's a house there similar to mine; they show its construction and explain its history," Northup says. He got design advice from his girlfriend, Sallie Dunham-Davis, a clinical social-worker psychotherapist

ABOVE The kitchen is frankly new with white cabinets and dark green granite counters. A wall was removed to open the kitchen to the adjoining dining room, and a new breakfast bar acts as a room divider. The two pendants over the bar were designed by the owner.

OPPOSITE The formal dining room is adjacent to the kitchen space added in 1876. Just outside the windows is the barn where the owner's grandparents kept their dairy cows. With new wainscoting and window frames in period style, the barn functions as an office and showroom.



LEFT The guest bedroom is in the 1876 section of the house. To accompany the 1820s tiger maple bed, the owner made the stand from tiger maple and cherry.

To furnish the house, which has seen multiple owners, additions, and change, Timothy Northup drew on his three decades as an antiques dealer. Furnishings date from roughly 1750 to 1942, representing the hand-me-down history of ownership.



More Online

Tips and photos on folk-art decorating: oldhouseonline.com/articles/3-ideas-for-decorating-with-primitives

who's restored an early 19th-century house of her own. "We met because of our old houses," Northup smiles.

When it came to decorating his newly spruced-up place, Northup drew on his three decades as an antiques dealer. "I furnished the house to represent its history. The first owners would have brought their grandparents' furniture with them, and so on, so I chose things that date from roughly 1750 to 1942."

His most treasured piece is older than that: a tall-case walnut clock built by Joseph Wells of Philadelphia, ca. 1730. With an ornate brass face and simple cabinet, it has pride of place in a corner of the great room. "I wind it every 30 hours. It still runs and chimes beautifully," Northup says. "Just think, when the Declaration of Independence was being read to the crowd in Philadelphia, this clock was already

keeping time and chiming, just a street away." He bought the clock from a Philadelphia family and believes that he is only its third owner.

Other favorite things include antique and reproduction Windsor chairs, weathervanes, early 19th-century ironwork, stoneware and yellow-ware, and his grandparents' hanging scale. He appreciates folk art and collects both old and new, as long as pieces are hand made and representative of folk art traditions.

He and Sallie do a lot of entertaining, showing off the house. She has her own house but they live here.

"I have so many wonderful memories of this house," Timothy Northup says. "Now it's warm and welcoming, and we hope we're creating memories for the next generation."

FOR RESOURCES, SEE PAGE 87.

The 1790s Lippitt Farmstead at the Farmers' Museum has a farmhouse and a collection of outbuildings.



COOPERSTOWN'S HISTORICAL CRED

STUDENTS OF HISTORY, ART, AND ARCHITECTURE WILL BE IMMERSED. **By Patricia Poore**

During his restoration of a ca. 1820 New York farmhouse (see previous story), antiques dealer Tim Northup sought inspiration at museums and historic houses—including the Farmers' Museum and Fenimore Art Museum in Cooperstown, not far from his place in Oneonta. Today the town with a population of about 1,770—home to the Baseball Hall of Fame—also boasts SUNY Oneonta's Cooperstown Graduate Program, which trains museum professionals.

The Farmers' Museum is a living history site. Its 19th-century Historic Village comprises 24 buildings moved here from around the state and restored: the Greek Revival Dimmick House dates to 1839, the More House to ca. 1818, parts of the Bump Tavern go back to 1795. The Lippitt Farmstead interprets an operating farm of the mid-19th century, and includes the 1800 farmhouse, two barns, and many outbuildings. Museum collections also extend to textiles, wallpapers, and agricultural artifacts.

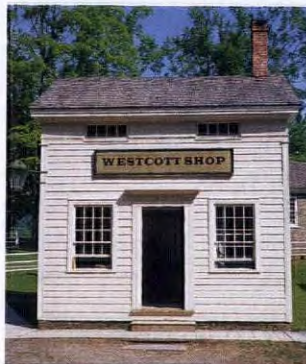
Those looking for immersion might take workshops, which run from three hours to three days and include courses in blacksmithing, woodcarving, rug braiding, tinsmithing, and folk painting—plus raising hens and beekeeping. (Except for special programs, the museum is closed from Oct. 30 until Mar. 31.) Find more at farmersmuseum.org

The Fenimore Art Museum began as the New York State Historical Association in 1899; one mandate was to archive manuscripts, paintings, and objects associated with state history. The

Museum today occupies Fenimore House, a 1930s neo-Georgian mansion built on the site of novelist James Fenimore Cooper's early farmhouse. (Cooper's family moved here in the 1790s; the novelist wrote *The Last of the Mohicans* and the other books, referred to as the Leatherstocking Tales, between 1823 and 1841.)

A separate library and an 18,000-square-foot wing have been added, the latter accommodating one of the country's most important collections of American Indian art. The Fenimore has superb collections of folk art, photography, and paintings of the Hudson River School and 19th-century genre paintings. More at fenimoreartmuseum.org

LEFT Craft demonstrations go on in this historic shop at the Farmers' Museum. **RIGHT** In a lavish bedroom of the early 1800s at the Farmers' Museum's Bump Tavern, wall stenciling was copied from the original.





SUCCESS!

BEFORE



BEFORE The little brick house was built in 1953. **RIGHT** A steeper roof adds space and style; the pretty entry has a practical overhang. **FAR RIGHT** Architect Rebecca Pantuso.



A HOUSE REMADE FOR TWO

A modest addition and Tudor elements turn a 1953 house into home for a couple. **By Rebecca Pantuso, Chagrin, Ohio**

The project started with a love story: two people coming together under one roof after 40 years of courtship. Eva, who emigrated from Hungary, rooted herself on the far west side of Cleveland, Ohio, back in 1972. Eva's only family in the States is her daughter Sydney, who currently lives in Washington, D.C.

Eugene, who is a retired electrical engineer, was born and raised on the far east side of Cleveland. He met Eva at work; her grinding machine broke and Eugene fixed it—and, it turned out, he spoke Hungarian. For the next 43 years, he'd drive an hour each way to visit his friend Eva. After 43 years, following a southward shift of the North Polar Vortex, the two agreed they should live closer. Together, even. Daughter Syd called our firm, Clemens Pantuso Architecture, to design an addition for Eugene's 800-square-foot house. The goal was to make necessary changes, but not to change so much that it would disrupt Eugene's comfort.

The old, 7' 6"-wide kitchen became the mudroom, and the new kitchen went into the original bedroom. We removed two walls to shorten the long corridor, borrow light, and create a dining room open to the kitchen and family room. The new entry has a much-needed overhang to protect against northeast Ohio's extreme weather. The addition comprises two bedrooms, a master bath, and plenty of closet space. The new, steeper roof is a nod to Tudor style; it solves the ice-dam issues, and raised the ceiling over new spaces. Large windows capture views of the wooded lot.

We all enjoyed working on this transformation, brought about by a beautiful love story. Everyone had a voice and played an active role in the design. We often started with opposing viewpoints, but with respect the right solutions were found. The fast-growing rose garden is a perfect symbol of the relationship and the project.



ABOVE A whole new entry lends grace and character inside and out.




BEFORE AND AFTER Interior spaces were opened up, and the addition has soaring ceilings. **BELOW** The kitchen is open to the dining room.



FORBES
&
LOMAX

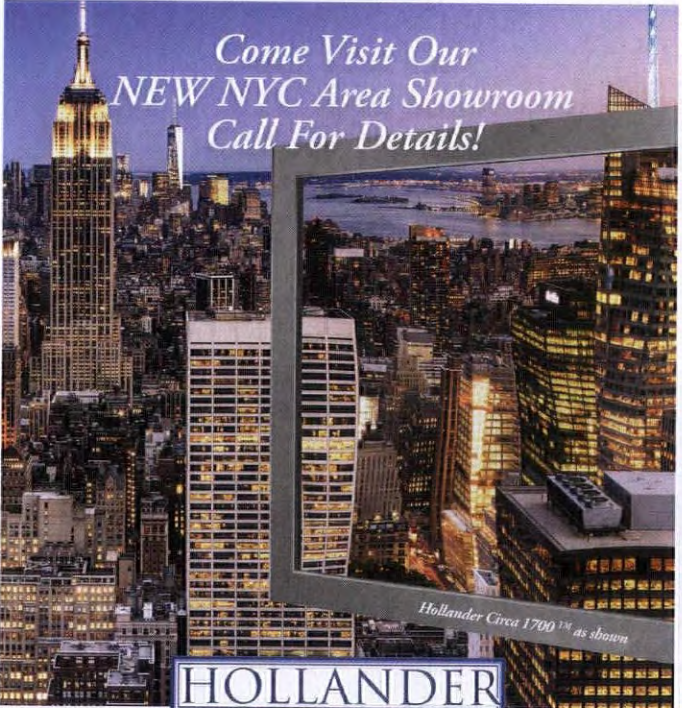
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Ellen O'Connor, Select Sotheby's, selectsothebysrealty.com



GEORGETOWN, KY / \$540,000

The wide entry foyer in this 1840 center-hall Greek Revival is accented with ruby-glass sidelights, a circular staircase, and an intricate ribbon parquet floor. The brick house is enclosed by a period wrought-iron fence.



Ellen O'Connor, Select Sotheby's, selectsothebysrealty.com

GENEVA, NY / \$549,000

A floating staircase and herringbone floors bordered by a Greek-key inlay welcome guests to this brick Italianate designed by renowned architect Andrew Jackson Warner in 1873. Details include chestnut doors, paneled arched doorways, period lighting, and original kitchen cabinets.



Mario Costanzo, Howard Hanna Real Estate, howardhanna.com

PITTSBURGH, PA / \$649,9000

Built in 1873 during the city's golden age, this Second Empire mansion has a foyer with a walnut staircase, lavished with period carpet and wallpaper. The townhouse has nine marble mantels and electrified gaslight fixtures.



Don Evans, Evans Realty, evansrealtyonline.com

ST. JOSEPH, MO / \$132,000

Entered through a door with Gothic-motif glazing, tinted-glass side panels, and a transom window, this 1869 Gothic Revival is graced by a narrow floating stair ascending to the second floor. Other features include an incised period mantel.



Hassler Team, Kinlin Grover Real Estate, historichomesofcapcod.com

BREWSTER, MA / \$1,200,000

The Joseph Smith House is an architecturally significant, hipped-roof Georgian built about 1800. The pedimented entry with fanlight opens to a broad, wainscoted foyer with dentiled crown moulding and decorative scroll brackets on the stair treads.

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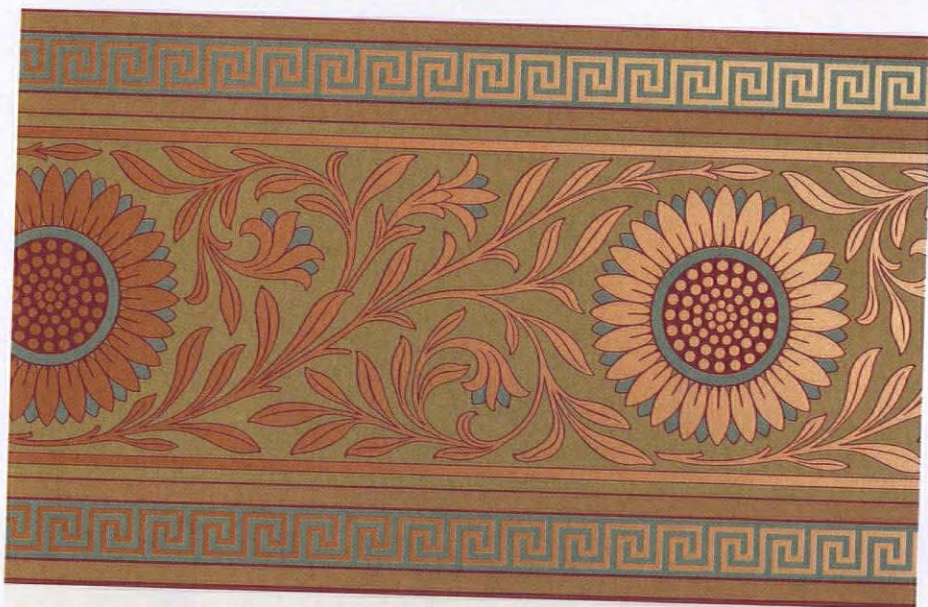
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RESTORE



VINTAGE LIGHTING

How to safely restore
and refinish great old
fixtures. **page 44**

56

QUICK MAKEOVERS: BRIGHTENING IDEAS

Fix a faulty light switch, strip paint-en-
crusted hardware, lower a chandelier.



50 TOOLS + MATERIALS

52 KNOW-HOW

58 STUFF I SCREWED UP



60 SALVAGE IT

62 DO THIS, NOT THAT

Slate roof repair.

Like hemlines and film stars, lighting fixtures tend to go in and out of fashion. Count yourself lucky if any of the pendants, chandeliers, ceiling lights, or sconces hung and mounted soon after your house was built are still in place, even if a shade is cracked or the metalwork is black with nicotine. You've really scored if you find an original fixture stashed away like a broken toy in the back of a closet. No matter what its apparent condition, rehanging or restoring an original fixture is a way to honor the architecture of the house. **BY MARY ELLEN POLSON**

miraculous *recoveries*

RESTORING ANTIQUE LIGHTING





Surrounded by half-completed projects and lighting parts, a craftsman in the restoration workshop at Appleton Antique Lighting threads wiring into the crystals of an antique fixture.

THE PRO TIP

Cleaning Glass *Just like fine crystal, shades made of clear, frosted, opal, etched, wheel-cut or even art glass can be washed in warm soapy water. If the glass is polychromed or decorated with paint or decals, however, do not soak it. Even a brief immersion may dissolve the decoration, experts note. Clean around the applied decoration with cotton balls or Q-tips dipped into a dilute solution of warm soapy water.*

CLEANING METAL Most early 20th-century lighting fixtures are made of **lacquer-coated brass**, which can be **safely cleaned with a mild soap and water**. Go slow, advises Jane Deimezis of Appleton Lighting. “Start with a soft cloth, then a damp cloth, and then use a mild cleaner you would use to wash dishes with, like Ivory Liquid.” • **Wipe the cleaned parts with a soft, nonabrasive cloth** such as an old T-shirt, suggests Chris Jones of Historic Houseparts. Avoid using paper towels, which can burnish surfaces. Once dry, **protect exposed surfaces and even out the finish** with paste wax or a metallic wax, such as Rub ’n Buff (see Resources). • **If the fixture is steel, copper, or cast-iron, however, do not use the soaking method** to clean it, Jones says. Since cast iron rusts easily when exposed to water, wax it or apply tung oil after cleaning. Many cast-iron fixtures were painted, so finishing with a coat of metallic paint is also an option. • Additionally, **fixtures with painted or polychromed finishes are difficult to clean safely**. “Anything you touch with a cleaner can dissolve the paint,” says Jones. Use Q-tips or cotton balls dipped into a dilute solution of cleaner to remove nicotine and other grime.

FIRST STEP: SAFETY

It’s natural to want to give a good cleaning to a chandelier coated with an amalgam of grease and dust. Before touching the fixture, however, assess its condition. Does it still have the original wiring? If so, it should be professionally rewired before any other steps are taken.

“If you rewire an old light fixture yourself, you’d better have a good idea what you’re doing,” says Nigel Barnes, manager of Antique and Vintage at Rejuvenation, which restores and sells vintage fixtures. “If you do it wrong, you could get shocked or blow an electrical circuit. At worst, it could burn your house down.”

Chris Jones of Historic Houseparts, a dealer in architectural salvage and reproductions, concurs: “For anything more than a single wire and socket, I would recommend sending it to a professional.”

That’s because it’s impossible to tell whether a fixture you’ve rewired yourself is safe; checking it requires testing

equipment only a pro shop will have. A good shop can safely clean an old fixture and make repairs with sensitivity to its original character. They’ll know, for instance, whether arms that are bent can be reshaped, where wiring can or cannot safely go, and sources for missing components. They’ll offer expertise in matching or replicating finishes.

EVALUATION AND CLEANING

Sometimes a fixture only needs a light cleaning to remove superficial dirt, leaving the original lacquered finish intact. “If we know what the metal is, we know what cleaning approach to use,” says Jane Deimezis, owner of Appleton Antique Lighting. “If we don’t know, we take baby steps. Then it’s a matter of trial and error.”

Many early 20th-century lighting fixtures were made of brass, typically finished with a coat of lacquer. A surface cleaning for a brass light may be followed by a hand polishing, with or without a

protective coating of wax that helps protect the existing patina.

In cases where the cleaned finish is uneven, the customer may opt for a more in-depth cleaning, taking the metal down to bare brass, with the option of re-lacquering. At the same time, it may be possible to add a patina to darken the metal slightly and give it a more consistent appearance or an aged look. “Every piece is different,” continues Deimezis. “You have to respect what the piece is and not make it worse than it was.”

Ultimately, most important decisions are referred to the client, who may have a desired look in mind or budgetary constraints to consider. Keep in mind that even a straightforward cleaning and rewiring usually requires taking the fixture completely apart. A good shop will document the process with photographs. “Sometimes there are multiple ways a fixture can be assembled,” says Jones. “You have to have that record of how it was put together.” [text cont. on page 49]



Back to Life

In its unrestored state, the 'Petite French' bronze chandelier (above) was a mess of twisted arms, missing crystals, and a dull finish. The restoration team at Appleton Lighting removed all of the

crystals and glass stem pieces, plus old wiring and sockets. "All of the arms, bobeches, and candle cups are original," says Emilia Deimezis, who co-owns the shop with her mother. "Any replacement pieces, such as the canopy, we chemically

patinated to match."

The finish was revived through a gentle cleaning followed by a wax polish, retaining the original patina. "The miracle is not in the chemicals, but in the careful and practiced application of old-fashioned elbow grease," she says.



BEFORE



AFTER

SCONCE RESPONSE

The folks at Historic Houseparts brushed up a pair of early 20th-century sconces by stripping away a layer of gold paint with a gentle cleaner that left the original lacquer finish intact. In addition to a complete rewiring, the lights received period-appropriate flat key sockets and new art glass panels to replace the missing glass.

Search for the Authentic

Like anything else considered rare and valuable, vintage and antique fixtures that can be returned to use and beauty are getting harder to find. "Antique lighting is really art," says Nigel Barnes of Rejuvenation. In its early days, Rejuvenation bought most of the antique fixtures it restored from locals, who brought them in because they were "too neat to throw away," he says.

Now most of the shop's inventory comes from eBay and other online sources, and from the mega antiques markets held a few times a year, such as Brimfield in Massachusetts, Round Top in Texas, and Mount Dora in Florida.

If you're in the market, shop first in local vintage shops, and then consider a pilgrimage to a large show near you. Wear good walking shoes, bring water, and arrive early. Then search selectively. "Start with something beautiful, of quality, or desirable," says Jane Deimezis of Appleton Antique Lighting. "It's not about the age of the fixture, it's about the quality and the uniqueness."

Like the pros, try to make sure any vintage piece has all, or almost all, of the working parts. A few flaws may be OK, too. "As long as it's intact after 100 years, be willing to consider an imperfect patina," says Barnes. "It's totally a matter of taste."

RESTORING *the Princess*

Buyers from Rejuvenation recently discovered and bought a spectacular, Empire-style filigreed gas chandelier that had been electrified in the early 20th century. Known around the shop as *The Princess*, the long, pierced, spool-shaped body supports 12 delicately cast ornamental arm backs with ornate mounts that conceal sockets for electric bulbs. All sockets were carefully rewired and each light tested. Brass ormolus were hand polished and each arm was antiqued for contrast. One of the few parts missing on the entire fixture was a small but highly visible gas key. The shop was able to have the small part re-cast—expensive, but certainly worth it for a fixture with a retail value of \$12,000.



ABOVE (left to right) Justin Grow, Nigel Barnes, and Josh Bond, all from Rejuvenation's Antique and Vintage department, inspect a rare filigreed Empire chandelier at the Round Top Antiques Show in Texas. **MIDDLE** An arm, part of the center body, and embellishments have been cleaned and are ready for assembly. **RIGHT** Mounts that conceal electrical sockets are reattached to the antiqued arms. **TOP** The restored chandelier is fitted with Edison-style filament bulbs.

Should You *Replate*?

Fixtures with plated finishes such as nickel or silver can be brought back to life through a recoating process known as electroplating. The fixture should be pretty far gone before you take this step: replating requires stripping the original finish away, and the process is toxic enough that it's environmentally regulated in most states. • In replating, the new finish is deposited electrochemically. The fixture or part to be revived is dipped into a chemical bath that contains the desired metal. A mild electrical charge attracts the metal in the solution to the surface, depositing a very thin, uniform layer. The thickness and nature of the application can be manipulated by the length of time the part is left in the tank, and through other techniques.

RIGHT Cleaning and polishing restored beauty to an old fixture, with no need to replat.

RIGHT These vintage shades have been converted to pendant lights with the addition of new sockets and vintage-look, cloth-covered wire from Sundial Wire.



Do You Know UNO?

Whether they are glass or fabric, shades must have a fitter to connect to a lamp or light fixture. The standard fitter is an UNO, a threaded ring that screws into a socket with matching threaded rings. When making minor repairs to a lamp with a socket that lacks the necessary threading, you can add an adapter with UNO threading to fasten it to the shade.

MISSING PARTS

It's a rare vintage fixture that comes to the repair shop with all pieces intact. "There are many parts that you just never have enough of," says Barnes. "A really common one would be the canopy, the part that goes on the ceiling. I don't know why it is, but people tend to save fixtures but not the canopy."

Since many of the tubes, bodies, arms, shade holders, and sockets in lighting made between about 1880 and 1940 haven't changed much, Rejuvenation started making its own reproduction parts long ago as part of its transition from architectural salvage dealer to reproduction lighting company. Even so, "we always prefer to use antique parts whenever possible. We rarely use replacement glass—we go to great lengths to find antique shades that fit the old fixtures."

Restoring older lighting often means reversing poor repairs. "A fixture may have been Frankensteined together out of parts from more than one fixture," Barnes says. Someone may have removed part of the light and discarded it, or turned arms meant to be upright upside down. "Our job is to assess whether we can fix it and make it whole again."

SPECIAL FINISHES

The range of finishes that can be restored is as varied as vintage lighting itself, from clear lacquer to enameling and gilding. With the exception of replating, which is subject to stringent environmental controls, most can be handled in-house by a reputable restoration shop (see "Should You Replate?" above). While some vintage finishes are forgiving, others are more fragile and require practiced hands.

Many Depression-era fixtures, for example, have delicate polychrome finishes that are easily damaged and hard to restore. "The reason they're like that is that they were made from lower-cost materials, like pot metal, which were then painted in multiple colors," says Barnes.

One example would be a pot-metal fixture with a gilt base, over-painted with jewel tones—cheap to make, but deluxe in appearance. "In some cases, these were exceptional, hand-applied finishes."

In his 15 years at Rejuvenation's shop, Barnes has worked with craftspeople who were really good at replicating these finishes. "Sometimes they're so good that even I can't tell whether the finish is original or restored."

A few years ago, Barnes discovered that

one of Rejuvenation's suppliers had been making lacquer for lighting companies since the 1870s. The company still carried some of the historic lines. Rejuvenation now buys those historic colors direct from the source.

While many of the polychromed finishes from the 1920s and '30s were hand rubbed, painted finishes popular just after World War II and into the 1950s were applied using the latest air-brushing technology. One of the artisans in the shop began to experiment with air brushing, with excellent results. "The fixtures look exactly like the originals," Barnes says. "Same technique, same paint."

Patinas, however, can be much more difficult to replicate. One recent project involved re-creating a large, stepped finial missing from a verde green (copper) fixture that was part of an otherwise intact set. Noting that techniques to create patina for statuary and bronze range from applications of baking soda and vinegar to burying the part in the ground for a week, the shop finally hit on a solution after a period of experimentation. "I think it took a month of different attempts to make that new, shiny copper turn verde green and look natural."



Winter Projects

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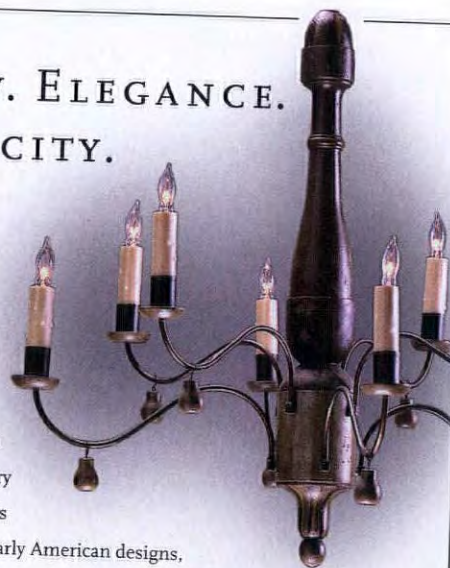


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Lights Divided, Truly and Otherwise

It should be understood that conserving old windows is the “greenest” option: they are endlessly repairable and easy to upgrade for energy efficiency and comfort. For those buying new windows, find good news in recent aesthetic improvements. **By Mary Ellen Polson**



I treasure the few original single-pane casement and double-hung windows that remain in my 80-year-old rustic cottage. But without the old, hand-built, wooden storm windows to create effective double glazing (trapping insulating air in-between), I'd be awfully cold in winter. The cottage came with a few not-so-sturdy replacement windows that long ago outlived their usefulness. They don't match other windows in the house, and they aren't double-glazed.

Replacement options, in my case, range from real divided-light windows with multiple, separate panes of glass to simulated divided lights, an increasingly popular option for windows since they were introduced in the last decades of the 20th century. The latest versions of simulated dividers are much more realistic than early snap-in or removable grille versions, which lacked depth and

were poorly proportioned, especially in relation to historical windows.

SIMULATED DIVIDED LIGHTS

Although window manufacturers continue to offer a range of simulated divided lights (or SDLs), the better offerings have dividers that are permanently attached to the interior and exterior panes with a durable adhesive. At minimum, the dividers set in the interior of the window should be made of wood with a realistic muntin profile. If you can afford it, specify a coordinating profile in a weather-resistant wood for the exterior—it will make the windows “read” architecturally from a distance.

To eliminate the flat reflection that make the SDL look fake, opt for windows where the overlay grids are darkened underneath to create a shadow effect, or specify spacer bars between the two

panes of glass that follow the pattern of the overlay. Both techniques make it harder to tell that the muntins don't go all the way through the window.

TRUE DIVIDED LIGHTS

That said, true divided-light sash (TDL) reflects light differently. Multiple panes of glass each reflect light, so that the reflection in the window dances subtly as you pass by. Window frames and muntins on TDLs also tend to be thicker, throwing deeper, more architectural shadow lines.

For a historic or especially significant house, custom windows with true divided lights may still be the best option, especially if the house is subject to local historic landmark requirements. Interestingly, the computer-numeric-control (CNC) capabilities now driving so much of contemporary manufacturing make it much easier to replicate a historic

GRILLE
BETWEEN
THE GLASS
(GBG)



SINGLE WOOD
OVERLAY



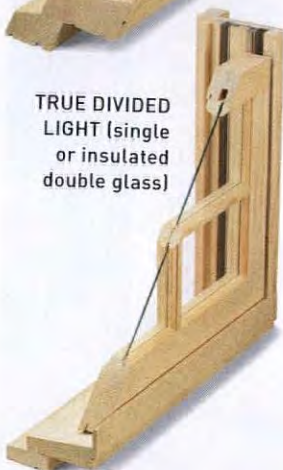
DOUBLE WOOD
OVERLAY WITH
SHADOW EFFECT



DOUBLE WOOD
OVERLAY WITH
SPACER BARS



TRUE DIVIDED
LIGHT (single
or insulated
double glass)



VISIBLE DIVISION

As shown through this sequence of **window grille options from Marvin**, deciding between simulated (SDL) or true (TDL) divided lights in insulated replacement windows often comes down to affordability versus architectural appearance.

The least expensive double-glazed option is to place the muntin grille between the sheets of glass. While this gives the window a traditional appearance, the grid lacks dimension and won't cast shadows like a true divided light window.

A step up, architecturally and in price, is to apply a real wood grille overlay on the interior surface of the glass sash. The single overlay gives the window some architectural relief, but light shadows will still differ from those of true divided windows.

The best SDLs offer architectural wood grilles on both exterior and interior glass surfaces. These double wood grille overlays come closest to the appearance of through-the-glass muntins at a cost 10–30% cheaper than TDLs. A good double grille will also reflect the different profiles found on the interior and exterior parts of the muntin.

In the less expensive option of the two, the back of the grid overlay is applied with a bonding tape in black or a dark shade to enhance the shadow effect of the applied muntin. In a step up, aluminum spacer bars are inserted inside the two glass layers to enhance the sense of a true divided light.

The most expensive option, by far, is a true divided light, with a wood assembly holding individual pieces of glass in place. The high cost comes from engineering individual units for each "pane" that look like traditional windows in factories set up to make windows in a completely different way. A single 12" x 8" double-glazed light, for instance, can be composed of dozens of different parts, from the individual panes of glass to multiple pieces of wood, plus hidden components meant to stabilize the structure and keep it weather-tight.

The Nantucket double-glazed window from Cooper Smart Windows is composed of two window sashes, both with true divided lights. The exterior sash has salvaged vintage glass, while the interior has new glass, producing a unique version of a Thermopane window that reads as historic.

Window Words

CASEMENT WINDOW A projecting window hinged at the sides, which usually opens outward like a door.

DOUBLE-HUNG WINDOW Two vertically sliding sash that bypass each other in a single frame.

LIGHT A pane of glass or compartment of a window, usually expressed in terms of the number of panes per sash, as in 12 over 6 (12 lights in top sash, 6 lights in bottom).

MUNTIN Narrow, milled wood strips that separate individual panes of glass in a window sash.

SIMULATED DIVIDED LIGHT Usually found on double-glazed windows, an SDL is a window sash with a grid of superficial muntins on the interior and/or exterior of the glass. The best SDLs have spacer bars paralleling the grids between the sheets of glass.

TRUE DIVIDED LIGHT This is a window sash composed of individual panes of glass held in place by wood muntins.





The latest types of simulated dividers are much more realistic than early snap-in or removable grille versions, which lacked depth and good proportions.

muntin profile, even in a window made using modern methods that piece together windows from many tightly precision-cut parts.

A schematic view of a muntin on a double-glazed, true divided light from Heartwood Windows (see opposite), for example, shows a muntin in a traditional moulding profile that appears to pass through both layers of glass. The muntin is actually passing between individual blocks of glass and wood that make up each double-glazed "light" in the window sash.

On the exterior side, the muntin is pinned in place against the outer glass with wood stops. The schematic only suggests the many parts needed to compose a double glazed "light" that looks like a 200-year-old windowpane.

AFFORDING CUSTOM WORK

While custom, true divided-light multi-pane windows made of solid wood can be pricey at upwards of \$2,500 per double glazed unit, smaller companies may offer more affordable pricing. Working directly with a manufacturer is a good

CAN YOU TELL THE DIFFERENCE?

Both of the window installations shown were custom-fabricated by Heartwood Fine Windows & Doors, for different clients. One is among the most complex simulated divided-light window projects the company has done: It incorporates a composite grid cut by computer numeric control (CNC). The other features true divided lights.

SEE RESOURCES ON P. 87 FOR **THE ANSWER!**

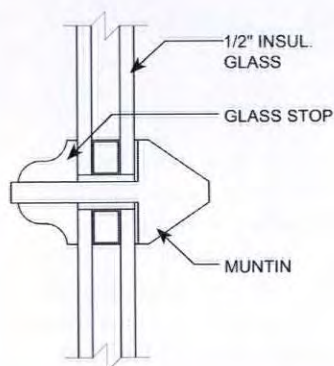


way to ensure that your "replacement" windows match the old originals still on the house. For those on tighter budgets (like me), stock double-glazed windows with wood grilles fixed to the inside of the sash are more affordable at \$200 to \$500. Another alternative is to keep (or buy) single-glazed windows and add storms, or interior glazing panels that typically cost \$24 to \$36 per square foot. Have any remaining original windows reconditioned by a restoration pro.

I'd do that, but I don't have the option: my old windows are all but gone.

In this schematic

of a double glazed window from Heartwood Fine Windows & Doors, the arrow-shaped muntin passes between individual, double-glass units of glass "panes." The muntin is held in place on the other side by wood stops against the glass. (Notice the difference on the inner and outer muntin profiles, which are also historically accurate.)

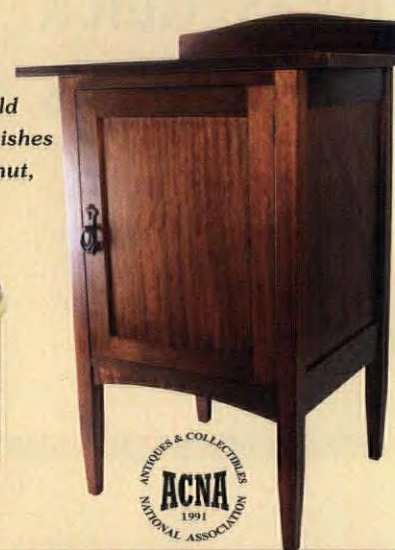


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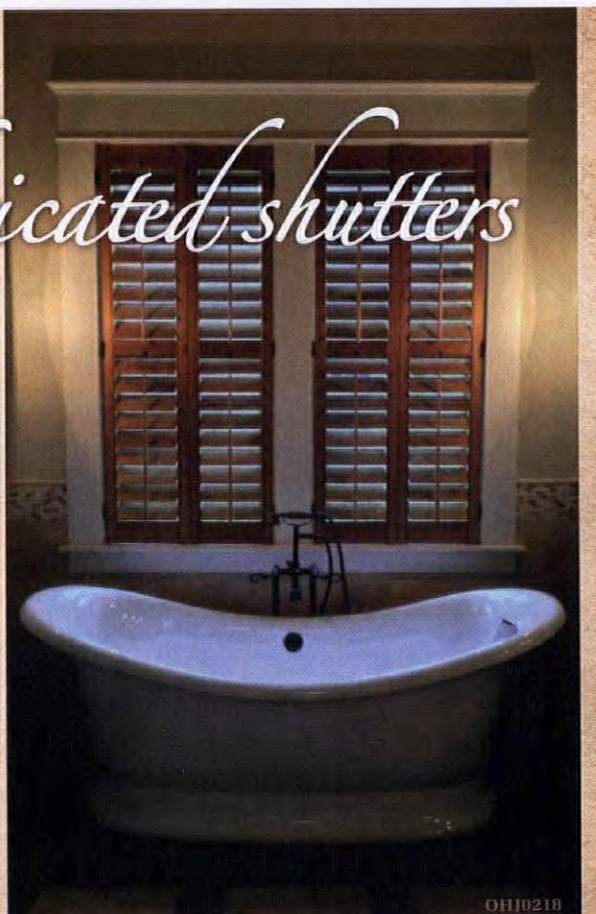
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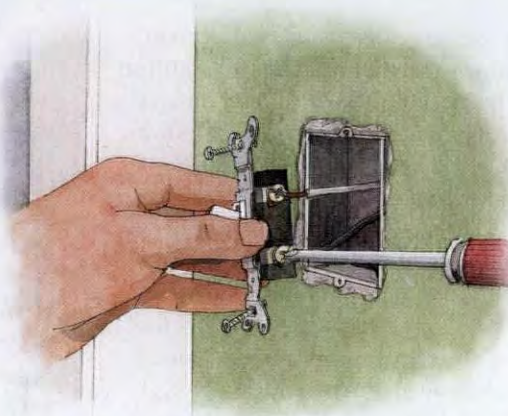
Brightening Ideas, Quick Projects

With do-able fixes, solve common old-house problems: a faulty light switch, paint-encrusted hardware, and a dusty, hard-to-reach chandelier.

HOUR

Replace a Light Switch

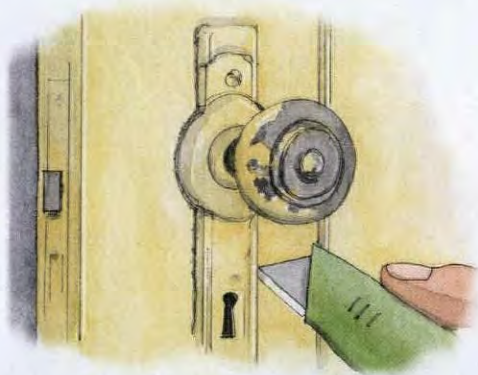
Old light switches may give you trouble. If you're comfortable with electricity and local codes allow, do this: Turn off the power. Use a flat-head screwdriver to unscrew the switch plate, then a Phillips-head driver to undo the switch. Two or three wires may be connected to the switch: a hot wire in black, a neutral wire that's not green and usually white, and a grounding wire that's green or bare copper. Unscrew the wires and reattach them to the new switch in this order: hot wire to brass screw, neutral wire to silver screw, grounding wire to green screw. Use needle-nose pliers to wrap wires clockwise around screws. Tighten screws but don't overdo it or you'll crack the switch. Look for the word "top" on the switch to insert it correctly into the box. Attach mounting screws; screw on the plate. Turn on the power and test.



DAY

Strip Painted Door Hardware

Paint comes off metal pretty easily, even without messy chemicals. The hot-pot method works best for copper, brass, and aluminum hardware. (Steel may rust and plating may flake.)



STEP 1

Gently scrape paint from screws with a utility knife and remove them. Be careful not to scratch the hardware. Score around the escutcheon with the knife and pry it off. Place the paint-slathered hardware in a crockpot or large saucepan. Add two tablespoons liquid laundry detergent or a quarter cup baking soda, and fill with water to cover hardware. Set crockpot to medium or keep a pot on low heat (slow simmer, not boil). Leave it overnight in the crockpot, 6–8 hours on a burner.

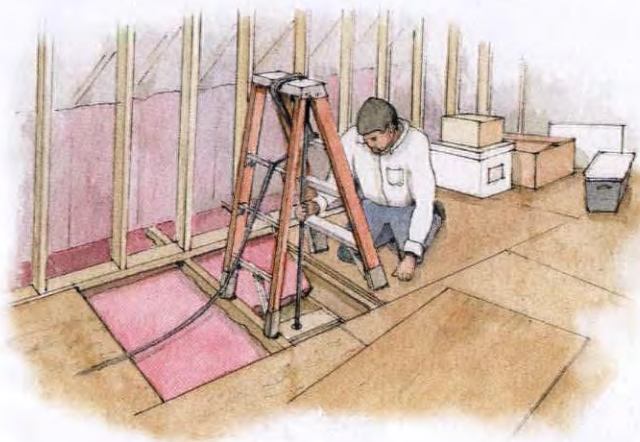


STEP 2

Remove hardware with tongs and dip it in a bowl of ice water. When cool, scrub off loosened paint—with fingers, a toothbrush, a nylon bristle brush, or a scrubbing sponge. Work on one piece at a time, leaving the rest in water, because paint will rehardens as it dries. Return to a pot of warm water if the paint hardens. Finally, buff metal hardware with a soft clean cloth and beeswax or metal polish; reapply wax every six months.

Install a Chandelier Lift

This contraption makes it easy to clean an out-of-the-way fixture or replace bulbs. You need access to the attic, a helper, and familiarity with electrical work.

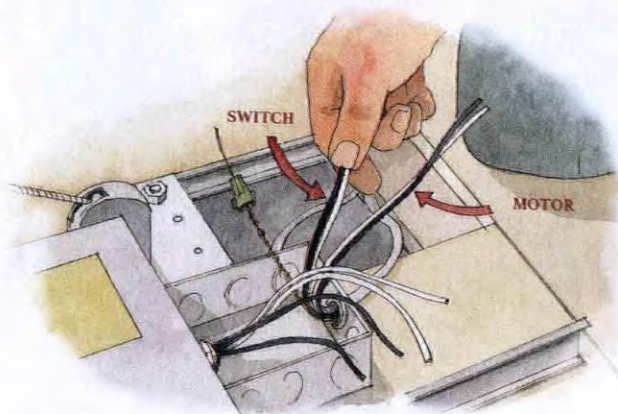


STEP 1

Turn off the power. Choose a location for the lift switch; the chandelier should be visible from the switch. (The lift switch is locked by a key and operates the motorized winch.) Cut an opening to fit the low-voltage ring for the key switch and install the ring. In the attic, place a ladder so that it straddles the location of the chandelier. The chandelier will need to be detached and lowered. Secure the chandelier with a rope to the ladder. Disconnect the fixture from the electrical box and slowly lower it to a helper waiting below. Place the chandelier in a safe location. Remove the electrical box.

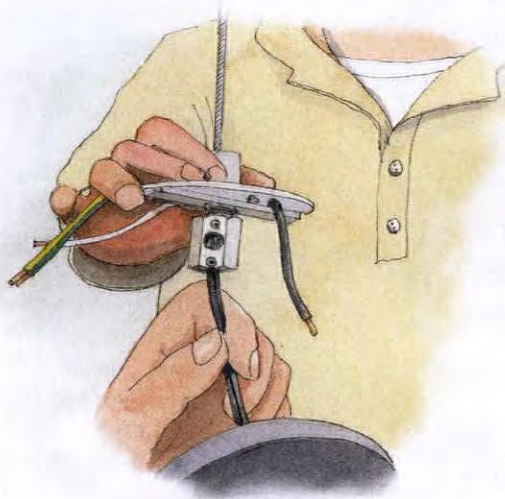
STEP 2

In the attic, center the uncovered lift over the opening for the fixture. The cable to the motorized winch and the new electrical box go through the opening. Use a power driver and screws to mount the lift to the joist. Level the lift and be sure cable is plumb, using shims if needed. Splice motor wires to the constant electrical source. Splice light-fixture wires to the switch-control wires. Splice the low-voltage wires from the switch box to the winch. Secure all wires with wire nuts.



STEP 3

Connect ground wires to winch with a screwdriver. Cover the winch. Fish a low-voltage wire from attic to switch opening, where the low-voltage ring will be. Attach low-voltage wires via the push connection; push wire through low-voltage ring. Screw key switch into the wall. Turn on the power. Lower the cable via the key. With a partner holding the cable and not letting go, remove the weight. Attach corresponding wires from chandelier to wires on plate. Secure with wire nuts. Once chandelier is connected, let go of the cable and turn the key to raise the chandelier, which will light up when locked in place.





“The old radiators looked pristine, and anyway, they’re made of steel! What harm could my little houseplants do?”



Turns out the previous owner of my 1940s apartment had restored the built-in metal radiators by stripping surfaces down to bare steel and sealing them with a metal-friendly lacquer. Blithely and over time, I set potted geraniums and basil on the radiator tops, occasionally sloshing water as I tended them. Eventually, rust rings appeared on top, followed by long rusty streaks down the metal sides. No wonder New Yorkers paint their radiators! —*Mary Ellen Polson*



Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at lviator@aimmedia.com.

THE FIX

After ignoring the problem for years, I got the idea to test-sand one of the rad tops in an out-of-the-way spot. Shining steel appeared! With my well-loved orbital sander, I took the smaller radiator top that’s in the bedroom down to bare metal. Repeated sandings with successively finer sandpaper (100, 150, 220) produced a surface with the patina of old nickel.

Now what to seal it with? Tommy, the previous owner, must have used a sealer that wasn’t impervious to rust, so I looked for a more durable coating formulated especially for metal.

An online search turned up Permalac (permalac.com), a direct-to-surface clear coating for all kinds of metal. It dries very quickly and won’t change color or develop rust, two characteristics I was looking for. It also protects surfaces from UV exposure, salt air, or in this apartment, dirty New York air.

After visits to two local hardware stores—neither had ever heard of the stuff—I bought the product online, after discovering there was also a lower-VOC formula. Both regular Permalac and Permalac EF contain toluene, a solvent used in paint thinners. While the EF version still has a chemical smell, it has less than 170 grams of VOCs per liter, under the 250 g/l mandated by California law.

The sealer goes on quickly and evenly. It can be sprayed or brushed on, or in my case, applied with a paper towel. I applied several coats, allowing each one at least 30 minutes to dry before applying the next. So far, there’s no sign of rust and the radiators look beautiful. Needless to say, I have no plans to put any flowerpots on the refreshed surface.

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SALVAGE IT



Nautical Lights Ahoy

Mid-20th-century ship lights are rewired and polished up to become attractive wall sconces or lamps. **By Brian D. Coleman**

➔ Ship lights used for illumination and navigation boast simple, durable design. As salvage, these lights are wonderful for use indoors and out, as a wall sconce in the bath or on the porch, as a table lamp, even as path lighting in the garden.

Once the fixture is rehabbed, you may need a shade; clear and frosted glass provide ample light. (You can always use a low-wattage or yellow or rosy-tone bulb.) For a table lamp, how about a shade crafted from a navigational chart, like those custom made by Skipjack Nautical Wares?

ABOVE Old ship lights in brass and copper may be stripped and polished, or their patina left intact. They convert well to durable home lighting fixtures that come with an interesting history.

THE COST

SALVAGED SHIP LIGHT	\$100
PORTABLE SODA BLASTER	\$150
3M METAL POLISH	\$40
BUFFING PADS	\$15
CARNAUBA WAX	\$10
WIRE & SOCKET	\$25

TOTAL \$340

a quick rehab

1. BLASTING AWAY

Ship lights are often covered in thick marine paint encrusted with salt and debris. Big Ship Salvage prefers soda blasting (20 psi) for stripping: sodium bicarbonate shot with compressed air to remove paint, rust, salt, and mold. It's much less damaging than sandblasting (120 psi).

2. POLISHING UP

Once down to the brass or copper base, the lights are polished with 3M Polishing Compound (Brasso is good for smaller lights). Try a buffing wheel with an angle grinder and wool polishing pad. Car polishes such as Turtle Wax also make old metal sparkle. Dampen the pad before rubbing it in compound, and keep it moist so it doesn't cause friction burn during application. Carefully buff to the desired polish. Bronze or brass wool pads can be used for a matte finish. Avoid steel wool as it will mark up the metal. Protect the finish with carnauba wax or seal it with a clear semi-gloss or gloss lacquer.

If you find an old lamp unpainted and in good condition, Skipjack's Joe Elder says to preserve patina by soaking the lamp in a solution of 1 gal. white vinegar with 3 gal. water for 30 minutes. Finish with a clear car or furniture wax (like Briwax).

3. REWIRING & HANGING

You must rewire every lamp. Trick of the trade: Twist or electrical-tape the ends of new wire to old; as you pull the old wire the new cord is drawn into the fixture. A U.L.-approved porcelain socket is set in the fixture with screws or a stud in the base. Wall sconces may be direct-wired to a wall switch or a pull-chain and thumb switch.



ABOVE A variety of salvaged ship lights hang on a wall at Olde Good Things in New York.

WHAT DO THE COLORS MEAN?

Colored light is an important navigational tool, indicating position of boats and helping avoid collisions. They are required between sunset and sunrise. **RED** lights are fastened on the port side (left), and signify that an oncoming boat will be on your right, and so has the right of way. **GREEN** lights are on the starboard side (right), signifying that oncoming traffic will be to the left, and you have right of way. A **WHITE** light is mounted on the stern to be seen from all directions. **YELLOW** light means that a lead boat is towing another.

unique *resources*

Shipyards salvage is a thriving industry; here's where to look.

- **Big Ship Salvage**
bigshipsalvage.com
- **Nautical Antiques**
piecesofship.com
- **Olde Good Things**
ogtstore.com
- **Our Boat House**
ourboathouse.com
- **Skipjack Nautical Wares**
skipjackmarinegallery.com

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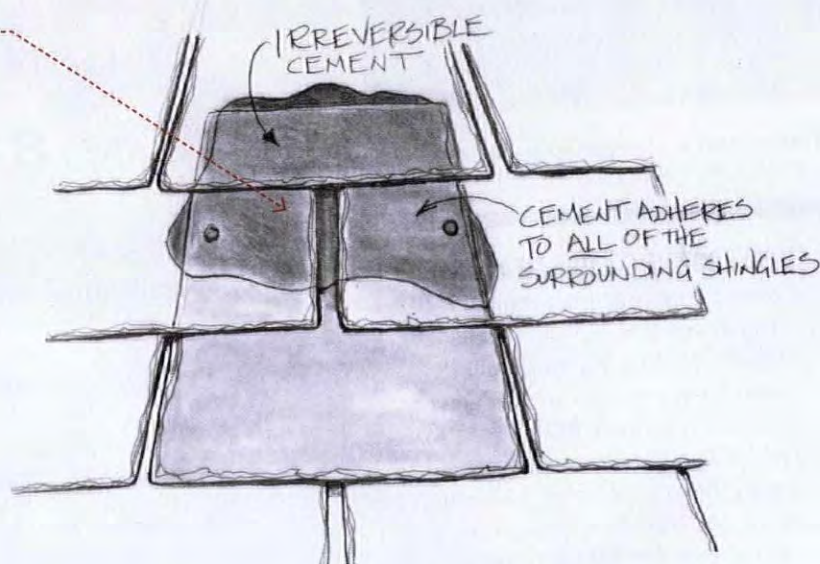
Replacing Roof Slates

Slate roofs are appreciated for their beauty, durability, and longevity. But because slate shingles are brittle, even a relatively new roof may have damaged slates, and the problem is common in older roofs. Slate quarried from different regions varies in durability. Aging shingles may develop fissures and delaminate along natural cleavage lines. Weathering (freeze/thaw cycles) may enlarge a small fracture until it stretches across the shingle. Thus, a portion of the slate slides from the roof while the part above the nails stays put. The slate replacement method shown here has proven successful. **By Ray Tschoepe**

WRONG WAY

THE OLD GOOP STANDBY

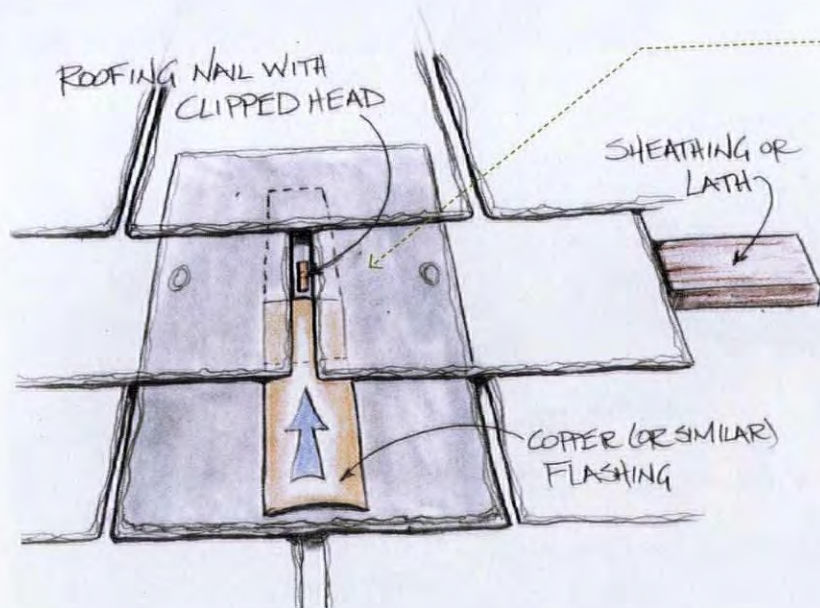
The easiest and fastest "repair" consists of smearing the replacement slate with some form of adhesive, such as roofing cement, then sliding the shingle in place. (Or worse, just slathering roofing "tar" or cement over the broken area!) Unattractive as it is, that'll prevent leaks in the short term; but given the dust produced by old slates, you have no way of knowing how much adhesive is in contact with sound material. Further, the adhered shingles cannot move during freeze/thaw cycles. Finally, once they're "glued" in place, the surrounding shingles cannot easily be replaced in the future.



RIGHT WAY

NEW SLATE WITH COVERED NAIL

Using a slate or shingle ripper, clean out remnants of the old slate. Select a matching new or salvaged slate shingle and slide it into position. Between the shingles that cover the upper portion of the new slate, scratch a line, then remove the slate. Punch or drill a hole along that line at the same level as the existing punched holes. Replace the shingle and drive in a new hot-dipped galvanized or copper nail with a clipped head. Cover the nail with a slip of metal flashing that is slightly cupped and which slides over the nail head and under the next course of shingles.





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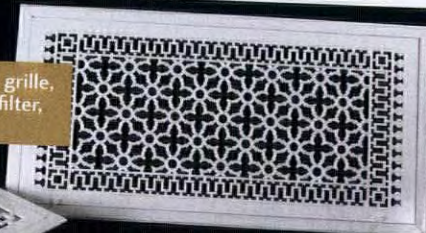
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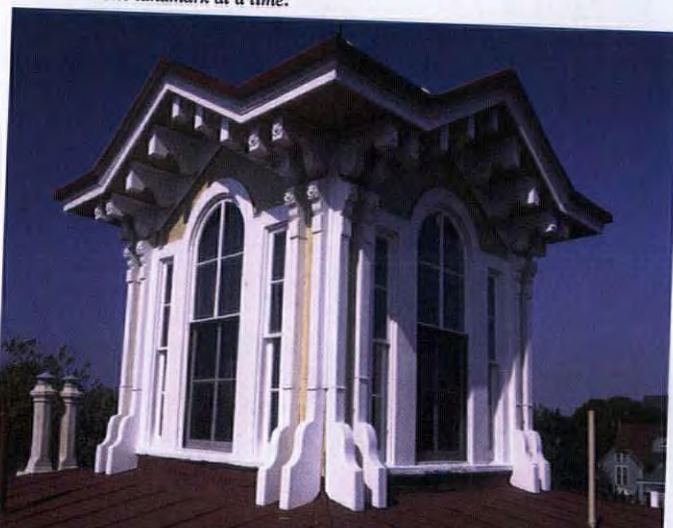
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PAGE 66

74 KITCHENS + BATHS | 76 VINTAGE VISION | 78 THEY STILL MAKE | 88 REMUDDLING





ABOVE Since 2011, Alex and Wendy Santantonio have been blogging about the restoration of their 1880s brick row house in Old Town Alexandria, Virginia (top right). **OPPOSITE** Now outfitted with a bath caddy and European-style "telephone" shower, the salvaged clawfoot tub was a cheap find, but an adventure to move up two flights of under-engineered stairs.



Two hands-on restorers transform a played-out bath into a bright, beautiful, period-inspired spa retreat.

An epic undertaking even for two experienced DIYers, the new master bathroom in our 1880s row house took years of planning and labor—not to mention numerous emotional meltdowns as we second-guessed decisions and occasionally each others' judgment. Cold in winter and hot in summer, the large but oddly shaped space began with a passageway through a closet, with a direct view of an ugly bump-out for ductwork on the far wall next to the only window. To the left was a shoddy vanity with a mildewed tile counter; on the right stood a massive jetted tub/shower combo with a broken stopper. | by Alex and Wendy Santantonio

Decisions and DIY

IN DESIGNING A TIMELESS BATH



CONSIDERED DETAILS
Subtle touches around the bathtub include a shelf built into the cap rail, sheltering a polished nickel towel bar.



LEFT (top) The couple revel in taking showers under the 12" showerheads they bought when renovation was still years in the future. At the time, however, the lack of an in-between size sparked an intense exchange between the married authors. (below) Alex compares a 12" showerhead from Restoration Hardware with a 6" showerhead in the guest bath. By the time the makeover was complete—too late for this project—the store had begun offering an 8" head.



DESIGN TIPS

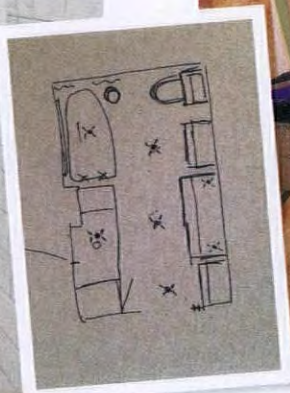
- **1. Scour all resources** to find just the right fixtures, materials, and construction approaches to fit your taste and budget.
- **2. Talk through every design decision** with your partner.
- **3. Measure, measure, and measure again** before buying.
- **4. Do trial runs** on design elements that may seem insignificant but have big impact, like grout color for a mosaic hex-tile floor.



Remarkably, we used this nightmare of a bathroom daily for more than a decade before finally achieving our vision: a master-bath spa that looks appropriate in a Victorian-era house, complete with a marble mosaic hex tile floor, white subway tile shower, and a high wainscot of painted white beadboard finished with a moulded top rail. Blowing out the closets (we relocated them to a bedroom) meant we gained enough space to comfortably accommodate a large, two-person shower, a double vanity flanked by floor-to-ceiling cabinets, and a vintage clawfoot tub. The most luxurious touch is the shower, fitted with two 12" rain-showerheads bought years ago, when plans for our new bath were still just a sketch on a paper napkin.

We also repurposed a vintage late-19th-century bureau into the marble-topped double vanity of our dreams, and restored an antique cast-iron clawfoot tub found on eBay for \$150. We built the custom cabinets ourselves. Thanks to Alex's obsessive attention to detail, the four lower cabinets are fitted with pull-down laundry bins that each hold almost exactly a single load of laundry. Although that aspect of the project took much longer than we expected, the results were worth it.

Every day, we wake up looking forward to taking our showers. The large and luxurious frameless glass shower has a panoramic view of the bathroom, so we can enjoy everything that took us so long to build. One of our favorite features ended up being something you can't even see: The radiant heat under the floor is wonderful on cool mornings, when tile would be be



ABOVE The old buffet is in position in the cleaned and gutted bathroom, awaiting transformation. **INSET** Utilizing a sophisticated space planning tool—a crude sketch on a paper napkin—Alex and Wendy blocked out a generous shower that’s about 4’ feet wide and just under 6’ long, complete with an in-shower bench. **LEFT** Alex designed and built the storage cabinets on either side of the vanity, right down to pull-out laundry bins. **BELOW** A radiant heat mat installed down the center of the floor added a degree of luxurious comfort to the bathroom.

TOASTY TOES

“No longer do we fear stepping barefoot out of the shower, or making a midnight trek to the loo without slippers. Since the bathroom is much longer than it is wide, we decided to install a radiant heating element in the primary walking lane down the center of the floor. • “Not only did we get a chance to perfect our self-leveling concrete skills (for more on that, see the blog oldtownhome.com), but the radiant strip from Warmly Yours is also more than adequate to keep the floor toasty, our feet warm, and it even adds a little heat to the room.”

Many Shades of GREY

“We knew we wanted a dark grey grout for our 1” hex tile floor, but initially came home with grout that was second-lightest on the color chart. Fortunately, this wasn’t our first grout rodeo, so Alex mixed up a little bit of thin-set. Paying no attention to the fact that we were spending a beautiful Friday night to test grout

colors, we popped the cork on a sparkling wine and did some experimenting on a sample board.

“As the grout began to cure, the formerly perfect shade of grey transformed into a color that looked almost white next to the stone tile. The next morning, we swapped the light grey grout for the darkest shade, testing it on our trusty sample board over an outdoor lunch. This one

looked too dark.

“Frustrated but determined, we headed to a big-box store (there goes Saturday night) in search of more options. We found a color called “Delorean Gray,” named for one of the most famous time machines ever created. On the test board it started out quite dark, but the next morning the color had dried to that soft medium grey we were searching for.”



The master-bath “spa” looks appropriate in a Victorian-era house, given a marble mosaic hex tile floor, white subway tiles, and a high wainscot of beaded board, painted in classic white.



SHINING MAKEOVER

Lustrous with marble yet sleek with white subway and hex tiles, the renovated bathroom sparkles with a glass shower enclosure, beveled mirror, and chrome and nickel fittings with sconces to match.





MOVING A SALVAGED TUB

Cleaned, primed, and painted, the cast-iron clawfoot tub they'd picked up for a song a decade ago was finally ready to be moved up two flights of stairs. The two had dreamed about and dreaded this day. For Wendy, fear grew so overwhelming (what could go wrong, moving a 350-pound behemoth?) that she couldn't be home. So Alex supervised the team on the day of the event. "I have to admit I smiled when the first guy got to the tub and said, Wow, you mean, this is all solid metal?" Alex remembers. "I said, Yes—yes it is. That's why we called you."

With one man on either end of the tub and a third as spotter, the team made it safely up the first set of stairs. The next flight was more treacherous. Not only were the stairs steep and narrow, but Alex knew they were unsupported at the back. He advised the men to step only on the front of each step, and the team moved

slowly upward. Then the lead carrier lost his footing—nothing terrible, but enough to stop forward momentum. Alex flashed back to when he was helping two others carry a massive piece of tempered glass. The lead man took an awkward step as they passed through a doorway, causing a ripple effect that allowed the edge of the glass to strike the door frame. The glass exploded into pieces.

"I remembered that huge explosion as I watched the tub begin to shift backwards, down toward the first floor," Alex shudders. All of the weight of the tub shifted onto

the rear carrier. Potential disaster flashed before his eyes. But the spotter tailing the two carriers planted his feet and put his shoulder against the lowest man, shifting his momentum forward. That boost steadied the rear of the tub—probably only two seconds, though Alex says his vision of the tub crashing down onto the movers, through the floor, and back to the basement was so "vividly realistic." He came away impressed by the professionalism of the movers. "And that's why Wendy didn't let me do this job with a friend," Alex concludes.



ABOVE Having negotiated the tub up the steps from basement to first floor, movers from MyTruckBuddy.com reposition strapping before heading up the last, most treacherous flight of stairs.

OPPOSITE A road trip led Wendy and Alex to a supplier for Carrara marble that met their budget at about \$80 per square foot. **INSET** After scouring local and online retailers for vanities that met design and price criteria without luck, Wendy discovered this solid walnut dining-room buffet on sale at a neighborhood antiques shop, marked down to \$400.

MARBLE FOR PEANUTS

"Needing just a few pieces of custom-cut Carrara marble for the vanity and shower bench, we were astounded to receive quotes that averaged around \$2,600. This, for two smallish counters plus trim that could easily have been cut from waste marble. It worked out to about \$160 per square foot.

- "Discouraged, to say the least, we decided to shop further afield after a friend told us of her experience sourcing affordably priced marble—well outside the Washington, D.C., Beltway.
- "A serendipitous trip to Chantilly, Virginia, led us to The Stone Studio. After we met with the owner-manager, he worked up an estimate based on Wendy's rough sketch. It said \$1,250—just \$1,250!—and included measuring, fabrication, delivery, and installation. We had avoided the dreaded Beltway markup after all."



painfully frigid on bare feet. In the middle of winter we've found ourselves lingering in the bathroom just enjoying the warmth. Temperature-wise, it's now the most comfortable room in the house.

This is not a project that came together quickly or easily. Our "bargain" vanity cost us countless hours reinforcing it and trimming it out in a way that suited our vision and our budget, for example. On the other hand, the angled and beveled mirror that perfectly complements it turned up in Wendy's inbox—on sale!—in an email blast. She all but tripped over it.

Some last details still need attention before we declare the bathroom complete—we're looking for polished nickel keyhole covers for the vanity—but we're both very happy with how the bathroom turned out.

FOR RESOURCES, SEE PAGE 87.

VANITY FROM SALVAGE

Thinking of transforming a vintage buffet into a bath vanity? Expect complications. At minimum, you'll need to:

- Plan for a plumbing chase —two if it's a double vanity.
- Lower the height (typically 36"–37") to the more comfortable 33"–34" usual for pedestal sinks and vanities.
- Rebuild and beef up the framing around new plumbing.
- Tighten structural joints, especially if you plan to add a stone countertop.



Cottage Suite

This Cape Cod bathroom makeover created rooms within rooms using sliding doors. **By Patricia Poore**

Many old houses don't come with *en suite* baths, or with enough bathrooms. Architects and owners have come up with ingenious ways to add them. Options boil down to two: put the new bathroom in an addition; or convert existing space for a powder room, three-quarter, or even a full bath. A conversion may take over a former bedroom (or trunk room or nursery), common for houses built before indoor plumbing. Other bathrooms are carved from "found space" under the stairs, in back-to-back closets, tucked into the eaves, or at the end of a hallway.

A new bath for the master bedroom looks best when the rooms connect visually. The paint color or wallpaper might relate between rooms, trim details in the bath may echo those in the bedroom, and lighting may be similar. Shown is a new bathroom in a New England Shingle Style house, which occupies part of an addition designed by Hutker Architects (Boston and Falmouth, Massachusetts). Nicely appointed with period details, the small suite of rooms is laid out and decorated like the bedrooms. Wallpaper keeps the room from looking clinical. The Roman tub on a pedestal is recessed into an alcove, mimicking a window seat. The marble-topped vanity with double sinks is furniture quality. Sliding doors fitted with pretty leaded glass don't block sunlight.



1. TREAT AS FURNISHED

This appealing bathroom is part of a master suite that takes cues from the bedroom. The warm, furnished-room aspect comes from a full set of trim, wood wainscot, windows curtained in cottage style, dark-finish lighting fixtures, and wallpaper.

2. DECLUTTER WITH BUILT-INS

Every inch is put to good use with low-profile, built-in cabinets and drawers, appointed with traditional iron hardware. Echoing bedroom closets, they hold linens and grooming tools. The handsome double vanity cabinet offers more storage.



3. MIX THE FINISHES

White-painted woodwork is a clean standard for baths; with period trim and beadboard, it has a cottage look. The appearance of the room is warm, not stark, given the use of a naturally finished hardwood vanity and wood flooring, along with bronze fixtures and iron hardware.

4. USE SLIDERS WITH GLASS

Sliding doors are space efficient as they avoid the need for a swing out. They can be fully or partially open. The glass top half allows natural light from windows to come through to the sink room. Stained and patterned glass provide some privacy with an artful touch.

BE INSPIRED...

The 'Abington' torch sconce is a slim, attenuated version of a Colonial Revival electric candle with shade. Available in four fine finishes, 18" tall, it's \$270 as shown in aged brass. hudsonvalleylighting.com



Wesaunard manufactures electric towel warmers plain to baronial, freestanding or wall mounted, made in the U.K. Finishes include antique and ingot gold, chrome or nickel plate, and brass. U.S. phone (540) 582-6677, wesaunard.com

A bathroom standard, wall sconces are traditional yet many designs are fresh. Rejuvenation's 'Pittock' double sconce, adapted from an elevator indicator light, illuminates up and down and can be installed vertically or horizontally. Multiple finish options, \$272-340, rejuvenation.com

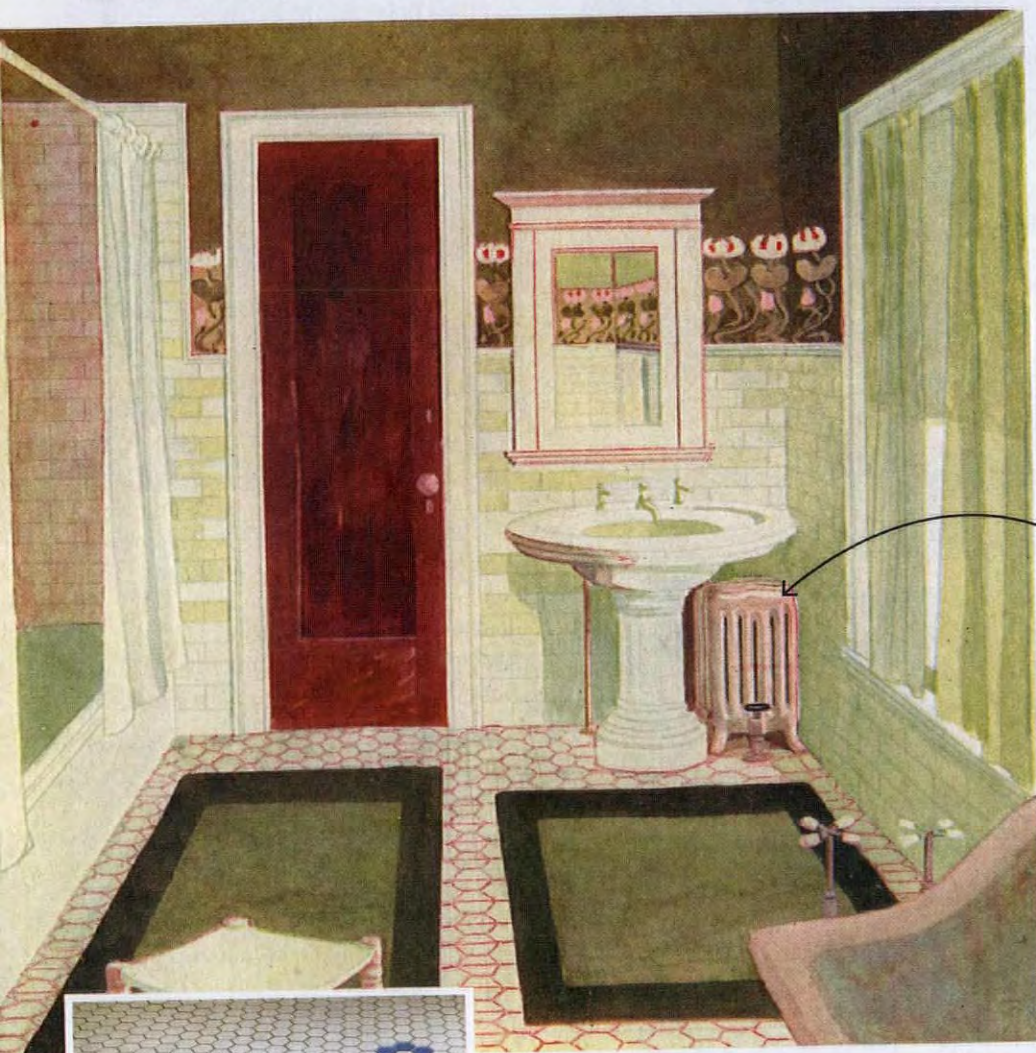
Yellow isn't an easy color to get right. Trustworth Studios offers the C.F.A. Voysey 1907 pattern 'Fool's Parsley' in two colorways right for an Arts & Crafts bungalow or seaside cottage. Sold by the 30' roll. trustworth.com





A Warm Bathroom, 1905

This illustration from a radiator and boiler catalog captures Art Nouveau spirit in an otherwise typical bath.



Subway Mosaics makes floor tiles of unglazed porcelain in both 1" and 2" hexagons, and in 24 colors. The mosaics are delivered 36 tiles to a sheet. Penny rounds and mosaic squares also available. subwaymosaics.com

Kingston Brass's 'Potomac' widespread bathroom faucet with white porcelain cross handles is made of solid brass and available in four finishes including satin nickel; \$351.90 as shown, through houseofantiquehardware.com



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Accompanying text chided the decorator for placing the radiator in a tight corner, rather than under the window—pointing out low, narrow models that might have been used.

Runtal Radiators has narrow and shallow hydronic (forced hot water) and electric units for baseboard, wall, floor-mount, even curved applications, all in a range of colors. Towel radiators, too. runtalnorthamerica.com



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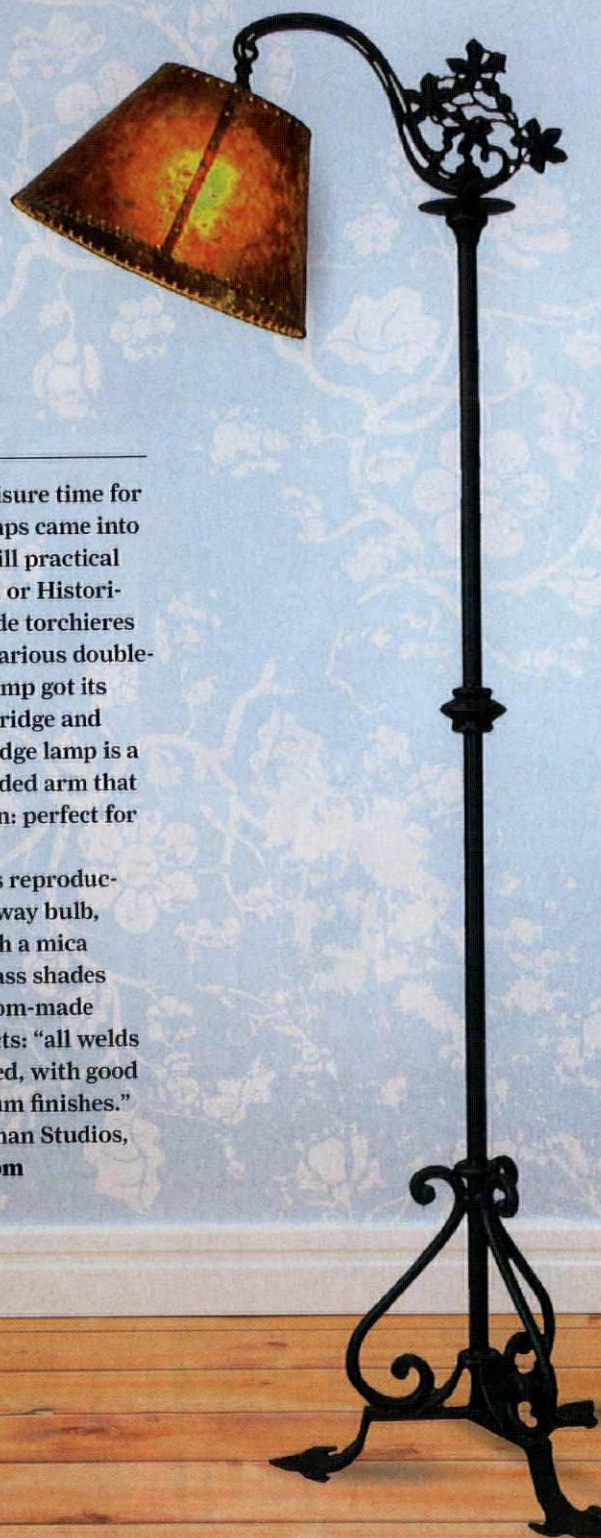
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BRIDGE LAMPS

With the wide acceptance of electricity and leisure time for reading and playing cards, floor and table lamps came into their own during the 1920s, '30s, and '40s. Still practical today, they add a touch of Art Nouveau, Deco, or Historical Revival style to a room. Floor lamps include torchieres (sending light toward the ceiling) and, later, various double- and triple-bulb upright models. The bridge lamp got its name through the astounding popularity of bridge and other card games in the 'teens and '20s. A bridge lamp is a floor lamp about 52"-60" high, with an extended arm that holds the shaded bulb in a downward position: perfect for illuminating the card table.

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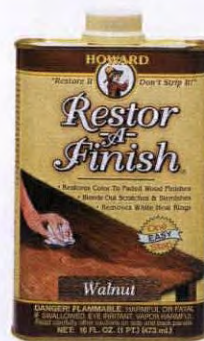
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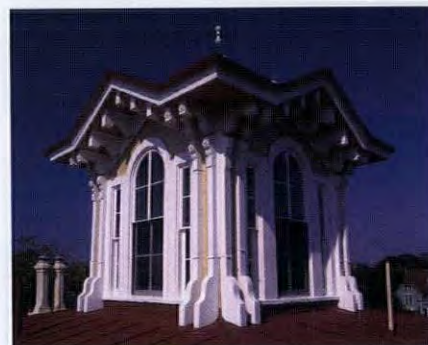
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Crown Point Cabinetry crownpoint.com *Fine quality custom cabinetry in period styles including Shaker* **Kennebec Company** kennebeccompany.com *Period-inspired cabinetry, custom designed & handcrafted*

EARLY AMERICAN LIGHTING

Authentic Designs authenticdesigns.com *Colonial reproduction lighting, hand-crafted in brass, copper, tin, and American hardwoods* **Ball & Ball** ballandball.com *17th- and 18th-century lighting in brass, tin, copper, pewter, iron, bronze* **Lanternland** lanternland.com *Artisan copper lanterns & outdoor lighting* **Period Lighting Fixtures** periodlighting.com *Handmade lighting 1620-1850 & licensed designs*

TRADITIONAL RUGS

HomeSpice Décor homespice.com *Primitive, country & cottage rugs; accessories*

RESTORING ANTIQUE LIGHTING

ANTIQUES & RESTORATION

The Antique Lamp Co. antiquelampco.com *Vintage fixtures, repairs, appraisals, glass and fabric shades, parts* **Appleton Antique Lighting** appletonlighting.com *Antique period lighting & restoration* **Historic Houseparts** historichouseparts.com *New & restored antique lighting & restoration* **King's Chandelier** chandelier.com *New & vintage crystal ornament; lamp parts, cleaning & repair* **Rejuvenation** rejuvenation.com *New & vintage fixtures, restoration, shades* **Turn of the Century Lighting** tocl.ca *Restored & reproduction lighting, restoration* **Vintage Hardware & Lighting** vintagehardware.com *Restored & new lighting, restoration*

PARTS, SHADES & TOOLS

AMACO amaco.com *Rub 'n Buff wax metallic finishes* **Antique Lamp Supply** antiquelampsupply.com *Lamp parts, electrical components, shades* **B&P Lamp Supply** bplampsupply.com *Lamp parts, electrical components, tools, shades, cleaners* **Franmar** franmar.com *Blue Bear Paint & Urethane Stripper* **Lamp Glass** lampglass.nu *Replacement shades* **Lundberg Studios** lundbergstudios.com *Mouth-blown glass shades* **House of Antique Hardware** houseofantiquehardware.com *Lighting parts & shades* **Sundial Wire** sundialwire.com *Vintage-look cloth-covered wire; lighting & electrical components*

(WINDOW) LIGHTS DIVIDED

CUSTOM WINDOWS

Adams Architectural Millwork Co. adamsarch.com *Custom-made authentic reproduction windows* **Architectural Components** architecturalcomponentsinc.com *True-to-period custom windows* **Cooper Smart Windows** coppersmartwindows.com *Unique historic double-glazed windows with integral storm shutters* **Heartwood Fine Windows & Doors** heartwoodwindowsanddoors.com *Realistic divided light & true divided light windows* **Loewen** loewen.com *Wood & clad windows with historic casing profiles* **Marvin Windows and Doors** marvin.com *Built-to-order high-performance windows* **Woodstone Company** woodstone.com *Architectural wood windows & doors*

WINDOW RESTORATION

Bagala Window Works bagalawindowworks.com *Window restoration* **Historic Restorations** historic-restorations.com *Full-service restorations include windows* **Wood Window Makeover** woodwindowmakeover.com *Window restorations & workshops* **Window Preservation Alliance** windowpreservationalliance.org *Connects historic homeowners with window restoration professionals*

Related Resources

STORMS & INTERIOR GLAZING

Allied Window alliedwindow.com *"Invisible" storm panels* **Indow Windows** indowwindows.com *Interior window inserts* **Innerglass Window Systems** stormwindows.com *Custom glass interior storms*

DO THIS, NOT THAT

SLATE ROOFING

Sheldon Slate Products sheldonslate.com *Slate products: roofing shingles, sinks, counters & floor tile*

TIMELESS DIY BATH

BEADBOARD/TRIM

Mad River Woodworks madriverwoodworks.com

RADIANT HEAT

floor mat **Warmly Yours** warmlyyours.com

MARBLE

Carrara marble cut to order **The Stone Studio** mystonestudio.com

FIXTURES/FITTINGS

showerheads, towel bars, hooks **Lugarno collection** [12" showerheads discontinued]; vanity faucets **Vintage collection**; vanity hardware, all in polished nickel **Restoration Hardware** restorationhardware.com • wall-mount telephone faucet with cross handles & hand shower; tub caddy with book rack **Signature Hardware** signaturehardware.com

MISCELLANEOUS

Spot Cord window sash cord **Samson Rope** samsonrope.com • sealer **Waterlox** waterlox.com • 'Delorean Gray' grout **Polyblend** custombuildingproducts.com

COTTAGE BATH

ARCHITECT

Hutker Architects, Falmouth, MA: (508) 540-0048, hutkerarchitects.com

ART GLASS

Bonnie Maresh Fine Stained Glass, E. Falmouth, MA: (508) 548-6215

METALWORK

Hanschka Fine Metalwork, Vineyard Haven, MA: (508) 696-6984, finemetalwork.com

FIXTURES/FITTINGS

American Standard americanstandard-us.com **Chicago Faucets** chicago faucets.com **Kohler** us.kohler.com **Waterworks** waterworks.com

HARDWARE

silicone bronze dark **Rocky Mountain Hardware** rockymountainhardware.com

LIGHTING

traditional **Brass Light Gallery** brasslightgallery.com • modern (similar) **Urban Archaeology** urbanarchaeology.com



Sheldon Slate

DO

... preserve original massing, roof lines, major design elements (like a tower), and architectural trim (like stickwork) that provides scale and a style note. Paint color is, of course, changeable.

NEIGHBOR



NOW STUMPY AND LUMPY

"I have been an *Old House Journal* subscriber for nearly 20 years," writes Mr. Brill. "I finally found my Remuddling submission in Freeport, New York [on the South Shore of Long Island]. The photos speak for themselves. These Victorians are only two houses apart, on the same street."

Both houses are, ahem, asymmetrical, but it's instructive to see how a pleasing asymmetry became boxy and brutish after exterior changes were made. Punctuation disappeared along with the tower roof. The interplay of indoor and outdoor space was lost when the verandah was walled up. The rhythm of fenestration (window placement) is now a series of blasts. Ill-fitting siding covers elements that used to provide visual interest and scale.

When amputation or a skin graft is necessary, we call a doctor. Wish more people learned to call an architect!

“ We need more education in architecture. ”

—Karen M. Kirk

TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it to lviator@aimmedia.com. 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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