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OLD HOUSE JOURNAL

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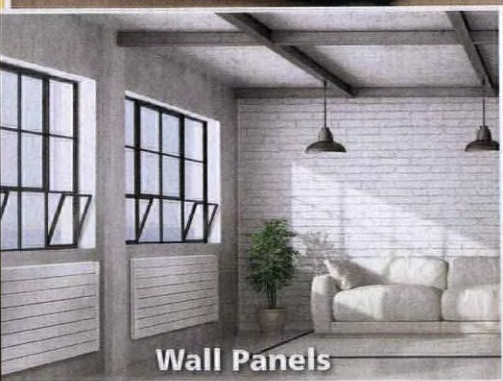
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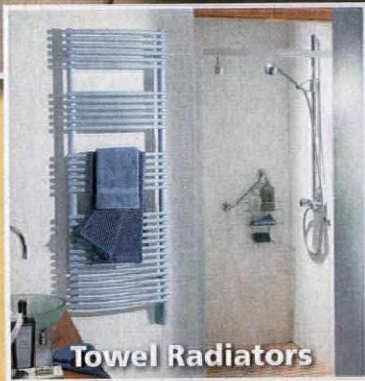


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The image shows four rolls of fabric standing upright on a dark wooden surface. The fabrics have various patterns: a floral design in red, green, and cream; a solid green fabric; a geometric pattern in green, white, and black; and a pattern with horizontal bands of orange and brown. The lighting is dramatic, highlighting the textures and colors of the fabrics.

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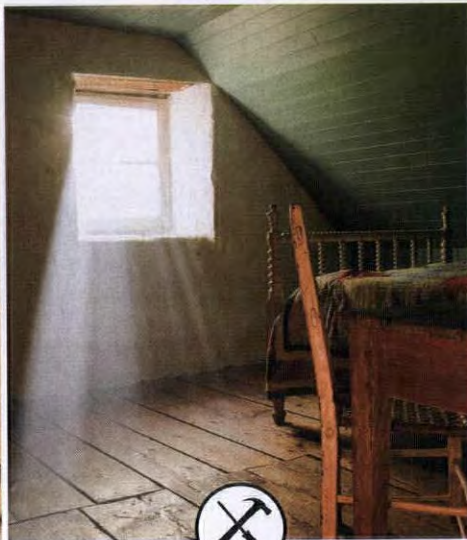


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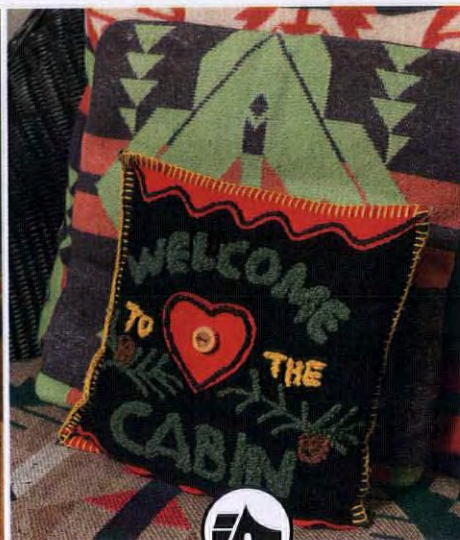
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ON THE COVER A new kitchen for a 1928 Mediterranean Revival house.
PHOTO BY SUSAN GILMORE. SEE STORY ON PAGE 34.



LEFT TO RIGHT Vintage fireplace tiles color the Black Mountain cabin; a repurposed dental cabinet sparkles in Manhattan; a Vermont grocery-store counter finds duty in a Foursquare.

SIDE NOTES

OAK PARK IN APRIL

Do you know about our Traditional Building Conferences? Aimed at design professionals (CE credits are offered), the highly educational seminars are of interest to serial restorers, contractors, and building managers as well. These intimate events are great for networking and sharing information. Conferences travel to hot spots around the country. The next one comes to Chicagoland April 24–25, with seminars held at the Nineteenth Century Club in Oak Park. (Conference hotel is the Carleton of Oak Park). The theme is Materials and Methods with an emphasis on windows and the building envelope. And of course there are tours! Oak Park has three historic districts, including the Frank Lloyd Wright/Prairie School district. (Note that previous sessions are available as webinars.) Also check back for information on the July conference with the annual Palladio Awards, to be held in Princeton, N.J. *traditional buildingshow.com*

Old things tell a story

What people like about old houses is idiosyncrasy and surprise. How many children's books feature the nooks and crannies of a Victorian house, or the dark dusty attic of forgotten treasures? (Okay, old houses are the backdrop for mystery and horror, too, but that's not where I'm going today.) Old houses engage our imagination because they were built for life at a different time, when things like multiple fireplaces and servants' stairs were assumed to be necessary. Old houses embody telltale signs of an era: The exuberant gingerbread on an 1880s Queen Anne celebrated an abundance of wood and the new industrial power to turn it into fretwork. Old houses become unique, too, as they age. The passage of time brings change, adds patina, and softens the edges.

New houses have their virtues, we restorers ruefully agree, but they are more predictable and often boring. That is, unless they are built in a new-old-house way, incorporating traditional materials and techniques—and salvaged bits. Salvage puts back idiosyncrasy and surprise. A vintage stained-glass window or an antique mantel is interesting of itself. And the old piece can make an addition or new construction look grounded and layered in history. If the piece is quirky, it becomes a conversation starter. Salvage adds depth during renovations, too. We see several examples of clever repurposing in this issue, in houses old and new.

The folks who monitor our website traffic tell me that “salvaged” and “using salvage” are in the top ten search terms—that is, how people both in our sphere and in the larger internet universe find our site. Clearly, it remains a popular topic, one reason why an issue theme this coming fall will be Salvage Projects. Besides case histories and an up-to-date dealers list, we'll include a tutorial on how to plan for and use salvaged elements. Your photos are welcome—please send them and your informal notes to the email address below. Thank you!



Patricia Poore



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20th-century Kitchen

Here are some fittings fresh as a new century, all well designed and crafted.

By Mary Ellen Polson

1. SCHOOLHOUSE TRIO

Graced with clear schoolhouse-style shades, the Fairfield three-light trestle pendant will suit many early 20th-century kitchens, especially hung over an island or work table. In polished chrome, it's 36½" wide x 21" high (adjustable). \$338.90. House of Antique Hardware (888) 223-2545.

houseofantiquehardware.com



2. IN AND OUTIE

Belly button-inspired, these "Outie" tiles in the granite glaze suggest both Op Art and early 20th-century penny tiles. They're available in 4" x 4" full or 2" x 4" half circles. They come in dozens of proprietary glaze colors. \$11 to \$17 each. Motawi Tileworks, (734) 213-0017, motawi.com



3. ERA OF RUSTICITY

Add a rustic feel to old farmhouse cabinets with Wavy VintageWire, a safety laminated glass embedded with real twisted chicken wire. The glass is available in sheets up to 44" x 83". \$51.84 per sq. ft. Bendheim Cabinet Glass, (800) 221-7379, bendheimcabinetglass.com



4. COUNTERTOP GOURMET

Recalling early 20th-century pie safes, the Golding Gourmet stores cheese, fruit, and artisanal breads in a protected yet ventilated environment. It's made of poplar and pine and measures 22 ¾" wide x 11 ½" deep x 16" high. \$500. Fineartistmade, (207) 853-9504, fineartistmade.com





5



6

5. RETRO CONVENIENCE

With chrome handles and edging, the 1959 Northstar cabinet-depth fridge has double doors and a bottom freezer. Doors and drawers are formed from heavy-gauge steel, then powder coated in one of eight colors, including Beach Blue. \$5,995. Elmira Stove Works, (800) 295-8498, elmirastoveworks.com

6. A ROLLED RIM

This deck-mounted, rolled-rim 36" x 24" acrylic sink resembles old cast-iron sinks, but it's made in the U.S. of impact-resistant, lightweight materials, non-porous and UV-stable. Options: period-look faucets and double basins. \$699-\$1,099. NBI Drainboard Sinks, (352) 213-3119, nbidrainboardsinks.com



7



8

7. PATIO PARTY

The Burbs is a fresh interpretation of Fifties-era serving pieces in BPA-free melamine. Find salad and party plates, cereal bowls, a serving bowl, and three sizes of platters. \$5.99-\$36. Dansk, (800) 223-4311, dansk.com

8. READY FOR LIFTOFF

The Streamline-inspired wall-mounted faucet with lever handles and an 8" swinging spout is so birdlike it might take flight. In solid brass with polished chrome finish, the faucet has a 10 1/4" spout reach and fits centers from 7" to 9". \$129. Signature Hardware, (855) 758-7040, signaturehardware.com

9. MAPLE WORK SURFACE

Offered in seven sizes and 12 colors, the Boos "C Classic" country work table has a 1 3/4" edge-grain maple butcher block. Options in shelving, drawers, wicker storage baskets, and locking caster wheels; from \$623. Butcher Block Co., (888) 267-0546, butcherblockco.com



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Arts & Crafts Now

More than a century after the movement began, artisans continue the exploration.

By Mary Ellen Polson

1. SOFT LIGHT

Jonathan P. Leck handcrafts pagoda-like Usubi lamps from ash, cherry, walnut, maple, or white oak, fitting each with rice paper or mica. A small lamp is 12" square and 14" high. A large lamp measures 16" x 18"; \$400-\$525. JP Leck Design, (612) 369-2752, jpleckdesign.com



2. INTERLOCKING KNOTS

Reproduced from the maker's museum collection, the Celtic vase comes in several colors as well as the pottery's legendary iridescent glaze. Shown in Redwood, it measures between 8" and 9" tall. \$135 (\$270 iridescent). Pewabic, (313) 626-2000, pewabic.org

3. VELVET MORRIS

Taken from a Henry Dearle carpet pattern, Montreal Velvet is from Purleigh Weaves, a compendium of upholstery-weight fabrics in the new Archive IV collection. It comes in three colorways, including forest and teal (shown). Sold through the trade. Style/Library: Morris & Co., (800) 395-8760, stylelibrary.com



4. NATURE IN RELIEF

Hand-worked in copper by Mexican artisans, the Chinese Lantern Plant tile took inspiration from a tile inset on a vintage Arts & Crafts children's armoire. Measuring 6 1/2" x 8 1/4", it's framed in a 2"-deep Dard Hunter oak frame. \$150. Cobre/Susan Hebert Imports, (503) 248-1111, ecobre.com

5. PASADENA STYLE

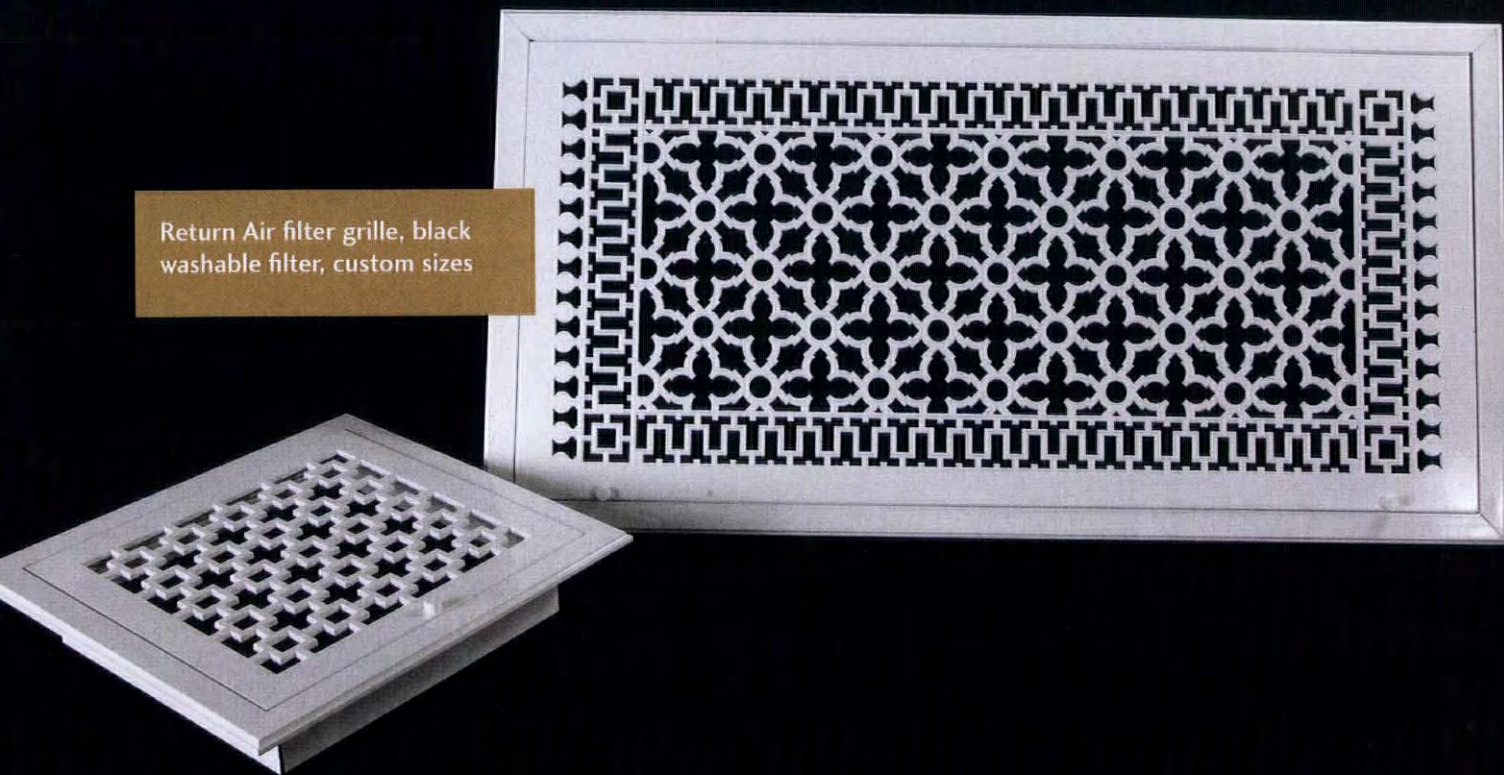
Crafted of black cherry and finished in luxurious black leather, the Oak Knoll sofa has characteristics familiar from the designs of brothers Charles and Henry Greene. The piece measures 90" long x 40" deep x 33 1/2" tall. \$6,396 and up. Stickley, (315) 682-5500, stickley.com



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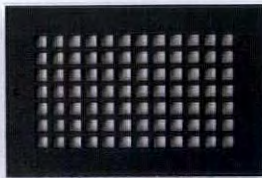
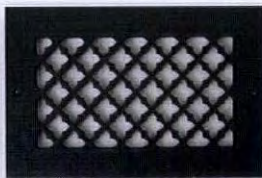
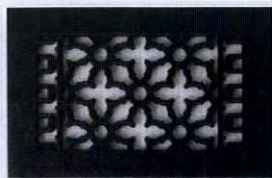
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Town & Row Houses

In many styles, masonry or frame, row houses and detached townhouses were a 19th-century staple.



PHILADELPHIA, PA / \$1,495,000

Built on historic Fitter Square in 1890, this three-storey Richardsonian Romanesque row house is decorated with round-top stone archways, ashlar stonework, and a parapet gable. Inside find Mercer tiles, an elaborate turned staircase, original hardware and mouldings.

Jason Kravitz, Kurfiss Sotheby's, kurfiss.com



ST. LOUIS, MO / \$895,000

An 1880 Second Empire townhouse hits all the high notes: masonry façade, slate mansard roof, paired entry doors. Inside, original mouldings are embellished with brackets, marble mantels, period gaslights. A Neoclassical cherub fountain and pond grace the garden.

Robin Halterman, Dielmann Sotheby's, dielmannsothebysrealty.com



Jamaal Redon, Corcoran Group, corcoran.com

BROOKLYN, NY / \$1,795,000

The smooth façade, pronounced cornice, and angular lines identify this ca. 1860 brownstone as Neo-Grec. Despite history as an SRO (single-room-occupancy dwelling), period doors, staircase, plaster mouldings, and Rococo Revival mantels remain.



Peter Crouch, McEneaney Associates, mceaney.com

ALEXANDRIA, VA / \$699,000

An early survivor, this frame 1792 Federal is a plaque house on the Historic Alexandria early buildings survey. Original features include period wood mantels, wide-plank floors, ceiling beams, and a stone basement.



Beth M. Steffanelli, Callaway Henderson, callawayhenderson.com

LAMBERTVILLE, NJ / \$299,000

This petite row house with stone façade was built of local brick in the mid-19th century. Modest Greek Revival details include stone lintels over doors and windows. Original brick has been exposed in a modern renovation inside.

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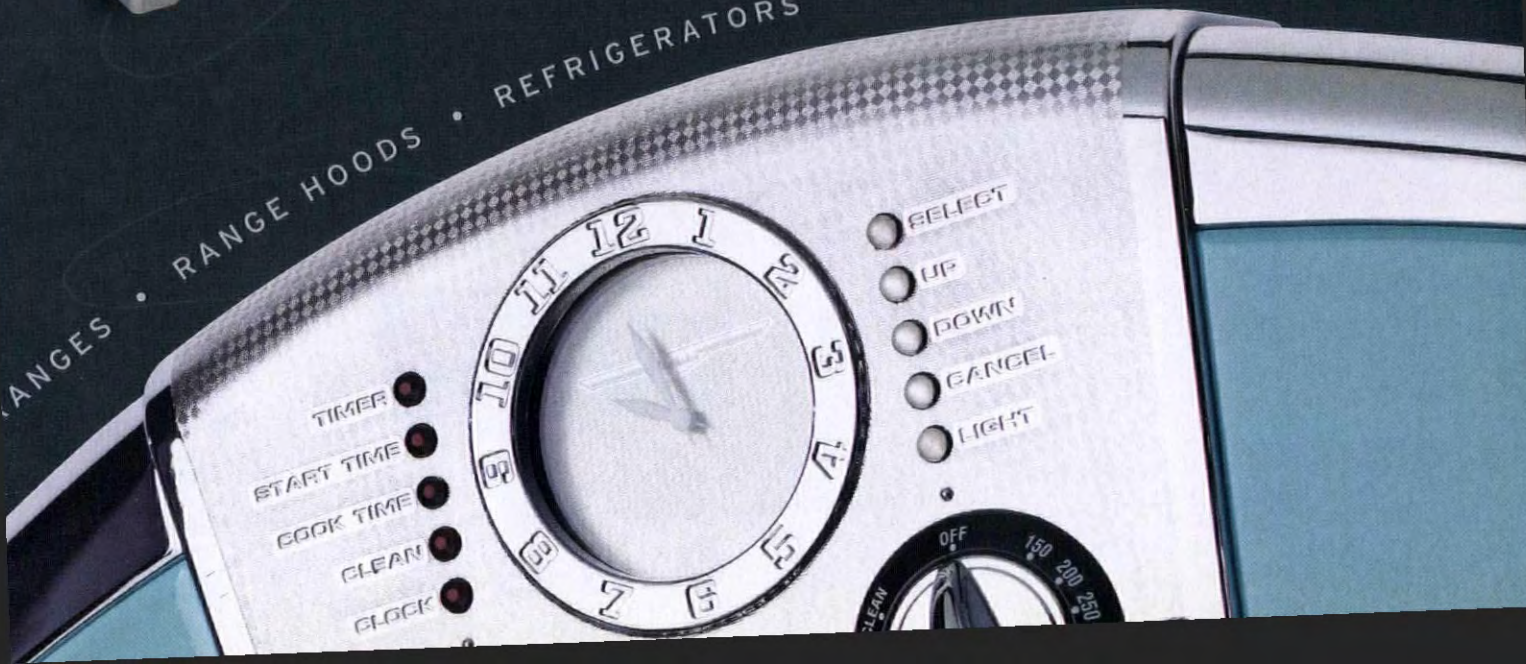
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A FARMHOUSE IN INDIANA

A straightforward approach brought back a farmstead on the brink of ruin. **By Gene and Roseanna Hatke, Lafayette, Ind.**

We're longtime readers of *Old-House Journal*; thanks for years of fun reading, tips, and pictures! In the past two years we restored an 1890 farmhouse in central Indiana. We've always lived in old houses, but this is the first one that was officially listed as "unfit for human habitation."

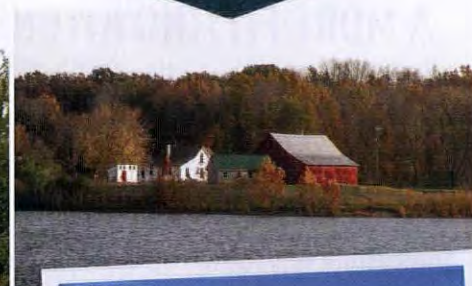
We restored the house inside and out (with such modern improvements as indoor plumbing and heat). We fixed up the barn for use as a garage, and converted a dilapidated corncrib to a chicken coop. The acreage has been fenced for pasture and planted with native Indiana trees. Gene is an architect, a bonus as we planned the project.

Minor floor-plan changes became essential. The original stair was disastrously non-conforming—too steep for safe use. The new stair, built with compliant rise and run dimensions, extends into the family room, providing architectural interest. Most of the wall separating kitchen and dining room was removed to create a big eat-in kitchen.

We increased the opening between the living room and the family room, and added a second window in the family room, which also improved its relationship to the front porch. A half-bath was added upstairs, over the original downstairs bath, reducing the width of a guest room by about two feet.

A few "tricks" are worth mentioning. We use an old mini-Hoosier (kitchen cabinet) as a computer desk. We bought a retrofit kit from Lehman Brothers to convert gas lamps to electric. The reproduction-style, yet modern, Elmira stove contributes to the old farmhouse appearance of the kitchen. Knee walls under the roof slope upstairs were outfitted with built-in drawers, freeing up floor space that would have been eaten up by regular dressers.

It has been quite an adventure . . . which included us living for two winter months in the cabin with almost no heat. But we are quite proud of the end result, a wonderful place for our extended family.



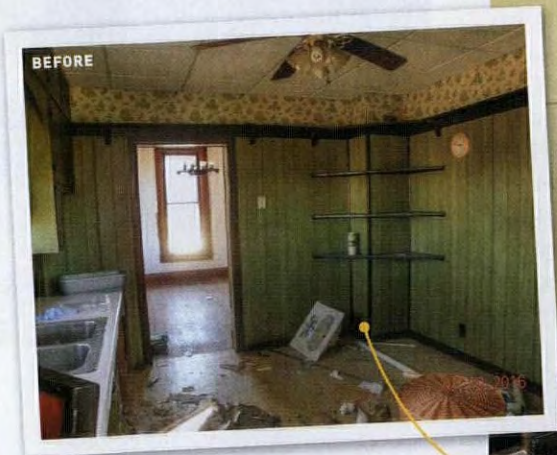
LEFT When the farmhouse was purchased, the roof was sound, but everything else needed work. The grounds had been neglected for a long time. **TOP** From a pond on adjacent property managed as a public park, the view toward the farmstead is bucolic.



ABOVE The ugly back porch had a massive concrete stoop. Removing one rear door allowed room for a pantry. The new back deck is much more usable.

A MORE FITTING KITCHEN

1. The Indiana owners relocated the bathroom access and created a niche for a refrigerator clad to look like an icebox. The laundry room is now a pantry with washer and dryer.
2. With a wall opened up, the kitchen is larger and more functional. The range that looks like a woodstove is actually a modern reproduction.
3. The dining end of the kitchen is beyond the wall that was removed.





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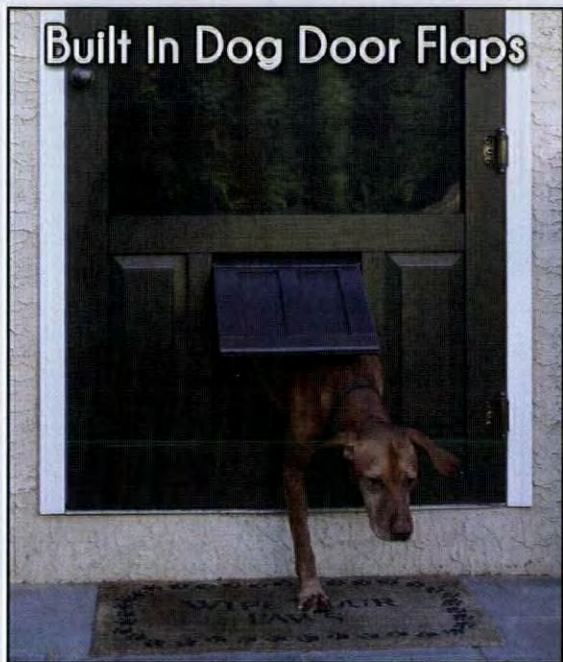
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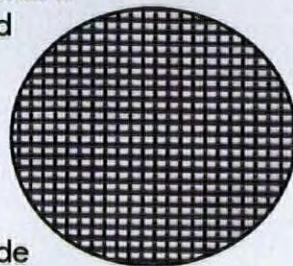
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DESIGN

KITCHEN RENOVATION

Design tips and little
things that count.

page 24

Simply creating a return
(ell) turned a dead zone into
usable space. Design by Fine
Artist Made, Perry, Maine.

BEFORE

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THE DOs & DON'Ts OF KITCHEN REMODELING: PLAN, BUDGET, DESIGN
Architects, kitchen designers, and cabinetmakers tell us how to
home in on what's important and mitigate unwanted surprises.

+

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36 THEY STILL MAKE





Black and white with changeable color accents, functional design, an average amount of cabinetry, and plenty of natural light—these make a timeless kitchen.



Planning to redo your kitchen?

All those warnings about too many options and too little money are true. Still, advance planning and good design help you avoid going overboard and mitigate expensive surprises. We've gathered good intel from architects, kitchen designers, and cabinetmakers: read on! **BY PATRICIA POORE**

DOs & DON'Ts ***of Kitchen Remodeling*** **DESIGN + BUDGET**

THE KITCHEN is the room most likely to be renovated by a new owner, it's an expensive redo, and it's a workroom that must function. Add the need for design compatibility if yours is a period home. Time spent planning and designing a kitchen pays off; in fact, you should make all your selections before construction begins. "Decide on *everything* beforehand," counsels architectural designer David Heide. "Get out of your own way, don't be in a hurry, because patience always pays off."

Dos & Don'ts

1 DO let the house speak, taking design and materials cues from other rooms. Timeless and in character will always look better, longer, than showroom trends.



3 DO paint base cabinets white (or dark) if you want to use inexpensive white (or black) appliances, which will blend in without the need for custom cladding by the cabinetmaker.



2 DON'T opt for quirky or too-personal taste if you'll move soon. A prospective buyer may love, or hate, turquoise metal cabinets.

4 DON'T move major plumbing stacks or add new lines, if you're on a tight budget. An island or a peninsula is still useful for food prep and extra storage—even if it doesn't have a second sink plumbed into it. Moving and removing walls can get pricey, too.

5 DO reuse what you can. OHJ's edict is, "Clean it first!" You might be surprised by what is salvageable when you look beyond dirt and wear—whether it be the floor plan, a run of cabinets, flooring or a wainscot, or existing plumbing chases. For example, the original built-in wall cabinet in this 1909 kitchen (left) was easy to rehab, and it set the tone for the rest of the period-inspired but very functional kitchen. Linoleum fits the time period, as does a salvaged sink.

6 DO opt for off-the-shelf. In a black finish option, the IKEA cabinets below suit the Art Deco space.





PREPLANNING Your house is full of givens that both inform the design and begin a process of elimination. A showroom is the opposite, filled with endless and often trendy options. Figure out your absolute needs, your target budget, and your wish list before your first design meeting. Create an actual or virtual notebook of kitchen photos and materials choices. Your selections will change (so will the budget, probably), but having a preliminary plan will keep you from being seduced.

BUDGET Middle-of-the-line appliances can free up money for a tile feature; conversely, you might splurge on a restored 1930s stove if you go easy on flooring and countertops. Manmade materials, resilient flooring, and manufactured tile look good when appropriately detailed, and they are affordable. An all-marble kitchen is beyond a splurge, while a

marble slab bought at remnant price still adds function and luxury.

Size, of course, affects budget. The most expensive thing you can do is add on. If it's well designed, a small kitchen can be as functional as a larger one, and takes less time to clean.

According to surveys, budgets get swollen because: (1) Clients upgrade materials as the project progresses. Laminate, for example, cost \$8–20 per square foot, while granite costs \$50–120. Once bids are in, it costs a lot to change your mind, especially if order time is affected. (2) Mission creep happens: A kitchen remodel ends up involving French doors to a new patio, and a powder room. Old houses are subject to the “mushroom factor,” as when a room renovation turns up the need for foundation work and a new electrical system. Always allow a 20% contingency when dealing with an old house. (3) Poor project manage-

Quiet and honest design

This renovation cleared away the cobwebs of a 1970s copper kitchen. The kitchen is in a later addition to the 1803 Federal in Maryland, so it doesn't intrude on the historic house. Late 19th-century windows retain their original height, with no upper cabinets to block light. They extend below the countertops; unseen copper liners provide a shelf to keep objects from falling into the window wells. The few wall-hung cabinets are clustered on a short wall. Keeping a low profile, the handsome 8' table and benches, inherited from family, serves for prep and eating. Warm grey paint on cabinets blends with both the stainless steel and historic colors in restored rooms.



Basics for a Small Kitchen

This is the kitchen Crown Point Cabinetry's Fred Puksta designed for his own home. The transitional design, now in the company's lineup, is fresh but has historical allusions, like simple cuts that add a scallop beneath wall cabinets and create "legs" for base cabinets. "Don't let walls define the space," Fred says, pointing out that the standard 30"-deep fridge takes up only 18" in his kitchen, having been tucked partially into a closet behind the wall. "Not only does it free up space, but it also gives the 'built-in' look you get with more expensive appliances."

The round table adjusts up and down, becoming a bar, an island extension, or a standard-height table. (It also moves away entirely.) Simple hardware is well chosen.

Full-height upper cabinets are more usable fitted with pull-down shelving (below). Most of the base cabinets have drawers. Storage tricks become important in small rooms.



ment can add thousands. For example, the arrival of a high-BTU pro range might mean going backwards to add a larger gas pipe.

PLANNING & LAYOUT “My principal role is helping the client visualize the space before construction starts,” says Joanne Hurd, a certified kitchen designer. “I offer them floor plans, 3D renderings, elevations, furnishings and cabinetry schedules, etc. I’m very picky about clearances absolutely everywhere.

“I think 3D plans are very important. People generally can’t gauge depth and the relationships among elements from a floor plan. Seeing 3D perspectives in advance avoids costly errors. Adding color to the drawings helps clients with material selection.”

Of course, during early planning, know your local building codes or be sure your architect and contractor do, and allow time for construction permits and cabinet delivery.

ERGONOMICS Interior designer Amy Mitchell agrees that clearances and other matters of traffic and ergonomics are paramount.

“You can’t forget to plot out how things open—cabinet doors, the refrigerator. Make sure they don’t open into one another or the wrong way. I’ve seen expensive kitchens in which two cabinets can’t open at the same time, or the dishwasher can’t be ajar while someone is at the sink.”

If you are forgoing toe-kicks for a historical look, be sure the sink cabinet steps back or the sink itself comes forward so you can belly up. “Apron-front sinks are popular,” Heide says, “partly because they are ergonomically easier to use.”

Lighting is a critical matter. “If you asked me what’s the #1 mistake in kitchen planning, I’d say it was a disregard for natural light,” says architect Sandra Vitzthum. “Too many upper cabinets, not enough thought about daylight.” Both ambient and task lighting, too, must be part of the overall design.

CABINETS/STORAGE Building kitchen cabinets to store everything from your stand mixer to Thanksgiving platters is going to be *very* expensive. Consider a minimum run of cabinets in the kitchen, supplemented by off-site storage in the mudroom or attic. Incorporate open shelves. Rely on a separate pantry, where you can use inexpensive wood or wire shelving.

Dos & Don'ts

7 DO MIX IT UP, using traditional with contemporary, unless you’re curating a period room. Like nickel, copper, stone, and wood, stainless steel has an elemental quality that makes it timeless in a well-designed room.



8 DO cut corners, opting for a round or oval island when space is tight; it’s easier to navigate.

9 DON'T overdo the number of cabinets—which are expensive, can block natural light, and tend to fill with clutter. If you do use upper cabinets, consider going to the ceiling for a butler’s pantry look.

10 DO pay attention to context. In the Heide kitchen at right, period woodwork organizes and frames sleek appliances.



DESIGN TIPS, PET PEEVES

1. DON'T forget the trash!

Nothing ruins a beautiful kitchen redo like a garbage can sitting at the end of an island. Always plan for a pullout base cabinet that accommodates kitchen waste and by all means your recyclables. —*Amy Mitchell*

2. DO keep the backsplash simple

if you're inclined to keep stuff on the counter (or even if not). A plain backsplash actually gives a more historical appearance, and looks less cluttered than decorative tiles half visible behind the toaster and blender. —*David Heide*

3. DO create a hearth of some sort, especially in old houses. A stove niche or a big mantelshelf above the range mimic an actual hearth or the big vented stoves of Victorian kitchens. —*Sandra Vitzthum*

4. DON'T get carried away.

Beadboard and tile, natural finishes and painted cabinets, freestanding furniture. . . salvaged lighting and three countertop materials . . . a fancy stove and a wallpaper frieze: each may be an excellent choice—but not all in one 12x14 room. —*Patricia Poore*

5. DO keep a tape measure on your belt!

Minimum clearances of 36 or 42 inches look fine on a floor plan, but you need to map it out in the room, and mime bending over the open dishwasher across from the stove, or have kids run around while all the chairs are pulled out. No amount of beautiful cabinetry will override unusable space. —*Joanne Hurd*

Dos & Don'ts

11 DO plan for maximum use of space: a shallow pantry cabinet can be set into a wall between the studs, for example.



13 DON'T waste corridor space when a narrow-depth cabinet would add accessible storage, as with this Kennebec cupboard (above).

"Edit your kitchen contents," David Heide laughs. "People have too much stuff; if you haven't used it in six months, donate it."

Crown Point Cabinetry designer Fred Puksta advocates building drawers, not doors, in base cabinets. "Drawers are so much more functional," he says. "With doors you have to squat down and reach into the back of the cabinet. Drawers are better suited for 'aging in place' and support the Universal Design philosophy."

LIFESTYLE "I see kitchens designed without consideration of the habits of the people who will use them," says James Stewart, president of



12 DO opt for open shelving where it makes sense . . . for display or *mise-en-place* function: easy access to everyday dishware.



14 DO have fun! In an otherwise neutral kitchen, a spoon cabinet decorated with *rosemaling* is a splurge the owner can move.

the Kennebec Company. "You have to consider multiple cooks, kids underfoot, entertaining. A well-designed kitchen, even in a small space, can accommodate all of these needs beautifully and efficiently. On the other hand, a big kitchen can be awkward and inefficient if the design isn't suitable. Homeowners have to invest in the design process." Finally, be aware of what it will take to maintain a wood floor or marble in the kitchen. If you're short on time, you hate cleaning, and you're an exuberant (messy) cook, you probably don't want a lot of high-maintenance materials and irregular surfaces in a room full of activity, water, and spills.

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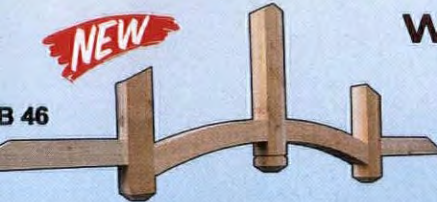
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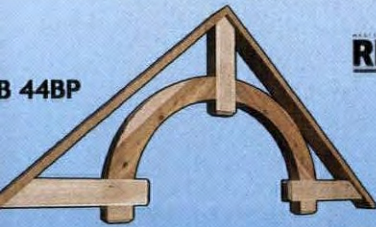
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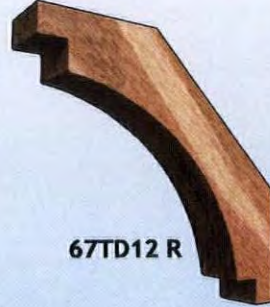


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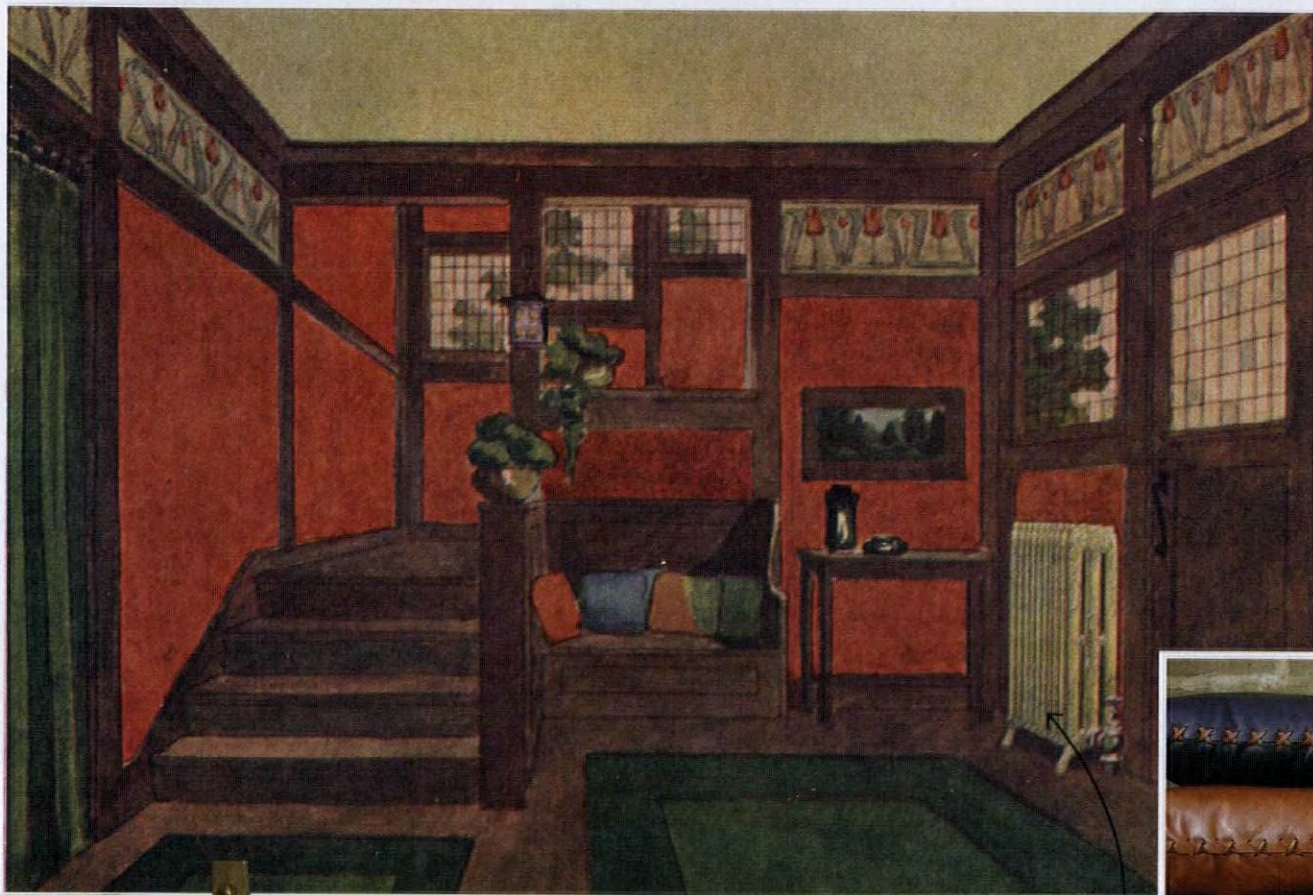
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The Modern Crafts Style

In the reception room or hall of a 1905 Arts & Crafts house, simple, bold lines and strong color create harmony.



Hand-laced leather pillows (and chair cushions) are a new offering from Rick Badgley at RB Woodworking, who specializes in Stickley reproductions and Arts & Crafts furniture. Pillows are sized 16" or 20" square, in Saddle, Chocolate, or Forest Green leather. \$160-185. rbwoodworking.com

Stickley has a curated selection of Craftsman rugs, including 'Highland Park', a tribute to the inlay designs of Harvey Ellis. Shown in the green colorway with russet squares, it's available with a russet ground, too, in many sizes and shapes. stickley.com

The illustration is from a radiator supplier, who suggested a single color for the Rococo-ornamented cast-iron radiator: "Simplicity rules in rooms of the modern crafts style." In 1905, this was a modern room indeed.

California illustrator Keith Rust creates fine giclee prints on acid-free canvas, with linen-wrapped liners and quarter-sawn white oak frames. "Radiant Yosemite Valley" is priced from \$595. keithrustillustration.com



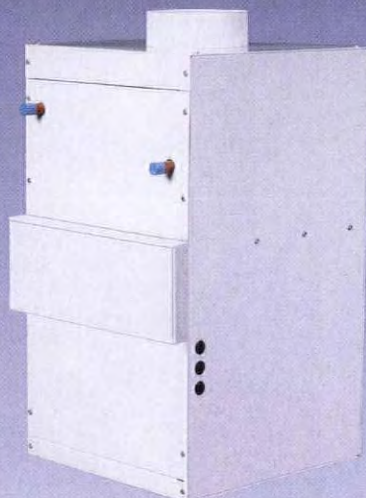
Arts & Crafts Period Textiles sells cut-to-measure 3/4" brass rods for inside or outside mounting in a doorway. Bungalow-friendly fabrics, embroidered and stenciled pillows, custom bedspreads and curtains are offered, too. textilestudio.com





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A Villa Kitchen

Continuity of materials keeps this Minneapolis kitchen connected to the Twenties house. **By Patricia Poore**

"We'd loved that our 1928 home was intact—with historic woodwork, arches, iron, and tile," homeowner Kathy Moccio begins. She explains that a house fire in 2015 created a painful, disorienting loss. The roof and much of the second floor were consumed, and reconstruction was necessary due to water damage.

"We looked for a design firm that understood the period and would know the artisans and products needed for the project." Kathy and Vince chose David Heide Design Studio, initially based on previous projects that showed creativity and historical knowledge. But they credit David himself for shepherding them through the process. "He is compassionate, professional, and enthusiastic, and he gave us confidence" that the house would be true to period and yet updated for contemporary life.

"As with many homes of this vintage, you came in the back door and fell down the basement stairs," Heide says. "And the original kitchen was small and cramped." After discussions about how the family had used the house, a few changes were made to floor plan and circulation. The kitchen is new, designed with a historical sensibility.



1. MEDITERRANEAN DESIGN

Ornamental ironwork is prominent in the old house; formal woodwork is dark mahogany. So these materials, in keeping with the Mediterranean aesthetic, show up in the new kitchen. Adzed fir beams are inspired by originals in the living room.

2. FRONT AND BACK OF HOUSE

Old houses have a hierarchy, with main (public) rooms more formal than back-of-house rooms like the kitchen. Painted cabinets keep the new kitchen somewhat less formal, even as the room is elevated by mahogany and iron cued by front-of-house rooms.



3. ISLAND FURNITURE

"The worktable design of the island makes it transparent in the space," says project architect Mark Nelson. It is mahogany with a distressed finish to match original millwork. The rope-twist legs are similar to rope pilasters between arched windows in the living room.

4. FAMILY-FRIENDLY SPACE

A family room occupied what had been the old attached garage; sitting at grade level, it was cold and distant from the rest of the house. After the original kitchen and family room were destroyed in the fire, a family room was rebuilt to be open to the kitchen.

BE INSPIRED...

Arte de Mexico makes the rustic forged-iron chandelier, CH-067-2. The body of the fixture is a wood beam, hewed by hand and distressed. Pricing on request. artedemexico.com



With white as a ground, this room is a fresh take on 1920s Spanish color. Check Sherwin-Williams suggestions for 1920s Jazz Age and Arts & Crafts palettes. Shown: 'Frostwork' 0059 (green) and 'Jazz Age Coral' 0058, with 'Roycroft Adobe' 0040 (a coppery clay). Explore the Historic Collection or Color Through the Decades at sherwinwilliams.com

Bushere and Son make forged-iron exterior, bathroom, cabinet, and drapery hardware, one piece at a time. The 'Rustic Spanish Fleur-de-lis Twisted Iron Cabinet Pull' (4" handle, overall length 6 1/4") is \$35, in a black, bronze, or waxed finish. See their lighting and tile-top iron tables. bushereandson.com

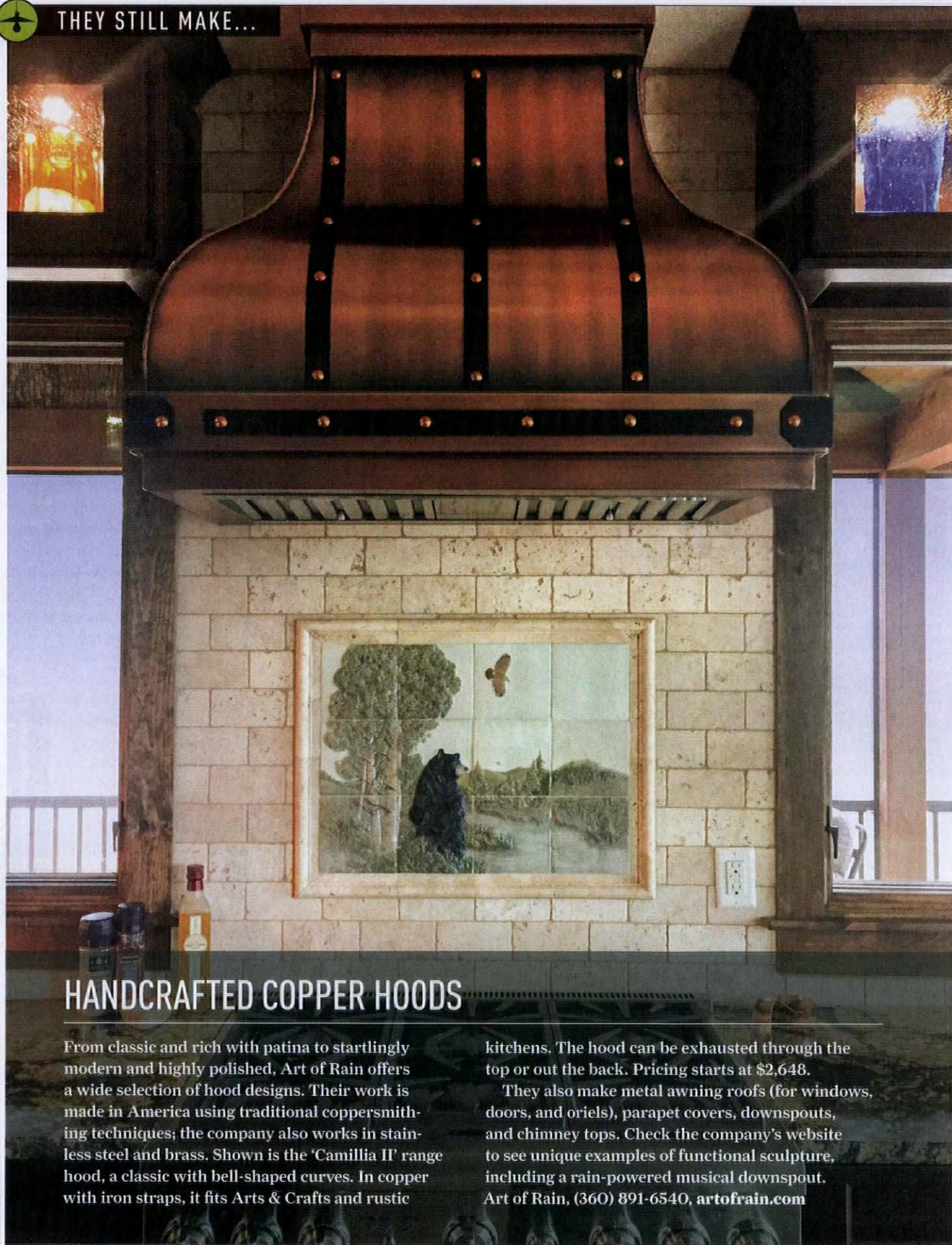


Hand-glazed *cuerda seca* tile in the late-1920s Malibu and D&M potteries tradition is a specialty of Native Tile & Ceramics in Torrance, Cal. Find decos, murals, field and trim tiles in Hispano-Moresque and Old World patterns for floors and walls, kitchens and fountains. Shown: 6"x6" deco tiles, \$18-30 each. nativetile.com





THEY STILL MAKE...

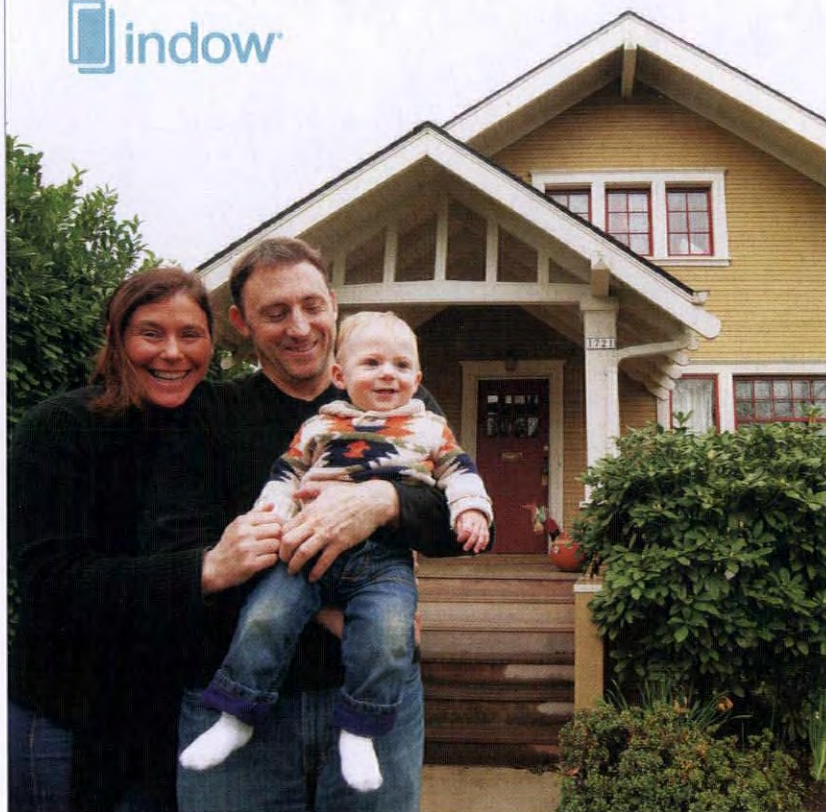


HANDCRAFTED COPPER HOODS

From classic and rich with patina to startlingly modern and highly polished, Art of Rain offers a wide selection of hood designs. Their work is made in America using traditional coppersmithing techniques; the company also works in stainless steel and brass. Shown is the 'Camillia II' range hood, a classic with bell-shaped curves. In copper with iron straps, it fits Arts & Crafts and rustic

kitchens. The hood can be exhausted through the top or out the back. Pricing starts at \$2,648.

They also make metal awning roofs (for windows, doors, and oriels), parapet covers, downspouts, and chimney tops. Check the company's website to see unique examples of functional sculpture, including a rain-powered musical downspout. Art of Rain, (360) 891-6540, artofrain.com



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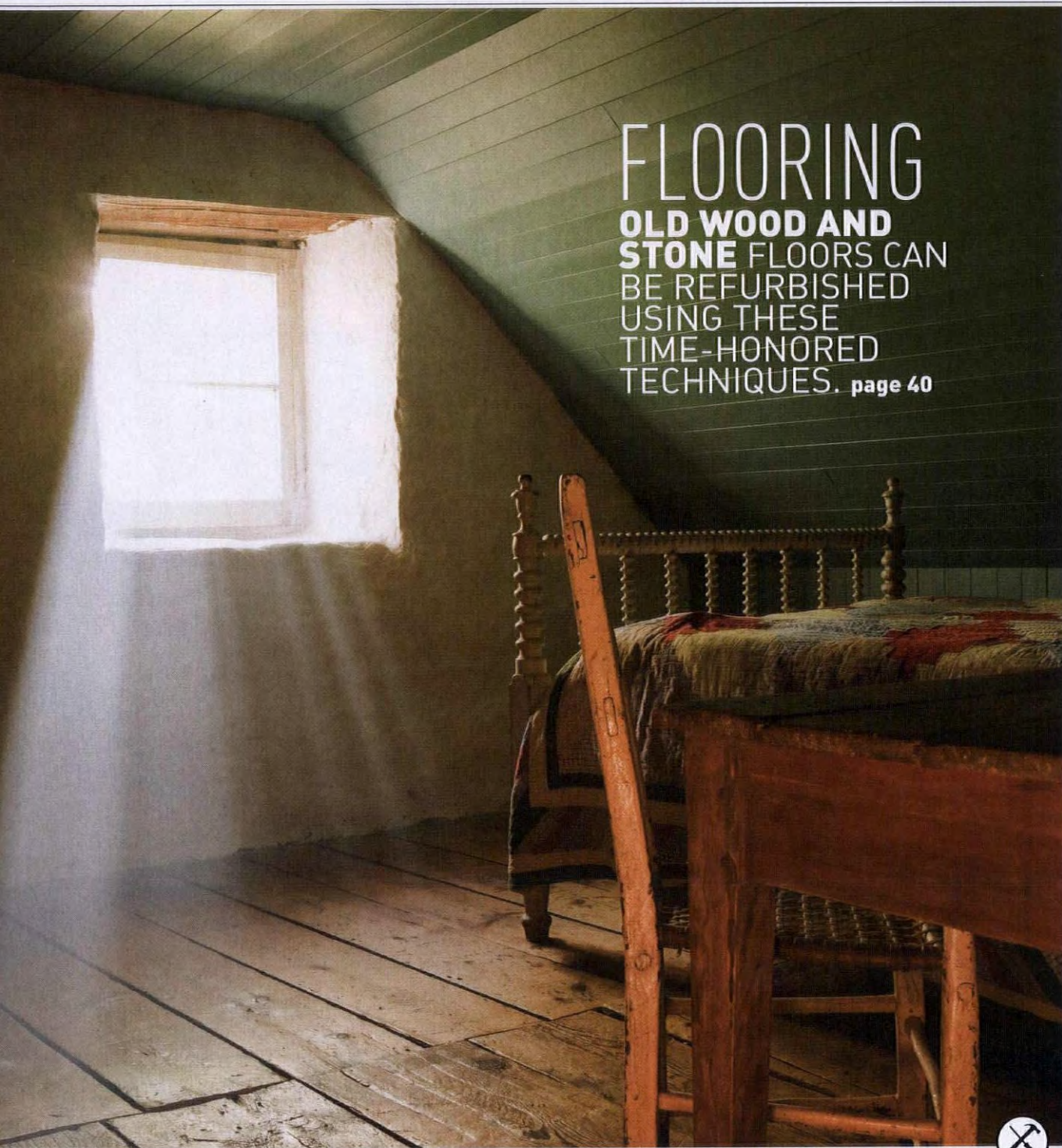
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QUICK MAKEOVERS: KITCHEN PROJECTS

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OLD FLOORS

TIPS FOR TOUCHUPS

Floors may suffer indignities as they age, even as they develop patina. Refreshing a basically sound floor will keep it serviceable. Given care and respect, a wood, stone, tile, or resilient floor will last for many decades and beyond.

BY MARY ELLEN POLSON



Keeping a floor in good repair goes beyond infrequent cleanings and the occasional spit and polish. For wood, that doesn't always mean sanding and three coats of polyurethane; and stone, tile, and resilient floors all need special care to keep them beautiful.

WOOD Wood flooring covers a vast range of cuts, species, installation methods, and patterns. As a surface, a wood floor can last hundreds of years, or be played out in a matter of decades, depending on its durability

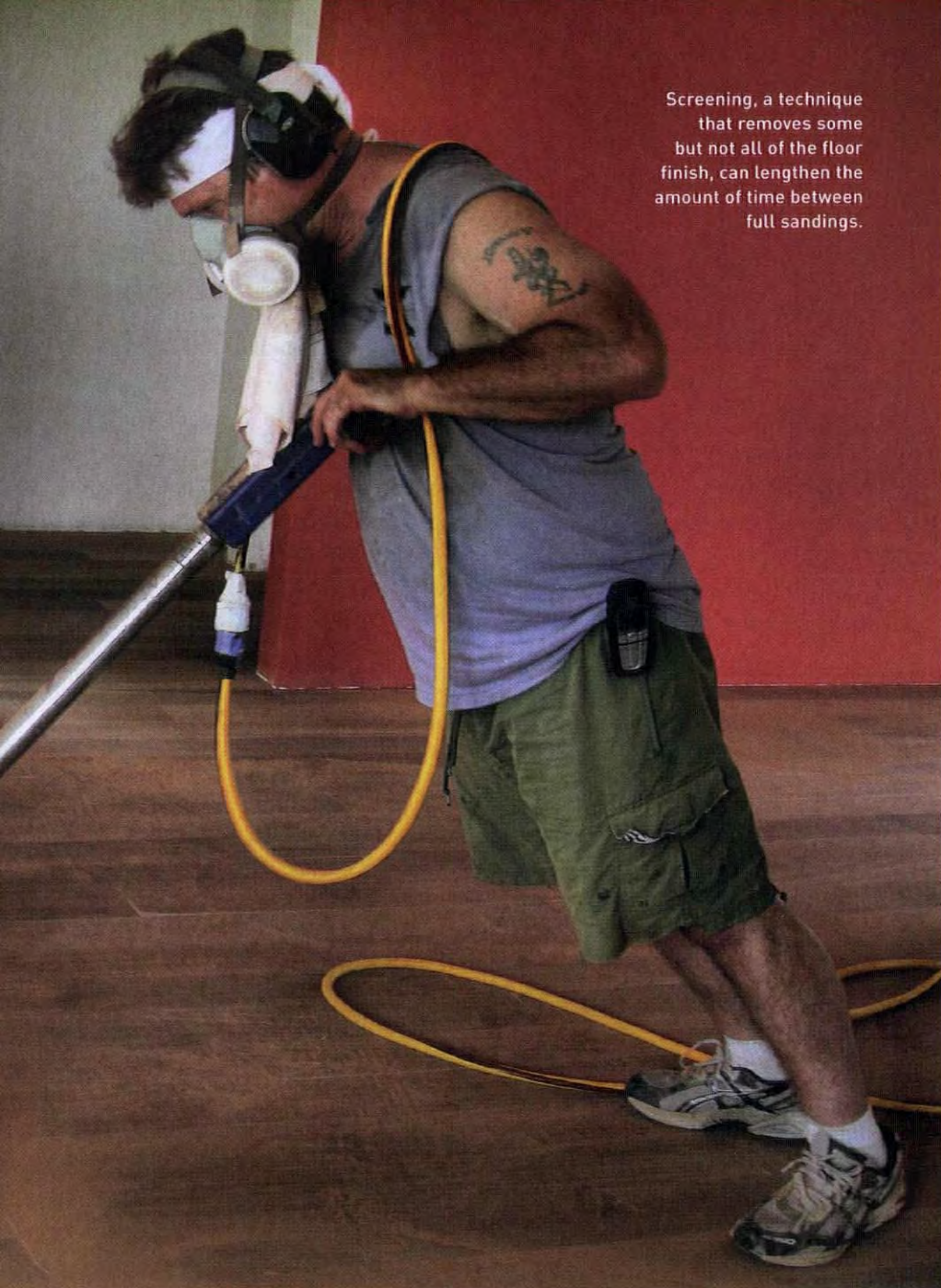
and whether it's been cared for properly or indifferently.

Many homeowners believe the best way to refresh a wood floor that looks dirty or worn is to sand and refinish it. While this can certainly produce good results in relatively short order, consider that every time a floor is sanded up to $\frac{1}{16}$ " of the wood is removed. The old yardstick—that a wood floor could only be sanded three times before it needed to be replaced—is still valid today, especially since many 20th-century tongue-and-groove floors are only $\frac{3}{8}$ " to $\frac{5}{8}$ " thick. Over time, removing even minimal

amounts of material can ultimately cause the upper edge of the groove to collapse, creating voids between boards.

If there's evidence that this is happening to a floor you've inherited (signs include damage or patching with wood putty along joints), it could be a mistake to sand it. Consider a less aggressive and faster method of refreshment called screening.

Also called buffing, screening means scuffing up or abrading the surface of a floor prior to applying a fresh coat of finish to restore its shine, explains Debbie Gartner, a former flooring professional



Screening, a technique that removes some but not all of the floor finish, can lengthen the amount of time between full sandings.

SCREENING CAVEATS

Screening multiple rooms can take an hour or two and up to a full day. Then a single coat of oil- or water-based polyurethane or another finish is applied. In essence, screening and recoating is comparable to the final steps in the sanding process. You'll still need to move furniture out of the room, and let the finish cure for a few days before it goes back. Screening will not work on floors that have been waxed—unless the wax has been completely removed. Even floors with a slight buildup from common cleansers and polishes that contain wax will resist screening. Screening won't address UV discoloration caused by area rugs.

Oil vs. Water

While it's true that water-based finishes are lower in VOCs (volatile organic compounds) than oil-based ones, that advantage is halved when you consider that oil finishes typically last up to 10 years or more. In as little as five years, water-based finishes may begin to pop and peel, and the exposed wood starts to look grey. That said, some woods do look better with a water-based finish, particularly maple, a light wood that tends to yellow under oil-based polyurethanes.

who blogs about floor finishing at The FlooringGirl.com. Instead of sanding a floor with a belt sander, screening is done with an orbital buffing machine fitted with mesh pads that have been embedded with abrasive particles.

While the scouring action of the pad takes off some of the old finish, it will not address deep scratches or stains that have caused changes in color (urine stains from pets, for example). Screening allows for a change in gloss level—from high gloss to matte, for example—but not an actual color change. To accomplish that, the finish must be completely stripped down to

bare wood before a stain is applied.

Because screening can prolong the length of time between full sandings, it's a shame that it isn't used more frequently. As a preventative step, it's essential to screen and recoat the floor before too much damage has been done. "As a general rule of thumb," advises Gartner, "if you screen a wood floor every three years or so, you can avoid a full sanding for a very long time."

If too much of the finish has worn away, revealing wood that is grey from oxidation, the floor is too far gone to screen. It's ready for a full sand and refinish.



Staining a Wood Floor

Staining can lend new life to a floor that's seen better days. Newly fashionable dark stains are especially effective at concealing changes of color caused by old pet urine and other damage, too. When considering whether or not to stain, remember that staining adds at least one extra step to the refinishing process, or two if a pre-stain conditioner is needed—to prevent blotchiness on a floor with an uneven wood grain, for example.

Before settling on a color, **do a trial of different stains** (or stain combinations, if you want to create your own blend) on sample boards closely matched to the wood in the existing floor. When you're

sure of the tint you want, prepare the floor to receive the stain by stripping it down to bare wood. If the floors are in rough condition, you may need to make two or even three passes with a sander, using progressively finer grit sandpaper, in order to end up with a smooth, stain-ready surface.

→ **Vacuum the floor thoroughly** and wipe down just as thoroughly with tack cloths, changing them as they become coated with dust or debris.

→ Once the floor is dust free, **dampen it with a new wet mop**, working from one side of the room to the other. Adding a small amount of water to the wood raises the grain. This makes it easier for the wood to absorb the stain—but don't allow pools of water to form on the wood. Wring out the mop frequently.

→ If you are working with a soft wood

like fir or you suspect the finish might be irregular, apply a pre-stain wood conditioner before staining. Sold under several brands, these conditioners will reduce the likelihood of blotchiness.

→ **Apply the stain liberally**, using a sponge or rag, working with the grain. Again, work from one side of the floor to the other. For the most consistent look, try to apply the same amount of stain to each board. After applying, permit the wood to rest about 5 to 10 minutes, then wipe off any excess stain so that the color penetrates evenly.

→ **Allow the stained wood to dry fully**, at least overnight. If it's not completely dry before finishing, it can smear or smudge when disturbed.

→ **Apply the top coat**, which can be water- or oil-based polyurethane, tung oil, or a natural finish.

ABOVE Before committing to a stain color, apply samples to boards of the same wood species and cut as the floor.



Variable width wide-plank floors in this early dwelling were probably cleaned, when they were new, with a mixture of lye and water. They've been painted to help preserve their character.

Top it Off

While early American floors were left natural and occasionally cleaned with sand or lye and water, most of us today prefer some sort of topcoat on a wood floor. Finishes are usually blends of natural plant or nut-based resins or oils suspended in or mixed with oil, alcohol, solvents, or water that cure to a hardened finish.

The most popular finishes are **polyurethanes**. Easier to apply, they last for years before they need refreshing. Whether water based or oil

based, polyurethanes require multiple coats (with sanding in between) for durability. Water-based finishes dry quickly—hours between coats, ready for use in a couple of days—but they lack some of the depth of oil-based polys and such traditional treatments as tung oil (see “Oil vs. Water,” p. 41). Refinishing a water- or oil-based polyurethane requires sanding the old finish before applying new.

Oil-modified polyurethanes are compositionally similar to water-based polys, except that the resins are impreg-

nated with oil. Drying times are much longer, at least 24 hours and sometimes several days per coat. Oil-based polys cure to a deep, durable, and abrasion-resistant finish with a slight amber color that approximates period varnish. While water-based polys clean up with soap and water, oil-based ones require solvents to clean hands and brushes.

Tung oils and oil-impregnated tung oils penetrate rather than float on the surface of the wood. Like oil-modified urethanes, tung oils require longer drying times between

coats, but they produce a true period appearance. Tung oils must be thinned with a solvent before use; Real Milk Paint offers an already thinned version called Half & Half that does the work for you. While polymerized tung oils dry faster than pure ones, a tung-oil floor usually takes 30 days to fully cure and should be treated carefully for the first few months.

Best of all, tung oil and low-VOC finishes made from natural proteins can also be refreshed with new coats without stripping. No sanding is required between coats, either.

Stirred, *not* Shaken

Unlike paint, stain should be never be shaken before it's applied, advise the folks at Minwax. Shaking not only adds unwanted bubbles, but doesn't guarantee that all the ingredients are mixed. It's important to stir the stain until all the sediment is evenly dispersed.



Removing Old Wax

Wax buildup is a problem on many types of floors that need some sort of wax protection, from vintage cork and linoleum to wood floors. While a buffed wax finish adds shine and depth, over time the surface of linoleum dulls and gets dirty. That's why **waxed floors need to be stripped of wax and refinished every few months or so.**

- **To remove the old wax** from a linoleum or cork floor, mix together: **1 gallon white vinegar** and **1 cup cream of tartar**
- **Gently mix the solution** until the cream of tartar dissolves.

Dip a scrub brush in the solution and apply to the linoleum with a gentle, rotating motion. Continue until the entire area has been scrubbed. **Wipe the areas** as you scrub them with clean towels that have been dipped in warm water and wrung as dry as possible. Go over stubborn areas a few times until all of the old floor wax is removed. **Rinse thoroughly** with fresh clean water, then dry the floor with clean towels or rags.

LEFT While modern-day linoleums like Marmoleum come presealed, vintage linoleum is often protected with coats of wax. The wax should be stripped and refreshed at least annually to keep floors in top condition.



The steps in the Illinois State Capitol were cleaned with American Building Restoration's Waterless Cleaning Poultice, which removes dirt, soot, and grease from masonry.

STONE **Marble, travertine, slate, soapstone, and other stones are all desirable for floors** from the foyer to the kitchen. While stone is an exceptionally durable flooring material, some types are more porous than others and require special care.

Despite its historical association with monumental staircases and other high-traffic areas, **marble** is probably the most vulnerable because it pits and stains easily. A protective sealant should be applied on installation, and reapplied annually with a buff and polish. Clean up any spills immediately (even water) and sweep or mop the floor daily.

For regular cleanings, use a pH neutral cleaner. (This should be indicated on the label.) Never use acidic cleaners on marble; this includes cleaners that contain vinegar and those with a "fresh citrus smell" as well. However, it's OK to use

heavily diluted ammonia and water on a marble floor. The safest cleaner for marble is 1/2 cup of dish soap to 5 gallons of water.

Once the floor is clean, sop up any wet spots with a soft, absorbent towel. Marble is so porous that standing water can seep into the stone and discolor it.

Since limestone and marble are essentially the same material, treat any **limestone or travertine** floor with as much care as pure marble. Clean the floor frequently with a gentle, pH neutral cleaner and keep it free from spills and water.

Slate, a historic flooring material, is durable and easy to clean. It's so tough that it has a long history of use in foyers and kitchens, particularly in the Northeast, where it is quarried. Slate is so dense that it does not require a sealer to be stain resistant. If you prefer a shiny look, however, use an installer-recommended sealer twice a year to keep it looking well polished and glossy.

It's unusual to find an old **soapstone** floor, but this all but indestructible stone makes an excellent flooring surface in much-abused areas like the kitchen, mudroom, and entry. It's non-porous and completely stain resistant, but it oxidizes with exposure to air. When water, oils, or acids come in contact with soapstone, it may oxidize unevenly, so manufacturers like Vermont Soapstone recommend conditioning the stone with mineral oil.

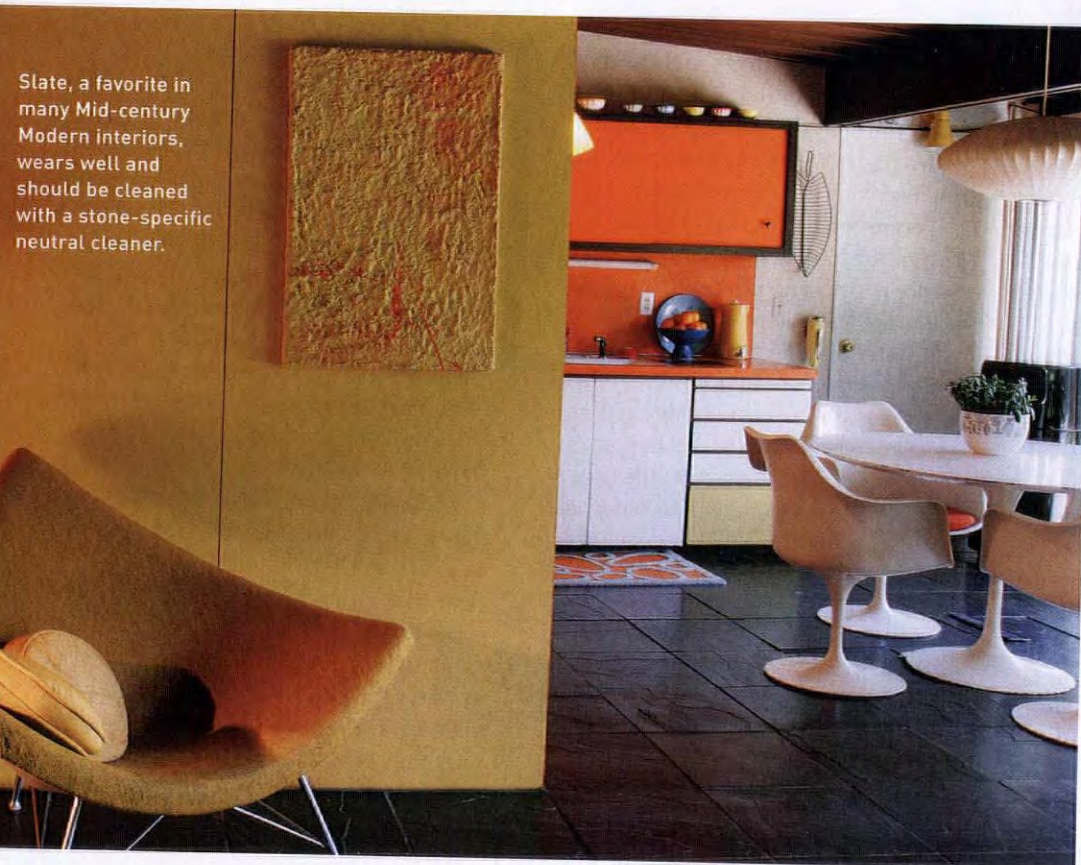
Pour the mineral oil directly onto the surface of the stone, rubbing it on with a clean, dry rag. Let the first application sit for about half an hour. Then wipe up any excess. The oil doesn't actually soak into the stone; it simply speeds up the oxidation process and darkens the stone.

For about a year, the stone may need monthly touchup oiling to keep the color consistent. Generally, reapply mineral oil when the color fades and water begins leaving noticeable spots.

**THE
PRO
TIP**

pH Neutral: Stone and concrete floors can be damaged by floor cleaners that are not pH neutral. The pH scale ranges from 1 to 14 and is a measure of a solution's acidity or alkalinity. A pH of 7 is neutral, or balanced. Those on the lower end of the scale are more acidic and those at the upper end are alkaline. A pH-neutral cleaner is also kinder to the human body: highly alkaline or acidic solutions can cause severe skin burns.

Cracks and Patches Small cracks and crevices can be professionally repaired in stone floors using a combination of stone dust and epoxy resin colored and polished to match the stone. For stones like travertine, where the naturally formed crevices tend to fill with dirt, a professional shop should be able to remove the grime and repair any damage. • Techniques include grinding the damaged area, then repairing it with color-matched epoxy resins, with or without stone dust of the same color. Floors that are scratched or etched can be revived by rehonishing them, followed by a buff and polish. If the floor is so far gone it's lost color, it can be color enhanced with a modern sealer that will deepen the original color.

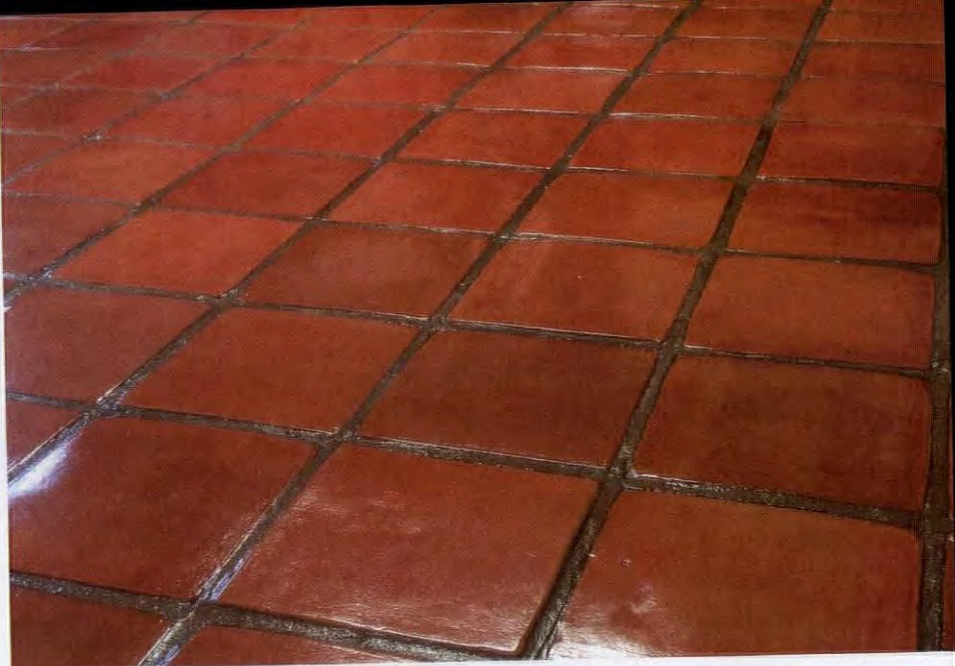


TOP Rough stone floors can be beautiful, but deep-cleaning them requires lots of elbow grease and multiple passes with an orbital floor polisher.

ABOVE The soft charcoal color of soapstone wears practically forever.

BEAUTY OF CLAY

Although they are durable and long-lived, both **terra cotta** and **encaustic tiles** benefit from frequent cleaning and occasional resealing with the right product.



LEFT Geometric and encaustic tiles don't generally show wear patterns, but tiles can get dirty. Clean frequently with a pH-neutral cleaner and occasional deep buffing. **ABOVE** A Saltillo-tile floor, as professionally cleaned and buffed by California Tile Restoration.

TILE Hard-fired and impervious, ceramic tile is possibly the easiest care flooring surface there is—except for the issue of grout, of course. But not all tile is impervious, notably clay and concrete tiles. Historic terra-cotta and Saltillo tiles are both quite porous and need sealers and special care to remove dirt and keep in top condition. In the U.K. and Europe, cement encaustic tiles are sealed only after installation, but the newly popular cement tiles from Guatemala and other locales come pre-sealed from the factory.

Saltillo tile, originally from the village of the same name in Mexico, is fired at low temperatures and is the softest of the clay tiles. Saltillo tiles produce a fine dust to be removed before they are installed; they should be given an initial seal with a clay-specific topical sealer. At least two layers of sealer are needed to protect the tiles and grout; thus stains, scratches, and dirt become embedded in the sealer, not the

tile. Frequent cleanings should keep the tiles in good condition. Every two to five years, the floor should be deep cleaned with a rotary cleaner and polisher, then resealed with two coats of sealer.

Terra-cotta tiles that originate in Europe are harder than Saltillos, but they too are porous and need extra care. As a rule, the floors should be resealed whenever water placed in the middle of a tile soaks into the floor in 15 minutes or less.

Terra-cotta floors are traditionally waxed or coated with boiled linseed oil. Cleaning a waxed terra-cotta tile floor usually calls for removing the old wax or oil and the dirt along with it, usually with a rotary scrubber equipped with clay-safe cleaning pads.

One pro begins by spreading wax and finish emulsifiers over the floor, a small section at a time. The emulsifiers liquefy the old finish so that it can be removed with the rotary scrubber. Grout lines must be hand-brushed and

scrubbed by hand, however.

Ingeniously, the rotary scrubber cleans, rinses, and removes all of the wet and dry debris at the same time, provided the tool is used with the right amount of pressure. After the floor dries overnight, it's given a new, two-coat finish the following day.

Encaustic tile floors, like those supplied in the U.S. by Tile Source, are given a penetrating sealer according to the manufacturer's instructions. Because the color and pattern go all the way through true encaustic tiles, they do not readily show wear patterns.

Encaustic tiles are prized for the patina they develop over time. They can get dirty, however, so they should be frequently cleaned with a pH-neutral detergent and occasionally buffed with a soft pad. Water spills should be cleaned up immediately, as water can soak into the concrete and discolor it. The floor may need periodic resealing, especially if it's in a heavily used area or subject to grit or salt.



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Neat Little Kitchen Upgrades

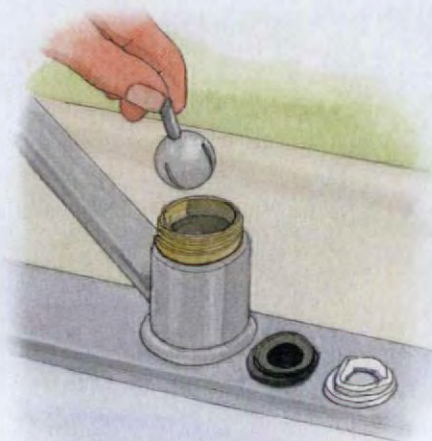
Let's focus on kitchen fittings: repair a ball faucet; install concealed cabinet hinges; add a pot filler.

By Lynn Elliott

HOURLY

Fix a Leaky Ball Faucet

To stop drips and leaks in a ball faucet, replace worn parts. Start by turning off the water and turning the faucet handle to the open position so it drains. Cover the sink drain with a cloth to protect the basin and prevent parts from going down the drain. (As you remove each part, set it down in order and take a picture as a record.) Lift the handle and pry off the small cap with a screwdriver covered in cloth to protect the fixture from damage. Remove the screw under the cap with an Allen wrench and take off the handle. Use pliers to unscrew the cap. Take out the cam, packing, and ball. Next, remove the washers and springs. Note how the springs are placed in the opening so you can put them back in the right position. Purchase replacements for the worn parts and reassemble.



DAY

Hang Cabinet Doors with Concealed Hinges

Hidden hinges give a more streamlined look. An added bonus: concealed hinges are adjustable, meaning they're more forgiving as you hang doors.



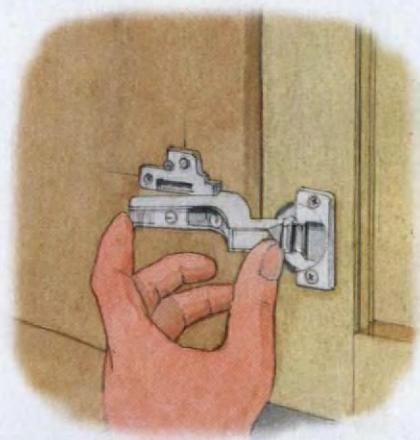
STEP 1

Determine the placement of the hinges on the door and the cabinet. Most hinges are placed 3" to 4" from the top and bottom of the door ends. Mark a perpendicular line from the center of each hinge location on the door. Then hold the door up to the cabinet and mark a corresponding line.



STEP 2

Using a 35mm Forstner bit, drill the cup holes to the depth called for in the hinge instructions. Check that the hinge cups rest completely in the holes. Then adjust the hinges until they are flush with the door edge. Drill pilot holes for the screws, then fasten the hinges.



STEP 3

Hold the door next to the reference marks on the cabinet and mark pilot holes for the baseplates on the cabinet. Drill the pilot holes. Hold the door against the cabinet and fasten the screws. Attach the hinge to the baseplate. Check the door's alignment and turn adjustment screws as needed.

Install a Pot Filler Faucet

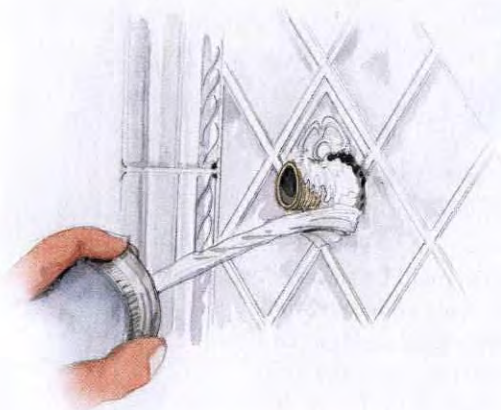
A pot-filler faucet is useful when the sink and range are not in proximity, or if the cook finds it hard to carry heavy pots. The best time to install one is during major renovation, when plumbing can be roughed-in behind walls.



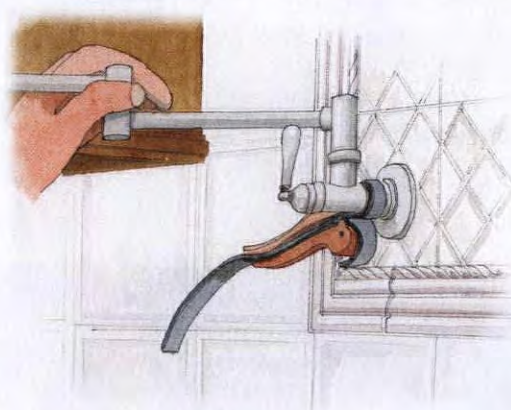
1



2



3



4

STEP 1

The pot filler should be at least 1" higher than the combined height of the stovetop and your tallest pot. Measure; and check faucet instructions. Consider how far the faucet swings and leave enough room for it to fold in toward the wall. A hole smaller than the dimensions of the faucet escutcheon will need to be cut through the plaster, drywall, or tile near the stove.

STEP 2

The pot filler will connect to the closest water line. Your plumber (or you, if you're experienced and it's legal) will turn off water at that line, then cut the line and solder on a tee. Next, run a copper pipe branch line to the faucet location. Apply flux outside and inside of each joint and solder all fittings. Depending on faucet model, the line may terminate with a threaded brass elbow (and nipple) or a slip elbow (needs male adapter soldered to end) soldered on a copper pipe.

STEP 3

The retention ring temporarily slides onto the faucet so that it can be centered on the brass nipple. With the retention ring in position, check that none of the screw holes runs over the water pipes. Mark the location of the holes with a pencil on the wall and remove faucet and ring. Drill pilot holes for the screws. Apply Teflon pipe sealant to the nipple or adapter. Slide on the rubber washer (if included) and attach the retention ring to the wall with screws.

STEP 4

Slide the escutcheon plate onto the faucet. Screw the faucet onto the nipple or adapter. Tighten the faucet with a rubber-strap wrench to prevent damage to fixture's finish. Tighten the Allen screw at the bottom of the escutcheon. Check that the faucet is level. Unscrew the faucet's aerator and clean out debris (e.g., copper shavings). Turn the water back on. Place a pot under the faucet and test it.

TIP • Choose a faucet with **two valves** to reduce the chance of drips.



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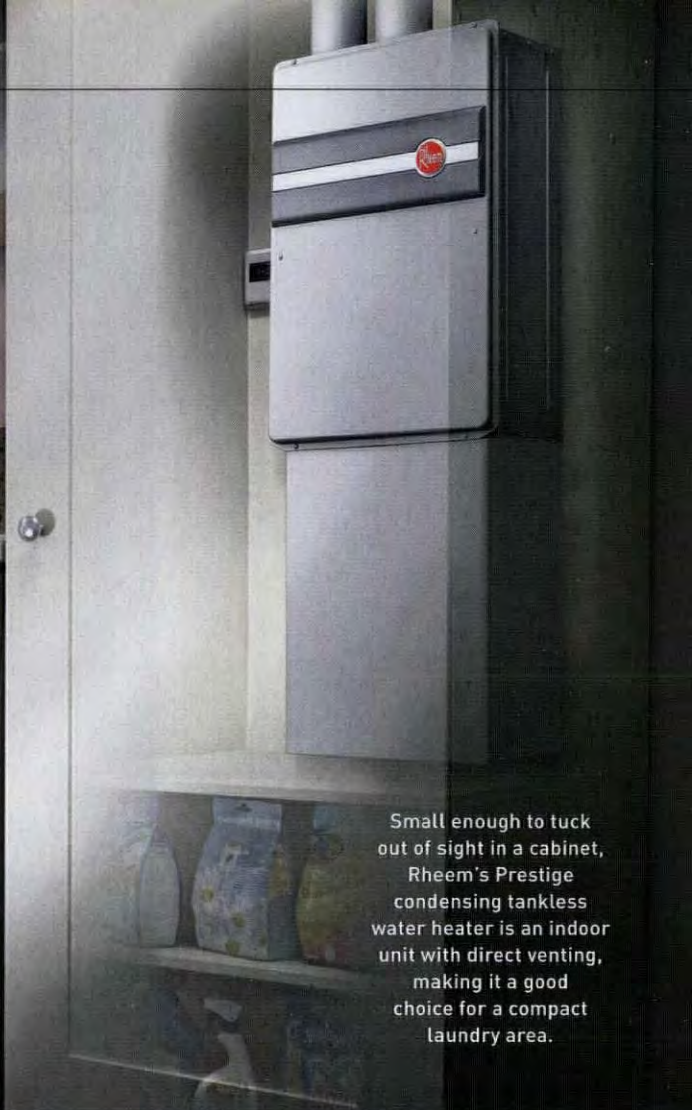
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Small enough to tuck out of sight in a cabinet, Rheem's Prestige condensing tankless water heater is an indoor unit with direct venting, making it a good choice for a compact laundry area.

Supplying Warmth from Water

New and efficient ways of getting warmth and hot water to kitchens and baths has become a growing market niche. **By Mary Ellen Polson**



No matter how old the house, it's possible to tap into ingenious updates that deliver heat and hot water to bathrooms, kitchens, and utility rooms. Radiant heat under floor tile or concealed in a cabinet toe-kick keep feet toasty. Towel radiators warm not only the towels, but also the entire bathroom. Point-of-use and tankless water heaters supply hot water where and when it's needed.

Granted, a tankless (hot-) water heater won't warm the space it's in, as it heats water only when a tap is opened. A tankless unit works by drawing cold water inside the unit where it is heated, more-or-less instantaneously, by a gas burner or an electric element. Theoretically, this makes a tankless heater an endless source

of hot water.

The ability of an on-demand unit to deliver hot water, however, is limited by its flow rate. Tankless water heaters typically provide hot water at a rate of 2 to 5 gallons per minute. (The rate for the new, smaller point-of-use heaters can be as little as half a gallon per minute.) Because the flow is limited, that means a single large gas-fired model can be overtaxed by multiple, simultaneous uses: say, running the dishwasher and washing a load of laundry while someone is indulging in a long shower.

A clever solution is to install two or more tankless water heaters, connected so that they overlap to meet simultaneous demands. Rheem and Rinnai, among

others, offer easy-link cables that connect two tankless units to operate as one in high-demand situations.

The best place to put a whole-house on-demand water heater is on an exterior wall, says Jim Connors, a spokesman for Rheem. The location should also be close to the water and gas supply lines and to an electrical power source. Tankless units also require minimum clearances: 12" on the front and the bottom (preferably 18" for clearance), plus 1/2" on the sides. Gas-fired units are more energy efficient than electric ones, but they should never be installed in a bathroom. Choose an electric unit for point-of-use under a lavatory sink, in that case.

In an especially large house, it may also



WALL RADIATORS

There are towel warmers, and then there are towel radiators. Most warmers put out very little heat—only about 250 watts, or as much as a conventional light bulb. But Runtal's hydronic Omnipanel units can generate up to 8,000 BTUs—enough to heat a sizeable bathroom. "They also have a large surface area," says Runtal's Owen Kantor, "so the heated towels

feel just like they came out of the dryer."

Runtal's flat-panel radiators are so cleanly designed that they virtually disappear into any setting. The units consist of flat tubes about 4" high x 2" deep, which are installed in groups horizontally along a baseboard or below a window. Specialty units can be curved to fit beneath a bow-front window or in an oval room.

For spaces with minimal clearance, like a tiny powder room, eheat makes a wall-mounted convection heater that's a mere 2" deep. The unit heats rooms up to 150 square feet and comes in plug-in and hard-wired versions.



TOP Almost flat, the Envi wall-mounted electric panel heater from eheat is ideal for tight spaces.

LEFT If radiant flooring isn't in the cards for your kitchen, consider a discreet radiator panel like this one from Runtal North America. It fits in the toe-kick space underneath a run of drawers.

make sense to install separate, point-of-use water heaters for hot-water hogs like dishwashers (6 gallons per cycle) or a shower (5 gallons per minute). For even more energy savings, consider a condensing tankless water heater. Condensing tankless units produce cooler gases—about 100° F.—so they can be direct-vented. The heaters are more efficient because they capture residual exhaust to heat water. They also install more easily and quickly than non-condensing tankless

water heaters.

According to Energy Saver (energy.gov/energysaver), an on-demand water heater can be up to 34% more efficient than a conventional water heater in households that use less than 41 gallons of hot water daily, such as one or two-person households. For homes that use 80 or more gallons per day—housing a family of four or five, for example—installing demand heaters at each hot-water outlet offers potential savings of up to 50%.

Heated Language

UNIFORM ENERGY FACTOR A

measure of the overall energy efficiency that takes into account the first hour rating (see below), capacity, and estimated energy cost savings. The higher the energy factor, the better.

FIRST HOUR RATING (FHR) An

estimate of the maximum volume of hot water in gallons that a storage water heater can supply within an hour once fully heated.

GALLONS PER MINUTE (GPM) This

refers to the amount of heated water (in gallons per minute) that can be supplied by an instantaneous water heater while maintaining a nominal temperature rise of 77°F during steady-state operation.

RECOVERY EFFICIENCY How efficiently the heat from the energy source is transferred to the water.

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- **Rinnai** rinnai.us
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- **Runtal North America** runtalnorthamerica.com
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{Shown above: Ceiling Panel No. 213 & Shield No. 2958}

NEW TECHNOLOGIES

1. EcoSmart's diminutive point-of-use 3.5-kilowatt electric water heater is designed to serve a single sink. It measures 6" tall x 11" wide x 3" deep.
2. Two Rinnai tankless whole-house water heaters work in tandem; they're connected with an EZ-Connect kit.
3. Stiebel Eltron's 4-gallon, point-of-use, mini electric water heater is compact enough to fit under the kitchen sink, and has enough capacity for a 10-minute shower.



1



2



3

The latest wave of point-of-use heaters offer an impressive range of capacities. Stiebel Eltron's 2.5 Mini-E unit comes factory set to 100° F., so it's ideal under a lavatory sink for hand washing. A similar-size unit can heat the water for a whole-house humidifier. Larger but still compact units can handle enough water for multiple showers or frequent loads of laundry, in packages that tuck away beneath a standard height cabinet.

Along with additional options in terms of size and better flexibility in placement, purchase prices and installation costs on tankless water heaters are coming down, too. Some, like Stiebel Eltron's mini-tank electric units, plug into a standard 120-volt outlet, and they can be plumbed with cold or hot water.



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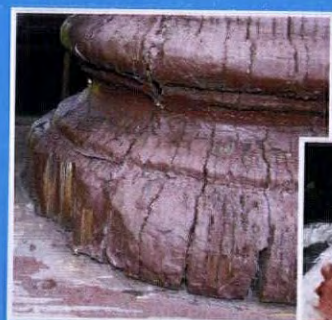
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“ When we opened the cans,
the paint smelled like sour milk
—but we used it anyway! ”



It was over a year ago that we bought latex paint for the dining room in our 1915 Foursquare, but put off the project. When we opened the cans, the paint smelled like sour milk. Figuring that modern paint can't "go bad" and that the rancid smell would dissipate when the paint dried, we used it. It's been two weeks and despite tons of ventilation, it still stinks! —*Frank and Anna Taylor*



Share Your Story!

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

THE FIX

Make no mistake—if paint smells bad, it *is* bad and should be discarded. Most latex paints have a shelf life of up to 10 years, but paint can go bad in a much shorter window of time, especially if it's not stored properly. Bad paint may not go on properly, leaving a visibly rough finish that also may peel.

The most common culprit in stinky paint is bacteria, which can be introduced into the paint at the factory, or when tints are added at the hardware store, or when a can is partially used and then stored. Low- and zero-VOC paints are especially vulnerable because they are low in solvents that not only help stabilize paint, but also counteract bacteria.

To determine whether a can of paint is still usable, pry off the lid with a screwdriver and smell the paint. Good paint will have a chemical smell, but it won't smell rancid like yours did. Obviously, if the paint is moldy on top, discard it immediately. If the paint has begun to separate, with liquid on the top and the denser paint pigments below the surface, mix it up with a stirring stick. If it blends together smoothly, it's okay to use. This is true even if you have to remove a thin skin from the top of the paint. If there's any sediment in the bottom that won't blend into the rest of the paint, discard the can.

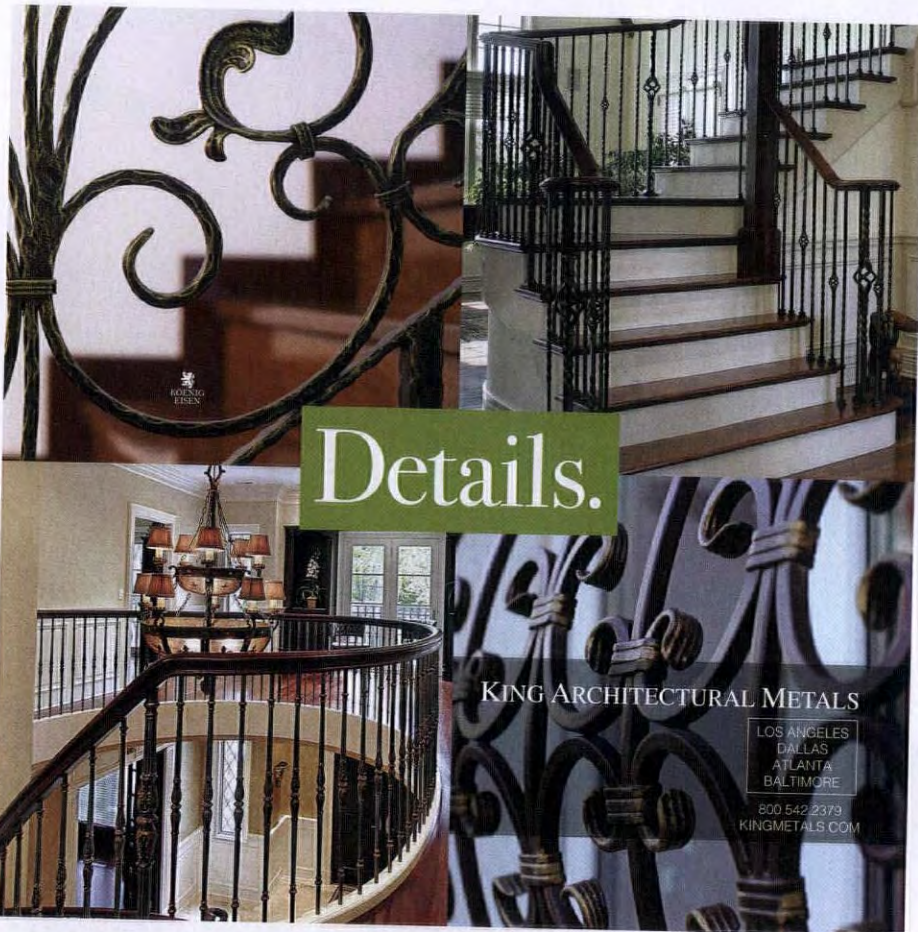
For paint that dries and still has a persistent smell, try washing the walls with a mixture of 1 part bleach to 10 parts water, then rinse with plain water and a clean sponge. Allow the walls to dry completely. Follow with an odor-sealing primer, such as Kilz (kilz.com) or BIN Advanced (rustoleum.com), a synthetic shellac sealer. You may need to apply two coats before repainting with fresh (unspoiled) paint.



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SALVAGE IT



BEFORE

A Unique Kitchen Island

Cleaned up and repurposed, an old French dental-tools cabinet is nifty and functional in the kitchen. **By Brian D. Coleman**

➔ Having bought a historic apartment in New York City's Greenwich Village, owners Alex Carl and Peter Campbell wanted to make it family-friendly yet preserve its vintage elements. The kitchen has up-to-date appliances set against very appropriate subway tiles, but both storage capacity and countertops were limited. The couple found a vintage dentist's cabinet when they were traveling in France, and immediately saw potential. The rotating top would be another prep surface; banks of drawers were perfect for cutlery; casters meant the table could double as a movable bar or buffet.

Now Thanksgiving turkey is carved at the Girator, which became the kitchen centerpiece and a conversation starter.

ABOVE The refinished cabinet is the centerpiece of a Greenwich Village kitchen outfitted with stainless-steel appliances. **BEFORE** Restoration started at the dealer's shop.

THE COST

ANTIQUEDENTAL CABINET	\$4,000
CLEANSERS ETC.	\$ 20
WENGE WOOD TOP	\$ 150
CORK SHELF LINERS	\$ 20

TOTAL \$4,190

the transformation

1. DISMANTLED & STRIPPED

The antiques dealer in France had begun restoration of the cabinet by taking it apart to methodically strip away a century's worth of dirty white paint from aluminum fronts and drawers. Cast-iron legs were stripped as well, and the entire piece cleaned with a mild detergent (e.g., Oxi Clean) and polished with auto rubbing compound (by Meguiar's, or 3M), using a lamb's-wool polishing pad.

2. CLEANED & SHINED

When the cabinet arrived in New York, it needed more work. Homeowner Peter removed packing-tape residue on metal and glass surfaces with Goo Gone (let it sit 15 minutes, then gently scrub with soapy

water and a soft brush). Non-abrasive Bar Keeper's Friend renewed the aluminum and cast iron without damage. The original gold-tone drawer knobs were carefully removed, cleaned, and polished one by one until they sparkled.

3. UPGRADED FOR FUNCTION

Peter cushioned the glass and metal drawers with plain cork liners, which cut down the banging and clanging as utensils are stowed. To replace the old rotating marble top that had gone missing, Peter chose ebony-color wenge wood, quarter-sawn for a tight grain to make it water-resistant and useful for chopping. A shallow groove at the perimeter catches runoff.



dental cabinets

The very practical Girator Rotating Dental Cabinet kept tools at hand while allowing the dentist to circumnavigate the patient. But you need not go to France to find a dental cabinet.

Dealer Doug Schmitt (dougsschmittantiques.com) specializes in vintage American dental cabinets. He explains that most were specialty furniture pieces, made of oak and very expensive at the time. Many were tall. With numerous rotating drawers, they make great storage cabinets for any room. Shorter, economical metal cabinets became popular after WWI; these are great when repurposed for kitchen or bathroom.

BELOW The unusual cabinet fits the aesthetic of the early 20th-century Manhattan apartment.



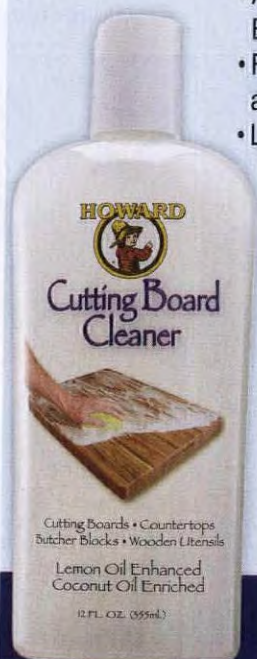
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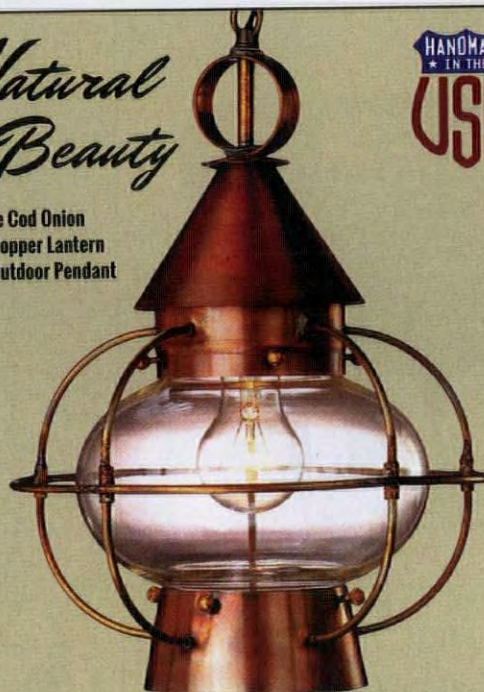
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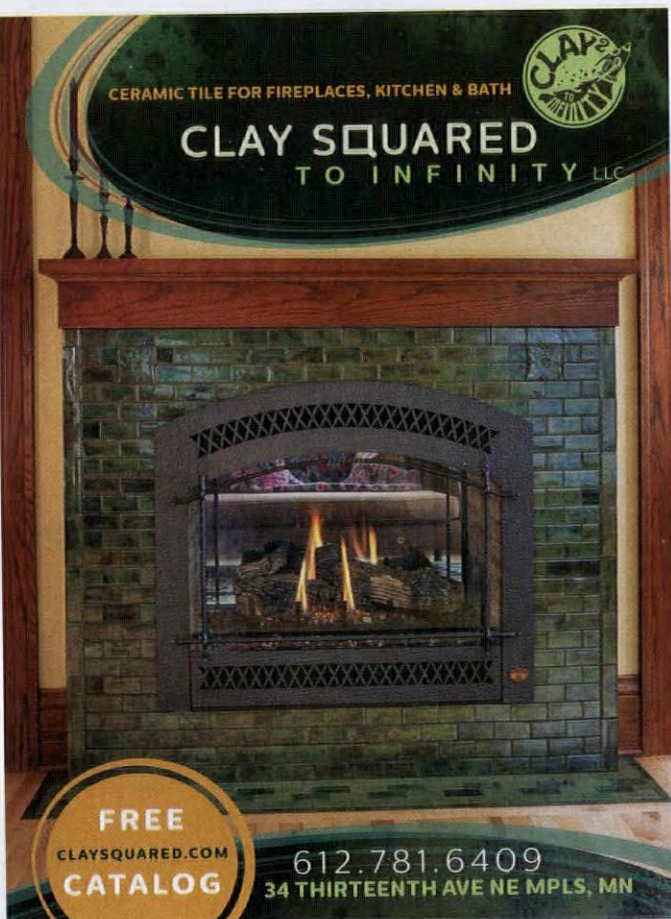
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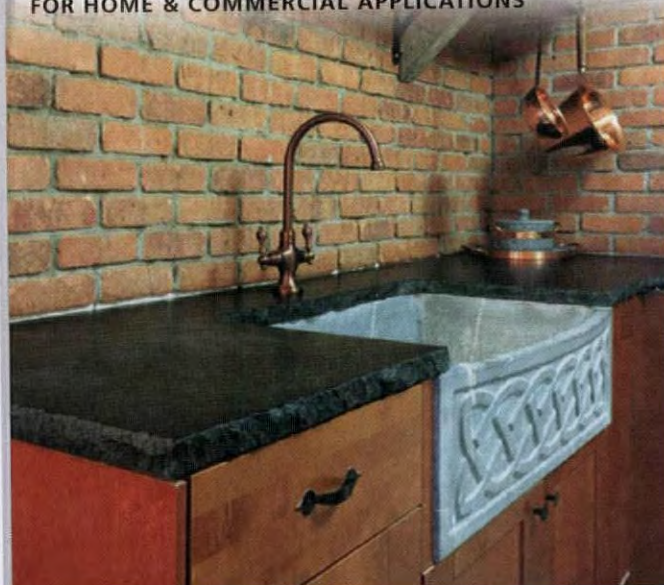
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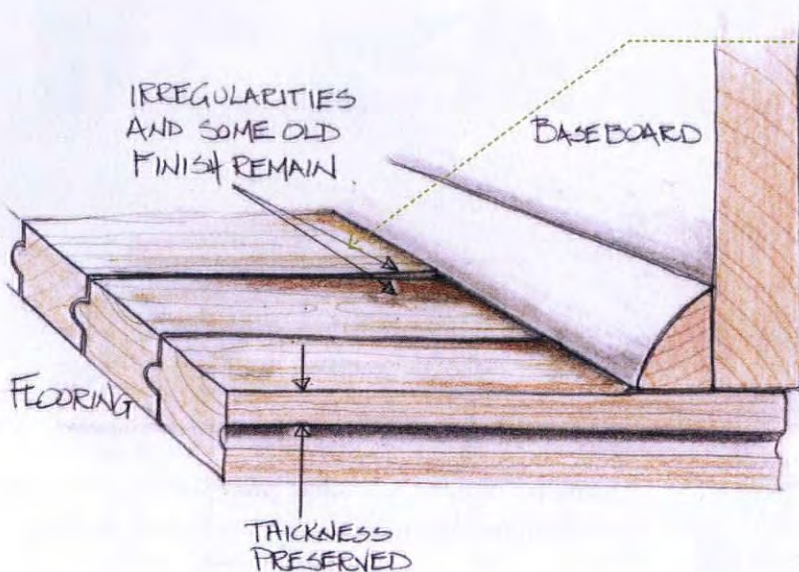
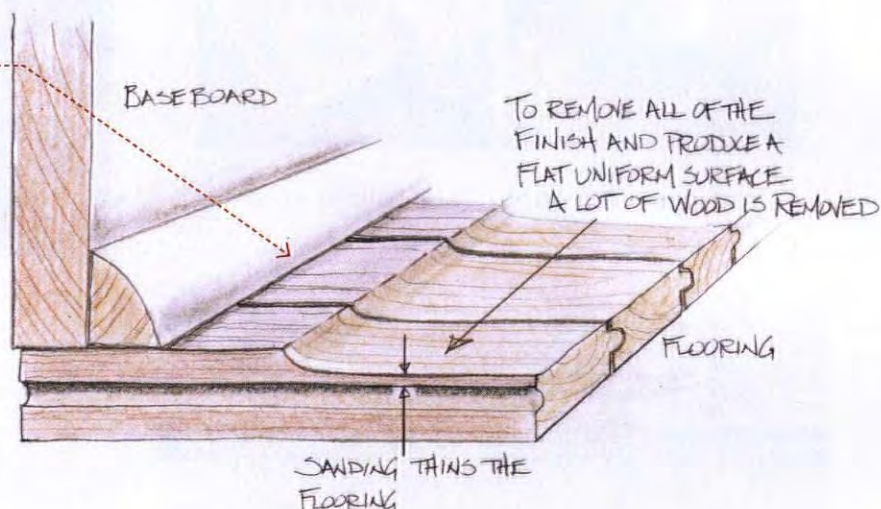
Sanding Wood Floors

The plaster walls are repaired and now all that remains is the floor. You know there's beautiful wood flooring under all the grime, the yellowed varnish, and the scars from furniture moving. Before you go straight to a pro, who will arrive with a drum sander, consider other old-house options. Especially for thin parquet floors, the caution against belt or drum sanding can't be overstated. One alternative is the more time-consuming method of scraping and then lightly sanding the floor. The floor won't "look like new" (that's a good thing), and you'll have saved more material for the future. Another option: DIY or professional floor refinishing that relies on chemical removal of the finishes. Just be sure the surface is neutralized before refinishing. **By Ray Tschoepe**

WRONG WAY

WOOD REMOVAL, POPPED NAILS

The typical floor refinisher-for-hire will come in with a drum sander and coarse-grit paper to start. All marks of wear and all patina will be removed; you'll have an old floor with a new wood surface. If you have a tongue-and-groove floor, especially one that has been sanded down in the past, you may end up with exposed tongues. If the floorboards were surface-nailed, heavy sanding means you'll have to set all of the nails deeper. The next sanding may well destroy the floor.



RIGHT WAY

GO LIGHTLY

An old floor will be damaged in any attempt to make it completely flat and free of all surface finishes and blemishes. An old-time scraper works well, but the method is labor intensive. Chemical stripper removes old finishes including paint without removing wood. Using a random-orbit sander (hand-held or mounted on a floor machine) avoids removal of too much wood. These are also flexible enough to accommodate the grooves and depressions characteristic of all floors. Finally, you can strip or scrape the floor, then follow up with a sander and finer grit papers.

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LEFT A historical finish comes from first rolling and then brushing out the paint. **BELOW** Always be sure the floor is clean and degreased.



Q: I sanded, washed, and primed two beat-up hardwood floors using latex primer. Then I caulked the narrow cracks between boards and applied another coat of primer. Now the floors are sticky. I found out I may have used the wrong caulk. What if I now repaint the floors with Kilz acrylic deck paint and seal over it with water-based urethane? Or do I have to sand down the floors and start over? —*Lynne E. Calvin, Harrisonville, Missouri*

A: What went wrong—and now what? The cause is a mystery. Using the wrong caulk is unlikely (acrylic caulk is compatible with latex paint) and in any case that would not make the entire floor sticky, but just make the paint crawl at the caulk seams. Maybe the floor was exceptionally dirty and greasy, or you used an oily soap without adequate rinsing or sanding. The entire floor should have been cleaned with Spic and Span or TSP, rinsed thoroughly, and then sanded.

Although it didn't cause the problem, we question the use of latex paint for a floor. Best to use a paint specially formulated for floors and decks, whether oil-based or the newer water-based deck paints. In general, these do not require a primer. Many Kilz products are stain blockers (for example, to keep resin in wood knots from bleeding through the paint), but Kilz porch and patio floor paint is formulated with mildewcide, which you don't need. No paint failure was ever fixed by painting over it without remediation. Don't recoat—with anything—if the floor is still sticky.

It may be misplaced optimism, but we all agree you should wait and see; the finish may harden, at which time you could sand it lightly and go over it with a tack rag, then perhaps add another finish coat. If there's an unobtrusive corner where you can try it out, see what happens if you use a Kilz paint vs. shellac (to seal the surface). Urethane will not bond well. —*the OHJ editors*

Q: Your article about a salvaged industrial copper window rekindled my interest in patinating new copper. [See "Salvage It," OHJ Dec. 2017] That window is the same color as the Statue of Liberty, surely the result of years of exposure. Is there a relatively nontoxic way to speed up the process?

—*Maxwell Gerber, Ottawa, Ontario*

A: Verdigris is the natural patina acquired by copper, brass, and bronze through a chemical process that takes place as the metal weathers. The patina is a protective coating that inhibits further corrosion. It also results in that beautiful grey-green to blue-green color.

It is said that the French sculptor Rodin had his assistants urinate on his bronze sculptures to speed the process. That's one way. For objects to be used indoors, here is a more sanitary (and nontoxic) alternative: 1. Clean the copper to remove any oil or lacquer, using fine steel wool, and rinse thoroughly. 2. Mist the copper lightly with a mixture of 2 parts white vinegar, 1/2 part non-detergent ammonia, and 1/2 part non-iodized salt. (Adjusting the amount of salt will affect the color: the more salt, the stronger the green.) 3. Let it dry overnight, soft-brush it to remove loose particles, and seal with clear lacquer. You can also buy proprietary products containing salts and oxidating solutions; see Triangle Coatings Sophisticated Finishes Patina Green. —*Patricia Poore*



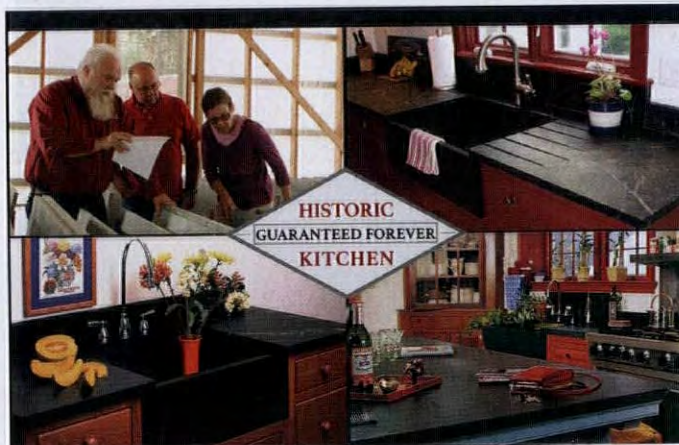
Copper window detail.

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INSPIRE

A CRAFTED NEW HOUSE IN THE TREES

This unique cabin embodies
the spirit of Arts & Crafts.

page 86

Vintage camp blankets
made into pillows and
a hand-hooked cushion
enter the mix in the guest
room on the first level of
the new "tree house" in
Asheville, North Carolina.



66

OLD-SCHOOL LODGE LIFE

A surviving lakeside retreat.

+ BUNGALOW, LODGE, CHALET

78

GOOD HOUSE KEEPING

A brick Foursquare gets TLC.

+ CLEANING MARBLE

86

A TREE HOUSE BUNGALOW

Arts & Crafts in a small footprint.

+ VISITS NEAR ASHEVILLE

Just a few steps away from the edge of the tranquil lake dubbed Glimmerglass by American author James Fenimore Cooper, in his *Leatherstocking Tales*, sits The Boulders. It was built by a prominent family for their summer camp at Lake Otsego in Cooperstown, New York. The architect was Howard Chapman.

Clad with hemlock planks painted the color of stone, its trim painted forest green, the lodge merges into its woodsy surroundings. The house is ornamented with brackets, flower-filled window boxes, and heavy shutters pierced with arrow cutouts, all of which lend European charm. Its eight rooms center on a great room with a massive fieldstone fireplace. This space opens to a light-filled dining room with its original casement windows. Chestnut wainscots and beamed ceilings remain. Deep porches on both floors take in sweeping views of the lake. Like the

old-school LODGE *Life*

An Arts & Crafts-era chalet-style lodge called The Boulders has been a Lake Otsego landmark since it was built in 1915.

STORY AND PHOTOS BY STEVE GROSS & SUSAN DALEY





The lakeside lodge is clad in hemlock weatherboards. Cutouts and scalloped edges lend Swiss Chalet-style charm.



TOP LEFT Ornamental grasses including feather reed grass border the lake; the view takes in Mount Wellington, aka The Sleeping Lion. **RIGHT** Batten window shutters with cutouts, pierced boards, and exuberant flower boxes decorate the exterior. The later porch at the rear side entry became a practical mudroom. The lodge has its original slate roof.





LEFT To brighten the woodsy room, the homeowner stitched yellow-plaid valances of silk taffeta for three big windows that line one wall of the kitchen. Sink and countertops are utilitarian and attractive.

RIGHT The heavy timber overdoor is original; this main entry leads into the great room.



Details including **crystal doorknobs** and a nickel sink counter survive, as do many original 1915 light fixtures, which were restored. The push-button switches are authentic, code-compliant reproductions.

famous Adirondack Camps not far from here—though on a smaller scale (the house is 2,830 square feet and sits on just under half an acre)—The Boulders has its own little campus. A separate boat-house with a guest suite above shelters a pontoon boat.

Water is the essential element here; sailboats and canoes silently glide past on the lake's mirrored surface. The pristine village of Cooperstown, with its sublime natural beauty and patches of unspoiled forest wilderness, was founded by Fenimore Cooper's father, William, a storekeeper turned successful frontier developer. William Cooper left New Jersey in 1786 to develop this small town

of quaint houses, offering properties for sale to land-hungry farmers from New England. The village soon thrived as a resort, as summer cottages and inns were added to cater to wealthy socialites, who found it a welcome haven from urban centers including New York City, Chicago, and even cities of the Deep South.

The Boulders remained in the original family until it was purchased by the Margaritis family, 20 years ago. Barbara Margaritis and her husband were of retirement age, but Barbara did not intend to stop working. Having built or redesigned houses on Long Island, she took on the neglected lodge as her next project.

Guided by her love of historical details and appreciation of fine craftsmanship, Barbara gutted the ugly remodeling of the kitchen that had been done in the 1970s, ridding the space of a dropped ceiling and contiguous Formica countertops. She removed a stainless-steel sink and replaced it with an apron-front farmhouse sink, accompanied by a marble backsplash. Three separate rolling teak cabinets, set on either side of the sink and a dishwasher, replaced the laminate countertops. Designed by Barbara and custom built by her son, the cabinets on wheels are both utilitarian and attractive. They provide storage space and display area for a collection of Arts & Crafts pottery.



Tongue-and-groove paneling is original to the house, and a fitting envelope for the kitchen that was rebuilt according to its 1915 intentions. The tall cabinet is original. A big worktable sits in the middle; other cabinets are on wheels.





LEFT The massive fireplace of local stone is a leitmotif of rustic lodge architecture.

BELOW The original butler's pantry remains, including the nickel countertop and backsplash. **RIGHT** What had been a screened porch is now an enclosed mudroom, with a stone laundry sink perfect for gardening tasks.



The kitchen is now much closer to original intention. This room was always intended as a service space, unfussy in its plain utility, yet it is attractive owing to the rich wood paneling that's original to the house. It survived unscathed. The plan now follows the simple arrangement set forth in the 1915 era, with a big worktable set in the center of the room under a pendant light fixture, and the tall storage cabinet still in place. To brighten the room, Barbara stitched cheery butter-scotch-yellow plaid curtains of silk taffeta for the three windows that line one wall, and she added colorful patterned rugs on top of the hardwood floor.

Off the kitchen, through swinging doors, is the well-preserved butler's pantry. It boasts immense floor-to-ceiling cabinets and cupboards of heart pine, finished to show off the natural beauty of the honeyed wood. China is stored behind glass, while appliances and supplies are kept hidden in cupboards below. Finishing touches include brass cup pulls on the drawers, which are an integral part of the cabinet design, as are the latches. Barbara restored the nickel countertop that surrounds a porcelain sink: Old butler's pantries often had sinks and surfaces made of softer metals, such as nickel or copper, to provide somewhat of a cushion

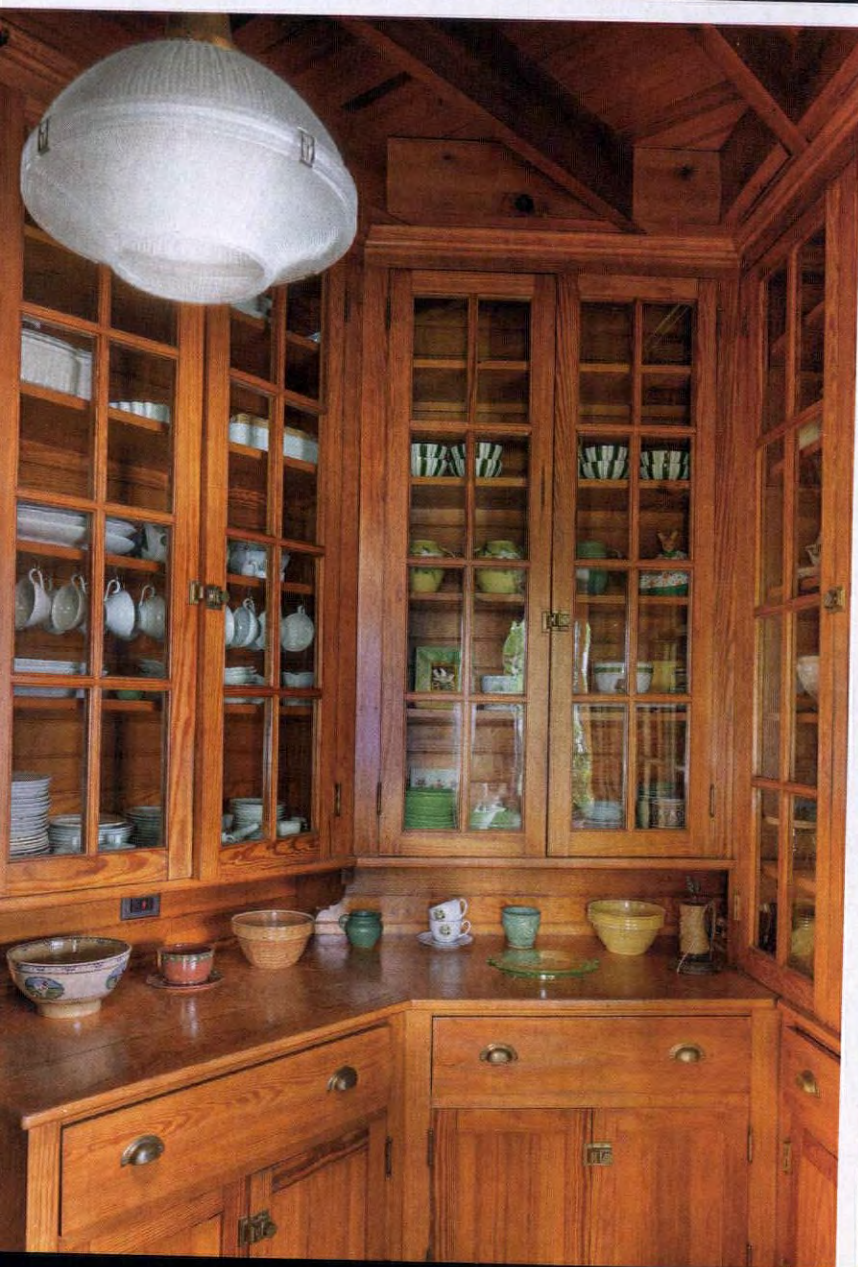
for washing delicate china.

Leading into the kitchen is an entry hall that the former owners had turned into a screened porch. Because the house has its original porches, Barbara opted to enclose the room with beadboard-clad walls. She added lace-curtained windows and now uses the space as a mudroom. A huge stone laundry sink is perfect for gardening purposes, and open shelves store odds and ends.

With its historic integrity and charming comforts preserved, The Boulders is one of just a handful of old-time lodges left along the shores of the fabled lake once called Glimmerglass.



ABOVE Slatted countertops were built to resemble the duckboards of a boat. The pottery collection includes Zuni and other Native American pieces from New Mexico. **LEFT** The enviable butler's pantry is intact, its floor-to-ceiling cabinets made of heart pine mellowed to honey color. **BELOW** The bath is virtually as built in 1915.



CHALET, LODGE & BUNGALOW

1885–1925: PICTURESQUE WOOD DETAILS HAVE ROOTS IN EUROPEAN CHALETs. By Patricia Poore

WIDELY CONSIDERED to be rare in the United States, the Swiss Chalet deserves more credit for its influence on American Bungalows. Those picturesque wood details people tend to call

“Craftsman” are actually chalet details: the wide, overhanging eaves, big brackets and knee braces, whimsical balustrades, exposed rafter tails, corbels, and banding.

Bungalows, too, are usually low and spreading, not more than a storey-and-a-half tall, with porches, sunrooms, pergolas and patios tying them to the outdoors. The Craftsman bungalow follows an informal aesthetic; it is a house without strong allusions to formal English or classical precedents.

Also like the chalet, indigenous materials are used for bungalows. An artistic use of river rock, clinker brick, quarried stone, shingles, and stucco is common. Arts & Crafts-era bungalows often exhibited exotic influences: not only Spanish or Moorish arches and tilework, or Japoneseque orientalism, but also stick ornament in the manner of Swiss Chalets.

Bungalows came from India, sort of—variations of the word existed for hundreds of years before any bungalows showed up in England or the U.S. “Bunguloues,” temporary and quickly erected shelters, were houses for Englishmen built by native labor in India:

long, low buildings with wide verandahs and deeply overhanging eaves. Around 1870, builders of newly fashionable English seacoast vacation houses referred to them as “bungalows,” to give them an exotic, rough-and-ready image.

But it was in California that the bungalow boom began. The climate was perfect for a rambling “natural” house with porches and patios. Los Angeles and

upscale Pasadena, a resort town in the 1890s, were growing fast. An essential part of mass suburbanization was “an innovative, small, single-family, simple but artistic dwelling; inexpensive, easily built, yet at the same time attractive to the new middle-class buyer.” The California Bungalow (a term used by 1905) was soon a well-defined new style. Architects Greene and Greene in California called



CHALET

Swiss Chalets were a minor fad during the Victorian era (and related to the Stick Style), but chalet elements were common during the bungalow era of the 1910s. In this example, the first level is brick and stucco, with shingles above. More often the cladding is weatherboards.

Chalet HALLMARKS

- **ALPINE ELEMENTS** carry over to American houses, typically squarish and two and a half storeys. (Chalet Bungalows are one and a half storeys.)
- **A PITCHED ROOF** with front gable and wide eaves, usually with brackets or exposed rafter tails, is a defining element.

- **BALCONIES AND BALUSTRADES** are identifying characteristics of the Swiss Chalet. In this country, the balustrade morphed into a second-storey porch, a balcony, or simply a decorative effect.
- **DECORATIVE WORK** appears structural: gable ornament

looks like a truss, brackets are oversized, and diagonal boards evoke framing timbers. Some American chalets are brick, stone, or stucco with wood above. Late Victorian chalets might have ornate carving and polychrome paint decoration.

- **A GALLERIED SECOND LEVEL** may look like the main floor, with the ground level secondary and sometimes of a different material. This mimics chalets in Germany and Switzerland, which were often tucked into hilly slopes with only a partial first floor.

Swiss Chalet Bungalow “The Chalet Bungalow is easy to spot—it looks like a Swiss Chalet,” quips photographer and architectural historian Doug Keister. “Berkeley, California, is known more for political yak-yak than for yodeling, but that’s the location of this Swiss Chalet.”



LODGE

The rustic vacation retreats of Gilded Age barons, particularly those built in the mountains, often had Swiss or Nordic design elements. The illustration is based on Sagamore Lodge at Great Camp Sagamore (built 1895–97) in New York’s Adirondacks.



BUNGALOW

is an Anglicized Bengal (Indian) word that makes reference to the low-slung roof and indoor-outdoor porches of this house type. But many of the picturesque examples built in the U.S. have elements derived from chalet architecture.

A BRIEF HISTORY OF THE CHALET

ALPINE The chalet is an Alpine (German, Swiss, Austrian, etc.) dwelling built for snow-covered mountain areas, usually in wood and with overhanging eaves. Stucco and occasionally brick are also used, but wood trim remains prominent. The type is based on ancient vernacular forms. • **AMERICAN** Swiss architecture was promoted along with other Romantic styles by A.J. Downing in the mid-19th century. “Swiss” cottages were popular in 19th-century England. The style here had brief periods of popularity during the 1850s, later in the Victorian era (related to the Stick Style), and during the bungalow years of the early 20th century. It is particularly associated with Cincinnati and seaside resorts in New Jersey. • **RESORT** Over-scaled chalets with whimsical or bold details have long been built in ski areas and mountain resorts, for use as inns, restaurants, and rustic lodges. In the hotel industry today, “chalet” is used interchangeably with “cottage” or “bungalow.”



A COMMON VOCABULARY

- **BARGEBOARD** A flat or ornamented board attached along the projecting edge of a gable roof. It may be carved, incised, scroll-sawn, or cusped. Used on houses influenced by the Gothic, Chalet, and Tudor styles.
- **BRACKET** The general term for a discrete projection that provides structural or visual support under a roof cornice, balcony, etc.
- **CORBEL** A stone or brick bracket that supports a cornice, arch, etc. Also a masonry projection that steps out, increasing in depth to support an overhanging member above.
- **FANCY BUTT** Describes ornamental cuts on the visible ends of wood shingles, such as round, fish-scale, diamond, arrow, and octagonal.
- **HALF TIMBERING** Here it refers to a faux treatment of boards used decoratively over the facade, popular in Swiss- or German-influenced and Tudor Revival and Arts & Crafts houses.
- **KNEE BRACE** A diagonal support between vertical and horizontal members or a bracket that includes a diagonal support.
- **RAFTER TAILS** The ends of roof support rafters are sometimes decoratively cut and left visible in Alpine, Nordic, and Arts & Crafts houses.



TOP LEFT There's no missing the point made by this chalet in Vallejo, Cal.: the gable roof, second-level porch, knee braces, and dark wood stain mimic Swiss models.

TOP RIGHT A 1910 house in Spokane is a medieval take on the Swiss Chalet with its clipped gable and huge brackets under the balcony. **LEFT** Large, plain knee braces and decorative "half timber" trim boards have an Alpine appeal on this house with a broad, gabled roof and generous eave overhangs.

their millionaires' chalets "bungalows."

Nevertheless, it was the European chalet—which David Mathias, author of *Greene & Greene Furniture*, calls "a folk carpenter's dream"—that influenced the Greenes. Indeed the essence of the chalet form shows up in the Pasadena houses: the uncomplicated but massive roof, the exposed structure—and wood details inside and out. Their "ultimate bungalows" were, of course, a higher architecture. While Gustav Stickley sang the praises of the bungalow (both California and Midwest types) in his magazine *The Craftsman*, his published house plans included several Swiss Chalets along with bungalows.

The word "lodge" is loosely defined. It might be the small cottage of a gate

keeper; a country house or hotel occupied seasonally for fishing or skiing; a large inn in the mountains; or the main building at a camp or resort. With northern European roots and nature-inspired architecture, picturesque and rooted to its place, the lodge is related to the chalet and the bungalow. It is often a timber-framed building or at least makes a show of structure and decoration in wood.

The most famous examples are the Great Camps of the Adirondacks and the National Park hotels, both dating to the late 19th century and built into the mid-20th century. Somewhat smaller family houses, usually sited on a lake or in the mountains, and featuring capacious porches and informal, woodsy interiors also were called lodges.

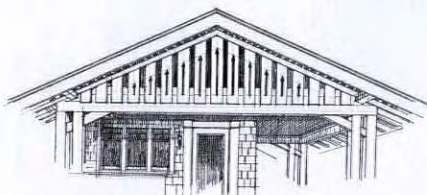
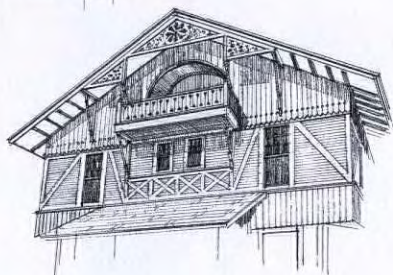
GABLE, VERGE & TRUSS

European chalets generally have only a scalloped bargeboard at the eaves, and exposed (sometimes carved) rafters or knee braces as gable details. In this country, fanciful, non-structural trusses, brackets, and gable ornaments were more common.



On a chalet in St. Paul, Minnesota, gable ornament is all for show.

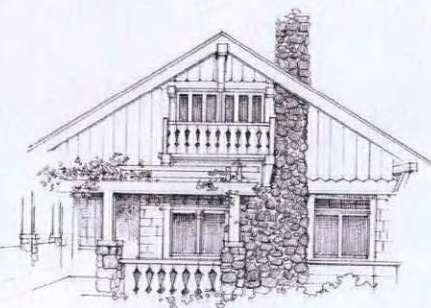
A ca. 1900 chalet in Milwaukee shows the influence of the Stick Style: the chalet as imagined by Eastlake, perhaps?



Arrows cut from plain planks decorate this gable treatment on a small Swiss bungalow in San Fernando.

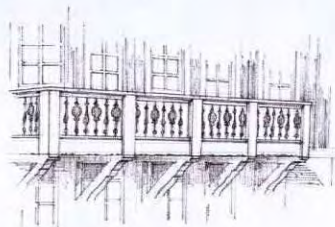
BALUSTRADE & BALCONY

Along with the roof, balconies and balustrades are the identifying characteristics of the Swiss Chalet. In the Alps, a wide gallery above the ground level was typical. In this country, the balustrade morphed into a second-storey porch, a balcony, or simply a decorative effect.



Balcony details are repeated in the porch balustrade on this chalet bungalow in Berkeley; the cutouts look like exclamation points.

Simple knee braces bolster this gallery. Cutouts in boards often create whimsical, romantic, or storybook shapes.

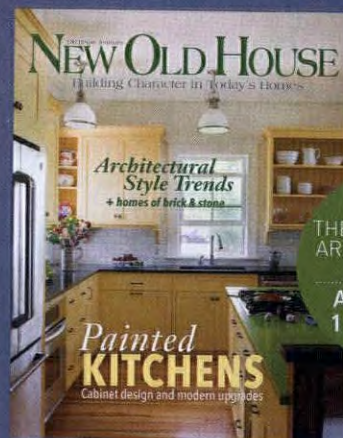


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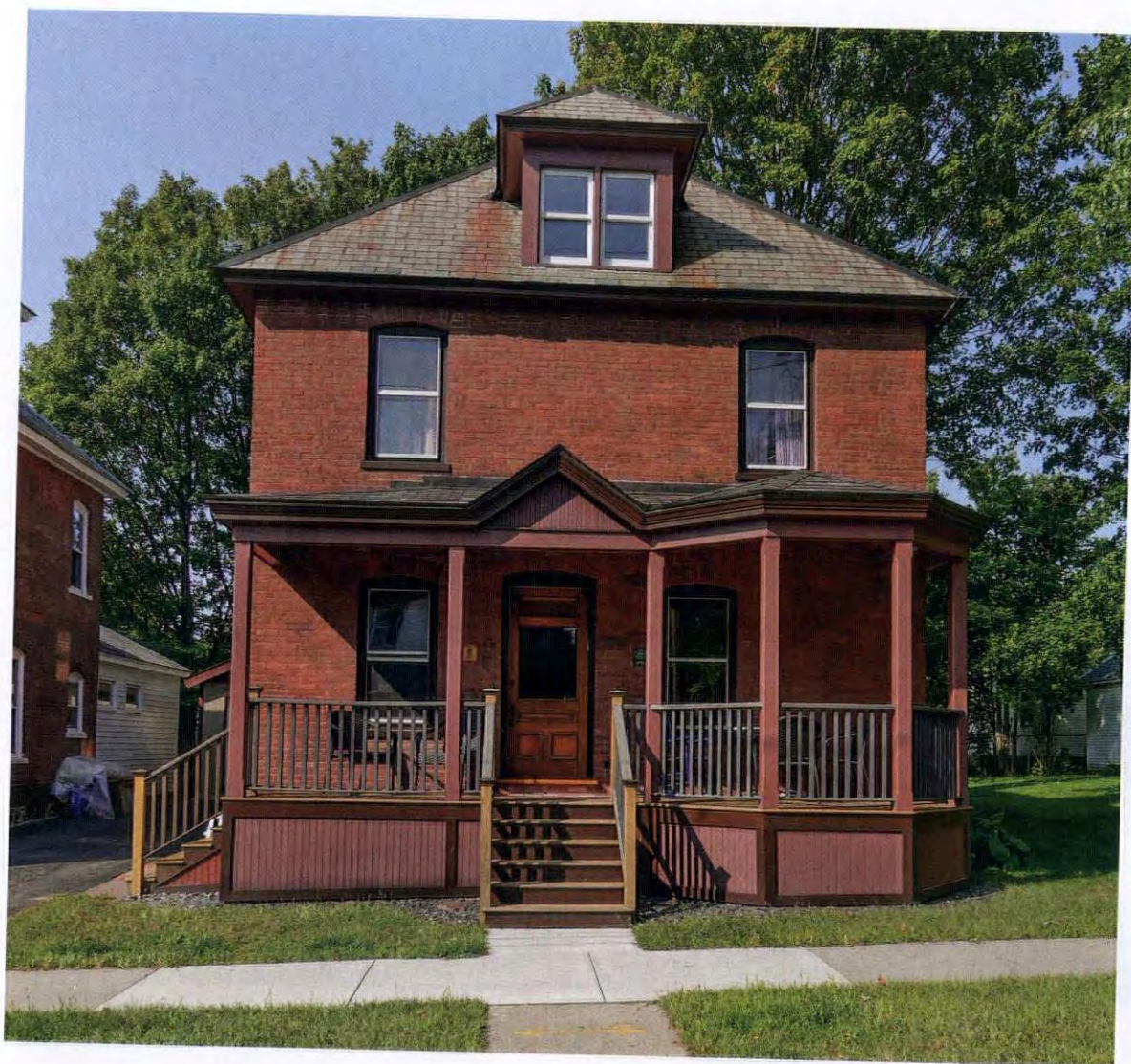
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BRICK FOURSQUARE

The sturdy little house was built in 1899 in Burlington, Vermont. The living room is comfortably furnished in an eclectic mix of family pieces and antiques. Flooring and woodwork are original.



good house KEEPING

IN THE UNIVERSITY SECTION OF BURLINGTON, VERMONT, AN UNUSUAL 1899 BRICK AMERICAN FOURSQUARE GOT A NEW LEASE ON LIFE, THANKS TO A DEDICATED OWNER. **BY PATRICIA POORE | PHOTOS BY CAROLYN BATES**

"I FIRST SAW THE HOUSE on a Thursday evening in 1998, and I signed the contract on Sunday," says homeowner Judy Rosenstreich. She'd always admired the rare brick houses of the Vermont countryside, and she'd wanted an *old* house since coming to the state decades before. Located a short walk from the University of Vermont, this house is just a mile from downtown. Judy was instinctively drawn to the tidy American Foursquare, but she says she could not have predicted what its restoration would involve.

The house had seen little remodeling, a good thing.

Original woodwork had never been painted, an old tin ceiling in the kitchen was in perfect condition, wall plaster held tight to lath, wainscoting was original in the dining room, kitchen, and bath. Wide-plank spruce floorboards remained under dated carpeting upstairs. Still, the house needed work. Nine plaster ceilings were failing, for example.

Friends report that Judy went about the fix-up the right way, first things first. Electrical and plumbing were upgraded; a new furnace and water heater installed; and windows restored (all sash cords



LEFT The kitchen is airy and old-fashioned with a stove at far left, a worktable as an island, and a small dining area to the right. With a big sink, the butler's pantry functions as a scullery. **OPPOSITE (bottom)** In the pantry, the pass-through to the dining room has been re-opened. The serving shelf drops down to allow access to dishwasher drawers.

More Online

More on this house style:
oldhouseonline.com/articles/american-foursquare

replaced); tired wallpaper and carpeting stripped away. The late Wilfred Verchereau and his son Lee assessed and replaced plaster ceilings, beginning in the dining room. The house had so few wall switches or electrical receptacles. It was Judy's then-school-age son Aaron who suggested push-button switches to "go with the character of the house." Thus began a years-long focus on finding the right sources.

Judy hired masons to clean and repoint the brick exterior, and another contractor to rebuild two porches that had been torn down earlier. A local slate company repaired the original roof, which needed work on six valleys and replacement of the deteriorated 1899 metal ridge caps with copper.

An American Foursquare all but demands a full-width porch. Judy had photographed remnants of the original porch (cement patches and roof-tar stains), establishing a record, and did the same for the side porch. She began to conceptualize a new porch, drawing from photos in OHJ and period illustrations. She took her ideas to her neighbor Doug Viehmann, an architect, who drew a simple plan that allowed Judy to get a building permit. Carpenter Richard Champagne figured out the details. When the porches were completed in 2008, the house received the annual

residential award from Preservation Burlington.

Sometimes it was one step forward and two steps back. "I heard noises in a wall and hired a roofer to investigate," Judy remembers. The roofer had to remove slates and cut out a section of roof deck to get to a bird's nest in the bathroom's corner chase. "We gave the babies water and a new bird feeder and they lived. The mother bird returned. The roofer replaced the old pipe with copper and patched the roof . . . all for \$750."

BY NOW, JUDY HAD FOUND Montpelier-based architect Sandra Vitzthum—through an article that she'd clipped and saved from OHJ. Judy needed help figuring out how the typically small, turn-of-the-century bathroom could function today. She had researched the era's bathrooms, learning about 1/8" grout lines, pedestal sinks, and mosaic floor tiles. But she didn't know how to design the specifics, or how to fit in more storage. A sympathetic architect would make all the difference.

Most of the original wood wainscot was retained; Todd Rheault of Quartersawn Furniture Restoration & Repair repaired and renewed original features right down to the door-knobs. Vitzthum suggested marble subway tiles, marble shelves,



LEFT Marble was used for the countertop and backsplash in the pantry. Bracketed shelves provide display space. **ABOVE** (left) Pantry cabinets made by woodworker Dave Perreault are fitted with reproduction glass. (right) The handcrafted hanging pendant fixture is by Vermont potter Steve Abrams. The homeowner also follows the career of potter George Scatchard, and has collected his early pieces, including the goblets and decanter seen on shelves.



In the master bedroom, the antique washstand came from St. Johnsbury, Vermont. The ceiling pan fixture was salvaged, refinished, and rewired by Conant Metal & Light. Shades are new.

AUCTION FURNITURE

"I love going to Vermont country auctions," says the homeowner, who over many years has purchased four sheet-music cabinets, an ogee mirror and washstand, candlesticks, a domed trunk, and chairs.





LEFT Wainscot is old, tile new in the tiny master bathroom. The marble seat and new corner cabinet stretch space. The ca. 1920 towel bars were salvaged from the old Sagamore Hotel at Lake George, New York. **BELOW** The front porch was replicated. An enclosed porch/mudroom at the rear of the house was built in 1959 and since improved.

and even a marble tub seat. Judy selected bronze-finish wall sconces to stand out against the white Carrara. The quarter-sawn oak corner cabinet custom-made by Dennis Bertucci of Utah has a rich, fumed finish. The faucets and grab bars have a period look. Judy had Acme Glass of Burlington change the clear glass of the bottom window sash to the old-fashioned frosted glass pattern she remembered from the New York City apartment of her childhood. Now the window offers privacy while still admitting daylight.

The next project was important: the kitchen pantry area. The butler's pantry was the only room that had been completely "modernized"—with a dropped ceiling of acoustical tile, no original cabinets, the kitchen sink relocated into a pass-through space. The pantry had mismatched, over-painted cabinets, along with 1970s paneling with a wainscot later nailed on top of it, painted wallpaper, and a light bulb hanging over the sink. A boxed-in duct invaded the space. There was no dishwasher.

At a loss, Judy started by removing all the layers of paper, paneling, plaster, and strapping, exposing a brick wall in the pantry. She decided to live in the space for a while. Stripping the wall had added three inches to the tiny space, and guests seemed to like the warm brick. Finally, Judy asked her architect to take a look at "the butler's pantry." Vitzthum saw immediately that re-opening the pass-through would open the first floor to light, air, and movement. The old cabinets and sink were removed and donated, and both pantry and kitchen re-imagined.

"I'd never lived in a rural area before moving here," Judy Rosenstreich muses. "Vermont has been my home and my passion throughout my entire adult life."



Setbacks and the Porch

The City of Burlington had a zoning restriction that prohibited building within five feet of the side-yard property line. Over time, as deteriorated wood porches were removed, owners made due with a portico or overhang at the front entry to comply with the setback restriction. Many front porches—along with their social function—were lost.

When Burlington was in the process of rewriting its zoning ordinances, Judy Rosenstreich, who is a former member of the Vermont House of Representatives, went before the planning commission to suggest that, in order to preserve architectural

heritage, *replacement* of open-air porches within five feet of the side property line be allowed, as long as the homeowner had evidence that a porch had been there before and would rebuild with historically correct materials. The commissioners agreed and wrote an amendment into the ordinance. The City Council gave its blessing. In her own project, Judy had evidence, because she'd taken photos before she began restoration of the brick exterior. She had found an expert carpenter and she had a design drawn. The rebuilt porch transformed the house and the streetscape.

FOR RESOURCES, SEE PAGE 103.

THE MAINTENANCE OF MARBLE

A QUICK REVIEW OF SPECIAL CARE, CLEANING, AND STAIN-REMOVAL TIPS. By Patricia Poore

Especially in the kitchen, marble is a high-maintenance material. Appropriate care will help avoid stains and the etching that causes dullness. Blot spills immediately with white paper towels or cloth (don't wipe, blot). Flush with plain water and not too much mild soap and then rinse, and dry thoroughly. Daily, use a damp cloth (or mop) without a cleaner.

When you need to clean deeper, use products formulated for marble. Do not use any cleaning product containing lemon or vinegar. Do not use scouring powder or cream. Avoid commercial rust removers (for laundry or toilet bowls) as they may contain trace levels of hydrofluoric acid, which attacks marble. Don't use clean-and-shine products as they contain oil or wax. Avoid polishes that include acrylic or polyurethane. Never, never mix ammonia and bleach, as it produces a toxic gas.

If the marble is sealed (which makes it stain-resistant, not stain-proof), follow your installer's instructions for reapplication.

Removing new stains First, identify it—food, runoff from watering a plant, makeup? For water spots and rings, buff lightly with dry 0000 steel wool. For organic stains (coffee, fruit, paper), try 12% hydrogen peroxide and a few drops of ammonia. For oil-based stains including cooking oil or butter, milk, crayon, and cosmetics, try baking soda and water, or a mild liquid cleaner with a bit of bleach, or ammonia, or acetone. Do not mix solvents! Once the stain is dissolved you can flush it away. Such biological stains as algae can be cleaned with ½ cup ammonia in 1 gal. water. Or try bleach or hydrogen peroxide; do not mix. For ink on light marble, use bleach or hydrogen peroxide. On dark marble, use lacquer thinner or acetone. For smoke stains on a marble mantel, consider a commercial "smoke remover," or call in an expert.

Using a poultice Any stain embedded in porous marble will need to be drawn out. A poultice is a liquid cleaner or chemical mixed with a white absorbent material to form a paste. As the slurry dries, the solvent that penetrated the stone is drawn back into the poultice, carrying the stain agent. The absorbent can be whitening or ground chalk, kaolin (clay), talc, Fuller's earth, dry

moulding plaster, tin oxide, plain tissues or white paper towels, cotton balls, gauze . . . though it's preferable to buy a poultice powder from a stone dealer. For black or green marble, do not use a white-powder poultice; use white blotting paper.

Pre-wet the area around the stain to avoid its spread. (It's best to use distilled water in every case.) Make the poultice ½" thick, extend it about an inch beyond the stain, cover it with plastic wrap, and leave it for 24–48 hours. (If the poultice dries too quickly, you can lift the plastic and spritz the poultice with water. You may want to tape down the plastic edges.) Remove plastic

and allow the poultice to finish drying, then use a plastic spatula to scrape it away. Repeat if necessary (maybe multiple times). Finally, rinse with distilled water and buff with a soft cloth. If the solvent etched the surface, use polishing powder with a felt buffing pad.

The solvent to use varies by stain. For oil-based stains, try baking soda and water, or use acetone, naphtha, or mineral spirits. For organic stains, household ammonia or 20% hydrogen peroxide or acetone. For biological stains, diluted ammonia or bleach or peroxide (1/2 cup agent to 1 gal. water).

Tackling rust stains Home remedies require hard-to-purchase chemicals and several steps, so it's best to use a commercially formulated rust-stain poultice. Or bring in a profes-

sional. Deep rust (iron, copper) stains may be permanent.

Stripping paint Small amounts may be removed with lacquer thinner or a sharp razor blade. Otherwise, use a standard (alkaline) solvent-based liquid stripper and wood or plastic scrapers. Do not use acid. Flush with lots of clean water. (As always, use rubber gloves, goggles, and plenty of ventilation.) Latex paint probably won't leave a stain, though oil-based paint and putty may, which will need a poultice treatment. The stripper may etch the surface, requiring re-polishing.

STAIN REMOVAL

by poultice is cheap, easy, and effective.

An absorbent (like powdered chalk) and appropriate cleansing agent are mixed to a paste and applied to the stain, which is drawn out of the stone into the poultice.

MARBLE RESOURCES

Howard Granite and Marble Cleaner howardproducts.com *Non-acidic, non-abrasive formula for natural stone, quartz, porcelain & ceramic* • **MarbleLife** marblelifeproducts.com *Sealers and cleansers for marble and stone floors* • **MB Stone Care & Supply** mbstonecare.com *Full range of products including a spray cleaner, marble polishing powder & poultice pods*

naturalstoneinstitute.org/consumers/care
themarblecleaner.com/6-steps-marble-stain-removal
wikihow.com/clean-marble

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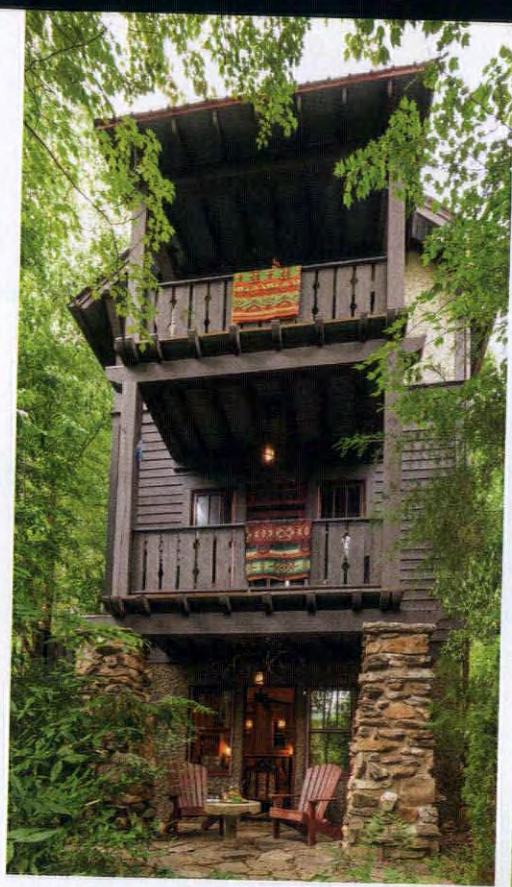


OLD MEETS NEW

Green tiles came from a salvage yard in Houston, Texas; paneling is oiled poplar. The painting is by contemporary folk artist John "Cornbread" Anderson.



*In Black Mountain,
North Carolina,
craftsmanship holds
sway, giving a new
cabin all the warmth
and integrity of
an old house.*



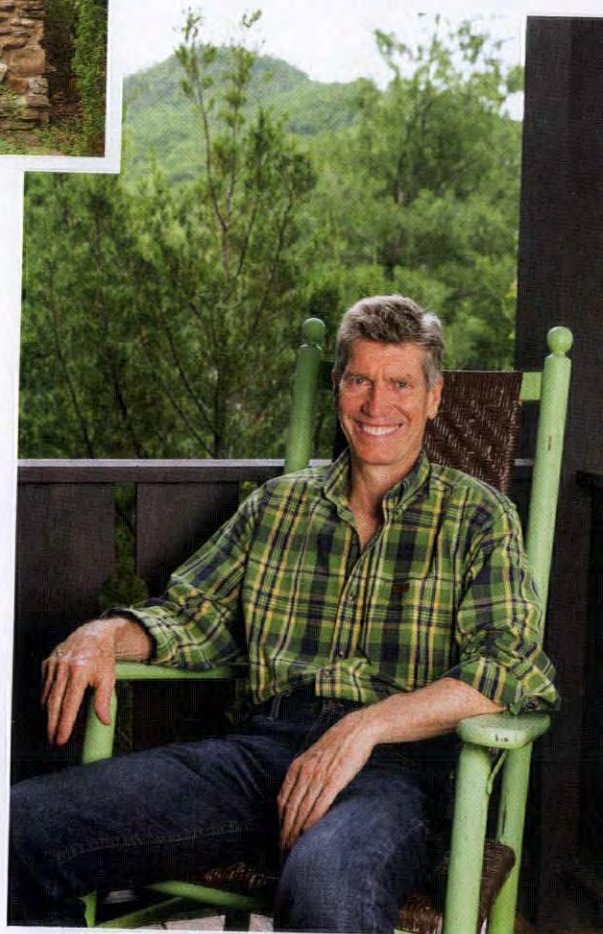
Tree House Bungalow

BY BRIAN D. COLEMAN
PHOTOGRAPHS BY WILLIAM WRIGHT

Half-hidden in the trees, the mountain cabin is called Ravenscroft. Owners Chas Fitzgerald and Jackson Hammack chose the name in homage to the raven—the secret keeper of wisdom in Cherokee lore—and for the Scottish “croft,” a small parcel of land.

Chas has been infatuated with the Arts & Crafts movement since his childhood, when he spent summers sleeping in the eaves of his grandparents’ bungalow. Even then, he kept notebooks filled with his designs for houses, and he made miniature towns out of scrap wood (and sold them to friends). It’s no surprise that he finished architecture school and became a historic-restoration specialist, establishing a thriving renovation business in Dallas with his partner, Jack Hammack.

When the two discovered Asheville and the historic Grove Park Inn’s annual Arts & Crafts Conference, they became devotees of the annual event. One afternoon, on their way to a rock-climbing expedition on Black Mountain nearby, they were sidetracked when they stumbled on a neighborhood of handsome—and apparently new—Arts & Crafts houses nestled in the



TOP LEFT A “tree house” in Cheshire parlance, the three-storey cabin extends living space into the woodland canopy. **TOP RIGHT** A painting by Stuart Roper shows the main entry and the balconies facing the ravine. **ABOVE** Homeowner and designer Chas Fitzgerald on the upper porch. **OPPOSITE** The Amish-made table and chairs are hickory; lantern and sconces are ca. 1920; the North Carolina double-handled pot is vintage.

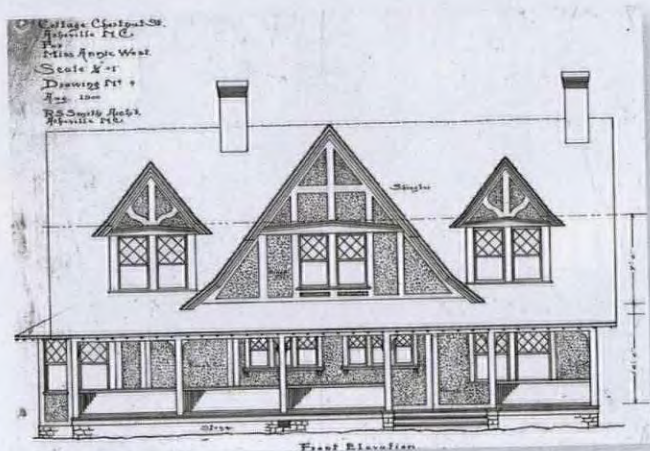


CUSTOM CABINETS

at varying heights were designed to look like the room had evolved over time. Carrara marble was a splurge; the backsplash is tongue-and-groove.



The open floor plan feels spacious even within the 18' x 28' dimensions of the cottage. Celtic-design pillows by Archive Edition Textiles sit on a reproduction settle. A vintage braided-handle jardinière from North Carolina sits near the hearth. A locally made rhododendron-twig side table holds a Clark House pot.



ARCHITECT OF THE VERNACULAR RICHARD SHARP SMITH

The British-born architect Richard Sharp Smith (1852–1924) came to Asheville in 1889 to be the supervising architect for George Vanderbilt's Biltmore House, in the employ of Richard Morris Hunt. Smith remained in Asheville and eventually became one of the area's most influential architects, contributing to the city's unique and historical character. He designed a wide range of buildings—residential, ecclesiastical, and civic—in styles from Arts & Crafts and Tudor Revival to Colonial Revival and Neoclassical. He was responsible for nearly every major building in downtown Asheville in the period 1900 to 1920 (after 1906, as half of the partnership of Smith and Carrier). Smith also designed many fine houses in the surrounding neighborhoods, including Grove Park.

TOP RIGHT North Carolina pots fill out the shelves of a well-used, ca. 1940s bookcase in the master bedroom.

RIGHT A heavily bracketed front entry with exposed rafter tails emphasizes the house's Arts & Crafts era precedents.



hills. They'd found the traditional development called Cheshire, with houses built in a vernacular that suits the forested site. Arriving home in Dallas, they came to terms with what they'd done: agreed to buy a lot and build a house within two years.

Chas purchased stock plans from Southern Living and adapted them, keeping costs manageable. The plans were for a 1400-square-foot, two-storey "bungalow." Because the lot is long and narrow, and set on a steep slope, Chas added underneath a daylight basement, affording a third level of living space without altering the modest footprint. (Access to the lower level is through a door hidden in the paneling beyond the main-floor fireplace.) Porches were then stacked over the basement-level patio to invite mountain views.

The goal was to make the home seem as if it had been built in 1914, inspired perhaps by early 20th-century Asheville architect Richard Sharp Smith. His Arts & Crafts detailing was used here: pebbledash stucco on the upper level, a heavily bracketed entry porch, woodsy exterior paint colors. Local Doggett Mountain rock was used for rustic stone piers that support the porches.

Reliance on local materials and tradespeople continues inside. Rough-sawn poplar woodwork is finished with linseed oil; metal handrails are by a local blacksmith. The ceiling is covered with tongue-and-groove pine paneling, painted coffee brown and then hand rubbed with blue paint for a pickled finish. The main floor is open for a spacious feel and easy entertaining. Broad, three-over-one double-hung windows enhance the sense that this is a tree house. The dining area is centered on a handsome mantelshelf made from a single piece of 100-year-old hickory, with a fireplace surround of forest-green tiles found at a salvage yard.

The Village of Cheshire

is a Traditional Neighborhood Development: a compact, mixed-use neighborhood where homes are within walking distance of a town center. Cheshire was designed by Andres Duany and Elizabeth Plater-Zyberk (DPZ), noted for downtown revitalization and earlier traditional developments including Seaside in Florida.

Residences in Cheshire fall into three categories: single-family, town homes, and tower or "tree" houses. The latter are smaller-footprint homes that occupy the steeper terrain on the hillside but do not require significant cut and fill during construction. Buildings are individually designed for a pleasing nonconformity, while guidelines ensure architectural integrity. Learn more at villageofcheshire.com and dpz.com



ABOVE Mixing what's local with the exotic, the lowest-level guest bedroom is a departure that still features handcraft. The hand-embroidered hanging from India is vintage. Salvaged windows above the bed let light into the Moorish bathroom beyond. **LEFT** A bookcase in the study displays more of the owners' extensive collection of North Carolina ceramics, along with colorful camp blankets made by local textile mills.



LEFT "The upper floor celebrates the sky," says Chas Fitzgerald, referring to pale blue walls and a tongue-and-groove ceiling that carries through to the porch. "I wanted to feel like I was sleeping outdoors; the black posts of the Shaker bed become tree trunks." A Mask painting by co-owner and artist Jackson Hammack hangs over the bed covered in a vintage African textile. **BELOW** The bath vanity has the same marble as the kitchen. An antique tramp-art frame was fitted with a mirror. Wall shelf is from India.

In the adjacent kitchen, custom cabinets at varying heights are interspersed with open shelves filled with locally made plates and mugs. Cabinets are painted in soft colors—nature-inspired greys, blues, greens, and browns—to lessen the visual impact of the kitchen from the living area.

The seating area on the opposite side of the dining room is furnished with comfortable Old Hickory chairs and a sturdy oak settle facing the porch and the vista. Local interest and color are provided by North Carolina pottery, folk art, paintings, and camp blankets.

Upstairs, the master bedroom and bath are accompanied by a small study. The bedroom was designed like a bungalow-era sleeping porch, with pale blue walls and a deeper blue tongue-and-groove ceiling. The bedroom opens to the upper porch, an aerie for reading and catching a breeze. Local salvage finds include a wonderful, crusty green, open-shelf bookcase and old wooden spools repurposed as closet door knobs, a reference to North Carolina's textile mills. (The Beacon Blanket mill was just a few miles away; now the mills have all closed.)


A second bedroom and Moorish-style bath occupy the daylight-basement "addition," which opens to a private patio. Salvaged windows that allow light into the bath make the room feel like a cabin. The hickory-log bed was made locally, and the raven pillows were made like the latch hook rugs once created by mountain women to sell to tourists.

Outdoors, the small yard has been planted with native favorites: Carolina hemlock, red maple with its brilliant display of fall color, and the graceful, drooping river birch. Mountain laurel is covered in pale-pink blooms in May, and drought-tolerant catawba serviceberry fills in the understory. Virginia bluebells, wild ginger, trilliums, and bloodroots provide ground cover.



AROUND ASHEVILLE, N.C.

CHESHIRE VILLAGE NEAR BLACK MOUNTAIN IS JUST MINUTES FROM THRIVING ASHEVILLE.

 The Blue Ridge Mountains of western North Carolina are worth a visit any season of the year. Arts & Crafts aficionados choose February, when more than a hundred dealers and craftspeople fill one wing of the historic Grove Park Inn. Throughout the long weekend, hands-on workshops cover every topic from embroidery to printmaking. Lectures are offered, and small affinity groups meet. House tours and walking tours are arranged. [More at arts-craftsconference.com]

The Omni-owned Inn also has a vast, sky-lit, subterranean spa featuring mineral pools, therapeutic waterfalls, underwater music, eucalyptus steam rooms, fireside lounges with healthy snack options . . . and a full complement of treatments including European facials, body wraps, and massages. Also on campus are several restaurants, from elegant to casual. The city of Asheville is nicknamed "Foodtopia," so do go downtown, too! Asheville is a boomtown with clubs, music—and unusual shopping opportunities, including two giant, destination shoe stores: Tops for Shoes (27 No. Lexington Ave.) and Discount Shoe Store (1266 Brevard Rd.).

Local Treasures

Designer, restoration specialist, and homeowner Chas Fitzgerald shares favorite haunts in Asheville and Black Mountain:

- **The Antique Tobacco Barn** atbarn.com Repurposed antiques and light fixtures
- **Appalachian Creek Nursery** appalachiancreek.com A recommended source for landscape plants
- **Bramblewood** facebook.com/pages/Bramblewood Amish-made new hickory furniture
- **Chifferobe Home and Garden** chifferobehomeandgarden.com Rustic antiques
- **Screen Door** screendoorasheville.com Lightly used books, furniture, and small items

FOR CONTEMPORARY CRAFT

American Folk Art & Framing specializes in local and Southern folk art, pottery, and picture framing. Open seven days year-round at 64 Biltmore Ave. in Asheville. amerifolk.com

Groveswood Gallery is one of several worthy stops in the historic weaving and woodworking complex of Biltmore Industries (just across from the Inn). groveswood.com

Seven Sisters Gallery is a favorite of the Black Mountain homeowners. (See the previous article.) Find glass, jewelry, pottery, metal- and woodwork, and fine art. Located in Black Mountain. sevensistersgallery.com

Southern Highland Craft Guild is housed in the Folk Art Center. See the finest traditional and contemporary crafts of the Southern Appalachians: 382 Blue Ridge Parkway in east Asheville, five minutes from downtown. southernhighlandguild.org



The historic courtyard facade of the Omni Grove Park Inn, built in 1913 in an Arts & Crafts Rustic style, welcomes guests.

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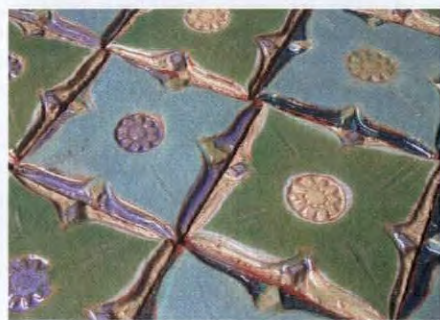
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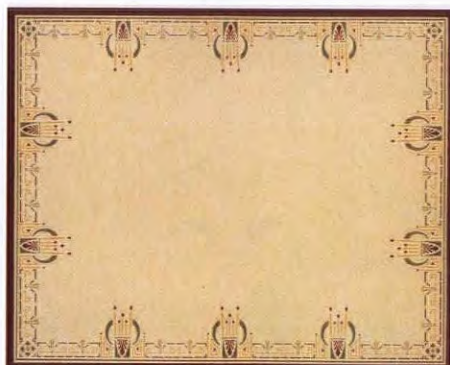
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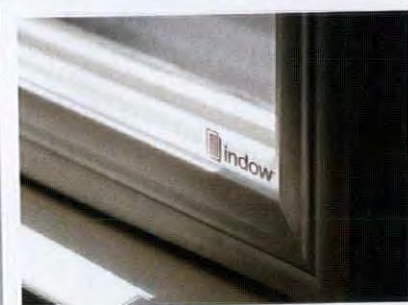
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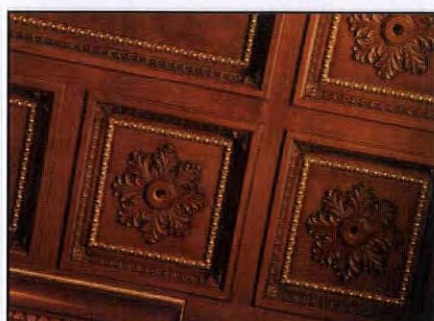
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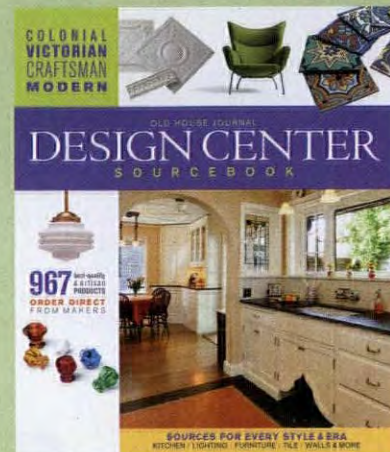


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Hubbardton Forge
hubbardtonforge.com

CABINET GLASS

Bendheim restorationglass.com,
through artist/dealer
Ribbecke Studios, Burlington:
ribbeckeglass.com

KIT./PANTRY HARDWARE

Horton Brasses
horton-brasses.com

TREE HOUSE BUNGALOW

LOCAL RESOURCES

See also page 93.
sales at **Cheshire**, Black Mountain, N.C., community
designed by **Duany Plater Zyberk**:
villageofcheshire.com **The Omni Grove Park Inn**, Asheville, NC:
omnigroveparkinn.com

HOUSE PLAN

Southern Living House Plans
houseplans.southernliving.com

PAINT

custom color mixes **Benjamin Moore** benjaminmoore.com

FURNITURE

Old Hickory Furniture
oldhickory.com

FABRICS

Archive Edition Textiles
archiveedition.com

CURTAINS

Dianne Ayres, Arts & Crafts Period Textiles textilestudio.com



DON'T

... confuse an addition and an outbuilding. A modern addition can be successful, but not if *everything* is incompatible with the original: rooflines, windows, cladding material, storey breaks, color, and vibe.

CREEPING UP BEHIND

"I pass this bungalow every time I take a walk," says a neighbor, "and it still stops me in my tracks. I gauge my mood by whether [the addition] that day strikes me as humorous, or tragic." The best that can be said is that the new section steps back from the original house. But then it takes a bite out of it.

Preservationist John Leeke points out that the bungalow's primary facade is intact, and that the addition can be removed in the future without serious damage. Still, what's the story behind this design? For a time, the Secretary of the Interior's Standards for Rehabilitation were interpreted as meaning that additions should not mimic the original. That is, new work should be differentiated, in part to avoid future confusion regarding the historical record. That's easy enough to accomplish without creating such dissonance. A small variance in framing method, sash configuration, or cornice detailing keeps the record straight.

“The executive outhouse look is so trendy!”

—Brian Jeffries

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A man in a red shirt and blue gloves is applying a white product to a wooden structure. The structure appears to be a window frame or a similar wooden frame. The background is dark and shows some wooden planks and a bucket of the product.

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