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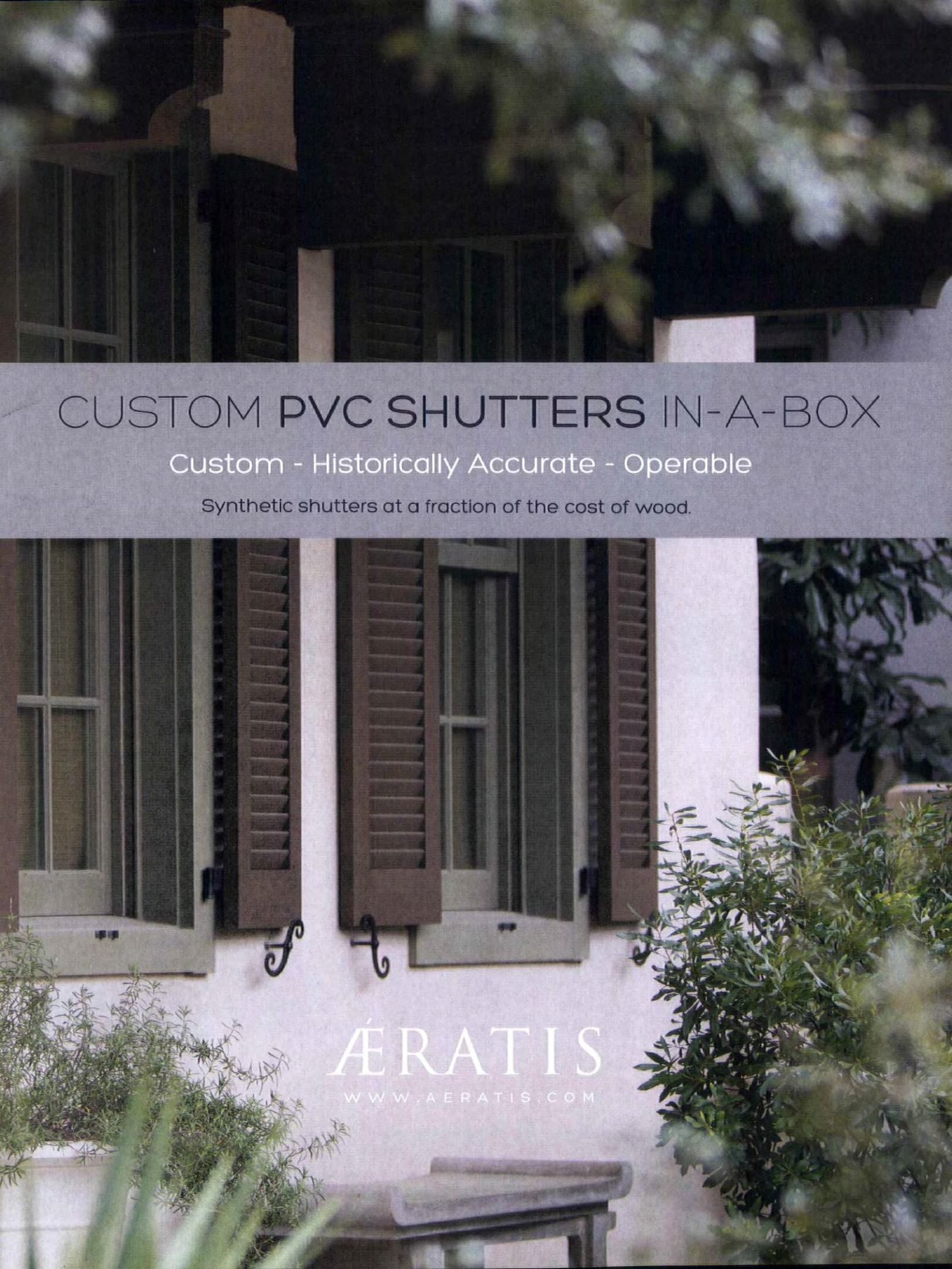
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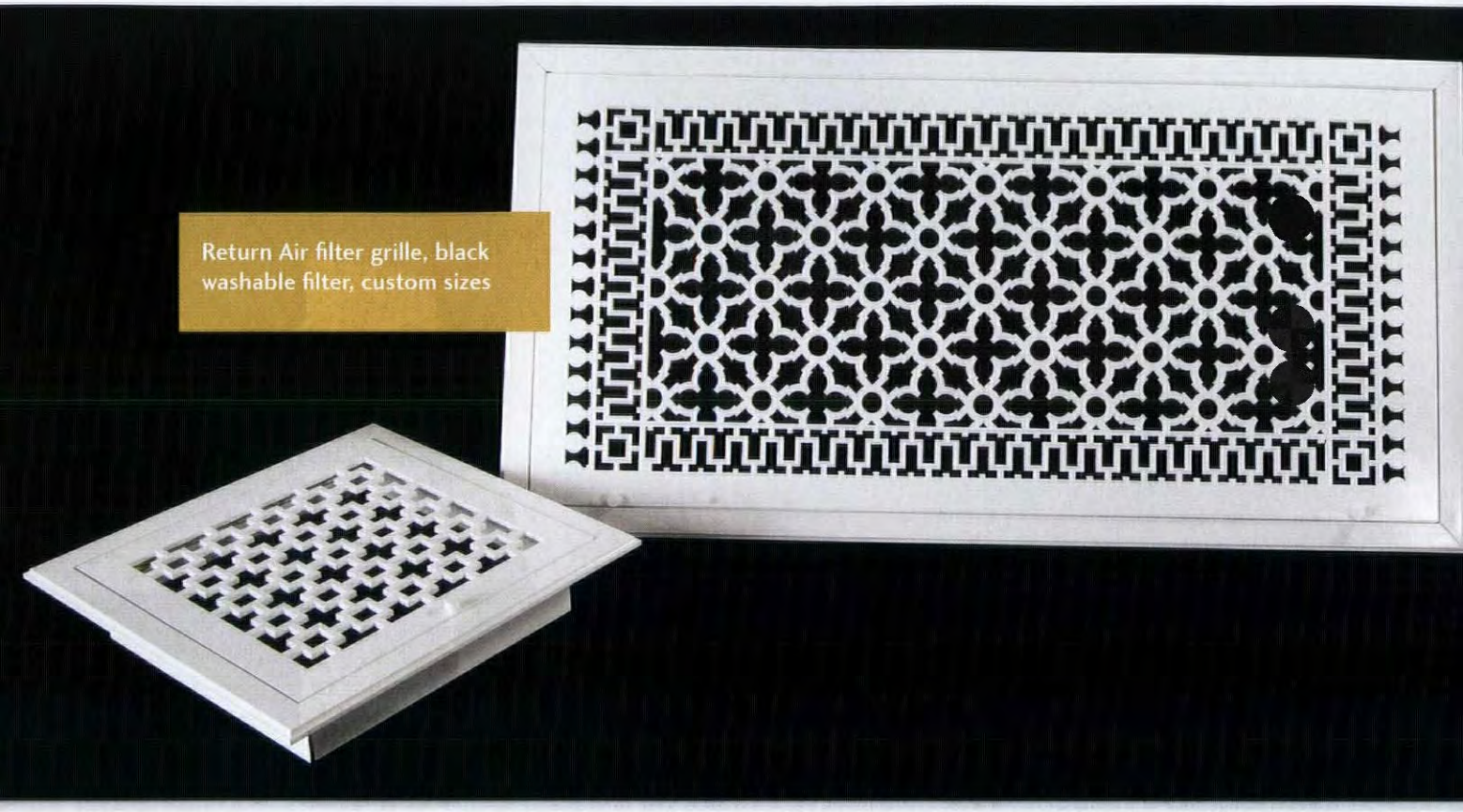

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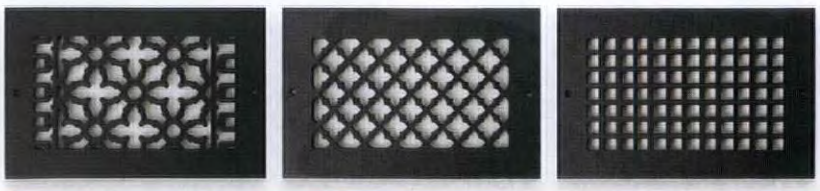

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OLD HOUSE JOURNAL

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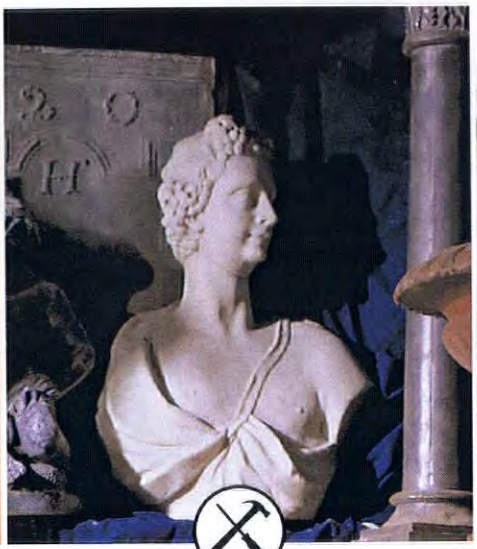
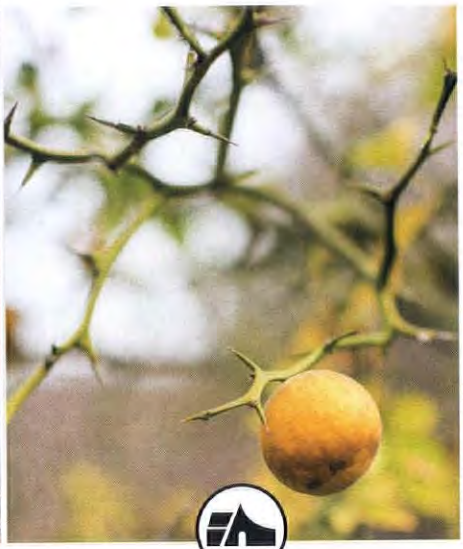




DESIGN

Upfront

RESTORE

INSPIRE

Also In This Issue

ON THE COVER The just-right kitchen for an 1881 house includes the rear bay.
PHOTO BY BRIAN VANDEN BRINK; SEE PAGE 64.

Salvage: smart saves

"What can we salvage?" ask so many house restorers as they're just beginning—at a point when salvage is a synonym for save. Can we save the cracked and efflorescing plaster? Can we keep the beat-up floor, given a good sanding and a patch here and there? In the overgrown garden, which trees and shrubs are salvageable? In essence, restoration is salvaging in its purest form: the rescue and reuse of original materials where they have always been.

Salvaging is also the careful removal of valuable elements from buildings that are being gutted or torn down. Doing so creates a marketplace for the sale of parts more varied and authentic than the reproduction market can satisfy. Using salvaged pieces provides verisimilitude or a whiff of history, a softened edge and something unique to a renovated or newly built house.

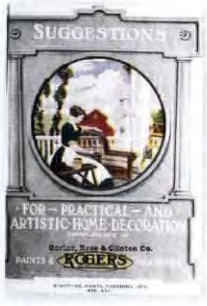
Salvage as adaptive reuse has been trending for years. Old bits are repurposed: a carved capital from a porch column becomes indoor sculpture, copper canning vessels are hammered out to become tabletops. And so these castoffs are diverted from the landfill, their patina preserved.

We planned this September edition of OHJ as "the salvage issue," but, despite the theme, it's not that different from other issues. Saving, salvaging, rescuing, reusing, and repurposing are endemic to sensitive renovation. We had no trouble finding projects big and small, even an entire 1940s house built of colonial parts during the war shortage. Our feature on Victorian-style bathrooms shows that antique plumbing fixtures and lighting are in demand. The Italianate house tour takes us to its new-old kitchen built with salvaged slate and stained glass, an old icebox and a reconditioned 1920s stove. Read the nitty-gritty advice, too—and consider using "something old" in your next project.

ABOVE LEFT In a 1921 Minneapolis bungalow, old cabinet parts found in a cavity under basement steps were repurposed for storage between wall studs. The top door hides spice shelves; the bottom is a shallow bin for paper bags. **MIDDLE** This mantel treatment is made up from pieces of terra cotta that were once an exterior window hood and brackets. **RIGHT** Collected over decades, Grueby Faience tiles enliven a new fireplace under construction.

SIDE NOTES

PRIMARY SOURCES! When you're looking for guidance on historic building materials, style, and decorating, nothing is more credible—or charming—than original sources: the manufacturers' catalogs and advertising that date to your period of interest. The Building Technology Heritage Library, a free resource, is a treasure-trove of searchable, digitized trade catalogs. Search by year, topic, sub-collection, creator, or key words. • Mike Jackson, FAIA, who spearheaded the effort that began in 2010 by the Association for Preservation Technology in collaboration with the Internet Archive, has gone a step further in making the archive accessible, creating Pinterest boards by decade. See, for example: *pinterest.com/opa1949/the-1910s-home-a-catalog-history*. (Substitute *1920s*, etc., as you like.) For the whole collection, go to *archive.org/details/buildingtechnologyheritagelibrary*



ABOVE See two images from a 1918 paint booklet on p. 30 in this issue of OHJ.

KATHLEEN VARNER; DAVID FRAZIER/COURTESY CLARKSON POTTER; DAVE SMITH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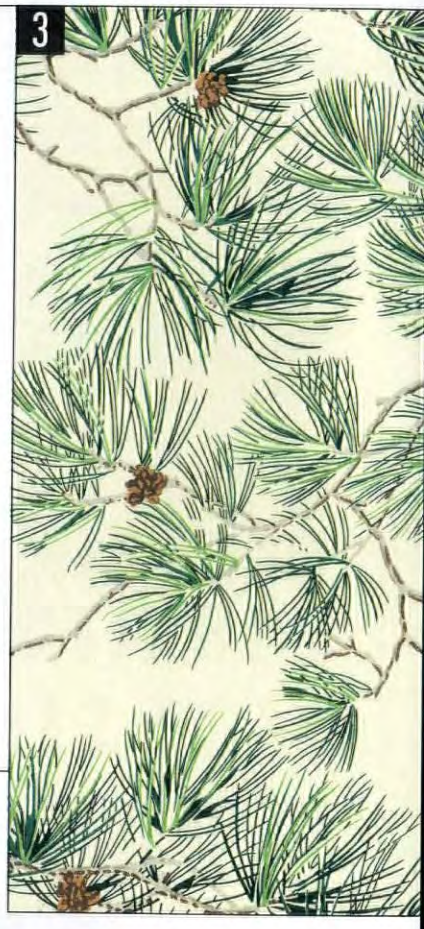
Antiques & Ringers

Just looking, can you tell the difference between vintage and a well-done lookalike? Answers at the end. **By Mary Ellen Polson**

1

2

3



4

1. LASTING IMPRESSION
The Art Deco Streamline chandelier is made with bronze and nickel-plated components and trimmed with amber shades with striated sides. The fixture measures 19" high x 18 ½" wide. Height may be extended with extra chain. $695. Vintage Hardware & Lighting, (360) 379-9030, *vintagehardware.com*

2. EGG & DART CLASSIC
Egg and dart is as old as the ancient Greeks and a favorite Colonial Revival pattern for entry and passage hardware sets. Back plates measure 7" long x 2 ¼" wide. Matching knobs are 2 ¼" in diameter. Sets include doorknobs, back plates, spindles, and ⅝" screws. $110. Charleston Hardware, (866) 958-8626, *charlestonhardware.com*

3. IN THE PINES
From a New England wallpaper manufacturer established in the 19th century, Pine Needles captures the rustic ambiance of early 20th-century lake and mountain camps. Shown on an ivory ground, the paper is 18" wide. Single roll $87. Thomas Strahan Wallpaper, (212) 644-5301, *thomasstrahan.com*

4. A LONG DEEP SOAKER
With a polished oak rim and dolphin feet, this clawfoot tub measures an impressive 77" long and has an "old white" finish. The feet can be powder-coated in a variety of colors at additional charge. Ships truck freight only. $8,995. Bathroom Machineries, (800) 255-4426, *deabath.com*

5. LEAF, STEEPLE, SCROLL
The leaf-and-scroll pattern on these decorative steeple hinges dates to the 1920s or earlier. Made in the USA, the steel hinges are 3 ½" long. $45 each + $4.95 shipping. Architectural Antiques, (612) 332-8344, ***archantiques.com***

6. CIRCA 1870
Oxford Place is a classic etched-glass pattern familiar from late 19th-century row houses. Code compliant, the tempered etched-glass surface is turned to the inside airspace so the design never needs cleaning. Single door panel about $500. Moon Shadow Etchers, (503) 668-6154, ***moonshadowetchers.com***

7. SHADES OF TIFFANY
With solid-brass components, the Art Nouveau cylinder lamp features a lustre-glass shade characterized by an iridescent surface and a pattern of acacia blossoms. The table lamp stands 16 ½" high with a 4 ¼" diameter base. The shade is 6" high. $380. Metro Lighting, (510) 540-0509, ***metrolighting.com***

8. PAGODA LAMP
Completely handmade from quarter-sawn beech and mahogany with cast-brass hardware and copper fittings, this stained-glass Arts & Crafts lamp rests on elongated pedestal feet on a shaped base. $4,400. Emmet's Hill Wood & Glass, (978) 290-8379, ***emmetshill.com***

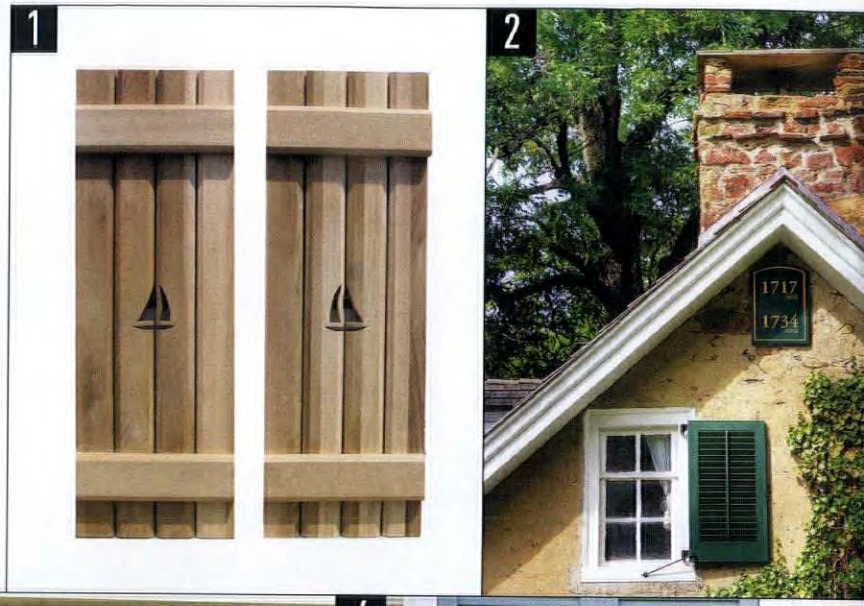
9. SHINING PORCELAIN
Porcelain wall sconces were all the rage during the late '20s Jazz Age and beyond. This Art Moderne-style porcelain wall sconce meets UL standards, holds a single bulb, and measures 6 ¼" high x 4" wide. $115. Materials Unlimited, (734) 483-6980, ***materialsunlimited.com***

10. SECOND REPUBLIC SEATING
Made in France in the style of Napoleon III, this armchair features a deep, low seat, rolled arms, and turned legs with an ebonized finish. It's upholstered in rich cotton velvet with matching welt trim. $3,995. Rejuvenation, (888) 401-1900, ***rejuvenation.com***

Batten Down

Prepare for storm season with good, operable shutters.

By Mary Ellen Polson



1. COTTAGE LOOKS

Board-and-batten shutters in Western red cedar are available in several shapes and configurations, including Z bracing and quarter arches. Boards are 1" thick and 3 ½" wide. $251 per pair and up. Cutouts, add $50 per pair. Shuttercraft, (203) 245-2608, ***shuttercraft.com***

2. ENHANCED ROMANCE

Custom-fit a historic window with louvered shutters. Options include a choice of six woods and wood composites, plus such period details as rabbeting and beading. Single shutters are a custom order. Small pair in unpainted Western red cedar $226.10. Timberlane, (800) 250-2221, ***timberlane.com***

3. IN THE SHADE

Push-out louvered shutters like this Bermuda style are a must for shade and storm protection in hot climates. The 2 ½" louvers are set at a 50-degree pitch, allowing both ventilation and open sight lines. Call for a quote. Americana, (800) 269-5697, ***shutterblinds.com***

4. A JIFFY KIT

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5. A PANELED PAIR

In sustainable Western red cedar, shutters come in a range of customizable styles, with such features as factory painting and functional hardware. Use the online builder to estimate cost. A shutter pair and hardware shown is about $345. Vixen Hill, (800) 423-2766, ***vixenhill.com***

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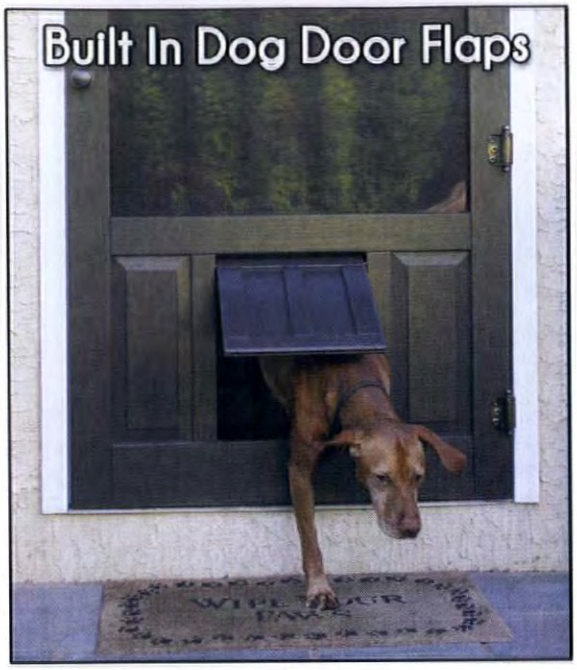

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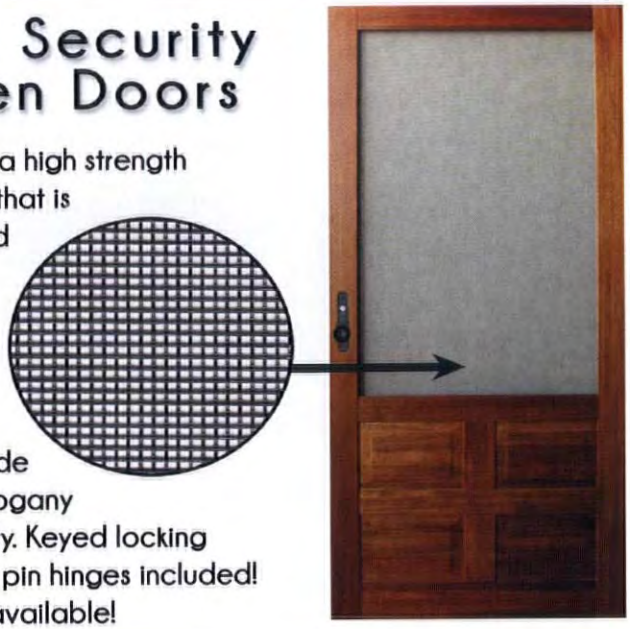

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Saltbox and Catslide

These early types shelter an additional room or porch under a steep or broken-pitch roof, usually at the rear.

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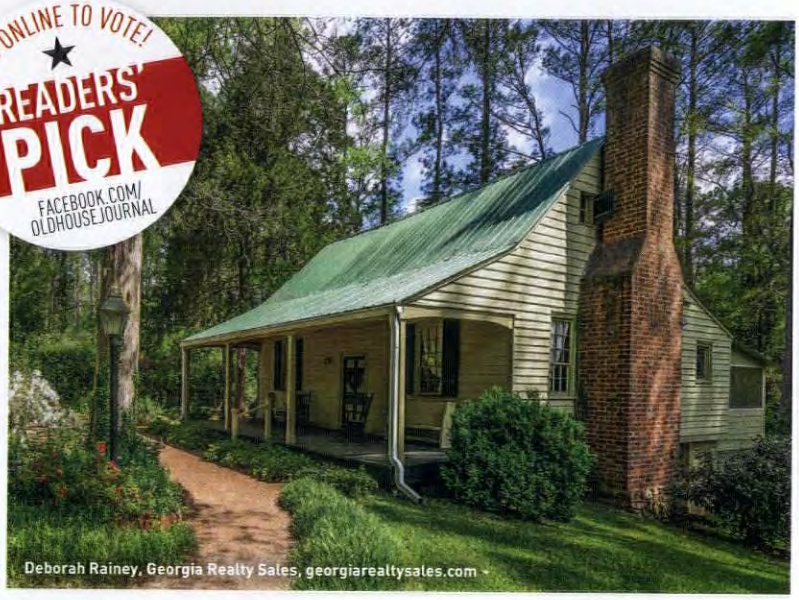


Deborah Rainey, Georgia Realty Sales, georgiarealtysales.com

WASHINGTON, GA / $179,000

With a roofline that dips front and back, the 1778 Mills–Bryson Catslide oozes charm. Beaded clapboards, nine-over-six sash windows, V-shaped hog-trough beams, hand-sawn paneling, a "winder" staircase, and the original paneled doors complete the picture.

Audrey Wilkicki, William Pitt Sotheby's, williampitt.com

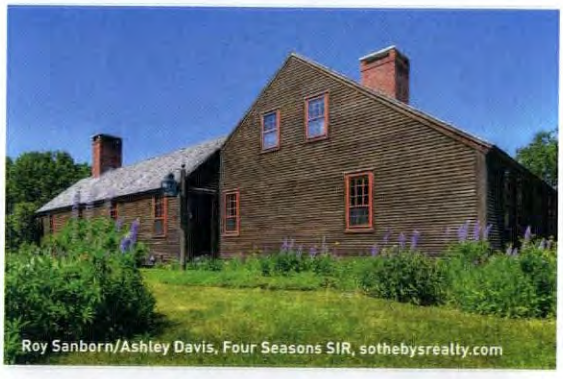
BRIDGEWATER, CT / $472,000

Built in 1948, this Colonial Revival Saltbox is surrounded by impressive gardens that include a wisteria-laden pergola. Inside, find the original staircase with curving newel and shaped balusters, built-in raised-panel cabinets, and a corner cupboard with scalloped shelves.

Gary Gestson, Long & Foster Historic Home Team, historichometeam.com

POMFRET, MD / $749,900

The oldest portion of this Tidewater house was built of Flemish bond brick ca. 1761. Note the roof extension typical of Southern Catslides. Restored details include a "winder" stair, stepped chimney, plank doors, period mantels, wainscots, and trim.



Roy Sanborn/Ashley Davis, Four Seasons SIR, sothebysrealty.com

GILMANTON, NH / $889,000

This 18th-century Saltbox with an attached ell has the massive center chimney typical of the form. Preserved details include four fireplaces constructed with 200-year-old brick, wide-board pine floors, hand-hewn beams, paneling, and forged hardware.

Rick Nazzaro, Colonial Manor Realty, colonialmanorrealty.com

READING, MA / $849,900

Built about 1742 in a vernacular Georgian style, the clapboarded Daniel Nichols house is a textbook Saltbox. Pilasters flank a front door crowned by a pediment. Inside: six fireplaces, two with ovens, hand-hewn beams, Rufus Porter-inspired murals.

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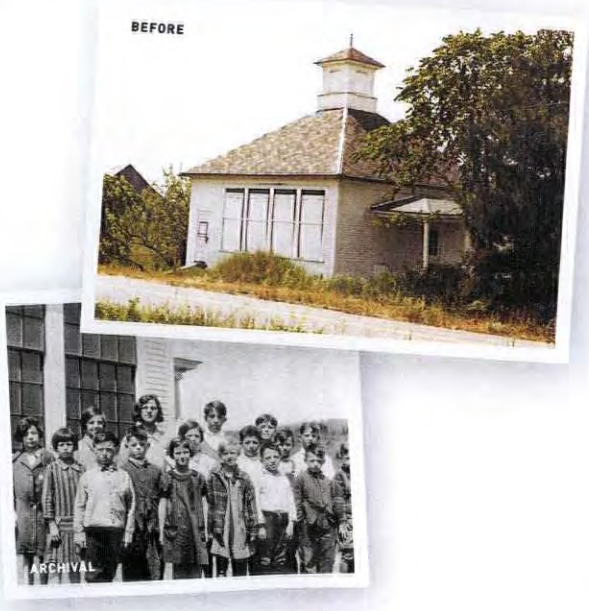
AN OLD SCHOOLHOUSE

The ultimate salvage story is adaptive reuse of the entire building, identifiable still. **By Jerry Johnson, East Albany, Vermont**

In the heart of the Northeast Kingdom in Vermont sat an old, one-room schoolhouse, closed up for perhaps 30 years. It was August, a beautiful time of year in the Green Mountain State. The schoolhouse was for sale, and I bought it in that fall of 1983. The town has no record of the construction date, but from what I could find, it was probably built by French-Canadian craftsmen around 1920.

My aim was to renovate the schoolhouse into an energy-efficient, three-bedroom, two-bath home that could be used year-round. To save money, I would do most of the work myself; I was trained as a civil engineer. I drew up 20 pages of architectural plans showing structural aspects of the existing building and a plan for restoration. I'd renovate one project at a time. If I thought too far ahead, I'd be overwhelmed.

First, I needed a new concrete foundation. Using floor jacks, I lifted the building a few inches. A bulldozer removed the old foundation and a new one was poured. Before the sills were firmly bolted to the foundation, I worried the schoolhouse might topple over, but it stood steady.



CAROLYN BATES

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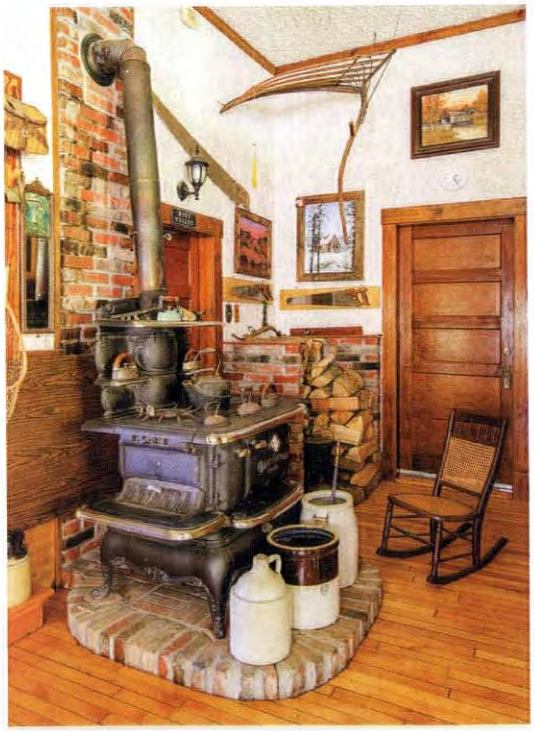
LEFT The owner has collected local antiques for many years. **MIDDLE LEFT** One project was construction of a hearth for the woodstove and two firewood bins. The owner bought used bricks for five cents apiece, and carefully mortared them in place. Behind the stove, the boys' bathroom is still in the same place. **BELOW** The cozy dining nook is beyond the kitchen peninsula. Local artwork hangs on all the walls. **BOTTOM** Jerry Johnson is a poet and novelist who has written children's books.



VERMONT WINTERS The ca. 1920 schoolhouse was not a model of energy efficiency—or creature comfort. Adding insulation was important: six inches of fiberglass batting plus two inches of rigid foam insulation board went into the basement stud walls. Johnson had cellulose insulation blown into the four-inch wall cavities of the main-floor classroom. Twelve inches of cellulose went on the attic floor. Johnson also installed an energy-efficient woodstove for primary heating. The antique Charm Crawford parlor stove helps with comfort, too. ■ "The schoolhouse has become my permanent residence," says Jerry Johnson, "a perfect venue for my writing. Just outside the windows, the seasons change, and my hard-working Vermont neighbors lend me inspiration."

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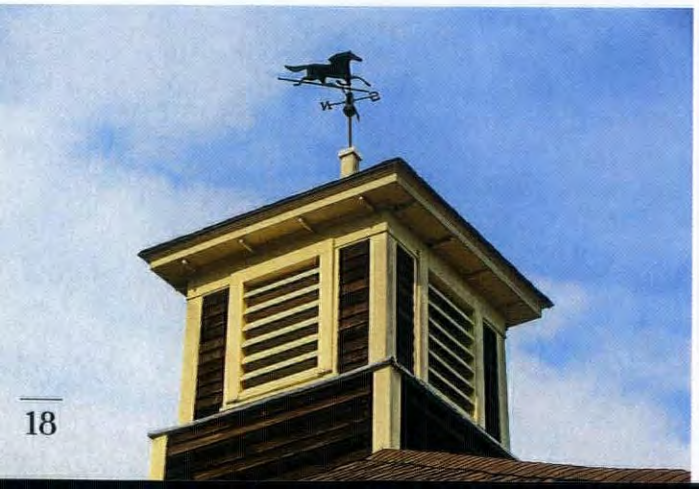
TOP LEFT Insulated walls are finished with pine boards. **ABOVE** The four-season, west-facing sunroom was added in 2002. **TOP RIGHT** At the same time, attic space was extended over the new sunroom, allowing for a bedroom suite. **BELOW** The owner completely restored the cupola—and installed a school bell.



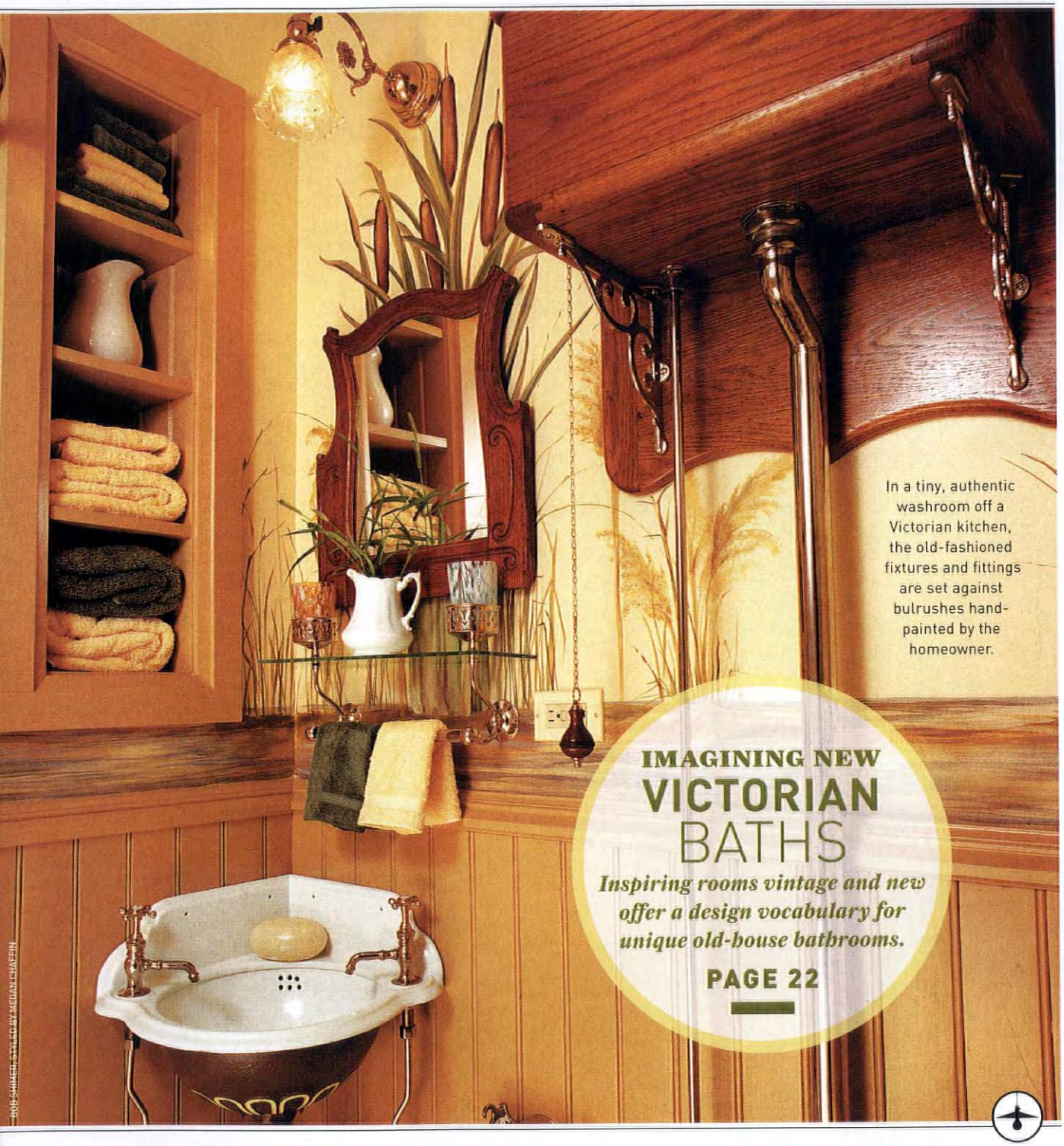
I used original materials to keep costs down, restoring doors and windows, casings, baseboards, and wainscoting. Some pieces went back where they'd been, others met the needs of newly constructed rooms. To the left of the woodstove, an elevated stage where students used to perform adds interest.

I built a post-and-beam sleeping loft on the main floor, using hand-hewn beams purchased from a local farmer. The rock-maple floor on the main level was in fine condition, and came back to its original honey color with a little sanding and four coats of clear polyurethane. I restored the cupola on the roof and installed a large school bell inside. The bell rope hangs down to the main floor. The roofing is new.

My father built oak cabinets and pine countertops for the new kitchen, an open space now located where the girls' bathroom had been, and he crafted an antique-style oak trestle table for the dining room. My mother provided help and (thank goodness) food, something I'd forget about when I focused on a project for 12 hours a day. She constantly swept up sawdust and shavings to keep the place clean. Initial renovations took three years, as I worked weekends and during summer breaks from teaching at Fitchburg State University. I found out that you really don't have to be afraid to do it yourself. And the project opened all sorts of avenues for me; I even met the first and last schoolteachers as I collected information about the school days and the building.

Now the interior is loaded with the work of numerous Vermont artists. My paintings hang on the walls, too, including folk paintings I do on 19th-century sap bucket covers. Finally, in 2002, the construction bug hit me again. I built a new four-season sunroom on the west side, complete with an antique stained-glass window. I renovated the pyramid-shaped attic to become a beautiful bedroom, with cherry floors and V-grooved pine walls and ceiling. In 2014, I built the new barn out back.

DESIGN



In a tiny, authentic washroom off a Victorian kitchen, the old-fashioned fixtures and fittings are set against bulrushes hand-painted by the homeowner.

IMAGINING NEW VICTORIAN BATHS

Inspiring rooms vintage and new offer a design vocabulary for unique old-house bathrooms.

PAGE 22

PHOTOGRAPHED BY MEGAN CHEATHEM

JEWEL-LIKE VICTORIAN

This revival room is patterned on an 1889 Aesthetic Movement original. Only the antique, marble-topped corner lavatory was already in the room. Embossed Anaglypta wallcovering, painted blue, adds to the highly finished effect.

RIGHT This fabulous Eastlake-style bathroom clad in cherry was based on Victorian paneled rooms in the Stick Style Sanford-Covell House in Newport, R.I. The gaslight-era chandelier is ca. 1880, sconces 1870.
OPPOSITE In this revival bath, the medicine cabinet, high-tank toilet, and leaded glass are salvage items. The hex-tile floor is a reproduction.

designing the Victorian Bath for today

Victorian-*inspired* is more likely our intention! In the 19th century, many were still using outhouses and pulling a tin tub in front of the fire to fill with stove-heated water for the weekly bath. By the 1880s, wealthy homes did have indoor bathrooms, some downright posh with tubs and sitz baths and ribcage showers, the commode and wash-basin sunk into lavish cabinets. But for most people, the advent of indoor plumbing meant a water closet (toilet) squeezed into the end of a hall, or in a closet. The three-piece bathroom—tub, toilet, sink—most often was a utilitarian affair. **BY PATRICIA POORE**

DAVID DUNCAN LIVINGSTON; LINDA SVENDSEN ARCHIVE [OPP.]

LEFT A surviving period bath, ahead of its time when it was built in 1887, occupies the tower of a Romanesque townhouse in Savannah, Georgia. **OPPOSITE** Most of us wouldn't want to visit, let alone reproduce, a true Victorian-era bathroom . . . unless it was a stunner on millionaire's row.

QUICK TIPS **1.** Use **white fixtures**, revival style or no-style plain. **2.** Choose **brass or nickel fittings**, not chrome or dark. **3.** Embrace **Victorian lighting** fixtures. **4.** Add a piece of **antique furniture.** **5.** Go with wood or with white **mosaic tile** for the floor. **6.** **Decorate walls** with wallpaper, Anaglypta, or a stenciled treatment. **7.** Opt for a period-inspired **window dressing.**

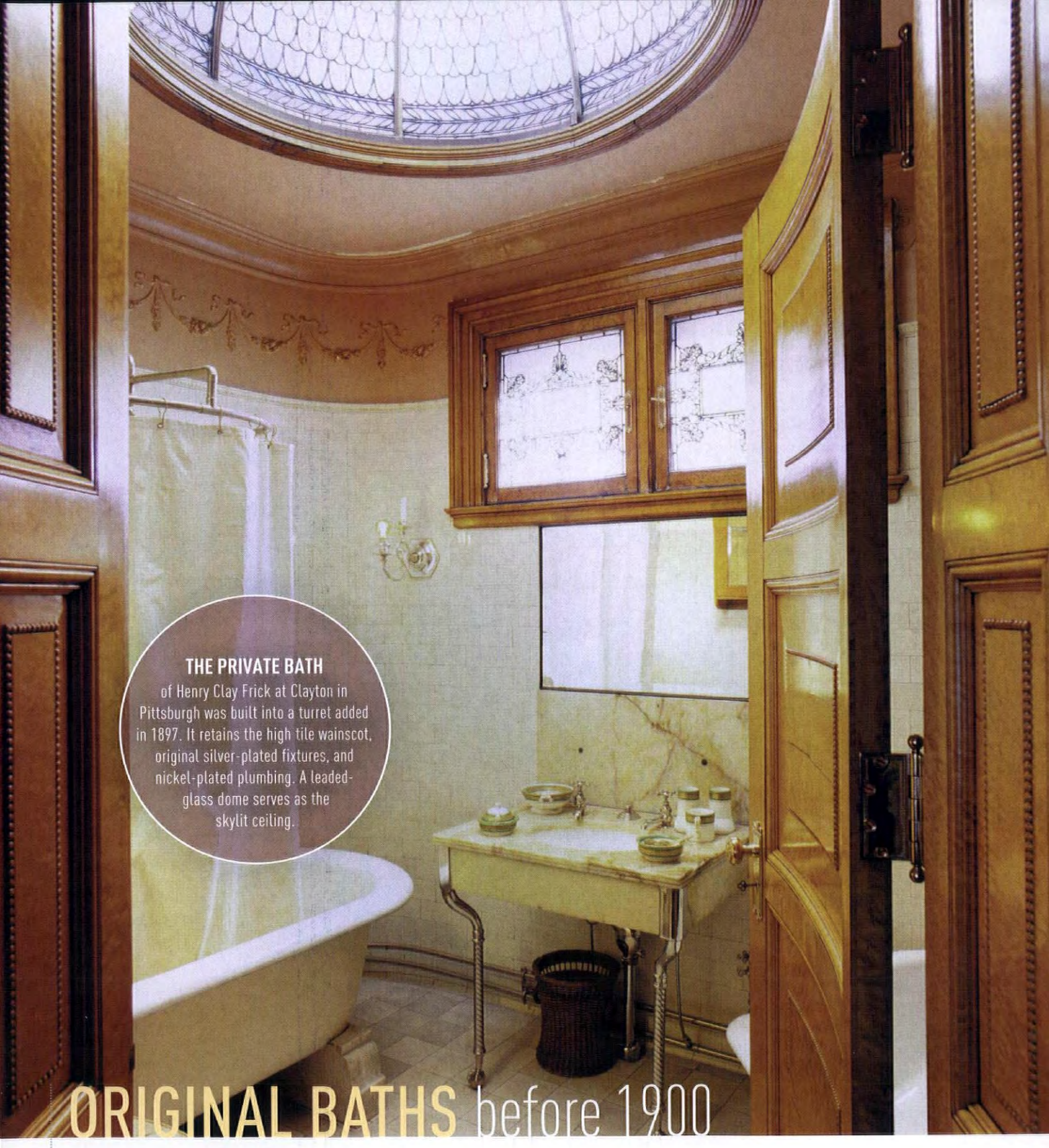
If your house dates to about 1900 or earlier, a Victorian-style bathroom is an appropriate option. It was during the height of the Victorian era that plumbing came indoors, first to the upper classes and in urban areas. That's when a bedroom in an earlier Federal or Greek Revival house might have been converted to a bath. The basin and pitcher familiar from the old days was now a sink bowl set into a plumbed dresser or vanity.

The bathrooms of the earliest adopters were, not surprisingly, large and lavishly furnished. Layout and decoration followed the conventions of other rooms: The walls had a wainscot (of wood or tile), fill, and frieze sections. Sinks and toilets were set in Elizabethan or neoclassical cabinets sold by J.L. Mott Iron Works and other plumbing-fixture suppliers. A small rug, a chandelier, and paintings hung on the wall completed the outfitting of the room. By the late Teens, however, a general acceptance of germ theory had turned the bathroom into a sanitary white chamber of glossy surfaces and exposed plumbing.

From the 1890s through the 1920s, the look was inconsistent. Many rooms were plain, white, and sanitary. Others were ornate. Often both were found in the same house: a tiled bath with marble sink for the master, but varnished or painted wood wainscot in the maid's room. Middle-class bathrooms were ordinary: a cast-iron tub, a freestanding sink, a toilet—and perhaps a bidet or sitz bath. Some bathrooms included a separate shower bath.

Bathtubs were often entirely encased in cabinetwork or enclosed behind a beadboard skirt. Then again, we see tubs on plinths and, soon enough, set on ball-and-claw feet. Both freestanding and built-in are treatments to consider. [*cont. on page 29*]

ROB GRAY; GROSS & DALEY PHOTO (OPP.)



THE PRIVATE BATH
of Henry Clay Frick at Clayton in Pittsburgh was built into a turret added in 1897. It retains the high tile wainscot, original silver-plated fixtures, and nickel-plated plumbing. A leaded-glass dome serves as the skylit ceiling.

ORIGINAL BATHS before 1900

Bathrooms, generally speaking, have been utilitarian from the beginning. One exception is the Victorian parlor–washroom found in houses of wealthy urbanites. **A rule of thumb** is that Victorian bathrooms included some **naturally finished wood** and were **"furnished" with stylish fixtures**, floor coverings, even paint decoration and framed art. In contrast, bathrooms after the turn of the century were more often of the "sanitary" variety: tiled, white-painted, easy-to-clean rooms inspired by hospitals.

THREE **NEW-OLD** BATHROOMS

FOR AN **1881 HOUSE IN MAINE**

When Courtney and Donna Neff bought their 1881 Italianate in Brunswick, Maine, new bathrooms were on the renovation list. (See the related article beginning on p. 64.) They converted a small upstairs bedroom, which perhaps had once been a nursery, into a guest bathroom. They redesigned the master bath with a step-in shower. And they added a downstairs powder room. In each case, they opted for an unfussy approach with period details.

The powder room, which is just behind the kitchen, has a tall beadboard wainscot by The Kennebec Company, echoing the oak aesthetic of the new-old kitchen by Kennebec. An antique, marble-topped cabinet provides a bit of storage.

The new upstairs guest bath is lined with oak wainscoting salvaged from an old bank torn down in Leominster, Massachusetts, courtesy of the stove restorer (and vintage-kitchen maven) David Erickson. The Eastlake vanity came from an antiques store in Brunswick, Maine. Black and white tiles on the floor—a classic for decades—reinforce the bathroom's sensibility.

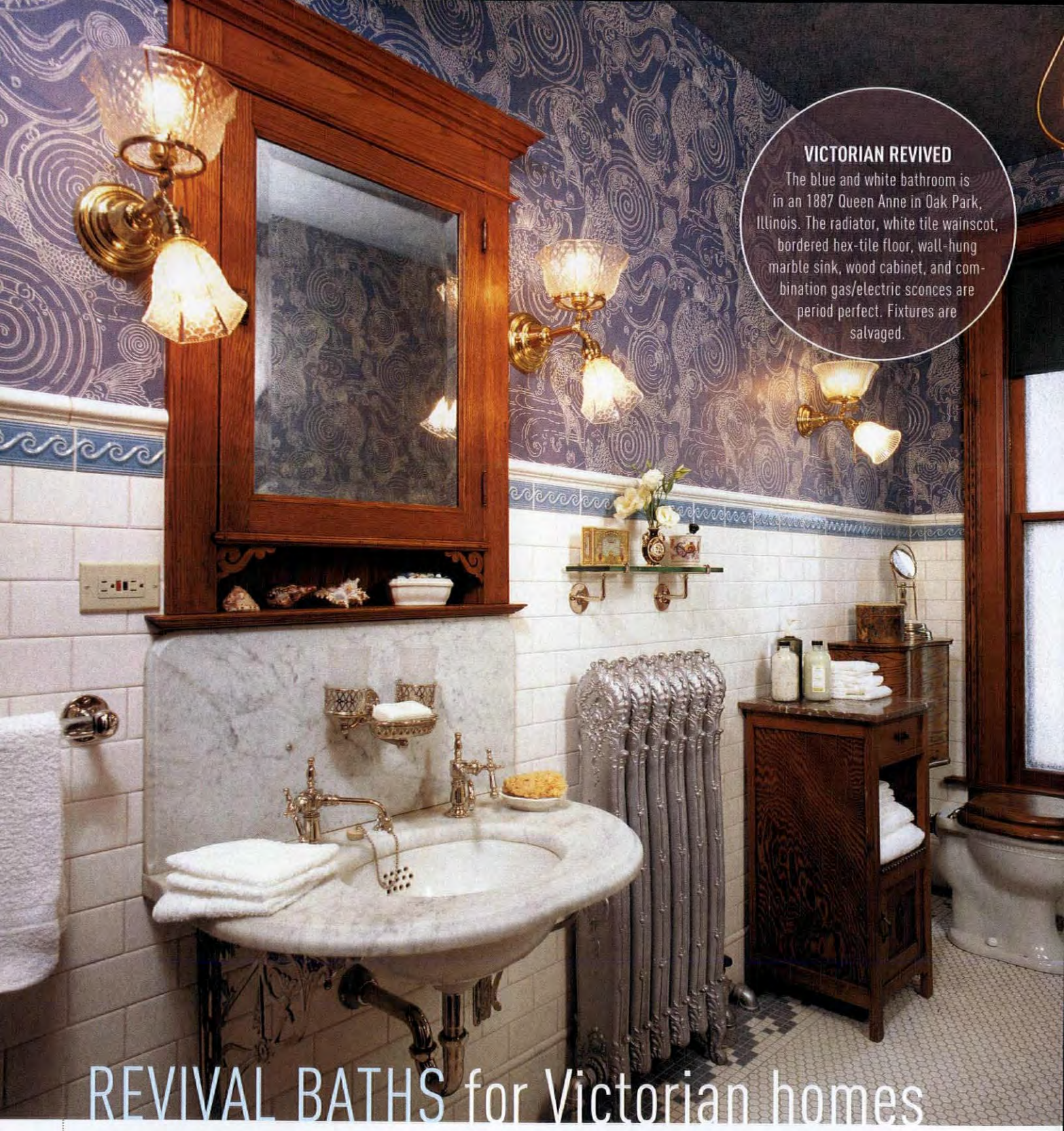
In the master bath, where the Neffs traded a tub for a new, more accessible step-in shower, personality comes from reclaimed maple flooring and a freestanding apothecary cabinet set into an alcove. In this room, too, beadboard, painted in creamy white, sheathes lower walls to create a pleasing wainscot. The look skews toward 1920. *—Regina Cole*

OPPOSITE (top) The master bathroom's sunny personality comes from a pretty tint of light green on the walls, green and white tiles in the shower, and reclaimed maple flooring. Light fixtures are refurbished antiques. (bottom right) In the downstairs powder room, a small, square pedestal sink and an antique chest with a marble top are scaled to fit.

A black-and-white tile floor and an Eastlake vanity with a brass sink are suited to a house built in 1881. The oak wainscoting was salvaged when an old bank was torn down.

LEFT A leaded-glass window hung in the upper sash, and a lace curtain below, provide privacy in the guest bath. The room was once a small bedroom. **RIGHT** The antique Eastlake-style vanity cabinet called for a period marble top and separate cross-handle taps in brass.

DARREN SETLOW; BRIAN VANDEN BRINK (OPP. TOP & FAR RT.)



VICTORIAN REVIVED
The blue and white bathroom is in an 1887 Queen Anne in Oak Park, Illinois. The radiator, white tile wainscot, bordered hex-tile floor, wall-hung marble sink, wood cabinet, and combination gas/electric sconces are period perfect. Fixtures are salvaged.

REVIVAL BATHS for Victorian homes

The **wide availability of vintage-look materials** means that a restorer can outfit a bathroom to be nearly indistinguishable from a room that might have survived from the 1880s or 1910s. Rooms shown here are not original, although they may incorporate existing woodwork or salvaged plumbing and lighting fixtures. Each gives **a great first impression and holds up under scrutiny**. They prove that it's possible to design a room that looks as if it's been there since the early days of American indoor plumbing—and really, none of us would want to go back any further!

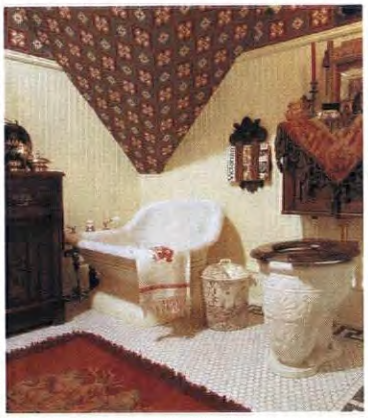
FOR RESOURCES, SEE PAGE 102.

Refinishing Fixtures

Owners of collectible-quality but damaged porcelain-enamel fixtures may opt for a new, sprayed-on coating, a service often available through a local franchise. (Buy salvage in fine condition to avoid refinishing.) Refinishing in the home saves the effort of disconnecting and transporting the fixture, but it has limitations.

If the piece is transported to a shop, it'll be prepped by removal of drains and fittings; then soap scum, paint, and rust will be stripped away. The porcelain-enamel surface is acid-etched to help with adhesion of the new coating. Any scratches or dents are filled, and the fixture is sanded. A thin coat of epoxy primer comes next, followed after curing by the final finish (often an acrylic polyurethane enamel) in three or four coats. A refinished sink or tub needs careful care: no cleaning with abrasive scouring powders. Recoated fixtures are best used in guest rooms, not active family bathrooms.

As for DIY, the paint-on and spray-on coating kits are not recommended.



LEFT A meticulously authentic bathroom in Seattle mixes still-available staples like beaded board and unglazed hex tiles with Victorian-era antiques, including the sitz bath and toilet.

As the 20th century progressed, color schemes and interior design changed, but by and large the basics of plumbing remained the same. Today we have the opportunity (even with jetted tubs, showers with multiple heads, and bathrooms that incorporate steam baths and saunas) to return to another era. Ironically—or perhaps not—the sensuality of the modern bath seems to go with a Victorian decorating sensibility.

So you might include a wicker chair, an antique Renaissance Revival framed mirror, or Victorian gaslight-era light fixtures like those in your hall or bedroom. (Augment these, if necessary, with unobtrusive modern lighting.)

Tile can be both sanitary and decorative; white is best, but consider a border on high wainscots and floors. Choose period-appropriate hardware. Add an antique or two: a chest plumbed as a sink vanity, an armoire or apothecary cabinet, a narrow shelf unit. If the floor is not tiled, go with wood flooring. Decorate the walls with wallpaper, Anaglypta, or a stenciled treatment. Opt for a period window dressing, which might be stained glass, louvered shutters, balloon shades, or a lace curtain or valance and swag paired with a roller shade for privacy.

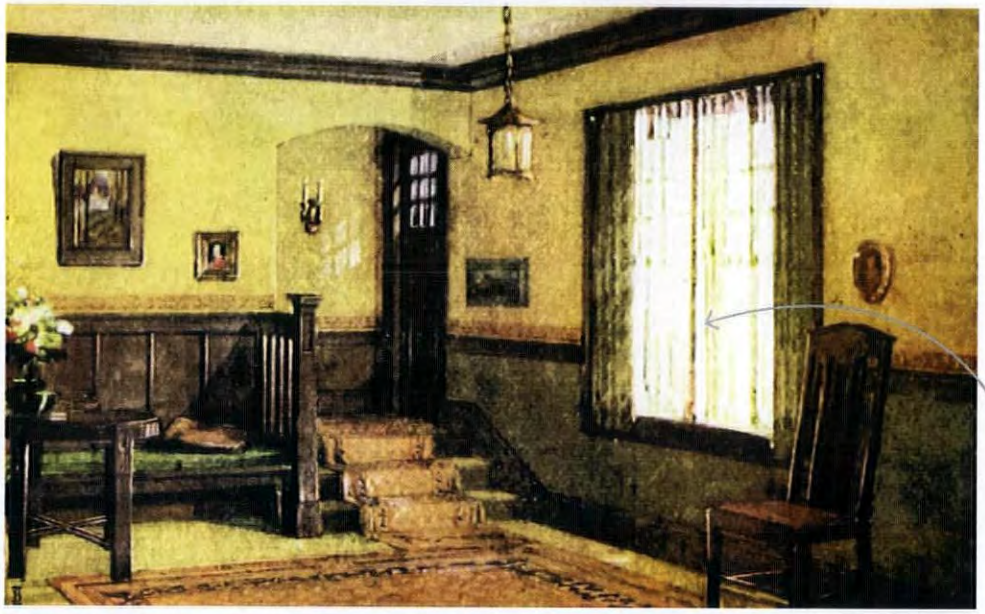
When it comes to re-creating kitchens and baths, our usual advice in OHJ is to use restraint if you seek to be authentic. The Victorian-era baths that survive cast doubt on that rule!

ABOVE The oak wainscot combines with repurposed antiques and a watery frieze to make a period-style bathroom. **BELOW** This transitional bath replaced a Victorian porch in 1907. Current owners removed a fiberglass enclosure to re-instate the old clawfoot tub. A dresser was repurposed as the sink vanity. **OPPOSITE** The wallpaper was adapted from Candace Wheeler's "Carp" textile dating to ca. 1885–1905.

FRANKLIN & ESTHER SCHMIDT ARCHIVE (TOP); JANET LENZEN (BOTTOM); LINDA SVENDSEN (LEFT); BOB SHIMER, STYLED BY MEGAN CHAFFIN (OPP.)

Eclectic Rooms, 1918

From *Suggestions for Practical and Artistic Home Decoration,* Rogers Paints & Varnishes, Detroit White Lead Works



Rogers company offerings included a "Stainfloor Finish" that combined stain and varnish in one product.

How traditional is this oval beaded double sconce? It works in Colonial Revival, neoclassical, transitional, and French interiors. Lost-wax cast, in a French Gold finish with "wax candles," it's 7" tall, 10 ¼" wide, and projects 4". For two 40-watt bulbs, $680.90. ***houseofantiquehardware.com***

Without judgment, a paint manufacturer had these rooms share the page in a booklet promising to make homes "bright, attractive, artistic, and sanitary." One is in the Craftsman mode, the other Colonial Revival.

Sherwin-Williams continues to offer helpful paint-palette suggestions by era. Shown is a sampling of colors dubbed suitable for Colonial Revival rooms ca. 1899–1950: Dutch Tile Blue, Needlepoint Navy, Acanthus, with Colonial Yellow and Rachel Pink. EcoSelect Zero-VOC Interior Latex runs about $55/gal. ***sherwin-williams.com***

Salvage in a Kitchen

Incorporating repurposed elements kept a modern room warm and in sync with the 1905 house. **By Patricia Poore**

The house on Cousins Island in Yarmouth, Maine, was built as a family getaway by a railroad tycoon named Sir Henry Thornton. "It was a wonderful project," says Tina Rodda at Kitchen Cove Cabinetry, a design and build firm in Portland. "The owners love this house and wanted to honor its roots."

The new kitchen has a clean and balanced design that alludes to an old farmhouse without re-creating a period kitchen. What's most stunning, though, is the well-handled use of salvaged architectural elements and materials. "When I was designing the space," Rodda explains, "I gave the homeowner dimensions for the various places where we could, potentially, make use of salvaged doors or furniture. Then she scoured New England to find them!"

The search was successful. The island is actually an old cash counter from a Vermont country store. The island top is made up from barn boards salvaged from a barn on site. And the old doors with obscure or pressed glass were used to create a pantry in an awkward space around two chimneys. The door handles are made of reused leather. Countertops are a hard Indian marble called Fantasy Brown, which has an organic, swirling pattern that recalls the ocean right outside the door.

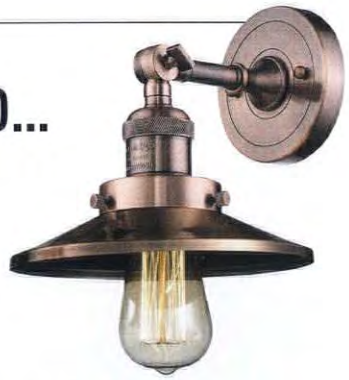
1. USING SALVAGE
The new room is softened, and history incorporated, by the use of salvaged materials, including a country-store counter and old barn wood. Most intriguing is the pantry built into a chimney corner, which has old doors with obscure glass.

2. FARMHOUSE YET CHIC
The room is in perfect balance: old and new, classic and edgy, warm and spare. Old windows, a farm sink, and a painted floor are balanced by clean lines and the use of stainless steel. The design is crisp, yet appropriate for the old house.

3. CLASSIC DARK AND LIGHT
A limited palette works in kitchens of almost any era: think of soapstone and white tile, or cast iron and creamy enamel paint. Dark walnut base cabinets anchor the room while white wall cabinets and beadboard ceiling further enhance the generous natural light. Color can come from accessories, textiles, flowers and food.

4. THE WARMTH OF WOOD
The room is kept from sterility by the addition of wood, both painted and left natural. The counter island itself is a rustic piece of salvage; the checkerboard floor ties it all together.

BE INSPIRED...



Shown in antique copper, the 8"-high **metal-shade wall sconce** is from Innovations Lighting's Railroad Collection: ***innovationslighting.com***. Also sold in a black or nickel finish on brass. $156.20 through ***lampsplus.com***

White stoneware from Farmhouse Pottery, wheel-thrown in Vermont, is timeless and practical. The farmer's pitchers have a hand-formed spout and sturdy handle, and double as vases. Smallest is 8 oz., largest 86 oz., priced $58 –$158. Also check out the 'Windrow' serving bowls, 6" to 14" dia. for $46–295. ***farmhouse pottery.com***

In a beautiful antiqued, brushed satin brass finish, Jeffrey Alexander's 'Bremen' 12" gavel or **appliance pull is an elegant piece** of cabinet hardware. (Smaller sizes and 10 finish options available.) MSRP $126, sold for $113.40 at ***wayfair.com***

The 'Mitzy' apron-front farmhouse sink is finished on four sides. Deep enough for soaking pans, the 30"-wide fireclay sink has a hollow casting that produces a product that's lighter in weight and easier to install. The price is $699 from Signature Hardware, ***signaturehardware.com***

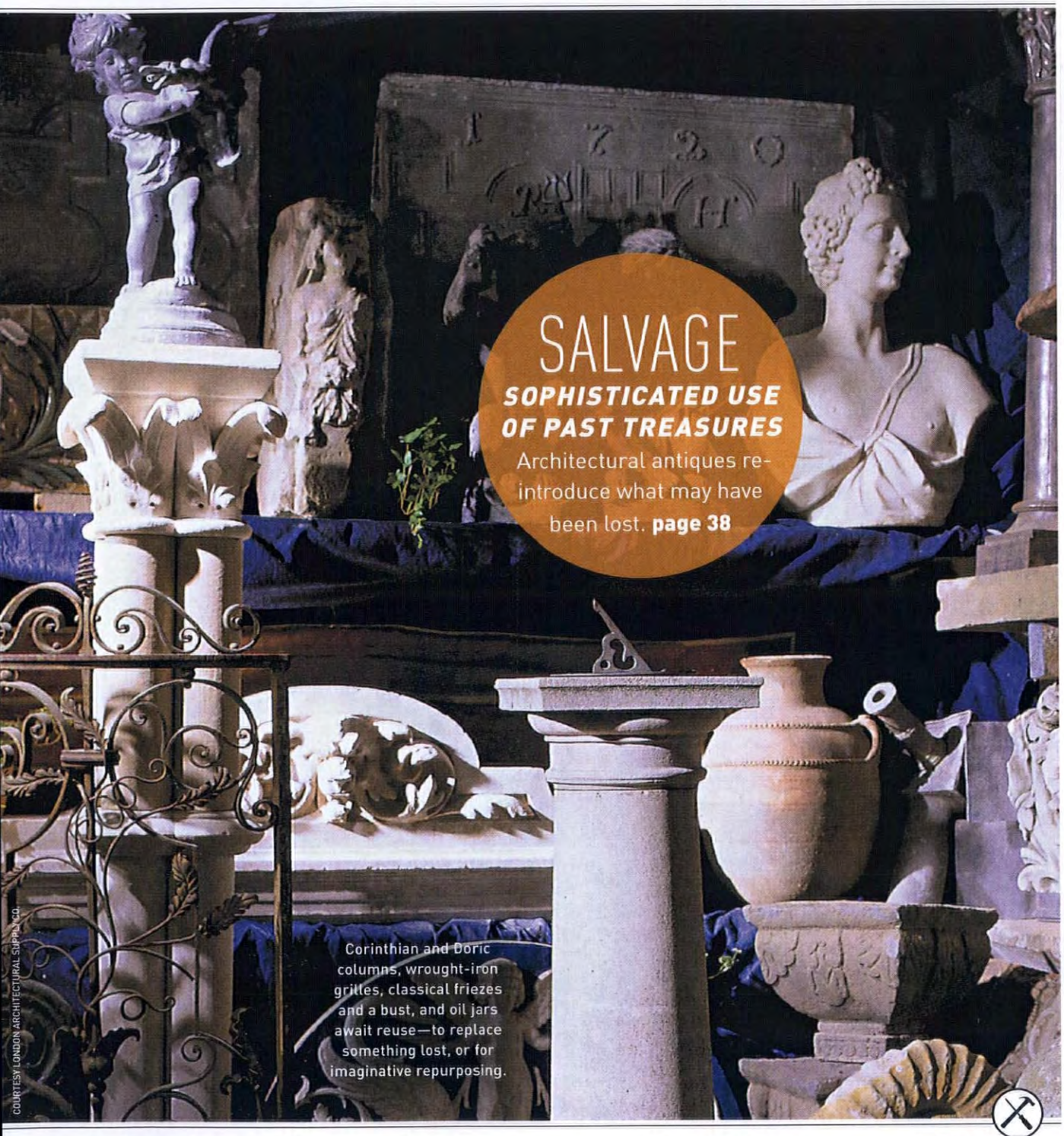
FINE EARLY TEXTILES

Few weavers today are producing the fancy textiles of the 18th century. Notable among them is Rabbit Goody of Thistle Hill Weavers in Cherry Valley, New York. This one is a woven worsted wool finished with a damask pattern. "Using a period embossing process, we moireed the wool," Goody explains. "We also weave damasks."

Enormous changes in textile production during the 18th century made it possible to create fancy-finish fabrics more economically. Presses enabled workers to make hundreds of yards of moire, harateen, and moreen for America's grander houses. By the 19th century, fabrics could be pulled through huge metal cylinders and heated under pressure, glazing the surface to give linen, worsted wood, or cotton the shine of silk.

Using antique and hand looms, Thistle Hill Weavers creates fabrics of the 17th through 19th centuries for homeowners, designers, and the film industry. The studio also produces short runs of custom fabric, trims, and carpet. See ingrain and Venetian rugs, dimity, gossamer drapery fabric, worsted camblet, baize, figured worsteds, cut silk fringes, and more at the website. Thistle Hill Weavers, (518) 284-2729, thistlehillweavers.com

RESTORE



SALVAGE

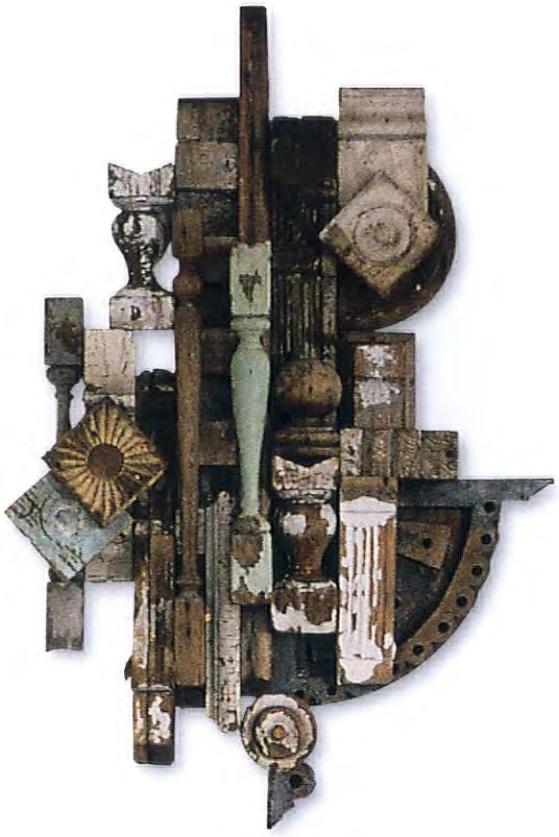
SOPHISTICATED USE OF PAST TREASURES

Architectural antiques re-introduce what may have been lost. **page 38**

Corinthian and Doric columns, wrought-iron grilles, classical friezes and a bust, and oil jars await reuse—to replace something lost, or for imaginative repurposing.

COURTESY LONDON ARCHITECTURAL SALVAGE & SUPPLY CO.

STUNNING
On the back of a townhouse in Pittsburgh, this whimsical gingerbread porch replaced the original that was removed during the 1960s. Massive turned posts support an ornamented gable—all of it salvaged when an 1884 mansion was being demolished just down the street.



SOPHISTICATED SALVAGE

It's trendy to repurpose five-panel doors as headboards, and to up-cycle vintage hard-shell suitcases into dog beds. For restorers, the best use of architectural salvage is to replace missing architectural details that should never have been lost in the first place. **BY MARY ELLEN POLSON**

I did not participate in the Dumpster-diving days of the 1970s, but over the years I've picked up my share of architectural treasures from salvage dealers, antiques shops, eBay, mega-flea markets, and even a curb or two. All of these sources remain great places to search for items that help restore character to a historic house. Since I bought my first one—a 1942 Cape Cod in North Carolina, where the first bit of salvage was a bottom-of-the-line Norge dishwasher picked up by my father—the salvage world has grown, changed, and matured in astonishing ways.

Walk into a long-time architectural salvage shop and you will find hardware, lighting, structural elements such as doors and newel posts, and furniture neatly arranged in curated galleries that border on posh. Prefer to do your shopping online? Elements are presented by category, along with mini-catalogs of recent

LIGHTING & HARDWARE

Outfitting an old house that's missing original light fixtures or passage hardware can be like looking for needles hiding in a haystack. Consider that sconces were routinely mounted in pairs, and that the exposed parts of a single passage set consists of two back plates or rosettes and two knobs or levers, not to mention the spindle and fasteners. Since even a modest-size house might have eight passage doors, that's a lot of parts to find in a single place, or even several. Many people opt for reproductions when many similar pieces are needed.

Occasionally, pairs of matched chandeliers turn up on architectural salvage sites—as do multiple passage sets—but how often are they exactly what you're looking for? Even if the style and period of the light fixture is dead-on, the scale and size may not be quite right. Condition is another issue. Old hardware may be functional, but the finish may be discolored, rusty, or simply not the patina you had in mind. Without exception, vintage lighting should be rewired to meet modern safety codes—a service most architectural salvage dealers perform as a matter of course (or should).

Architectural salvage shops abound in cities with old housing stock. This is a peek inside Old Portland Hardware, one of several architectural antiques dealers in Portland, Oregon.

Finding multiple matched passage sets, like these vintage egg-and-dart beauties recently available at Ohmega Hardware (there are 12), is rare.

additions. That's where I saw a ca. 1880 Baroque Revival mahogany staircase and matching newel post in a carefully removed single piece at Eron Johnson Antiques, an architectural antiques dealer who specializes in such high-end finds. On the lower end, if only original hardware will do for a transom restoration, you can find those bits and pieces for a song on eBay.

As you might imagine, the internet has brought us more ways than ever to find architectural salvage—with sources from all over the world as well as your own neighborhood. It's possible to locate half a dozen sets of ca. 1915 passage-door hardware, or the perfect Magic Chef kitchen range from the 1940s, or a true gaslight chandelier, all by using your laptop or smart phone. That said, it's tougher to find certain authentic fittings and materials, especially for houses built before 1900. (That magnificent Baroque Revival staircase came from Buenos Aires.) Even when you do find that elusive gaslight chandelier, it's likely to cost thousands of dollars rather than hundreds, and you'll be competing against high-end collectors, interior decorators, architects, and prop masters as well as fellow restorers. In a word, salvage has become . . . sophisticated.

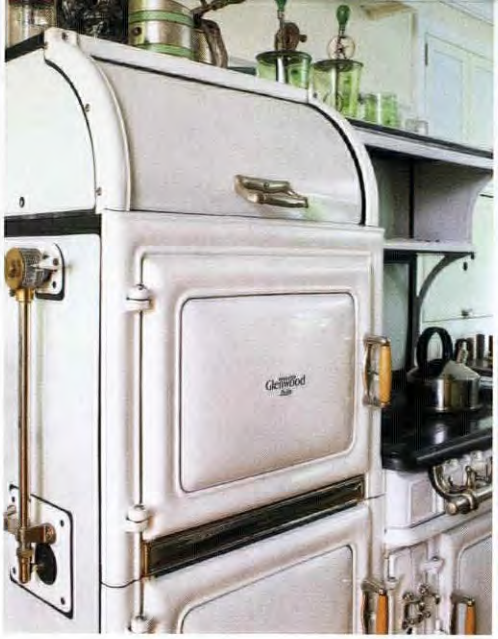
An increasingly discerning market for architectural antiques means there's a shrinking supply of certain styles. A good number of salvage dealers now replicate hard-to-find items, including Vintage Hardware & Lighting in Port Townsend, Washington, and Rejuvenation in Portland, Oregon. Patterned on actual artifacts, the reproductions tend to be accurate representations. [*cont. on page 44*]

COURTESY OLD PORTLAND HARDWARE (TOP); SANDY AGRAFIOTIS/DESIGN BY FINE ARTIST MADE (OPP. BTM.)

Plumbing Fixtures

> Authentic, vintage plumbing fixtures are so popular that porcelain-enameled cast-iron sinks and tubs are increasingly sold in refurbished, near-mint condition—factory-condition resurfacing has already been done for you. Some sinks and tubs are offered as complete sets with refurbished, rebuilt, or even replated faucets, or with new period-look fittings.

BELOW A vintage, butter-yellow cast-iron kitchen sink in excellent condition came from Grampa's Antique Kitchen.
LEFT As part of a re-creation of a 1930s-era bath in what had been a pantry, the rolled rim tub in this 1893 Foursquare was relocated from another part of the house.



LEFT The six-burner, two-oven Glenwood SNJ was restored by Erickson's Antique Stoves. **RIGHT** The all-new porch for a 1900 Dutch Colonial was built using salvage parts, including the turned and chamfered posts. **OPPOSITE** Windows, storage lockers and other salvage is on display at the Round Top Antiques Fair in Texas.

Appliances

With effort and expertise, salvaged ranges and refrigerators can be returned to safe operating condition, either with minor touchups if the appliance is already in (power company-certified) working condition, or with a major overhaul if it's been sitting in someone's garage. (Note that the cost of a full restoration is usually several times the cost of an unrestored appliance.) It's essential that all wiring, power connections, thermostats, and pilot lights are brought up to code and properly calibrated. A good restorer (see Resources, p. 102) will take apart gas valves and thermostats on a range, or compressors and condenser coils on a fridge, then clean, inspect, and reassemble or replace the parts. Interior elements including door gaskets, wall panels, and door liners can be updated or replaced with custom elements. Ranges can be converted from solid fuel to propane or natural gas, or from gas to electric, as examples. Similarly, decorative and functional metalwork, knobs, and interior shelving should also get a sensitive brush-up. Worn lettering on controls can be repainted, metalwork polished and buffed or professionally replated.

Sketch & Measure Besides a wish list, you'll need a few simple tools when you shop for architectural salvage, especially for building components like doors or cabinets. Always carry a tape measure—an 8' steel tape like the ones carpenters use is a practical size—along with measurements for the areas you're trying to fit. (This goes for auctions, too.) If you're shopping for metal items, a magnet can help you determine if there's any iron content under that peeling paint. (Magnets don't stick to brass, bronze, tin, zinc, copper, lead, nickel, or aluminum.) If you want to incorporate salvage into an entire room or addition, bring your architectural drawings or room measurements, along with photographs.

Really Big Fleas

One often-overlooked source of salvage: **those sprawling, destination antiques fairs** that take place two or three times a year, usually within easy driving distance of a major metropolitan area. Thousands of dealers offer every imaginable type of vintage goods and ephemera. Architectural treasures ranging from stained glass and historic lighting to 14'-long Edwardian bars with zinc countertops pop up amidst old wardrobes and decorative jelly jars. Since salvage is a hot trend with designers, architects and other pros, you should arrive early to take advantage of the best deals. (Bring cash.) "You have to get there exactly when the dealers you buy from open," says interior designer Carisa Mahnken, a long-time shopper at Brimfield. Most of her client-project shopping is finished just an hour after she arrives. **Three of the largest:**

1. Adamstown, PA

Home to thousands of dealers, this town 60 miles west of Philadelphia is the site of multi-day "extravaganzas" in April, June, and September and an outdoor market on Sundays year-round. antiquescapital.com

2. Brimfield, MA

The granddaddy of all outdoor venues, Brimfield—with 20,000 dealers participating three times a year in May, July, and September—is quite possibly the largest open-air antiques show in the world. Plan to spend at least a couple of days in the area to take advantage of both early-bird shopping and last-minute deals. brimfieldshow.org

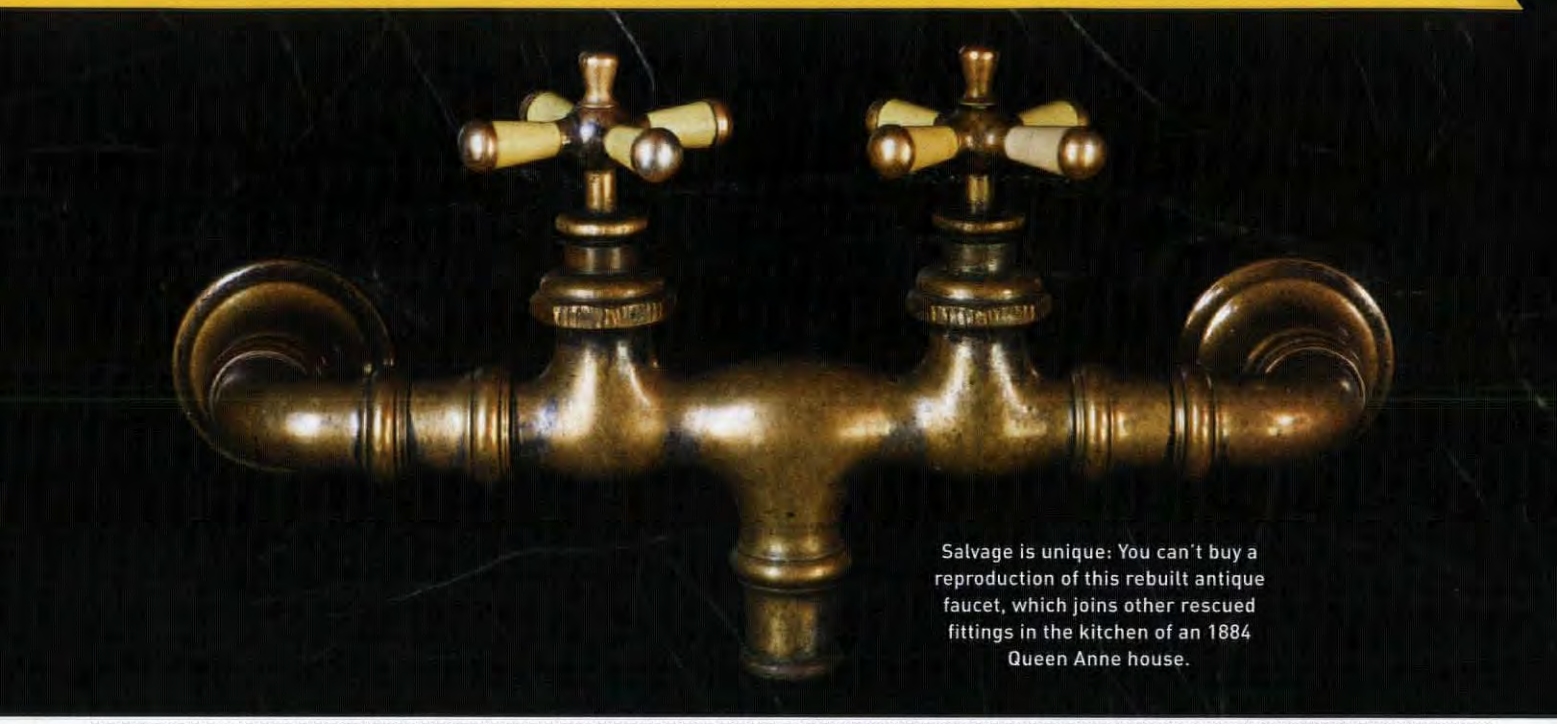
3. Round Top, TX

Celebrating its 50th year, this Texas-size show is really more than 60 events spread out over half a dozen towns around the historic German settlement of Round Top (population 90) mid-way between Austin and Houston. Shows take place in October, January, and September/October. roundtoptexasantiques.com

©COURTESY ORIGINAL ROUND TOP ANTIQUES FAIR (RIGHT); GROSS & DALEY PHOTO

THE PRO TIP

A Golden Rule *Original fixtures, cabinetry, hardware, beams, paneling, and other built-ins in good condition should never be demolished or thrown away.* ***Move and reuse*** *them elsewhere in the house, store them in the basement or attic for future owners, or sell or donate them to a reputable architectural salvage dealer or reuse center.*



Salvage is unique: You can't buy a reproduction of this rebuilt antique faucet, which joins other rescued fittings in the kitchen of an 1884 Queen Anne house.

Other salvage dealers stock brand-new fittings along with the salvage, one being Historic Houseparts in Rochester, New York, or they import high-end items including Gallé-style glass chandeliers or complete mahogany and zinc bars from Europe, an example being Architectural Antiques Exchange in Philadelphia.

Many dealers give you the option of buying an item in as-is condition, but others offer refurbishment as a matter of course. Light fixtures, hardware, bath fixtures and fittings, grilles and other metalwork, fancier doors and windows, and smaller items are all candidates for in-house makeovers. Furthermore, some dealers create new work from old parts.

"We've made occasional tables with copper and tin tops—beautiful patina—out of old farmhouse boiler pots and tin ceilings," says Don Short, the preservationist who owns West End Architectural Salvage in Des Moines, Iowa. "We've got raw salvaged goods on four floors in our 50,000 sq. ft. warehouse," he explains, "but we also fabricate. Live-edge slabs from downed trees are popular for dining tables." Short and his crew assist guests with design, and operate a coffee shop and bar in the store, renting the space for receptions and fundraisers. Today's dealers are not the salvage yards of old.

Before you blow the budget on items that tickle your fancy, take inventory of what's missing (or beyond saving) in the house. Do a thorough search of attic, basement, and cubbyholes where anything larger than a toaster could be hidden. OHJ readers thus have found 1910 kitchen cabinets, late-19th-century chestnut flooring, 1890s stained-glass windows, pocket doors nailed inside walls, and Arts & Crafts light fixtures gathering dust—stashed away back in the days where no one ever threw out anything of value.

If the house needs extensive restoration and you'll be working with a designer or architect, try to find one experienced in using historic building materials as part of the work. These pros are often gifted at incorporating "found" period materials such as plumbing fixtures, original doors, and period beams and flooring as part of the restoration. Reusing structural materials or even a bathtub means taking extra care as walls are opened up and old materials are ripped out—a process that requires "forensic demolition."

Owners and designers are thoughtfully and subtly placing salvaged materials into renovated spaces, and even new construction. It's possible to have kitchen cabinets built from reclaimed wood, for example, or to transform a freestanding glass cabinet found at auction into a period built-in in a house of a similar era, with adjustments in millimeters rather than inches.

Cast a wide net. Keep in mind that most architectural salvage dealers have a far greater (and changing) inventory than what they show online. Call or email dealers with specific requests. Send pictures of items you seek, especially if looking for multiples, or a missing fitting such as a ceramic cross handle, or specific types of light fixtures, or arcane hardware. "Builder" fittings of the 1920s and later can generally be found anywhere in the United States, but if your home is unique or was built before 1860, regional sources may be a better place to start. Don't overlook local auctions, a good source for items that were removed from older homes.

 FOR RESOURCES, SEE PAGE 102.

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unicosystem.com/contractor

Demo Safely

Rip out the wrong stuff the right way with tools that both help and protect.

1. A DEMOLITION ESSENTIAL

NIOSH-approved with the highest possible filter rating, the 3M P100 Demolition Respirator filters out 99.9% of particulates—including lead—produced during construction. The mask has a Cool Flow exhalation valve, seals well, and the side cartridges (included) improve visibility. $29.99. Northern Tool, (800) 221-0516, *northerntool.com*

2. CARBON SHARP

Designed for scoring paint or building materials, the new Pro Utility retractable utility knife has a CarbonMax coating that keeps the blade sharp up to 24 times longer than other blades. The knife stores five blades and it hinges open for changes. $19.95. Fiskars, (866) 348-5661, *fiskars.com*

3. B.A.S.H. IT

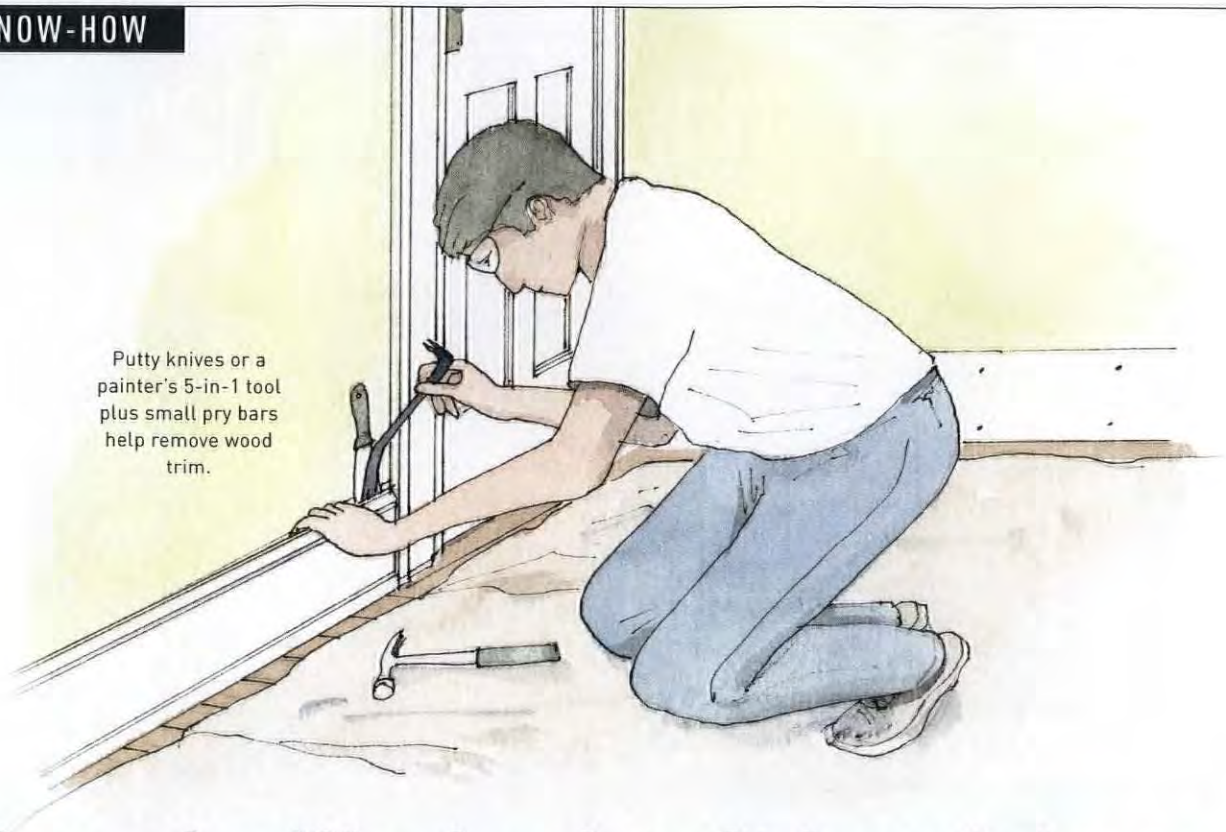
With a steel bar-reinforced handle and a steel plate that locks the head to the handle, the B.A.S.H. Unbreakable Handle sledgehammer comes in lengths from 12" to 36". Head weights from 2 ½ to 20 lbs. $62 and up. Wilton Tools, (800) 274-6848, *wiltontools.com*

4. EASY WEDGE

The Trim Puller's 15-degree wedged center makes short work of pulling historic mouldings slated for reinstallation. The large contact area won't damage walls, trim, baseboards, or crown moulding, and the EPDM handle absorbs vibrations. $29.95. Zenith Industries, (844) 936-4848, *zenithindustries.net*

5. LAY IT DOWN

Floors just refinished but there's more work ahead? Lay down Ram Board, a heavy-duty floor protector made from 100% recycled materials. It's spill-proof, reusable, and actually allows a newly finished floor to cure. In 48" x 100' rolls: $99. Ram Board, (855) 848-8678, *ramboard.com*



Putty knives or a painter's 5-in-1 tool plus small pry bars help remove wood trim.

Removing Woodwork to Strip or Salvage

The task of removing woodwork without splintering the pieces—and then reassembling all of it correctly—is sobering. Here are methods developed by OHJ readers and salvagers. **By Patricia Poore**

You may find it necessary to remove woodwork—baseboard, window casings, crown moulding—for several reasons. Many people prefer to have layers of paint stripped off-site, to avoid health hazards in the home. Trim has to come off during the repair of windows and when walls need replastering. Trim is removed when insulation or new systems (wiring, ducts) have to go into the walls. And you might have cause to remove trim that is going to be salvaged for a different use.

Forget big demolition tools. Your main go-to is a short, flat pry bar (or cat's paw). Often used in pairs, they're designed for deft removal. Miniature pry bars include Stanley's Wonder Bar II and the Shark Grip pry bar. You'll also need a claw hammer, nail puller, nippers and/or pliers, and a couple of putty knives with 2"–4" blades. Sometimes you will resort to a 12" pry bar, and a keyhole hacksaw may come in handy. Use work gloves and eye protection.

Except perhaps as a lever between two putty knives, do not use a screwdriver to pry woodwork loose. Too narrow to distribute force over a wide area, a screwdriver will leave chewed-up edges on the wood. A "patina" has undoubtedly built up after years of banging by vacuum cleaners, furniture, and toys. But the slip of a crowbar can do a lot of damage, so you'll want to work carefully. Softer woods, including cedar and fir, dent and scratch more easily.

Before you remove anything, make a rough sketch of the room, giving each elevation (side) a number, then a number to each top (head) and stile (side) piece around each window and door, etc. This is your a map of the woodwork.

REMOVAL

Trim may be virtually glued to the wall by excessive paint buildup or even wallpaper overlapping the woodwork. Cut through the "seam" with a knife or a scraper before pulling away the trim, so you don't flake paint or rip wallpaper during trim removal. Also, repair any splits or defects in the trim itself before it's removed. Mending the wood at this stage is easier than trying to reassemble splintered pieces once the trim is off.

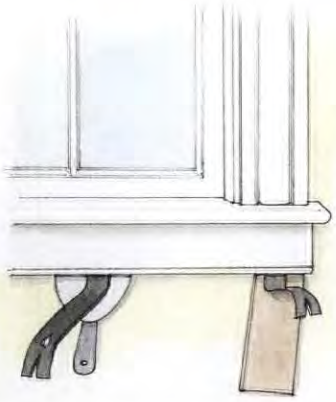
COPED MOULDING NEAR CEILING Note the construction of a corner before you work on it. (Always a good idea to take some quick close-up photos.) Generally, outside trim corners are mitered (both pieces cut at 45 degrees to meet). Inside corners are coped (one board cut with a coping saw so that it fits the contour of its mate at 90 degrees). The coped board was installed after its mate, so remove it first. Then you can cover any evidence of your initial prying when the trim is nailed back into place. Pry each board at the edge or joint exposed by the board you just removed.

To remove moulding, gently hammer the bent edge of the pry bar between the wall and the wood at one end of the trim. The

ILLUSTRATIONS BY ROB LEANNA

NOTE: Be aware that, **prior to 1978**, the paint used may have contained lead. Take due precautions.

The coped piece—installed in the corner after its mate—must be removed first.



After an end is freed, hold gap open with a pry bar and move on to pry at the next nail.

A longer pry bar offers more leverage. Protect plaster, as here with a shim (shingle).

tops or bottoms of windows and doors are good places to begin prying. If you're removing baseboards or ceiling mouldings, begin at the corners. Start in an inconspicuous place as you may gouge or dent the wood or the wall with your first effort.

PRYING AND LEVERAGE Start by using a putty knife to separate the trim from the wall. (A painter's 5-in-1 putty knife is ideal.) Slip the knife behind trim at one end (you can tap its handle with the hammer) and wiggle the knife until the gap is wide enough to insert a small pry bar. Position a tapered wood shingle or a wide-blade putty knife to protect the wall from the pry bar, and lift the end of the bar carefully, using the wall as a fulcrum. Work the wood away from the wall until you see a nail. Hold open the space between the wood and the wall with another pry bar or a shingle, and then *pry at the exposed nail* until a second nail is visible.

LENGTH OF BOARD Continue prying in this manner down the length of the board, working at the nailed spots only, until the trim is free of the wall. Once the whole board has been pried out and is suspended by a few nails, you can usually tug it away from the wall by hand.

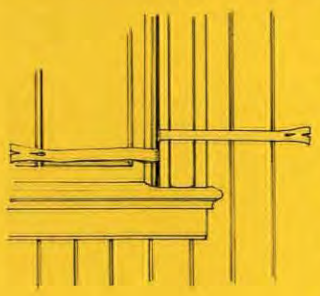
Very soft trim woods may show marks from the pry bar even if you're careful. Use two wide putty knives, one to protect the wall and the other to protect the trim. Insert them at the edge of a board and tap them in until a gap is opened. Then slide the pry bar between them and continue prying as before.

In most cases, the nails holding the woodwork will be small-head finishing nails. They'll either pull through the trim and remain in the wall, or come away with the trim. To remove any finishing nails still in the wood, take a nail puller or pliers and pull them out from the back—never hammer them through the front of the board. The nail heads were originally set below the surface and filled with putty; knocking them through the front can dislodge the putty and splinter the surrounding wood.

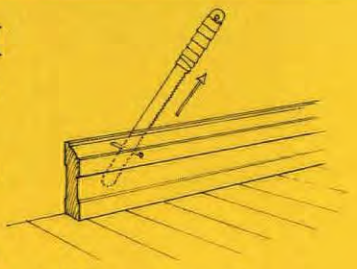
PULL NAILS FROM BACK Occasionally, trim was secured with large-head common nails. Pry the moulding about ¼" away from the wall, as described above. Then, with a wood block, tap the moulding back against the wall. The offending nail heads will protrude enough for you to either (a) remove the nails with your pry bar, using a wood shingle or putty knife under the pry bar to protect the moulding, or (b) cut the heads off the nails with your

OPPOSING PRYBARS

Sometimes you have to separate two mouldings from each other—for example, when you're removing the stop moulding from a window. Use two prybars next to each other and work them in opposite directions. (The handles can face the same way or opposite—whichever works better.) Opposing prybars exert a lot of force, so work carefully. The inside windowsill, or stool, is the first board the carpenter installed. Therefore it can't be removed until you've pried off the casings around it and the apron below it.



SAW THROUGH



Another method works well for wood that tends to split, like redwood. Once the trim piece has been parted using the techniques above, by as little as the thickness of a hacksaw blade, then you may insert a blade to cut off the nails behind the trim. This saves strain on the wood. A thick sheet of tin or a wood shingle may be used to protect walls or nearby woodwork.

Stanley and others make a handy handle-gadget for use with hacksaw blades, but in a pinch you can make a handle by wrapping friction tape around the hacksaw. In this situation, a hacksaw blade works best if inserted so that cutting takes place on the pull stroke.

You might just find a manufacturer's or dealer's marking on the back side of trim. Maybe yours will be identified as a "kit house" from Sears, Aladdin, or similar!

wire cutters. If nails are thin enough, use the second method and avoid further prying.

Common nails can't be pulled through from the back of the board, so if any remain in the wood after its removal, cut them with heavy wire cutters close to the back of the board. Then file down any protrusions of the nails, so they don't scratch other pieces when you're bundling the trim pieces.

PREP FOR TRANSIT

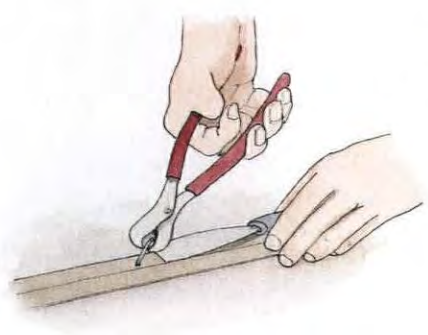
After you remove all the trim, prepare the pieces for temporary storage. Number each piece on the back side, and note its location on your detailed sketch (map) of the room. With a set of numeral dies, stamp identifying numbers into the wood. Anything in chalk or pencil, even ink, will disappear during stripping or sanding.

Once a complete set of trim and mouldings for, say, a window has been removed and numbered, it can be tied in a bundle and labeled according the map: "living room, north wall, left window."

Deliver any small, miscellaneous pieces in a labeled shoebox. Tie together long pieces so they don't flap (while carried in a pickup bed). Pad everything before tying.

After stripping or fumigation or cleaning, woodwork must dry out for several weeks, preferably in the environment where it will be re-installed. Steam or chemical paint removal will have raised the grain, especially on pieces that had been exposed to a lot of sunlight. Use wood filler and steel wool to polish. Sanding will take care of any splintered edges.

THANKS TO *Gordon Bock, Larry Jones, and Bruce Berney for developing the methods described.*



The best way to remove nails is by pulling them out from the back of the board or trim piece, using a nail puller or pliers.

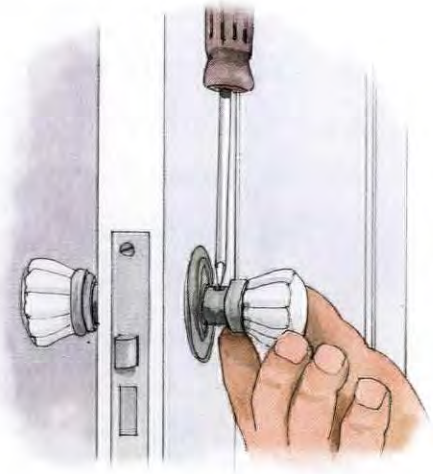
Fasten-ating To-do List

A spinning glass doorknob and flapping Anaglypta on the loose no more; plus how to attach a vintage mantel.

By Lynn Elliott

HOUR

Tighten a Loose Doorknob



If you've tightened the set screw and a glass knob is still loose, check both spindle and knob. If the knob "skips" or comes off when turned, spindle threads may be stripped. Unscrew both set screws and detach knobs. Buy a new spindle at a hardware store or order a kit. Choose a threaded and tapped spindle—most have 20 threads per inch (TPI); check yours. Also get 4–6 washers and new set screws. Screw a knob onto new spindle, tighten set screw. Add 1–2 washers to spindle at base of knob. Slide spindle into door opening. On other side of the door, slide 1–2 washers onto spindle and attach doorknob. Add or remove washers either side for a good fit, then tighten second set screw. To check for a loose knob, hold the collar and test if the knob spins. If so, use a thin, clear epoxy glue and apply in the crevice where knob meets metal collar; it should wick in. Turn the knob to tighten as glue sets. Wipe excess with acetone.

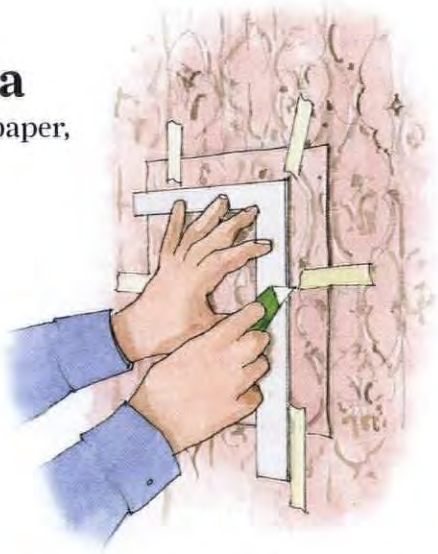
DAY

Re-attach and Repair Torn Anaglypta

Anaglypta is an embossed, paper-based wall covering. Like wallpaper, it may suffer adhesion problems over time. The fixes are simple.

STEP 1

To repair a peeling vertical seam, with a small brush apply wallpaper adhesive evenly under the raised seam. Anaglypta may be more brittle than paper, particularly when it's old, so be gentle. With a wooden seam roller, flatten seam by gently rolling towards it. Wipe excess glue with a damp sponge and dry the seam with a clean cloth, working in one direction. Let dry. Touch up finish if needed. For a horizontal tear, follow the same procedure, but make sure the edges connect cleanly before rolling to minimize tear. Top flap usually should cover the bottom to best hide damage.



STEP 2

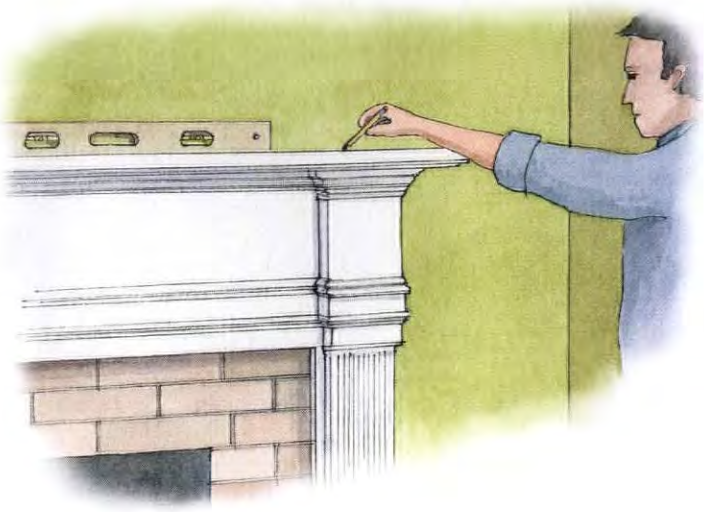
Use a patch for a major rip or tear. Find out if the pattern is in production (or check in a closet or attic) to get a remnant. Place remnant over damaged area and align the pattern. Tape in place. With a utility knife and a straightedge, cut through both layers of Anaglypta to create a square patch. Cuts should be slightly above or past damaged areas for a clean edge and seamless patch. Remove tape and take off the patch; set it aside. Below the cut marks, scrape off any ragged edges of original Anaglypta. Remove old adhesive with a damp sponge; let dry. Apply an even coat of wallpaper adhesive to patch. Align it with original pattern and press into place. Run a roller over it gently; wipe with a damp sponge to remove excess adhesive. When dry, finish to match.

TIP ● Pattern no longer made? Check suppliers of **vintage rolls**. Last resort: cut a patch of old Anaglypta from an inconspicuous spot.

WEEKEND

Hang a Fireplace Mantel

You scored a gorgeous Colonial Revival wood mantel at the salvage shop! Here's the most secure way to attach it to the wall.

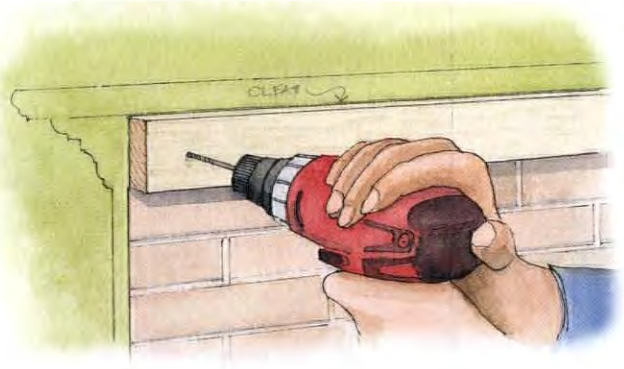


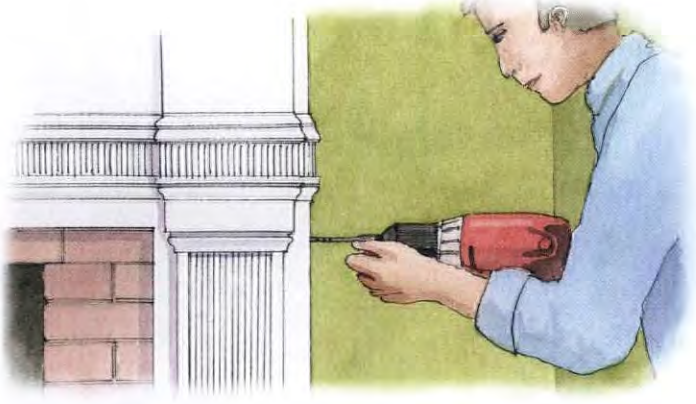
STEP 1

With an assistant, center the mantel on the fireplace opening. Adjust with shims until it is level from side to side and positioned as you want it. Use a torpedo level to make it's level front to back. Lightly trace around the mantel with a pencil to create a guide. Remove mantel. Using 2 x 4 lumber, cut three cleats that will support the mantel. The first cleat will run lengthwise along the top; cut it one foot shorter than the mantel. Check fit against the mantel. The other two cleats run vertically in the mantel "legs." Check length and make sure the fit is snug. Locate and mark three studs within the traced guidelines: one in the center of the mantel and two along the sides.

STEP 2

Position the top cleat inside the mantel and measure from top of mantel to bottom of cleat. Using that measurement, create a second set of marks on the wall by measuring down from the top mark. Repeat the process with the vertical cleats and mark a second set of lines on the wall. Align the bottom of top cleat with the second line on the wall. Using 2 ½" concrete screws, attach top cleat to the wall using a hammer drill with a masonry bit. Drill into the brick, not the mortar. Check that the cleat is level. Repeat for the vertical cleats, making sure they are plumb.





STEP 3

To mount the mantel, place it over the cleats—it should slide over them. Fasten the mantel along the back of the top shelf to the cleat every 16 inches with 2" finish screws. To secure the legs, attach them to the cleats along the edge of the mantel by the wall. Don't nail through the face of the mantel. (If needed, cover nail holes with wood putty. Let dry and finish to match the mantel.) Attach scribe moulding with finishing nails along the gap between wall and mantel.

ILLUSTRATIONS BY ROB LEANNA

TIP ● National Fire Code requires wood mantels to have a **minimum 6" clearance** all around. Check local fire codes before installation.

> **"I was upstairs cutting a hole in the floor for the eventual chimney to pass through, when I looked down to see the mason headed 2' to the right."**

We had a six-month construction loan and a baby on the way as we were building a new Greek Revival house with an Arts & Crafts "addition" at the rear. The mason had finished the foundation and the first-floor hearth and had built the chimney almost to the second floor. I was cutting a hole in the flooring upstairs to align with the framed hole already in the roof. That's when I realized the mason was heading in the wrong direction with his stonework. —*Danny and Rachel Pinkham*

THE FIX

The chimney described was to serve a Rumford-design, fieldstone fireplace in the rear family room. To be faced with granite stones culled from the site, the fireplace was a must-have. During construction, we realized the chimney (planned as a straight run) would need to be corbeled to meet the location where it would exit the roof. Oral instructions were given. Apparently, though, "right" and "left" are subjective constructs.

The mason was corbeling in the wrong direction. At the time the mistake was discovered, it was deemed easier to fix malleable mortar than to reframe the roof.

So, dismayed but dedicated and diligent, our mason agreed to undo more than a few courses of the hollow concrete block he was using to build the chimney. He didn't have to take it down to the foundation. Corbeling in the opposite directon, he rebuilt the chimney to meet the holes in the attic floor and roof.

If there's a silver lining, that subtle jog in the chimney may have improved its draw. "The rear room faces the base of a large, wooded hill with 100' pines," the owner tells us. "Though the shallow Rumford firebox is designed for good draw, I worried a little about downdrafts, given the hill." But the fireplace draws well whatever the conditions.

The owners stress that communication with every contractor is critically important. "Given our time constraints—we designed and built the house ourselves, even to the extent of felling trees and milling lumber on site—we couldn't go fast enough to get everything done. That's what led to a chimney jog." More detailed masonry drawings would have helped, too.

Share Your Story!

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

Windows to Pocket Doors

Old conservatory windows found at a salvage yard became pocket doors separating bedrooms. **By Brian D. Coleman**

Their New York City apartment in a gracious, early 20th-century building is comfortable—but had no room for guests. Jim Francis and John Nalewaja closed off one end of the master suite to carve out a small bedroom. It had to be sealed enough to control air conditioning, but they didn't want to block daylight. When they came across a pair of Victorian-era conservatory window panels lying in a heap outside a salvage yard, they saw an answer. The oversize 8' x 4' windows could be reconfigured as pocket doors, installed on two sides of the new room. (A second set of solid doors is used when the guest room is occupied.)

ABOVE These pocket doors allow light to pass through to other rooms.

THE COST

CONSERVATORY PANELS	$500
GRAINING TOOL	$7
PRIMER+PAINTS	$95
VARNISH	$75
PLYWOOD	$80
TRACK SYSTEM	$125
FLUSH-MOUNT PULLS	$40
LOCK SET	$25
TOTAL	$947

STRIP AND CLEAN

The old windows were covered with over a century's worth of crusty and peeling paint, and so the first step was to strip them down to the poplar wood beneath. John Nalewaja used Citristrip, a nontoxic citrus stripper, then gently sanded with 100-grit paper in the direction of the grain. The poplar was treated with Daly's Benite wood conditioner to better control penetration of the oil-based primer that came next. The dry primer was lightly sanded with 220-grit paper.

GRAIN AND FINISH

To match the door to the room's original cherry trim, Nalewaja faux-grained the wood. Glass panes were taped off, then a base coat of Benjamin Moore's 'Dark Mustard' semi-gloss was applied, allowed to dry, and lightly sanded. Next, Moore's 'Tobacco Brown' was combed over the base with a graining tool. The result is a warm, chocolatey color with red highlights, mimicking the cherry. One coat of semi-gloss varnish was added to seal and protect the grained finish.

The glazing was in good shape, so the glass panes were simply cleaned and reputtied so they wouldn't rattle.

BUILD WALL POCKETS

Plywood walls were built to create the guest bedroom, with soffits to hang I-beams and the sliding track system. Wheels were attached to the beams, and the doors hung on the overhead tracks. Then the finished walls were papered to match the rest of the space.

The pocket doors have been outfitted with reproduction brass hardware.

JONATHAN NEITZEL

HARDWARE
for pocket doors

Sliding pocket doors need flush-mounted hardware so that nothing impedes their rolling into the wall. • If the door is to lock, buy a mortise lockset with finger pulls—rectangular, or round if there is already a round knob opening cut into an old door. • If you don't need the door to lock, use a passage set with edge pulls. • Pull escutcheons must be flush mounted: round or rectangular, with or without a key.

1. 'Broken Leaf' bit-key single pocket door mortise lockset with its pulls, an 1880s Eastlake design in solid brass with a hand-antiqued finish. **2.** In the same pattern, a passage pull with no keyhole. **3.** 'Oriental' pull reproduces a ca. 1885 design; cast in solid bronze. All from House of Antique Hardware, houseofantiquehardware.com

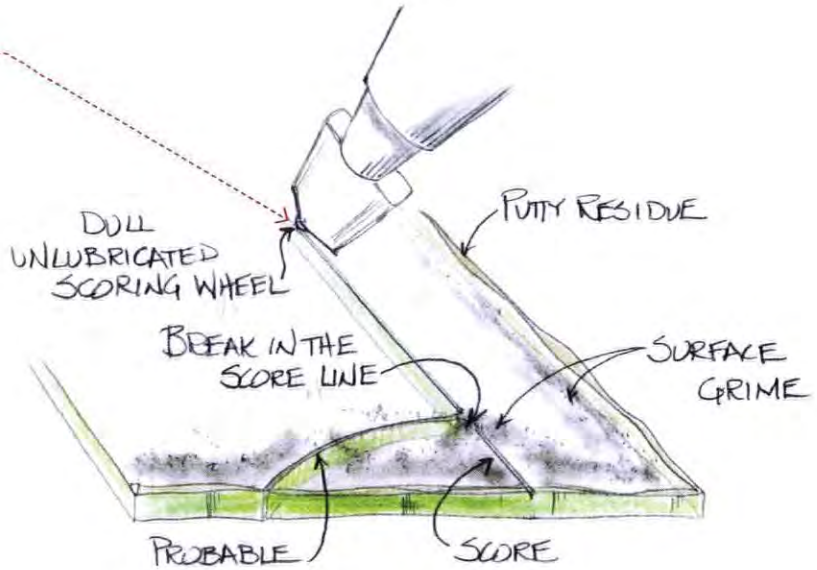
When Cutting Glass

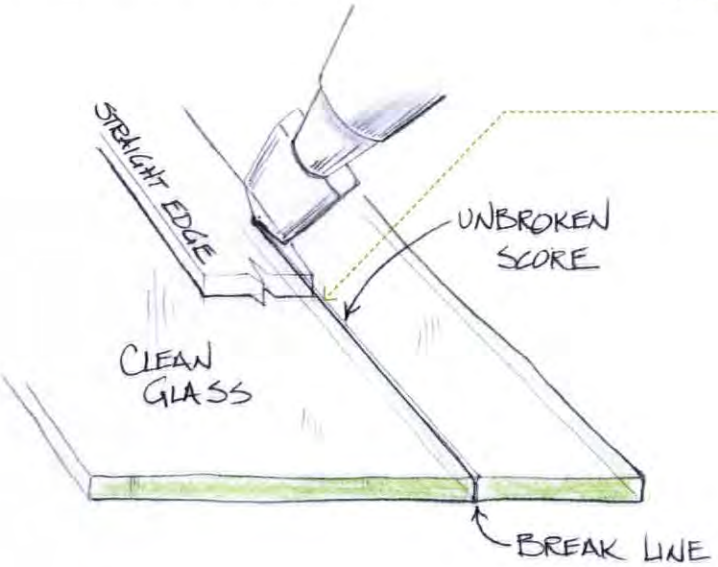
If you've never done it, cutting glass might seem daunting, but actually it's easy to master the basics with a little practice—along with cut-resistant gloves and eye protection. Tight curves and very small pieces are probably best left to expert glass crafters, but straight cuts will become routine. A common misconception is that old (wavy) glass is very difficult to cut just because it's old. It can indeed present challenges but for specific reasons. First, as a result of its having been in place a long time, the glass may have surface micro-scratches caused by dirt and weathering or repeated removal of putty and paint. Micro-scratches can draw the break path away from the scored line, challenging even an experienced glazier. Second, wavy glass may have been salvaged and not cleaned well enough before cutting. The glass-cutter can "skate" along the surface dirt and fail to complete the score line. **By Ray Tschoepe**

WRONG WAY

DIRTY GLASS, DULL TOOL

Don't try to cut glass that hasn't been scrupulously cleaned. Salvaged glass commonly has bits of old putty stuck to the edge. Don't use an old glass-cutter, because chances are it's too dull to score properly. Be consistent, as lessening or increasing the pressure along the score line will affect the break. Don't tap along the line before snapping the glass; that may be okay for difficult cuts or very thick glass, but most times it simply introduces small fractures that can cause the break line to deviate.





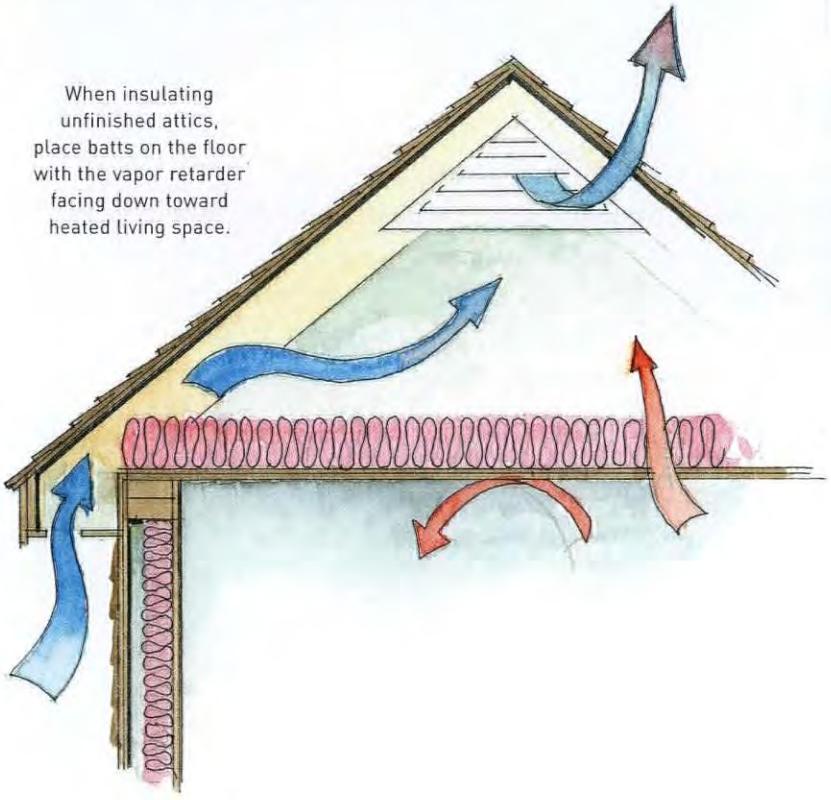
RIGHT WAY

CLEAN AND SHARP

Here are the simple rules to follow when cutting old or salvaged glass. Always make certain that the glass is scrupulously clean. Be sure to use a clean and sharp glass-cutting tool. They seem to work best when lubricated. Apply even pressure along the entire score line. Snap the glass in one motion, between your hands, over a sharp table edge or by positioning the score over a dowel and applying pressure to both sides.

ILLUSTRATIONS BY RAY TSCHOEPE

Have a Question?
Ask us at **ppoore@aimmedia.com**.



When insulating unfinished attics, place batts on the floor with the vapor retarder facing down toward heated living space.

Q: I live in a 1930 Tudor home. Last year we installed sound and thermal insulation, top to bottom, between attic rafters. But a friend told my husband to remove the insulation, as it will cause moisture issues. Can you tell me if insulation is used between all the rafters, from floor to roof peak, in an attic used only for storage? We have three vents, but the attic is very hot in summer and freezing in winter. *—Mary Yampiro, Lynbrook, New York*

A: To save energy (in heating and cooling the house), the best place to insulate is the attic floor. With a vapor barrier facing the ceiling below and air gaps sealed, a layer or more of batt insulation should help reduce energy costs. If the goal is to simply moderate the temperature in the attic, that can be done with active ventilation (a fan) or passive (vents). Ventilation will lower the temperature in the summer so that most stored items will not suffer from the heat; winter temps will still be frigid.

To use the attic as living space, you would indeed insulate between the rafters, but do not forget to add baffles to the underside of the sheathing. This will leave an air space between a vented eave and the ridge to help avoid ice damming and moisture buildup. Add a vapor barrier on the interior side of the room. Some find it helpful to construct a heavily insulated knee wall along the eaves to further reduce air infiltration and heat loss. Contact an insulation professional for recommendations for your particular situation. *—Ray Tschoepe*

Having stripped layers of paper and paint from paneling in my 1840s farmhouse, I got down to a paint layer that I cannot remove. Could this be "milk paint"? *—Gladys Fillmore, Manchester, N.H.*

"It certainly could be," confirms Anne Thibeau of the Old Fashioned Milk Paint Co. (milkpaint.com). "In an early house, when you get to a stubborn first layer of paint that won't budge, it's very likely milk paint." The formulation is primarily casein—a protein in milk—along with lime (calcium oxide) and natural earth pigments and clay. A common finish on colonial and Shaker furniture, milk paint is absorbed into the wood pores, hardens over time, and becomes almost impossible to remove. But you can paint over it: Wash the surface with a dilute mixture of TSP or another cleaner that won't leave a residue, then rinse and dry before painting.

Does anyone make metallic paints for old cast-iron radiators? I assume they have to be heat resistant. *—Jeri B., Philadelphia, Pa.*

It's as easy (and inexpensive) as Krylon, the spray cans you find at big-box sellers and the local hardware store. Top of the line is their Rust Protector Metallic Paint, Dark Bronze. (Also available in gold and silver, antique brass, black, and other colors.) Rust-Oleum makes similar products, as well as their Rusty Metal Primer.

Krylon suggests removing loose rust and chipping paint with a wire brush, rough sandpaper, or chemical rust remover. Remove oil with a degreaser or denatured alcohol. Lightly sand the surface if previously painted; remove dust with a tack cloth. Apply multiple light coats of paint for best results. *—Mary Ellen Polson*

ROB LEANNA (ILLUS.); WILLIAM WRIGHT

INSPIRE

The hardy orange (*Poncirus trifoliata*) turns bright yellow before losing its leaves, baring the brutal barbs that have earned it a place as a security hedge. Hardy to Zone 5, the plant's bitter, seedy fruit is not good for eating.

KINDRA CLINEFF

INSPIRED BY **AUTUMN!**

COLOR BLAZES IN A SEASON OF CHANGE: GARDENING'S OFTEN FORGOTTEN SEASON WILL BLOOM AND DELIGHT GIVEN SOME FORESIGHT. **page 86**

ABOVE The 1881 Italianate presents its narrow side to the street. Exterior trim and shutters are well preserved, evidence of a short list of owners who all cared for the house. Etched window glass in the front door is a Victorian grace note. **RIGHT** Donna and Courtney Neff on the porch overlooking the rear carriage house/barn. **OPPOSITE** Original upper and lower porches were restored.

VICTORIAN SUBTLETY

Top-notch restoration for an 1881 Italianate, inside and out! Respectful owners create comfortable rooms, a period-inspired kitchen—and even removed a boxcar addition.

"I wanted my next house to be a Victorian," says Donna Neff, who grew up in mid-century suburban housing outside of Detroit. As young students, she and her husband, Courtney, fell in love with Chicago brownstones; then they lived for decades in an 1821 center-hall Georgian house north of Boston. "After years in simple Colonial rooms, I was drawn to the high ceilings and vertical proportions of 19th-century architecture."

Donna, a retired art teacher, and Courtney began to search for their Victorian when he retired from his career as a radiologist. The couple had spent years restoring the 1821 house and felt ready for their next—perhaps final—old-house project, which took them to the coastal college town of Brunswick, Maine.

BY REGINA COLE / PHOTOGRAPHS BY BRIAN VANDEN BRINK

PART OF HISTORY

In the living room, a pressed-metal "tin" ceiling installed in the 1920s had never been repainted. The pattern is a nice counter-point to plain walls.

The 1881 Italianate was built by Amos O. Reed, a local developer, then belonged for 70 years to the local Rexall Pharmacy owners. When Courtney and Donna bought the house in 2011, the then-130-year-old house had had just five owners, who mostly were good stewards. It had, however, suffered the indignity of a 1980 caboose-like rear addition, which the Neffs promptly removed. "The tax assessor's office staff laughed," Courtney says. "They said that nobody ever undertakes a renovation to make their house smaller."

A garden is in the space the addition had occupied. The rear wall has a new three-window bay modeled on the original bay that projects from the front of the house. Next, the couple set about creating an appropriate interior for the two storey, hipped-roof house that, as it did originally, measures 2,800 square feet.

The Neffs installed new wiring and plumbing and attic insulation. They removed asbestos from the basement, rebuilt a precarious upper floor in the barn/carriage house, and finally installed a new kitchen and bathrooms. Still, the house was relatively intact, with rooms in their original locations and trim and crown mouldings still there. Steam radiators had never moved; to remove thick layers of paint, the Neffs had them sandblasted and powder coated, then put them back into service. The house boasts its original two-over-two windows and, found under layers of carpeting and linoleum, old hardwood flooring.

"In the kitchen, the old floors are Michigan birch," Courtney says with a laugh; like his wife, he's from Michigan. The pale

LEFT The front hall retains its gracious staircase and stained-glass window (inset). **TOP RIGHT** Etched glass in the front-door window panels is among the original elements of the house. **ABOVE** The Neffs are especially happy that none of the woodwork was ever painted, as evidenced by this newel post with a satin patina. **OPPOSITE** An embossed metal ceiling was installed in the living room, most likely in the 1920s. The Franklin stove replaces a wood-burning fireplace; the original Eastlake-style slate surround is an ideal frame.

More Online

See variants on Italianate style: **oldhouseonline.com/articles/all-about-italianates**

ABOVE Around the corner from the cookstove is an alcove used for baking, featuring a modern wall oven. **BELOW** Previously, the kitchen was a 1970s mashup that extended into a 1980 addition, which since has been removed.

ABOVE The new rear bay is a sunny spot for a breakfast table. The owners say that, when they eat here, they feel "like we got a window seat in a small café." **LEFT** With quarter-sawn oak cabinets and a vintage stove, the new kitchen is comfortably at home in the old house. The chest beside the refrigerator was once an icebox in the pharmacy of a former owner of the house. **TOP RIGHT** The homeowner, a skilled cook, is very proud of her green Belmont stove, built in the 1920s by Leonard and Baker of Taunton, Massachusetts. The Belmont stove has Bakelite handles. Its burners, originally wood fired, were converted to natural gas by David Erickson, who's widely known as "the stove guy." **BOTTOM RIGHT** Dishes and pottery are stored on shelves over the sink.

SLATE OF MAINE
The slate kitchen sink, found in a farmhouse in northern Maine, has a high slate backsplash and generous drainboards on both sides.

Finally, Installed

Many years ago, when the Neffs lived in Chicago, they bought a stained-glass window with two horizontal panels. "It was during the 'urban renewal' of the 1970s, and historic neighborhoods were being torn down," Courtney says. "We salvaged the windows from a tear-down because we thought they were probably really nice, even though the glass was completely painted over in opaque brown. We could see that there were faceted jewels and beveled glass, so we thought there must be something special under all that paint."

In the decades that ensued, the Neffs brought the window with them as they moved to other houses. Donna spent countless evening hours picking the paint off with a scalpel, gradually revealing the beauty beneath. When they bought the Italianate house in Maine, the double window finally found a home.

"This is the first house we've had where the window design fits in," Courtney says. "Now, the afternoon sun casts rainbows on the ceiling."

ABOVE The master bedroom is located at the rear of the house, away from street noise and overlooking the garden. An oak armoire serves as the closet. Instead of curtains, a leaded-glass window provides privacy, yet allows light to shine in. **BELOW** The radiators, some of which have ornate ornamentation, wore multiple layers of paint before they were stripped and powder-coated. **OPPOSITE** The dining room has a built-in cabinet where a collection of glass preserving jars is on display. The glass ceiling light fixture was in the house.

birch flooring, pocked with generations of nail holes, now occupies the new kitchen designed by Donna along with Jeff Peavey, a Maine kitchen designer and co-founder of The Kennebec Company nearby in Bath, Maine. With quarter-sawn oak cabinets, slate counters and an old slate sink, and centered on a 1920s stove retrofitted for natural gas, the kitchen combines function with an unassuming and very pleasing period aesthetic.

The Sub-Zero refrigerator is located behind an oak panel and isn't visible to someone entering the kitchen. The oak dry sink came from the original Rexall Drugstore in Brunswick and dates to the early 20th century. While Donna uses the green Belmont stove for cooking and baking, a Bosch wall oven and prep area are tucked around the corner to accommodate the Thanksgiving turkey and other big meals.

The contractor for this house was Brunswick's G.M. Wild, a company specializing in restoration: "We do remodeling and renovation, no new construction," says president Mark Wild. "Working with the Neffs was a pleasure . . . they are very accomplished renovators while also being patient and considerate."

A passionate and informed collector, Donna made ample use of salvaged materials. A particular point of pride in the kitchen is the pair of repurposed stained-glass windows installed at the sink wall. The slate slabs behind sink and cookstove and on the

SURVIVING FEATURES

Early to the house if not original, a built-in china cupboard with an arched window remains in the dining room. It's filled with glass preserving jars.

RIGHT Adjacent to the master bedroom, an upstairs sunroom has a view of the carriage house/barn. **BELOW** When the Neffs removed a 1980 addition from the rear of the house, they installed a window bay patterned after the original bay in the front room. The double side porches were restored during the rebuilding of the rear façade.

RIGHT Removing an unfortunate rear addition enabled the Neffs to plant a garden in the carriage-house courtyard. A garage and workshop occupy the carriage house. The rubble-stone birdbath was built by Donna Neff's grandfather.

NOW, A GARDEN
Perennial beds and borders now occupy the space where once a boxcar-like addition had marred the rear facade. The carriage house dates to 1881.

floor under the stove are reconditioned blackboards from the old Brunswick High School. An oak cabinet beside the refrigerator was an icebox used in the drugstore owned by the former homeowner. Holophane shades of the late 19th and early 20th century are used in the kitchen and elsewhere.

Donna scoured area antiques shops for Aesthetic Movement or Eastlake-style furniture that suits the late-Victorian period of the house. She and Courtney planted the flower garden outside the kitchen bay at the rear. In the carriage house, Courtney set up a workshop. When he and Donna found a three-foot "Rexall Drug" sign there, they cleaned it and hung it in the barn's interior. Its electrical illumination still works.

"We are in the Northwest Brunswick Historic Neighborhood," Donna explains, "and our house is just two blocks from the main street, which is called Maine Street. I walk to the market, the shops, and the library. I always end up in conversations with people I just met." The community appreciates the Neffs as much as they appreciate it. In April 2018, the couple was awarded the Downtown Preservation Award by the Brunswick Downtown Association, in part for their efforts in rescuing one of only a few remaining carriage houses in town.

 FOR RESOURCES, SEE PAGE 102.

Italianate styles reigned for half a century, during which Rococo, Renaissance Revival, and cottage furniture made their appearance. Creative ostentation, a joyous use of polychromy, and sinuous curves are always in order.

19th CENTURY ITALIAN STYLES

ROMANTIC DETAILS FOR VILLA, ROW HOUSE, OR IN A RURAL VERNACULAR. By Patricia Poore

The Italian styles are, despite the name, an American classic—the most popular building style for over a generation, throughout the country. Deep eaves and heavy brackets, hooded windows and round arches were rendered on houses simple or grand, built of wood or brick or brownstone. Houses fall into three basic categories: the Villas, Renaissance Revival, and Italianate. Villas were meant to evoke the farmhouses and manors of the Italian countryside. Most often used for public buildings and in urban settings, the more formal Renaissance Revival style is restrained and symmetrical. Italianate encompasses everything else.

This high-style Italian Villa in brick has a central campanile and robust eave brackets.

THESE STYLES represented 19th-century America's interpretation of the classical vocabulary, already filtered through England and, earlier, the Renaissance. Noted architects—John Notman, Henry Austin, McKim, Mead & White, Richard Morris Hunt, Samuel Sloan, Gervase Wheeler—designed in the style, but most Italianate houses were based, directly or indirectly, on pattern-book examples derived from designs by tastemaker A.J. Downing and architect A.J. Davis. It became a vernacular style, easily adapted to different materials and budgets.

The Italian forms and the Gothic Revival arrived at about the same time, two picturesque styles that ended Greek Revival's long reign. In England, Gothic would become the predominant style of the Romantic or early Victorian period. In America, however, the Italianate had become far and away the most fashionable architectural style by the 1860s. Builders nationwide would use its vocabulary almost until the end of the century.

Easily recognized by its details, the freewheeling Italianate style (1850–1900) is the most interpretive of the Italian styles that swept the country starting around 1840. Italianate encompasses

the LANGUAGE

- **ARCADE** A series of arches with their supporting columns.
- **ASHLAR** Smooth-faced, dressed masonry with square edges.
- **BAY** A three-sided projection with windows, which goes to the foundation.
- **BELVEDERE** Translated roughly as "beautiful vista," it's a lookout with windows, usually square, on a roof.
- **BRACKETED STYLE** Alternative name associated with architect A.J. Davis, for the romantic Italianate style along the Hudson River, named for the large decorative brackts under the roof cornice.
- **CAMPANILE** From *campana* (bell), it's the square tower projecting from a villa in Italian architecture.
- **LOGGIA** The arcaded or colonnaded porch on an Italian building.
- **MODILLIONS** Repeating blocks or console brackets running along the entablature and below the cornice.
- **OCULUS** A round (eye-shaped) or oval window; window in a dome.
- **ORIEL** A window structure that projects from the wall surface, but does not extend to the ground.
- **PEDIMENT** A triangle-shaped crown, as in a gable or over an opening.
- **PIANO NOBILE** The main floor in Italian architecture, usually reached by a staircase and having the highest ceilings.
- **PILASTER** A rectangular pier treated as a column and engaged partly "in" the wall or trim.
- **ROUND-TOP WINDOW** Half-circle (rather than segmental) arched sash, often seen in paired entry doors on Italianate houses.

DRAWINGS BY ROB LEANNA; CHERYL PENDLETON

CLOCKWISE FROM TOP LEFT Italian Villa rendered in wood, with bays, an oriel, and arcaded loggias. Crested bay on a builder's Italianate in Michigan. Mid-19th-century carved marble Rococo mantel. American cottage furniture, lace curtains, and typical wallpaper in the 1883 Michigan Italianate.

INTERIORS *for Italianate homes*

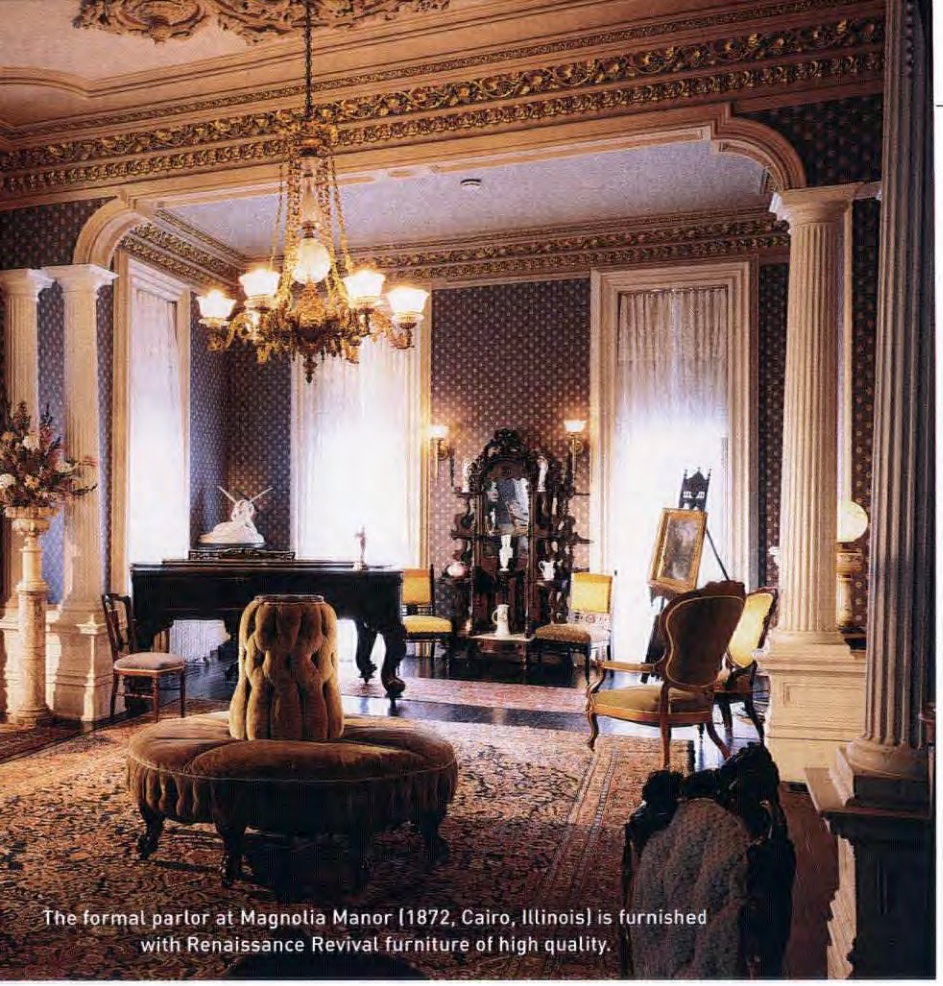
Italianate houses are relatively easy to identify, but there is no particular "Italianate style" for interiors, because the style spanned half a century. The (French) Rococo was in vogue in the 1850s and 1860s for houses in the Italian style, and Renaissance Revival interiors held sway after 1870. The typical Italianate house had a Gothic Revival piece or two. These Romantic-era styles both were advocated in Downing's influential pattern books of the 1840s. While the Gothic edged out the Italian in England, the opposite was true here.

One approach to decorating will apply to a mansion, where money and skilled labor were available and the architect may have chosen Rococo Revival pieces from established cabinetmakers. Another approach makes sense for a Midwestern builder's house of the 1880s, most likely furnished with production Renaissance Revival and cottage furniture. Instead of the mansion's florid cast-plaster brackets and cartouches, the more vernacular house had just ceiling medallions; the rich man's *trompe l'oeil* frescoes were recast, in the vernacular example, as papered or painted panels on plaster walls.

As with exterior color, neutral stone hues were suggested for inside: greys, pinks, pale blues and greens. (After 1860, stronger colors were advised.) Halls were to be cool and neutral, often papered or painted in imitation of ashlar, or smooth stone blocks. Graining was common, marbleizing more so—used on baseboards, columns, in niches, and even on entire walls. From 1830 until 1850, narrow paper borders were common, decorated with florals, trailing vines, or architectural details.

Floors of narrow softwood boards were meant to be carpeted wall to wall. Later in this period, hardwood floors were laid in patterns including alternating stripes of dark and light. Stone or marble squares, real or painted, were preferred for halls, as were encaustic tiles in terra cotta, buff, and black. Flat-woven Venetian carpeting and ingrains—reversible carpets made up of narrow strips sewn together to span the room—were affordable. Luxury (pile) carpets included Axminster, Wilton, Brussels, and tapestry.

CLOCKWISE FROM TOP LEFT: KENNETH NAVERSEN; ROB GRAY; PAUL ROCHELEAU; ROB GRAY. ABOVE: CHERYL PENDLETON



The formal parlor at Magnolia Manor (1872, Cairo, Illinois) is furnished with Renaissance Revival furniture of high quality.

everything from the ambitiously eccentric to the simplest rural vernacular. Many 19th-century farmhouses, in fact, are Italianate: basically, a rectangular I house with a porch and some brackets in the cornice.

Italianate houses, of course, were meant to evoke the stone construction of Italy; thus buff and straw stone colors are a good choice for exterior color. Bisque-color limestone, grey-green, and stoney grey to blue colors are appropriate. If the body color is light, do the trim darker: olive, drab, mahogany red-brown. If the body is dark, trim may be done in limestone-yellow or limestone-grey. Sash should be painted in a dark color. The front door was often varnished, not painted. Accent colors or a reversal of body and trim are popular on projecting bays.

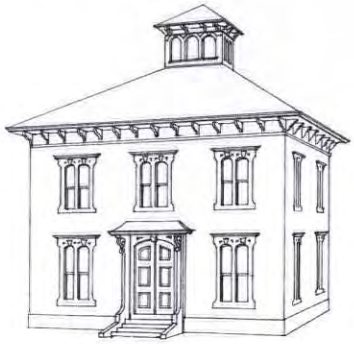
Italianate style waned during the postwar economic troubles of the 1870s. By the time things picked up, such Late Victorian favorites as the Queen Anne and Stick styles and the early Colonial Revival were in vogue.

BOOKSHELF

- **JOHN NOTMAN, ARCHITECT by Constance Greiff: Athenaeum 1979.** Scholarly discussion of the work of the Philadelphia architect credited with bringing the Italianate styles to America.
- **HISTORIC MAINE HOMES by Christopher Glass, photos by Brian Vanden Brink: Downeast 2014.** Beautiful photography book of famous Maine houses 1600–present, but the chapters about Italianate and Second Empire historic houses are chockfull.
- **VILLA DÉCOR: DECIDEDLY FRENCH AND ITALIAN STYLE by Betty Lou Phillips: Gibbs Smith 2002.** About using French- and Italian-derived palettes and furniture mixes in high-style contemporary decorating.
- **FARMHOUSE REVIVAL by Susan Daley & Steve Gross: Abrams 2013.** Although many of these houses are no longer on working farms, the choice of what to photograph is wonderfully un-retouched, and includes preserved interiors as well as those respectfully updated.

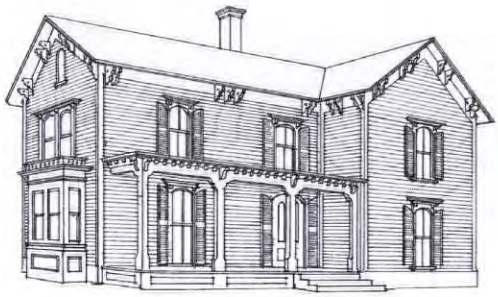
ITALIAN styles

"Italianate" is the most freewheeling of a series of Renaissance-inspired styles ca. 1845 to 1900.



The **TUSCAN VILLA** has a foursquare footprint and cubic massing. Its hipped roof is topped with a square cupola called a belvedere.

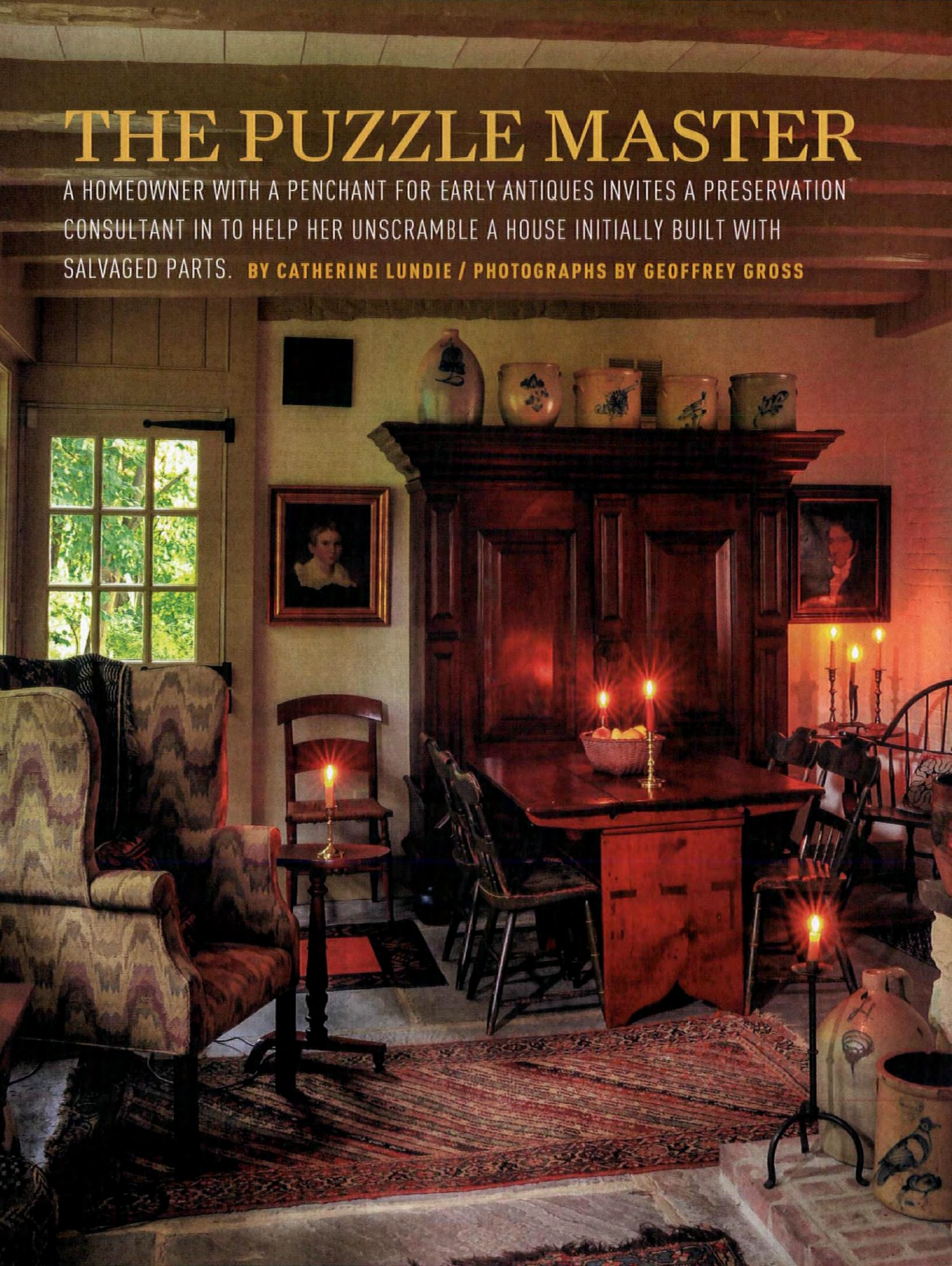
Unendingly picturesque, the noble **ITALIAN VILLA** is asymmetrically (usually) anchored by a square tower called a campanile. Note quoins at the corners.



ITALIANATE describes houses with a combination of Renaissance shapes and details rendered in simplified, or occasionally exaggerated, fashion.

THE PUZZLE MASTER

A HOMEOWNER WITH A PENCHANT FOR EARLY ANTIQUES INVITES A PRESERVATION CONSULTANT IN TO HELP HER UNSCRAMBLE A HOUSE INITIALLY BUILT WITH SALVAGED PARTS. **BY CATHERINE LUNDIE / PHOTOGRAPHS BY GEOFFREY GROSS**



This room was once two porches "with ugly sliding doors," with beams broken and patched. The hearth was just a cast-iron stove vented to the chimney, modified now to create a period fireplace. (All have been fitted with gas logs for cleanliness and ease of operation.)

What do you get when you cross a dismantled colonial-era house with a 1940s Colonial-style ranch, then throw in a 1970s addition? That's not the setup for a joke, but rather a real-life puzzle—one that restoration expert and preservation consultant Charles Glasner was brought in to solve. Homeowner Victoria St. John Gilligan knew Glasner was up to the challenge: this would be the fourth project they'd worked on together in the past 20 years. • What exactly were they facing? "Parts and pieces" of a pre-1760 house had been reused in a house built ca. 1946. Ancient floorboards, window and door casings, ceiling beams, and fireplaces jostled with such 1940s-period details as V-groove paneling. The 1970s addition had added space but little in the way of style. Various "improvements" over the years contributed to the jumble.

Would it be impossible to unscramble? "Not at all," says St. John Gilligan. "My passion is redefining history." For her that means "combining the best of the old with the best of the new." That's where Charles Glasner came in.

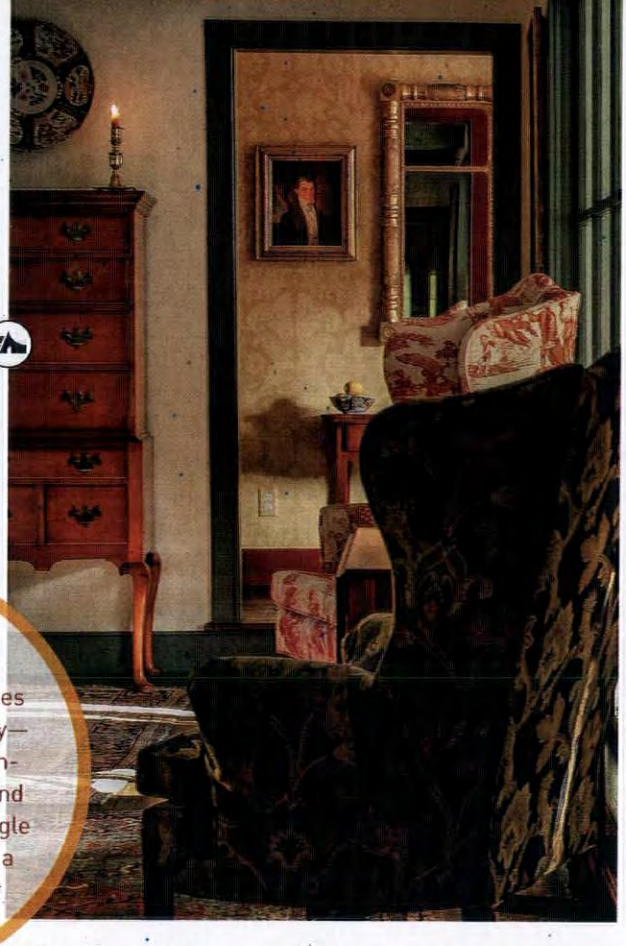
"I like to look at things holistically," he explains. "That means using details in the architecture and interior that work together to form a seamless whole." He was unfazed by all the re-purposed parts and pieces. "I've dealt in antiques for over 40 years," Glasner says. "People buy architectural elements and build them in all the time . . . a paneled wall, for example." This project was similar, if on a larger scale.

The hand-hewn beams are a case in point. By this period (ca. 1750), most often the beams would have been dressed, adze-smoothed and with a bead added to edges. Glasner believes that when the beams were repurposed, the dressing was removed: "I found that interesting, and very telling." In the same way that a single puzzle piece can bring the whole picture into focus, the beams revealed the original owner's intentions. "This was to be a Colonial Revival house, so they took off the dressing" in a bid to create a more primitive "early" interior.

Retaining walls built from local stone unify the rambling house in Ulster County, N.Y.

More Online

Visit an 18th-century Connecticut home: **oldhouseonline.com/articles/a-classic-18th-century-home**



THE ANTIQUES

The homeowner describes her style as High Country—late 18th- and early 19th-century Hudson Valley and New England pieces mingle with soft furnishings in a palette taken from her Amari porcelain.

ABOVE The fireplace that dominates the main keeping room had been clad in 1940s V-groove paneling, since replaced by handsome period paneling and trim. Part of the owner's collection, the period portrait seen through the doorway into the study was done of a local woman named Mrs. Elmendorf. **LEFT** Antiques, including the ca. 1780 cherry-wood tilt-top table, sit comfortably with reproductions. "The key is to make sure that no one thing looks more important than others," says Glasner. **TOP LEFT** The Amari charger hanging above the highboy is another heirloom piece. The highboy itself is a Connecticut antique.

Reproductions, especially good ones, can sit comfortably amid antiques. Just make sure no one piece stands out: "It's like accessorizing a little black dress," Glasner says.

Before he could unite the truly Colonial with the Colonial Revival, Glasner had to do some editing. Sliding glass doors—"real 1950s abominations"—were replaced with Marvin true divided-light windows that match existing windows. Twentieth-century wall-to-wall carpeting was removed. Where original floorboards were missing, Glasner commissioned new pine boards 12" wide, finished and colored to match the old.

Some hardware had survived from the old house. Glasner replaced the rest with reproduction iron hardware, correct down to the last detail, including nails.

The imposing fireplace in the main keeping room had been clad in that 1940s V-groove paneling. "They'd kept the huge cooking fireplace with its slate hearth," Glasner says. He had the V-groove removed and replaced with

The Old Teller Homestead


Old Teller Homestead Being Razed

A newspaper clipping sheds light on how pieces of a pre-1760 house, the Old Teller Homestead, found their way into the 1946 build: Apparently, it was "to alleviate the present shortage of building materials." What shortage? • In April 1942, four months after the U.S. joined the Allies in World War II, the federal government placed restrictions on building materials for construction at home. Building dropped drastically, due not just to the wartime shortage of materials but also of manpower. The government allowed repairs and improvements, but strict limits were placed on new construction. • When the war ended in September 1945, the return to normal was not immediate. A housing shortage had already existed due to the Great Depression of the 1930s, made worse by wartime. Veterans returned, the marriage rate skyrocketed, and consumers were demanding bigger houses to accommodate families. Salvaging the colonial-era house was a necessity.

Georgian paneling. "Doors, mouldings, all the reproduction woodwork was built in the same vernacular as would have been in the 18th-century Hudson Valley."

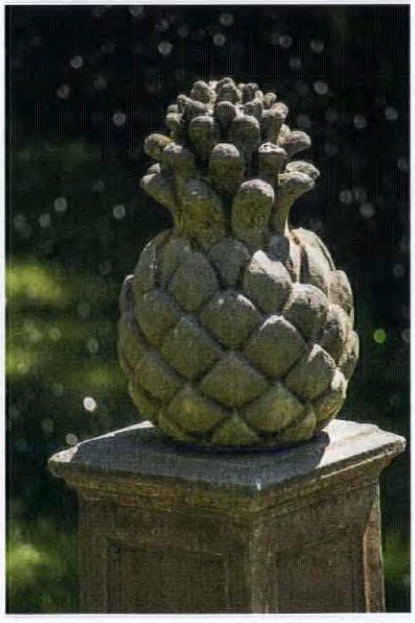
Glasner takes the same holistic approach to interior design. He blends period antiques and reproductions, document fabrics along with their adaptations. "Nobody lives in a stitch of time," he explains. "As long as things look appropriate next to each other, it works." Victoria St. John Gilligan's previous home was a late-18th-century stone house. Her rugs, furnishings, and palette all worked beautifully here. "We had to have only two pieces of furniture re-done," Glasner says. Everything else was arranged and re-arranged to fit in the space.

THE EXTERIOR PRESENTED a different challenge. The 1970s addition, a garage with bedrooms above, had created a rambling structure 140' long. Glasner was determined to unify the building. "I took elements including chimneys, shutters, doors, even the painted finish on the brick, and approached the renovation in a very homogeneous, very consistent way so that the house became timeless." He used a common paint palette of colonial colors—while noting that he dislikes the decorator's term "colonial" because it is used so indiscriminately.

Bluestone manufacture is a big industry locally, and this house has both stone and brick walls. The windowsills and most of the masonry structure are made of cut stone. The house is set on a hill; retaining walls and stairs were built from local stone, too. There had been no way to get to the back of the property, so Glasner had patios and walkways built of brick and stone in a style reminiscent of the 18th century.

Because of Charles Glasner's approach, people often say, "Gee, didn't the house always look like this?" Puzzle solved!

FOR RESOURCES, SEE PAGE 102.



BED DRESSINGS

Derived from the Welsh word for wool, crewel refers to a type of freestyle embroidery that originated in the Elizabethan and Jacobean periods. It reached a peak of popularity in 18th-century America.

RIGHT The pencil-post bed with a flat-top canopy is by Eldred Wheeler. Full, crewel-embroidered bed hangings came from The Seraph. **LEFT** A Queen Anne tea table of tiger maple is equipped with candle slides. The Japanese Amari bowls are family heirlooms of the owner. **ABOVE** Sitting on the wall near the front entry, a cast pineapple finial is a traditional note of welcome.

FURNITURE CLASSICS

FOR EVERY STYLE PERIOD

Iconic pieces emerge in every age, then cycle through periods of revival. Choose a classic, of any period, as the anchor—or a departure. More come to mind: the stenciled Hitchcock chair, the Boston rocker, sleigh beds and brass beds, the Duncan Phyfe pedestal dining table, the Victorian walnut étagère.

BOW ARM MORRIS CHAIR

Adapted from a vernacular type by a designer for Morris & Co. in the 19th century, the Morris chair was the first recliner. The sturdy American version peaked during the Arts & Crafts period. This is the Stickley Bow Arm Morris Chair (#89-406) in leather with a loose cushion. Chair MSRP $5,247, footstool $1,011. Stickley, (315) 682-5500, *stickley.com*

THE PIECRUST TABLE

The frill-edged piecrust table is the standout among 18th-century occasional tables. The 'Eyre Family Tea Table' is modeled on a Chippendale-style original made in Philadelphia ca. 1760–80. With a tripod pedestal and a one-piece top shaped from a solid mahogany board, it measures 35" in dia., $21,800. Andersen & Stauffer, (717) 626-6776, *andersenandstauffer.com*

CANOPY BEDS

Turned-post beds are attributed to Sheraton and Hepplewhite, English furniture makers who published pattern books in the second half of the 18th century. Eldred Wheeler's 'Sheraton Field Bed' is a design, ca. 1780–1820, for a "portable" bed. Posts are hand-turned; a bow canopy arches over the Connecticut River Valley headboard. Models/wood species vary, $2,695–$3,295. Eldred Wheeler, (800) 779-5310, *eldredwheeler.com*

SAARINEN PEDESTAL TABLE

Designed by Eero Saarinen for Knoll in 1956, seen in many movies and an eclectic range of interiors ever since. Round top 35"–60" dia. in white laminate, polished marble, or veneer. Starting at $2,135 from Design Within Reach, (800) 944-2233, *dwr.com*

KLISMOS CHAIR REDUX

With a curved backrest and tapering, out-curved legs, the klismos chair is based on an ancient Greek design. Stable and lightweight, the type was revived during the neoclassicism of the 1780s and has been re-interpreted ever since: decoratively painted, upholstered, and adapted for Modernism. This reserved example would work in almost any interior; priced starting at $449. Ethan Allen Inc., (888) 324-3571, *ethanallen.com*

THE NOGUCHI TABLE

Sculptor turned environmental designer Isamu Noguchi began working with furniture company Herman Miller in 1942; the iconic low sofa table dates to 1948. A thick slab of glass sits on two smooth pieces of solid wood that interlock to form a tripod. Base available in four options. This is the authentic design, $1,795–1895. Herman Miller, (888) 798-0202, ***hermanmiller.com***

SHAKER FURNITURE

The Shakers' early-19th-century furniture startles us with its spare elegance, perfect proportion, and modern look. The classic candle stand with spider legs is based on one made at New Lebanon, N.Y., ca. 1835. Cherry, $273. Or as a kit, $156. Shaker Workshops, (800) 840-9121, ***shakerworkshops.com***

WINDSOR CHAIRS

Indicative of centuries of sturdy, inventive design, the many forms of Windsor chairs reflect regional styles and various uses. The bow back is perhaps the most familiar. Shown here is the bow-back Windsor side chair ($529) from New Hampshire furniture maker D.R. Dimes. (603) 942-8050, ***drdimes.com***

EAMES MOLDED CHAIRS

A large range of molded chairs designed by Charles and Ray Eames in the late 1940s and early 1950s for the Michigan company Herman Miller is still in production. Most cost $295–625, more for molded wood. Deep seat pocket and waterfall edge provide comfort, colorful polypropylene provides fun. By Herman Miller through Design Within Reach, (800) 944-2233, ***dwr.com***

THE WING CHAIR

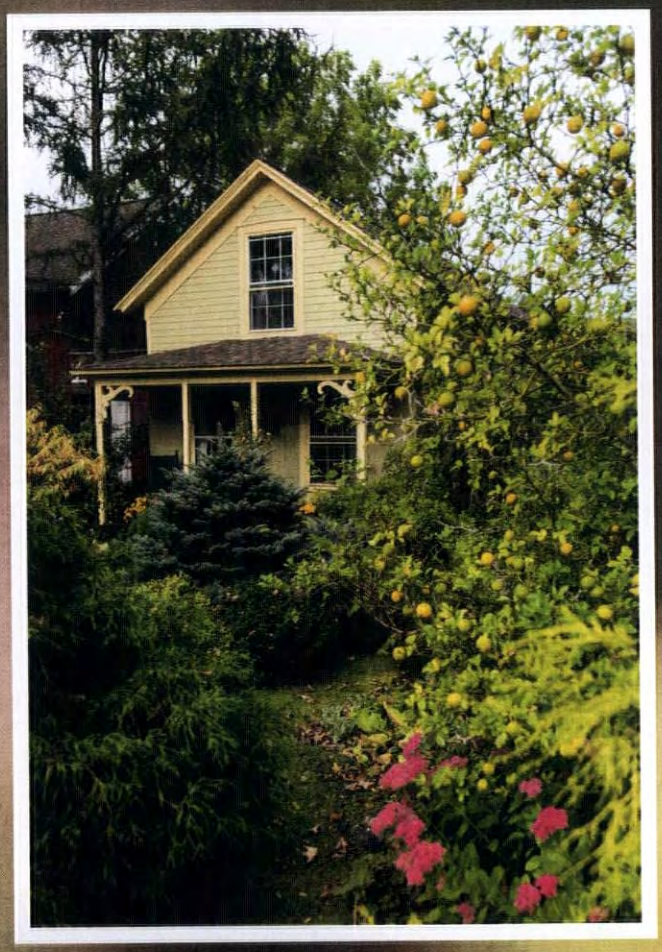
Adapted from the tall-back chairs that kept drafts at bay in colonial times, the wing chair was lush and skirted during the 1930s–50s. Reproductions in every style are available, but this one has a 20th-century look. 'Fully Upholstered Chair' and others at Hickory White; call a dealer for a quote: ***hickorywhite.com***

THE HIGHBOY

The high chest of drawers on legs is a classic piece from the golden age of furniture. This Chippendale example is based on those made by John Townsend of Newport, Rhode Island, in the 18th century. Shown in walnut with hand-cut dovetail joinery and a hand-carved shell in the apron. Similar pieces priced $8,000–20,000. Doucette & Wolfe Furniture Makers, (603) 730-7745, ***doucetteandwolfefurniture.com***

SUCCULENTS

and other houseplants are brought outdoors for summer recess. Echeverias are in the mini urns beside a harvest of dried flowers and local apples. Elsewhere, sedums of all types send pollinators into a feeding frenzy; expectant bees pay court to sedum flowers even before the blossoms fully open. **OPPOSITE** Tovah Martin's Connecticut home is a former early-19th-century cobbler's shop and barn. The red berries of *Viburnum dilatatum* 'Cardinal Candy' are food for birds.



fall is the fastest moving season. Early September often looks a lot like summer, but the whole scene begins to blush and blaze just a few weeks later. One day your spirea is a washed-out green, the next day it turns toward coppery red. It's on fire for a week—and then the foliage strips itself overnight, leaving the skeleton of a naked shrub. If you fail to keep your eyes open, you'll miss a riveting pageant.

My Autumn Garden at FURTHERMORE

Awed by autumn, a renowned garden writer fancies what fall has to offer in her own Connecticut garden.

BY TOVAH MARTIN

PHOTOS BY KINDRA CLINEFF

LEFT In cold New England, only *Hydrangea paniculata* cultivars are reliably hardy, their bracts blush-pink in autumn and furnishing dried flowers through winter. This standard version grows beside a bentwood trellis that's shouldering a climbing rose. **BELOW** Saanen goats Sweetpea (perched on a custom-made gate) and Violet graze a pasture, control poison ivy, furnish fertilizer, and serve as the gardener's BFFs.

When the last leaf has floated

to the ground, autumn berries still cling to the branches—much to the delight of migrating birds who desperately need fuel for their journey. The perks continue long after frost.

Often referred to as "the forgotten season," autumn is written off by some gardeners simply because it eventually slips into winter. But autumn is highlighted on the calendar at Furthermore, the name I've given my garden in Litchfield County, Connecticut. My house is an early 19th-century cobbler's shop attached to a barn, all since converted to a residence. To match the era, I have planted a cottage garden with plant-filled beds stretching to the main street in my tiny New England town. A constant parade of joggers, cyclists, dog walkers, and drivers in their cars whiz or stroll by every day. For their pleasure as well as for my own amusement, I extend the season as long as possible. By filling the space with an arsenal of late-blooming perennials, shrubs, and ornamental grasses, the perks continue long after first frost.

Autumn can be thrilling. Even sedate gardens may slip into raging hues as rudbeckias, echinaceas, and mums burst into radiant shades of color that merge with the backdrop of changing tree foliage. Asters need not be relegated solely to the fields. Although some might be gangly, I work with periwinkle-blue *Symphyotrichum* (so sorry, but that's what they have renamed asters) *oblongifolium* 'Raydon's Favorite' and 'October Skies' to complement the orange and yellow of nearby trees. Rather than planting typical annual mums, searching out reliably perennial types with longer stems and looser growth feels simpatico with a vintage setting. Plant *Dendranthema* (yep, that's what they've renamed hardy chrysanthemums) 'Sheffield', with champagne-colored blossoms, or 'Cambodian Queen' in porcelain pink to keep late-visiting pollinators productive.

Autumn is when the milkweeds so important for monarchs are at prime. Most milkweeds are best left in the meadow, but bright orange *Asclepias tuberosa* and pink *Asclepias incarnata* are perfectly well behaved in the garden. But autumn standbys are not our only options. My extra effort to cut back nepeta (catmint), salvia, delphiniums, and other spring and early-summer performers after bloom is often rewarded with a repeat flowering in autumn. The late show won't be as fervent as the first go-around, but any second second show of color is doubly appreciated.

CLOCKWISE FROM TOP LEFT Industrial wheels become ornaments beside a Japanese maple. *Symphyotrichum oblongifolium* 'Raydon's Favorite' is a wild aster bred as a radiant blue garden plant. Beautyberry (*Callicarpa* cultivars) holds its attractive fruit through autumn. Left to dry, blossoms from sea holly (*Eryngium zabelii* 'Big Blue') provide interest all winter. Dried echinacea seed heads feed birds off season; rosy sedum is the backdrop. Pea-green and mustard custom-mixed paint colors were selected with the garden—and those rudbeckias—in mind.

ORNAMENTAL GRASSES

Autumn is associated with ornamental grasses. Their plumes add subtle, smoky tufts to the garden and give it a field-like textural component. Reminiscent of the nubby sweaters donned now, grasses give depth to the late-season garden. Martin's personal favorite is the variegated maiden grass (*Miscanthus sinensis* 'Morning Light') with its bleached white blades. With frost, those blades curl, as do the plumes standing above. They can hold through winter in a blanched state, but she rushes out to cut them down before the first snowstorm. (Easily dislodged, the plumes would be sent scattering hither and yon by snow plows, never popular with the neighbors.) Also riveting are the rabbit tail-like tufts on top of fountain grasses—especially *Pennisetum alopecuroides* 'Little Bunny'.

BERRIES are a major perk of autumn. Beyond the viburnums, the beautyberry—*Callicarpa* spp.—produces glistening, lavender-color berries that cling through the winter and provide birds with a last-resort meal during frigid weather. In addition to being head-turning sparks of color in the late season landscape, winterberries (*Ilex verticillata*) can provide hungry birds with a feast after the berries have frozen and thawed repeatedly. Although the orange versions are glorious, they aren't as popular with birds as are the original red, the author says.

Beautyberry's lavender fruit remains on branches even after the leaves drop. **FAR LEFT** (top to bottom) *Miscanthus sinensis* 'Morning Light' sends up plumes in late summer, which blanch flaxen in late autumn. Baneberry (*Actaea* 'Brunette') blossoms in autumn with wands of fluffy flowers that bees adore. This winterberry (*Ilex verticillata* 'Winter Gold') glows from a distance and attracts hungry birds.

TOP LEFT Before they parachute away, milkweed seeds cling to wand-like stems. **ABOVE** Self-sown prince's feather (*Amaranthus hypochondriacus*) is a colorful accent among kale plants. **LEFT** Sedum flowers are in full glory in October. Although they fade in late season, their dry, burgundy flowerheads remain throughout winter.

Colorful foliage is part of fall's pageant. You can reverberate off surrounding tree foliage by planting perennials and shrubs with autumn interest. Because I want to share the glory with the community, I planted a blue star (*Amsonia hubrichtii*) along the highly visible road. Not only does its feathery foliage tolerate the turbulence on the street, but it also turns bright orange and then flaxen blond deeper into autumn. Several large *Amsonia tabernaemontana* plants repeat the peachy color along the border. The repetition trick proves particularly effective in fall, when color abounds. Rather than displaying a dizzying array, use color echoes or repeats at regular intervals as visual touchstones. Sedums, too, are appropriate for the job, but I'll even resort to flowering cabbages and ornamental kales for syncopation.

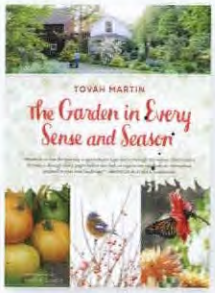
Gardeners with finite space focus on shrubs that work hard for as long as possible: you might want to invite some viburnums into your domain. Many boast autumn color and several have berries as well. In some cases, the birds rapidly strip the harvest—but feeding feathered friends has its own rewards. Blueberries are usually finished producing fruit by autumn, but their foliage features spectacular orange hues. Hydrangeas hold their blossoms in a faded state until winter, and then the flower umbels dry to flaxen to entertain until tidying-up time in spring. *Enkianthus* has adorable dangling flowers in spring, but also raging orange leaves in fall. Witch hazel looks like it's on fire in fall, ahead of late-fall and midwinter blossoms after the foliage drops.

Furnish your garden with fall features and the landscape will serve all creatures great and small. Granted, I've worked at upping the autumn game—and so my garden's glory is extended.

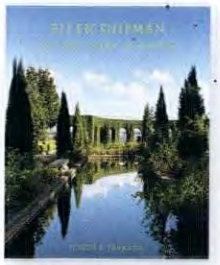
BOOKS FOR OLD-HOUSE GARDENERS

THE OHJ EDITORS AND WRITER TOVAH MARTIN SHARE THEIR FAVORITES.

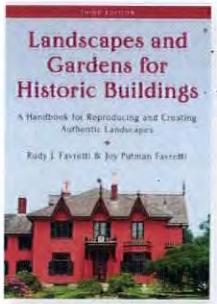
Tovah Martin, whose garden we see on previous pages, has herself written many articles and books about gardening, including the poetic new book of essays *The Garden in Every Sense and Season*, with photos by Kindra Clineff. The following recommendations, arranged starting with the most recent published, are available through Amazon:



THE GARDEN IN EVERY SENSE AND SEASON by Tovah Martin; Timber Press, 2018 Gardening advice is sprinkled amidst grateful explorations of sensory delight in the garden—not just visual, but also smell and sound, touch and taste.

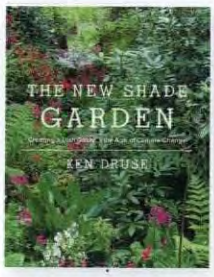


ELLEN SHIPMAN AND THE AMERICAN GARDEN by Judith B. Tankard; Univ of Georgia Press, 2018 A study of the foremost woman landscape architect during the first half of the 20th century, this biography plus landscape book shows Shipman's gardens, which merged Colonial Revival and Arts & Crafts design tenets with an Impressionist planting style.

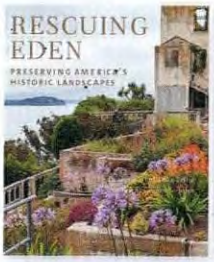


LANDSCAPES AND GARDENS FOR HISTORIC BUILDINGS by Rudy J. and Joy Favretti; Rowman & Littlefield, 1978, 1995, rev. 2017 The groundbreaking "bible," not a coffee-table book: selecting a period, identifying old plants, research and plan, maintaining historic landscapes.

GARDENS OF THE ARTS AND CRAFTS MOVEMENT by Judith B. Tankard; Abrams, 2004 (revised edition coming Nov. 2018) The sweeping, scholarly introduction runs from Lutyens to the architects Greene, with a concentration on Robinson and Jekyll and mentions of Stickley, Mackintosh, Voysey, and Baillie Scott. With photos, drawings, and garden plans.

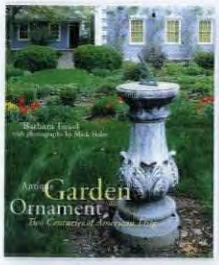


THE NEW SHADE GARDEN by Ken Druse; Abrams, 2015 All of Druse's books are recommended; he has a deep understanding of gardening history. This one's the best introduction to shade gardening.



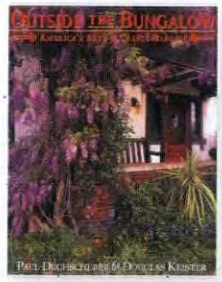
RESCUING EDEN: PRESERVING AMERICA'S HISTORIC GARDENS by Caroline Seebohm & Curtice Taylor; Monacelli Press, 2015 Showcases preserved gardens colonial through Gilded Age.

AMERICAN HOME LANDSCAPES: A DESIGN GUIDE by Denise Wiles Adams & Laura L.S. Burchfield; Timber Press, 2013 Heavily researched and abundantly illustrated volume on 400 years of garden design, maintaining integrity, and modern adaptations.



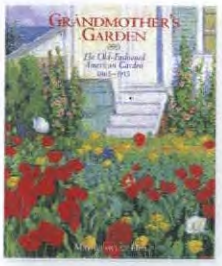
ANTIQUE GARDEN ORNAMENT by Barbara Israel and Mick Hales; Abrams, 1999 Scholarly work on manmade garden ornament—in America, from colonial days to the 1940s.

THE NEW TRADITIONAL GARDEN by Michael Weishan; Ballantine Books, 1999 The well-known garden author tracks "the new golden age of gardening": tips on selecting a style, garden archaeology, walks and drives, walls and fences, formal and cottage gardens.



OUTSIDE THE BUNGALOW: AMERICA'S ARTS AND CRAFTS GARDEN by Paul Duchscherer & Douglas Keister; Penguin Studio, 1999 The most hands-on of Arts & Crafts-era garden books, aimed at owners of bungalows, Foursquares, Tudors, and similar houses 1895–1930. Text & photos also address hardscape, outdoor lighting, and period garden structures.

EARTH ON HER HANDS by Starr Ockenga; Clarkson Potter, 1998 This soulful, large-format book is a treat for the eyes and a great read about 18 women gardeners who have tended landscapes over the long haul. —*T.M.*



GRANDMOTHER'S GARDEN: THE OLD-FASHIONED AMERICAN GARDEN 1865–1915 by May Brawley Hill; Abrams, 1995 About the style featuring perennials and annuals, spurred by Colonial Revival sentiment. Both photos and period paintings offer guidance.

PLANTS FROM THE PAST: OLD FLOWERS FOR NEW GARDENS by David Stuart and James Sutherland; Viking, 1988 This well-researched book will be your constant reference to the history of vintage flowers. A few photos accompany in-depth descriptions of garden oldies but goodies. —*T.M.*

AN ISLAND GARDEN by Celia Thaxter, illustrations by Childe Hassam; Houghton Mifflin, 1988 First published in 1894 and reissued in several formats, it's the journal of poet/innkeeper/artist Thaxter chronicling her garden, which lured the 19th-century arts community to a tiny island off Portsmouth, N.H. Amusing, riveting prose describes the garden and solutions to common woes. —*T.M.*

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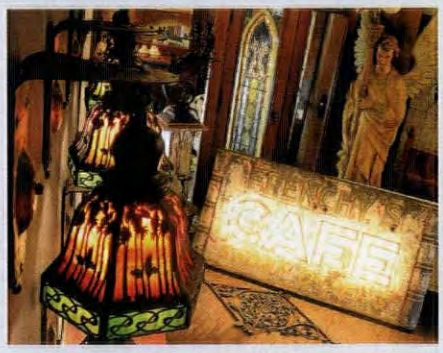

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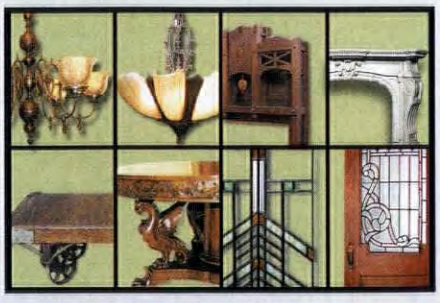

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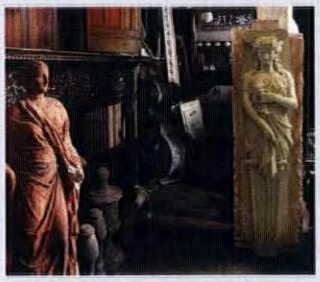

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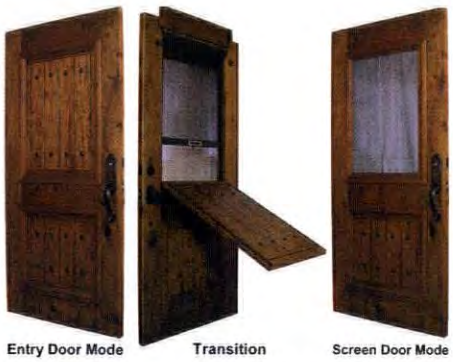

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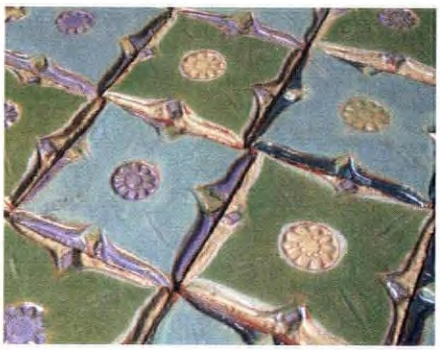

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Crown Point Cabinetry handcrafts the finest quality custom cabinetry for your entire home. Period styles include Shaker, Arts & Crafts, Early American, Victorian, Transitional and Contemporary. Available direct nationwide.
800-999-4994; www.crown-point.com

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603-942-8050; www.drdimeskitchens.com

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Elmira Stove Works

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Franmar

BLUE BEAR Paint and Urethane Stripper is a consumer trusted remover that effectively removes multiple layers of paint, varnish, enamel, urethane, other single-component coatings, and lead based paint.
www.franmar.com

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www.garbers-craftedlighting.com

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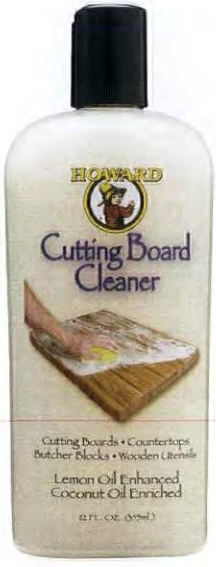

Howard Products

New Cutting Board Cleaner effectively cleans and neutralizes odors on wood cutting surfaces including: butcher blocks, cutting boards, wooden bowls and utensils. The natural cleaning properties of lemon oil and coconut soap safely clean wood surfaces and leave them smelling fresh.
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www.indowwindows.com

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213-614-1757; www.meltonworkroom.com

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www.motawi.com

NR Hiller Design

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www.nrhillerdesign.com

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www.sheldonslate.com

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www.stickley.com

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Thistle Hill Weavers

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www.thistlehillweavers.com

Timberlane

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360-379-9030
www.vintagehardware.com

Resources

DESIGN BATHS

p. 23 design **Rynerson-O'Brien Architecture**, Oakland, CA: rynersonobrien.com • bathtub **Kohler** kohler.com
pp. 26–7 **OAK VANITY** antique **TILE FLOOR Distinctive Tile and Design** distinctivetileand design.com **FLOORING** reclaimed maple **Portland Architectural Salvage** portland salvage.com **PEDESTAL SINK Kohler** kohler.com **CEILING LIGHTS The Lamp Repair Shop**, Portland: lamprepairshop.com **WALL LIGHTS Portland Architectural Salvage** portland salvage.com **PAINT** 'Rainwashed' and 'Conservative Grey' **Sherwin-Williams** sherwin-williams.com **SMALL PEDESTAL SINK Porcher** porcher-us.com
p. 28 Candace Wheeler-design 'Carp' wallpaper adaptation **J.R. Burrows** burrows.com • De Morgan fish tile no longer in production
p. 29 papers similar to stencils see Neo Grec roomset and Morris Tradition 'Kensington' ceiling **Bradbury & Bradbury** bradbury.com

Related Resources
CABINETS/VANITIES
Crown Point Cabinetry crown-point.com *Quality custom cabinetry in traditional styles* **Gregory Paolini Design** gpdwoodshop.com *Custom cabinets in classic, rustic, Arts & Crafts styles* **The Kennebec Company**, kennebec company.com *Period-authentic cabinets* **NR Hiller Design** nrhillerdesign.com *Period-authentic cabinetry in custom designs*
BATH FITTINGS
eHeat eheat.com *Wall-mounted, electric panel heaters* **House of Antique Hardware** houseof antiquehardware.com *Light sconces & suites with many finish, shade options* **Signature Hardware Signature** Hardware signaturehardware.com *Period-inspired fixtures & fittings* **Victorian Lighting Works** vlworks.com *Reproduction gaslight-era & turn-of-century lighting* **Vintage Hardware & Lighting** vintagehardware.com *Reproduction lighting; custom fabrication*

KITCHEN + BATH

DESIGN Tina Rodda, **Kitchen Cove Cabinetry**, Portland, ME: kitchencovecabinetry.com

SALVAGE Portland Architectural Salvage, Portland, ME: portlandsalvage.com

SINK Cape Collection 30" 'Farmhouse' sink **Nantucket Sinks** nantucketsinksusa.com

SOPHISTICATED SALVAGING

SPECIALTIES American Historic Hardware ahhardware.com *New-old stock vintage hardware* **Architectural Timber & Millwork** atimber.com *Reclaimed lumber for flooring, paneling, more* **EcoRad** ecorad.ca *Restored and converted radiators, all eras* **Erickson's Antique Stoves** ericksonsantiquestoves.com *Period stoves & restoration* **Grampa's Antique Kitchen** grandpasantiquekitchen.com *Vintage cast-iron, German silver, sinks & more* **Hippo Hardware & Trading Co.** hippohardware.com *Vintage hardware, lighting & more* **Old & Elegant Distributing** oldandelegant.com *Metal refinishing services, antique-style hardware & plumbing* **Old Wood Workshop** oldwoodwork shop.com *Reclaimed wood, antique flooring, recycled building materials* **Olde Good Glass** oldegoodglass.com *Vintage chicken wire, corrugated & antique mirror glass* **Ready to Re** readytore.com *Reclaimed/refurbished kitchen/bath sinks; vanities from repurposed materials* **Rejuvenation** rejuvenation.com *Period & new lighting; architectural salvage* **Vintage Hardware & Lighting** vintage hardware.com *Antique & reproduction lighting; repro hardware* **Vintage Lights** vintagelights.com *Vintage light fixtures*

ARCHITECTURAL ANTIQUES/SALVAGE Architectural Antiques (MN) archantiques.com **Architectural Antiques Exchange** (PA) archi tecturalantiques.com **Eron Johnson Antiques** (CO) eronjohnsonantiques.com **Historic Albany Foundation** (NY) historic-albany.org/warehouse **Historic Houseparts** (NY) historic houseparts.com **Materials Unlimited** (MI) materialsunlimited.com **Ohmega Salvage** (CA) ohmegasalvage.com **Olde Good Things** (CA, NY, PA) ogtstore.com **Old House Parts Co.** (ME) oldhouseparts.com **Old Portland Hardware & Architectural** (OR) oldportlandhardware.com **Pinch of the Past** (GA) pinchofthepast.com **Preservation & Conservation Assn. Architectural Salvage** (IL) pacacc.org **Restoration Resources** (MA) restorationresources.com **United House Wrecking** (CT) unitedhouse wrecking.com **West End Architectural Salvage** (IA) westendsalvage.com

Related Resources
Old Wood Workshop oldwoodworkshop.com *Antique, original surface, 18th- & 19th-century wide board flooring & wall boards* **Woodcraft Supply** woodcraft.com *Tools, plans, supplies*

VICTORIAN SUBTLETY

CONTRACTOR G.M. Wild Construction, Brunswick, ME: gmwild.com **RADIATORS** restoration by **Performance Product Painting Inc.**, Auburn, ME: pppi.com **PAINTS** exterior, clapboards custom match • trim 'Essex Green' • interior, all trim, doors 'Roman Column' • kitchen, back hall 'Conservative Grey • dining room 'Filmy Green' • master BR 'Sensible Hue' all **Sherwin-Williams** sherwin-williams.com • L.R. 'Abingdon Putty' HC-99 **Benjamin Moore** benjaminmoore.com

p. 68 **KITCHEN** design/cabinets **The Kennebec Company** kennebeccompany.com **STOVES/SALVAGE** David Erickson, **Erickson's Antique Stoves**, Littleton, MA: ericksonsantiquestoves.com • slate restorer **Morningstar Stone and Tile**, Topsham, ME: morningstarmarble.com
p. 71 **FURNITURE** oak table, T-back chairs **Jamie Hanks**, Laingsburg, MI: (517) 819-8700 **DISHES** 'Edme' Wedgwood wedgwood.com

Related Resources
EXTERIOR SHUTTERS Shuttercraft shutter craft.com **Timberlane** timberlaneshutters.com **DOORS Vintage Doors LLC** vintagedoors.com *Exterior wood doors including round-top designs* **VICTORIAN WALLPAPERS Bradbury & Bradbury Art Wallpapers** bradbury.com **Trustworth Studios** trustworth.com

THE PUZZLE MASTER

WINDOWS true divided light **Marvin Windows & Doors** marvin.com

FURNITURE corner cabinet, candle table **D.R. Dimes** drdimes.com *Handcrafted Windsor chairs, three Colonial collections, custom work, traditional furniture in tiger maple, oak, and cherry* • bed **Eldred Wheeler** eldred wheeler.com *Handcrafted 18th-century furniture, accurate to period and region, since 1978*

BED HANGINGS The Seraph theseraph.com

LIGHTING Hurley Patentee (out of business); see **Authentic Designs** authenticdesigns.com **Ball and Ball** ballandball.com

Related Resources
Andersen & Stauffer andersenandstauffer.com *Authentic reproductions of 17th, 18th, early 19th century furniture; museum-quality restoration* **Garber's Crafted Lighting** garbers-crafted lighting.com *Country primitive lighting & fans*

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. . . let a change in use—in this case, from single-family dwelling to student rentals—ruin a house's architectural integrity. Scalloped shingles and trim accents suggest that this owner isn't oblivious to design. A master plan and a consulting architect would have helped!

ROOF DECK & GABLE GLASS

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Two major remodeling decisions stand out. The first is the top-heavy deck that obscures the gable of the primary façade. (The new deck led to the replacement of a window with a pseudo-Victorian door.) The second is the bizarre and already dated addition of glass: extra, over-scaled windows and a kind of clerestory or vertical skylight. On that side, more changes were made to windows and the bay, called out now by the striping in brown paint.

"Through the window-pain ... a gut renovation."

—Dorene Mcmahon & Chris Cataldo

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JANE HAWK

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