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OLD HOUSE

JOURNAL

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REDONE

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DO sweat
the big stuff

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FIX A WET BASEMENT
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white
KITCHENS
for vintage houses
ALL IN THE DETAILS

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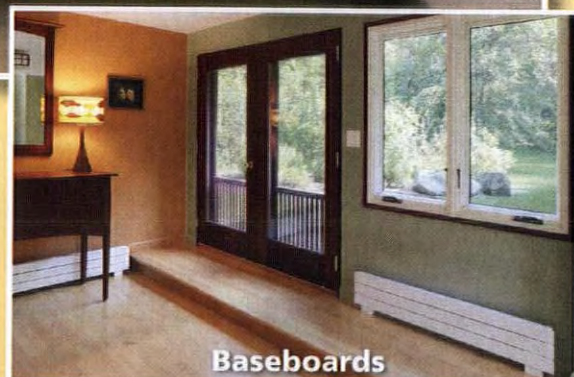
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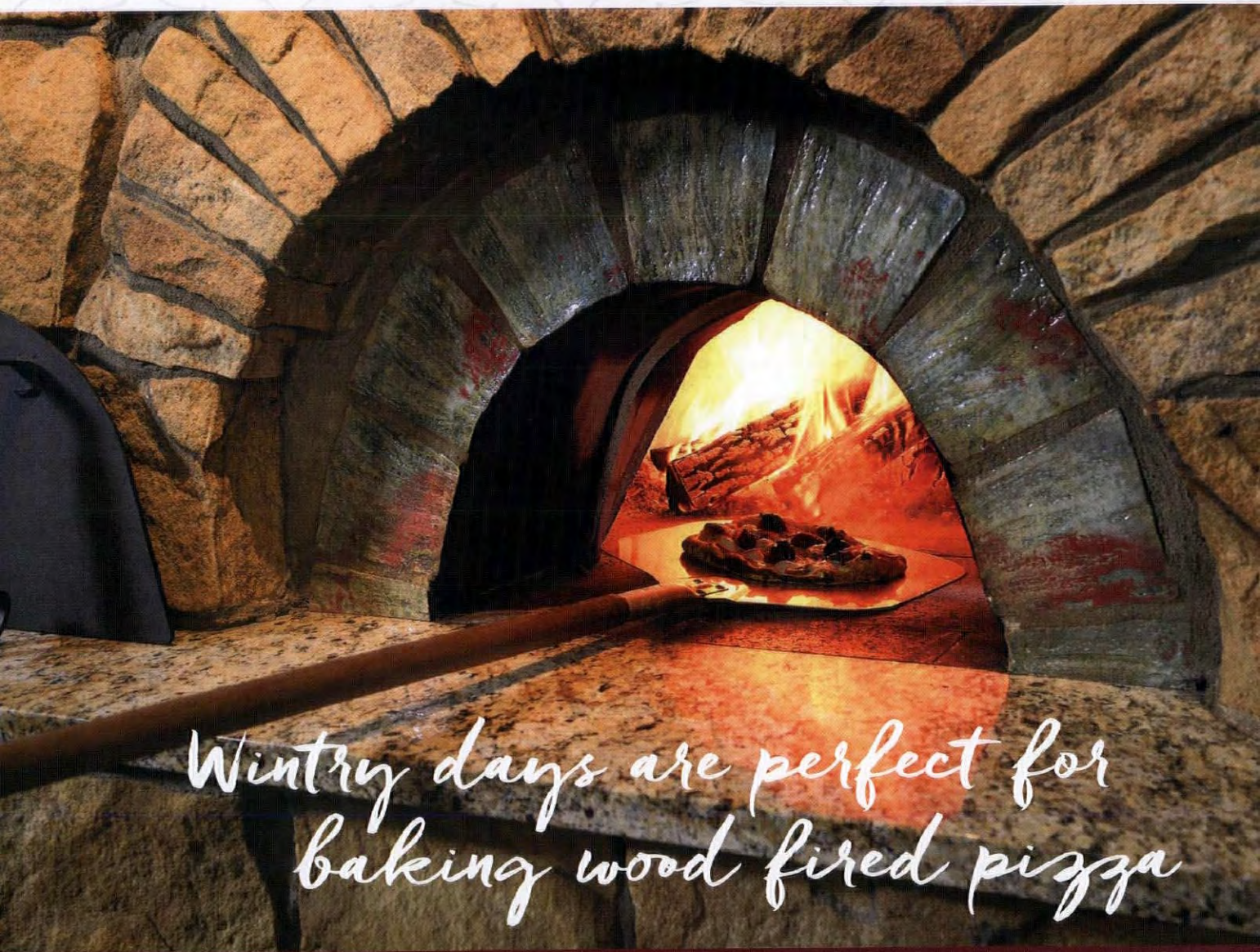
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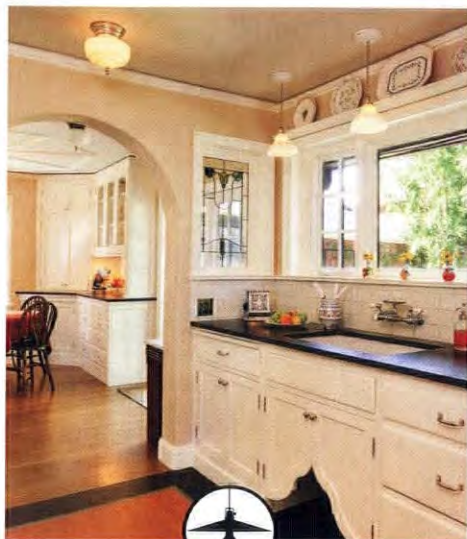


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OLD HOUSE JOURNAL contents

DECEMBER 2018



DESIGN

- 26 **White Kitchens**
How to design one that looks right in a vintage home.

- 32 **VINTAGE VISION**
An Aesthetic parlor in 1882.

- 34 **FAVORITE KITCHEN**
A mint-fresh 1920s kitchen with all the right details.

- 36 **FAVORITE BATH**
Arts & Crafts revival for a Shingle Style house.

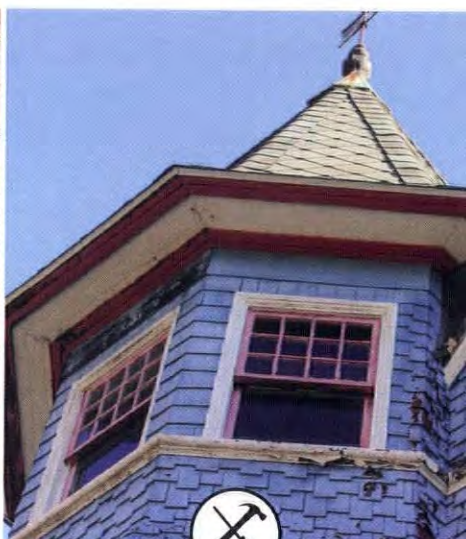
- 38 **THEY STILL MAKE...**
Aesthetic hardware.

Upfront

- 10 **INSPIRED + TIMELESS**
Our secret desires.

- 18 **WINDOW SHOPPING**
Quirky and eccentric.

- 20 **SUCCESS!**
Unconventional living in a converted firehouse.



RESTORE

- 42 **Do Not Defer!**
Starting with waterproofing at roof and foundation, and proceeding to outdated electrical service, here are the big projects you shouldn't put off.

- 50 **QUICK MAKEOVERS**
Stop a shower drip, hang a ceiling-mounted shower curtain, repair and remove stains from porcelain in the bath.

- 54 **STUFF AN EDITOR SCREWED UP**
Breathing dust and fumes.

- 56 **SALVAGE IT**
Better than Steampunk, a new railing from old tools.

- 59 **DO THIS, NOT THAT**
Coping joints at corners.

- 60 **ASK OHJ**
What style is this house; stainless steel in kitchens.



INSPIRE

- 64 **Craftsman Aesthetic**
Restoration and superb redecoration of a one-time summer home.

72 **STYLE: AESTHETIC MOVEMENT**

- 76 **Adopting a Survivor**
History-minded owners move and restore a 1795 gem.

83 **FOR EARLY HOMES**

- 84 **Reversal of Misfortune**
A 1912 California bungalow is brought back from the Sixties.

93 **THE ARTFUL MANTEL**

- 104 **REMUDDLING**
No one at the door?

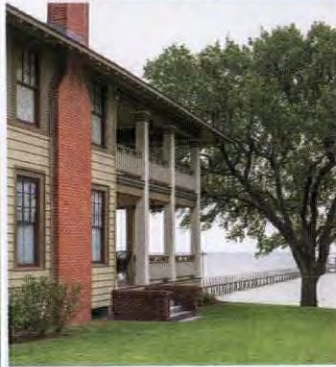
Also In This Issue

6 FROM THE EDITOR

102 AD INDEX

103 RESOURCES

ON THE COVER Kitchen on Cape Cod by Main Street at Botello's, Mashpee, Mass. PHOTO BY DAN CUTRONA; SEE PAGE 26.



Personal Favorites

This issue is somewhat more interactive, as we publish stories juried by editors, then chosen for publication according to the volume of “Likes” on Facebook over the course of the year. See which bathroom and kitchen from our archives were best loved: apparently, people appreciate Depression-era kitchens and Arts & Crafts revival baths. More pages than usual point to products and companies who best serve this niche catering to restoration and period homes.

The inspirational house tours are, not surprisingly, from three distinct and beloved eras. First up is an unusual Texas house, which the owner has taken toward Aesthetic and Arts & Crafts design. Next find a carefully restored 1795 house with comfortable (yet museum-quality) rooms inside. The third tour takes us to a modest bungalow in Santa Barbara, brought back by serial DIYers in the reversal of a militaristic modernization during the 1960s.

The Restore section is a bit of an eat-your-spinach lecture—but one that any veteran of restoration would high-five. In a nutshell, it says, “Don’t plaster the parlor and put up wallpaper if the roof is still leaking.” Duh ... but we’ve all been guilty of getting ahead of ourselves in the quest for old-house gratification. Note the coverage of some helpful tools and materials here.

Our Design article is about white kitchens that look like they belong. Frankly, it tackles a pet peeve of mine: I call it the Quincy kitchen. After the fictional medical examiner. Too clinical!

Have fun reading into the secret desires of OHJ staff, starting on p. 10. We know now that senior editor Mary Ellen Polson is tired of her cramped kitchens and wants only to soak in a tub. Managing Editor Lori Viator is a clean sweeper who loves her dog and doesn’t get seasick. Carol cooks while wearing a lot of jewelry, and Becky prefers classics, from Stickley to linoleum. I may have been a medieval maiden, or a nun, in a past life. Enjoy the issue!



Patricia

SIDE NOTES

STICKLEY MUSEUMS

To see Gustav’s family home, the Log House at Craftsman Farms in New Jersey, go to stickleymuseum.org. But: Did you know there’s another Stickley house museum, recently minted? It’s in Syracuse, New York. Exterior restoration was completed in June. Gustav Stickley bought the Queen Anne house in 1900 and, after a fire in 1901, rebuilt the interior, creating the first “Craftsman” home in America. He owned the house until 1911 and lived there again, with his daughter Barbara, from 1919 until he died in 1942.

David Rudd, president of the non-profit Gustav Stickley House Foundation, says, “I’ve waited since 1995 for this. Stickley descendants have shown strong support.” The house will also provide lodging with guest rooms. Phase One restoration architect was Crawford & Stearns Architects and Preservation Planners. House ownership will be transferred to the Onondaga Historical Association, which will oversee interior restoration. gustavstickleyhousefoundation.org





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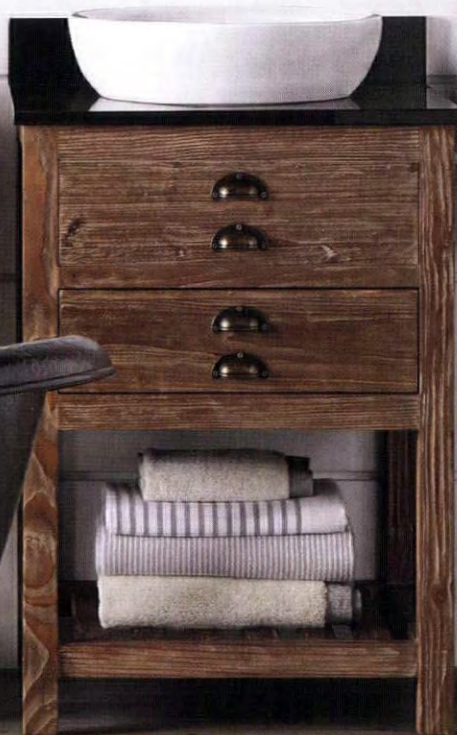
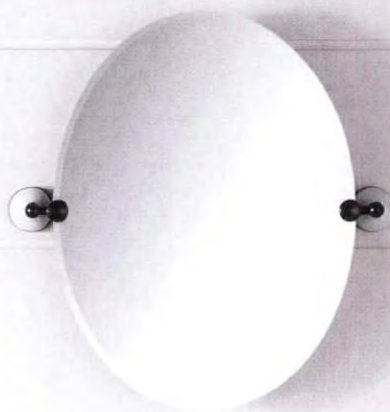
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I asked long-time OHJ staff
what they covet. Kitchens first!

By Mary Ellen Polson

1. CHILI-RED STOVE

We can't wait for Carol Murray to whip up an Italian feast on the 1850 all-electric four-burner range in Cayenne Pepper red. The 30" range with a convection oven is shown with nickel on the door frames, front legs, skirt, and decorative shelf. \$6,695. Elmira Stove Works, (800) 295-8498, elmirastoveworks.com

2. AN ARTFUL BROOM

Shaker Sweeper brooms originated in Shaker communities in the early 1800s, so they are pleasing to early American aficionados like our Lori Viator, who's also an immaculate housekeeper. Made from freshly harvested broomcorn, each is hand-plaited onto hand-finished hardwood handles. \$125 and up. Mountain Heritage Handcraft, (706) 851-5616, mhcrafted.com

3. STONE THAT ENDURES

After years living with laminates, Mary Ellen Polson (me) is ready for soapstone counters. Soapstone is impervious to heat and stains; scratches or chips can be sanded smooth or left as marks of character. \$70 to \$120 per square foot, fabricated to order. Vermont Soapstone, (802) 263-5404, vermontsoapstone.com

4. MORE DRAWERS

Mary Ellen's old-house and urban kitchens always seemed to lack drawers, so she dreams of banks of them, mortised and tenoned from hand-selected, quarter-sawn white oak, hand-sanded to perfection. These come from one of the original period-inspired cabinetmakers. Custom quote. The Kennebec Company, (207) 443-2131, kennebeccompany.com



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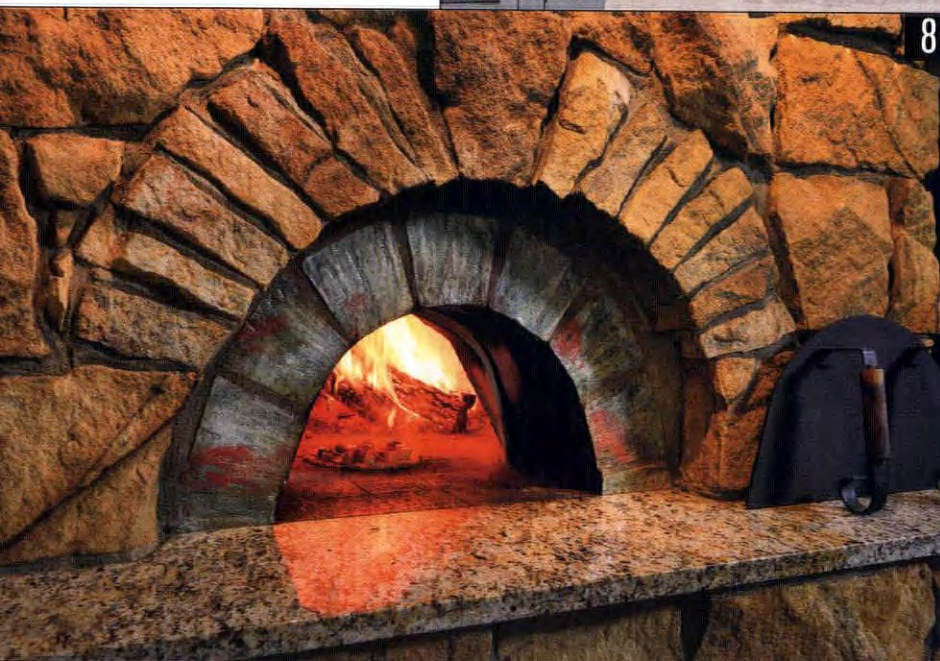
5. MONKISH SIMPLICITY

Survivor of silent retreats and lover of things medieval, Patricia Poore chose these English, cast-iron handles for her kitchen door. The black finish is protected with beeswax from the beekeeping monks of Buckfast Abbey. \$172.68. Whitechapel Ltd., (800) 468-5534, whitechapel-ltd.com

6. STARRY NIGHT SUSAN

Mary Ellen already has a handmade lazy Susan, but fell for the Night Sky anyway. Handcrafted, sealed with matte lacquer, the 17"-wide piece is hallmarked by the artist. \$185. Ugone & Thomas, (413) 527-5530, ugoneandthomas.com

8



7. A PANTRY, PLEASE

Is there anyone who doesn't want a built-in pantry? Of reclaimed chestnut in a natural finish, this version features 10 deep shelves and foldout inner doors. It's shown in the Newport style with square inset face-frame doors. Custom pricing. Crown Point Cabinetry, (800) 999-4994, crown-point.com

8. PIZZA ALL THE TIME

One of Carol's clients longs for pizza made in Italy. This 36" pizza oven is the next best thing. The kit comes with dome and side walls made of fireproof clay, cladding not included. About \$2,500. Superior Clay Brick, (800) 848-6166, superiorclay.com

9



10



9. THE REAL DEAL

For the kitchen in her ca. 1900 Four-square, Becky Bernie wants the luxury of real linoleum. Marmoleum Modular planks are a period throwback with a striated pattern. Planks are 10" x 20", 2.5mm thick, \$7-\$9 per sq.ft. Forbo, (800) 842-7839, forbo.com

10. JUST-RIGHT ISLAND

This island would be a distinct improvement over Mary Ellen's tiny kitchen workstation. With one drawer and two interior shelves, it measures 52" wide x 36" high x 36" deep. \$2,099.95. Barn Furniture Mart, (888) 302-2276, barnfurniture.com

Everyone likes comfortable furniture, **a place to relax** or perchance to loll about.

11. COVETED CURVES

Ever since she missed out on one at a bargain auction, Mary Ellen has wanted a Vladimir Kagan sofa. The Free Form is a generous 134" wide x 61" deep x 30" high. It requires 15 yards of upholstery. Custom price. Vladimir Kagan, (212) 891-2500, vladimirkagan.com



11

12. TO SINK INTO SOFTNESS

Every one of us would welcome piles and piles of Natalie Richards' hand-embroidered Arts & Crafts pillows. Comfortably stuffed with feather and down forms, designs include Spiderwort and Butterfly. Largest is 21" x 21". \$235 to \$265. Kits \$50-\$65. Paint By Threads, (951) 545-7451, paint-by-threads.com



12

13. GENTLE SWAYING

"I should have a forever swing to go on the porch of my forever house," Patricia says. Made in Alabama, Tim Hamm's Craftsman swing is mahogany, sealed with weatherproof spar varnish. As shown with twin-size mattress and rope kit, \$3,645. Hammade Furniture, (662) 816-5428, hammade.com



13

14. BACK EASE

This Lolling chair and ottoman in cherry and leather has long been at the top of Becky's wish list. Referencing a post-World War II porch chair made by Heywood-Wakefield, it adjusts to five back positions. As shown \$4,000. Thos. Moser, (800) 708-9703, thosmoser.com



14

15. A REGAL RECLINER

Actually, Carol said she just loves the idea of a fainting couch, so we found the Sleigh Endings daybed. Suggestive of both Biedermeier and English Arts & Crafts furniture, the 86"-long bed is handcrafted of mahogany crotch veneer on a solid mahogany base. About \$10,000. A. Thomas Walsh, (413) 232-0249, athomaswalsh.com



15

YOUR OLD HOUSE DESERVES *More Than Ordinary* DOORS



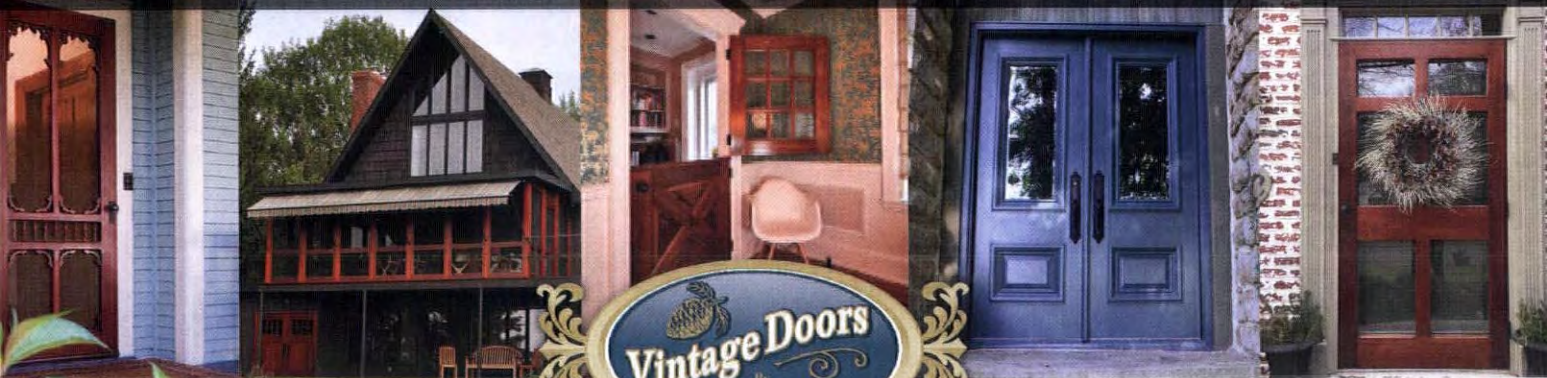
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The master suite, or how we'd equip a **personal bedroom** and bath.

16. A STREAMLINED SOAK

Nothing relaxes Mary Ellen better than soaking in a deep tub. The Seneca acrylic tub from Strom Plumbing is a modernist take on late-Victorian slipper tubs. A blissful 65" long and 30 3/4" wide, the tub comes with a drain in a choice of finishes. Faucet is extra. \$2,925. Rustic Sinks, (855) 553-7305, rusticsinks.com

17. JEWELS LIKE A QUEEN

With a famously huge collection of jewelry, Carol needs the Homestead jewelry armoire. Shown in cherry, the piece measures 49" high x 19 1/2" wide x 14 3/4" deep. The top six drawers are fitted with ring bars and large and small compartments. \$4,710. Simply Amish, (217) 268-4504, simplyamish.com

18. ELEVATE MY BATHROOM

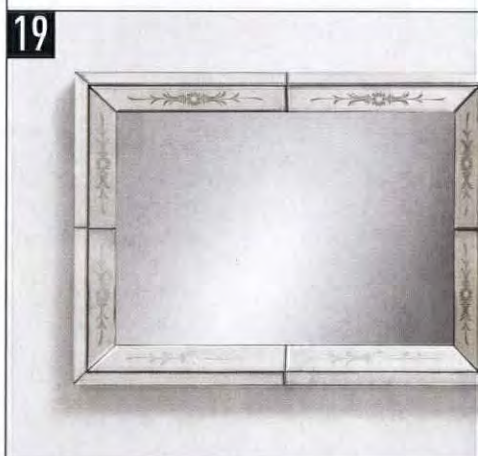
For Lori, the Parker medicine cabinet in quarter-sawn oak with Harvey Ellis-style inlays is the place to hide the toothpaste. Available in several woods and sizes with glass, panel, shelving, and knob options. About \$600 and up. Mission Furnishings, (908) 930-5583, missionfurnishings.com

19. DREAM OF VENICE

The Venetian Etched dresser mirror is the perfect replacement for a lost mirror in Mary Ellen's bathroom. The beveled mirror has a delicate etched foliage motif, stepped borders, and spiral-cut edges. It measures 40" x 30". \$749 to \$999. RH Teen, (800) 762-1005, rhteen.com

20. ALL THINGS GOTHIC

Fashioned in walnut in France during the late 19th century, this Gothic Revival bed "taps into a subconscious memory," Patricia confesses. Intricate carved faces incorporate quatrefoils, fleurs-de-lis, and Gothic points and window shapes. The bed fits a queen-size mattress. \$5,207.86. 1stdibs, (877) 721-3427, 1stdibs.com



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When it comes to *objets d'art* and **collectibles**, we do tend to favor pottery and tile.

21. A 1906 REVIVAL PIECE

The 2018 collector edition Dragonfly desk, inspired by a design from the 1906 Gustav Stickley Craftsman catalog, is on Becky's wish list. The desk comes in solid oak or cherry and features a Harvey Ellis-style inlay of ebony, mahogany, maple, oak, cherry, and mother of pearl. \$2,495. Stickley, (315) 682-5500, stickley.com

22. GREEN TEA

Certain shades of green are beloved (and collected) by Lori Viator, who is partial to pottery by this maker. The hand-thrown teapot with a lid in the Trellis pattern holds up to 32 ounces, for three to four cups of tea. \$110. One Acre Ceramics, (734) 904-6322, oneacreceramics.com

23. SONG OF IRIDESCENCE

Iridescent-glazed art tile makes Mary Ellen's heart sing—especially when the glazes are deep, changeable blues. From a fireplace-surround installation, 3" x 3" accent tiles are \$12.60 each. The 1" x 1" embossed geometrics are \$15 apiece. Pewabic, (313) 626-2000, pewabic.com

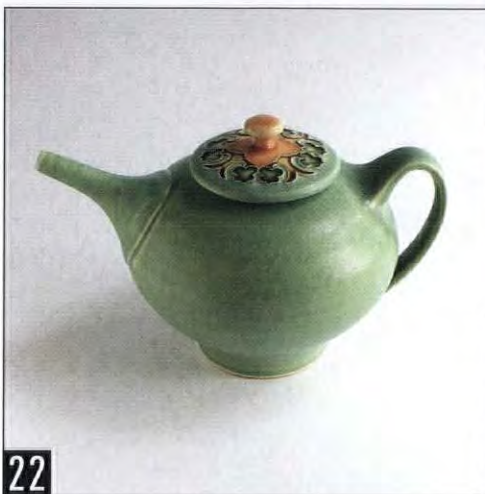
24. THAT FAIENCE COLOR

Arts & Crafts pottery in the period's magnificent greens: Patricia's favorite. This suite of handmade, limited-edition vases in the unusual Northern Lights Green faience glaze includes (from top) Prairie Globe, Nouveau Arch, Serenity, and Prairie Whisper. Tallest is 10". \$98 to \$178. Door Pottery, (608) 274-5511, doorpottery.com

25. A QUACK AT TRADITION

This green-winged teal decoy is a duck her dog Sandy won't chase into the marsh, laughs Lori. Made from winter-cut, air-dried white cedar, formed using hand tools, then finished with durable house paint. All decoys are self-righting and seaworthy, much like Lori herself. \$325. Laurel Dabbs Decoys & Folk Art, (330) 887-1613, laureldabbs.com

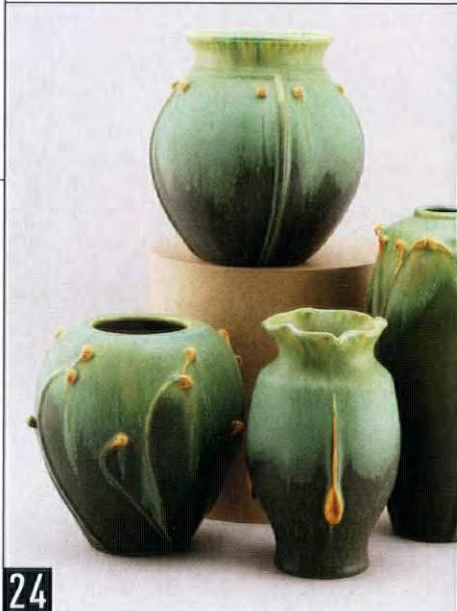
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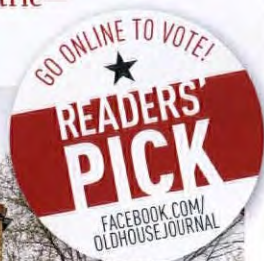
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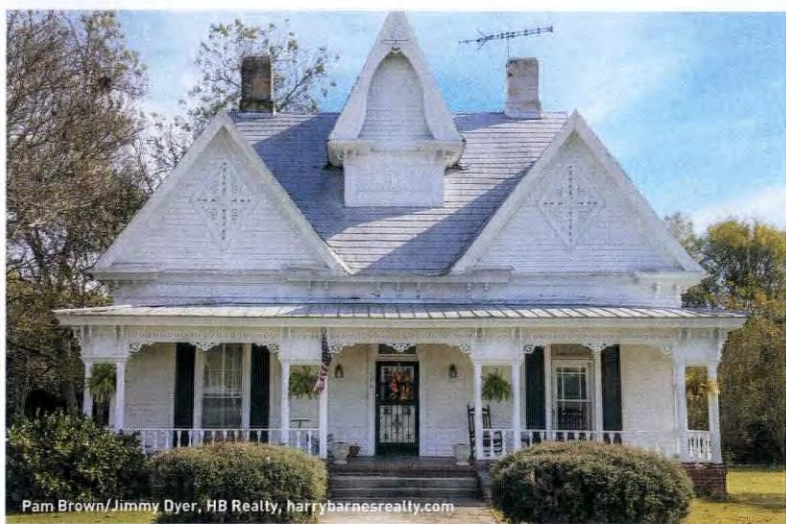
Quirky Houses

Even stylish old houses can be a bit eccentric—in a good way. These five prove it.



PARK RIDGE, IL / \$735,000

With unusual arched entry and skintled brick surfaces, this 1932 Spanish Colonial Revival is a distant cousin of the Alamo. The interior has a sleek Streamline feel, with beamed vaulted ceilings, mahogany tongue-and-groove paneling, and a stainless-steel kitchen with vintage appliances.



TALBOTTON, GA / \$119,000

Two massive front gables and a petite center gable with Gothic Revival bargeboards: it's all about the roof for this striking 1884 Folk Victorian Gothic house. Highlights include elaborate gingerbread porch trim, unusual paneling in the center entrance hall, and a built-in china cupboard.



MONTESANO, WA / \$465,000

If the lip over the porch of this 1906 Folk Queen Anne cottage isn't quirky enough, how about a swimming pool off the kitchen pass-through, courtesy of a 1970s addition? Period touches include five-panel doors and a spacious 1950s kitchen.



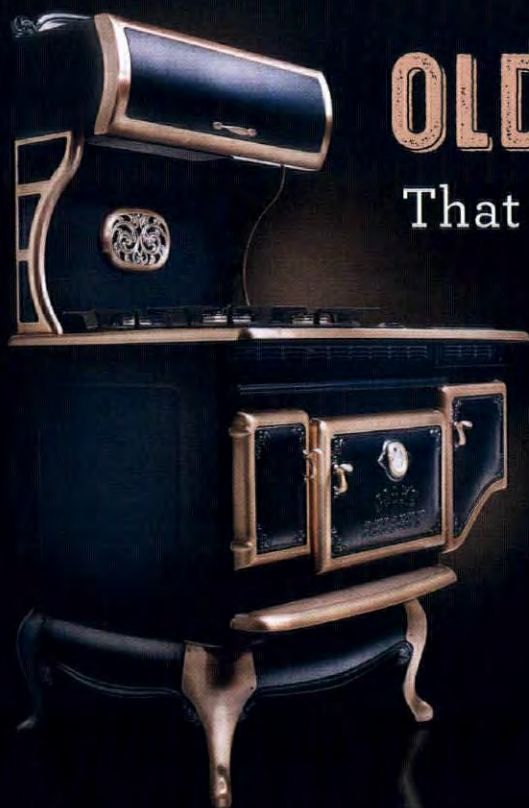
GLOUCESTER, MA / \$910,000

This odd 1940 Cape Cod-ish house with a tower is in need of work. It retains portions of the original curving porch and a stone fireplace with an arched opening. Exposed rafters, beamed ceilings, and shiplap walls offer food for the imagination.



DESCHAMBAULT-GRONDINES, QC / \$187,895

Crowned by a standing-seam mansard roof, this Quebecois cottage overlooking the St. Lawrence River dates to 1875. Hooded windows mark the clapboard exterior. Beamed ceilings, wide-board floors, vintage stove, and clawfoot tub await inside.



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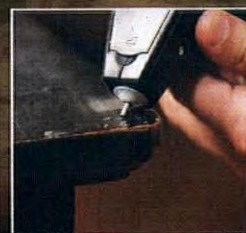
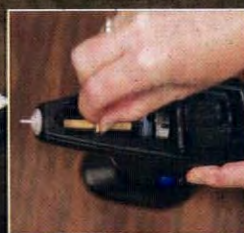
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SUCCESS!



WHEN HOME IS A FIREHOUSE



A couple finds an unconventional place to live—with space for working at home, and in a historic neighborhood. **By David Braly, Montgomery, Alabama | Photographs by Steve Gross & Susan Daley**

We didn't want a conventional house. I'm an architect and my partner, Mark Montoya, is a landscape designer; besides our regular jobs, both of us draw and paint. We wanted to be in town, with studio space and a small garden. This old firehouse fit the bill—and an abandoned building was saved.

Known as Firehouse Nine, it was built around the time of the First World War. Later it served as a public-school annex and radio communications facility. It took us eight years to make it home. The equipment room on the first floor became great open studio space. Our first hurdle, though, was getting the property rezoned as a private residence. We bought it from the city for \$110,000 in 2007. The city had to replat the property to divide it from a school and parking lot next door. And to get a loan—bankers don't like unconventional—I had to work up floor plans and interior drawings, which I presented to the neighborhood design review board as well.

Though we made it homey and just a little bit urbane, we had no intention of remodeling the structure into a regular house. Instead, we learned how to live in a firehouse. The proportions turned out to be a blessing. The second-floor hallway, for instance, is over six feet wide.



RIGHT What was once the upstairs gathering room (and then a schoolroom) is now a gracious living space furnished with an eclectic mix. The small but functional kitchen is barely visible, tucked behind a half-height partition.

OPPOSITE The old fire pole was retained, and the manhole in the floor covered with a custom iron grate.



LEFT The big old hall connecting two flanking dens is wide enough to be furnished. The "after" view is into the living space; note the fire pole. **ABOVE** With plenty of storage (partially hidden behind decorative side boards) and full function, the small kitchen is an affordable assemblage of parts.





LEFT Near the lower staircase, a large office/library is bonus space; two small dens open off the upstairs hall. **ABOVE** The old fire-engine bays have been reconfigured as a drawing and painting studio. **BEFORE PICTURES** The structure was all there, along with plenty of light. Remodeling made the space homey and usable, without changing the essence of the firehouse.

We put furniture against the walls and it functions as a room.

We could have made more extreme changes because this building is not a designated historic landmark. But I'm a preservationist and former president of Montgomery's Landmarks Foundation, which has helped save 50 historic buildings. Mark loves vintage architecture as much as I do. We weren't going to go against the spirit of the building.

We did of course make some changes inside. The commercial fire-station kitchen was turned into a guest room. We installed a new kitchen and a dining area on the second level, which is open plan and unified by symmetrical pairs of windows. The pine floor is original. Together Mark and I created a classical architecture mural that runs from the hallway down the staircase.

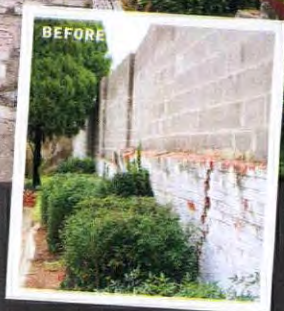
The ground floor already felt like a studio, with a high ceiling and natural light from side windows and the glazed garage doors, which are operable. We built a wall in the center for hanging artwork. The 1940s-era kitchen is now the guest room.

The concrete floor came later; the firehouse was built with a dirt floor to accommodate horse-drawn equipment. A door on the staircase was used to keep horses from going upstairs.

Most firehouses are built to last, and this one is a sturdy brick structure. Still, we think it may have been a temporary station, or built with insufficient funds, because the fire pole is galvanized steel instead of brass, and the station closed not long after it opened. It reopened briefly in 1948, with an addition at the rear to hold the ground-floor kitchen and a bath upstairs. Records were lost—ironically—in a 1932 fire at Montgomery's Victorian-era city hall. At any rate, we kept the fire pole, covering the manhole with a beautiful iron grate.

Our remodeling costs were refreshingly low, even though we added a kitchen and a bath. We did the design and painting ourselves. Purchase price plus renovation expenses were less than \$80 per square foot. And we got a sturdy, one-of-a-kind home.





A Garden Redesigned

The building is in Montgomery's historic Garden District, a former suburb developed at the turn of the 20th century. But the yard the couple inherited, about .3 acre, consisted of a former municipal parking lot, a block wall, and rubble.

For their new backyard, owner and landscape designer Mark Montoya used salvaged bricks and rubblestone to create a quiet garden with the romance of a Roman ruin.

Various sculptures, a working fountain, and seasonal gardens planted in wood and clay containers furnish a series of separate garden rooms. The brick wall suggests the remains of a garden folly.

"Since they rescued it, the firehouse has blossomed, literally and figuratively," says the couple's friend Mary Ann Neeley, former executive director of the Landmarks Foundation.



ABOVE Owner Mark Montoya, a landscape designer, created a series of private garden rooms in what had once been a stark municipal lot. **LEFT** Like the pole inside, the alarm box remains. **BELOW** Texture and patina come from natural materials and the use of salvaged items.



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THE WHITE KITCHEN

IT CAN WORK WELL FOR ANY PERIOD: HOW TO ESTABLISH A SENSIBILITY THAT SUITS THE HOUSE AND ISN'T STERILE.
page 26

This period-inspired kitchen replaced a Sixties remodeling in a 1923 house. A colorful linoleum floor, light-coffee walls, and black counters relieve white cabinets, tile, and trim.

26

DESIGNING WHITE KITCHENS TO SUIT VINTAGE HOMES

White can work whether your house is Victorian, Colonial Revival, a cottage or a Craftsman Bungalow. Just don't overdo it.

+

32 VINTAGE VISION
34 KITCHENS + BATHS
38 THEY STILL MAKE



From cabinets and flooring to tile, lighting, and hardware, it's the details that usher a white kitchen into the right decade. Keep in mind that white hasn't always meant bright white, either.



LEFT Subway tile is ubiquitous; remember that it comes in colors, too, from these earthy tones by Ann Sacks to bottle green, cobalt blue, and burgundy red.



white Kitchens FOR VINTAGE HOMES



Is anybody else sick to death of all-white kitchens? I don't mean cottage kitchens, or the bungalow era's cream, but rather those oversize designer "laboratories" with a pickled or limestone floor, white tile, white cabinets, white trim, a white island, white marble, and white dishware. ■ The look is expensive, clinical, hard to take care of, and not particularly historical. And today's all-white kitchen is so pervasive it runs the risk of becoming dated too soon. ■ If you want a white kitchen—and there's precedent for that in almost every era—learn to distinguish the subtleties that will make it fit into your particular old house. Then add some color! **BY PATRICIA POORE**

TOP With its built-in breakfast nook, this revival kitchen is perfect for a bungalow. True to period, it's painted a creamy, warm white. A second tint in celery green ties the white to dark accents including period lighting. **LEFT** Many a kitchen palette has been based on Glenwood's unique eggshell-and-green stoves. This refurbished model is from Good Time Stove.

A photograph of a traditional New England kitchen. The kitchen features white-painted wooden cabinetry with glass-paned upper doors and solid lower doors. A black countertop runs along the wall, housing a white rectangular sink with a polished chrome faucet and handles. A large window above the sink provides natural light. On the countertop, a white ceramic vase holds a bouquet of orange and yellow flowers. A small framed picture of a sailboat sits on the left side of the counter. Open shelving above the counter holds stacks of white stoneware dishes. The walls are covered in light-colored horizontal tiles, and the floor is made of dark wood.

TRADITIONAL NEW ENGLAND

Spare and white down to stoneware dishes, this kitchen for a Colonial Revival house is softened by the textures of beadboard and tile, by veined stone countertops and by wood flooring.



WARM WOOD AND WINDSORS

For his own family's 19th-century farmhouse, architect John Murray chose bright white for cabinets and trim, warmed by English stone countertops and the old wide-board wood floor.

BLACK & WHITE IS HISTORIC

When you **consider white tiles and black stoves**, or soapstone with ivory paint, or black and white marbled linoleum with porcelain-enameled sinks, it's clear that b&w is a standby. With variations, it works in kitchen styles farmhouse to neoclassical and modern. **Black and white is classic**, a look that can be utterly plain or as fancy as a tuxedo. Especially in large kitchens, it's more grounded than all-white.

adding COLOR

One reason why white kitchens are so popular is that they provide a calm, monochromatic background for a heavily used room populated with a changing palette from food, cooking tools, and serving ware. Color is inherent. Push it in the right direction. You might design your (mostly) white kitchen around collectibles, period wallpaper, painted furniture, or antiques. Wood is a color, too, whether it shows up as a pumpkin-pine floor or a walnut countertop. To provide depth in the room, consider color in an appropriate backsplash. A black range conjures up the cast-iron stoves of the 19th and early 20th centuries; white stoves have been with us since the 1930s, and colorful enameled ranges from Europe become the centerpiece.

CLOCKWISE FROM TOP In an open pantry with white cabinets, green dinnerware stands out against back walls painted mahogany brown. • Painted furniture (this is from Great Windsor Chairs) adds period color. • Wallpaper is not only colorful but also period-specific, like these 1940s kitchen papers from Bradbury & Bradbury.



The white kitchen sounds like a classic, but its recent designer iteration is often impractical in use, and probably won't age well in an older house. If the kitchen is visible from restored rooms, it's even more important that it be compatible. A modern white kitchen can be made to work. In architect John Murray's kitchen for a rural 19th-century house, for example, bright white cabinets are whitewash-fresh, balanced by the wide-plank wood floor with its heavy patina. A center table, painted Windsor chairs, and blinds at the windows keep the room country-informal rather than urban. The satin nickel finish of the cabinet hardware was not chosen to suggest a period, Murray says, but it is perfect here, warmer than chrome but not as fussy as brass or trendy as dark bronze. Details matter.

Certain materials and well-chosen lighting and hardware push design in the direction of an era, a style, or a region. Using salvage or an-

tiques does, too. Added color can be neutral and subtle: an oak floor or stone countertop, some tile, a stained-glass window sash. If walls and perimeter cabinets are white, the island might be clear-finished hardwood or painted a different color, adding dimension to the room.

If a white kitchen is the goal, wallpaper may seem over the top. It's less so if used as a frieze or border, on a wall in a breakfast nook, or behind pantry shelves. Wallpaper instantly suggests a time period or decorating style.

Appliances from companies including Elmira and Big Chill come in Retro styles and colors, if you want to push a white kitchen gently toward mid-century. European enameled stoves by Aga, Lacanche, and La Cornue add color and sophistication, offering hues from the dark classic British Racing Green to Terracotta, as well as off-whites and metallics.

Take inspiration from the past. Leaf through old magazines and periodicals of your era,



ABOVE Lacanche's petite 'Cormatin' range comes in Provence Yellow and 27 other colors, including black and white: frenchranges.com



LEFT A surviving Forties kitchen featuring white metal cabinets has been enhanced with colors inspired by 1950s Pyrex bowls. Nifty metal cups are from paynemfg.com. **RIGHT** The many colors of resilient flooring, which dates back to the Victorian era.



RIGHT The 1950s O'Keefe & Merritt stove set the tone for white cabinets in a 1933 Spanish Colonial bungalow; Southwestern-motif tile honors its place. **BELOW** Find vintage and Retro kitchen linens at eBay, Etsy, and others online.

a product of place & time

A drawback of today's all-white kitchens is their sameness. Few such renovations evoke the style and era of the house, much less materials and motifs of the region. Yet even a frankly modern kitchen may be better anchored to the house with a nod toward the specifics of time and place. On these pages, kitchens are defined by rounded shelves, a checkerboard floor, a pattern in tile, or the use of color in a particular hue and saturation.



which are sold at junk stores, antiquarian bookstores, and on eBay. Note advertisements as well as features. You may want to ignore the extremes, but you'll get a feel for what's specific to an era. Also refer to colors in the platters and dishware of a particular decade.

Finally: Most old-house owners don't want a replica kitchen, they want a modern, period-inspired kitchen. You can have white cabinets and stainless-steel appliances, as long as you

otherwise keep it real. Watch the scale of the room compared to the rest of the house. Rather than a huge kitchen, consider one of more modest size with a separate breakfast room or pantry. Try to keep the original floor plan, looking for clues like an old chimney and plumbing holes in the subfloor. Consider using a center table rather than a plumbed island.

Use materials that were common when your house was built, or for the period you're suggesting in the kitchen. Study your era's cabinets or have them designed and built by a company that specializes in period kitchens. Allow for several different countertop surfaces: wood with stone, laminate with butcher block. It's practical and more historical.

Combine period lighting fixtures with invisible indirect lighting (in a cove, behind a baffle, under cabinets). Obsess over the details, yet keep them simple—more pantry than parlor.



CONVIVIALITY IN PRESERVATION

In a 1912 house, white painted cabinets with scalloped trim date to the 1920s. Red laminate echoes the Devonshire china. The period-yellow paint is Benjamin Moore's Popcorn Kernel.

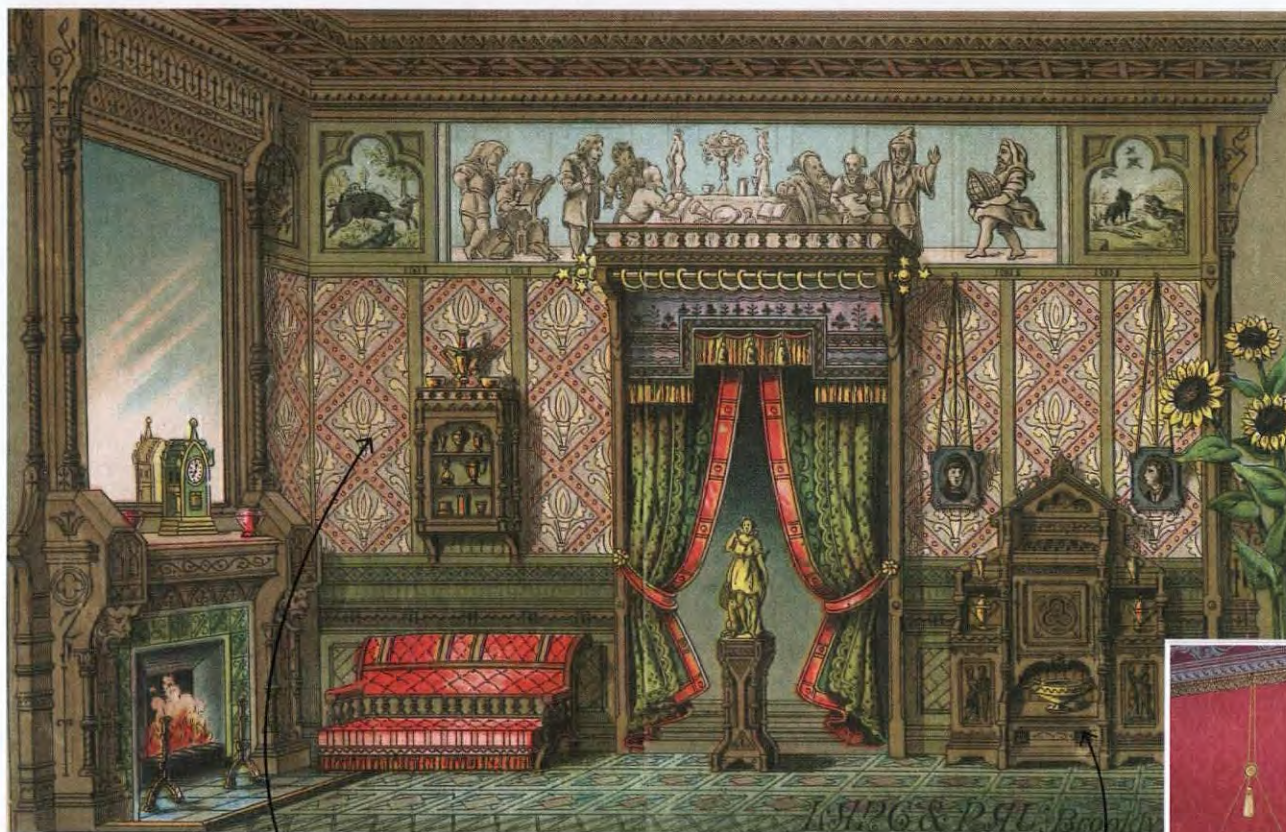
when WHITE was not one color

When we read about **kitchens done in white enamel**, we imagine today's bright white with the semi-gloss finish of oil paint. But the definition of "white" has always been contextual, affected by available pigments and the current taste. Advocates for white paint might have meant **cream, buttermilk yellow, old ivory, pale coffee**, or an undertone of pink or grey—in both the Victorian and Arts & Crafts eras. Bright, cool white was used in bathrooms.



Room for Aesthetes, 1882

Trade card by furniture dealers Lang & Nau, after the Kimbel & Cabus display shown at the 1876 Philadelphia Centennial Exhibition



Eros and Dionysus, the Greek gods of love and wine: how utterly Aesthetic. Direct resin-cast from the museum original by Danish Neoclassical artist Bertel Thorvaldsen (1770–1844). 27" wide x 20" high, \$119. designtoscano.com

Tall ceilings and a tripartite treatment for walls—dado, fill, and frieze—were de rigueur during the Victorian Aesthetic Movement period, 1870s–1880s. Framed art is hung from the picture rail below the frieze. Plush fabrics have plenty of trimming and fringe.

Woodwork and furniture are in the stylized Modern Gothic or Eastlake style, featuring Gothic ornament and incising. Sunflowers and lilies were popular motifs.



'Thistle-Berry Frieze' is an original design by artist-owner Burt Kallander, in the Aesthetic taste. Nineteen colors depict stylized nature; 27" high, \$60 per yard. burtwallpapers.com



At Swan Picture Hangers, find all the paraphernalia in Romantic, Late Victorian, and Craftsman styles: picture nails with many cover styles, medallions, French gallery rods, tassels, hooks, tiebacks, and more. swanpicturehangers.com



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1920s Kitchen Done Right

A keen regard for period details by a Seattle homeowner resulted in this kitchen design. **By Donna Pizzi**



"Nothing drives me crazier than an old house that screams 'remodeled' . . . I wanted this kitchen to look as if it were original, with a few newer amenities." That was homeowner Amy Pelly's intention as she approached redesigning the kitchen in her 1925 Seattle bungalow. Interior designer and former colleague Toni McKeel helped lay out the kitchen based on Amy's list of core elements: classic checkerboard flooring, a vintage stove and sink, and period cabinets.

Architect Bob Fong pressed for an 11' bump-out addition behind the kitchen to accommodate a casual dining area. "I struggled with losing the window over the sink," Amy says; but Fong convinced her to abandon her plan to build a tiny dining room to the left of the counter. He assured her that she would get enough natural light from new side windows and French doors.

Contractor Jim Healow was indispensable, Amy claims. "For a solid year and a half before we started, I agonized over every detail. Jim's patience was remarkable. He even reconstructed the arch between the dining area and the kitchen after I decided it should be more pronounced."



A small addition provided space for a breakfast room while delivering ample daylight into the late 1920s period-inspired kitchen.

1. PERIOD APPLIANCES

The Wedgwood stove is from the 1950s. (The new hood matches tiled countertops and backsplash.) A local salvage yard yielded a vintage sink in good condition. "Use eBay to furnish a period kitchen—it's faster and more productive than driving around," says the homeowner. Search engines pointed her in the right direction.

2. THE BIG STUFF

It was the owner's idea to add an arch, so common in houses of this period, between rooms to make the addition look original. Cabinets were built in the style of the 1920s and brush painted, not sprayed, for the right finish. A baking center is two inches lower than countertops, lending an unfitted look.



3. THE SMALL STUFF

Hardware and lighting are vintage or accurate reproductions. Counters are finished with 4" hex tiles with a crackled glaze and a black bullnose. In the breakfast room, surface-nailed white oak floorboards were cut narrower than today's standard to match flooring in the rest of the house. Under-sink cupboard doors are vented.

4. SIMPLE AND CLASSIC

The checkerboard floor is an early-20th-century classic, and practical to boot: it camouflages dirt and is easy to clean. This one is made up not from linoleum tiles but rather affordable VCT or vinyl commercial tile: impervious, long-wearing, and comfortable underfoot.

BE INSPIRED...

The breakfast room has a vintage-style ceiling fixture with a dropped pan and multiple lamps, popular after the turn of the 20th century. An accurate reproduction: the 'Abington' from the American Vintage Collection featuring fixtures of the 1910s and '20s. revivallighting.com



Green paint will tend toward grey, blue, or yellow with very different effect. Light, minty greens from C2 Paint include these and more. Lichen is adaptable, Ginkgo a bungalow-era color, while Retro Lime conjures 1950s-60s kitchens. c2paint.com

You won't hide your stand mixer if it's in an evocative period hue like KitchenAid's Aqua Sky, a 1930s color popular again in the 1950s. See also their Almond Cream, a bisque color good in a period room. Artisan Series 5-qt. Tilt Head Stand Mixer, MSRP \$499, often less online or through kitchenaid.com



The classic over-the-sink, swing-spout faucet with a soap dish is available once again from American Standard. Made of brass and chrome-plated, it's the Heritage Collection two-handle wall mount (spout comes in choice of three lengths). Porcelain lever handles are ADA-approved. MSRP \$385. americanstandard-us.com





Arts & Crafts Revival Bath

The master bath was enlarged and re-imagined for an existing Shingle Style house. **By Patricia Poore**

Inspired by the rest of the Shingle Style house, this new, Arts & Crafts revival bathroom features a beadboard wainscot, period wall treatments and mouldings, fine lighting fixtures, and furniture-like sink vanities. The Arts & Crafts pendant frieze visually lowers the vaulted ceiling. Windows reflect those used in the Queen Anne and bungalow eras.

Like others by the Chicago architecture firm Greene & Proppe Design, this bathroom has a furnished quality. Each of their designs for renovated bathrooms reflects the house it is in; none is a generic subway-tile bath. Underlying the design sense is a simple layout and the use of such traditional materials as wood, porcelain, stone, and ceramics. Often there is a mix of built-in and freestanding furniture.

It was the bathtub that most inspired the renovation (which included added space). The bathing room has simple cherry-wood vanities flanking the tub in a symmetrical arrangement. Painted beadboard wainscoting and the paper frieze have a turn-of-the-20th-century look. A separate toilet room provides privacy; shower walls are lined in tumbled marble mosaics. The flooring is limestone tile; countertops, too, are made of limestone.

Simple lighting fixtures are a break from Mission-style sconces. The chandelier is a blown-glass bowl hanging from wrought iron arms. Decorative blown-glass iron sconces flank each wood-framed vanity mirror.

A complementary color scheme suggested by the frieze balances the clear-finished wood in the room. With the light stone flooring, the room delivers a brightened, modern take on the Arts & Crafts palette.



Spacious yet intimate, symmetrical without being formal, the revival bathroom shows a restrained use of Arts & Crafts-era design and motifs.

1. FRIEZE AND CEILING

The vaulted ceiling in this upstairs master bath is a wonderful amenity—and the pendant frieze framed in wood battens visually brings it down, creating a pleasing scale in the room.

2. LIGHTING CHOICES

Iron fixtures are traditional and timeless—but not deliberately Craftsman in style, and not too matchy-matchy. Curves in the sconces relieve the linear mouldings.



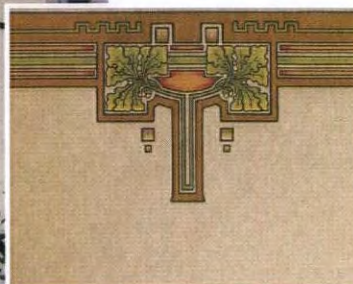
3. BEADBOARD WAINSCOT

Beaded-board wainscots and ceilings were a late-Victorian and early-20th-century convention used in service areas including kitchens and baths, back halls and porches. A painted finish lightens the look.

4. SEPARATE VANITIES A variation on the long counter with double sinks, this symmetrical arrangement allows more personal space. Cabinets bridge Shaker and Craftsman styles; feet make them more like furniture than bulky built-ins.

BE INSPIRED...

Basic and traditional, this is the 'Simple Lines' sconce from Hubbardton Forge. Forged in wrought iron by artisans in Vermont, with 8 finish options and 3 glass options. About 9" tall with a 7" projection, rated indoor damp, \$200. hubbardtonforge.com



Shown in the room is Bradbury's popular Arts & Crafts 'Oakleaf Frieze', shown at left in Natural. The pendants are 15" high and the frieze may be trimmed to fit 16"-27" deep. \$41 per linear yard. Other A&C friezes in the collections. bradbury.com

Ah, a comfortable rolled rim and easy-to-clean pedestal base distinguish Kohler's 'Vintage' 72" x 42" freestanding cast-iron tub. Available in white and four light neutrals; slip-resistant enameled interior finish. MSRP \$5,185. us.kohler.com



Signature Hardware's 'Kipley' vanity for a rectangular under-mount sink is similar to the custom vanities in the revival bathroom. This model is 48" wide for a single basin; cherry finish. Options for stone counter and sinks, extra. MSRP \$1,020, on sale as low as \$612. signaturehardware.com





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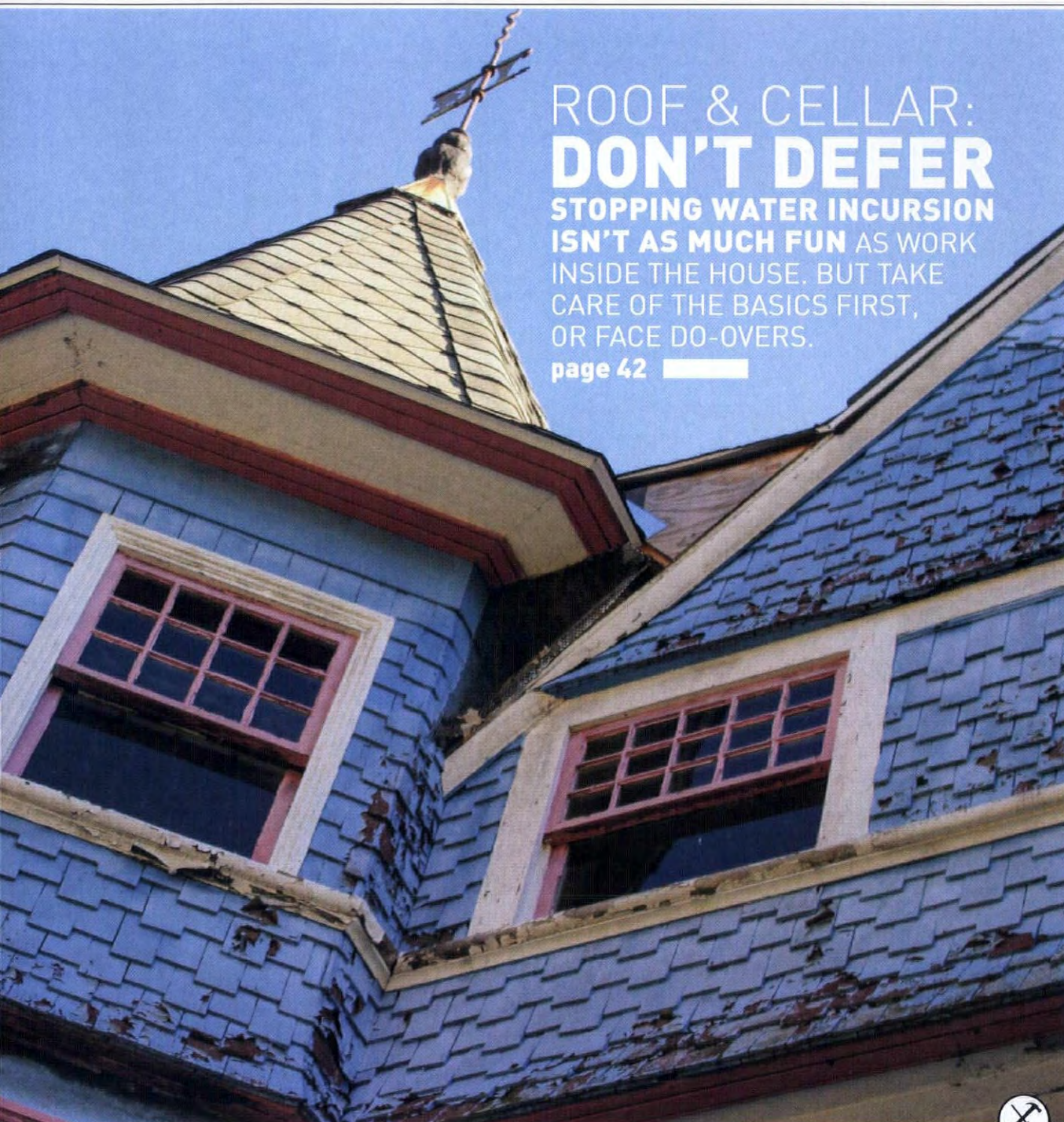
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page 42



50

QUICK MAKEOVERS: BATHROOM FIXES

The showerhead is dripping, a ceiling-mounted curtain would work better around the clawfoot tub, and the sink has rust stains. You can do it!


+

54 STUFF AN EDITOR SCREWED UP

56 SALVAGE IT

59 DO THIS, NOT THAT

60 ASK OHJ



In an extreme if picturesque example of not-so-benign neglect, vegetation that holds moisture and pests encroaches on a 19th-century cottage. Weathered surfaces without paint and a rusty standing-seam roof are signs of deferred maintenance.



DO NOT DEFER

Do sweat the big stuff!

Address necessary maintenance and repairs on the outside of your house before you start any interior renovation.

BY MARY ELLEN POLSON

We've all seen houses where the kitchen has been redone, painting and paper are in progress, or the floor has been refinished . . . yet the roof is missing slates or shingles, rotting clapboards sit near the foundation, and overgrown shrubbery hugs the perimeter of the house. Leaks happen, and unless you want do-overs inside, realize that some things simply can't wait. The short list includes roof and flashing, gutters and drainage, siding, exterior paint, vegetation encroaching on roof or siding, and also antiquated electrical systems.



Stains or moss on wood shingles are a sign of trapped moisture. Solutions include better ventilation underneath, or a replacement roof laid over battens that permit air circulation.

THE PRO TIP

Damp, mossy, or darkened wood shingles should be replaced before they cause deterioration to underlayment or other wood components.

Keep the Water Out

The most significant threat to the longevity of any house is preventing the incursion of water inside. Consider the house in its immediate environment: It's connected to the ground and exposed to heat and cold, humidity and dry air, and rain, sun, snow, and wind. It's protected by an envelope that starts at the roof with shingles, flashing, and gutters, and continues down vertically with siding, windows, and downspouts. The house continues to shed water in its immediate surroundings through surface drainage, and beneath the house with systems that control the entry of water. Signs of water infiltration can be as obvious as water damage to the ceiling (check the roof), or as subtle as a consistently damp basement. ***Let's start at the top.***

the roof

A new roof may cost up to 10% of the value of a house, but delaying repair or replacement even by a year or two can put the entire structure at risk. Obvious signs that a roof needs work include missing shingles, slates, or tiles, damaged or missing flashing, and of course, signs of water penetration inside the house. Don't overlook secondary roofs over additions, porches, and entries—they're often the most vulnerable. Another indicator that the roof is nearing the end of its useful life is age, which varies by roofing material.

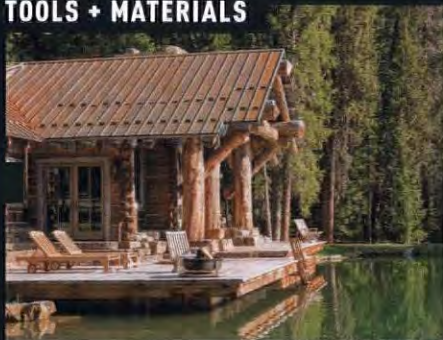
Asphalt & Fiberglass Most asphalt roofs have a lifespan of 20 to 40 years. Fiberglass shingles last significantly longer, up to 50 years. Warning signs that the roof needs significant repair or replacement include:

- *missing or loose shingles*
- *curling, cracked, dry or blistered shingles*
- *exposed or loose nail heads*
- *dark patches (moisture penetration, moss, falling granules)*
- *water damage inside the house or attic*
- *missing or damaged flashing*
- *a sagging roof line*

Even in the absence of warning signs, if heating and cooling bills have gotten noticeably higher, the roof may lack sufficient ventilation have invisible damage. The best solution for a failing asphalt or fiberglass roof is to replace it. Take off every roof layer before reroofing, leaving the existing deck clean and free of nails before the new roof goes on.

Wood Shingles or Shakes

Whether hand-split or machine-cut, wood shingle roofs can last up to 60 years—but 15 to 30 is more common for modern, premium wood shingles. Longevity depends on the quality of the shingles and proper installation. (See "Roof Prep: Secrets to



Moisture Begone!

Eight ways to help the house shed water from top to bottom.

← **Weatherproof Rustic** Shown in a Corten weathering steel finish, Mechanical Lock is a commercial-grade standing-seam roofing panel that's installed with a floating or fixed clip system. (Corten allows metal to protect itself without a paint system.) Ideal in harsh climates, pricing varies by project. Bridger Steel, (877) 783-3568, bridgersteel.com

Humidity Defied →

The hOme 9-gallon dehumidifier reduces mildew, mold, odor, and allergens in damp locations. The dehumidifier can be set to reach a certain humidity level, or operated in continuous mode. Comes with removable water tank and built-in drain hole. \$205–\$247. hOmeLabs, (800) 898-3002, homelabs.com



Fishy spout →

The Fish downspout boot in cast brass directs water away from the house beautifully. In 3" and 4" sizes, the boot attaches to a round downspout. (Converters are available for other shapes.) \$199–\$294. Also in aluminum, \$141–\$215. Classic Gutter Systems, (269) 665-2700, classicgutters.com



← **Strong Jaw** The heavy-duty Brush Grubber makes short work of saplings and shrubs up to 4" in diameter. Clamp the jaws with rotating grip pads around the trunk or stem, attach the device to a truck, tractor or ATV with chains, and pull free. \$79.99. Northern Tool, (800) 221-0516, northerntool.com



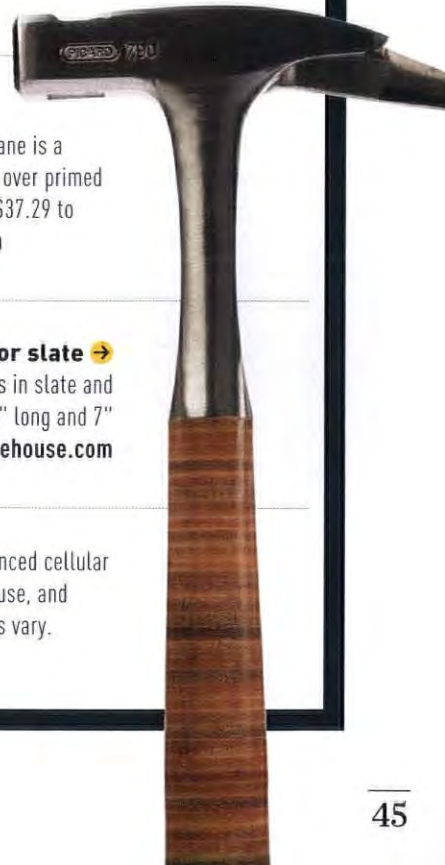
← **Basement Water Beater** Blue Max liquid rubber sealant is a highly adhesive elastomeric coating formulated for below-grade foundations and basement walls. VOC-free and nontoxic, it remains flexible in extreme cold and heat. A 5-gallon bin covers up to 500 square feet. \$179. Ames Research, (503) 974-3361, amesresearch.com

← **Seal A Balcony** Protect exposed porches or balconies with this line of waterproofing membranes. TW-60 sheet membrane is a self-adhesive, rubberized asphalt/polymer surface that rolls out over primed surfaces. It comes in 1-foot- and 1-meter-width rolls 61' long. \$37.29 to \$107.07. TAMKO Building Products, (800) 641-4691, tamko.com



Hammer for slate →

The Picard 790 steel-shanked slate hammer has a pointed claw end to punch holes in slate and a magnet in the head to hold ferrous nails. Made in Germany, it measures 12 3/8" long and 7" wide. \$68.30. Slate Roof Warehouse, (814) 786-9085, slateroofwarehouse.com



← **Tapered Pillars** Beat the wet in exposed locations like pergolas with advanced cellular vinyl pillars. Available in a broad range of styles, they have the thickness, ease of use, and workability of wood columns. They won't flake or bleed when painted, either. Prices vary. Chadsworth, (800) 265-8667, shop.columns.com



↓ **Where the roof meets** another surface, flash with 16-gauge copper or better. Never patch or repair with roofing compound. Tar gets brittle and soon fails, and may be corrosive to metals and wood.

Longevity,” OHJ June 2017.) Warning signs include:

- *eroded, cracked, cupped or split shingles*
- *presence of lichen or moss (an indication of trapped moisture)*
- *pervasive moisture or damage in the attic*

If only small areas show signs of damage, individual shingles can be removed and a new shingle inserted; a narrow strip of copper or aluminum called a “babbie” or “baby,” cupped or bent up at the bottom, holds the new shingle in place and covers any nail that may have been necessary. Where more than 20 percent of the shingles are damaged, reroof using traditional methods, taking care not to damage sound shingles in nearby areas.

Metal Whether standing-seam or corrugated, a steel, copper, terne, aluminum, or Galvalume roof can last 50 years or even a century, provided it’s kept painted or sealed and free of rust. (An exception to this rule is Corten steel—short for corrosion resistance and tensile strength—wherein the rusting process seals and protects the base layer of steel beneath the weathered surface.)

Warning signs that an old metal roof needs attention include peeling paint or rust. While you can make spot repairs, an experienced professional is better equipped to do repairs on a slick metal roof than the average homeowner.

The process:

➔ **REMOVE PEELING PAINT** using a non-methylene chloride-based stripper. The paint can also be lightly mist- [text cont. on p. 49]



Clogged gutters hold moisture against the house and may lead to serious water damage.

ON THE SUBJECT OF **Gutters**

One of the simplest ways to prevent water from getting into the house is to keep the gutters clean. Clogged gutters make excellent breeding grounds for mosquitoes, but that’s the least of the problems they can cause. Over time, a plugged gutter or misaligned downspout extension can allow water to damage roofing, porch columns, balustrades, and flooring, exterior and interior walls, and floors. Serious water incursions can eventually undermine the foundation.


➔ **Clean gutters** once a year in mild climates, and at least twice yearly in cold ones.

➔ **Remove dirt, leaves, and other debris** in fall before cold weather makes access difficult, and in spring after the snow and ice have melted.

➔ **Check for leaks, failing joints, and missing or loose support brackets.** Replace badly rusted or corroded gutter runs and lost brackets.

➔ **Make sure the gutters are installed on a slight slope** that encourages the water to flow toward the downspouts, which should be placed at corners and at least every 50’ of run. The downspouts should direct water away from the house, preferably with extensions.

➔ If water is infiltrating the area adjacent to or below the extension, you may need to do some minor excavation to **direct the flow of water away from the house.**



SOUND WIRING

Electricity is a 20th-century innovation, and many old houses predate it. The result is often a hodgepodge of wiring types, from knob-and-tube and fuses to modern, code-ready 300-amp service. Before making any major renovations to the house, **update your electrical service to make sure it meets 21st-century codes.** Any type of wiring installed before 1980 should be considered suspect, especially knob-and-tube and aluminum wiring. Both present known fire hazards.



A team from Renaissance Roofing makes repairs to a historic slate roof. Generous copper flashing in all the right places should protect it for years to come.



PUT A SKIN ON IT

A house sheathed in wood needs coats of paint or stain to protect it from rain, sun, and wind. **Prepping the house for paint is easily 75 percent of the work**, inevitably requiring cleaning, minor to major repairs to clapboards, shingles, and trim, plus scraping and caulking—all before the first coat of primer goes on. **Buy the best paint you can afford** and be sure primer, trim, and wall paints all come from same manufacturer.

LEFT Professional painters like those from Kevin Palmer Painting in Simsbury, Connecticut, still use brushes for painting historic homes, especially for trim work.

CUT IT BACK A yard filled with mature trees and flowering shrubbery is one of the joys of living in an old house. **But a tree growing too close to the foundation, and branches hanging over the roof, may lead to water or foundation damage.** The same goes for shrubbery or vines so close to the house that moisture is trapped against the roof or siding. ■ **First, assess the landscape** to identify and tag any specimens you want to save, even if they need heavy pruning. **Remove trees and saplings standing too close to the house** with a chainsaw, brush cutter, or bush hog (all may be rented at local hardware or builder stores). For saplings or small stumps, use a brush grubber, a set of metal jaws with spikes. Pull the sapling free using chains attached to a truck or tractor. ■ **Cut back overgrown shrubs starting from the top**, removing suckers and small branches to give the shrub a tree-like shape. You (or your arborist) might try severely pruning old shrubs (azaleas, hydrangeas) in fall or early spring. Regrowth may take several years, but the resulting shrub usually will take a healthy, natural form. ■ Climbing vines like wisteria and trumpet vine may be especially pernicious, sending runner shoots over the ground (and toward the house) despite repeated cutting. Remove vines that attach with adhesive suckers or root-like anchors, especially on wood surfaces. **Pulling a live vine off a wall can damage the brick or siding.** Instead, **cut the plant at the roots** and allow it to dry for a few weeks. Then carefully pull the vine away in sections.

The Basement

A wet basement is a catastrophe waiting to happen. Dampness in the confined space of a basement creates a prime environment for the growth of harmful mold, and invites wood-boring insects into the house that can destroy it from within. Unchecked, the wetness will ultimately infiltrate plaster, wallboard, and flooring upstairs.

Solving a moisture problem in the basement may be as straightforward as repositioning a gutter that doesn't drain properly, or as complex as installing a high-tech dehumidification system. The best approach is to remove or control the source of the moisture, not to try to stop it at the last line of defense.

A floor that's constantly or seasonally wet is a sign that water is seeping through porous materials in the walls or floor. To check for moisture in a basement, lay a 3' x 3' square of clear plastic sheeting on the floor, then tape down all the edges or secure them with bricks. If water condenses under the plastic, the moisture is coming from a source beneath the floor (rising damp). If water condenses on top of the plastic, the moisture is present in the air.

Sources of humid air include seepage from rainwater that isn't effectively channeled away from the foundation, and lack of ventilation. In the first instance, check the gutters, downspouts, and

leaders to make sure they are conducting water away from the foundation, not toward it. Next, check that the grading at ground level isn't directing runoff toward the house. If it is, you may need to re-grade some areas so that ground levels slope away from the foundation. [Swales, for instance, can dip as little as 1" to 2" across a 4' or 5' area and still effectively channel water away from the foundation.]

In some cases, footing drains—perforated pipes installed underground around the perimeter of the foundation—may be required. Footing drains catch rainwater

seepage and can lower the immediate groundwater level around the building. For best results, waterproof the foundation wall at the same time.

Increase air circulation by adding vents, fans, and dehumidifiers as needed. Generally, no one solution is sufficient to keep water out of the basement. It's normal to use several techniques and products to reduce wetness, moisture, and humid air.

RIGHT Flaking paint, stained or cracked brick, and ponding water at ground level are all indicators of water penetration into the house and basement.



ed with water and gently scraped with a putty knife, taking care not to damage the metal. Never use any tool or method that can generate paint dust, such as sanders, grinders, or pressure washing, especially if the surface could contain lead.

➔ **CLEAN THE ENTIRE SURFACE WITH A DILUTED MIX** of 1/8 cup of powdered synthetic trisodium phosphate (TSP), mixed in a two-gallon bucket of water. (Synthetic TSP is more environmentally friendly than older versions of this cleaning agent.) Hand-scrub the entire roof with a stiff nylon brush and then rinse it thoroughly with clear, cool water from a garden hose. Allow the roof to dry completely.

➔ **REPAINT THE ROOF** with an oil-based or acrylic direct-to-metal (DTM) paint.

➔ **TO STABILIZE A ROOF WITH EXTENSIVE RUST**, have a professional apply an elastomeric coating. These liquid coatings are thicker than paint and are made with acrylic polymers or recycled rubber. Elastomeric coatings have no vapor permeability, so water cannot penetrate them. The roof will need to be re-coated every 10 to 20 years.

Clay & Slate Tile Among the most beautiful and diverse roofing materials, clay and slate tiles can last 50 to 75 years or more—in many cases longer than the supporting substructure.

Clay tile roofs fail primarily due to the breakdown of the wood sheathing on which they are laid, or on the fastening system used to support them. Signs of wear include evidence of the following over 20% or more of the roof:

- *cracked or broken tiles*
- *spalling (in freezing climates)*
- *loose and out-of-place tiles*
- *white stains (efflorescence deposits) that indicate water absorption*
- *flashing failures (corrosion or cracking)*
- *fastener failures*

Replace any cracked, broken, or missing tiles that prevent moisture from getting into the roof structure. Both clay and slate tile are breakable, so you or the crew should lay sheets of plywood or planks over undamaged areas in order to work on the roof

without breaking additional tiles.

As tiles are uncovered, it may become obvious that the battens and fastening system underneath has failed. In that case, all of the tiles may need to be removed and the substructure repaired. Any sound tiles can be reused.

Slate ages in a different way; it weathers slowly, with paper-thin laminations flaking off until the slate becomes soft and spongy. To check on the condition of the slate, rap knuckles or a slating hammer on the surface. Slate in good condition emits a clear, solid sound. Severely weathered slates give off a dull thud when tapped.

As a general rule for both clay and slate, if less than 20% of the roof is damaged, do repairs. If it's more than that, the whole roof should be replaced. Slate should be removed in sections, and any rotted wood sheathing replaced. While sound slate can be reused, every slate must be sounded to make sure the slate has no cracks or faults. Use fasteners that match the longevity of the roofing material: copper or hot-dipped galvanized.



Little Fixes in the Bath

Fix that leaking showerhead, install a shower-curtain rod for an old clawfoot bathtub, and make porcelain gleam again.

By Lynn Elliott

HOURLY

Stop a Drip in the Shower

Drip, drip, drip—it's annoying and it wastes water. First, shut off the water at the main line. Unscrew the showerhead by hand or with a crescent wrench; keep a towel handy for excess water. Remove the washer or O-ring. Replace if damaged. After removing rubber parts, clean the showerhead to remove mold and mineral deposits:

In a pot, mix 3 cups white vinegar in 4–5 cups water and bring to a boil. Turn off the heat and gently drop in the showerhead. Soak for 30 minutes, then remove and scrub with an old toothbrush; rinse. Wrap pipe-stem threads with a thin strip of Teflon pipe-thread tape. Reattach the showerhead by hand, using pliers on the last turn; do not over-tighten. Turn on water at the main. Check for drips.



DAY

Hang a Curtain Rod Around a Clawfoot Tub

Ceiling-mounted curtain rods are independent from the showerhead, and easy to install. Kits are available in brushed nickel, oil-rubbed bronze, brass, and chrome finishes.



STEP 1

Measure tub length for the diameter of the circular or oval curtain ring. Measure length of the shower curtain and add 2 inches. For length of ceiling mounts, measure from floor to ceiling and subtract the curtain measurement (above) from it. If ceiling to floor is 108" inches and final curtain measurement is 86" inches (84" + 2"), then $108 - 86 = 22"$ for ceiling rods. Use couplers on rods to adjust lengths. If not adjustable, mark length and use a pipe cutter. Attach rods to ring; typically, three rods come in a kit, or four.



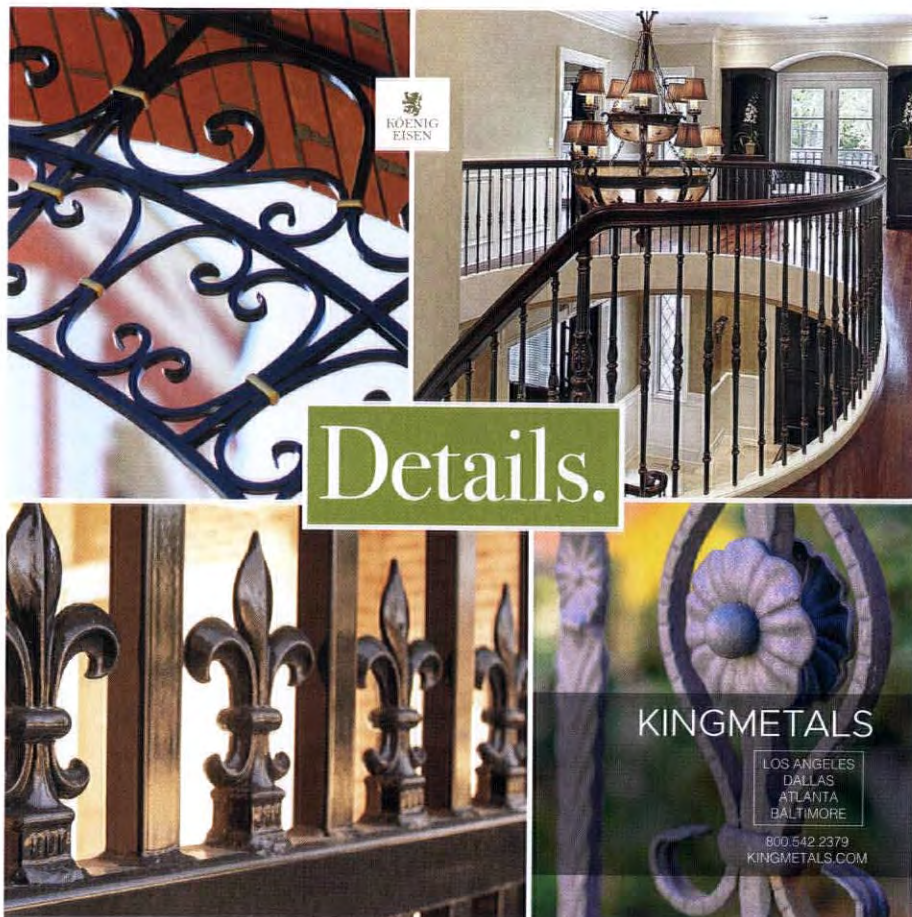
STEP 2

On a ladder (and with an assistant standing in the tub), hold the curtain ring up to the ceiling over the tub. Adjust rods as needed and then mark each screw hole on the curtain-rod flanges with a pencil. Lower curtain ring. Using a stud finder, check for ceiling joists under each pencil mark and drill a 1"-deep hole with a 1/4" drill bit. (Absent a stud, insert a hollow wall sleeve into the hole to support the screw.) Raise ring to ceiling. Using a power drill or screwdriver, attach it with screws provided. Add curtain hooks and hang curtain on rod.

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Repair and Remove Stains From Porcelain

Rust stains and minor chips leave old porcelain fixtures looking worn, but they may still have life left in them, even without professional refinishing. Try rejuvenating fixtures yourself.



STEP 1

To remove rust stains, apply baking soda with a damp sponge to the stain. Scrub gently in circles. Rinse thoroughly so that no residue is left. If ineffective, make a paste of Borax and lemon juice and apply; let dry. Rinse thoroughly. Another option for white fixtures only (never use on colored porcelain): Line fixture with paper towels. Open a window or use a ventilation fan. Close drains, and slowly pour chlorine bleach over paper towels; let soak overnight. Discard towels and rinse the fixture thoroughly. To protect porcelain from future staining and give it a shine, rub lemon oil on with a clean cloth. Do not apply to the inside bottom of the tub, to avoid a slippery surface.

STEP 2

To repair chips, clean fixture with mild soapy water and dry with a clean cloth. Coat the chip with rubbing alcohol and leave for an hour. Using 400- or 600-grit wet/dry sandpaper, sand inside the chip to help the filler adhere. Avoid sanding surrounding area. Wipe with a clean cloth. Choose a porcelain repair kit in a color that matches the fixture. If color is a difficult match, create a custom mix—for instance, mix white filler with almond for a cream color.



STEP 3

Mix the two epoxies for the filler as directed. Apply a thin layer of the filler to the chipped area with the small applicator brush or a toothpick. Let dry. Lightly sand the spot smooth. Repeat process until the chipped area is level with surrounding porcelain. Before the final layer has completely dried, lightly sand for a smooth surface. Let dry 24–72 hours, per manufacturer's instructions. Avoid scrubbing the repaired spot for a week to ensure bonding.

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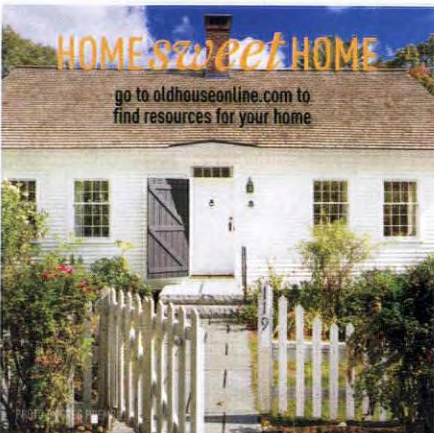
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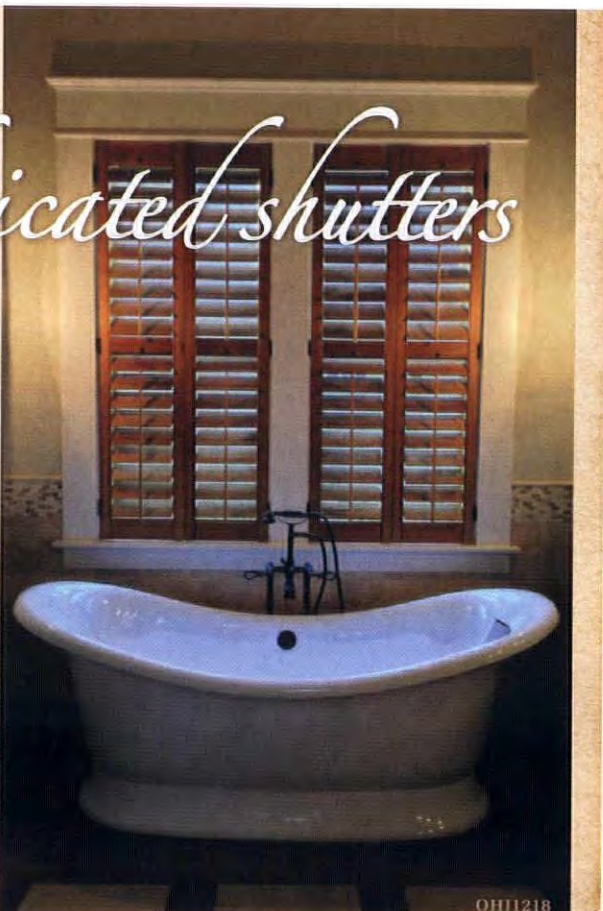
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“As a young DIYer, I scraped and stripped and refinished away, all without a mask.”



When I was in my early thirties and working on a 1923 Colonial Revival house, I proudly removed all the 1960s vinyl tiles in the sunroom (using a heat gun bought mail order through OHJ!). I did not wear any sort of mask, nor did I think to have the tiles checked for asbestos. Later I read up on the gruesome health affects possible after exposure to asbestos fibers. I haven't developed mesothelioma, but I do get bronchitis every winter. —*Mary Ellen Polson*



Share Your Story!

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

THE FIX

We all take stupid chances when we're young, and happily short-term exposure mostly leaves us unscathed. Still, word about hazards should go out, especially those from demolition—a common DIY job. If lungs are already vulnerable, even a small repair can hurt. I was recovering from a bad bout of bronchitis last winter when my husband undertook a minor plaster repair with sanding. He wore a dust mask, but the inescapable, fine particulate dust in the house left me gasping.

It's impossible to know what lurks inside old walls, but a short list of possibilities includes lead (paint), asbestos (insulation, flooring), and formaldehyde (particleboard, adhesives). When scraping paint, doing light demo, or working with products that contain particulates or aerosols, wear a mask designed to filter out pollutants, such as an N95 mask. They cost less than \$1 each for a box of 20 and are widely available.

For heavy demolition or work with paint or chemicals that contain high level of VOCs (volatile organic compounds), wear a half- or full-face respirator (about \$15 to \$35 each). Respirators seal tightly to the face and come with cartridges that block the inhalation of gases. We're thankful we took the advice of our neighbor (a chemical engineer) and used half-face respirators when we refinished floors using an oil-based polyurethane containing VOCs.

If you are considering removing vintage flooring or insulation around heat ducts, which could contain asbestos, do not touch it, even to take a sample for testing. Damaged asbestos releases microscopic fibers into the air, which can be inhaled or swallowed. Exposure can cause lung cancers. Normally a result of long-term industrial exposure, mesothelioma has a latency period of 20 to 50 years and is incurable.

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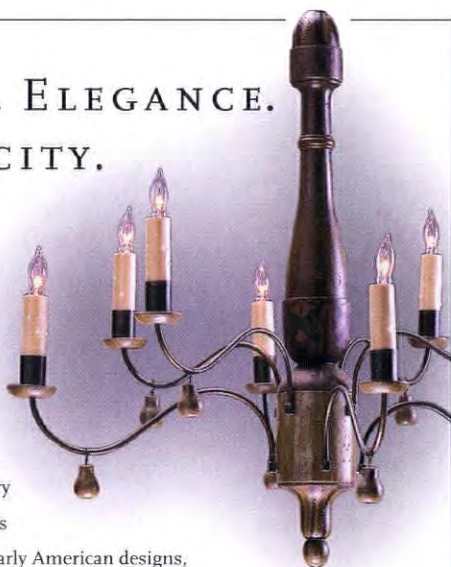
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A Unique Stair Railing

Part of a prized collection of old tools becomes a very cool stair rail. **By Brian D. Coleman**



Both of Josh Decker's grandfathers passed along to him their old wrenches, hammers, saws, and pliers. Working favorites went into a toolbox, and the rest of the collection grew into the hundreds as Josh came across old tools at recycling yards and salvage stores. When he decided to add an interior stair going to the basement, the old tools came to mind. With the help of two welder friends, he built a sturdy railing that turned tools into art.

ABOVE Tools became art! Decker suggests that the idea could be used for, say, a shelf bracket, something small and simple; email him for more at deckerjrekced@gmail.com.

THE COST

STEEL PIPE & POSTS	\$25
WELDING WIRE	\$10
WIRE BRUSHES	\$40
KRYLON MATTE CLEAR COAT	\$20
ANCHOR EPOXY/FASTENERS	\$30

TOTAL \$125
plus any cost for old tools

1. FRAMING

Decker began by assembling a frame and posts with 1 1/4" steel pipe frames and 4" inch posts, welding them together on a flat steel-top table with a wire feed machine. He designed the railing by laying out tools within the railing framework, holding them in place with magnets, experimenting with placement and pattern until he was satisfied.

2. PREPPING

Individual tools were first de-rusted and cleaned with a wire brush using high speed on a drill (or grinder); a mini Dremel tool was used for smaller pieces and surfaces. Such adjustable tools as wrenches were cleaned and oiled so that working parts remain movable, even after assembly.

After cleaning, each tool was welded in place. Each weld was carefully brushed and dressed (welding droplets chipped off with a cold chisel) to make the assembly smooth and seamless, to avoid catching on objects or hands. Each tool was then brushed down once again with old motor oil, which was burned off with a welding torch to create a uniform patina. When it was done, the railing was sprayed with Krylon's matte clear finish for protection.

3. ANCHORING

Anchor points for the posts in the wooden floor were carefully marked and fixed with antique, square-head bolts and lags as well as two-part epoxy. Half of the anchor points were in concrete and required setting with a rock drill and specialized anchors. The completed railing was carefully lifted into place. It weighs 435 lbs. and so required a crew of helpers to position.

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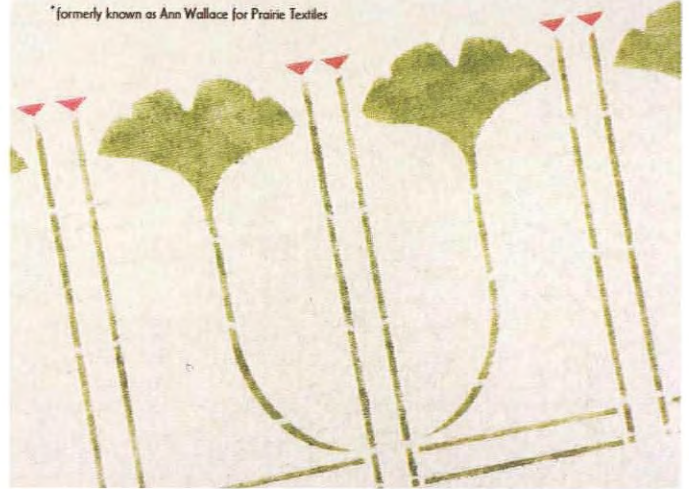
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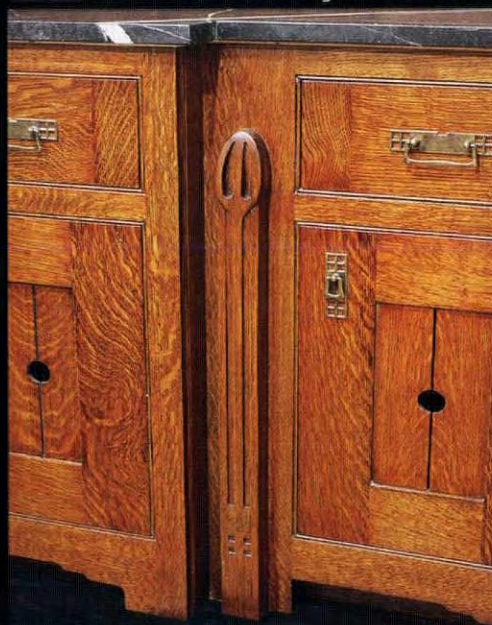
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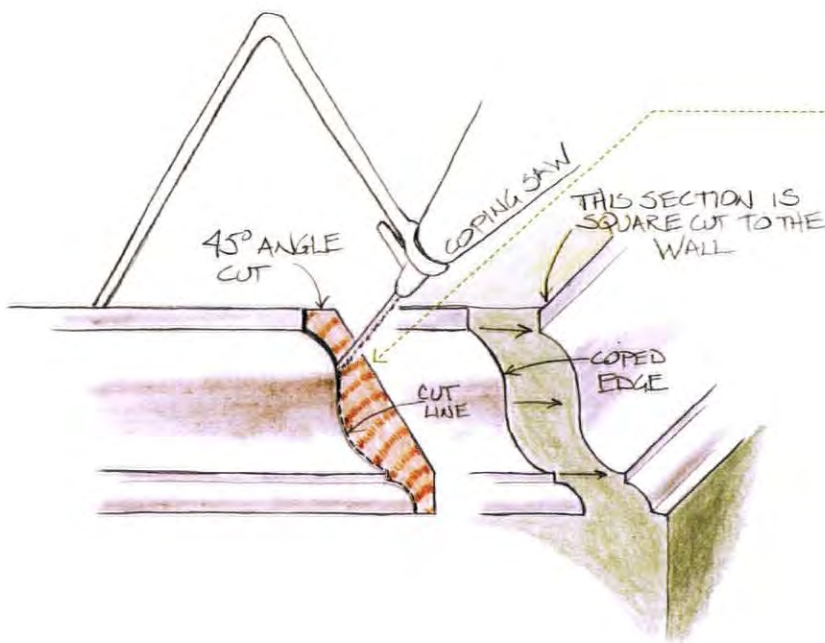
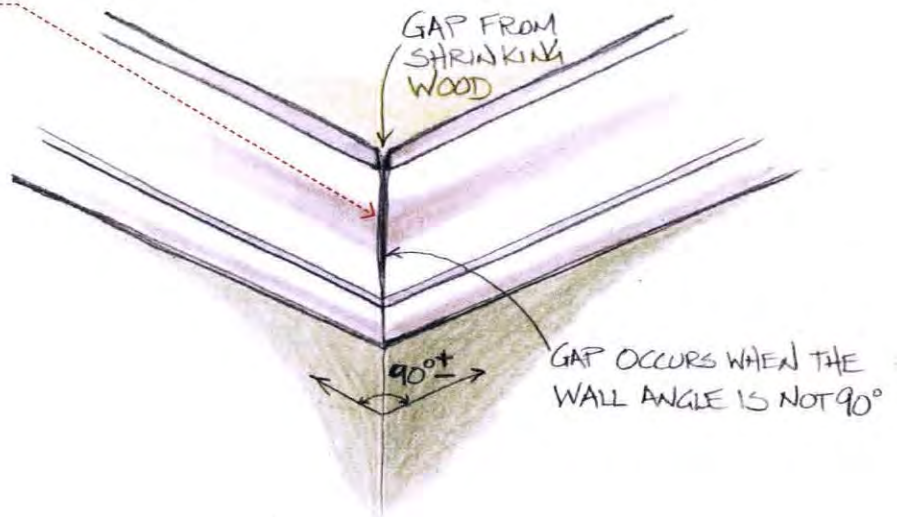
Neat Coped Joints

In a traditional home, crown moulding is the icing on the cake. When gaps open at joints, however, the effect is ruined. Outside corners of crown molding (as well as chair rails and baseboards) require outside miters. But inside corners are much neater with coped joints, which mate one length of wood to the other. A coped corner fits tightly, even if the walls are out of square—the norm in an old house. The technique requires a little practice but is not hard to master, and you can whack away at the back of the coped piece without it showing. **By Ray Tschoepe**

WRONG WAY

USING A MITER JOINT

At an inside corner, you might think butting two 45°-mitered pieces together would work, but usually an unattractive gap results. The walls probably don't meet at a perfect 90° angle, so the miters won't be tight—and wood will swell and shrink with changes in temperature and humidity. Caulking the gap before repainting ruins the clean joint. Using a coped joint avoids the problem.



RIGHT WAY

COPING INSIDE CORNERS

A quick summary: Cut the first piece at a 90° angle, butt it into the corner, and nail. For the piece that will be coped, use a board longer than needed, since you will cut it to length after making the joint. Cut the second piece (using a miter saw or miter box and hand saw) at a 45° bevel, with the back side longer than the face. After you cut away the back portion using a coping saw with a fine-tooth blade, this profile will follow the contours of the piece already on the wall.



Q: Can you tell me the style of this house? It was built in 1912 in North Dakota. I never see information about these gable-front houses, though there's a ton of them up here. It seems Colonial—then again, a little Victorian, but why so symmetrical? —*Jeremy Kelly, Fargo, N.D.*

A: A local historical society or architecture school might suggest a regional name for this not atypical house style. But the short answer, in my opinion, is that yours is a Free Classic American Foursquare. While many Foursquares show Prairie School influence and most have a hipped or pyramidal roof with a front dormer, your house does have typical foursquare massing. The full-width porch is standard. And the year is right: thousands of Foursquares were built between 1900 and 1930. The Greek Revival-inspired gable front with closed eaves is less common but not unusual; it looks like the style is prevalent in your neighborhood. The porch columns and Palladian-type window in the gable are Colonial Revival or Free Classic details.

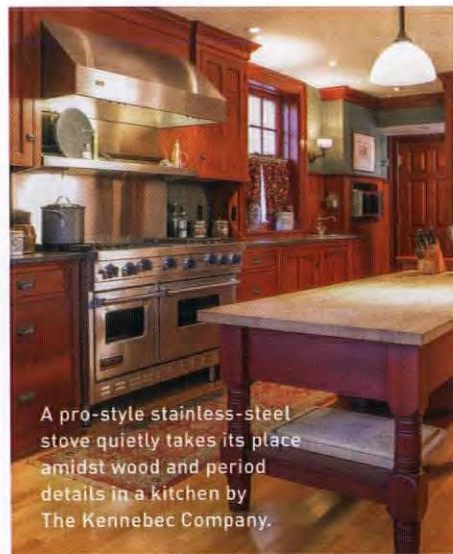
Inside, the plaster arches are typical of many historical-revival houses built in the first quarter of the 20th century. The high wainscot in the dining room—painted white, perhaps from the start—is an Arts & Crafts/Colonial Revival crossover. Built in a transitional era, these foursquare-plan houses are a pleasure to furnish, easily accommodating a mix of late-Victorian, Colonial Revival, and Arts & Crafts (Craftsman) furniture and collectibles. —*Patricia Poore*

In our 1928 house, the kitchen cabinets are dark, clear-finished wood, so we think that traditional white appliances will stand out too much. But are stainless-steel appliances still considered too trendy for an old house?

—*Katherine Weiler, Washington, D.C.*


You're on the right track, designing for the house instead of going by showroom trends. Some people choose to hide modern appliances (in a pantry or behind cabinetwork), but designing a period-inspired kitchen with frankly modern appliances isn't cheating. For appliance trim, countertops, and sinks, metal was used from the Victorian era through the 1940s: nickel, chrome, and a near-forgotten alloy called Monel all were precursors to stainless steel. Just like white tile and appliances, metal met the sanitary ideal. Note that color, too, was introduced for appliances as early as the late 1920s.

To our eyes, stainless steel definitely blends better with dark cabinets than would white. (Steel appliances are now offered with a smudge-proof finish and in a charcoal "black stainless.") You might also choose black. Black is the color of cast iron, slate and soapstone, which have a long history in the kitchen, though less so by 1928. If you go with a porcelain sink or refurbished early refrigerator, it will be white. —*the editors*




A pro-style stainless-steel stove quietly takes its place amidst wood and period details in a kitchen by The Kennebec Company.

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INSPIRE



BUNGALOW:
***IN A REVERSAL
OF MISFORTUNE,***
the 1912 house gets back its
beams, buffet, and period
kitchen. **page 84**

In the dining room at the Santa Barbara bungalow, bright orange nasturtiums from the yard echo the orange and green details of the ca. 1920 Clarice Cliff 'Bizarre' tea set on the plate rail and sideboard.

64

A CRAFTSMAN AESTHETIC

Imaginative, heart-felt renovation.

+ INTERIORS: AESTHETIC

76

ADOPTING A SURVIVOR

Restoring a ca. 1795 house.

+ FOR EARLY HOMES

84

BUNGALOW SAVE

A 1912 house returned to dignity.

+ MANTEL DECORATION



OLD HOUSE JOURNAL



READER FAVORITE

BEST RESTORATION
BY A HOMEOWNER

2018



The back of the house overlooks Galveston Bay. Current homeowners Terry and Paul Garber believe that the four tall, masonry chimneys have helped anchor the structure in a hurricane-prone location. The porch's second level, or upstairs gallery, provides wonderful views. Color consultant Robert Schweitzer of Historic House Colors created the Craftsman-era color scheme.



Craftsman Aesthetic ON THE BAY

Restoration of this magnificent house in Texas included the imaginative and heartfelt re-decorating of the summer-home interior.

BY REGINA COLE | PHOTOGRAPHS BY GRIDLEY + GRAVES

THE SPLENDID HOUSE perched on a bluff overlooking Galveston Bay is the home of Terry and Paul Garber. With a pyramidal roof and essentially a foursquare plan, the house has Arts & Crafts-era details and neo-classical allusions. Porches surround it. Rooms inside feature colonnades and high wainscots, stained dark and polished, surmounted by Aesthetic Movement friezes. Visitors are forgiven for thinking this is a meticulous restoration. The interior was in fact completed in 2014 and designed by owner Terry Garber.

- “When we bought the house in 2010,” she says, “every room had beadboard laid horizontally on walls. It was a summer house without any of the architectural details seen in a primary residence. We added details spanning the late Victorian to Arts & Crafts period, to get the look we wanted.”



The dining room occupies space formerly used as a living room. Terry Garber took the design of the staircase after one she saw at a historic house museum in North Carolina.

She and Paul, a geophysicist in the oil and gas industry, had searched for a long time before they found this house in Morgan's Point.

"We wanted to be in a community with old houses and large trees," Paul says. "We looked at this one once, but thought that the work would be too much for us. When it came back on the market, we took the plunge."

Built in 1911 by H.S. Filson, a Houston lumber magnate, the house's balloon frame has 24-foot-long studs. Its frame, exterior clapboards, flooring, trim, and

the beadboard are made from virgin-growth, Texas longleaf pine.

Paul explains that the longleaf heart pine has hardness scores meeting or exceeding that of hardwoods like red oak. "This is a hurricane area, but the house has withstood every storm. Balloon framing is very wind resistant, and the horizontal beadboard applied perpendicular to the studs made [the frame] stronger." The Garbers retained the beadboard, which underlies the new wainscots, wall-paper borders, and crown mouldings.

For the original design, Filson had

engaged the Dallas firm Sanguinet, Staats & Barnes; the young draftsman who completed much of the work, Alfred C. Finn, became a prominent architect responsible for the transformation of much of downtown Houston. When H.S. Filson enlarged his summer home in 1923, he again hired Finn to design the addition, which added two bedrooms, three bathrooms, a laundry room, and a large sleeping porch. From then until 2010, when the Garbers bought it, the house remained unchanged.

"We are only the third owners," Terry Garber explains. "Mr. Filson's daughter



Details span the period

Just as the bold exterior of the house is unique, so too are rooms inside. The interior has been redesigned to suit a year-round house. (This one-time summer home had just white-painted beadboard walls.) Improvements include a Queen Anne treatment of the stair balustrade, and wainscots and colonnades built from Texas longleaf pine. Bridging British Aesthetic to American Arts & Crafts design, carefully considered elements have a strong regional emphasis. Heirloom furniture, late Victorian and Arts & Crafts wallpapers, and Scottish lace curtains in historical designs, from Cooper Lace, beautifully finish the layered interior.



ABOVE The new garage and the porch leading to it create a forecourt beside the front of the house. Above the front entry porch is the former sleeping porch, now a bathroom.



ABOVE The owners enlarged the living room by extending it into what was a porch. An alcove is warmed by a stained-glass panel created from old glass. **BELOW** The owners' first date included shooting pool; after five or six games, Terry decided to let Paul win so that she could go home. The living room centers on a pool table.





A kitchen for the house

The only original element in the new kitchen is the flooring, which like the rest of the house is constructed of old-growth longleaf pine. Terry Garber loves pottery, which she has collected for many years. Above the kitchen stove, she displays pieces by Heather Goldminc, Blue Sky Clayworks (left). All but one of the sinks in the house is made of copper, including the kitchen sink. Fond of 1920s and '30s Art Deco slipper-shade lighting fixtures, the owner used them throughout the house.



ART TILE

Over the range, ubiquitous white field tile is inset with the 'Mackintosh Glasgow Rose' flower trio with drops, in the Root Beer glaze, by DuQuella Tile in Oregon.



LEFT A small breakfast table and chairs is visible looking from the kitchen toward the den. **RIGHT** Terry Garber was inspired in the design of the interior from an Arts & Crafts-period house she and her husband had occupied in New Orleans. Inspired elements include the wainscot and the colonnades. **OPPOSITE** (bottom right) A cherished new element is the 550-foot long pier extending into Galveston Bay. It incorporates two boat slips and, at the end, a sheltered spot for fishing.



ART WALLPAPER

Bradbury & Bradbury's Victorian and Arts & Crafts collections of wallpapers fit the transitional house; this is 'Iris Frieze' from the Fenway suite.



still lived here in the 1980s. Then there was just one other owner before us."

The Garbers reconfigured the interior, turning the attic into a dormered bedroom suite and relocating the kitchen, living room, and dining room. Although Terry Garber's field of study was economics and her husband is a scientist, they describe themselves as students of architecture and design; they used house-design software as a tool during the seven months they planned the renovation.

"We were lucky that the house allowed the changes we wanted to make," Terry says. "The laundry room that was

THE BAY RIDGE PARK ASSOCIATION In 1893, twelve prominent Houston families acquired 40 acres of land in order to build a resort community of summer homes, and formed the Bay Ridge Park Association. To allow each family beachfront property, the land was divided into deep, narrow lots. In an egalitarian move, the families chose their lots via ballots.

The first houses built were modest one- and two-storey Eastlake and Queen Anne cottages with verandahs. Houses built in the early 20th century, like this one now owned by the Garbers, were designed by renowned architects. Among the grander houses is one patterned after the White House, which was built for Texas Governor Ross Sterling and his wife.

Overlooking Galveston Bay at the inlet that leads to the Houston Ship Channel, Morgan's Point is a city of 350 people, among them the members of the Bay Ridge Park Association. The organization's president today is Paul Garber.



RIGHT One of the bathrooms added in 1923 is on the back, or bay side, of the house.

The room was created from space taken from a porch. **FAR RIGHT** The alcove that previously housed the shower now holds a vanity with a stone counter and a copper sink. **BOTTOM** The bathroom next to the master bedroom occupies what was originally a sleeping porch. The bathtub, original to the house, was moved here.

OPPOSITE The master bedroom was designed around a favorite wallpaper design. The wainscot height was determined by the depth of the frieze.



A well-located laundry became a bath; the former sleeping porch easily became the master's en-suite bath. The old butler's pantry and breakfast room became a large galley kitchen.

adjacent to a bedroom is now its bath; we widened a hallway to make a new laundry room. The former sleeping porch adjacent to the master bedroom became the perfect master bath. And the location of an old butler's pantry and breakfast room was perfect for the galley kitchen of my dreams."

As far as style, Terry knew exactly what she wanted. "I've always said that my first love is a classic late-Victorian style Queen Anne," she says. "But, in New Orleans, we lived in a 1902 Craftsman house and loved it. When we bought and renovated this house, we based the design more on the later period."

Thus, a summer cottage with white-painted beadboard rooms became a year-round home with a formal Arts & Crafts personality. It may not be what Mr.

Filson had in mind, but the style suits the house. Terry replaced the square stair balusters with a nod to a staircase she saw at the Catawba County Museum in North Carolina. She hung lush Aesthetic Movement wallpaper friezes above deep wainscots. For those wainscots, the Garbers contacted a dealer specializing in recovered hardwoods, who had a cache of the wood the house was built of: reclaimed, old-growth, longleaf pine.

In 2015, the couple added a garage and a side porch that leads to it. That year, Paul Garber finished a project dear to his heart: a 550-foot pier with two boat slips. He loves the house, but his voice warms when he talks about sitting at the end of the pier, doing nothing but holding a fishing pole.

FOR RESOURCES, SEE PAGE 103.



A reaction against Victorian mass production,
precursor to the Arts & Crafts gestalt, the movement of Ruskin,
Morris, and Oscar Wilde has been called the “cult of beauty.”



AESTHETIC INTERIORS 1872–1889

THE MOVEMENT INFLUENCED BRITISH DESIGN AND AMERICAN TASTE. **By Patricia Poore**

➔ A precursor to British Arts & Crafts reform, the Aesthetic Movement embraced Japonisme, an important coda manifested in the Anglo-Japanese furniture of E.W. Godwin and the decorative designs of Walter Crane and James McNeil Whistler. Popular motifs include the stork, sunflower, and lily. The trend was perpetuated by Liberty & Co. in London and by all fashionable decorators throughout the 1880s.

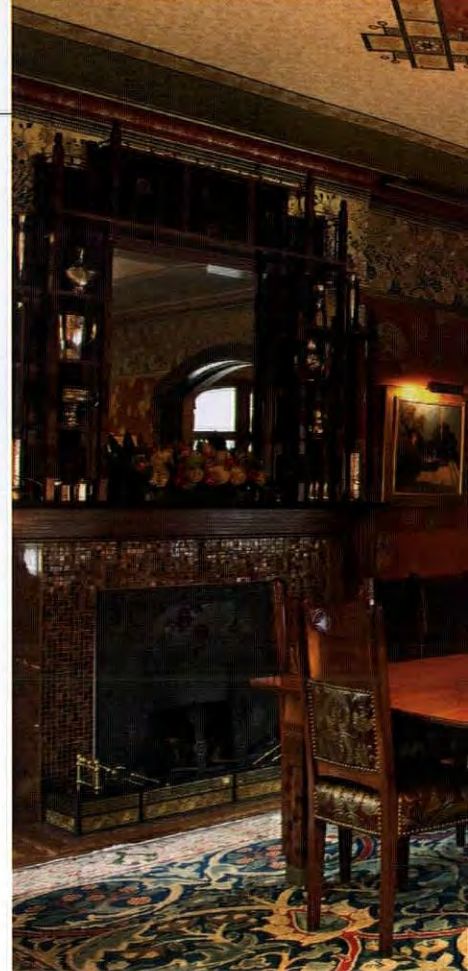
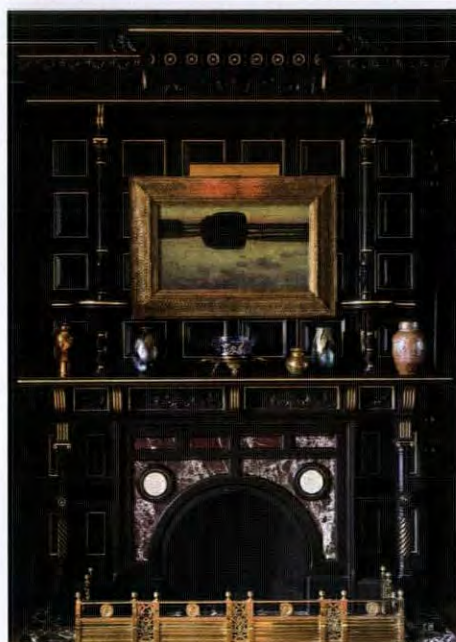
NAMES ONCE AGAIN FAMOUS are associated with this reaction to mid-Victorian “bad taste,” not only William Morris but also ceramist William De Morgan, designer C.R. Ashbee, and tastemaker Bruce J. Talbert. They suggested that the line between the fine and applied arts was false—that the design and manufacture of furniture, ceramics, metalwork, and textiles should rise for the sake of beauty in everyday life. Although Morris often sought to distance himself from the much-parodied Aesthetic Movement (see the operettas of Gilbert & Sullivan), his popular designs actually helped extend its influence in the U.S. By 1870 Morris’s wallpapers were on sale in Boston, and two years later *Hints on Household Taste* by

RIGHT A Hunzinger sofa centers a Manhattan parlor featuring Aesthetic furniture: the table and elaborate cabinets are by the Herter Brothers. **OPPOSITE** A pen-and-ink drawing by Steve Bauer of Bradbury & Bradbury Wallpapers illustrates the perfect Aesthetic room.



the HALLMARKS

- STYLIZED, ABSTRACTED** ornament was preferred in carving, on walls, and for textiles—flat ornament for flat surfaces. The shaded, realistic depictions of fauna and flora as seen in the mid-Victorian period were out of fashion.
- MOTIFS** in the Anglo-Japanese style were popular ca. 1875–1885: cranes, swallows, bamboo, and cherry blossoms. Motifs and palettes were based, too, on medieval and Gothic designs. An alternate name for Aesthetic and Eastlake is Reformed or Modern Gothic.
- WALL TREATMENTS** embraced the tripartite division of dado, fill, and frieze. The fill was kept simple—even done in one color in the Japanese fashion—to set off framed prints hung from the picture rail. Wall and ceiling papers often had oriental motifs.
- TERTIARY COLORS**—olive and sage, ochre, terracotta and russet, peacock blue—were favored, a palette influenced by William Morris’s revival of medieval formulas, and by the subdued but clear tones of Japanese woodblock prints.
- EXOTIC TASTES** An Exotic Revival was a sub-theme peaking around 1880 with the American fascination for Arabesque ornament. Moorish tiles, Persian furniture, and Turkish smoking rooms were all the rage.



ABOVE In the Connecticut Queen Anne, wall decoration of 1882 was re-created for an Anglo-Japanese room with rare furniture by British architect Thomas Jeckyll; the new mantel is in his style.

CLOCKWISE FROM TOP LEFT Eastlake interiors were the geometric, wood-rich variant of Aesthetic in the U.S. • Japanesque frieze and faux bamboo furniture in a Queen Anne in rural New York. • Owls and the moon, cherry blossoms, and nasturtiums figure in Anglo-Japanese goods. • In an 1882 Connecticut Queen Anne, the sophisticated music room has ebonized woodwork recalling lacquer.

Charles Locke Eastlake was published in an American edition. The 1876 Centennial Exposition in Philadelphia followed, bringing thousands of Americans in contact with the “reform movements” in England. Then Oscar Wilde made his famous lecture tour of the U.S. in 1882–83.

In the U.S., New York cabinetmakers the Herter Brothers dabbled in their

own version of Anglo-Japanese style by the mid-1880s. Ceramics and silver were widely available in the Aesthetic taste. The Japanesque was of course propelled by the “opening of Japan” by Commodore Perry’s celebrated visit in 1853. Westerners were fascinated by this newly discovered society, uncorrupted by modern machines.

The flat planes, stylized designs, and nature-inspired motifs of the Anglo-Japanese style included storks and owls carved in the backs of chairs, beetles and spiders crawling up the handles of silverware, dragonflies lighting on silver teapots by Tiffany and Gorham, and cherry blossoms in stained glass.

The reformed taste worked especially well in house styles based on vernacular medievalism and the Modern Gothic: Stick Style (called Eastlake in San Francisco), Queen Anne, the Shingle Style, and late Victorian Tudor and Jacobean Revivals. Nevertheless, Italianate and Second Empire houses built in the 1860s and ’70s often were redecorated in the popular Aesthetic taste.

The Aesthetic Movement morphed into Arts & Crafts in England and Art Nouveau on the Continent. In America the craze faded away by 1890, and that last decade of the 19th century saw a nostalgic turn back toward the Rococo, cabbage roses, and mauve. The Japanese influence would continue, more authentically, in the work of Louis Sullivan and Frank Lloyd Wright and their Prairie School designs, and in the bungalows designed by Greene and Greene.



Aesthetes and Philistines

By the mid 1870s, "Art for Art's Sake" assumed the proportions of a national mania in England. No longer dependent on serious-minded medievalists like Morris, the movement was whipped to a frenzy by a younger and outrageous band of long-haired, ultraelegant Aesthetes, as typified by Oscar Wilde. The Cult of Intensity, also known as the Aesthetic Craze, came into full flower with its own symbology—the sunflower, lily, and peacock—and startling new modes of dress and behavior.

To be aesthetic was not merely to appreciate Art, but to become of one-self Artful. Not just Artful, but visibly, soulfully, utterly Artful, a chalice of exquisitely intense feeling. The most popular expressions of the era used the word "too," indicating that whatever was being experienced or described was simply too exquisite, too refined, and too Artful to be conveyed in mere words: It was simply TOO! Utterly TOO! Consummate *too too*!

The opposite of the Aesthete was the Philistine, those who were crude, devoid of culture, bound by the material, and tied to the common. "Common" was the ultimate Aesthetic insult. Gilbert & Sullivan were accused of being Philistines when they premiered their operetta "Patience" (1881), a parody of the Aesthetic Movement:

*"Though the Philistines may jostle / you will rank as an apostle
in the high aesthetic band, / If you walk down Picadilly
with a poppy or a lily / in your medieval hand."*

Audiences were, however, enraptured by the beauty of Aesthetic costume. Increasing numbers of women happily exchanged their uncomfortable whalebone corsets, tight bodices, and heavy skirts for light, flowing Grecian gowns, sleeves puffed at the shoulders in the Aesthetic mode. —BRUCE BRADBURY, 1984

INTERIOR *visits*

18 STAFFORD TERRACE, the Linley Sambourne House, London, 1875. Morris wallpapers, Eastlake furniture, ebonized overmantel, Japanese prints, and stained glass. rbkc.gov.uk/museums

CHATEAU-SUR-MER, Newport, R.I., 1852, remodeled 1870s by architect Richard Morris Hunt. Billiard room and stairhall are in Eastlake style, two main bedroom suites are done in superb English Aesthetic taste, and there's an exotic Turkish room. newportmansions.org

EMLÉN PHYSICK ESTATE, Cape May, N.J., 1879, architect Frank Furness. The asymmetrical Stick Style house has strong geometry and surviving Aesthetic/Modern Gothic interiors with much of the original furniture. capemaymac.org/emlen-physick-estate

EUSTIS ESTATE, Milton, Mass., 1878, architect William Ralph Emerson. Stone English Queen Anne house with Modern Gothic details, rich woodwork, stained-glass windows, trussed ceiling, metallic-paint wall treatments. historicnewengland.org

GLESSNER HOUSE, Chicago, 1887, architect H.H. Richardson. Furnished with goods from Morris & Co.; tiles designed by John Moyr Smith tell the story of Lancelot and Elaine; "art" furniture is by Isaac Elwood Scott. glessnerhouse.org

GREEN DINING ROOM, Victoria and Albert Museum, London, decorated by William Morris with Philip Webb and Edward Burne-Jones, 1867. Elizabethan and Gothic Revival motifs, highly decorated. vam.ac.uk

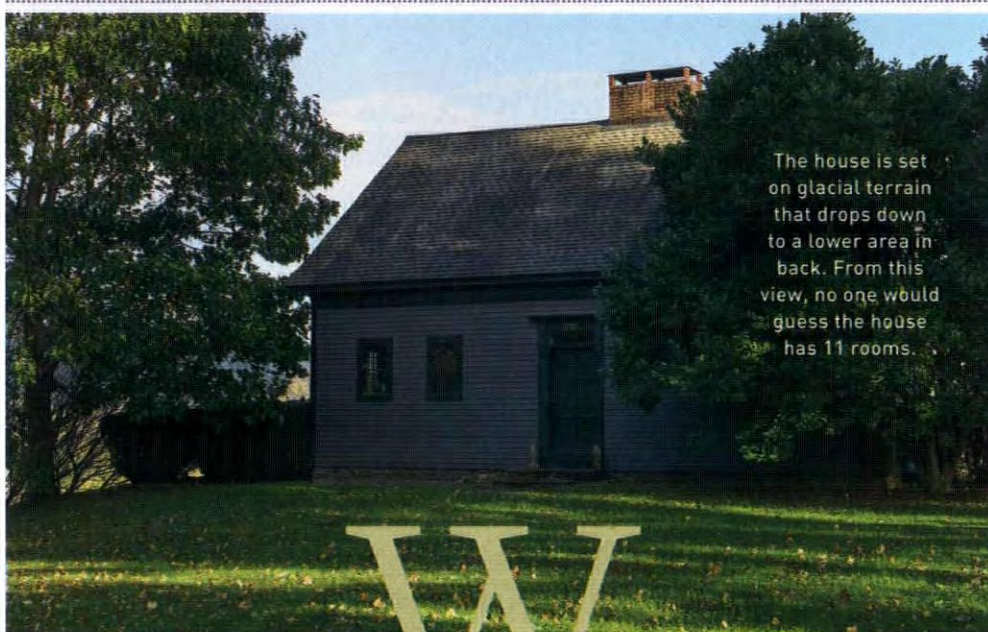
MARK TWAIN HOUSE, Hartford, Conn., 1874, architect Edward Tuckerman Potter, redecorated 1881. A world-class Aesthetic interior by L. C. Tiffany's Associated Artists with work by Candace Wheeler. marktwainhouse.com

OLANA, Greenport, N.Y., 1872, architect Calvert Vaux, decorated by Frederick Church. Exotic Persian Revival house of the landscape painter; intact color scheme and Middle Eastern stencils by the artist. olana.org

PEACOCK ROOM, Freer Gallery, Washington, D.C., decorated by James McNeil Whistler, 1877. Moved from London, a great surviving Aesthetic interior in Anglo-Japanese style. Intense color, gold leaf. freersackler.si.edu

With disarming respect and gratitude, a history-minded couple describe their relocation and restoration of a late-18th-century house.

ADOPTING A SURVIVOR



The house is set on glacial terrain that drops down to a lower area in back. From this view, no one would guess the house has 11 rooms.

WHEN BUZZ HESSE saw a horse standing in the open front door, chickens running in and out around its hooves, he knew he had to act. The ca. 1795 house was unpretentious, but as someone with expertise in both antiquities and antiques, Hesse knew it was important. • Actually, the house wasn't new to him. Many people in the antiques business had coveted it for years, and it was documented in the architectural history Landmarks of Otsego County New York. Until recently the house had been occupied by tenant farmers. When the farm failed, the owners abandoned it. Hesse's first bid to buy the house fell through, but he persisted, and a couple of years later it was his.

BY CATHERINE LUNDIE | PHOTOS BY GRIDLEY + GRAVES

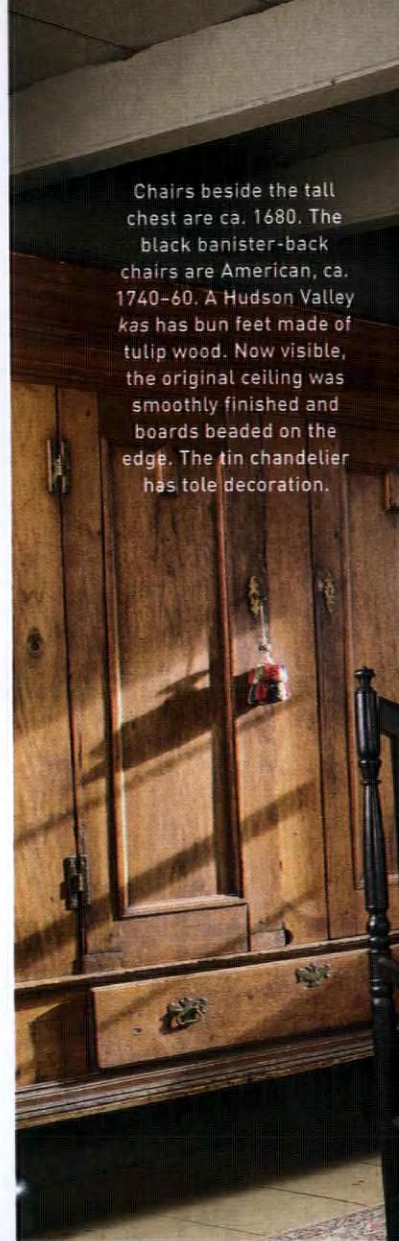
**READER
FAVORITE**BEST PROFESSIONAL
RESTORATION**2018****"FOOD TASTES
DIFFERENT,"**

say the owners, who have cooked over the hearth. A love for utilitarian objects led to collecting 18th-century cooking tools and instruments. On the wall next to the fireplace is a rare tin pipe box with a drawer. Beneath that hangs an Iroquois muskrat board used for stretching and drying hides.





ABOVE The musket is a flintlock fowling gun with a tiger-maple stock, attributed to 18th-century maker Martin Eli. Two walls have raised paneling; Hesse has seen this only in eastern Connecticut, suggesting the carpenter might have come from there. **BELOW** (left) The door to the left leads to the foyer. The staircase leads from the parlor, behind the right-hand door, a clever layout that saves space for two cupboards upstairs. The tall clock by Connecticut clockmaker Riley Whiting (1785–1835) is original down to the black and green paint. (right) The tilt-top table with very fine needlework is Irish.



Chairs beside the tall chest are ca. 1680. The black banister-back chairs are American, ca. 1740–60. A Hudson Valley kas has bun feet made of tulip wood. Now visible, the original ceiling was smoothly finished and boards beaded on the edge. The tin chandelier has tole decoration.





More Online



See another fine, replica tavern room: oldhouseonline.com/articles/vintage-tavern-room

Hesse's rescue wasn't the first narrow escape for the house. In the late 18th century, this was the frontier, and an area that largely had been loyal to the Crown during the Revolution. That made it ground zero for the border wars of New York, the military campaigns against the Loyalists and Native American tribes that had sided with the British. Most notable was the Sullivan Expedition that destroyed more than 40 Native American villages as well as Loyalist homes and settlements.

In the early 19th century, raids that led to the War of 1812 ravished the area again; once more houses and whole villages burned to the ground.

In the years after its abandonment, a well-built roof had

saved the house. Buzz Hesse knew he'd picked a survivor! Now, however, he would have to remove it from the farm. How? "Very carefully," Buzz laughs. "We took it apart: pin by pin, board by board, we numbered every piece, and we stored it."

Along the way, discoveries were made. During the Victorian era, two primary rooms had been lathed and plastered over. During disassembly, the plaster came off and underneath were the original walls and beams, hand planed, in perfect condition. "The walls are just beautiful, unpainted random-width boards with thumbnail beaded edges," Hesse says. More happy surprises included the original mouldings, chair rails, and hardware, all intact. When Hesse and his wife, Jackie, found some prop-



REASSEMBLY & AN ADDITION

In the Tavern Room, a meticulous addition to the house, the mantelpiece was purchased from a house being razed in Otsego County. Other woodwork is an exact reproduction of what was found here. The paint color was mixed to match the original colors found under a later ceiling.



ABOVE A Queen Anne pad-foot chair sits by a ca. 1820 Sheraton stand of tiger maple and cherry with original brasses. **RIGHT** (top) 'Old Dark Blue' Staffordshire china was made in the early 1800s for the American market. (middle) The cupboard is from an 18th-century tavern. (bottom) The two rare Native American marrow scoops have handles of knuckle bone.

erty that would do the old house justice, they began the careful process of reassembly.

Hesse was equally meticulous in his reconstruction, but there was some serendipity, too. Take the large quantity of antique nails he'd discovered at a flea market: "The beauty of it is, I bought them way before I bought the house, so I had all the nails I needed and more." The parlor walls revealed the ghosting lines of a corner cupboard removed long ago. Hesse happened to own one that fit the outline exactly.

Other things weren't as effortless. Forced by building codes and harsh winters to install modern heating and lighting, Hesse did his best to disguise them. "I hid rectangular ducts in the walls and have little heating vents come out in the mopboards. That way I didn't have to cut holes in the walls." He hid electrical outlets behind furniture.

If ever anyone was well equipped to furnish an early house, it's Buzz and Jackie Hesse. The couple recently retired from 30 years running Hesse Galleries, a nationally recognized antiques auction house in Otego, New York, though Hesse continues to buy and sell antiques. "I bought my first antique in 1955, when I was in high school," he remembers. "I was smitten by late 17th- and 18th-century furniture and I still am."





ABOVE The master bed is perhaps the only reproduction in the entire house.

"At six-two, I couldn't find an antique bed comfortable for me," Hesse says. The late master carpenter Richard Bury made his an authentic reproduction a bit wider than the original. "There is virtue in the well-crafted object, its precision, even when it is new."

Every piece has a story. Hesse is incredibly knowledgeable about the objects here: their age, provenance, aesthetic value, and so on. Often they carry a delightful dash of local history. Take, for example, the portrait hanging in the foyer. "That's Almina Northrup. She and her brother Avery lived six or seven miles over the hills in Franklin, a village that runs into the Susquehanna River. The curious thing is the frame. That's a cut-out leather-trimmed wooden frame—leather grapes and leaves are attached to the frame. Almina made that around 1850 or '60." He also owns another piece by the talented siblings, a painted cupboard with leatherwork accents.

A corner cupboard in the Tavern Room hailed from Veeder Tavern, an 18th-century hostelry on the Mohawk River. The person who inherited it chose not to sell, but contacted Hesse some years later. During that time, the cupboard had languished in a metal storage unit long enough for the owner to lose the key, and for hornets to build a large nest inside. Undeterred, Hesse broke the lock, braved the hornets, and brought the piece home.

The Tavern Room is the only addition to the old house. Back in the 19th century, the house had gotten a "horrible" Victorian

addition, which was left behind and bulldozed into the old cellar hole. Once the house was rebuilt, Hesse planned to put a garage in its place. One day, standing where the Victorian entry door had been, Buzz changed his mind. "It sounds funny, but suddenly I envisioned the whole Tavern Room, right there before me."

Hesse followed through on his vision with great care. Everything here is architecturally in keeping with the original house. Moulding and chair rails were precisely reproduced. Handmade firebricks were dug out of local ruins, cleaned, and reused here. Those antique nails he had bought years ago came into play. "I was fanatical about it," Buzz explains. "Keeping it correct was a matter of integrity, not deception; I love the old house." The room was then furnished with an exquisite collection of antiques collected over the years.

The Hesse house and everything in it survived, things so well-crafted and beloved (or just lucky) that they are still with us. Buzz and Jackie Hesse are their guardians, whose care and protection ensure their survival for the future.

FOR RESOURCES, SEE PAGE 103.

HESSE ARCHAEOLOGY MUSEUM

Buzz Hesse's original profession was archaeologist. He worked with the New York State Museum and Science Services and is a contributing author of a two-volume work, *The Pre-History of the Upper Susquehanna River Basin*. After moving into the antiques and auction fields, he continued the archaeology work independently, even locating and excavating a historic Native American village, Unadilla, that had been burned by Continental troops in the late 18th century.

Hesse's lifelong passion resulted in a magnificent collection and the opening of his Hesse Museum of Archaeology, which occupies a building on his property. It is filled with artifacts spanning 14,000 years—which he acquired during independent archaeological investigations or in years of collecting with his wife. The Museum ranges widely, from Iroquois False Face Society masks to the possessions and entire background of one Civil War soldier. "Both Jackie and I feel incredibly privileged to have acquired these things," Hesse says, and they have generously made the Museum free of charge to the public. Visitors to the area are welcome to call ahead for an appointment: (607) 287-5320



HOUSED IN TERNE

Shown in terne, the elegant Federal Metedeconk wall mount lantern is based on a hexagonal original dating from between 1780 and 1830. Shown with two candelabra-based sockets, the lantern is 16" high x 10 1/2" wide x 6" deep. \$574. Authentic Designs, (800) 844-9416, authenticdesigns.com



KEEPER OF TOLE

Early Americans stored important papers in document boxes handcrafted of tin and painted with the brilliant florals of toleware. "Tulip" is artist Barbara Bunsey's interpretation of a piece painted by well-known tole painters Sally or Maria Francis in the early 1800s. \$125. Calico Goose, (330) 467-7402, calicogoose.com

TIN, TERNE AND TOLE

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Accents to complement the house seen on previous pages are made from materials available at the time, such as soft, silvery tin and its close relative pewter, a tin alloy; terne, iron with a tin coating; or tole, tinplate decorated with colorful florals.



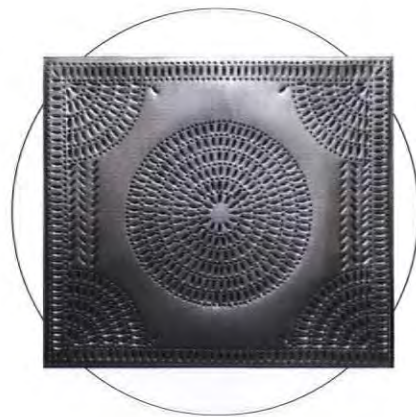
HOIST A PINT

Jonathan Gibson is a second-generation pewterer who makes authentic vessels, lamps, and ornaments. The John Townsend Tulip Pint Mug is a reproduction of a period example from the artist's collection. The mug is 4 3/4" high and holds 16 ounces. \$175. Gibson Pewter, (603) 495-1776, gibsonpewter.com



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Handcrafted using proprietary finishes, the six-arm cone chandelier with hand-punched patterns and beeswax sleeve candelabras is shown in Old Tin. It comes in six metal finishes and 15 museum-quality paint colors. The chandelier measures 15" high x 25" wide. \$1,125 and up. Classic Lighting Devices, (860) 267-8814, classiclightingdevices.net



RADIANT COUNTRY

Punched-tin patterns in sunbursts and striking geometric forms originated during the early-19th-century American Radiance movement. Sunburst with Chisel is an authentic pattern for early pie safes. Priced \$26.50 to \$55.75, depending on metal and finish. Pierced Tin Designs by Country Accents, (570) 478-4127, piercedtin.com



READER FAVORITE

BEST RESTORATION
BY DIYers

2018

CREEPING FIG

The previously remodeled entry got an overhaul in fine bungalow-era fashion. Inspired by the Gamble House in Pasadena, these homeowners planted creeping fig and colorful annuals in containers.

A Bungalow *Brought Back*

In a glorious if lengthy reversal of misfortune, the 1912 house in Santa Barbara, California, was restored by dedicated owners who fell in love with this period. **BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT**

Built in 1912 for \$1,500, the modest but comfortable bungalow was sited on a sunny Santa Barbara street near the trolley line. Owners (a dentist, the city coroner, a one-time mayor) had, for a half-century, made few changes. But then a retired air-force captain bought the place in 1966 and with military precision embarked on a campaign to eradicate what he called the “mucky-yuck brown.” He painted all of the

original fir woodwork white, and coated the earthy brick fireplace with a clownish bright red outlined in white. He replaced the front door’s sidelights with louvered windows for ventilation, and then he demolished the dining room, ripping out handsome wainscoting and removing the built-in buffet (along with the bearing wall) between dining room and kitchen. Walls were then covered [cont. on page 89]



Homeowners Bob Sponsel and Patricia Chidlaw are ready for a spin in their 1931 Model A Ford station wagon. **OPPOSITE** Sidelights flanking the front door were restored to their original configuration. The replacement door is by cabinetmaker Charles Saenger.



ABOVE The fireplace was stripped of later red and white paint. These sconces are among the few originals left in the house. **BELOW** Deep overhanging gables lend picturesque appeal and shade the house. Redwood shingle siding was stripped and redone in original paint colors.



A rude 1960s redo had slathered woodwork in white paint, removed built-ins, and covered up box beams. In the living room, everything including the brick fireplace has been stripped and restored.





Original cabinets and trim have been restored, and the palette redone in apricot tones. Hand-embroidered pillows from Natalie Richards set off a pair of L. & J.G. Stickley settles and oak chairs. 'Chrysanthemum' rug is from The Persian Carpet.



The image shows a dining room with a reproduction Stickley keyhole trestle table set with vintage Fiesta dinnerware. The room features a Turkish carpet, exposed ceiling beams, and a false ceiling that has been removed. The walls are decorated with a mural of a forest scene. The table is set with a yellow and orange teapot, cups, and saucers, along with a vase of flowers. The chairs are wooden with leather seats. The room is lit by two hanging lanterns.

A PERIOD MIX

The dining room is centered on a reproduction Stickley keyhole trestle table set with vintage Fiesta dinnerware. Ceiling beams were uncovered when a false ceiling was removed. A Turkish carpet anchors the room.



ABOVE The buffet and wainscoting were discovered in a nearby bungalow slated for demolition, and replace the original built-ins torn out during the 1960s. Walls are papered with Bradbury's 'Glenwood' and the 'Idylwild Frieze'. **RIGHT** (top) An amusing cast-iron hand was made to advertise Whistle Orange soda, ca. 1930. • (bottom) A ca. 1940 advertising clock still keeps excellent time.



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in particleboard paneling, and a false ceiling went up to cover the box beams.

No room in the house was safe. The captain tore out original kitchen cabinets, gutted the bathroom, and removed the master bedroom's bay window (no one is sure why). He covered oak and fir floors with beige shag carpeting, and poured a gooey faux terrazzo finish on floors in the bathroom and on porches.

Finding the bungalow sufficiently modernized, the satisfied captain sold it, and promptly moved to a tract house in Goleta.

When Bob Sponsel bought the house in 1980, it was hard to tell what had been. He paid a visit to the captain, and learned that the retired officer had taken before and after photos to document his work. Bob realized that the good bones and more were still there, and a clear vision materialized for restoration. Working with his wife the talented artist Patricia Chidlaw, Sponsel would spend nearly 30 years meticulously repairing and replacing, winning the

Santa Barbara Beautiful Award in the process.

The couple began in the dining room, mustering the courage one afternoon to smash through the false ceiling, finding to their delight the original box beams were perfectly preserved, as was the original mahogany stain that would guide woodwork restoration. Bob and Patricia were not sure how they would ever replace the missing china buffet. In a stroke of luck, they heard of a bungalow just blocks away that was to be razed for an office building; they snapped up the salvage rights for \$300. The doomed 1914 house had a built-in cabinet, wainscoting, French doors, and even wall sconces that fit their own bungalow.

Their skilled carpenter built a new wall in the dining room to seamlessly fit the buffet cabinet and wainscoting, all of which looks original. "The dining room had had all the charm of a double-wide trailer," Patricia jokes, but now it is the centerpiece of the home.

Walking the dog one morning, Patricia saw



More Online



See a 1920s Norman Revival house fixed up by this couple: oldhouseonline.com/articles/scottie-cottage



With porches open and sympathetically enclosed, the modest house lives large, with space for a sun parlor and a sunlit painting studio.

ABOVE Patricia Chidlaw, a renowned artist, paints in her light-filled studio overlooking the backyard. **TOP** An oak furniture set in the master bedroom came from grandparents. The bed is covered with a ca. 1930 linen bedspread with applied and embroidered nasturtiums. The photo is of Bob Sponsel's mother. The ca. 1910 slag-glass lamp is similar to one Bob grew up with. **RIGHT** The master bath was restored with (newly added) fir wainscoting; the original flooring was stripped and refinished. Period fixtures include a salvaged Crane pedestal sink and a clawfoot tub that was found on the curb.





LEFT Fergus the Scottie enjoys the sunroom filled with wicker furniture and handmade pillows, including 'Dragonfly' and 'Pinecone Corners' by Dianne Ayres of Arts & Crafts Period Textiles. Salvaged French doors can be closed to separate the rooms. **ABOVE & BOTTOM** The Model A Ford is in spiffy condition, just like the bungalow. **RIGHT** The restoration of this house turned the owners into serial restorers with a penchant for the 1920s and '30s. Who wouldn't fall in love with this reminder of old California?



a clawfoot tub on the curb, and she pushed it home on a dolly. When Bob's mother told him about a Craftsman-era hotel that was being used for senior housing—and about the "dusty old furniture" stored in its attic—the couple paid a visit and came home with two antique L. & J.G. Stickley settles.

The rest of the project went smoothly. In the living room, the woodwork and beams were stripped, then re-stained with Minwax's mel-low red mahogany: "a truly lovely mucky-yuck brown," Patricia winks. When some neighbors decided to "upgrade" their old lighting, Bob took the japanned brass and art-glass ceiling fixture from their trash.

Nothing remained of the original kitchen. Out went the captain's 1960s particleboard cabinets, his plastic drop ceiling and fluorescent lighting. Instead, a skylight now admits the California sunshine. Ghosts of the origi-

nal cabinets remained on the walls, to guide size and placement of period-appropriate fir cabinets with glass fronts. A 1930s GE monitor-top refrigerator and a 1950s Wedgewood stove lend vintage appeal, and have worked fine in the decades since they were refurbished. The light-filled back porch, now enclosed with broad windows, became Chidlaw's art studio overlooking mockingbirds in the backyard.

A portion of the porch had been enclosed sometime in the 1950s. These owners let it be, furnishing it as a cheerful sun parlor with plants and vintage wicker. Salvaged French doors now separate it from the living room.

Bob Sponsel and Patricia Chidlaw admit they caught the bug and became serial renovators. Another project is a 1925 French Norman cottage nestled in the woodlands above the city.

FOR RESOURCES, SEE PAGE 103.

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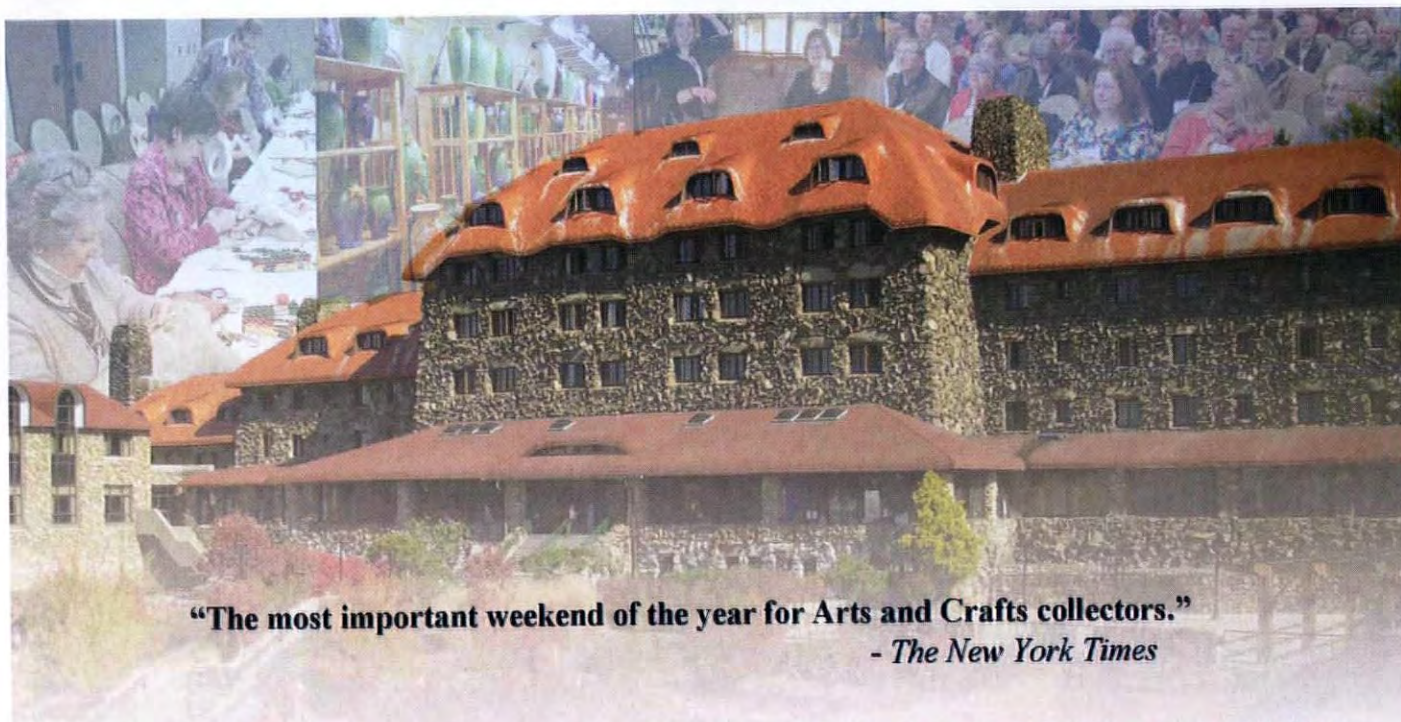
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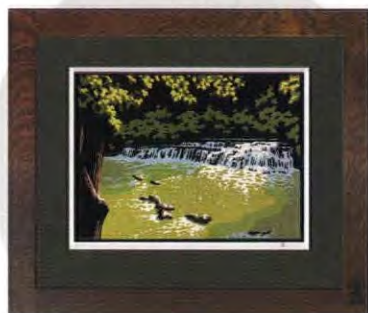
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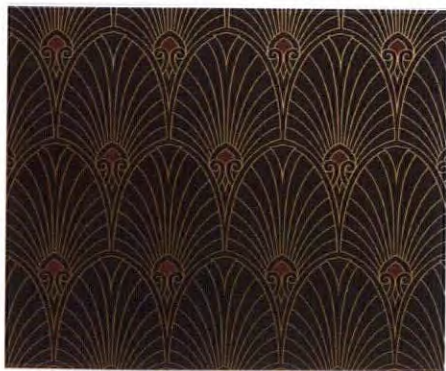
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Abatron Inside Back Cover, Page 94	Crown Point Cabinetry Pages 3, 96	M. Teixeira Soapstone Pages 40, 98	Shuttercraft Page 92
Acorn Mfg. Pages 58, 99	Donald Durham Company Page 92	Marvin Windows & Doors Pages 23, 98	Signature Hardware Pages 9, 100
Alameda Shade Shop Page 51	ehat.com Pages 62, 96	Melton Workroom Pages 57, 98	Simplicity Sofas Page 100
Allied Window, Inc. Pages 24, 94	Elmira Stove Works Pages 19, 96	Michael Colca, Furnituremaker Pages 57, 98	Specification Chemicals Pages 62, 100
American Building Restoration Page 94	FireplaceX Page 96	Modern Bungalow Pages 61, 98	Stickley Back Cover, Page 100
Americana Pages 53, 94	Garbers Crafted Lighting Page 96	Mon-Ray Inc. Pages 61, 98	Sundial Wire Page 100
Arch Angle Windows & Doors Page 94	Gas Copper Lanterns Page 9	Motawi Tileworks Pages 58, 98	Superior Clay Corp. Pages 2, 100
Arts & Crafts Period Textiles Page 94	Gregory Paolini Design LLC Pages 58, 96	Old Fashioned Milk Paint Co. Page 98	Susan Hebert Imports Pages 8, 95
Authentic Designs Pages 61, 94	Grove Park Inn Arts & Crafts Conference Page 92	Pacific Register Company Pages 61, 99	Velvit Products Co. Page 101
Ball & Ball Pages 39, 94	Heritage Tile Pages 57, 97	Period Lighting Fixtures Pages 55, 99	Vermont Soapstone Pages 55, 101
Bradbury & Bradbury Wallpaper Pages 51, 95	Historic Housefitters Page 97	Persian Carpet Pages 17, 99	Victorian Lighting Works Page 39
Bright Spot, Inc. Page 95	Hollander Glass Pages 40, 97	Pewabic Pottery Pages 53, 99	Vintage Doors, LLC Pages 13, 101
Chadsworth's 1.800.Columns Inside Front Cover, Page 95	House of Antique Hardware Page 40	Preservation Products Inc. Pages 62, 99	Vintage Hardware Pages 24, 101
Charles P. Rogers & Company Page 51	Indow Pages 4, 97	ProWood Market Pages 15, 99	W. F. Norman Corporation Pages 55, 101
Charleston Hardware Pages 53, 95	Innerglass Window Systems Pages 53, 97	Rennie & Rose Page 99	Ward Clapboard Mill Page 101
Christie's Wood and Glass Page 95	Janna Ugone & Company Pages 58, 97	Reggio Register Page 99	West System Pages 17, 101
Classic Gutter Systems Pages 62, 95	Jax Chemical Company Page 97	Runtal of North America Pages 1, 100	Woodcraft Pages 19, 101
Clay Squared to Infinity Pages 55, 95	Kennebec Company Pages 7, 97	S. A. Bendheim Co. Pages 33, 94	Woolen Mill Fan Co. Pages 51, 101
The Color People Page 95	King Architectural Metals Pages 51, 97	Sheldon Slate Products Co., Inc. Pages 33, 100	
Cooper Lace Page 96	Lanternland Pages 57, 98		
Coppa Woodworking Pages 39, 96			

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"Even then, we never used the front entry," said the former resident, making an illuminating point. "It was right on the street and led to a cold little vestibule. We stored stuff there. Everybody used the side door." When the house was built, the street was narrow and there were no cars. Remodeling so often follows bigger changes.

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