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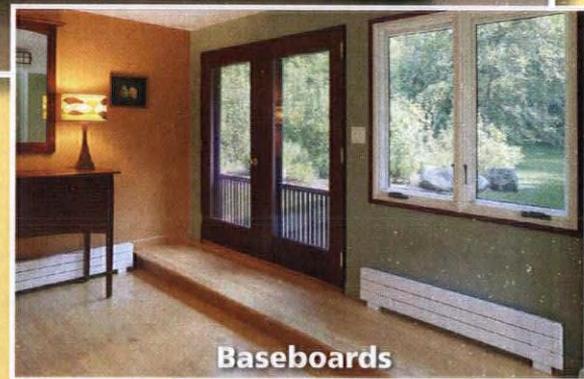
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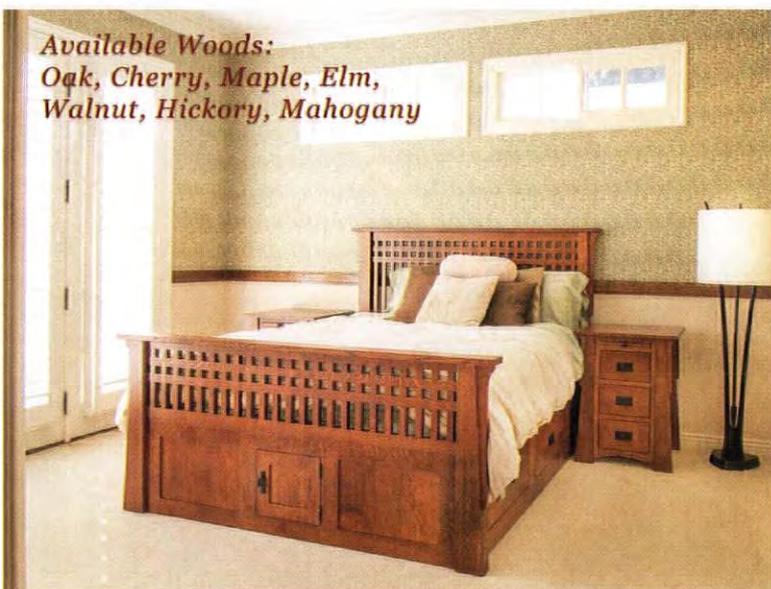
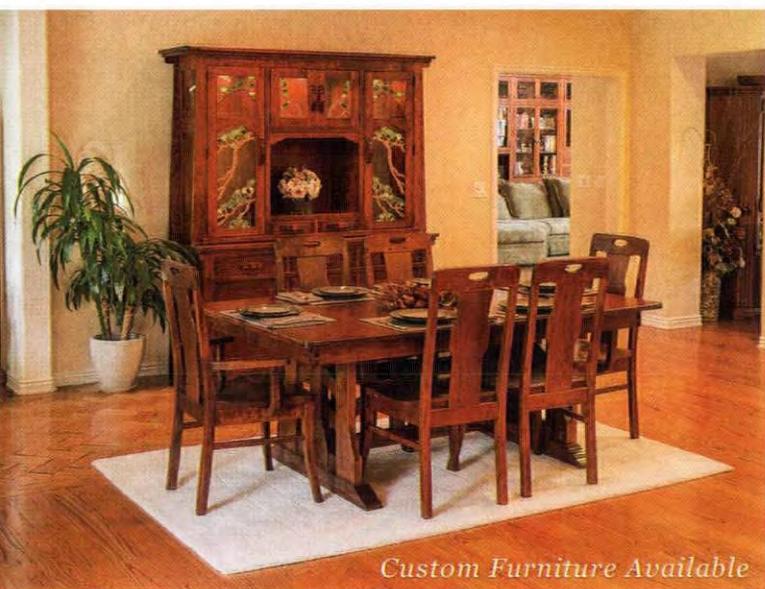
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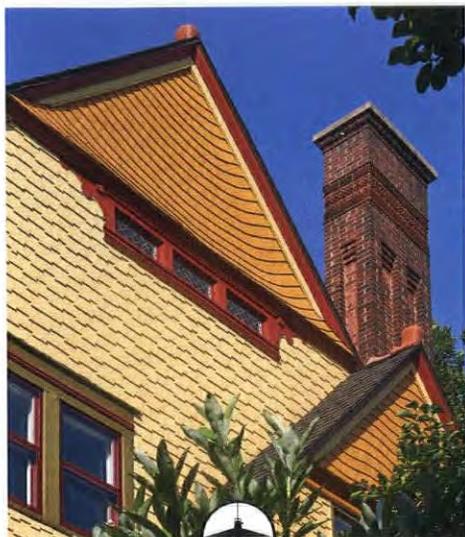


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ON THE COVER Roycroft furniture and decorative objects in the 1921 bungalow.
PHOTO BY WILLIAM WRIGHT; SEE PAGE 74.

INSPIRED
 gracious original
 homey EXUBERANT vintage
 BEAUTY
 salvaged patina HARMONIOUS CONTEXTUAL revival complement subtlety artful
 authentic gleaming smitten
 meaningful RESCUED
 simplicity

Gleaming exuberance!

As we readied these pages to go to the printer, our art director noted that a piece entitled *New Life for an Old Door* was followed on the very next spread with *New Life for an Old Dresser*. Two different writers had the same idea, and the redundancy wasn't noted during initial editing. Well, that's often what we're about, right? New life for old things.

I'd already caught other repetitive language. It seems writers and editors can get stuck on a word; I remember realizing that I'd used "twilight" and "twilight blue" half a dozen times in one issue, years ago, right after I'd painted the recesses of a beamed ceiling the perfect blue-sky-at-dusk color. In this issue, our indefatigable contributor Brian Coleman had a minor affair with "gleaming." Used effectively—but, in proofing, I noted that the copper was gleaming, the woodwork was gleaming, and the sunlight gleamed. (The copper still gleams, but the sunlight streams and the woodwork is now lustrous.) Soon after, I found the word "exuberant" in four different articles, penned by four different writers. Although it rang true in every case, I dusted off synonyms "lively," "cheerful," "vigorous," and "abundant."

I thought, Is this a thing? And I went looking for words that seem to pop up with unusual regularity in OHJ. (I'm leaving aside the obvious ones: old, house, restore, repair, bungalow.) Some of those words are shown above. Their recurrence creates a linguistic ambiance inside

the magazine and for anyone reading it. When I wrote down all the words, I was gratified by their spirit and their poetry.

In this edition of OHJ, with its emphasis on exterior wood repairs and a feature about a derelict house full of rot, you'll stumble repeatedly on the word "decay." Dare I mention that we almost called the RESTORE feature *Foxy Epoxy*? But no, we already have *Sexy Soffits*, and we don't want to scandalize anyone.



beauty: Flowers in the stained glass of the window fernery at the English villa. (See page 67.)

SIDE NOTES

WALLPAPERING

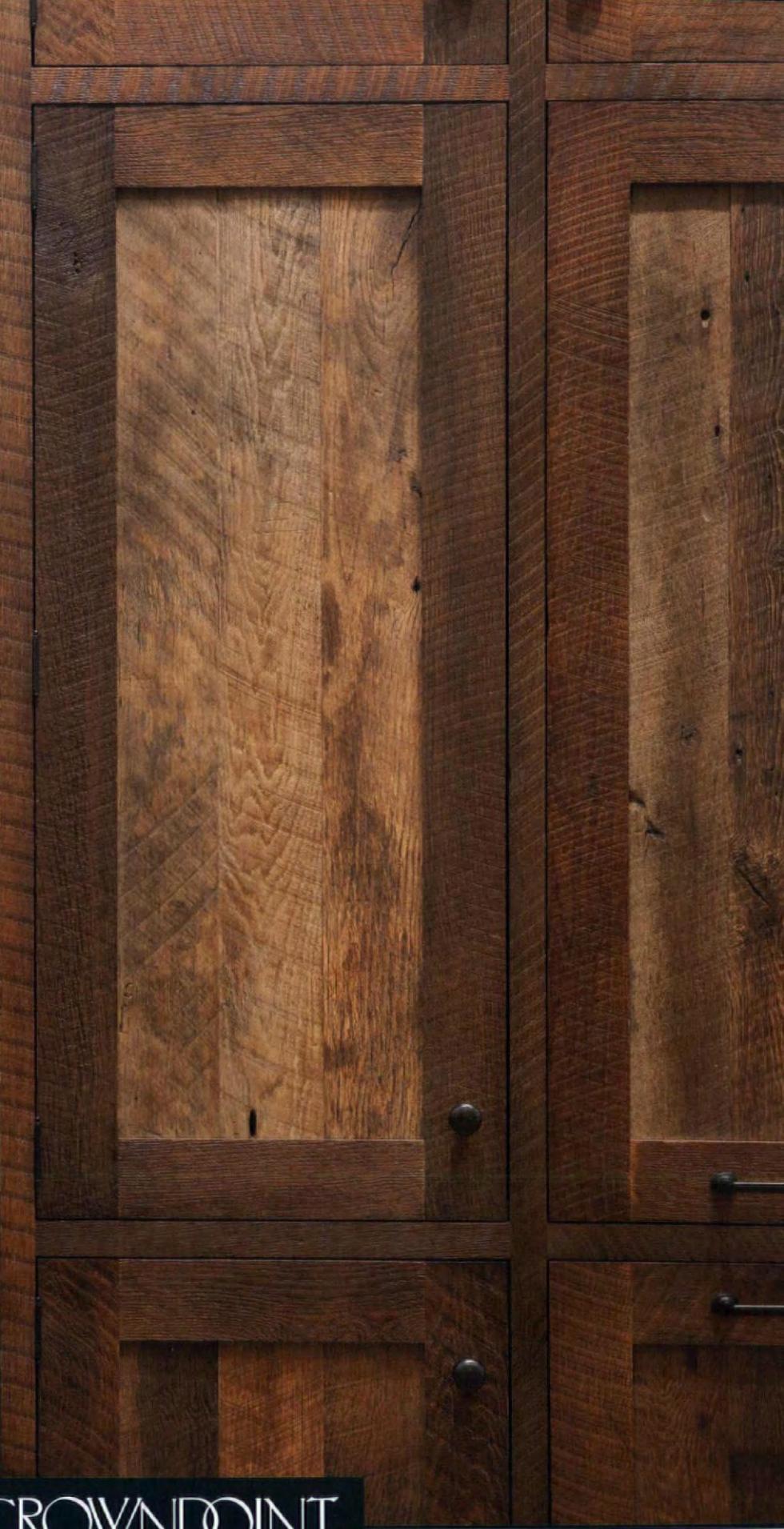
... and more. Learn about minor plaster repair, setting up a scaffold using ladders, measuring, painting a paneled door and using glazes, and every aspect of wallpapering. It's all so clearly presented, even the novice will gain confidence. This book starts at the beginning (with color theory and preparation) and covers every detail—complete with hundreds of step-by-step drawings—yet the advice is professional. (The author is an accomplished English paint-decorator who has run his own business and taught for many years.) Real-world tips and tricks of the trade pepper the pages. Techniques are time-honored.

DIY Guide to Painting and Wallpapering

by Michael R. Light
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VOLUME XLVII, ISSUE 1

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10 Harbor Road
Gloucester, MA 01930
(978) 282-3170

LOGO LICENSING, REPRINTS AND PERMISSIONS

Brett Petillo, Wright's Media
(877) 652-5295 | aim@wrightsmedia.com

PUBLISHED BY ACTIVE INTEREST MEDIA

5720 Flatiron Parkway
Boulder, CO 80301

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Warming Up the Winter

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2





6

5. BRACE FOR LOGS

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7

7. HERALDIC LOGS

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8

8. WARM UNDERFOOT

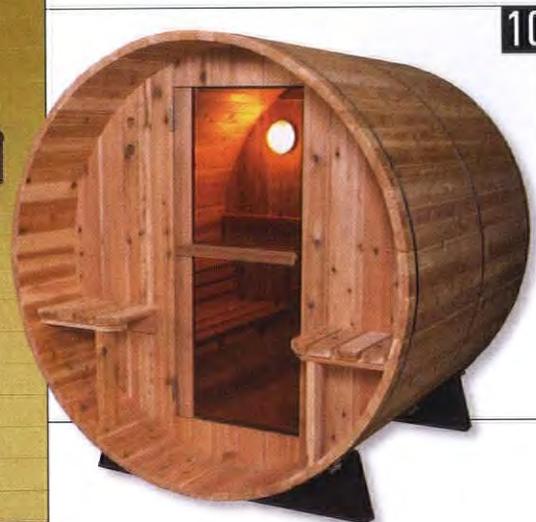
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9. ONLY THE LIGHT

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3. ROSY ART NOUVEAU

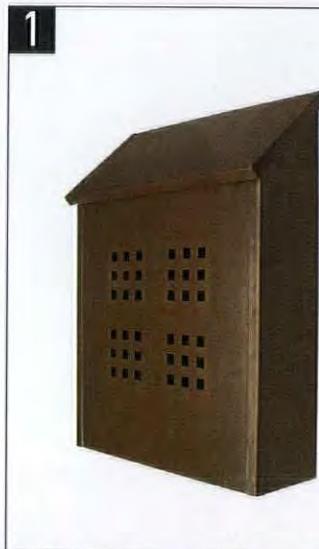
Designed by Lisa Rose, pillows, runners or bed scarves, and mats from the Art Nouveau Floral Window collection are jacquard-woven in the U.S. in a cotton blend. In Terracotta or Vineyard colorways, \$17.95 to \$72.95. Rennie & Rose, (413) 445-5856, rennieandrose.com

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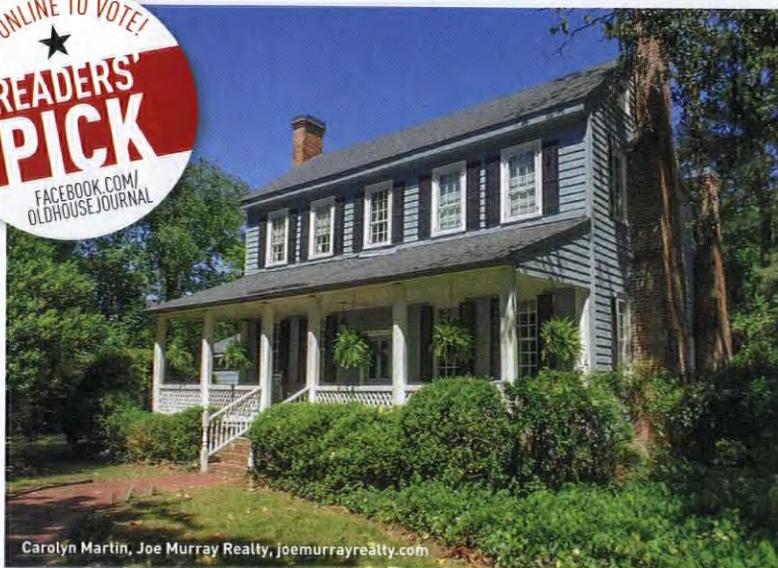
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Carolyn Martin, Joe Murray Realty, joemurrayrealty.com

AHOSKIE, NC / \$199,500

Seven Oaks is an 1837 example of a five-bay I-house with a deep front porch and end chimneys. Interior period details extend to wide board floors, 9/9 windows, original mantels and mouldings, a clawfoot tub.



Paula Martin, Paula Martin Real Estate, paulamartinteam.com

RAPHINE, VA / \$449,000

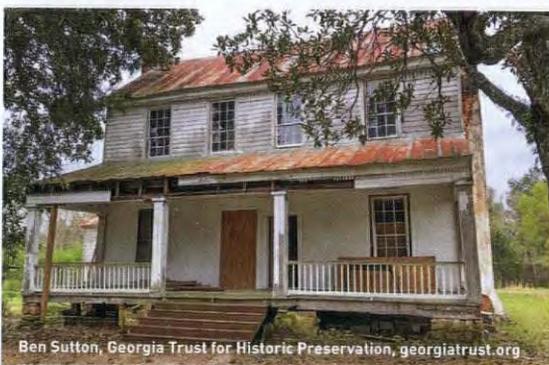
Bookended by stone chimneys, the board-and-batten 1853 Ott farmhouse has a porch with elaborate corbels and fretwork railings. See original pine floors, staircase with hand-carved handrail, antique light fixtures, sensitively restored kitchen with nickel-plated Glenwood E cook stove.



Thomas McCormack, Resources Real Estate, resourcesrealestate.com

COLTS NECK, NJ / \$850,000

Built in 1831 for Henry Green Wyckoff, in the same family for generations, this I-house retains the original "pumpkin pine" staircase and floors, and Rococo Revival marble mantels. Doorknobs are set low in the children's and maid's rooms.



Ben Sutton, Georgia Trust for Historic Preservation, georgiastatrust.org

JEWELL, GA / \$30,000

The Cason-Veal House is ca. 1830, with a full front porch and shed additions (the type is also called Plantation Plain). With hand-hewn beams, wide plank paneling on several walls, hand-cut dentil mouldings. Scored plaster on chimneys.



Jim Lyles, United Brokerage Services, unitedbrokerage.com

SOCIETY HILL, SC / \$75,000

In need of restoration, the Caleb Coker house is a late Federal I-house with details including a diamond and sawtooth pattern on the cornice. The center-hall foyer is two storeys with a split staircase. Some original plaster, flooring, and mantels.

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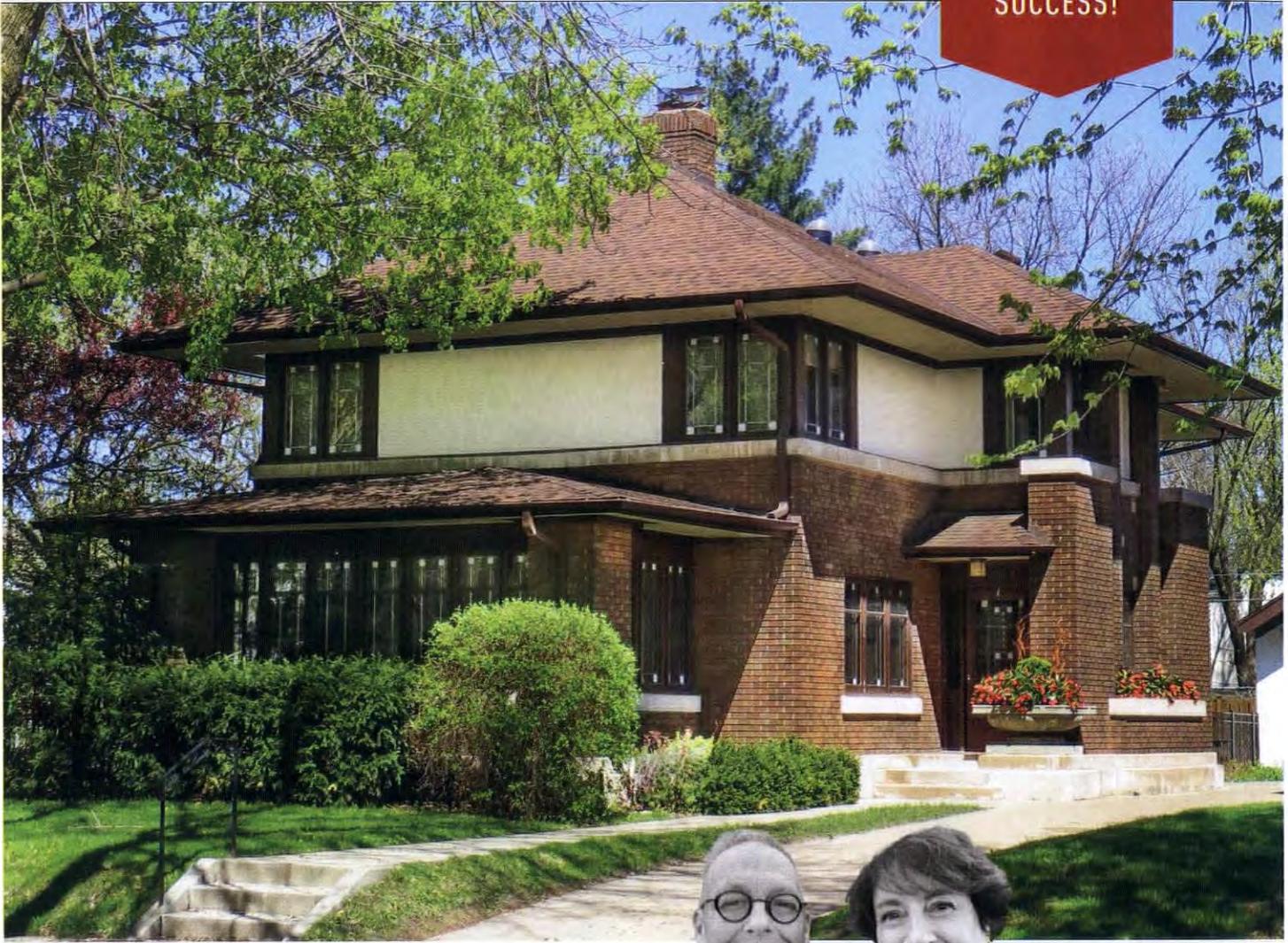
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MAKING IT ALL WORK

We were committed to doing right by this Prairie School house. **By Susan Smith and Brian Lewis**

Our 1915 house in St. Paul, Minnesota, is a significant example of Prairie School architecture in this region. It is attributed to the local firm of Bentley & Hausler. The previous owners, here for 40 years, had taken great care of the house, but the interior was dated. In the front rooms, we simply refinished floors, refreshed woodwork, and painted. However, the kitchen, remodeled in the 1980s, had limited workspace. Upstairs, five small bedrooms shared one bath. We needed upgrades, but we also wanted designers with a historic-preservation ethic.

We'd known about David Heide Design Studio since taking the Architects' Homes Tour years ago, and have followed their

work ever since. When we bought this house, our first thought was to call David.

After exploring the idea of an addition and new back entry, we kept the basic layout due to cost. Heide's design gained space for the kitchen by reconfiguring the powder room behind it, allowing for a built-in refrigerator that no longer juts into the room. The design eliminated wall ovens and added a peninsula to provide storage and counter space.

The kitchen is contemporary, but Heide's team explained that they would base its design on restoration principles. Details in the kitchen are taken from this house and from Prairie houses of the same era. The original architects designed

lighting with the square detail seen in the art-glass windows; the Heide Studio did the same with new lighting. Lightworks fabricated the fixtures—beautiful custom work that didn't cost any more than comparable off-the-shelf lighting.

Upstairs, we converted three tiny rooms into a master suite: two bedrooms became one larger bedroom, and the third became a new bathroom. There's also a guest room and a home office; the latter has new pocket doors with glass panes to let light into the hallway. The white bathroom, with Prairie details appropriate to

OPPOSITE Rich woodwork and Prairie details are intact. **TOP** The 1915 house is a fine example of Prairie School residential architecture.

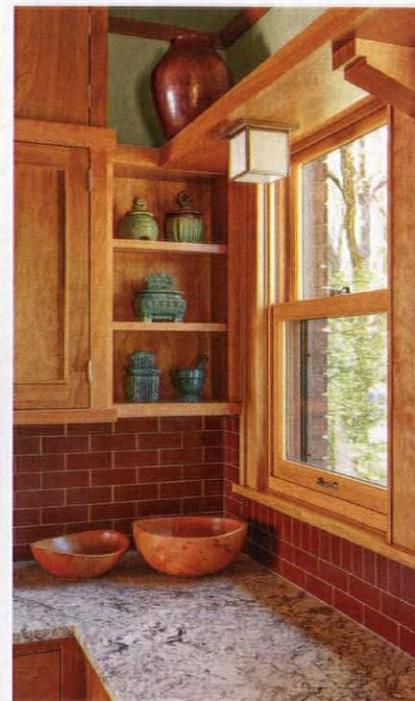
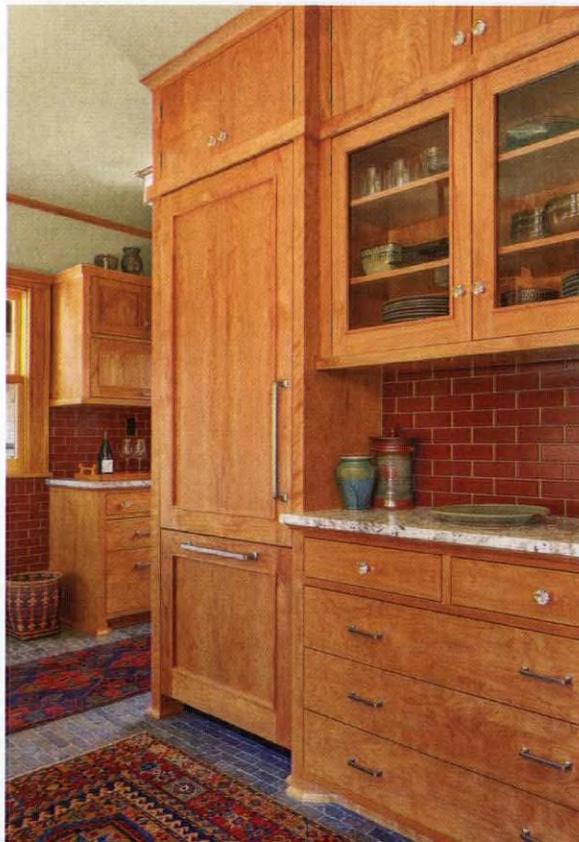
RIGHT With better design, the kitchen is more workable—no addition needed. **BEFORE** The 1980s kitchen was showing its age.

BOTTOM LEFT Borrowing space from the powder room allowed for a built-in fridge.

BOTTOM RIGHT Mission Tile West's backsplash adds more horizontal emphasis. Custom light fixtures pick up on original art-glass details in the house.



A contemporary room borrows details from Prairie-style houses of the period, as well as picking up motifs from this house.





HIGHLIGHTS Warm color and strong texture define the new Prairie Arts & Crafts kitchen. ■ The historic art-glass windows remain unchanged, and their square motif became a decorative element that repeats in new work. Other details come from the original house or Prairie School precedent. ■ Light fixtures were custom-made to complement the original architect-designed fixtures still in the house. ■ Although small bedrooms were combined, walls stayed in place. A few partitions were added to create privacy alcoves for the water closet and custom shower. ■ The large porcelain soaking tub all but defines baths of this era. ■ Stone plinths keep wood casings away from tile floors for easy cleaning.

DAVID HEIDE DESIGN STUDIO, MINNEAPOLIS: DHDSTUDIO.COM

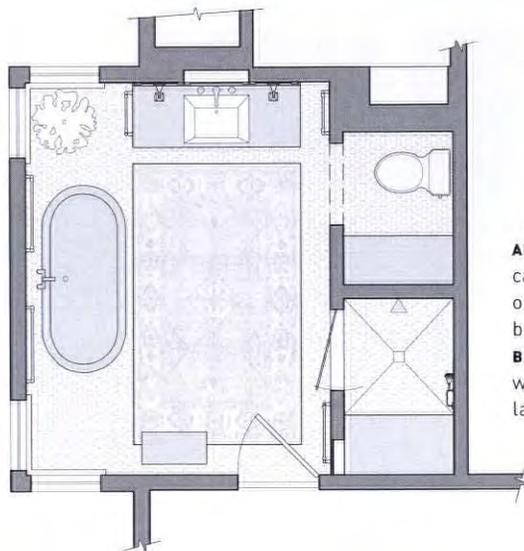


the house, is a look we've always liked.

An improvement that exceeded our expectations is the addition of two Solatubes, disguised behind a wood and glass frame designed by DHD Studio. Now natural light floods the upper hall, stairway, and entry hall.

We really enjoyed the give-and-take with the Heide team. A previous Heide kitchen that we'd fallen in love with inspired our kitchen's slate-mosaic flooring, granite countertops, and red birch cabinets and trim. The Studio was helpful as we chose final hardware and paint colors. Our general contractor Tim Lemke was outstanding, not only providing high-quality work by his team and subcontractors, but also helping us identify where we could manage costs without compromising integrity.

FOR RESOURCES, SEE PAGE 103.



ABOVE In the master bath, the sink-cabinet doors repeat a detail seen in original windows. **LEFT** The master bath is nicely partitioned for privacy. **BEFORE** Five tiny bedrooms upstairs were reconfigured to allow for larger bedrooms and two baths.



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DESIGN



ON CONSIDERING EXTERIOR COLOR

Color placement is at least as important as color choice, no matter what the period. **page 24**

Extensive research led the owners of this grand manse in New Jersey to re-create the original 1890s autumn palette and color placement.



24

CREATING AN EXTERIOR PAINT SCHEME: BODY, TRIM & ACCENT

Put down that paint-color fan deck—at least until you've considered the architecture, the context, and the mood you want.

+

32 VINTAGE VISION
34 KITCHENS + BATHS
36 THEY STILL MAKE



LIGHT AND SHADOW

This quiet, naturalistic paint-color scheme is not about polychrome hues, but rather architecture and proportion.

Colors ground the house white highlighting arches and window sash.

RIGHT In this well-chosen color scheme for a 1940s Tudor Revival, light tan vertical trim boards almost imperceptibly play up the richer body color and red accent on sash.

OPPOSITE The lower and darker of two body colors chosen for a 1904 Mission Style mansion all but melts into the river-rock foundation below the porch, grounding the house.



Creating an Exterior Paint Scheme

It's not just a question of one color, two, or three . . . context is important, too, and so is where you put the colors. Understand body, trim, and accent. **BY MARY ELLEN POLSON**

Put down that paint-color fan deck—

at least until you've stopped to consider the subtleties of your house's architecture, how the house fits into its surroundings, and the mood you want your color palette to create.

"Choosing color is a time-consuming, thoughtful process," says Barbara Pierce, the lead color consultant and designer for CJ Hurley Century Arts. "It's not a decision you make the week before the painters are coming."

Your choices for color selection and placement should take into consideration not just the body of the house and major and minor trim elements, but also the foundation, the roof, and the presence of such architectural details as corbels and dentils. Fixed contextual elements—which might include the existing foundation and roofing as well as brick, stone, or river-rock on the porch or chimney, neighboring houses and the colors of the landscape—also come into play.



LEFT In addition to two body colors—yellow on clapboards and light green on shingles—this 1886 Stick Style Victorian boasts at least five major and minor trim colors, and it all works!

RIGHT Unafraid of color, the owners wanted a bold, historical paint palette that would complement the lush, colorful garden they envisioned.



Foundation The foundation may not even be on the radar as you consider color choices, but getting it wrong can throw off the entire color palette of the house. If the existing foundation is unpainted, leave it as-is. In all likelihood, that aged cement or rusticated concrete block already forms a pleasing visual connection between the house and the landscape. Adding paint to the foundation simply creates a maintenance issue now and for future residents. If the foundation has been painted, repaint with a color that connects the house to the ground, in harmony with the other colors chosen for the house.

Roof A poorly chosen roof color may overpower the appearance of your house or ruin an otherwise compatible paint-color scheme. Some roofing-shingle shades—the light greys so popular for many years, for example—tend to visually float away from the house in the case of many historic styles, especially those grounded in earth colors like Arts & Crafts houses. A green or red roof, on the other hand, will limit and clarify potential color options, so the body and trim colors should be chosen to work harmoniously with the hue of the existing roof. What if you intend to replace the roof in the next few years? Barbara Pierce says, “If you have an idea for a roof coloration you’re planning towards, you want house colors that are going to work with [the new roof].”

Fixed Elements River-rock foundations and brick or stone chimneys help integrate the house with the landscape, so it’s important not to paint them. Pierce recalls clients who picked out paint colors for their home, then went out of town before the painters arrived. “When they got back, the painters had painted the chimney the same yellow as the house, and it stood out like a sore thumb.”

In some cases, one section of chimney might be painted, while part of it is not. Think about what the architect or builder of your house intended when the house was designed. “If you’ve





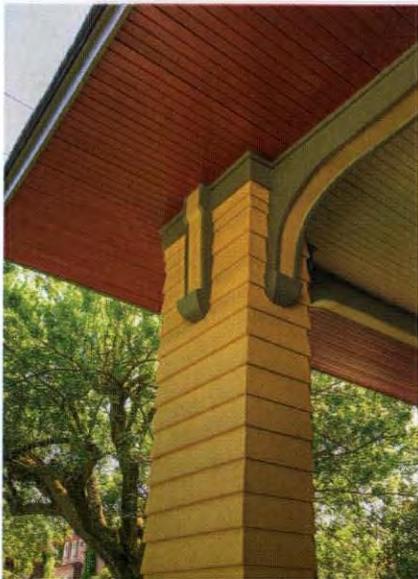
FRAMED IN COLOR

Before, the 1911 Craftsman was washed-out and felt too close to the street. With its rich, analogous palette and color-related plantings, the urban setting is softened.

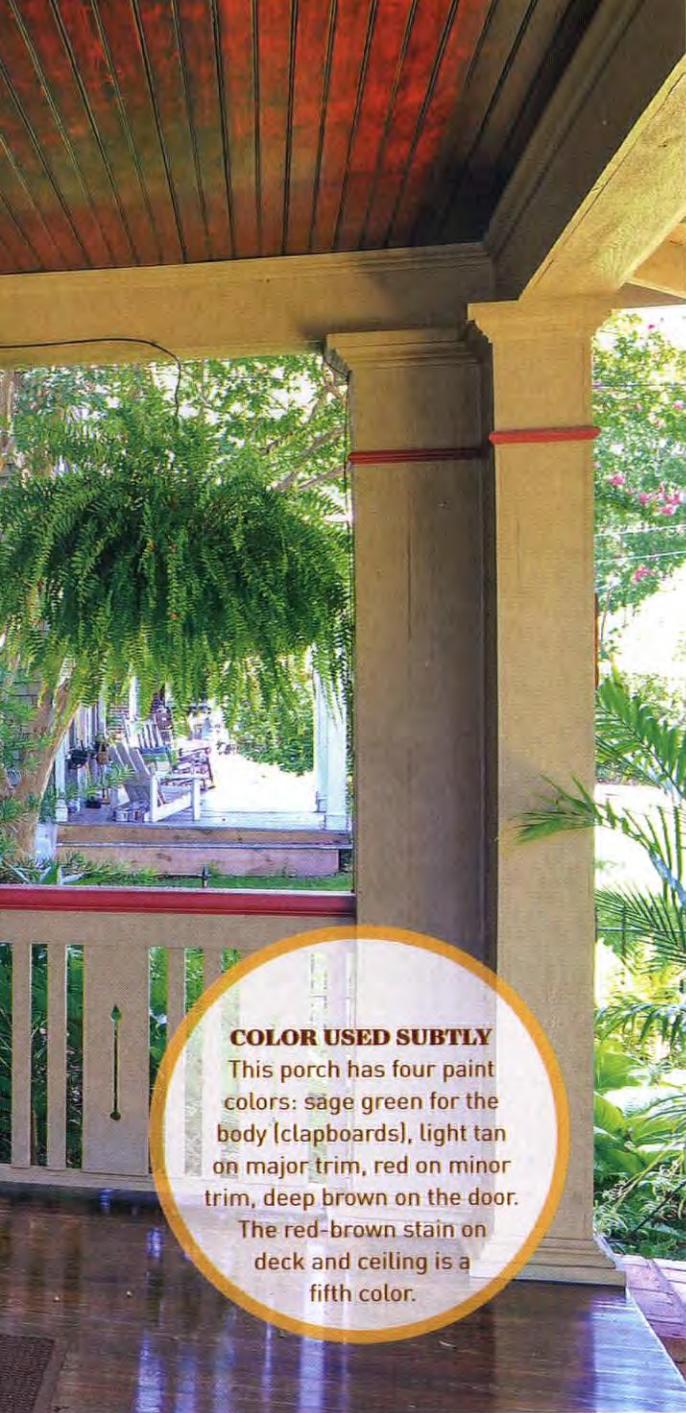
Dark-grey roofing feels rooted.

Paint it **RIGHT**

Buy the best quality paint that your budget will allow, and hire the best painter you can afford—one who will scrape and prep the surface and make any needed carpentry repairs before the first coat of primer goes on. **Sheen is important, too.** Barbara Pierce suggests avoiding the now-trendy glossy latex paints: “If you put shiny latex paint on an old house, it looks like you wrapped it in plastic.” As a general rule, **use flat or eggshell paint for body colors and porch ceilings, and satin or semi-gloss paint for trim.**

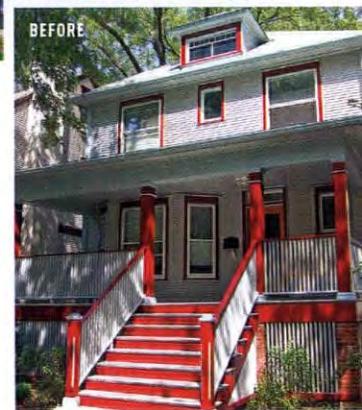


Color Intensity The larger the surface, the more intense the color will appear. Try using a less intense color for the body of the house, with a darker or more deeply saturated color for major trim elements like corner boards and gable trim. Use **bold or brilliant colors sparingly**, and only on minor trim such as striping or window sash.



COLOR USED SUBTLY

This porch has four paint colors: sage green for the body (clapboards), light tan on major trim, red on minor trim, deep brown on the door. The red-brown stain on deck and ceiling is a fifth color.



ABOVE A late Victorian palette in khaki green, dark blue, and cherry red unifies the appearance of Foursquare with a red roof. The previous color—white with red trim—broke apart the architecture (right). **LEFT** The porch on a sage-green house gets depth and dimension from three trim colors and a red-brown stain. Note the period use of red for window sash.

OPPOSITE This scheme by CJ Hurley Century Arts shows that bold color can work; the saturated orange-red is confined to soffit boards under the eaves.

got to paint the brick, do it in a way that visually connects with the architectural thought that went into the original design of the house,” Pierce says.

Body The main body color should work pleasingly with the roof, foundation, fixed elements, and trim and accent colors. While many houses look their architectural best with a single body color accented with trim (lighter, darker, or complementary), some late-19th- and early-20th-century houses successfully accommodate two body colors. Two-toning became popular around 1915, so it’s not surprising that some Foursquares and Arts & Crafts Bungalows were painted one color on the first floor, and a second color of lighter or darker tone above a trim board or water table, especially if there was a change of siding treatment (shingles on the top storey, clapboards below, for

instance). On Foursquares, a two-tone scheme emphasizes “a ground-hugging horizontality,” writes Robert Schweitzer, author of *Bungalow Colors: Exteriors* and the principal of Historic House Colors. While there is no fixed rule about whether the lighter value goes on top or on bottom, Pierce usually prefers to put the darker color on top to reflect the Arts & Crafts sensibility of grounding the house firmly into the landscape.

Trim Often broken down into “major” and “minor” categories, trim elements help the house read as a three-dimensional structure. Major trim includes all the pieces that outline the building, such as corner boards, cornices and gable trim boards, eaves, and door and window casings. Major trim elements are often painted in a color that’s contrasting (complementary) to body color. Others have a trim color that’s a lighter tint or darker



ABOVE Bold yet earthy red and yellow trims star on a medium-green bungalow with clinker-brick and stone piers, for an energetic look. **LEFT** Two schemes by Historic House Colors: (top) Soft-yellow body, ivory major trim, and dark green or black minor trim is a classic for Federal and Colonial Revival homes. The wine-red accent door ties to the brick. (below) It's subtle, but there are four paint colors here.

shade of the body color. Many houses may be successfully painted with only a single body color and a single trim color.

That said, almost any house with a bit of architectural detail will be enhanced by the introduction of a minor trim color. Minor trim includes doors, shutters, window sash (the part of the window that moves or opens), porch parts, and decorative trim that relates to major trim pieces. (An example of the latter might be a row of dentils on a cornice.) The addition of a well-chosen third color helps the eye “see” otherwise missed details: the dark red muntins of a divided-light window, for example, set against window trim in brown, against a light cream or soft green body color.

Given the preference of contemporary painters for spray technology, adding this third color can be expensive, Pierce notes. “It costs your painter time, so it costs more money,” she says. “If you don’t have the budget for that third color, use the major trim color.”

A fourth color is sometimes called the accent color. It’s often brighter or more primary than others on the house, or even gold leaf. Accent color is sometimes used on bracket details or a chamfer, as pin-striping, or as a loud pop for the front door of a Mid-century Modern house.

The key, of course, is choosing colors that work well together, and not just on paint chips viewed at the kitchen counter. Try any color scheme with sample patches placed in relation to each other on the house. That way, you can see the colors within the environment, subject to ever-changing light and weather conditions. “It’s not about just the body color,” Pierce says. “If you pick green, there are lots and lots of greens. But your green is going to change depending on what trim color and sash color it’s next to, and it’s going to change depending on what colors are in your landscape.”

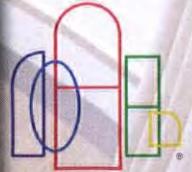
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Craftsman Medieval

Colorized image from the Birge (wallpaper company) Book for 1908



Imagine this double sconce in a big room or turret, or over the fireplace. The 'Medieval Castle Wall Light' is from the custom-fabricator and importer Lights of Tuscany. Various options for metal finish and "candles." Fixture is 18" high x 25" wide with a 13" extension, \$449. lightsoftuscany.com

The frieze and the "high wainscot effect" area are wallpapers. The figural frieze has two separate groups and an extension without figures; two 10" bands above and below create a deep, 40" frieze.



This classic interior knob set reprises the 'Benson', popular from the late 1880s into the 1940s. Solid brass with a rolled (not beveled) edge. Choose from among several finishes; you may specify a different finish on each side. Shown in oil-rubbed bronze. \$143-179. rejuvenation.com

The mantel is unusual with its extended pilasters at the sides. Substantial andirons and hand-wrought fire tools fit the room.



In the colors of an illuminated manuscript, "The Orchard" tapestry wall hanging based on a William Morris design is 48" x 100". Cotton and viscose, jacquard-woven in the U.S., lined and with a rod sleeve, \$750. medievalwalltapestry.com

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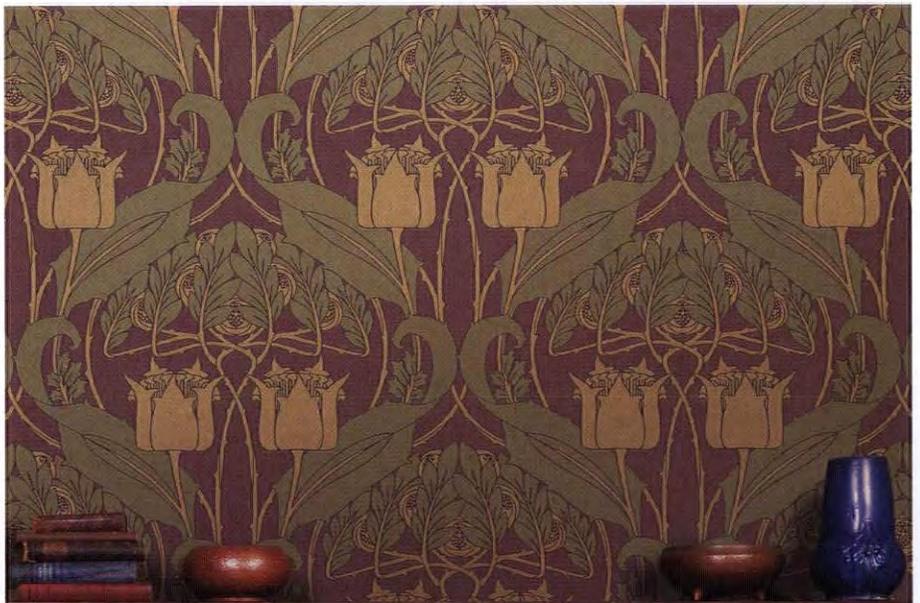


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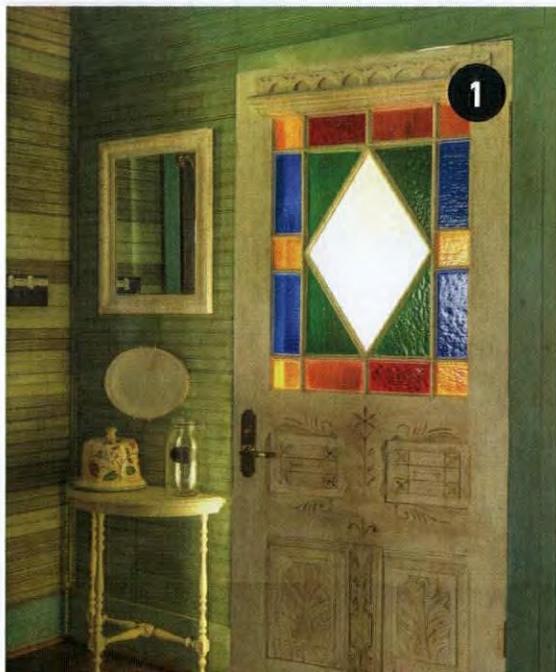
A Victorian Cottage Spa

How appealing is this vintage bathroom, all in green and white? **By Joanne Palmisano**

My client Emily has a bathroom everyone falls in love with—a cornucopia of vintage finds and soft color. Many features were here when Emily and her husband bought the house, including the period tub and lighting. They added the antique Queen Anne-style door; surrounded by salvaged beadboard painted a watery blue-green in the hall, it allows light to stream into the bathroom. In my design work, I often use salvaged doors to brighten a dark hallway or a windowless bath; they're also great for closets and pantries.

The stained glass came from the Round Top Antique Shows in Texas. The paint-decorated cottage dresser is an antique. The column is just decorative. An old door with great green patina provides separates the water closet but lets light into the small chamber. The wood floor, the beadboard, the patina—the *space!*—all give the room a spa-like feeling that leans toward Victorian flavor.

Joanne Palmisano is the author of Styling with Salvage and other books about designing with reclaimed materials.



1. GLASS AND GLAZING

The salvaged doors—one leading into the bathroom, another to the WC—are glazed, so they admit light while allowing some privacy. Attached to the prime windows, vintage art glass creates a screen to the street.

2. SALVAGE SUCCESS

This is a room made of salvage! The tub and pedestal sink, large stained-glass windows, beadboard (in the hall), and the column all were repurposed from other buildings.

COURTESY: COUNTRY COUNTRY



BE INSPIRED...

The 'Morgan' three-light chandelier from Revival Lighting is an authentic reproduction of a vintage fixture, 12" wide by 30" long, sold in eight finish options. The price is \$325 in most finishes, glass shades extra. revivallighting.com



The Painted Cottage is a studio offering **one-of-a-kind furniture**: vintage, new, or customized. Pieces are brush-painted with non-toxic, VOC-free paint, their selection or yours. This reproduction **baroque mirror** may be painted any color. 'Romantic French Mirror', \$325. thepaintedcottagestudio.com



Maine Cottage offers high-quality, American-made furniture with **wonderful style flourishes** and a wide range of colors. The 'Nellie' dresser, 40" wide by 20" deep, adds a frill to the apron of what's essentially a Shaker design. Shown in Sprout, it's \$1,995.

mainecottage.com

3. VINTAGE EVERYTHING

What isn't salvage is vintage or antique, including the late-19th-century, cottage-style, paint-decorated dresser for linens and toiletries; the decorative trays hung on the wall; and all of the lighting fixtures.

4. THE PALETTE

It's a large room with a lot going on, but remains serene due to the limited palette of old-fashioned greens and creamy white. The scheme is underpinned by a warm, red-tone wood floor.

Chadsworth makes columns in traditional woods as well as composites. The **Doric architectural wood column** is fluted and tapered. Custom sizing and wood species; get a quote online. shop.columns.com



THEY STILL MAKE...



CHIPPENDALE

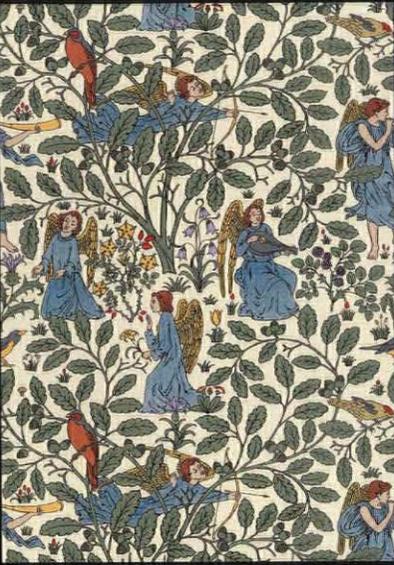
Furniture of the 18th century is considered the pinnacle of design and craftsmanship. The style named for Thomas Chippendale had Gothic, Rococo, and Chinese influences. The English cabinetmaker wrote a design book—filled with drawings of elaborate carving, finials, fretwork, and fluting—that influenced furniture makers around the world.

Eric Jacobsen is making this furniture today. “I work alone,” he says. For the future heirlooms, he chooses beautiful woods kept in his shop inventory in Lancaster County, Penn. Jacobsen works in all styles and periods. Carving is his specialty.

Shown: an authentic replica Pennsylvania Chippendale tall-case clock in mahogany with a shellac finish, 9’2” tall, with a silvered dial hand-engraved by Valdemar Skov. Just as with the original clock, the girl’s eyes move in sequence with the pendulum. E. Jacobsen Furniture Maker, (610) 547-4983, ejfm.com



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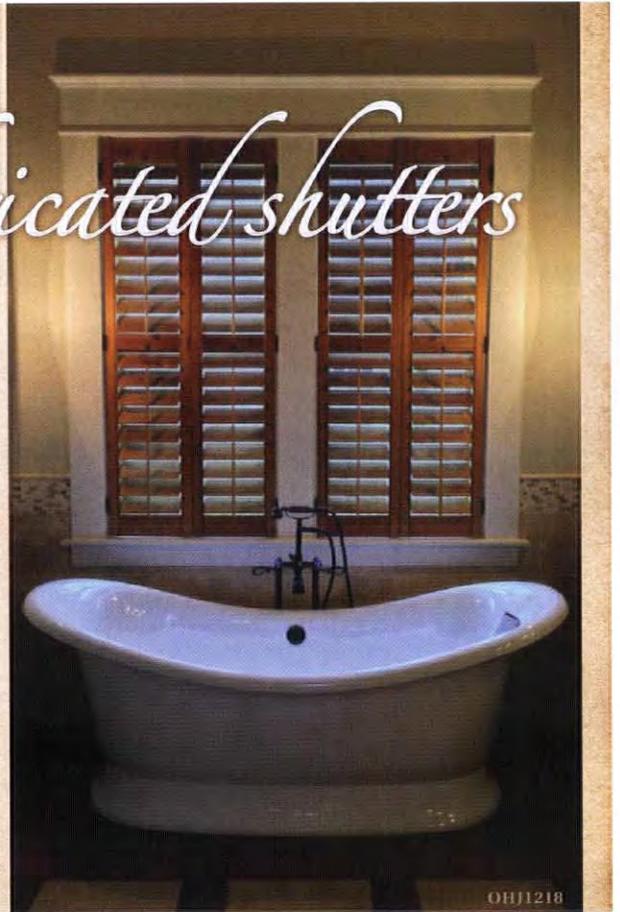
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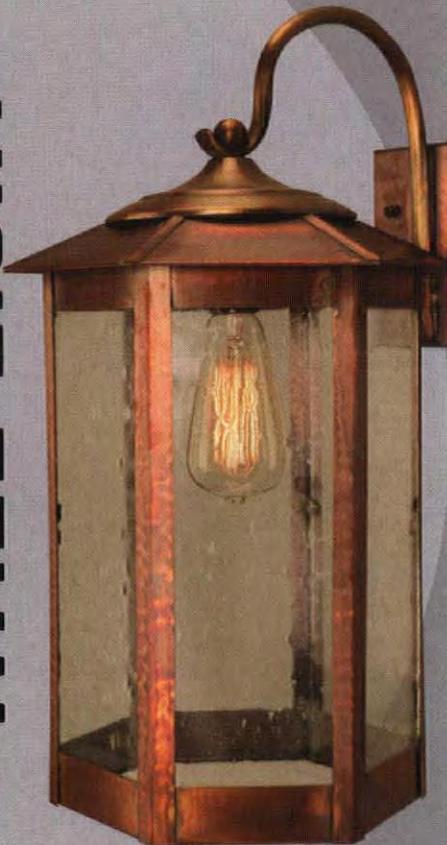
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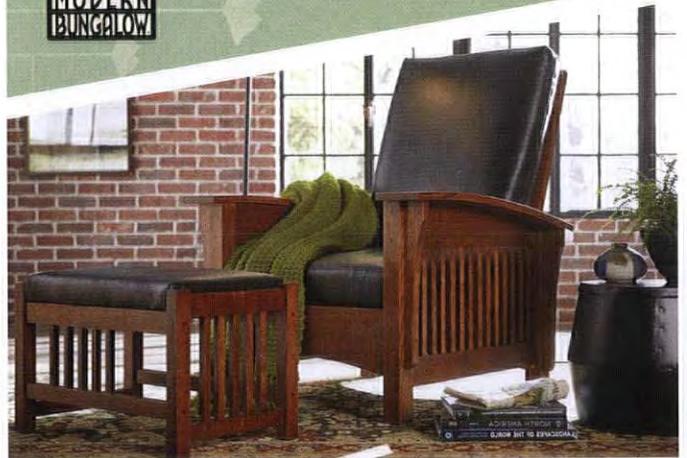
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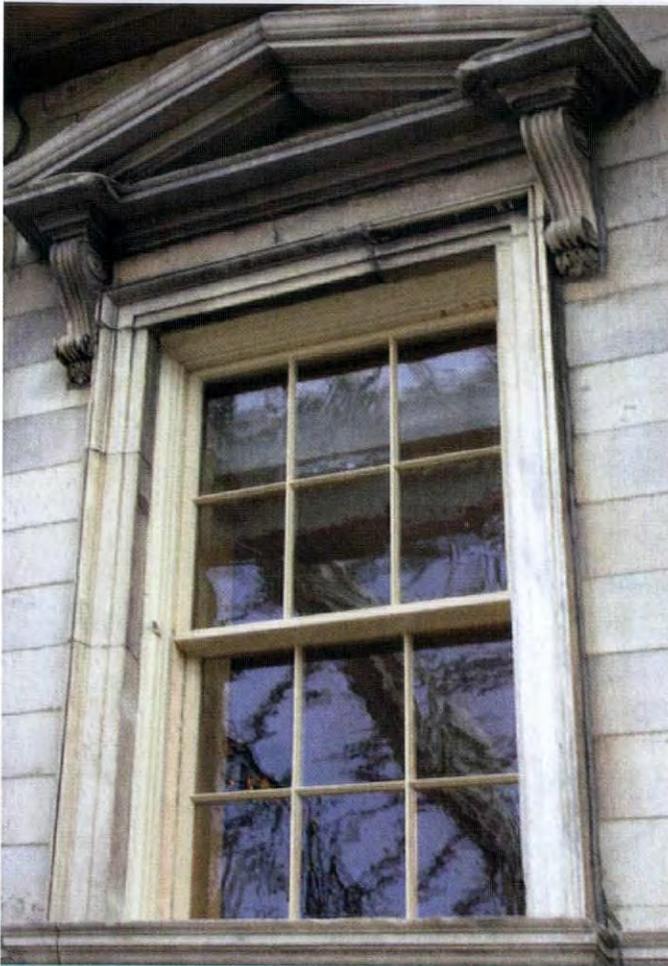
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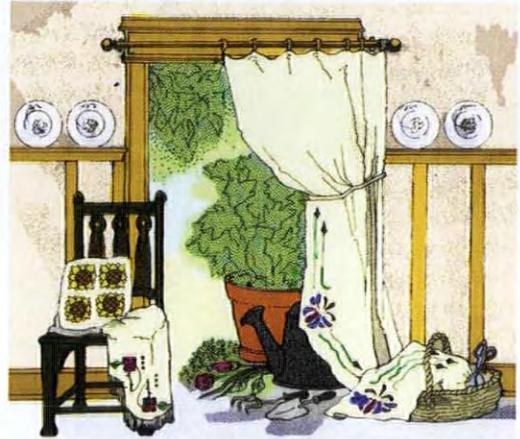
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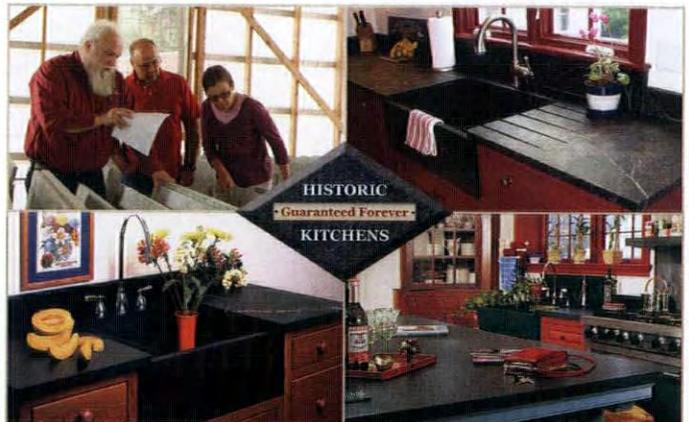
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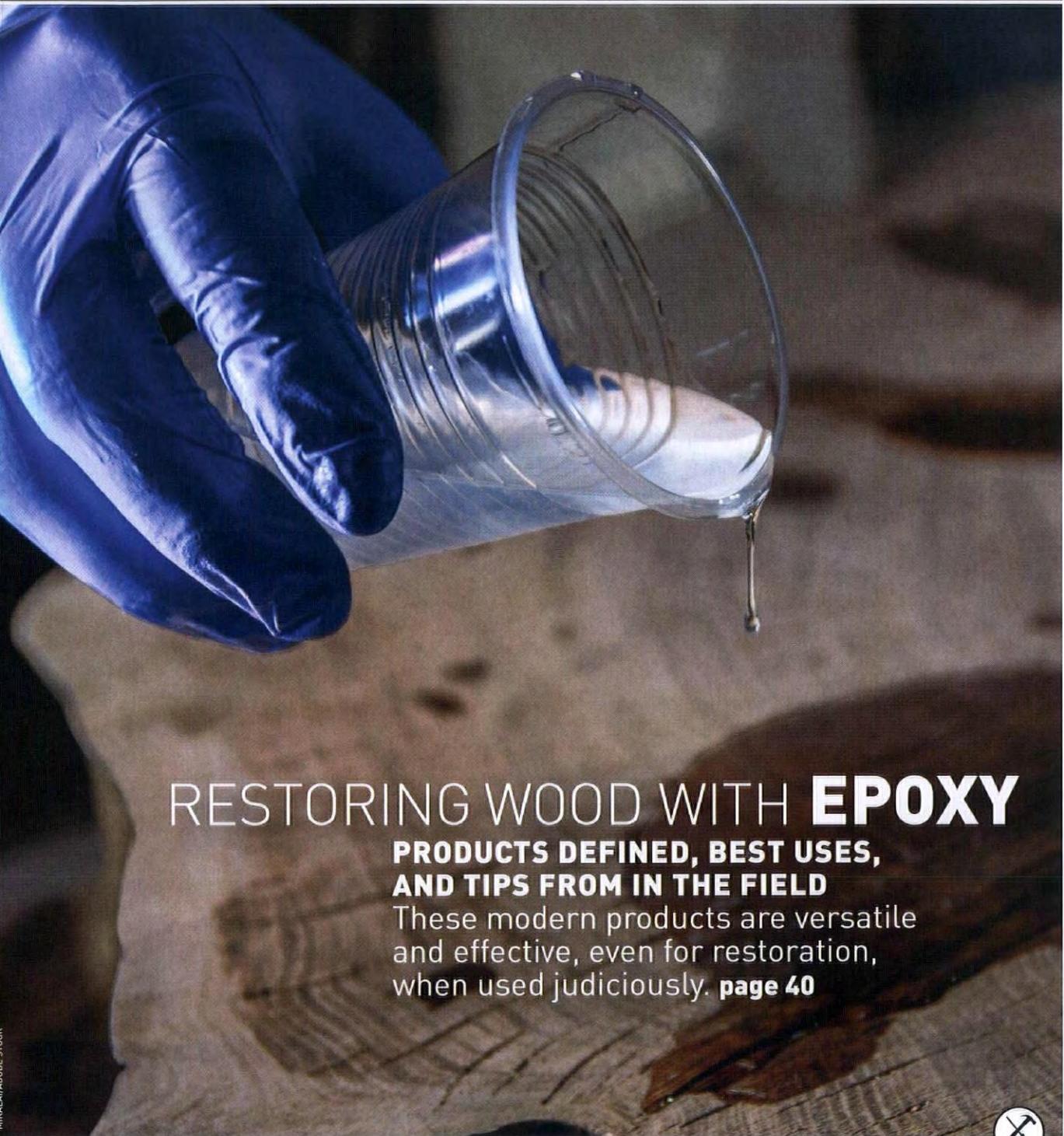
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OLD HOUSE DIYer: A DRESSER MAKEOVER

A garage-sale dresser, desk, cabinet, or chair gets new life with decoupage.

+

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EPOXIES FOR WOOD REPAIR

Contrary to popular usage, “epoxy” is not one thing, nor is it a verb that means “to glue.” The word refers to a class of synthetic thermosetting polymers used in adhesives, consolidants, plastics, fillers, molding compounds, and coatings. Different formulations make epoxy compounds compatible with wood, glass, stone, concrete, and more. This article is about those epoxy products used to reinforce and fill wood elements. **PRODUCED BY PATRICIA POORE**

Epoxy is a two-part system. The product typically comes in cans or tubes labeled as A and B. These are mixed (thoroughly) immediately before application. As thermosetting compounds, they cure through a heat reaction. The epoxies used in rehabilitating wood are made up of a resin and a hardener. When they are mixed together, a chemical reaction changes the resin into a gel and then a solid.

Chemists formulate epoxies with a

wide range of pre-cure and post-cure characteristics. The product may be watery to penetrate porous materials, or thick and viscous for use on a vertical surface. The cured epoxy can be hard and brittle or soft and rubbery. Chemists can adjust the rate at which the epoxy cures. Additives may make them more flexible or spreadable. It's important to use epoxy products specifically formulated for your application.

Epoxy technology [cont. on page 44]

RIGHT Conservator John Leeke mixes a two-part epoxy compound at a work site (Historic HomeWorks.com).

FAR RIGHT Hard to remove and replace, a rotted windowsill is a good candidate for repair with epoxies.

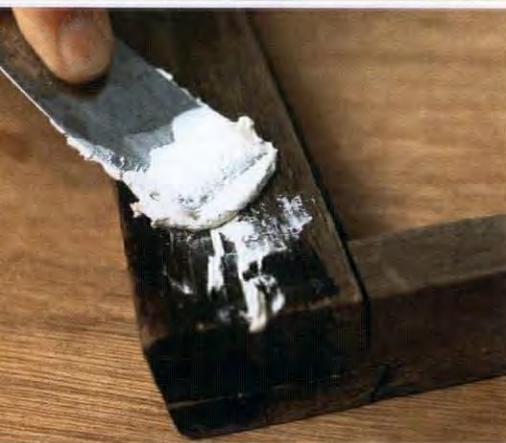




THE PRO TIP

Surface preparation is often the most critical step. Oil and grease, wax, soap, paint, lubricants, loose matter, and most kinds of soil prevent adhesion and penetration. Remove old paint by scraping, sanding, or chemical stripping; stripper residue should be removed and neutralized. Oil and other contaminants can be removed with appropriate detergents or solvents. —Abatron

Epoxy Products for wood repair



Epoxies designed for wood repairs are formulated to match the strength of wood and to be flexible enough to move with cycles of contraction and expansion. Several manufacturers sell wood-repair epoxy products in kits that may include one or more of the following product types:

epoxy consolidants Where the wood component still retains its general shape, but has lost integrity due to rot, fungal growth, or insect damage, epoxy consolidants can be used to reinforce the remaining wood fiber.

Generally speaking, the consolidant is resin that has been formulated for low viscosity so that porous wood readily absorbs it like a sponge. Ideally, the consolidant penetrates right to the threshold of sound wood, returning the damaged area to a significant percentage of its former strength and durability when it cures. In small projects, resin and hardener mix is often simply brushed repeatedly onto the component surface as the wood drinks it up. Larger projects often require perforating all of the damaged wood with small holes in strategic spots to enhance saturation, then filling these holes with consolidant mixture from a squeeze bottle. (Consult the manufacturer's recommendations.) The treated wood can be sanded, sawed, planed, drilled, nailed, routed, and painted.

The typical consolidation candidates in old houses are the rotted parts of window sash, doors, and carved or molded features such as newel posts and column details. Indeed, the beauty of consoli-

dants from a practical (as well as historic preservation) standpoint is that they retain much of the original wood element. Moreover, they can often be used without removing the building part from its installed position. Epoxy consolidants, however, are for the most part not reversible; once they have cured they cannot be undone.

epoxy primer When a liquid consolidant is used with a paste filler, the consolidant acts as an effective bonding primer. Specific primers to be used on sound, clean, dry surfaces are also sold for use before filling with epoxy.

epoxy paste filler Consolidants help restore the integrity of wood, but it takes epoxy fillers to replace lost wood fiber. These consist of resins and additives combined (often in proprietary mixtures) to make a gap-filling paste. Unlike simple one-part wood putty, epoxy fillers are, again, mixed from A and B components and often formulated not only to adhere well to consolidated wood (which helps increase their bond in tough, outdoor conditions) but to flex like wood and even tool like wood using planes, chisels, and sandpaper. Epoxy fillers are ideal for filling voids and holes: checks and splits from weathering; holes from old hardware or countersunk screws and nails; lost knots and woodpecker holes.

However, the right filler can also be used to reconstruct totally lost features by building it up in several applications, then sculpting or forming it with woodworking

LEFT (from top) A deteriorated window sash is saturated with liquid epoxy consolidant, with special attention paid to end grain. Next, an epoxy filler readily bonds to the cured consolidant and wood. (Wearing gloves is recommended.) Epoxy fillers formulated for wood can be tooled once cured.

WOOD DAMAGED by rot or fungal growth needs to have 1) the source of moisture corrected and 2) the wood thoroughly dried through air circulation or heaters.

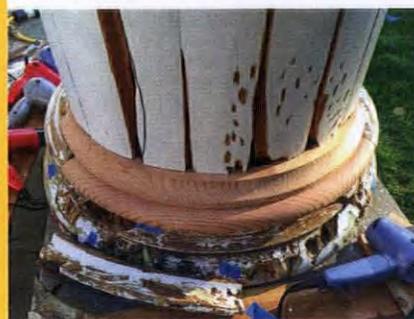
Epoxies cannot penetrate wood fiber that already has a high moisture content, as might be found inside a post or column. If the consolidant is applied so that it cures only on the dry outer surface of a member, it will trap remaining moisture inside the wood, where it will continue to promote damage. For this reason, some restoration conservators use consolidants along with wood preservatives, such as borates, when working on large repairs.

tools. The epoxy curing process actually has three stages, and this can be a great advantage when working with fillers. When the liquid resin or paste filler is first mixed with hardener, it remains in an easily manipulated first stage called the open time or working time. Before the epoxy cures to the third solid stage, it passes through a second stage, often called the gel or kick-off stage. In this short stage, the epoxy has begun its initial cure; while it is no longer a liquid it is not quite yet a hard solid. When fillers reach this soft, rubbery stage, the time is ideal to rough out general shapes and remove large amounts of material by quickly sculpting them with “cheese-grater” tools (such as Stanley Surform planes). With experience, it’s possible to quickly work the filler without breaking its bond to the wood, waiting until the filler has cured hard for final shaping and sanding.

Paste fillers can be colored, either by adding dry pigments to the A/B blend during mixing, or by staining or painting after hardening. —Gordon Bock



Repair of exterior columns using ConServ Epoxy products involved liquid borate preservative, epoxy consolidation, epoxy filling and shaping, and new wood at the base.



GOOD AS NEW

Paul Marlowe of ConServ Epoxy describes a typical exterior repair sequence:

- Step 1** The badly deteriorated base moulding is removed, revealing rotted areas to be scraped away.
- Step 2** After consolidation with a liquid epoxy, a paste slurry and then a paste filler are used.
- Step 3** New mouldings were milled in redwood for the base, adhered with the same epoxies.
- Step 4** Additional filling and tooling (after cure) restores the original profiles.
- Step 5** In the finished, painted column, note the all-important vent that allows air flow into the shaft to exit at the capital.



→ **“Component repairs should be made using traditional joinery instead of non-historic methods like the wholesale epoxy casting of a missing part.”**

— ROBERT ADAM, founder and senior advisor of the Preservation Carpentry Department, North Bennet Street School, Boston

dates to the 1940s; like plywood and Plexiglas, it was an innovation of the war effort. Epoxy was used as an alternative to metal fasteners in the production of aircraft. By the 1960s, strong epoxy adhesives were on hardware-store shelves.

Epoxy: Yes or No?

Epoxies have grown in versatility and thus popularity, but they are not always the right answer. Traditional repair methods (such as a wood dutchman, scarf, or splice) or replacement of a part may be better options. Some architectural conservators believe that epoxies do more harm than good, both because an epoxy repair can backfire if preparation is poor, and because epoxy repairs are virtually irreversible and permanent. Historic windows, for example, typically need maintenance that requires disassembling one or more joints, so you should use epoxy only on non-jointed window elements. (More upcoming in OHJ's Sept. 2019 issue.) Reversibility is a key preservation tenet, and thus required for some work on landmarked buildings and antiques.

“And you don't need \$150 worth of epoxy when you can splice in a \$10 piece of wood,” says conservator Ray Tschoepe. By volume, epoxy fillers are more expensive than most woods, so consider the value of making repairs with epoxy versus new wood. Sure, a repair project can resort to both epoxy use and traditional patching in kind. But a large epoxy repair is unnecessary for a common building component. Spend the money on an item that is difficult or costly to replace, such as a carved column capital. [cont. on page 47]



NOT EPOXY
DON'T USE TWO-PART CAR REPAIR PRODUCTS ON WOOD.

The word epoxy

often is used erroneously to mean any resin applied to repair wood—even when the resin is not epoxy. People confuse many adhesive, bonding, and filling products with epoxies. They include five-minute adhesives, bar-top coatings, and paints. **Moreover, don't assume that a product with two parts is an epoxy.** Repair products including common auto-body filler get caught up in the confusion. (Bondo is the familiar product from 3M.) Most are polyester resins that cure with the addition of a catalyst rather than a hardener; they are formulated for sheet metal, not wood.

Preparing decay zones for epoxy repair:

My method uses a HEPA vacuum along with a 90° auto mechanic's pick pulled across the grain. It provides quick, controlled removal of damaged wood, clear visibility of the decay zone, and constant assessment of the substrate. You see when you've reached sound wood, and you can creep to a thin edge. More aggressive tools can be used for large decay zones, but a vacuum is always beneficial. —Paul Marlowe of ConServ Epoxy



ABOVE Damaged wood in the decay zone is scraped with a mechanic's pick as a HEPA vacuum keeps things clear.

Specialty Epoxies

- **Abatron** | abatron.com
High-performance epoxies for wood, concrete, stone & metal
- **ConServ Epoxy LLC** | conservepoxy.com
Wood-rot repair epoxies & restoration materials
- **PC Epoxy** | pcepoxy.com
Permanent repair products for wood, concrete, etc.
- **West System** | westsystem.com
Epoxies that bond fiberglass, wood, metal, fabrics & other materials

RIGHT Developed by Gougeon Brothers initially for boatbuilding, West System has a full line of epoxies for outdoor use.



A common mistake we see is someone using a consolidant as a protective coating, rather than as a treatment for decayed wood. Epoxy consolidants should be localized at the region where a decay zone exists or where an epoxy filler is going to be used. Coating large areas with consolidant creates a moisture barrier, which can actually trap moisture and speed up the decay process. —Abatron

Moisture and water diminish penetration and adhesion. **Moisture content should be below 17%.** Wood can be dried with heat or ventilation. Another method to accelerate drying is brushing acetone (caution: flammable) on the wet surface. The solvent accelerates evaporation. —Abatron

Mixed epoxies give off heat as the resin and hardener polymerize, and since heat accelerates curing, the patch may cure quickly, especially on a hot day. To mitigate in these conditions, keep the epoxy components (before mixing) in a cool place. Put mixed components on ice, if possible. —Ray Tschoepe

THE PRO TIP

To keep epoxy from oozing onto nearby surfaces, use strips of plastic wrap or waxed paper as a separator. Epoxy won't stick to either one. To protect the epoxy patch from rain while it cures, loosely cover the repair with plastic sheeting. —Ray Tschoepe



ABOVE With custom epoxy formulations and easy-to-use kits, Abatron is committed to conservators and do-it-yourselfers.

Avoid shallow or too-large containers.

Use separate measuring tools to scoop from the A and B containers to avoid contamination. Mix only as much as can be used within the "pot life." WoodEpox (paste filler) can also be mixed by hand in small quantities, like modeling clay. Always wear gloves. —Abatron

SAFE USE Epoxy is nearly colorless and odorless, not noxious, but don't let that fool you. It's an active compound that presents certain health hazards if conditions allow. **Wear nitrile, vinyl, or rubber (Playtex) gloves, and eye protection.** Do not get liquid materials on your skin. (If you do, wash immediately with vinegar, then soap and water). Always work with good ventilation—outdoors is best—or wear a respirator.



TIP ● Dipping the plastic putty knife in isopropyl alcohol aids in smoothing WoodEpox filler, reducing the need for sanding after cure. —ABATRON

REUSING A VINTAGE DOOR

A DIYer offers first-person hints on using an epoxy filler.

As part of the restoration of the front vestibule on our 1880s townhouse, Wendy and I adapted a salvaged maple exterior door for the new entry. When we found the door, the joints were loose and the peeling paint needed sanding and stripping, but it was about the right size for the opening and clearly was from the same era as the house in its style and construction.

After laboriously making the initial repairs, I was ready to patch several nicks and holes too large to address with wood filler. Missing wood in the door frame from old hinge locations needed patching, too. I turned to my favorite wood filler, a two-part epoxy made by Abatron called WoodEpoxy. (I've been using it for years, ever since I saw an advertisement for it in *Old-House Journal* in 2003.)

A kit comes with two same-size

tubs (Part A and Part B). With Wood-Epoxy, one part is a dark tan color and the other is bright white. One of the lids is marked with a red dot so you can easily identify which tub is which without opening the container.

Applying and working with Wood-Epoxy is easy and straightforward. The work time is at most 20 minutes—long enough not to rush, but short enough that everything should be set up and ready to go before you start. Clean the area you plan to fill, removing any dirt or grease, and allow to dry. Wearing latex gloves (epoxy can be disastrously sticky), open both containers. Using only your left or right hand, pull out a ball of material. Using the opposite hand, pull out an equal sized lump from the other container. (Make sure you don't put the glove used in the first container into the second one, or you could ruin

the remainder.) Mash the two lumps together, then knead them to fully combine them. The two distinct colors of A and B will slowly turn to a consistent light tan together.

Once the epoxy is thoroughly blended, apply it to the damaged area. I make sure I add a little extra, because it is better to overfill the void than to under-fill it. (You can always remove excess material after it cures.) Work the epoxy in with your fingers and get it roughly to the desired shape.

Allow a 24- to 48-hour cure time, depending on the application and humidity levels. Don't try to sand the repair too soon or it will gum up your sanding discs or pull away from the filled area. Once cured, the epoxy can be sanded, planed, cut, carved, drilled, nailed, and painted just like wood. —*Alex Santantonio*

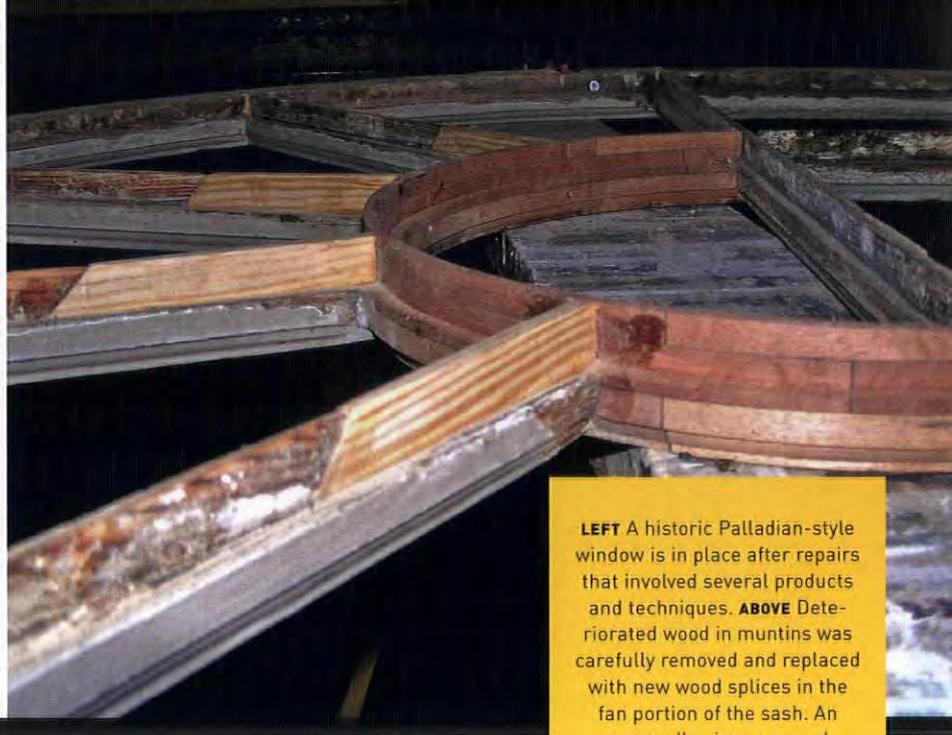
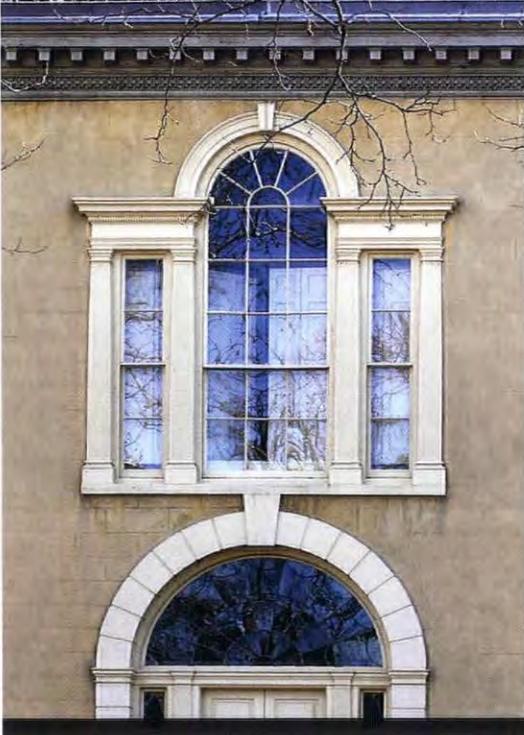


The new front door, painted in Benjamin Moore's 'Florida Keys Blue'; you'd never know what a mess it once was.



CLOCKWISE FROM LEFT The antique maple door required sanding, stripping, and repairs. • Never reach into the second tub of epoxy with the same gloved hand. • Epoxy-filled voids left by old hardware and hinges. • The door frame after curing and sanding.





LEFT A historic Palladian-style window is in place after repairs that involved several products and techniques. **ABOVE** Deteriorated wood in muntins was carefully removed and replaced with new wood splices in the fan portion of the sash. An epoxy adhesive was used.

Patching with Wood Sometimes called a dutchman, a **scarf repair** is used when only part of a wood element needs to be replaced. The damaged or rotted section of wood is removed to create a clean line for gluing. A patch of wood (with matched grain if the finish is to be clear) is glued in, and after drying the surface is planed or sanded flush with the original wood.

Epoxy comes in handy when replacement of a component is difficult due to surrounding structures, or because of the location. Good use of epoxy on damaged wood falls into two categories (not mutually exclusive): consolidation, and filling. In consolidation, the porous, damaged, decayed wood is saturated with a thin, liquid epoxy consolidant, which hardens within the wood. Absolutely all of the decayed wood must be saturated; otherwise moisture and ongoing rot is trapped, which hastens deterioration. Unfortunately, it's often hard to see where decayed and sound wood meet.

An alternative is to remove all of the decayed wood. After the fresh surface is coated with an epoxy primer, voids are filled with epoxy paste filler. In this method everything is exposed and you can be sure that what's left is sound. Of course, you have to step back and solve the initial problem. If the decay was caused by a gutter leak overhead, fix the gutter!

Rules of Thumb

Replace the entire decayed wooden element when . . .

- the **damage covers more than 50%** of the piece.
- it's square stock or something **readily available and easily replaced**.
- this is **your third epoxy fill** on the same piece of wood.

Use a dutchman patch or splice when . . .

- you **need to replace up to 50%** of the element.
- the **piece must be drilled** for screws **or milled** for joinery.
- the final product will be **clear finished**.
- it is important to **respect original construction** and wood species.

Use epoxy filler when . . .

- about **80 to 85% percent of the element is still sound** material.
- the element or piece would be **difficult to replicate** with new wood, such as molded trim that would require sophisticated machining or laborious handwork.
- the piece **can't be easily removed** without taking apart other components, such as a pegged windowsill. —Ray Tschoepe



New Life for an Old Dresser

A garage-sale dresser, desk, cabinet, or chair can be made over with decoupage. **By Lynn Elliott**

If you've got a vintage (but not precious) piece of furniture, add color and pattern to suit with decoupage. From the French *decouper* meaning “to cut out,” the idea goes back centuries, but was popularized in 17th-century Venice, where it was meant to mimic lacquerware from Asia. In England during the 19th century, gluing paper ornament (using botanical papers, embossed papers, and such ephemera as greeting cards and maps) was all the rage and soon spread to the United States.

This project requires no fussy cutting of individual ornaments, only gluing sheets to the drawer fronts.

STEP-BY-STEP



STEP 1

Choose a dresser with no curves, mouldings, or incising on the drawers—just flat fronts. Remove hardware. Sand off the old finish; use a sanding block or a power sander starting with 40- to 60-grit sandpaper. Switch to medium grit (80 to 120); for a natural finish, move on to 220-grit paper. If you use a power sander, don't apply too much pressure or you may damage the grain or create dished-out areas. Wipe the dresser down with a damp tack cloth and let dry completely.

STEP 2

Inspect the piece now that the paint is off. If you find minor nicks or gouges, use wood filler, squeezing it into deeper gouges first and following up to fill to the surface. If you intend to change the hardware (knobs or pulls), fill in the old screw holes, using a putty knife if your filler is not in a tube. Slightly overfill the hole because the filler shrinks as it dries. Smooth with a putty knife and let dry overnight. Then sand the hardened spot until it is level and smooth; wipe with a tack cloth.



STEP 3

Prime case and drawers with latex primer, letting it dry for four hours or according to label instructions. Use a tinted primer if the final color is dark or very different from the original.

Apply two thin coats of the finish color. You can brush it on, or roll and then brush out for a traditional finish. Let dry four hours between coats, and for three or four days before you decoupage.

STEP 4

Any type of paper—wallpaper scraps, paper napkins (reduced to one ply), posters, magazine pages, sheet music, etc.—and even fabric can be used for decoupage. You can cut out discrete images with scissors and a craft knife if desired. Here we show whole sheets of paper, trimmed to fit drawer fronts. If you're using fabric, leave ½" or less extra to be trimmed at the end. Position the paper on the surface and adjust as needed. (You can, of course, decoupage the entire piece, rather than just drawers, or side panels, etc.)



STEP 5

Using 300-grit paper, lightly sand surfaces to be decorated and wipe with a tack cloth. If you are using a collection of smaller pieces, work with one at a time: turn it over and spread PVA glue onto the back in an even coat. For large sheets of paper, the glue can be applied directly to the drawer itself with a foam brush, followed by the paper. Where paper overlaps, make sure to apply glue between the layers. For fabric, take care not to glue the excess border to the surface.

Once paper or fabric is applied to the dresser, smooth air bubbles and wrinkles with a damp sponge or a squeegee as you work. Work gently to keep paper from tearing or stretching. Let everything dry overnight.

STEP 6

Use a craft knife to carefully trim any excess fabric or paper at edges. Carefully sandpaper edges with a sanding block and 220-grit paper. To create a worn finish, use the sanding block over the entire decoupage area.

Now you must seal the work with varnish (or specialty decoupage glue). Get a durable, lacquer-like finish by using multiple thin layers of varnish. Use gloss varnish. If you want a matte finish, use matte varnish for the final coat only. Let each coat dry completely and sand lightly between coats, finishing with a tack rag.



TOOLS & MATERIALS

- Sandpaper: 40- or 60- to 300-grit
- Wood filler
- Tack cloths
- Latex primer
- Latex paint
- Decoupage paper
- Craft knife/scissors
- PVA glue
- Sponge or squeegee
- Varnish
- Pencil
- Drill



RIGHT Upgrade a vintage piece by changing out hardware. [Cobalt glass knob: freeman hardware. etsy.com]

STEP 7

Replace hardware or, if you are going for a makeover, position the new pulls or knobs. Measure out their placement and mark with a pencil. Drill new holes at the marks. Attach new hardware.

WHEN BUYING **vintage furniture**

Garage sales and flea markets offer great opportunities to nab a vintage dresser to refinish. Know when to buy a used dresser and when to pass:

- Inspect the piece to make sure it is structurally sound. Are the legs sturdy? Are joints loose or cracked? Are the drawers falling apart, or do they just stick? Sticking drawers are an easy fix, but pass on any dresser that requires extensive repairs.
- Don't be put off by cosmetic flaws like a nicked finish or missing hardware. Finishes can be redone; hardware can be replaced.

- Check for insect infestation. Signs of termites or beetles? Leave it behind.
- Check for mold or extensive water damage. A water ring can be buffed away, but furniture that has been through a flood requires professional help—worth it only if it's a valuable antique, which you wouldn't be painting and decoupage anyway.
- Measure! Know the measurements of your doorways—all of them. Besides height and width of the furniture piece, also check its depth. Will it get to where you want it and then fit the space? If not, move along.

TIP ● You can buy specialized **decoupage glue** that is both the adhesive and the varnish.



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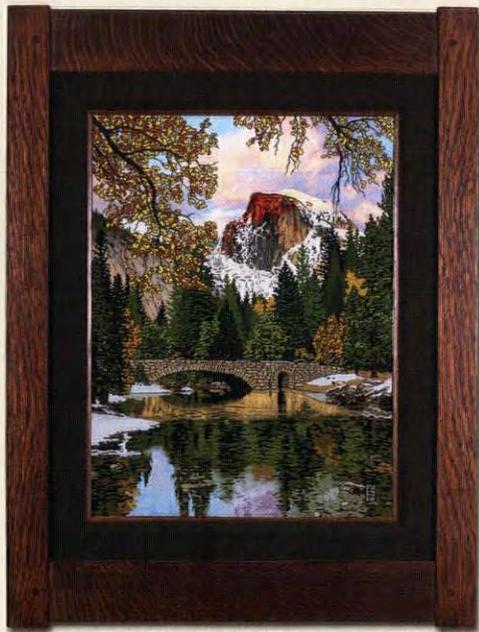
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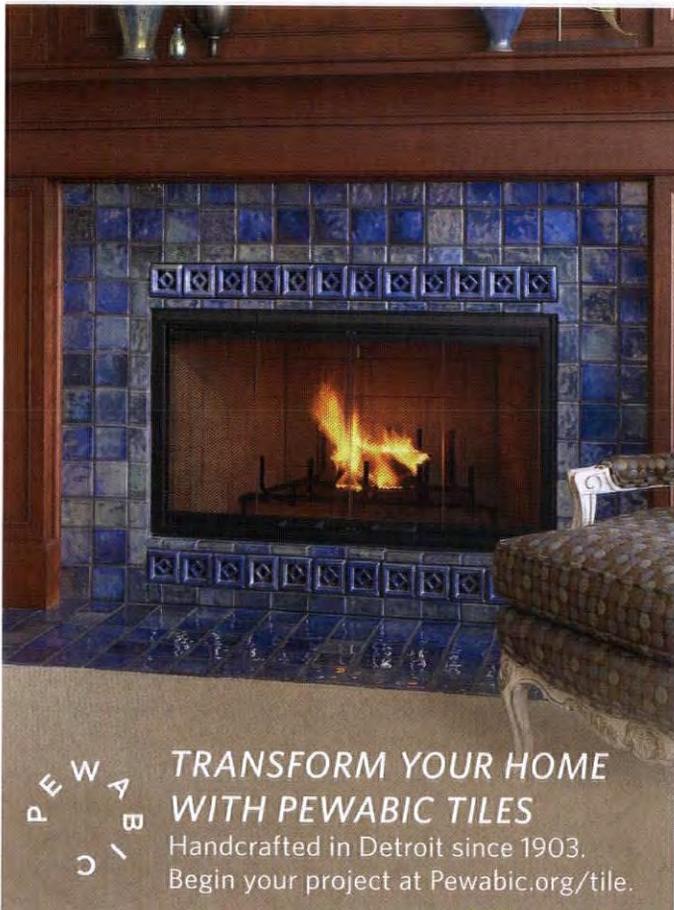
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the Secrets of Sexy Soffits

Cornices and casings get all the attention, but what roofers call the soffit—that exposed area beneath the roof overhang—is important to get right. **By Brian D. Coleman**



The soffit—the exposed underbelly of any overhead building component, such as a roof overhang or projecting cornice—is often overlooked on many houses. Essentially a ceiled area for the eave, a soffit runs from the top of the exterior wall to the outer edge of the roof. Whether wood, vinyl, or aluminum, the soffit material is typically screwed or nailed to lookout rafters or tail pieces that extend beyond the edge of the house.

The soffit exposure profile (from wall to fascia) on a building's exterior can vary from 2-3" to 3' or more, depending on construction. It can be non-ventilated or ventilated, to prevent condensation. Soffit vents are usually covered with grilles to prevent insects and animals from entering the roof.

How soffits are built is critical to longevity—one does not want water to penetrate the soffit, where it can percolate into the house. Another function of the soffit is to provide ventilation to protect the roof and attic from moisture buildup. And then there are the aesthetics: This is a finishing touch, visible from the ground, which should enhance the house.

If not designed and built properly, the soffit can contribute to ice dams, flashing failure, and leaking gutters. Squirrels, bats, and birds can chew or peck their way inside, especially if the wood is weakened by water. Bees and hornets are attracted to the spaces beneath the



eaves: If you find a nest in the soffit, it's safest to call a professional bee expert or exterminator (where that's legal).

A vented soffit provides a continuous flow of air into the attic, preventing moisture buildup. Cold air from the soffits is warmed as it enters through the vents; it travels through the attic and rises by convection to the rooftop, where it is vented out. A general rule of thumb is to allow one square foot of venting for every 300 square feet of attic with a vapor barrier (or every 150 square feet if there is no vapor barrier), with half of the venting in the soffits. Rooftop exhaust vents must be at least 3' higher than soffit intakes for convection to work properly. Crest vents that run along the ridge are the most efficient and unobtrusive system. Be sure to install the vent along the entire length of the roof's horizontal ridge, including the gables, otherwise it will look unfinished and not function as effectively.

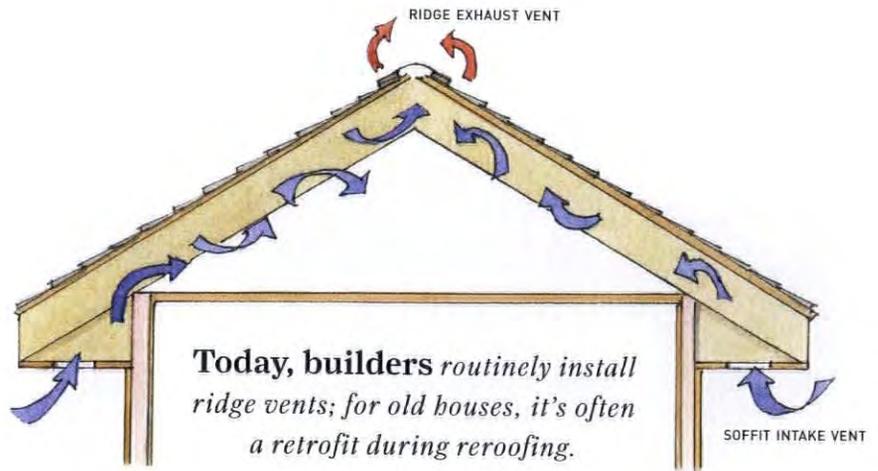
Installation of a soffit is not complicated but you do need to plan ahead. Start by calculating the amount of material needed: Measure the under-eave area, multiplying the length by the width of each overhang, then add up the total for the linear feet of material needed. Add 10% extra for cuts and waste.

If the spaces between the rafters are narrow (usually 16" to 24"), the rafter ends serve to fasten the soffit to the fascia, along with a ledger plate attached to the wall to secure the soffit to the siding.

Perpendicular blocking pieces (also called "lookouts") should be installed no less than every two feet to allow secure nailing and installation of the soffit material. Soffits trimmed with wood are best for period authenticity: use #2 construction-grade lumber, typically pine, fir, or spruce. Plywood is a less expensive alternative. Tongue-and-groove (beveled or beaded ceiling or siding boards) is

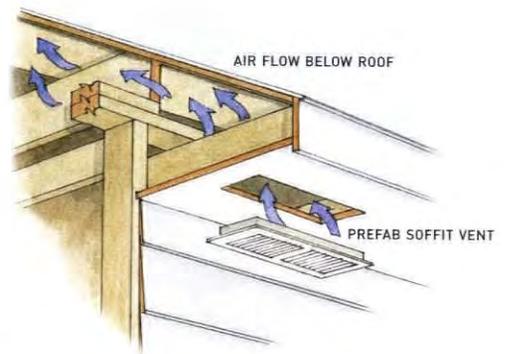


Soffits on the author's house are clad in beadboard. Note the woven butt joints at corners. Painted-out soffit vents are barely visible.



THERMAL EFFECT

An effective roof/attic ventilation system uses thermal effect, the property of warm air to rise and cool air to fall, which creates a natural circulation of air in an insulated attic. Intake vents are lower, in the eaves soffit, while exhaust vents are higher, in the ridge. This speeds air movement, wicking moisture from the attic in winter and expelling excess heat during the summer.



a classic, period-style treatment. The wood should be primed on both sides for durability; prepainting the visible side of the wood before installation avoids paint shrinkage that may expose primer.

Prefabricated vents are usually perforated metal, plastic, or cement panels that can be painted to blend into the soffit unobtrusively. Be sure to check local building codes, as ventilation requirements vary around the country, and are based upon factors including local weather patterns, temperature range, and wind loads.

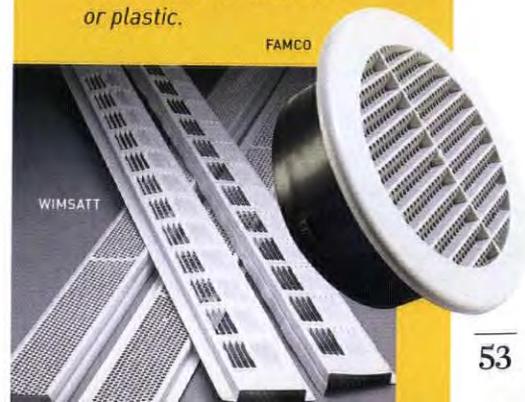
So-called brick moulding—exterior wood moulding covering the gap between soffits or other casings and the side of the house—is a traditional, straightforward way to abut soffit to house. Depending on the architectural style, more ornate detailing and trim, from crown mouldings to brackets to decorative friezes, may be added as embellishment.

The soffit is one of the first parts of the roof assembly to deteriorate, but also one of the easiest to repair. First take a good look at the gutters, flashing, and roofing material, because soffit damage most likely comes from failure or improper drainage in one of these areas. Then assess areas of the soffit that needs repair or replacement, noting that the ends near the fascia are most vulnerable to water and decay. Look for split ends, peeling paint, mildew or fungus growth, or soft “punky” wood. Poking suspect wood with an icepick will uncover rot.

Prep the area to repair by nailing down loose boards and removing any downspouts, exterior lights, or other fixtures that are in the way. Make sure shrubbery and plantings have been tied back safely or removed. Repair needs will depend on the degree of damage, and range from patching in a section to replacing the entire soffit, or more.

Prefab Vents Perforated continuous or round vents are readily available; know your specific ventilation requirements.

- **FAMCO**
famcomfg.com
Full line of vents; 6" plastic soffit vent shown below.
- **Wimsatt Building Materials**
wimsattdirect.com
Shown: continuous soffit intake vents in aluminum or plastic.

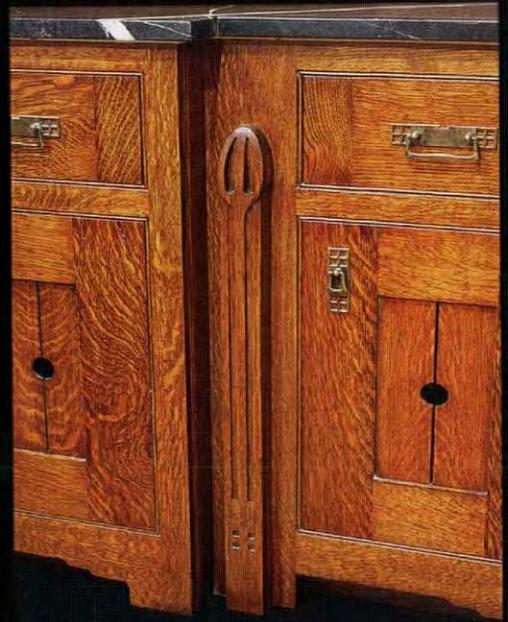


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“ The two-year-old couldn’t resist sliding her index finger under the wallpaper—such fun! ”



I had a guest whose little daughter loves nothing more than going up the stairs, down the stairs, and up again. That’s what she was doing while her mom visited the powder room. When mom came out, she saw that a section of wallpaper was peeled off at toddler height on the landing. Apparently the little girl had found a cut made to avoid bubbles in the paper. —*Melissa Salamovka*

THE FIX

What’s the back-story on those cuts in the wallpaper? “Oh, that’s Charlotte’s fault,” says homeowner Melissa. “Years ago my father-in-law was here with his larger-than-life girlfriend, who noticed the wallpaper lifting at a seam in the humidity. She said she used to be a paperhanger and asked for a razor blade. Then she proceeded to make multiple slits in the paper to ‘relieve’ it! Over the years the slits opened up and got dirty edges, making them more visible.”

An overage roll is stashed somewhere for repairs, right? The professional paperhanger would have made sure of it. Melissa, a committed declutterer and closet-cleaner-outer, says she can’t find any leftover wallpaper. (Lesson 1: Always hold onto the overage.) The peeled spot on the landing can’t be hidden behind furniture. So the only fix is to order more wallpaper and replace the section of paper to the corner, because the color match may not be perfect.

As it turns out, her pattern, ‘Chrysanthemum’, is no longer offered in the dove-blue colorway. Custom color usually means a surcharge and an 18-roll minimum, and this paper is \$155 per roll. But the supplier, J.R. Burrows & Co., has offered to run the color for his usual minimum of only three rolls.

“The paper bubbles at the slits every summer,” Melissa reports. (Lesson 2: It was a mistake to have cut multiple slits in the paper.) A peeled seam is easily repaired with a tube of wallpaper-seam adhesive and a small artist’s brush, followed by flattening with a seam roller and a quick wipe with a damp sponge. At an air blister, you can cut a slit and use adhesive, but often it’s better to use a glue syringe (available in paint stores) to inject seam adhesive under the paper, then roller it.



Share Your Story!

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



A Mantel Makeover

A vintage piece reverses an unfortunate earlier remodeling of the fireplace. **By Brian D. Coleman**

➔ When Roy Morton bought his 1910 bungalow in Birmingham, Alabama, adding a period-appropriate mantel was on the project list. The fireplace had been updated with a modern configuration: flat stones set beneath a cedar beam as a mantelshelf, and a raised hearth below. Morton owns a salvage store and makes regular buying trips to England—where he found an Arts & Crafts mantel rescued from a 1920s house. The oak piece has its original, gently worn finish. Details include carving and small shelf niches to hold books or knick-knacks.

Owning a salvage store has its benefits: a rusty iron gate, refinished and retrofitted, became the firescreen. Roy Morton's store is [Architectural Heritage: architecturalheritage.com](http://ArchitecturalHeritage.com)

ABOVE A ca. 1920 oak mantel found in England became the new focal point in the 1910 bungalow. More salvaged pieces were set around it: a vintage garden gate repurposed as a firescreen and an arched window frame hung on the wall above. **INSET** A detail shows the mantel's handsome carving and book niches. The original finish was conserved.

1. MODIFICATION

The old mantelpiece was too short to meet fire-code requirements (which set the distance the wood mantel needs to be kept from the firebox). Morton created plinths at the bottom of the "legs" to raise the height about a foot. The plinths are white oak, stained to match the mantel's original, dark-oak finish. The wood was gently cleaned (Morton's recommendation is Trewax Natural Orange Cleaner); always try cleansers first in a small, unobtrusive spot. After a buffing with a soft cloth, the mantel got a coat of Briwax in Tudor Brown.

2. THE HEARTH

A two-inch concrete bed was poured for the hearth and simple, gauged grey slate laid level. A light grey grout was

THE COST

ANTIQUÉ MANTEL	\$2,500
TREWAX CLEANER	\$20
BRIWAX	\$20
CONCRETE WORK	\$100
SLATE	\$200
THINSET	\$40
GREY GROUT	\$10
STONE SEALER	\$45

TOTAL \$2,935

chosen, and the slate was treated with a color-enhancer stone sealer in a matte finish, to protect against staining.

3. HANGING THE MANTEL

The wood mantel was securely attached to wall studs with 3" wood screws, concealed with round oak plugs. Another option for hanging is to screw a horizontal beveled cleat to the wall studs (long point out), attach another cleat to the back of the mantel, and then slip it in place. It's secure and the mantel will not twist or sag.

4. SLATE SURROUND

Gauged grey slate tiles were used as the surround, set above and below the firebox. A polymer-modified thinset mortar was applied to the wall, to which the slate tiles were affixed and secured with shims until set. The grout is the same grey as was used for the hearth. Once again, the slate was sealed for enhancement and protection.

the Firebox

Be sure to measure your firebox before you go shopping for a vintage mantel.

Fire codes require wooden mantels be installed at least six inches above and to the sides of the firebox opening to prevent fires. Woodwork placed within 12 inches of the firebox cannot project more than 1/8" for each 1" from the opening. So be sure to have your measurements with you, and measure the mantel carefully before purchase. Consult with your contractor, too.



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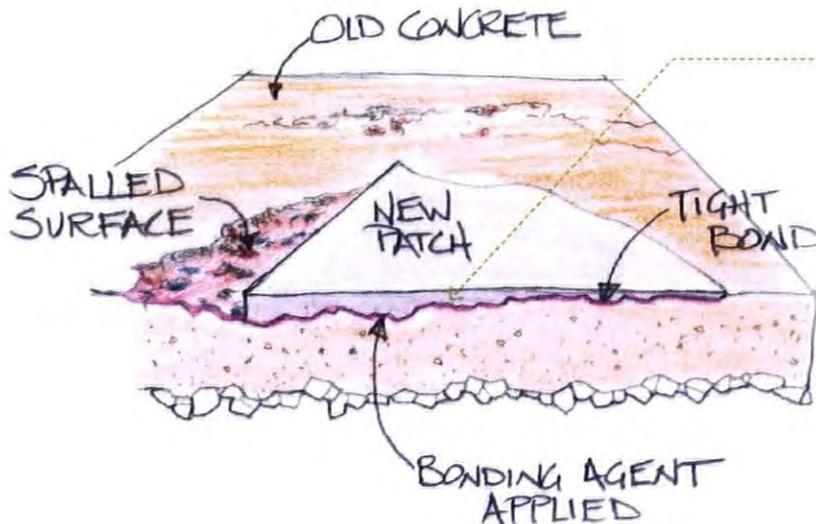
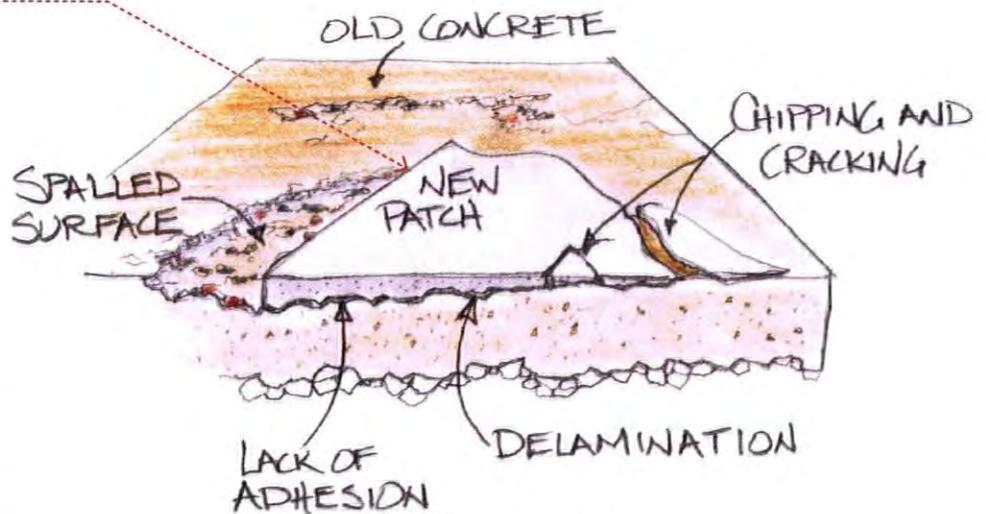
Concrete Bonding Issues

If yours is a 20th-century house (or perhaps even late-19th-century), it's likely you have some aging concrete: steps or walkways spalling after many icy winters, a basement floor cracked from years of heavy use or water infiltration. You may have been told that replacement is the only option. If you are looking for a way to resurface deteriorated concrete without the mess and expense associated with removal and replacement, you do have other options. Fresh Portland cement does not easily form a hard chemical matrix around old material—hence the lack of a good bond. If you've ever added a topcoat of ordinary concrete to the surface of existing concrete, you know that the new mix either didn't adhere or failed in short order. **By Ray Tschoepe**

WRONG WAY

JUST TOPPING IT OFF

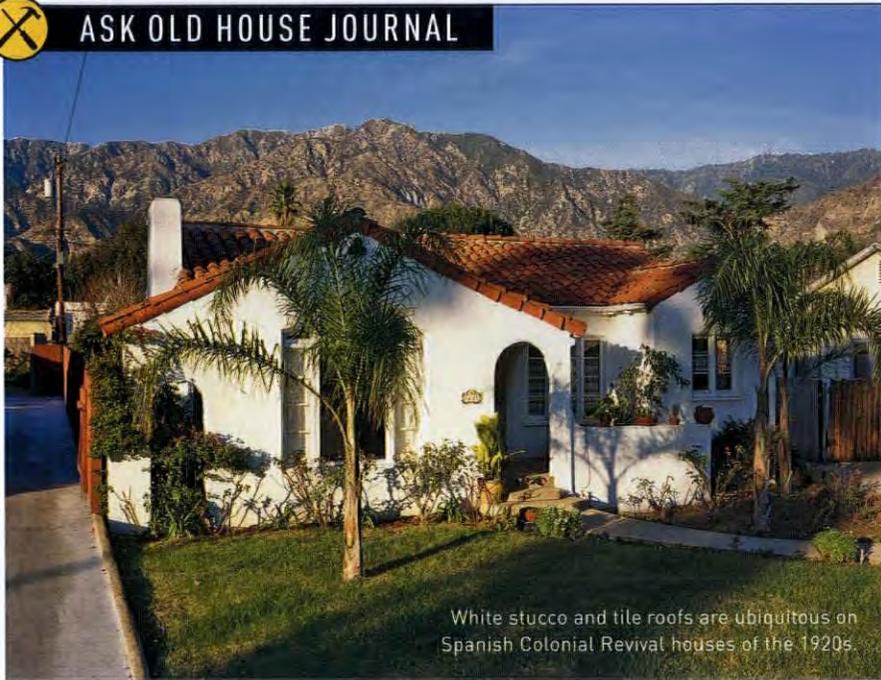
The chemical complexity of concrete curing is beyond the scope of this page, but it is important to understand that although Portland cement can form a hard matrix around aggregate (sand, etc.), it has only weak adhesive qualities. Consequently, simply buying a bag of concrete or sand mix and applying it to a worn concrete surface will not stand up. It may look okay immediately after cure, but you'll soon see delamination.



RIGHT WAY

TO ENSURE A BOND

Clean the damaged surface scrupulously with a stiff brush and water. Use an etching wash (e.g., muriatic acid) to increase bonding potential on relatively smooth surfaces. Choose a topping mix chemically designed for thin set, and apply per the directions on the bag. Alternatively, brush a chemical concrete bonding agent to the old surface, and apply new concrete while the bonding agent is still tacky. Note, however, that some specialized topping mixes are incompatible with many bonding agents.



White stucco and tile roofs are ubiquitous on Spanish Colonial Revival houses of the 1920s.

Q: Just discovered your amazing magazine . . . we are about to begin restoring a beautiful house in San Antonio. We're wondering if you have any back issues or related resources on Spanish Revival homes? Our goal is to stay true to the existing architectural details. —Wayne & Molly Knutson, San Antonio, Texas

A: Welcome to the club! We have indeed covered Spanish Colonial Revival houses over the years. Printed back issues aren't available, but you can see many articles and related items at oldhouseonline.com. Search "Spanish Colonial" and "Spanish Revival." At our website, try other key words, too: San Antonio, California tile, tile roofs, stucco, metalwork, old house kitchens. And check out suppliers in the online directory.

Be sure to tap into the very active preservation movement in San Antonio, to get local recommendations: sanantonio.gov/historic • saconservation.org • facebook.com/powerofpreservationsa • tshaonline.org.

I wish I could supply local names for you, but I haven't been to San Antonio for decades and my Rolodex is out of date. I'm overdue for a visit! —Patricia Poore

I'm a long-time subscriber and president of our local land trust, which has a ca. 1750 house that needs a new home. Do you know of companies that help sell antique houses to be moved? —Scott Peterson, New Haven, Conn.

You might look at the historic properties divisions of large real-estate companies. Talk to local and state historic-preservation organizations (cttrust.org and portal.ct.gov/services/recreation/historic-preservation).

Or contact New England companies

specializing in the relocation of historic properties, which include: thecoopergroupct.com • cr1981.com • historic-architecture.com • historichomesinc.com • Robert Pothier First Period Colonial at nhpreservation.org. Good luck! —Patricia Poore



Have a Question?

Ask us at ppoore@aimmedia.com.

Halloween is over, but some tricksters have left the brick façade of our bungalow pelted with eggs. How does one get dried yolk off masonry? —Cathy Murphy, Chicago, Illinois

If the egg glop is fresh, a good scrubbing with a stiff fiber brush and mild household soap or detergent will do the job. But you're probably facing a dried mess and a tenacious stain. First, re-soften the eggs by applying a plaster of wet paper. (Watch out for ink, which might run.) Then scrape away as much material as possible, and follow up with the same scrubbing described above. If the stain persists, try scrubbing with vinegar followed by a multi-surface kitchen cleanser. —the editors

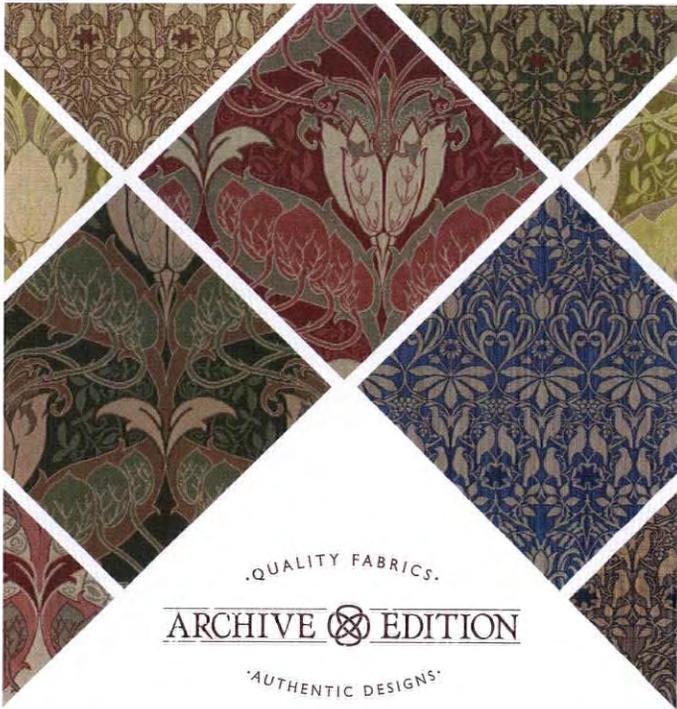


I saw these chairs on your website but didn't make note of the source. Can you identify them? —Bruce Olson, Texas



Thanks for your interest in the nature-inspired chairs that appear in our *OHJ Design Center Sourcebook*. They were made by Michael Colca, a custom furniture maker who, like you, is in Texas. His name for the design is the Poulin chair, and the motif is Giving Tree. See more at michaelcolca.com —Lori Viator

PHOTO: AS KRISTEN/TOPIC; MAY BIVEL; CREATIVE COMMONS



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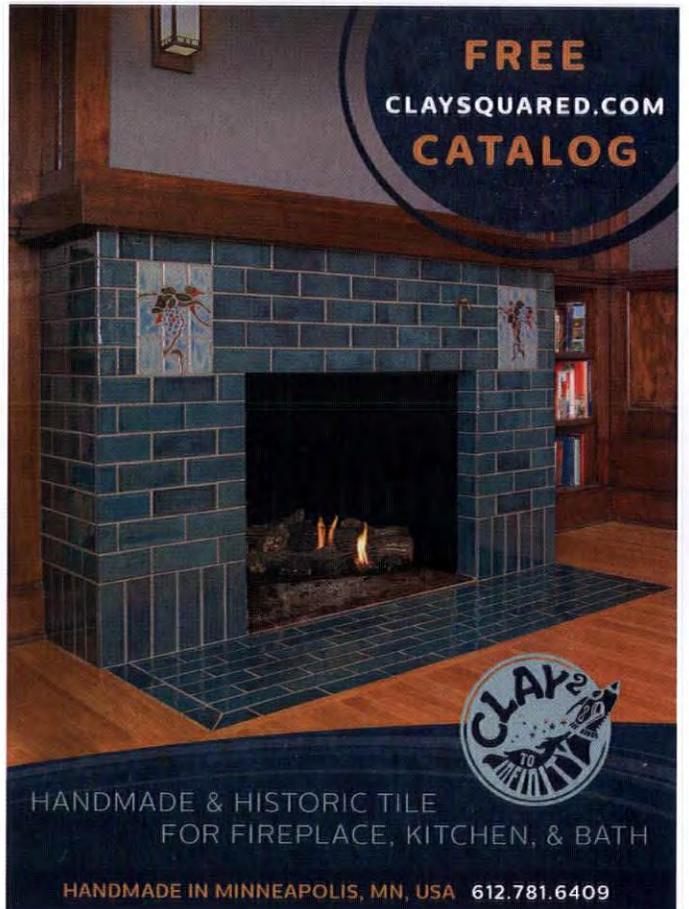
Shown: hardware for a kitchen designed by David Heide Design Studio, Minneapolis MN

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VICTORIAN VILLA

ONCE DIVIDED
INTO FLATS, A
HOUSE BY THE
SEA RESTORED.

page 64

At the evocative 1882 villa in Sussex, England, the gorgeous friezes and ceiling treatments are wallpapers by Zuber. In the west drawing room, the "medallion" is fitted with an antique chandelier.

64

ST. BENEDICT BY THE SEA

Grateful owners share their story.
+ ENGLISH COUNTRY HOUSE

74

SIMPLICITY DEFINED

Arts & Crafts befits a bungalow.
+ ROYCROFT INN & CAMPUS

84

CARVING A FUTURE

Saving a derelict Victorian.
+ GETTING RID OF BATS





AESTHETIC DECORATION

Salvaged encaustic tiles set a tone of Gothic formality in the sunlit vestibule. Doors between vestibule and entry hall have panels ornamented with Aesthetic Movement flowerpots on a gold-leaf ground. The hall is papered with a red damask pattern.



The restoration and artful decoration of a Victorian house on the southeast coast of England took many years, beginning with one rental flat.

By Brian D. Coleman
Photos by Huntley Hedworth

ST. BENEDICT

THEY WERE LOOKING for something affordable when they moved to East Sussex in 1995, Paul Oxborrow and Stephen Groves tell us—“but also with architectural interest and charm.” Attracted to the seaside location of Hastings, a bit more than an hour southeast of London, on the coast, they found a flat: the main entry-hall floor of an 1882 villa that had been divided into three postwar apartments in 1925. The one-floor unit had 13-foot ceilings and a bank of floor-to-ceiling windows across the back. Light and spacious despite “updates”—everything was painted antiseptic white—the place retained hints of past grandeur. The 1920s occupants had left sumptuous pink silk curtains in the front bedroom, threadbare now against opulent woodwork. Paul and Stephen could imagine themselves living in late-19th-century splendor, as had former occupants who included a retired Edwardian-age colonel in the Indian Army and Miss Patch, secretary to George Bernard Shaw.



TOP The 1882 villa in Hastings was restored to its 19th-century splendor; decorative stenciling was added on the upper gable stucco. **INSET** The owners named the villa St. Benedict after a retired colonial vicar who once lived here. **ABOVE** Owners Paul Oxborrow and Stephen Groves pose with a Victorian cobalt-blue window with dancing cherubs that screens the porch.



DRAWING ROOMS WEST AND EAST

With fireplaces on each end, twin drawing rooms at the front of the parlor floor are divided by an open archway. The view is toward the west room. Eclectic antiques and upholstered furniture keep the layered, ornamental rooms from being too stiff.

The couple settled in and for five years worked to bring out the Victorian in the flat, adding rich-hued wallpapers and elaborately layered drapery sewn by Stephen. They filled the rooms with overstuffed furniture. When they removed the low ceiling of a dining alcove in the back hall, they discovered the original landing and staircase, sealed off since 1925. Now their curiosity was piqued: how had this house looked when it was new? They were able to find out soon enough. The upstairs tenant moved away in 2001, and a year later the woman downstairs, who had lived in the former servants' quarters for 40 years, also left. So Stephen and Paul bought all four floors of the villa and their restoration began in earnest.

Needless to say, systems were updated throughout the house, and two new gas-fired boilers connected to salvaged cast-iron radiators installed in each room. At reclamation yards and salvage shops, the couple found roll-top bathtubs, high-tank pull-chain toilets, and cast iron sinks to re-create three 19th-

century bathrooms. Fixtures were re-enameled and connected to modern, updated plumbing. The new, code-compliant pipes were concealed within vintage lead pipes.

On the exterior, windows were refurbished, stripped, and painted dark green and cream. Brick was repointed, plastic downspouts replaced in cast iron, the chimney rebuilt. New stenciling in the top gable is a Victorian flourish.

INTERIOR RESTORATION began with a return to the original floor plan. Double drawing rooms had been separated in 1925, divided into a kitchen and a bathroom. The space was reopened, and the twin rooms tied together with a golden wallpaper from Watts of Westminster, matching Zuber ceiling medallions, and a scrolling frieze, also by Zuber, in the coved cornice. Where it was missing, wood wainscoting was reproduced; it is marbled in grey, copper, and gold tones with inset panels of veined red and peach. Matching classical, gilded overmantel mirrors were hung above

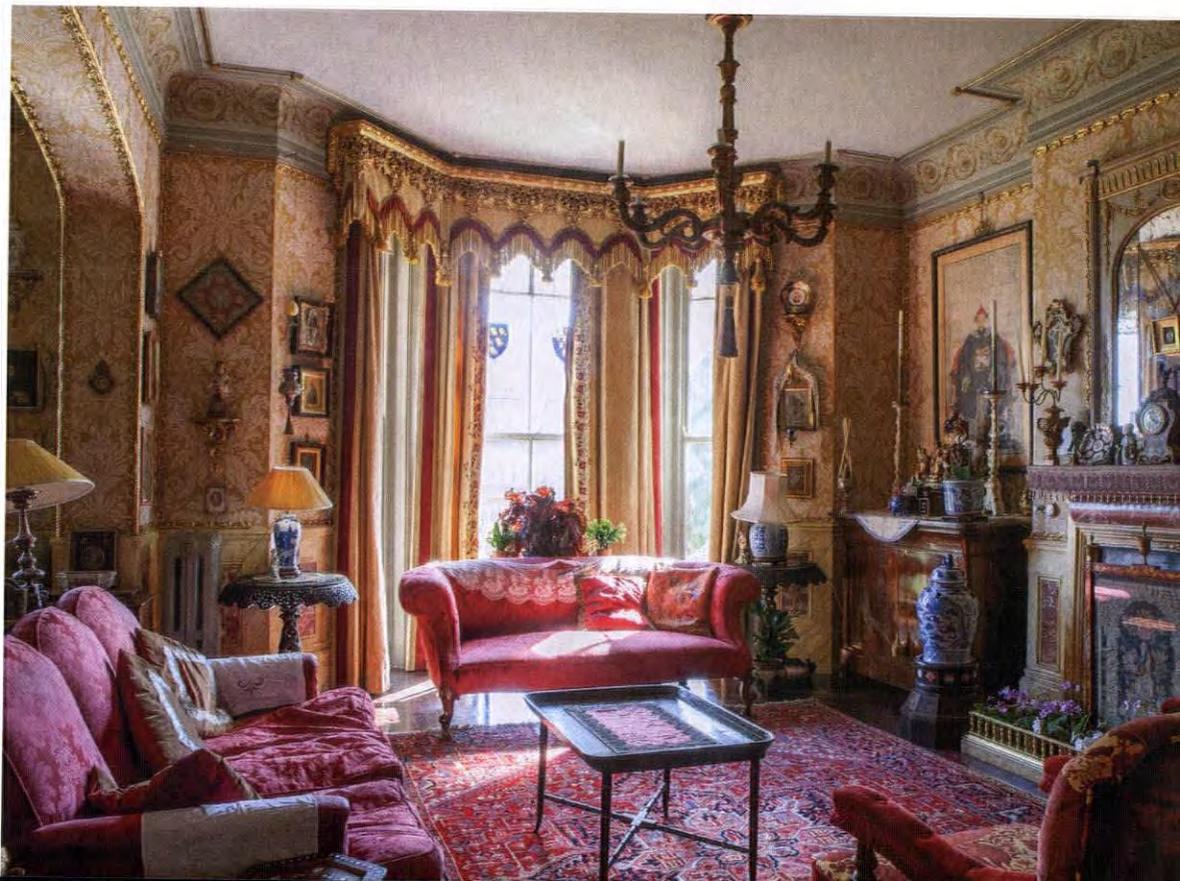


RIGHT The dining room had been converted into a bedroom when the house was divided. Its elegant ambiance was restored with rich green and gold Watts of Westminster wallpaper and a crystal chandelier.



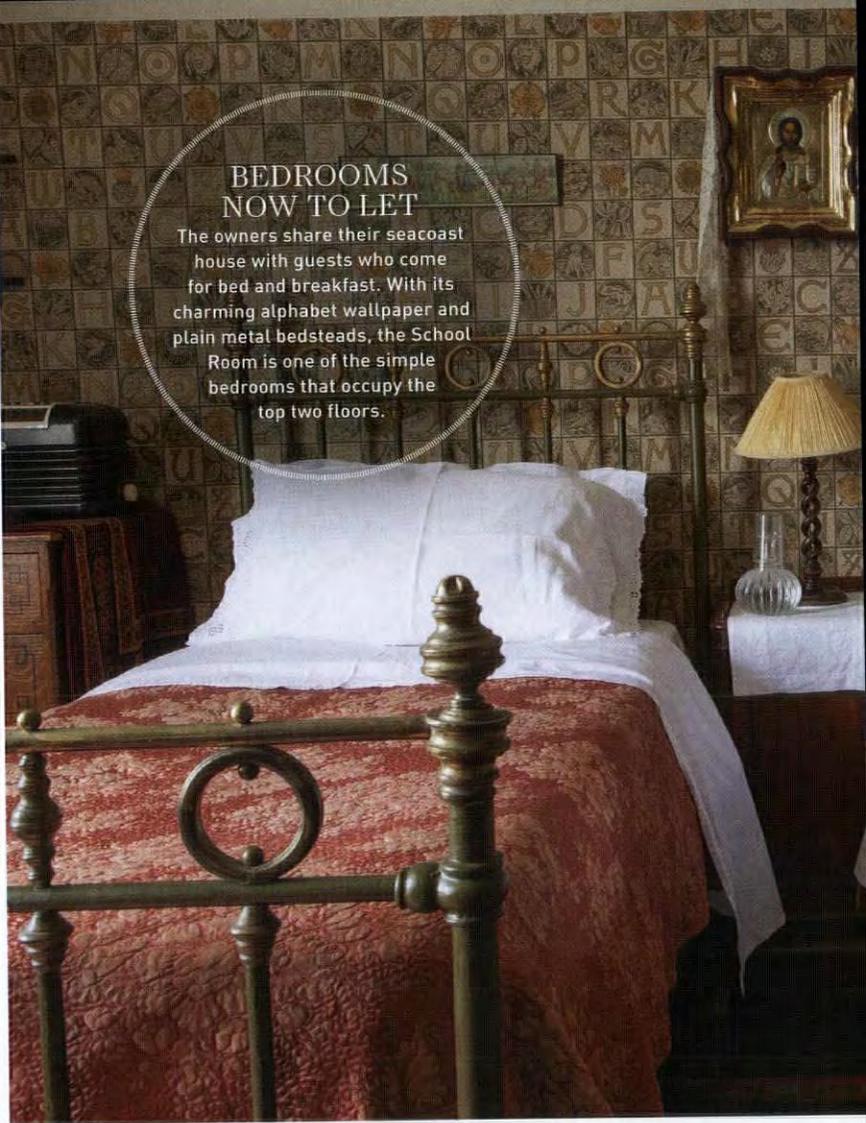
LEFT Exterior and interior views show the stained-glass fernery these owners added to the dining room's north window. It is modeled on an 1880s original still there on the historic Linley Sambourne House in London.

ABOVE Blue-and-white china is displayed on cornice shelves above the doors. Note the marbled wainscot and trim. The scroll frieze and ceiling medallion are papers from Zuber. The mantelshelf is dressed with an embroidered liner. **RIGHT** In the west drawing room, layered furnishings are opulent and yet casually inviting. Elaborately fringed and tasseled pelmets in the bay window were sewn by the homeowners.





ABOVE Adjacent to the kitchen, the scullery was restored and is used every day for washing up. The main room centers on an AGA cooker; a pantry is separate.



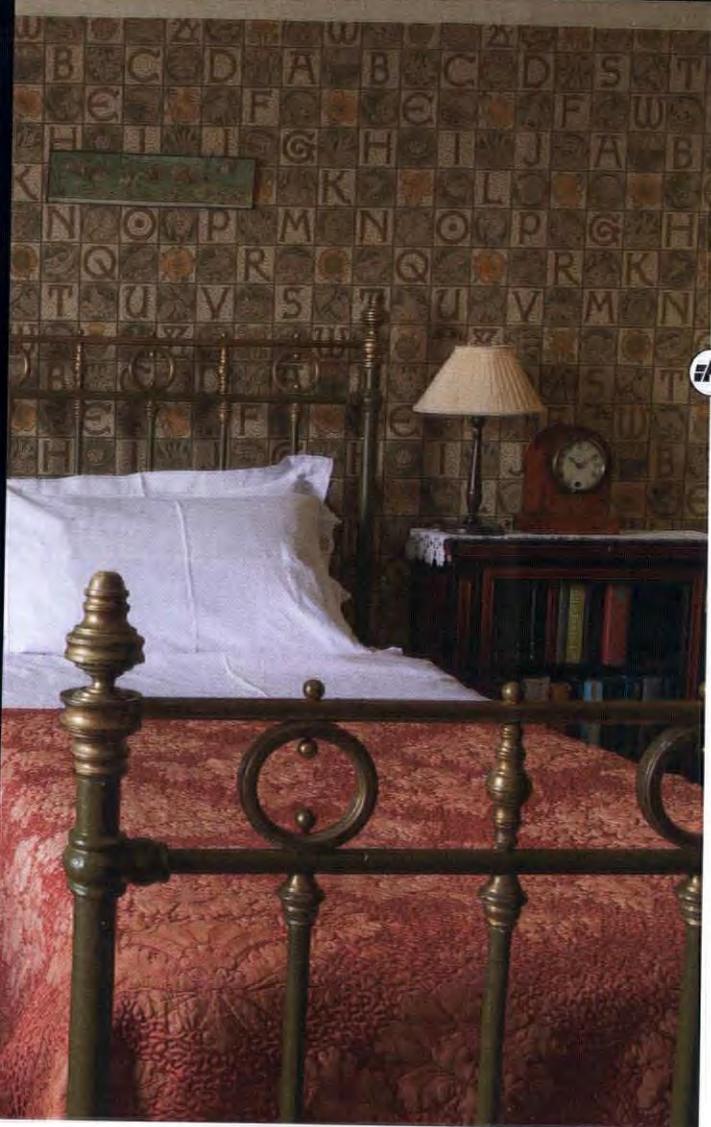
BEDROOMS NOW TO LET

The owners share their seacoast house with guests who come for bed and breakfast. With its charming alphabet wallpaper and plain metal bedsteads, the School Room is one of the simple bedrooms that occupy the top two floors.



LEFT A canopied four-post bed anchors Mr. Parry's Room, part of a suite that also includes a large sitting room and a bath. Mouldings and trim are painted a pale, French blue-grey, highlighted with panels of hand-painted flowers. **BELOW** Textiles in the Old Nursery include an embroidered fire screen, a mantelshelf liner, and an antique button-tufted chair.





More Online

An English manor house of 1550:
oldhouseonline.com/house-tours/the-restoration-of-newark-park

LEFT Simply furnished with twin metal beds, the School Room on an upper floor is papered with the 'Children's Garden' from Bradbury & Bradbury in the U.S.
RIGHT In a bathroom on an upper floor, the salvaged cast-iron sink inset with Minton tiles is from the Victorian period.



The **original house plans** were discovered at the local County Records Office. They show that the lowest floor had been a basement **kitchen with a scullery, larder, and pantry**—all now restored.

each room's fireplace, bringing symmetry to the exuberance.

Stephen used new and vintage velvets to make elaborately tasseled and fringed pelmets and curtain panels, embroidering them with morning glories, a favorite motif of the late-19th century. The pair combed antiques fairs and shops and soon these rooms overflowed with bronze statues and china figurines, paintings and watercolors in gilded frames, blue-and-white china, needlepoint shelf liners, and antimaccassars.

The dining room, which had earlier become the flat's bedroom, was returned to its original function. A rich, dark green Watts of Westminster wallpaper anchors the scheme: green was popular for dining rooms in this period, as it was thought to suppress gluttony. [Author's note: It very well may have! Many 19th-century wallpapers using green pigment contained arsenic. Read the fascinating recent volume by Lucinda Hawksley: *Bitten by Witch Fever: Wallpaper & Arsenic in the Victorian Home.*]

Across the dining room's wide north windows, the couple

added a Victorian stained-glass fernery—all the rage in the 1880s. Cabinets are crowded with silver chafing dishes, blue-and-white ginger jars, and cranberry glass. Wood trim has been painted in Farrow & Ball's 'Mahogany', banishing the white paint.

The entry, too, has been lushly restored. Stephen and Paul spent a summer laying reclaimed, 19th-century parquet flooring in the hall. New stained glass was added, hand-painted with motifs of sparrows and butterflies in 1880s fashion. Upper-sash stained glass, destroyed during World War II bombing, was replaced in the dining room as well.

Stephen Groves and Paul Oxborrow have named their home St. Benedict, a reference to the retired vicar of St. Mary's Church in Pune, India, who once lived here. And with Benedictine hospitality, they now share the house with guests.

ST. BENEDICT AT ST. LEONARDS-ON-SEA, HASTINGS, SUSSEX:
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• ENGLISH COUNTRY HOUSE •

“Scale is of prime importance and I think that oversized scale is better than undersized scale. . . . I like to preserve simplicity rather than over-polishing. Fashions are changeable. Taste is in realizing the essence of a place.”

—AMERICAN DECORATOR NANCY LANCASTER (1897–1994)

ENGLISH COUNTRY DECORATING

IT'S COMFORTABLE, PERSONAL, AND SURPRISINGLY AMERICAN. **By Brian D. Coleman & Patricia Poore**

➔ The English country house style, oddly enough crystalized by an American decorator, is as likely to show up in Atlanta and London proper as in the Cotswold countryside. You may be aware of the look without having named it: an upholstered sofa mounded with pillows, a traditional rug, fabric-shaded table lamps, paintings on the walls, a profusion of flowers.

THE FIRE IS LIT or looks as if it has just gone out. There is one formal piece—a French *fauteuil* or a Regency chest of drawers, perhaps, which is undoubtedly a family heirloom. The curtains are beginning to fade, a bit of bullion fringe was chewed by a dog long gone (there are always dogs). Something modern or, if the house is late Victorian, an Asian inflection may be found in the mix.

Minimalist, it is not. That's part of its charm, of course; it allows for a bit of eccentricity and clutter. It might be described as pretty. Now a classic decorating approach, the English country house style is based on the layered interiors of old manor houses in the English countryside—it's the original "shabby chic." As an American style, it's often attributed to Nancy Lancaster (1897–1994), the decorator and garden designer born into a wealthy Virginia family who purchased

the firm Colefax & Fowler in the 1940s. Partnering with John Fowler, Lancaster brought the look to her own homes and those of her clients.

Lancaster felt that informality creates the possibility of relaxation. A room should not be too perfect, otherwise it "becomes a museum and lifeless." She valued understatement. She mixed periods and styles, used antiques, and included "a touch of nostalgia." Lancaster is still much-quoted: One nugget is "put an ugly thing in a room to enhance the beauty of the good things."

ALTHOUGH ENGLISH manor houses and mansions have more than a 500-year history, the 20th-century interior style is based mostly on Georgian through early-Victorian period ideals. Thus the range of influences from which to choose is wide indeed, from classical Palladian



ABOVE Nineteenth-century oil paintings on a brilliant green wall and a favorite collection on display: very English. The ebonized Aesthetic cabinet is by Cottier.

the HALLMARKS

- **LIVABLE**, comfortable, layered, and imperfect are words used for this approach patterned after old houses where stuff accumulated over generations. Tone down the formality. Embrace signs of age and wear.
- **FRESH COLORS** make up a timeless palette of springtime pastels—pink to apricot, teal and duck-blue, daffodil, and almost any kind of green. But saturated red, blue, and gold (and gold leaf) are in evidence, too, especially in the dining room and den.
- **PATTERN** is everywhere, mixed and layered as if over time. Floral chintz mingles with stripes, plaids, ticking, and even paisley. Rugs, too, are often patterned. A limited palette and an understanding of scale makes it work.
- **GENTEEL CLUTTER** is the result when colorful rooms also boast bookcases filled to overflowing, framed art hung on the walls, and collectibles on display. Favored objects include porcelain and china, photographs, plants and flowers, and travel souvenirs.



English country house style pairs formal arrangements with comfort and wear; it respects history and tradition yet is practical about modern updates; it is exuberant, colorful, and pretty. The look may be adapted for almost any era.



ABOVE At the Georgian-era vicarage Hailsham Grange, in East Sussex, a bedroom centers on a Hepplewhite bed. **RIGHT** The garden at Hailsham Grange is a series of rooms created by hedges of Korean box and hornbeam. **LEFT** An English vignette, Seattle: a 19th-century chair wears its original mohair. **BOTTOM** The designer's 1970s library at Haseley Court, in Nancy Lancaster: *English Country House Style*.



symmetry to Victorian Gothic romanticism. Whatever the precedent set by the style of the house, these rooms should look as if they've been taken for granted by generations of family. The concept is easy for Americans to adopt. Surround an important piece with comfortable upholstered furniture. Add cheery chintz and soft pillows. Bring in potted plants and flowers from the garden. Drink cold gin or hot tea.

servants, now more likely by family, the kitchen is unpretentious. Look for open shelves, an enameled AGA stove, a table at center for meal prep and informal dining ... less self-conscious than American Country, the English country kitchen is utilitarian but has the soft edges of age.



The English are unafraid of color. Their rooms are often pastel or floral, but strong colors are used as well: grass green and teal, crimson, burgundy red and dark hunter green, deep blues, and gold. Pattern is embraced, with different designs used on wallpaper, rugs, and upholstery in the same room.

The garden plan is tied to the house and is based on symmetry and balance. Views from windows inside are carefully considered. A formal landscape plan finds a counterpoint in lush displays of heirloom roses, dahlias, lavender, delphiniums, and peonies.

Someday we'll take a longer look at English kitchens, but for now here's a bit of easygoing advice: the English kitchen is not a trophy room. Once used by

Americans are less likely than the Brits to embrace wear and tear, but we should try it. Buy good furniture, vintage or new, and then allow it to age. Treasure your things and reuse them, pass them down. Nancy Lancaster looked forward to new fabrics becoming faded by the sun.



A Minneapolis living room by designer Lola Watson is timeless in its English-cottage mix of formal layout with casual furnishings and unabashed color.

English Style ESSENTIAL BOOKSHELF

- **THE COUNTRY HOUSE PAST, PRESENT, FUTURE** by David Cannadine and Jeremy Musson (Rizzoli 2018) Large-format book on great British houses (includes Scotland and Ireland), with commentary on interior style evolution in the past 40 years.
- **SECRET HOUSES OF THE COTSWOLDS** by Jeremy Musson (Francis Lincoln 2018) "Privileged access to 20 houses, from castles to manors and 19th-century mansions." Photographs chronicle English interiors.
- **PERFECT ENGLISH TOWNHOUSE** by Ros Byam Shaw (Ryland Peters & Small 2018) In-depth house tours in traditional townhouses, most with layered interiors.
- **ENGLISH HOUSES: Inspirational Interiors from City Apartments to Country Manor Houses** by Ben Pentreath (Ryland Peters & Small 2016) Visits to 12 very different homes ranging from a 16th-century stone manor to a 1930s pied-à-terre, in city and country, all with richly layered rooms.
- **STONE HOUSES OF THE ENGLISH COUNTRYSIDE** by Nicholas Mander (Rizzoli Classics 2016) Learned commentary with photos 1900–2007, many in black & white, from *Country Life* magazine, chronicling over 50 Cotswold houses medieval through Arts & Crafts period.
- **THE DRAWING ROOM: English Country House Decoration** by Jeremy Musson (Rizzoli 2014) The more formal, historic English rooms including work by Lancaster, Fowler, Hicks.
- **THE ENGLISH COUNTRY HOUSE** by James Peill (Vendome Press 2013) In-depth look at 10 houses still in the hands of the original owners. A feast.
- **ENGLISH DECORATION: Timeless Inspiration for the Contemporary Home** by Ben Pentreath (Ryland Peters & Small 2012) Informal, not "decorated," evolved interiors classic to eccentric.
- **ENGLISH COUNTRY HOUSE INTERIORS** by Jeremy Musson (Rizzoli 2011) Detailed exploration of 15 houses Jacobean to Palladian to Victorian Gothic; up close on painting and plaster, furniture, textiles. Included: 20th century interior designers; archival photos from *Country Life*.
- **NANCY LANCASTER: English Country House Style** by Martin Wood (Frances Lincoln 2005) Offering biography, decorating, and history "that brings characters to life," the book also has beautiful photos of Lancaster's own homes and gardens.
- **THE ENGLISH ROOM** by Chippy Irvine (Bulfinch 2001) Town and country houses of different periods, all in England, with capsule decorative-arts and furniture history. Photos are not "prettified."

MANY MORE RECOMMENDATIONS at oldhouseonline.com/english-country-books

ENGLISH COUNTRY HOUSE *visits*

Acclaimed American decorators today practice English country house style, but if yours is an old house, you may prefer taking inspiration from the rather eccentric originals. In the United Kingdom, probably hundreds of country estates are open to visitors; see nationaltrust.org.uk and english-heritage.org.uk to start. Some Trust-property favorites:

SCOTNEY CASTLE, Kent. Classic English country-house interiors in a moated castle on a wooded estate; history goes back to 1137, but significantly the property was in the Hussey family from 1778 until 1970.

IGHTHAM MOTE, Kent. This 14th-century medieval moated manor house is rich with the history of many owners; one family, the Selbys, were here for nearly 300 years. The last owner, who saved the house, was an American who decorated two rooms in 1950s New England Colonial style.

SISSINGHURST, Kent. Spanning the centuries since the Tudor era, the property is famous for gardens designed by Vita Sackville-West, who with Harold Nicolson owned the property from the 1930s until the 1960s.

BATEMAN'S, East Sussex. This 17th-century Jacobean rustic farmhouse was the home of Rudyard Kipling from 1902 until his death in 1936.

TYNTESFIELD, North Somerset. Built over a Regency house, it's a Gothic Revival confection created after 1844: the ultimate Victorian country house.

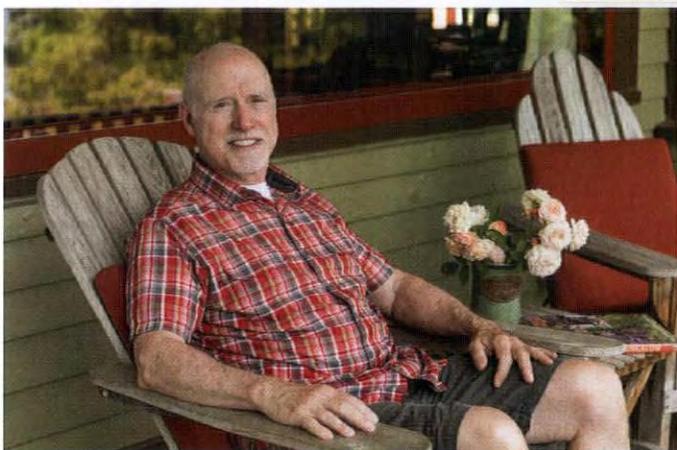
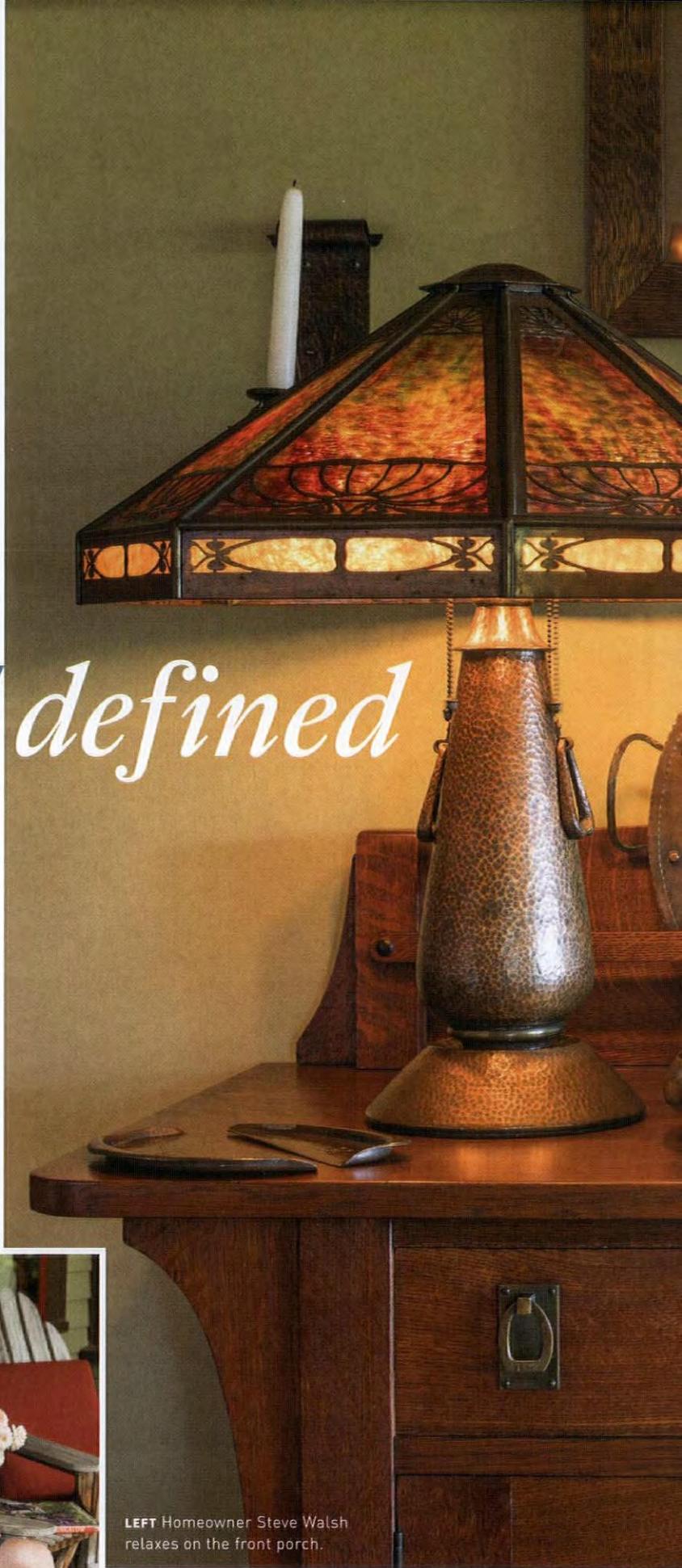
*Facing tilted porch
piers and baby-
blue woodwork, a
smitten owner brings
the Arts & Crafts
aesthetic to a 1921
bungalow in Seattle.*

BY BRIAN D. COLEMAN
PHOTOGRAPHS BY WILLIAM WRIGHT

SIMPLICITY *defined*

STEVE WALSH visited the **Roycroft Inn in East Aurora, New York**, while he was in graduate school in the 1980s: "I still remember how captivated I was," he says, describing his reaction to the simplicity of the spaces, the use of wood and stone, the metal strapwork and oak trim lit by glowing lanterns. "I knew that someday I would have a home furnished like this," Steve says.

Fast-forward a few decades . . . Steve was in Seattle in 2011 to see his brother when he noted that picturesque bungalows are prevalent in many of the city's older neighborhoods. It didn't take long for Steve to decide to move to Seattle, where he bought a 1921 bungalow on a steep lot overlooking Lake



LEFT Homeowner Steve Walsh relaxes on the front porch.



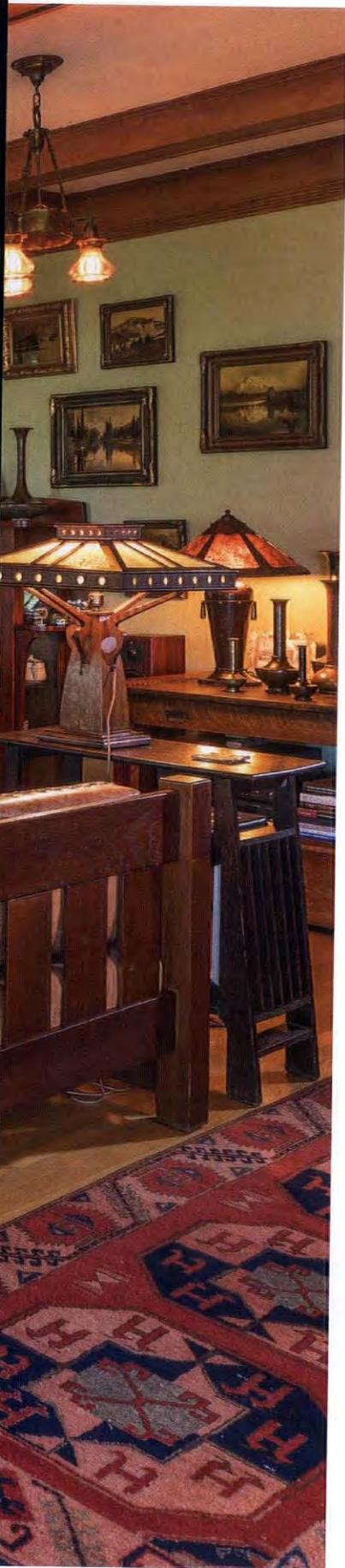
GLEAM OF METAL

Gleaming period copper work with a Limbert sideboard #1443 includes a pair of hammered-copper candle sconces attributed to Onondaga Metal Shops; a Roycroft #902 lamp, Roycroft candlesticks, trays, and bowl; a Dirk van Erp hammered-copper camellia bowl and vase. The contemporary woodblock print "Harvest" is by Roycroft Renaissance artisan Kathleen West.

AUTHENTICITY

The open living room feels modern, its simple woodwork enhanced by a Limbert settle #570, a Limbert Morris chair #527 to the right of the fireplace, and an L. & J.G. Stickley paddle-arm Morris chair #412 to the left. The hammered copper and frosted-glass wall sconces are Gustav Stickley.





TOP A Benedict hammered-copper and mica lamp rests atop a Gustav Stickley #716 bookcase, along with a Weller log-motif planter. The contemporary hanging basket with elk antlers is by Leslee Burritt. **ABOVE** (left) Roycroft American Beauty vases sit on a Limbert library table #145 in the living room. (right) Inspiration was found in a modern facsimile of the Roycroft Handmade Furniture catalog issued in 1912; a modern reprint of Gustav Stickley's 1912 catalog; a Jan. 1914 issue of Hubbard's *The Fra*.

Washington and the Cascade Mountains. Still charming, the bungalow had deeply bracketed eaves and its wide, covered front porch ran the length of the house. Steve imagined lemonade days during the long, temperate Pacific Northwest summer.

Inside, the living and dining rooms were open with wide archways in between, a space perfect for entertaining. Box-beam ceilings retained their period appeal. Living space was all on one level, a plus for later retirement years. Steve was committed to downsizing, so the house's two bedrooms would be plenty.

Not to say there were no problems. The porch piers had loose bricks and were tilting. The bathtub in the single bathroom had leaked for so long that water had seeped into the exterior wall and created significant rot. The original double-hung windows remained, but they had been painted shut and many were missing their sash cords. A spider-web of old knob-and-

tube wiring crisscrossed the attic, and there was no insulation anywhere. Most distressing, the previous owners had painted everything, including the fir woodwork, in a palette of French and baby blues to "freshen the house" for sale.

Woodwork is celebrated in Arts & Crafts homes, and Steve knew the importance of getting it right. Thus he started with the messiest job, ridding the woodwork of blue paint. He had every room stripped from box beams to baseboards. For refinishing, he chose a warm stain with red tones for the fir, remembering again the lustrous paneling and trim at the Roycroft Inn.

Steve chose earthy, nature-inspired paint colors inside, most from Sherwin-Williams' Arts & Crafts palette: Ruskin Room Green, Studio Blue Green, Hubbard Squash, and of course Roycroft Copper Red.

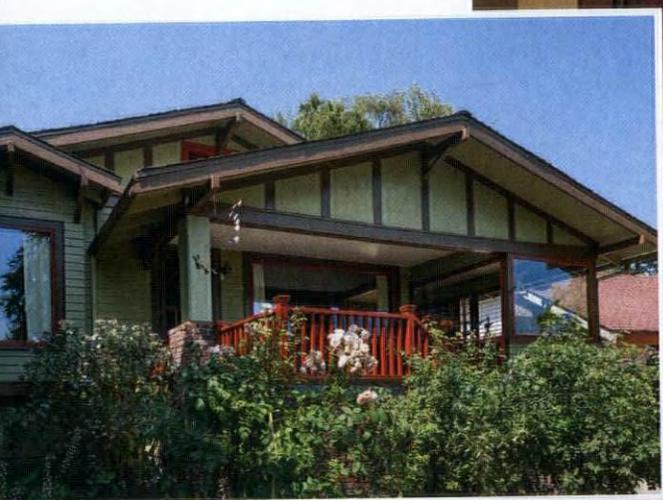
For inspiration, Steve pored over vintage periodicals and books, including Roycroft founder Elbert Hubbard's influential



A bungalow with three front gables,

the house had been compromised when the stucco-and-timber treatment was hidden beneath vertical board siding painted white.

The gables were restored and the bungalow painted in an Arts & Crafts palette of olive, brown leather, and copper red. Part of the porch was enclosed in the 1930s, creating the sunroom on the left (below). A cast-concrete reproduction of Frank Lloyd Wright's "Sprite" figure sits in the front garden (above).



A QUIET GLOW

The dining room centers on a Limbert extension table #409 and Stickley Bros. 'Quaint' double-stretcher chairs. In the sunporch beyond, a Lifetime trestle table holds a Benedict hammered copper lamp; stained glass "Canyon de Chelly" panel is by Veronica Bennett, the homeowner's sister.







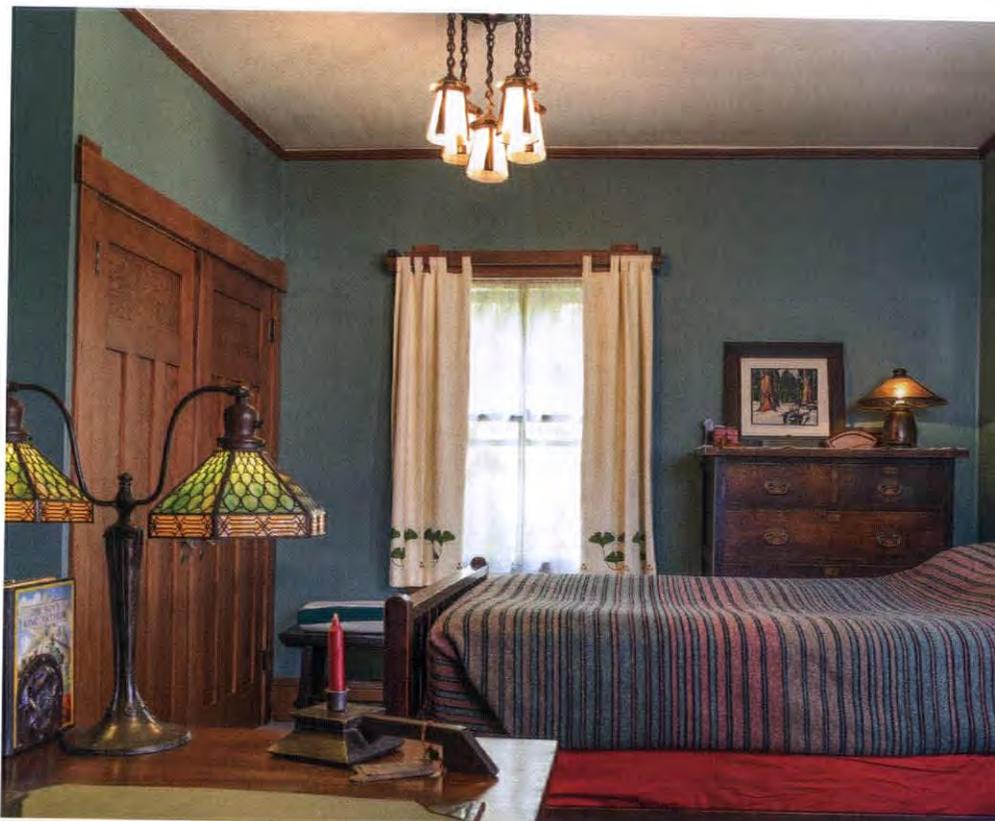
Previously remodeled, the kitchen was **simple** and functional. Walsh has done little but replace glaring can lights with **ca. 1900 pendants** made of hammered iron, brass, and slag glass, and paint the walls in Roycroft Copper Red.



More Online



Kitchen approaches:
[oldhouseonline.com/
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 articles/bungalow-
 kitchen-restorations](http://oldhouseonline.com/kitchens-and-baths-articles/bungalow-kitchen-restorations)



LEFT The globe ceiling fixture is from Rejuvenation. **ABOVE** The master bedroom is furnished entirely with Roycroft antiques: a #106 bedstead, a #113 tall chest, a #28 library table, and an 'Ali Baba' bench beneath the window. A Handel double student lamp and Charles Rohlf's candleholder rest on the desk. Woodblock prints in this room are antique (by William Seltzer Rice) and contemporary (by Yoshiko Yamamoto).

magazine *The Fra*. He combed antiques fairs and shows, and slowly the rooms began to fill with hand-hammered copper and brass lamps with glowing Handel and Quezal shades, elegant Roycroft copper candlesticks, bowls and vases, and serene woodblock prints—by artists from William Seltzer Rice (1873–1963) to today's Kathleen West and Yoshiko Yamamoto. A collection of ca. 1900 orotone (gold-tone photography) views of local Mt. Rainier anchors a wall in the living room.

Furniture in American Arts & Crafts interiors was meant to be sturdy and functional, revealing “honest” construction and with minimal ornamentation. With Roycroft interiors in mind, Steve chose a handsome but plain Morris chair by Limbert, which he put next to the fireplace with a Handel floor lamp to read by. He balanced the room with a Limbert settle and an L. & J.G. Stickley paddle-arm

Morris chair. Linen curtain panels and table runners by Dianne Ayres help absorb sound and soften the rooms, adding to the Arts & Crafts ambiance.

More recently, Steve Walsh redid the exterior colors. The bungalow had been painted white, which rendered it nondescript. A county tax assessor's photograph from 1931 showed Steve that the house had timber and stucco pediments on the center gable and above the front porch; both had been covered with vertical board siding. Steve drilled small view holes through the boards and could see stucco and timber intact beneath. He removed the siding, repaired the stucco, and created a period paint-color scheme based on Olive #162 and Leather #066 by Rodda Paints, and Roycroft Copper Red from Sherwin-Williams.

FOR RESOURCES, SEE PAGE 103.

THE ROYCROFT INN AND CAMPUS

THE ARTS AND CRAFTS COMMUNITY, ITS ARCHITECTURE AND ITS OUTPUT, CONTINUE TO INSPIRE.

 Roycroft founder Elbert Hubbard opened an inn in East Aurora, New York, in 1905, in the former Print Shop on his arts and crafts campus. Initially designed by Hubbard in a country Gothic style, inspired by St. Oswald's Church in Grasmere, England, the Inn was remodeled and updated over the years but always with a focus on its Arts & Crafts mission. Rooms were identified by the names of famous people, including William Morris and John Ruskin.

Guests enter from the Peristyle (porch) through a heavy door with carved mottoes into the Reception Room. Oak wainscoting is highlighted by medieval-inspired, stone and brick fireplaces built by Roycroft craftsmen.

The Dining Room was built in a portion of the building originally used for assembling printed books. Meals were prepared with fruits, vegetables, eggs, and grains from the Roycroft Farm. Today called Arden Farm, it is still run by a Hubbard descendent and provides produce for the Inn's farm-to-table menu.

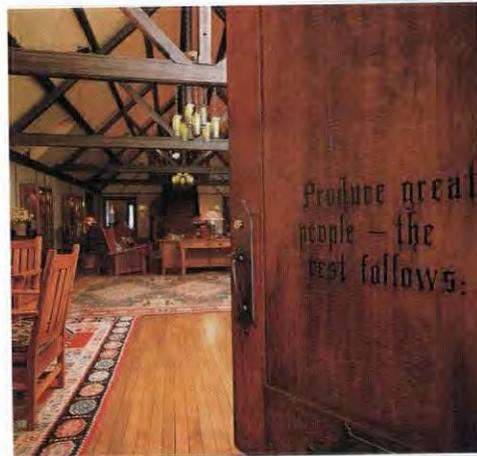
Roycroft architect James Cadzow designed a large, ground-level room at the front as a Salon or Music Room, for lectures and concerts. Murals by the artist and original Roycrofter Alexis Jean Fournier, all recently restored, depict the Eight Centers of Great Thought (the Roycroft Campus is deemed #8!).

In 1904, the Peristyle was remodeled in a more contemporary Prairie Style manner influenced by Frank Lloyd Wright. Dard Hunter began working on the Campus, designing typography and electrified copper chandeliers with cutout hearts, which replaced earlier Gothic fixtures. Hunter designed new stained-glass windows as well, replacing the building's original Gothic windows with Glasgow School and Secessionist designs. After a

trip to Vienna in 1908, Hunter added stylized stained-glass light fixtures to all of the public rooms.

After 1915, the Roycroft Campus, including the Inn, was maintained by Hubbard's son and the Hubbard family as a community of printers, furniture makers, metalsmiths, and book binders until 1938, when the buildings were sold following the Great Depression.

The Inn continued to operate until 1987, and was designated a National Historic Landmark in 1986. Over the next nine years, the Inn and remaining nine (of 14 original) buildings underwent an \$8 million restoration. Since 1995, guests may once again relax in original Morris chairs made by the Roycrofters to read by the light of Roycroft lamps. Today's juried Roycroft Renaissance artisans continue good work on Campus and around the country.



LEFT An uplifting welcome to the Roycroft Inn.

BOTTOM The Roycrofters founder and periodicals publisher Elbert Hubbard in 1905.



the ROYCROFT FOUNDER

Elbert Hubbard (1857–1915) was an influential proponent of the American Arts & Crafts movement. A writer, publisher, philosopher, and artist, he founded a community for artisans in East Aurora, New York, near Buffalo, in 1897. Hubbard named it "Roycroft" after the 17th-century London printers Samuel and Thomas Roycroft; the word

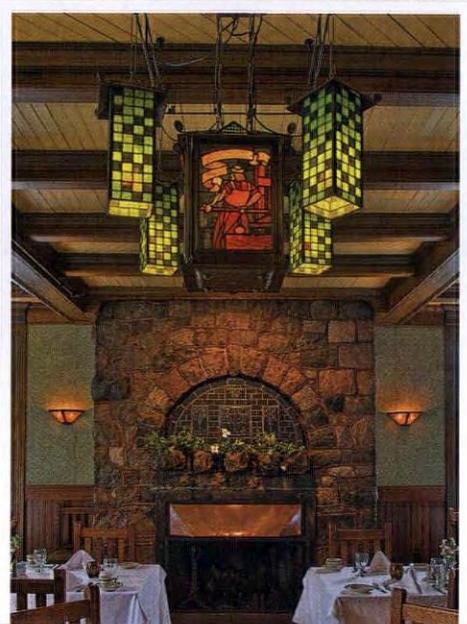
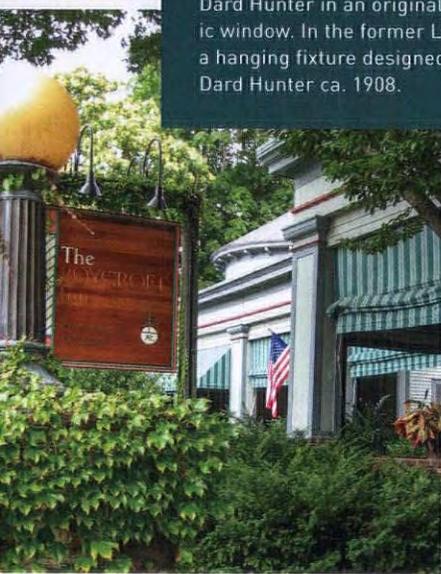
also means "King's Craft" in reference to the highly skilled guild members of medieval Europe. Hubbard borrowed from Ruskin for the Roycrofters' creed: "A belief in working with the head, hand and heart and mixing enough play with the work so that every task is pleasurable and makes for health and happiness." In 1899, Hubbard wrote an essay

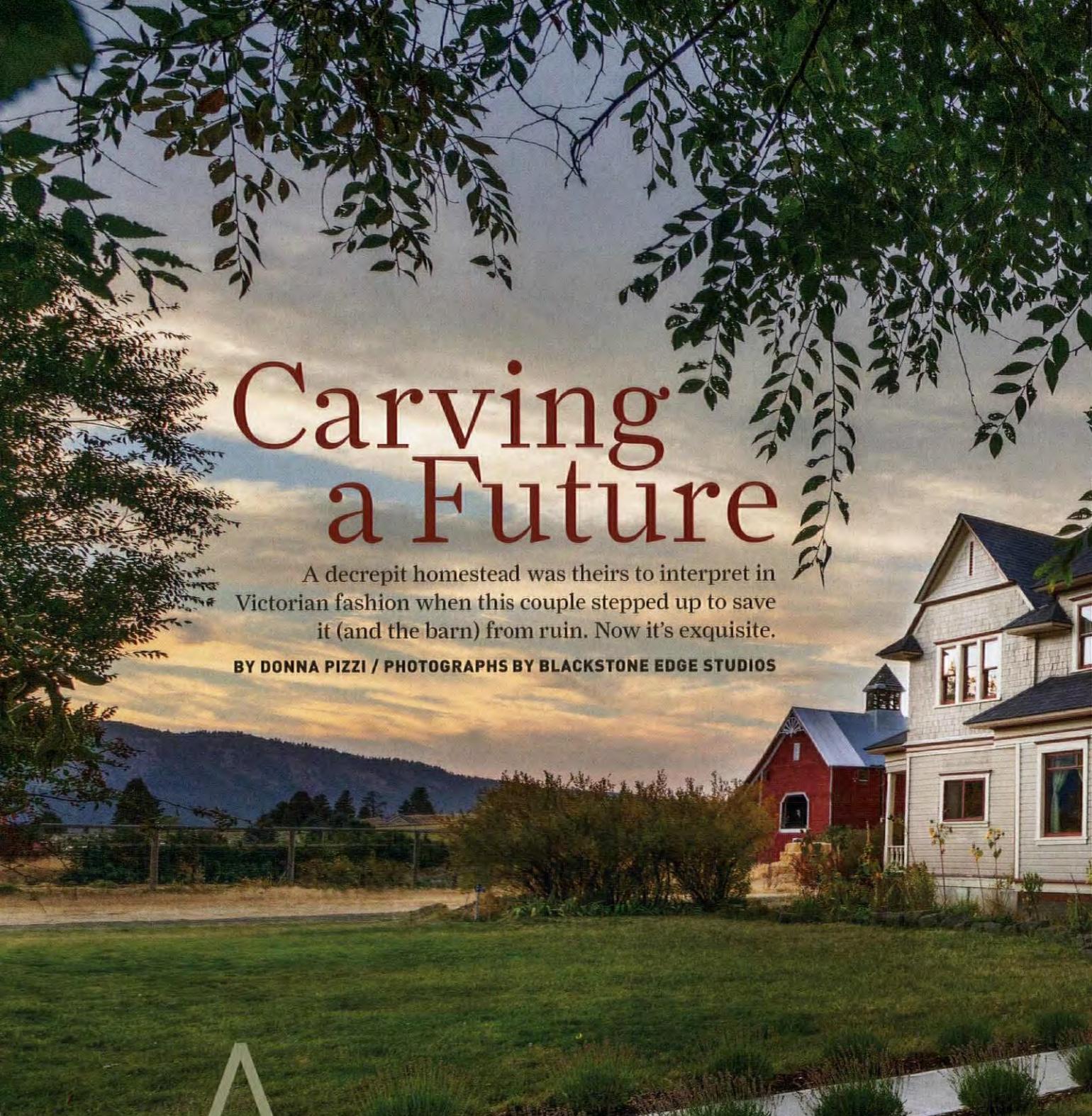
titled "A Message to Garcia." A parable on initiative, conscientiousness, loyalty, and hard work, it was one of the most-published works of the period. Its financial success allowed Hubbard to expand his Roycroft Campus. Hubbard and his second wife, Alice, were killed aboard ship when the RMS *Lusitania* was torpedoed by a German U-boat in 1915.



ABOVE The Inn's Reception Room has oak wainscoting and medievalist masonry fireplaces.

BELOW (left to right) The Roycroft Inn is a National Historic Landmark. Glasgow School roses by Dard Hunter in an original Gothic window. In the former Library, a hanging fixture designed by Dard Hunter ca. 1908.





Carving a Future

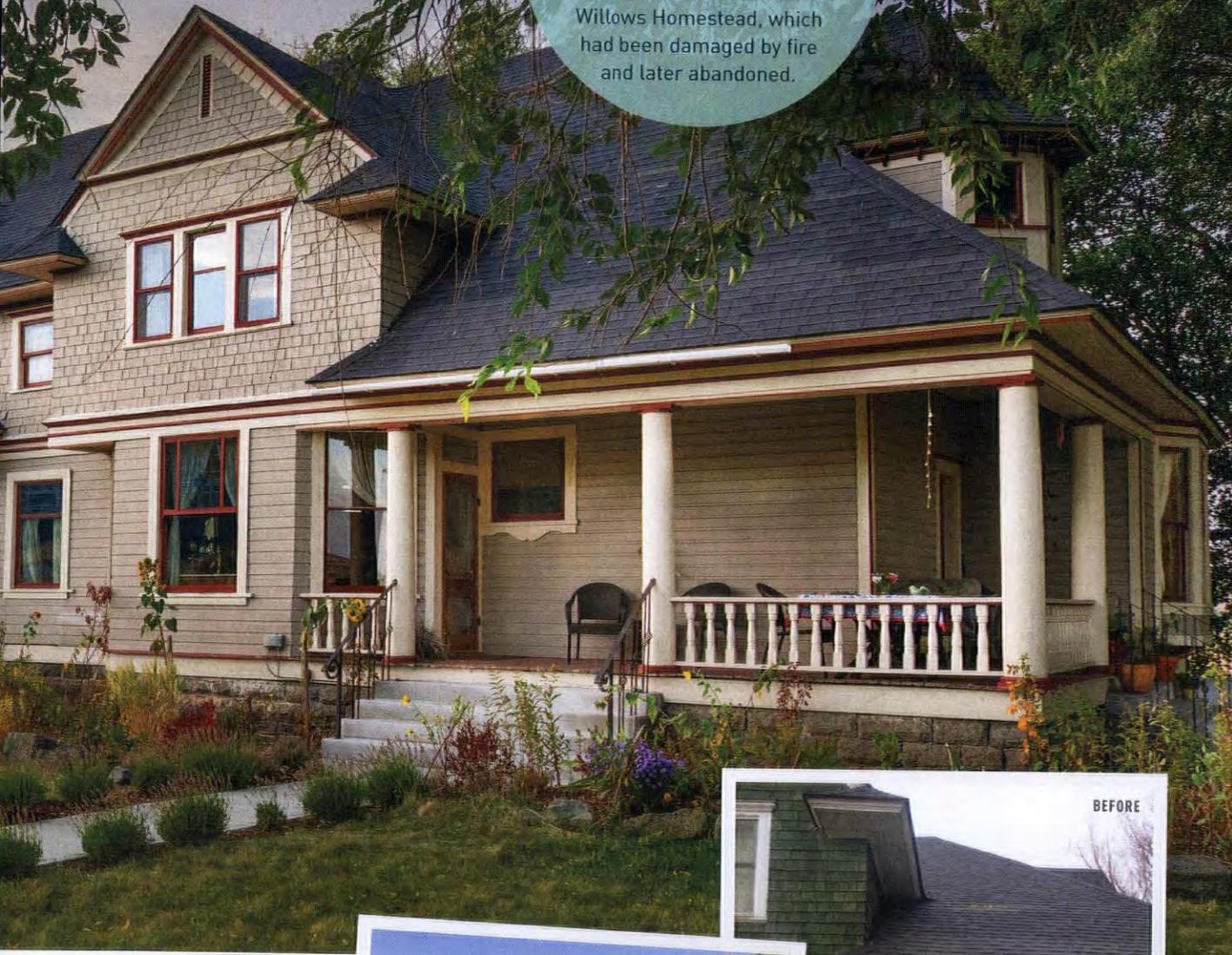
A decrepit homestead was theirs to interpret in Victorian fashion when this couple stepped up to save it (and the barn) from ruin. Now it's exquisite.

BY DONNA PIZZI / PHOTOGRAPHS BY BLACKSTONE EDGE STUDIOS

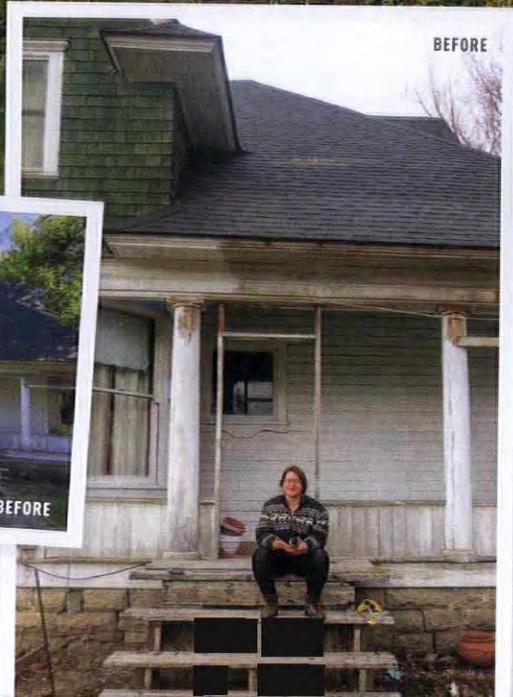
Abandoned, the house had been decaying for years, its fate locked by a family trust. Like many other residents of the Wallowa Valley in Oregon, Steve Arment had been eyeing the Victorian house for years. The east end of the house and south end of the barn, built by Horatio Cole in the 1890s, had been moved a mile by horse and windlass, rolling on logs, to this location by James Haun in 1908. Haun then doubled the size of the house with a western addition, and doubled the barn as well.

A LONG ROAD BACK

Family, friends, and even members of the community came out to help with the restoration of this late-Victorian house known as the Willows Homestead, which had been damaged by fire and later abandoned.



ABOVE The eastern portion of the house (far right in photo) dates from the late 1890s. A western addition that doubled the size of the house was built on this site in 1908. **RIGHT** Joella sits on makeshift porch steps; the abandoned house held rodents, bats, and mold.





LEFT Homeowner Steve Arment, an accomplished woodworker, created the mantel and fireplace surround from elm wood, pairing the new work to an 1880s hand-carved ash mirror from San Francisco. Art Nouveau tiles surround an antique English coal-stove insert. The door leads to the master bedroom. **ABOVE** The parlor fireplace had been walled up, windows shot out by vandals. "We considered that the house might be too far gone," admit the owners.



HISTORY IN THE BARN *A considerable amount of Oregon history can be read through the barn at the Willows Homestead:*

- The 1890s Horatio Cole barn was moved to its current location in 1908 by James Haun, who enlarged the double-cupola structure to 10,000 square feet.
- Haun, a poor settler from Missouri, arrived in the Wallowa Valley in the late 1870s, where he became one of the area's wealthiest ranchers. He is listed on the "Original Pioneers" plaque on the Wallowa County courthouse.
- The two-storey barn was designed to feed workhorses and store hay.
- A dairy was added to the north in 1913. A granary, still in good condition, is located to the south.
- The house, barn, and granary all were built from locally milled Ponderosa pine.



ABOVE One of the windows in the Morning Room's bay had been boarded up in 2013; the others were riddled with bullet holes. Shattered glass was everywhere. New mouldings and carvings create a frieze, its plaster fill painted a rising-sun pink. Sky-blue corner ornaments honor the room's eastern orientation. A collection of "finds," yard-sale art found for \$5 to \$100, is on display in the house. **BELOW** The eastern front portion with its cupola-like dormer dates from the 1890s; porch and entry are original. The Morning Room bay is at the right.

Finally, the 10-acre property went on the market in 2013. With his then-fiancée Joella, Steve—a well-known woodcarver and artist—did a few walk-throughs. What they found was horrifying. Largely uninhabited since the 1980s, the house was infested with rodents. Pack rats had filled the walls of the Morning Room with nests made from newspaper, toy circus animals from coffee tins, and peach pits. “When I stuck my head into the attic,” recalls Joella, “I saw this writhing mass of bats surrounded by bright green mold. I shrieked and left.” The seller’s agent said: “What bats?”

A 1968 fire in the dining area had gone to the roof, which was patched with plywood; window glass had been shot out by vandals; the parlor fireplace was walled up; the old porch

had been replaced in the 1960s by glass sliders.

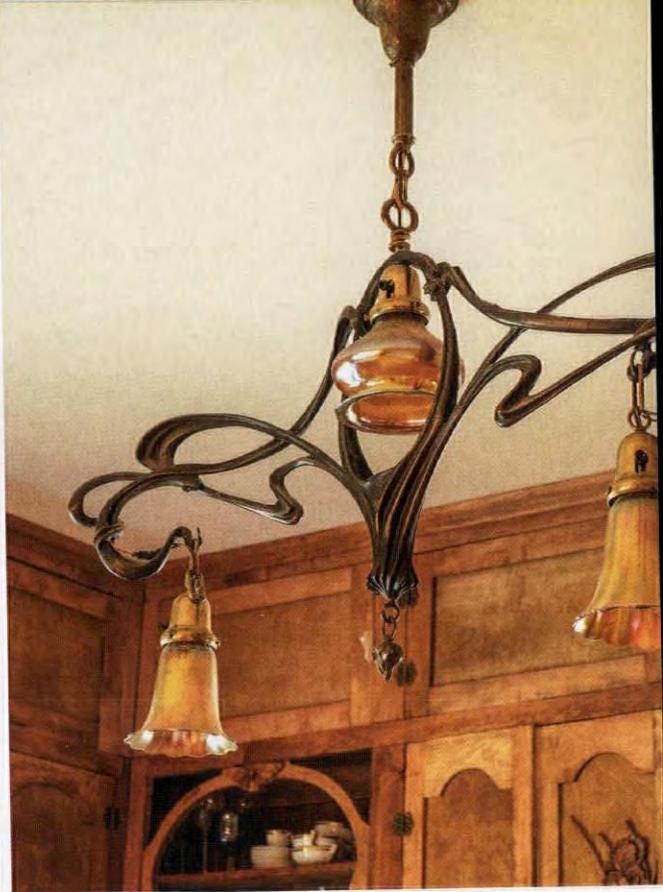
The couple considered that the house might be too far gone to save, but they couldn’t stop talking about its potential. “The family who owned it wanted to burn it down,” Steve says.

Steve and Joella bid on the house in the spring. Their bat research revealed that maternal bats usually return in early May. The couple had to rush against time to close the deal, so they’d have time to close up all holes $\frac{5}{16}$ " in diameter or more before the bats arrived.

“It was pretty exciting,” says Steve, who hauled away two pickup loads of bat debris after the April closing. The Arments became only the second owners since the 1908 move and additions.

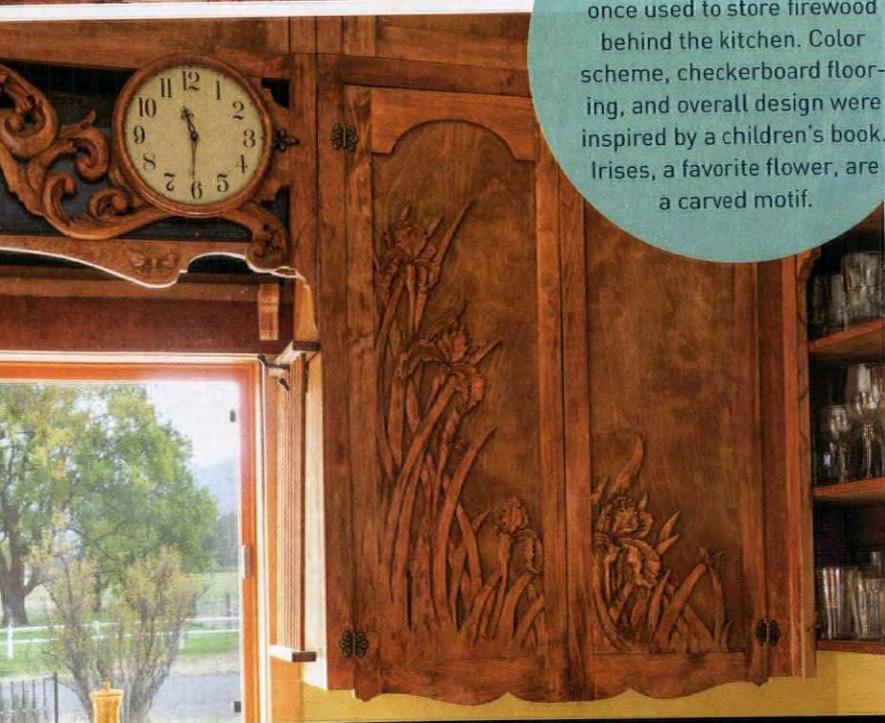
As word went out in the community, fam-

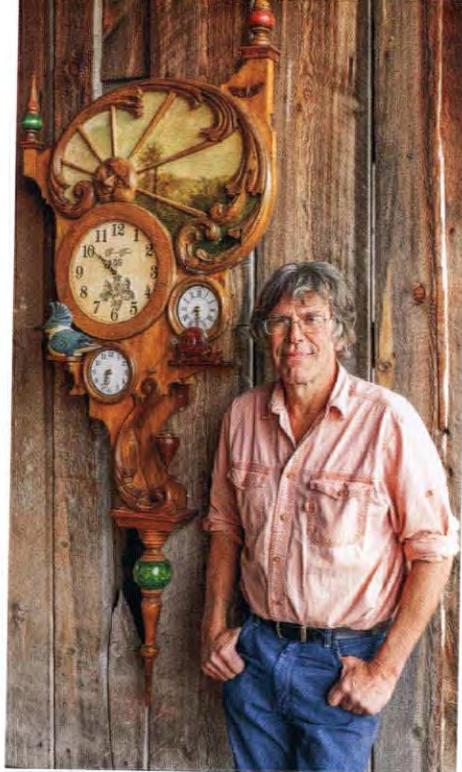




SCULLERY & KITCHEN

The scullery occupies space once used to store firewood behind the kitchen. Color scheme, checkerboard flooring, and overall design were inspired by a children's book. Irises, a favorite flower, are a carved motif.





ABOVE Steve Arment is in the barn with one of his creations. **OPPOSITE** (clockwise from top left) Cabinets transition to a lady-in-the-moon carving over the scullery door. An old cabinet was restored and painted turquoise. • Arment designed and carved the sinuous Art Nouveau fixture, made a mold, and had it cast in bronze. • Canning jars filled with luscious fruits and pickles add color to shelving above a vintage cupboard. • A clock face is embedded in the carved fretwork.

ily, friends, and neighbors appeared to help with cleanup and restoration. “Young people showed up and wanted to know how to do things,” says Steve, who taught some of them woodworking and how to use a lathe. At the outset, Joella’s daughter Christina and her now-husband Cole spent nearly a year living with the Arments to help out. Joella’s son John also contributed time and energy. Steve’s daughter Audrey lived with the couple for a time to assist with many construction and painting projects. “Kelly, the daughter of friends of friends,” says Steve, “was here a year and went on to become a woodcarver and woodworker. Artist Anna Vogel painted the original clawfoot tubs and the scullery window adornments.”

After they opened the boxed-in stair landing, Steve stood looking out through the parlor, dining room, and kitchen for a long time. “We didn’t know at that point what the interior would look like,” Joella says, “but the design came to him as an inspiration right then and there, and he began drawing it, then he built it.”

Handwritten signs warned guests “Danger! Do Not Use!” throughout the house. A woodstove sat in front of the hidden-away fireplace. “I figured there had to be chimney behind it,”



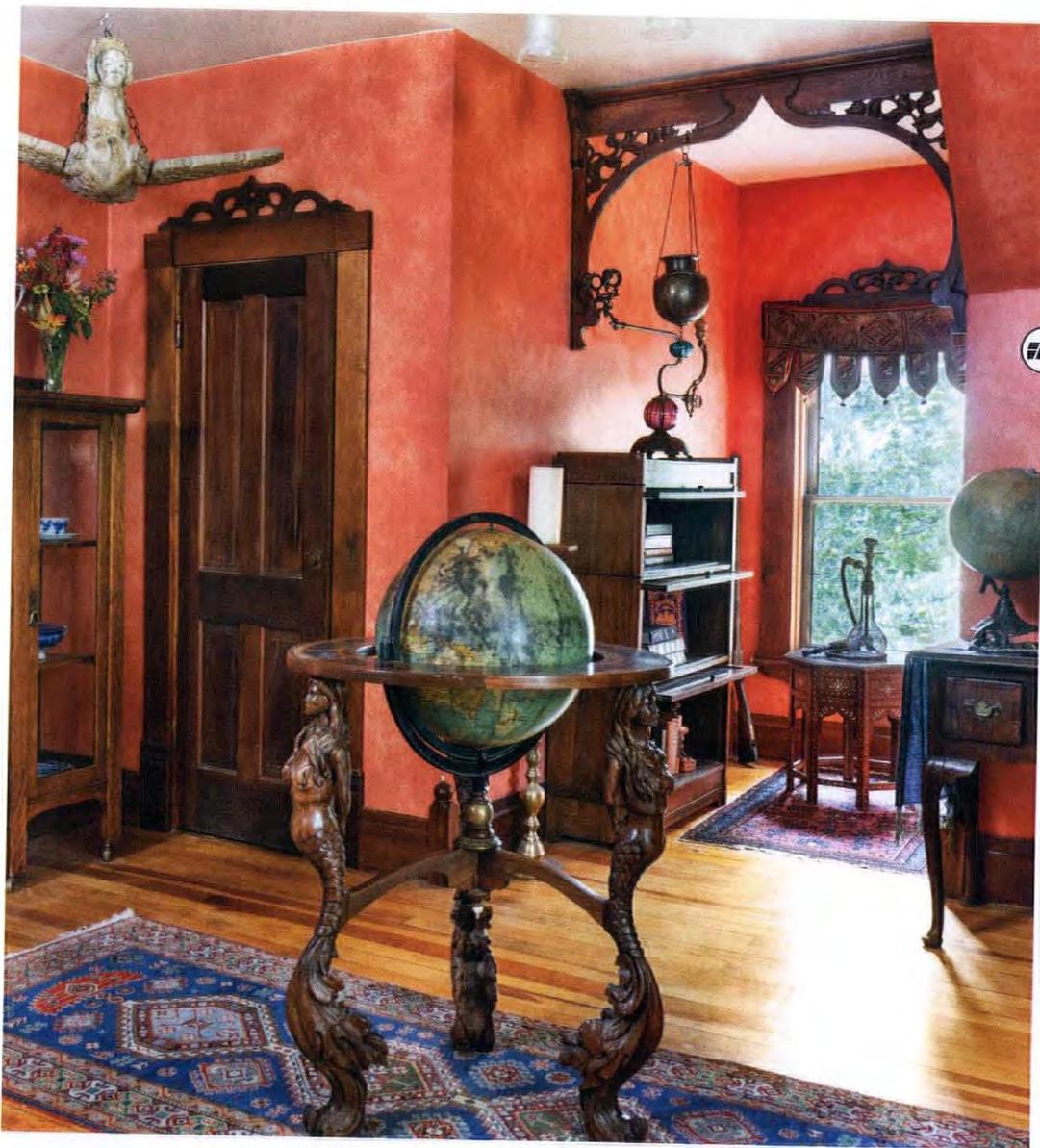
ABOVE The main kitchen is semi-enclosed behind a fretwork-embellished opening and a peninsula. The custom threshold bridges the difference in floor levels.

LEFT Its floors ruined by 75 years of water damage, the kitchen was gutted and rebuilt with carved flourishes.



INCORPORATING SALVAGE

The owners relied on patina-rich objects they repurposed from other sites: these wood columns, a fancy mirror from San Francisco, marble counters that came from a local bank, a cupboard from a dry-goods store.



More Online

More Victorian trim: oldhouseonline.com/house-tours/rescuing-folk-victorian-family-home

says Steve. He designed the mantel treatment after an 1880s carved mirror from a San Francisco hotel, purchased at a yard sale in Oregon.

The couple, who'd married that August, lived in a 1970s camping trailer donated by friends from May until mid-November, when the house was more-or-less habitable. Friends and family gathered as local monks led a Buddhist blessing of the property. Steve's artistry, along with his lifetime collection of antique furnishings and oil paintings, joined Joella's collection and the couple's do-it-yourself mentality, allowing them to dream and decorate the Willows Homestead.

Joella wanted the scullery, a space behind the kitchen formerly used to store firewood and lawn chemicals, to have an arched entry. The checkerboard flooring, color scheme, and

overall design was inspired by *Pat-A-Cake*, a children's book by artist Scott Gustafson. Joella's passion for irises, inherited from her late mother, inspired Steve to carve the flowers on kitchen cabinetry as a surprise for her.

Joella christened a western-addition area upstairs the Curlew Room, after the slender birds with down-turned bills. Steve designed and painted the window adornment depicting the birds.

Now the Willows Homestead is a testament to vision, talent, and perseverance. "The town's reaction has been very positive," Steve reports. "People are really happy we saved the house—including the 26 family members from whom we bought it, who consider it part of their family's history."



TOP Steve Arment's mermaid-themed stand for an antique globe is at the center of the library. **ABOVE** In the Curlew Room, window adornment depicts the birds. **OPPOSITE** Vintage pine columns with oak veneer, salvaged from an 1880s house in a nearby town, flank the opening between dining room and parlor.

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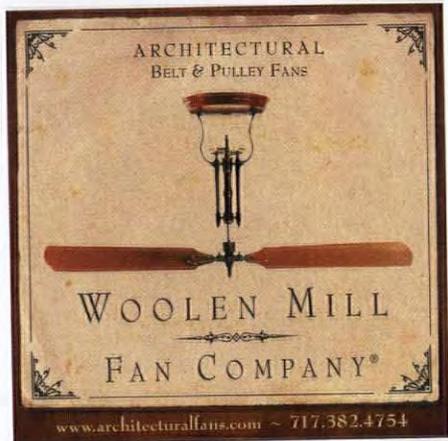
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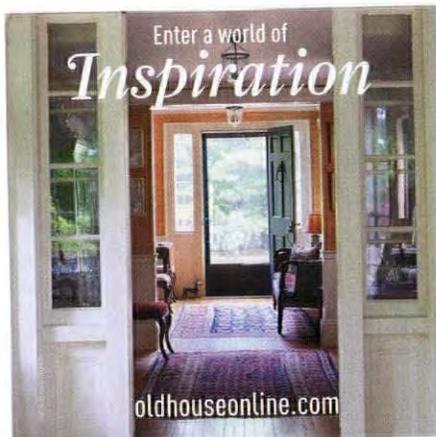
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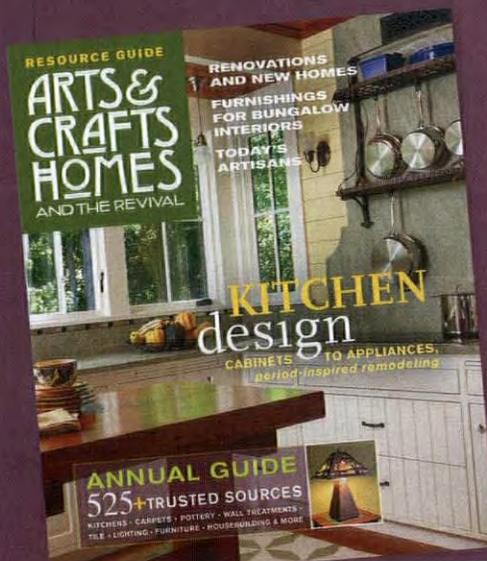
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GETTING RID OF BATS

EVICT RESIDENT BATS THROUGH A PROCESS CALLED EXCLUSION. *By Patricia Poore*



➔ Bats love old houses: All those crumbling chimneys, cracks and holes, and vents with missing screens are open doors for little mammals that can squeeze through a $\frac{3}{8}$ " x 1" crack, or into a hole smaller than a quarter. Forget mothballs, aerosols, and ultrasonic deterrents. They don't work, particularly if you have an established colony. (A few bats during migration season may be a temporary situation and nothing to worry about. If there's bat poop—guano—all over the place, you've got a problem.)

Bats are a critical part of the ecosystem, controlling the insect population. It's impractical, inhumane, and probably illegal to kill them, so you have to go through a live exclusion. If the infestation is large or has been recurrent over years, call in

a pro for both exclusion and cleanup. Every state has a wildlife or conservation department that can help you find a licensed wildlife removal specialist. (Not an exterminator!)

INSPECTION Where are the bats getting in? Do a sunny-day inspection to look for missing roof shingles, deteriorating eaves, holes in soffits, etc. Then watch the house (all sides) on a warm, clear summer evening, beginning just before dusk, noting any bat activity. Also, entry points may have "bat tracks," or greasy brown marks, around them.

EXCLUSION In parts of the country, bats migrate in fall to hibernate for the winter; if yours have left for the season, and you know where they're coming in, late fall is the time to plug up all holes and cracks around windows, fascia and soffits, cornices, chimney flashing, etc. If the bats were living in the chimney, cover the top with a "box" made of fine-mesh screening.

If the bats have taken up residence, plan to evict them in late summer or early spring, not after birthing season, when pups (who can't fly) would be orphaned and die. Don't evict them in winter, when they're hibernating and can't fly out. The process of exclusion involves using netting or tubes at entry points, which allow the bats to drop down and take flight but

which confound re-entry. The excluders are left in place for a week, so that the bats give up. After they're gone, the plugging and sealing and caulking can take place.

CLEANUP The mess must be thoroughly removed, deodorized, and disinfected. Bats easily sniff out a prior roost. The guano could contain a fungus that may cause a serious respiratory infection called histoplasmosis in humans. Even if it's a small cleanup, wear eye protection, gloves, long sleeves, and a mask that filters particulates over two microns. Clean affected surfaces after removal with a bleach solution.

Most people prefer to call in the pros. They'll mist the guano to prevent dust, then remove it with a professional HEPA vacuum, containing and disposing of the waste. They may have to remove finish materials like drywall to get rid of urine. Then, with doors and windows sealed, they'll use an odor eliminator and an antibacterial.

You or a crew can then get to work sealing all the holes and cracks. Pros may find entry points more easily and they'll use an array of materials—sealants, foam, mesh—to prevent re-entry. Finally, consider putting up a bat house at the edge of the property. That way the bats have somewhere to go, and your mosquito population remains under control.

BATS as a motif *Bats flapped into our lives, decoratively speaking, during the Aesthetic Movement of the late 19th century. As fascination with orientalism spread, fans, plum blossoms, and ginkgo leaves were everywhere. The bat was a related motif. In Chinese, pronunciation of the words for "bat" and "happiness" are both "fu." In Japanese, the bat has the same symbol as "luck." We think a bat is spooky, but it's the Asian equivalent of the Bluebird of Happiness. • In the 1880s and '90s, then during the Art Nouveau and Arts & Crafts movements, bats appeared on pottery, giftware and jewelry, occasionally on furniture, even in a French Art Nouveau wallpaper (right, reproduced today by Trustworth Studios). Nature motifs fell from favor with Art Deco's geometry, and the bat was banished to the dark eaves of the art world. —Dan Cooper*





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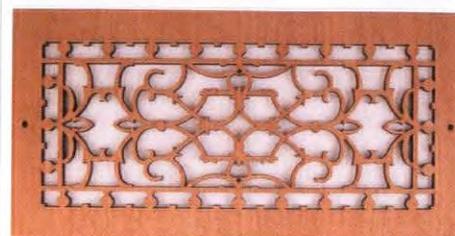


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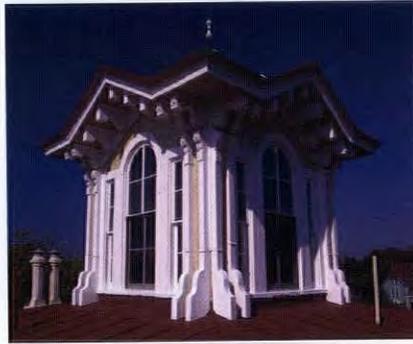
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p. 64 damask paper **Watts of Westminster** see below

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p. 68 **PAPER** 'Children's Garden' **Bradbury & Bradbury Art Wallpapers** (U.S.) bradbury.com **PAPER** 'Willow Boughs', **Morris & Co.** stylelibrary.com or from **Wallpaper Direct** wallpaperdirect.com See also 'Walden' **Bradbury & Bradbury** bradbury.com **RANGE** (not shown) **AGA** agamarvel.com

ENGLISH COUNTRY

FABRICS & WALLPAPERS

Colefax & Fowler colefax.com

Cowan & Tout cowtan.com

Farrow & Ball us.farrow-ball.com

Kravet, also **Brunschwig & Fils** and **Lee Jofa** kravet.com

Liberty of London libertylondon.com

Sanderson, also **Morris & Co.**, etc. stylelibrary.com

Watts of Westminster

watts1874.co.uk

Zuber zuber.fr

PAINT COLORS

Farrow & Ball us.farrow-ball.com

Fine Paints of Europe

finepaintsofeurope.com

Related Resources

WALLPAPER (U.S.)

Designer Classics Wallpaper

designerclassicswallpaper.com

Document designs, hand screened

Wallpaper Direct wallpaperdirect.com

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trustworth.com *English Arts & Crafts designs, digitally sized & printed, specializing in designs by CFA Voysey*

BRASS BEDS

Charles P. Rogers charlesprogers.com *Classic beds, mattresses & bedding, est. 1855*

SIMPLICITY DEFINED

EXTERIOR PAINT

Olive CA162 (body), **Leather** CA

066 (trim) **Rodda Paint**

roddapaint.com • **Roycroft Copper**

Red SW 2839 (sash) **Sherwin-Williams**

sherwin-williams.com

INTERIOR PAINT

Arts & Crafts palette **Ruskin**

Room Green SW 0042[DR, LR]

• **Roycroft Copper** Red SW 2839

[kit.] • **Studio Blue** Green SW

0047 [MBR] • **Hubbard Squash**

SW 0044 (hall), all **Arts & Crafts**

Colors from **Preservation Palette**

Sherwin-Williams

sherwin-williams.com

ROYCROFT COPPER

Copper Shop Gallery

roycroftcampuscorporation.com

KITCHEN LIGHTING

Rejuvenation rejuvenation.com

WOODBLOCK PRINTS

Yoshiko Yamamoto,

The Arts & Crafts Press

artsandcraftspress.com

Kathleen West, through **The**

Mission Motif missionmotif.com

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Period Textiles textilestudio.com

BASKET

Leslee Burt, **Handwoven Arts**

handwovenarts.com

GARDEN SCULPTURE

'Sprite' by **Alfonso lanelli** for

Frank Lloyd Wright, **Midway**

Gardens, Chicago; reproduced

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Nichols Bros. Stoneworks,

Snohomish, WA: nicholsbros.com

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Laura Wilder laurawilder.com

Nature-inspired block prints &

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Stickley stickley.com *Re-issues of*

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houseofantiquehardware.com *Arts &*

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vintagehardware.com

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LINOLEUM

Marmoleum by **Forbo** forbo.com

FINE LUMBER

Jayzee Lumber, **Joseph, OR:**

jayzeelumber.com

Related Resources

Gingerbread Man

gingerbreadman.com *Fancy*

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“ Looks like a bungalow kidnapping. ”

—Sharon Ferraro



ABOVE/RIGHT The façade is anonymous, the entry unannounced, the dormer blinded. What was once a 1920s bungalow became a boxcar. **FAR RIGHT** Prevalent coast to coast, this modest type boasts a pyramidal roof sheltering a front porch.



A similar hou

BUNGALOW BOTCHED, CASE CLOSED

The house above is listed as a “great country home on 3 acres.” A long-time OHJ reader brought it to our attention: “I was looking over farmhouses for sale in Bureau County, Illinois,” he wrote, when he came across this buttoned-up bungalow, whose greatest asset would appear to be the “newer 30 x 40 steel building only 2 years old, plenty of room for horses or a few head of cattle.” The 856-square-foot house is described as having new siding and all new windows. Despite its newly commercial look, the house is still set up inside as a residence.

The listing’s estimated build date of 1927 is plausible. The type is variously called a builder’s bungalow, foursquare bungalow, or workman’s cottage. Tidy and efficient, these houses always included the amenity of a front porch. A hipped dormer upstairs added headroom and daylight, allowing for a loft bedroom.

In the listing, mature trees and a lilac bush are touted as pluses. It’s too bad the house wasn’t likewise allowed a graceful maturity.

DO

... preserve the very things that tie a house to its time—and which make it livable. With the porch filled in and its dormer blinded, the grey bungalow is just a bunker now.

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