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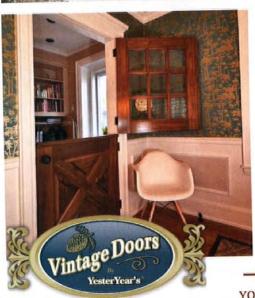
















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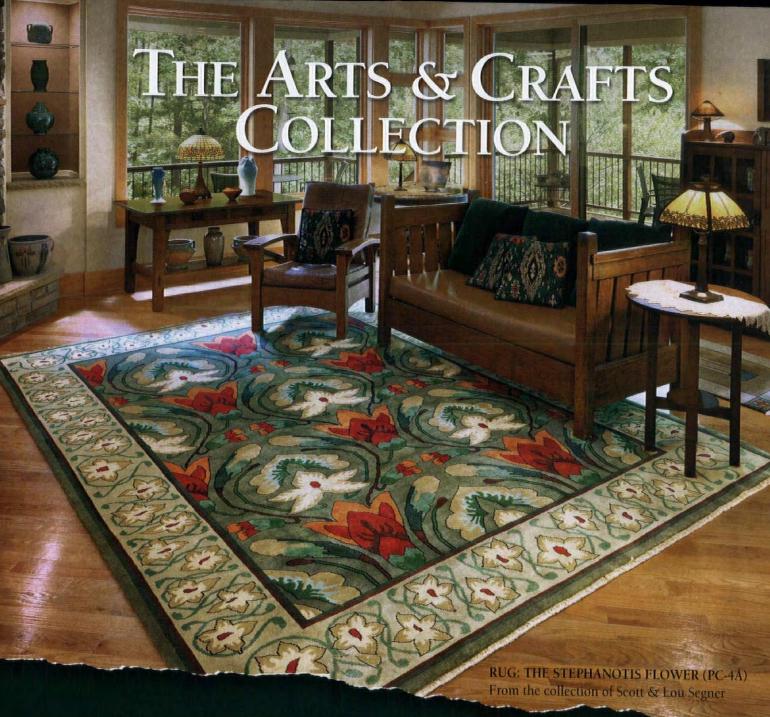
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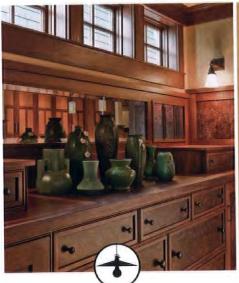
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#### **OLD HOUSE JOURNAL**

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ON THE COVER A new kitchen by David Heide Design Studio exudes period charm. PHOTO BY RICH MICHELL. SEE PAGE 84.

#### From the Editor

Enhance Your Kitchen with Bendheim Cabinet Glass:

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#### The comfortable house

There's a tendency to think of America's "old houses" as falling into three big categories: Colonial, Victorian, and Craftsman. An over-simplification, of course: "Colonial" might encompass everything from First Period through Greek Revival; "Victorian" runs from Gothic Revival through Second Empire and Queen Anne; "Craftsman" enfolds California bungalows and the Prairie School. Some people insist that an old-house designation ends with the Second World War, as building technology changed so much during the 1940s. Others are ready to add a fourth broad category, Modern, bringing Cliff May ranches and Wright's Usonian houses into the fold.

What's been overlooked? I'd say it's the large number of historical revival houses built from ca. 1915 through about 1950. Nostalgic, nicely detailed, familiarly modern, and carpenter-built, these are the American Foursquares, Dutch Colonials, Tudors, and Spanish Colonials found coast to coast. Introducing a category we then called Post-Victorian, Old-House Journal gave these houses stature in a series of articles in 1982 that started with one entitled "The Comfortable House." (It was, of course, a time when indoor plumbing, central heat, and garages had already become standard.) A few years after, with our support, the late art historian Alan Gowans wrote a groundbreaking book of the same name, tying together the social and architectural history of the era.

Better recognized now, these houses are still comfortable, and good candidates for restoration. Just look at the 1940s brick Tudor in this issue (p. 84), with its fanciful roof lines and sunroom, beloved by two generations of the same family. Not a flashy mansion, but so attractive!

If you own a house of this vintage, or would like to, here's a library of inspiration: The Comfortable House by Alan Gowans; Beyond the Bungalow by Paul Duchscherer; The Tudor Home by Kevin D. Murphy and Paul Rocheleau; Tudor Style by Lee Goff and Paul Rocheleau; Storybook Style by Arrol Gellner and Douglas Keister; Red Tile Style by Arrol Gellner and Douglas Keister; The California Casa by Douglas Woods and Melba Levick; The Colonial Revival House by Richard Guy Wilson; At Home in New England by Richard Wills. In print or not, you can find them.

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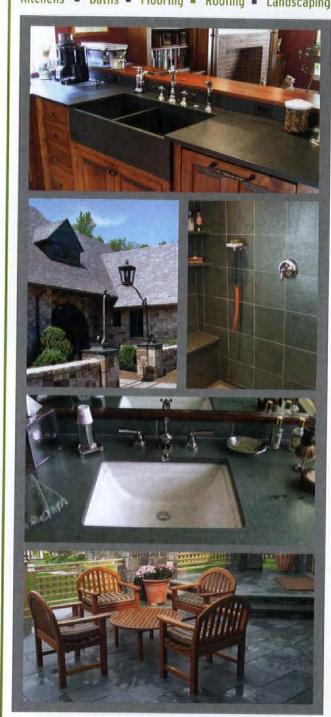




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EDITOR-IN-CHIEF

Patricia Poore ART DIRECTOR

Inga Soderberg

MANAGING EDITOR Lori Viator

SENIOR WRITER/EDITOR

WEB EDITOR Emily O'Brien

Mary Ellen Polson

DESIGNER Gabriela Crespo

WEST COAST EDITOR Brian D. Coleman EDITOR-AT-LARGE Gordon H. Bock

CONTRIBUTORS Regina Cole

Lynn Elliott

Ray Tschoepe

ASSOCIATE PUBLISHERS Becky Bernie Carol Murray

PREPRESS MANAGER Joy Kelley

AD PRODUCTION COORDINATOR Caitlin O'Connor

GRAPHIC DESIGNER Julie Green

#### HOME GROUP

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(800) 234-3797 subscriptions@aimmedia.com

#### **EDITOR'S OFFICE**

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

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Infusing with Arts & Crafts

These textiles add softness, color, and interest to any house. By Mary Ellen Polson

#### 1. FAIRYLAND TRUNK

The Strawberry Thief steamer trunk is part of a collaboration between Morris & Co. and another British heritage brand. Lined with a chromatic version of the same Morris pattern, the trunk is covered in a water-resistant, high-performance fabric laminated for protection; \$1,198.50. Selamat Designs, [800] 395-8760, selamatdesigns.com

#### 2. CUSTOM PORTIERES

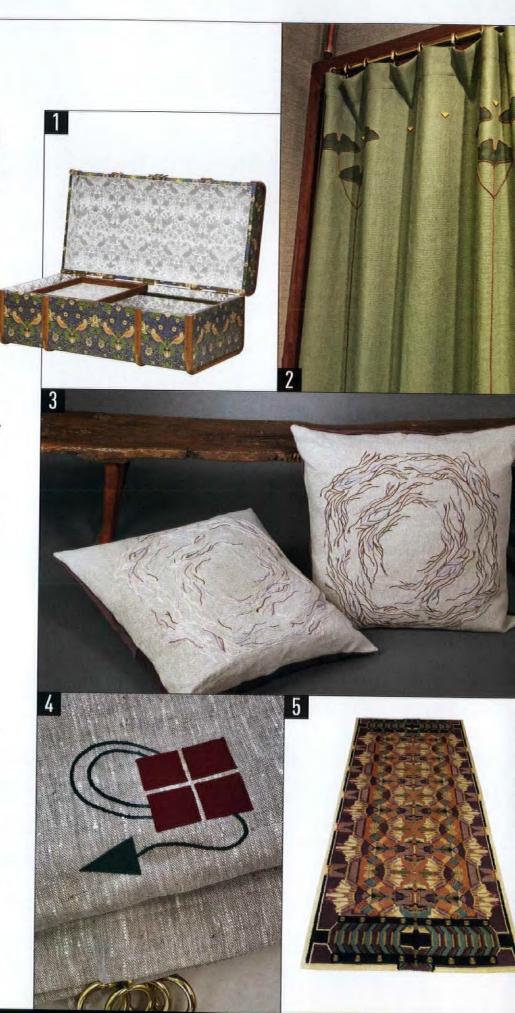
This custom portiere (door curtain) panel is crafted of heavyweight Craftsman linen in Olive, hand-appliquéd and -embroidered with ginkgo leaves, a favorite Arts & Crafts motif. The panel measures 40" wide x 82" long, \$750. From Arts & Crafts Period Textiles, [510] 654-1645, textilestudio.com

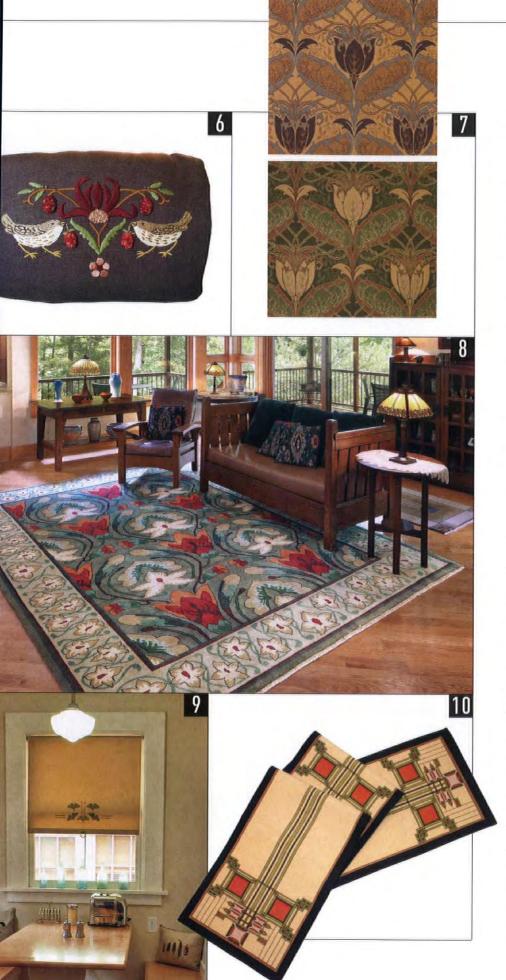
#### 3. WEAVING A NEST

This juried textile artist incorporates stories into intricately stitched works like the Nest floor pillows. Embroidered on Belgian linen, each 26" x 26" pillow evokes a stylized bird's nest. \$850. Juliarose Triebes, [928] 814-2041, instagram.com/juliarosetriebes

#### 4. THE SIMPLE CHECKERBERRY

Janice Melton and her team design, cut, sew, embroider, stencil, and appliqué pillows, curtains, and other Arts & Crafts textiles to order in all-natural fabrics. Use the online order sheet for estimates. Curtains run \$48 per panel and up plus yardage; appliques are \$35 and up. Melton Workroom, (213) 614-1757, meltonworkroom.com





#### 5. DREAMS MADE TACTILE

Joanne Hurd designs one-of-a-kind rugs and wall tapestries with depth and sophistication. In a choice of colors, Zimbulu is hand-knotted from hand-carded and -spun Tibetan wool; about 56" x 69", \$3,139. J.S. Hurd Design, [978] 283-5105, jshurddesign.com

#### **6. BERRY DELECTABLE**

An adaptation of a beloved Morris design, the Strawberry Thief pillow is hand-embroidered with "berries" worked in raised 3D stitching called stumpwork, highlighted with glass beads. In muted plum or natural linen, 12" x 18". \$300. Paint By Threads, (951) 545-7451, paint-by-threads.com

#### 7. TENDRILS & BLOOMS

Inspired by period textiles, versatile Sweet Pea is a reversible damask, jacquard-woven in Italy. A blend of cotton, polyester, and viscose, it's available in several colors, including Mushroom and Pine. \$125 per yard. Archive Edition, [310] 676-2424, archiveedition.com

#### 8. VELVET UNDERFOOT

The Stephanotis Flower carpet features grand botanical motifs on a moss-green ground with terra cotta and forest green. Sizes from 2'  $\times$  3' to 10'  $\times$  14'; it's priced \$250 to \$5,740. The Persian Carpet, [919] 489-8362, persiancarpet.com

#### 9. STENCILED MOTIFS

Spring-roller shades—like these in ecru cotton shade cloth with a ginkgo stencil—are a specialty of this made-to-order shop. Scallops, fringe, and braid accents available, too. Shades, \$62 and up; add a stencil for \$40 and up. The Handwerk Shade Shop, (503) 659-0914, thehandwerkshop.com

#### 10. STRIKINGLY GEOMETRIC

The Louis Sullivan table runner recalls a window designed in 1908 by the Chicago architect; 12 ½" x 76, \$78.95. Placemats, \$18.95. Rennie & Rose, [413] 445-5856, rennieandrose.com

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#### 2. PENNY BRIGHT

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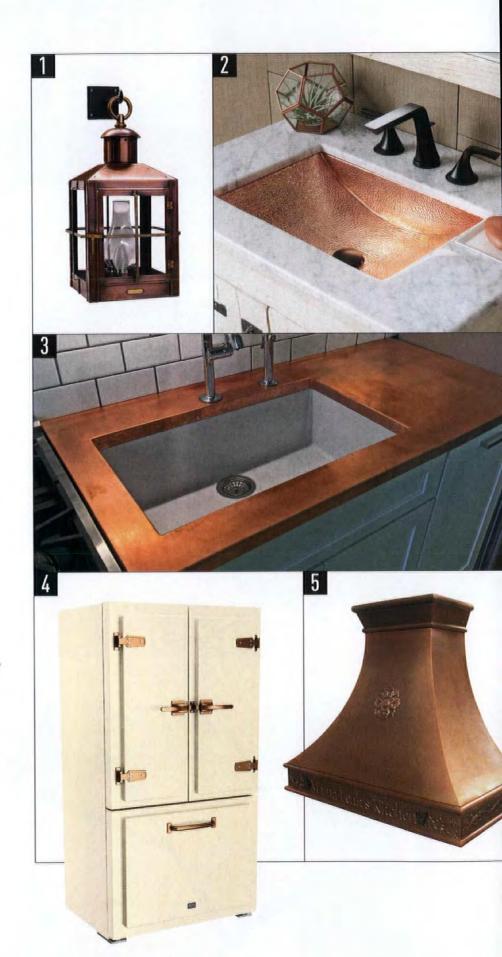
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#### **4. ICEBOX UPDATE**

Drawing inspiration from early-20th-century iceboxes, the Classic Fridge (shown in Cream) offers a bottom freezer, double fridge doors, and icebox-style copper hardware. In five colors and several trims, 22.3 cu.ft.; \$4,995. Big Chill, (877) 842-3269, bigchill.com

#### 5. MAMA LEAH!

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## Bigger than a Bungalow

Arts & Crafts-era houses also come in bigger packages: Craftsman, Prairie, English Cottage & more.



#### SEATTLE, WA / \$1,158,000

This unusual, tri-roofed Craftsman built in 1904 is loaded with Arts & Crafts details and restored wood trim, including leaded-glass windows, a spindled staircase, pocket doors, and, in the dining room, a colonnade, built-in buffet, and natural wood French doors.



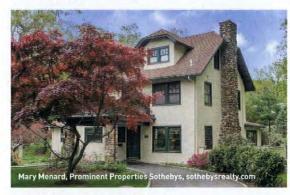
#### HOUSTON, TX / \$920,000

Tapered porch columns on brick piers, an expansive verandah, lattice casement windows, and bracketed eaves welcome you to this 1910 American Foursquare with bungalow details. Inside: the original staircase, mantels, door and window trim, and a clawfoot tub.



#### ST. PAUL, MN / \$159,900

Leaning into Prairie Style, this stucco twin house built in 1910 draws us with a pedimented porch entry mirrored in the third-storey dormer. The interior retains much original woodwork, including plate rail-height paneling and a leaded-glass buffet.



#### MOUNTAIN LAKES, NJ / \$927,000

Developer Herbert Hapgood stole a few ideas from Gustav Stickley for dwellings like this ca. 1912 jerkinhead-roof home with a boulder chimney and entry porch. Chestnut paneling, original brick fireplace, and beamed dining-room ceiling are intact.



#### PORTLAND, OR / \$649,000

This 1908 Craftsman Foursquare has clapboards down and shingles up, with wide bracketed eaves. Inside find multiple sets of French doors, a casement window seat, breakfast room with built-in cupboard, and sunroom nook off the living room.

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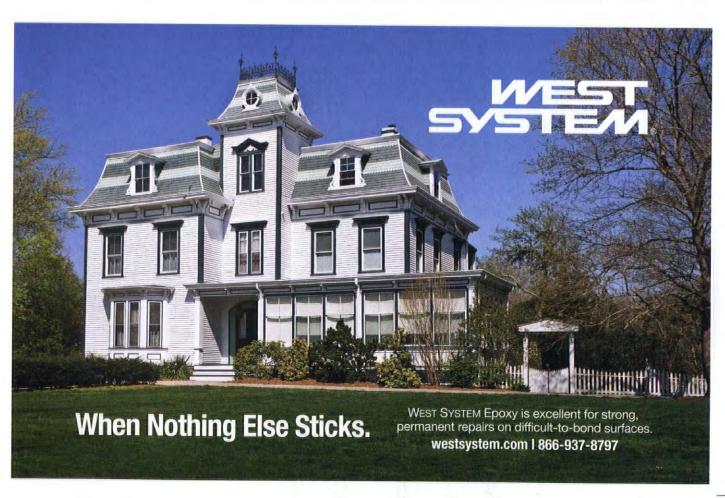








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Three families go in on a renovation, gaining knowledge and finding success as they adopt preservation guidelines. By Kive Kerr / Photos by Jason Qualls

This is the story of a real-estate flip—our first. It has been financially successful, but even better, it rescued a 1910 house headed for demolition while adding curb appeal to the whole street. It all started with a group email from Jason to Garrett and me: "Hey Guys, I work with a realtor, Linda Tracy-Ryburn, who lists a lot of houses in the Oklahoma City Historic District. She's looking for renovated houses to sell. I think we ought to go in together, buy this house, and sell it. Linda says it's a great deal!"

I opened the email attachment and looked at the pictures. My first thought was, "Is this a joke?" The place was a dump; it didn't need renovation, it needed a bulldozer!

Then again, I trust my friends. Jason is a professional real-estate photographer (his company is QProPhoto). Garrett, a disabled veteran, is a high-school history teacher. I'm an insurance agent. We three and our wives have been friends for over 20 years. Among us, we have eight kids under the age of 13. Garrett, who also started out skeptical, agreed with me that we should at least entertain Jason's proposal. We visited the house.

Yep, it was a dump. It had been a college rental for over 50 years. It had a tacky, 1980s home-store kitchen. The bathroom had blood splatters on the tub and tile surround. (The listing terminology stated "possible biohazard.") The house was in poor shape, having devolved into a drug den.

Once we got over the initial scare, though, we started to realize some things. The house was structurally sound, on a good-size lot with a large backyard, and it had quaint lines. At 1500 square feet inside, it was a decent size; with minor changes to the floor plan, it could be a roomy 3 BR/2 bath residence. It was the worst house on a street with several nicely renovated homes: the area was headed in the right direction. The school district is

**OPPOSITE** The original pine siding was replicated where necessary. Wood doors (inside and out) were custom-made in styles popular in 1910. A small lumberyard 50 miles away ordered custom-sized, doublehung wood windows virtually identical to the originals. had suffered some indignities. RIGHT Flat bungalow-era trim was saved or replicated inside. **BELOW** Among just a is the fireplace with sailboatcolor was a happy surprise under white paint, which was stripped. BEFORES The house was structurally sound but



**RIGHT** The street facade, before and after a renovation done under stringent Oklahoma City Historic District guidelines. The Craftsman-style entry door was custom-made locally. The grey body color is Peppercorn by Sherwin-Williams.





"The preservation board members were **professional** and very helpful explaining the end goals. Only because of their diligence does this district look so good."

good. I noticed parents walking their kids to school and pushing strollers, as well as young professionals out taking their run. Just a block over, a vibrant commercial area was sprouting restaurants and sidewalk cafés.

It seemed our perspective had changed. With our agent's guidance, we put in a successful bid. Since the house is in the Oklahoma City Historic Preservation District, we knew we had guidelines to follow, but we were eager to get to work. We gutted the sorry interior to the studs. One morning we found a brightly colored NOTICE on the front window, informing us that we were "in violation of historical guidelines" and that we were to cease all work. It knocked the wind out of our sails. Garrett was out of school for the summer and thus nominated to go talk to the preservation committee.

Apprehension soon turned to relief.

We met Angela Yetter and Katie Friddle of OKC Historic Preservation—two superwomen with a passion for historic neighborhoods. They were very professional and helpful, walking us through the guidelines and explaining what the end goals were. I give them and the volunteer committees so much credit: Thanks to their tireless efforts, the Historic District is beautiful, a time-warp area of well-kept homes.

We stopped renovations to make detailed drawings, adding product descriptions and various lists, all to have us placed on the agenda to get Board approval. Yes, the guidelines were strict, but they helped us think differently. Only because of such diligence does this district look so good. Box-store vinyl siding and windows were not acceptable. The exterior had to be restored using period-appropriate materials. For

renovations inside, however, there were few restrictions.

Not much was left of the original 1910 interior. By now, though, we realized we were appealing to an urban, high-tech clientele (this area is five minutes from the state Capitol, five minutes from city center, and five minutes from a huge hospital complex). We found ourselves interpreting period style even inside. The farmhouse-style cabinets were hand-painted, and that's white pine used as window and door trim. The floors are wood, not laminate.

With "our family" extended to great tradespeople, we finished the work in seven months.

Would we do it again? You bet! We suffered frustration, but we learned a lot, and we had fun. Looking at the before and after photos, we're proud of the outcome. I hope this story will inspire OHJ readers.



OPPOSITE & ABOVE Brush-painted cabinets and stainless steel appliances create a transitional new kitchen.

OPPOSITE BEFORE A 1980s-era big-box-store kitchen was only the most recent layer removed in a renovation down to the studs.

#### Resources

#### WINDOWS

semi-custom historical all-wood TH Rogers Lumber Co. throgers.com

#### KITCHEN CABINETS

semi-custom solid maple Cabinet Outlet, Oklahoma City: cabinetoutletokc.com

#### FLOORING

oak Hearne Hardwoods hearnehardwoods.com

#### LIGHTING

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• Schonbek Lighting schonbek.
lightingnewyork.com Both sold at
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#### HARDWARE

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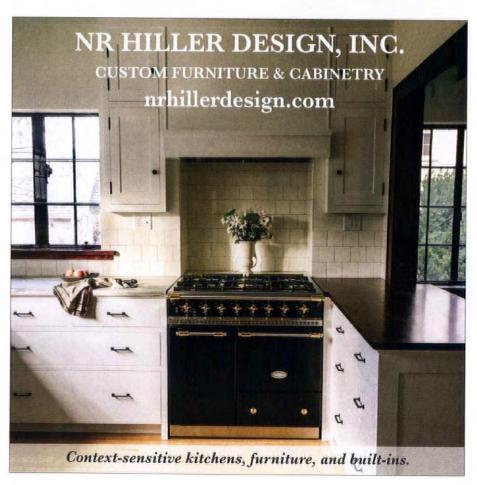
#### **PAINT COLORS**

interior and exterior Eider White SW 7014 and Peppercorn SW 7674 Sherwin-Williams sherwin-williams.com

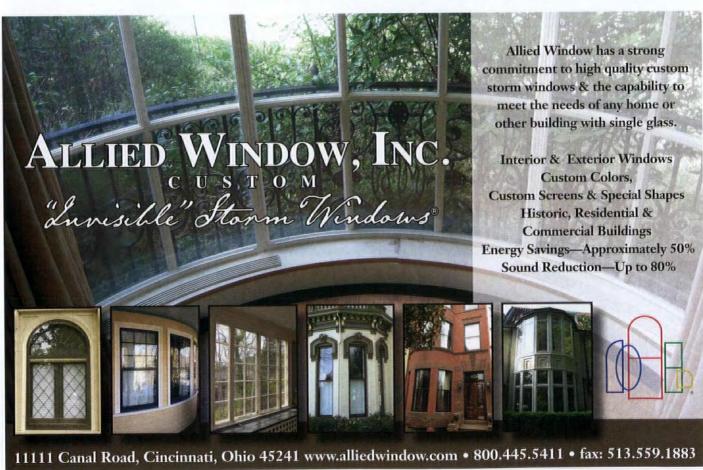
#### STAGING/FURNITURE

Natalie Konan, Eclectic Avenue Styling eclecticavenuestyling.com









# DESIGN



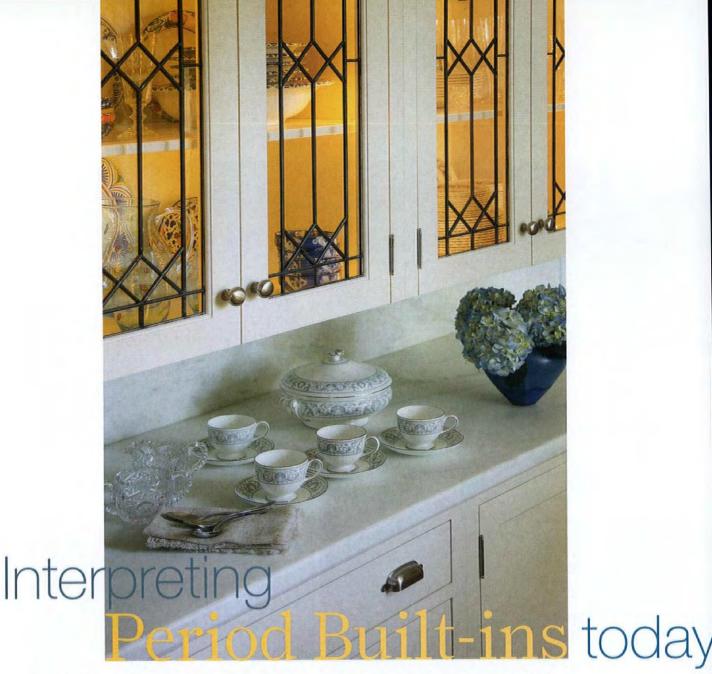
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#### **BUILT-IN FURNITURE: INTERPRETING PERIOD EXAMPLES**

Bookcases, buffets, nooks, and benches—all up for reimagining with reference to the best 20th-century models.



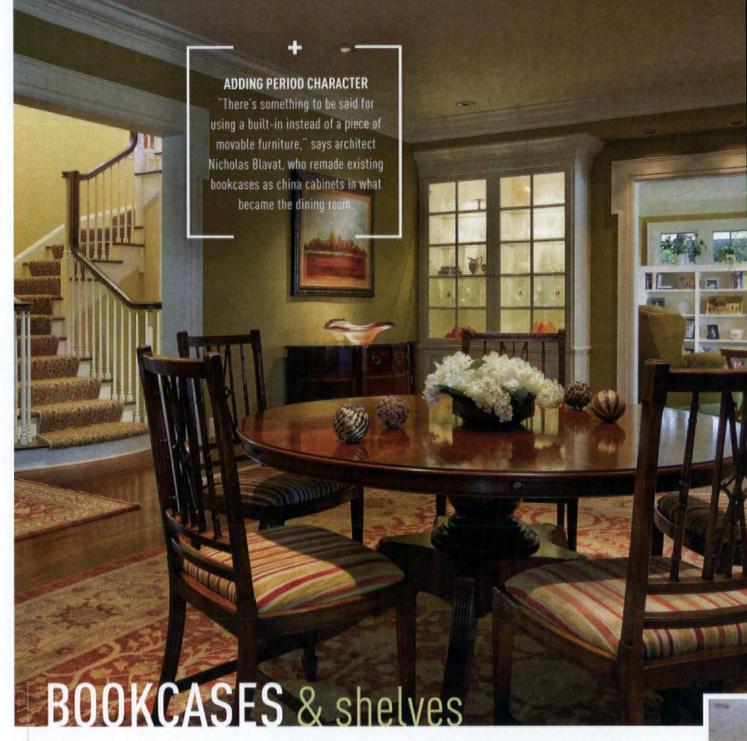
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Bookcases, buffets, nooks, and benches—all up for reimagining with reference to the best 20th-century models.

The quest for storage that gained momentum in the late 19th century continues unabated. If only we could order from one of the many builders' catalogs popular in the 1920s! For just a few dollars, you could buy virtually any built-in, from a china cupboard or buffet to an entire staircase, delivered straight to the site of your house. • No such luck now. Good stock built-ins are hard to come by, but custom ones are not. It's a matter of finding a period-sympathetic carpenter, cabinetmaker, or design-build team that shares your vision and aesthetic taste, then following through on the details. BY MARY ELLEN POLSON



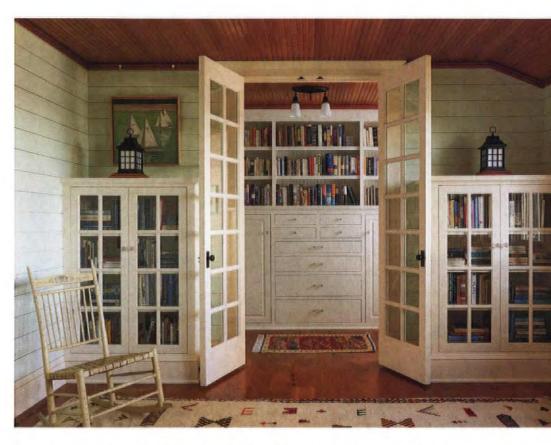


Built in a vaguely "colonial" style sometime in the mid-20th century, this Milwaukee lake-front house was ripe for reinvention. The house was solid, but rooms lacked character and dimension, says Nicholas Blavat of Deep River Partners, who oversaw the transformation: "We wanted to work with its good bones and extend the Colonial Revival style throughout the house." • Simple changes included replacing one-piece crown moulding in the living room with a deeper two-piece crown, and repeating the unusual shouldered trim mouldings found in the house. • Plain bookcases that had been on either side of the enlarged opening in what's now the dining room were transformed into glass display cabinets. "We used that as a way to create character while adding storage," Blavat says. In what's now the family room beyond, new built-in shelving is capped by a high window.

BEFORE







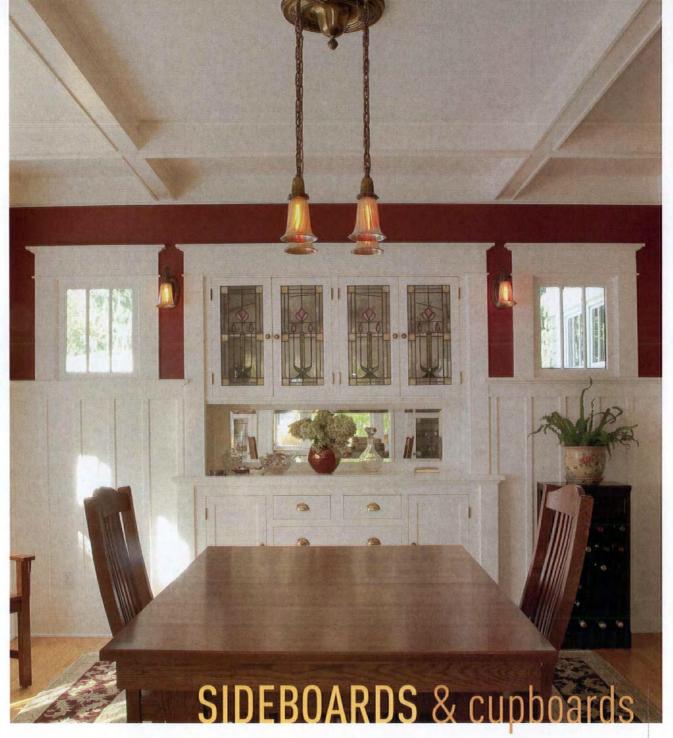
**LEFT** Formerly the living room, the remodeled dining room gains proportion and grandeur from deep, high-relief mouldings and casings. Backlit for display, the two crowned, glazed cabinets frame the view into the remade family room, where open bookcases flank either side of a new, Colonial Revival-inspired fireplace. **ABOVE** In a new cottage by David Heide Design Studio, cabinets salvaged from the owner's city house became bookcases; the next room has new built-in cabinets.

*Imagination is important, too.* You may not think there's room for more storage in your house, but clever carpenters and homeowners have found space for drawers built into bedroom eaves, closets (even powder rooms) tucked under staircases, and fireside inglenooks for decades—come to think of it, centuries.

Surprisingly, a built-in often takes up less space than a comparable piece of furniture, especially when it can be recessed into unused wall space. That's why built-in buffets, bookcases, and breakfast nooks were so popular in early-20th-century bungalows, many of which checked in at around 800 square feet of living space.

Built-ins do double duty or perform unexpected services, too. A built-in china cabinet may reduce the need for cabinets in the kitchen, for example. Bookcases make excellent use of the dead space on either side of a fireplace mantel. A bench built into a staircase is a convenient place to set groceries or the mail on the way into the house.

Until I moved into a house with even fewer cabinets than my New York City apartment had, I never realized how much storage a single serving buffet could provide. [text cont. on page 30]



Built-in cupboards, china cabinets, and sideboards or buffets make good use of space because they're built right up to the wall, and frequently are even recessed into the wall. Installing a larger built-in will enhance a house's architectural character if it is designed with appropriate period details—either adapted from the house itself, or borrowed from those of the same style and era. It's important that these introduced details be used sensitively, without overwhelming other built-ins and architectural details already in the house; note how the new sideboard above picks up on the bungalow-era flat trim. • Glazed (glass-front) display cabinets really benefit from thoughtfully placed lighting, to showcase prized collections of glass, china, or objets d'art while adding illlumination and creating a certain ambiance in the room.

Though an obsession of **bungalow builders**, built-in or permanent furniture dates to every era. Think of the inglenooks from Elizabethan times, carved **corner cabinets** in Georgian houses, Victorian window seats, the Murphy bed patented in 1900, and ironing cupboards of the '20s.

#### SELECTED RESOURCES

## **Built-Ins**

RESTORATION + DESIGN

- CARISA MAHNKEN
   DESIGN GUILD cmahnken.com

   Period-sensitive interior design
- CROWN POINT CABINETRY crown-point.com Custom cabinetry for the entire house
- DAVID HEIDE DESIGN STUDIO dhdstudio.com Restoration, additions, new builds
- DEEP RIVER PARTNERS

  deep-river.com Craftconscious residential
  architecture & interior design
- GREG PAOLINI DESIGN gpdwoodshop.com
   Kitchen cabinets, millwork
   & furniture by a Roycroft
   Renaissance artisan
- THE KENNEBEC COMPANY kennebeccompany.com
   Period cabinets for any room
- TIM ANDERSEN timandersenarchitect.com Restoration & new design MORE RESOURCES ON PAGE 103.



ABOVE A recessed china cabinet borrows an idea from early-20th-century linen closets: the drop shelf. OPPOSITE A built-in should look original to the house. This buffet designed by architect Tim Andersen is new. With stained-glass door inserts and a three-part, beveled-mirror backsplash, it merges seamlessly into its bungalow setting.







TOP LEFT Crown Point Cabinetry created a cozy seat with hidden storage inside, built into the wainscot and window. INSET Its cushion covers a hinged door. TOP RIGHT The familiar window seat was interpreted as built-in wall furniture anchored by a writing cabinet. [Design by Sally DeGan, spacecraftarch.com.] ABOVE The Arts & Crafts Revival breakfast nook by the Kennebec Company is done in quarter-sawn oak. OPPOSITE For a Tudor Revival house, a custom bench with period detailing transforms a nondescript corner into a built-in window seat, concealing a large radiator at the same time.

My old pine hutch—4' wide x 6' high x 2' deep—holds at least as much dishware as a 10' run of cabinets, with room for linens and a junk drawer besides! A built-in buffet or sideboard offers as much storage and display space, usually in an even smaller footprint.

Perhaps the most romantic of built-ins, the inglenook is both a throwback to American Colonial times (and earlier precedents) and a signature element of Arts & Crafts-era rooms. In modern parlance, an inglenook is a seat or bench built in next to a fire-place—either flanking it or, more commonly, as a pair of two facing benches perpendicular to the hearth.

The best built-ins are solidly constructed from quality materials. Design starts with a clear sense of how the finished piece will fit into the room and how it can complement the style and era of the house. You can get good results from a local carpenter with the right know-how, from a custom cabinet shop, or through an interior designer who works with a skilled woodworking team. Quality and prices vary considerably.

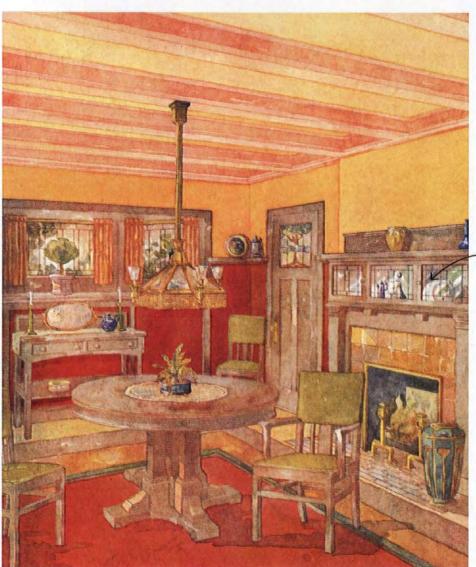
Consider how and where the piece will be built. A cabinet-maker, for instance, will usually create the piece in a shop, then custom fit it after assembly. A carpenter may build it right in your living room or bedroom, which turns your house into a job site. Ask about construction techniques, too: Whether you've hired a local carpenter or a high-end cabinetmaker, specify the use of mortise-and-tenon construction rather than butt joints or splines. As with freestanding furniture, the stronger the joinery, the longer the built-in piece will last.





## Glass in the Mantel, 1911

Illustration from *Modern Mantels*, a catalog and handbook from the Knoxville Furniture Company of Knoxville, Tennessee.



The Craftsman-style room has a sunny color scheme of red, gold, and orange complemented by olive green. Here are two open-field, bordered rugs from The Persian Carpet: 'Voysey Border' in rose-red and rust, and the 'Ginkgo Border' alternate in oatmeal and camel. Many sizes; go online for pricing and dealers. persiancarpet.com

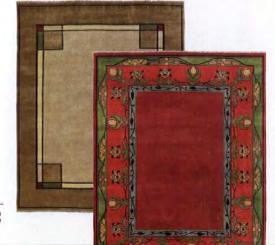


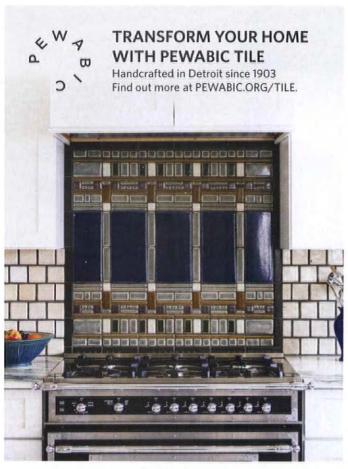
In the period illustration, art glass features a tree motif. Stylized cypress trees are a popular revival image. Of exceptional quality is Old California Lighting's Cobblestone Series pendant with Monterey Cypress filigree (available in four sizes with glass and finish options). As shown in medium size, \$742.50. oldcalifornia.com

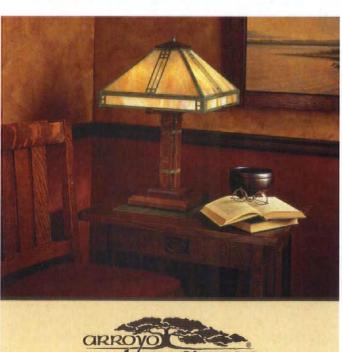
Arts & Crafts for the people, slightly unconventional: The table base is massive, chair backs upholstered—and the mantel has a glass-door display area for art pottery and metalwork. Fringe decorates the Mission chandelier.



The revival of American art pottery continues, as does interest in collecting vintage pieces. Shown here are three from Door Pottery in Wisconsin: 'Petite Sprout' vase in Spring Mix; 'Arrow Leaf' vase in Misty Blue on Blue; and the watertight 'Sunburst' vase in Persimmon. doorpottery.com









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# New Craftsman in a '20s House

This generous modern kitchen is a perfect fit for the old house. By Patricia Poore / Photos by Vic Wahby

For a 1920s Craftsman house in northern New Jersey, R.S. Mannino Architects designed a kitchen to suit the exterior style. Although it is a contemporary space, it is full of authentic details of the period.

The house had had an addition, leaving the kitchen visually and practically undersized. Space was reconfigured to fit the life of the family. The too-small kitchen and rarely used dining room became one large, eat-in kitchen with a wet bar. The architects linked the side entry to the kitchen, dining, and living rooms, opening the space and providing additional natural light. The old pantry was slightly reduced to create a new hallway. Crown Point Cabinetry was chosen to build the period-style cabinets.

Because the large center beam was exposed, it was boxed in white oak, which led to other design decisions. The white-oak floors follow the beams, and the painted beadboard ceiling coordinates nicely with painted cabinets. Countertops are Absolute Black granite; the white backsplash tiles brighten and add depth to the walls. Thermador appliances in stainless steel are quietly contemporary in a new kitchen designed for the house, but in no way a replica.





#### 1. PANTRY-LIKE CABINETS

In the dining area, wall-hung cabinets over base cabinets have the traditional look of a butler's pantry or hutch. Finishes including the backsplash and ceiling link to the kitchen.

#### 2. PERIOD CONVENTIONS

A deep drawer tucked under the built-in window seat provides extra storage. In quarter-sawn oak, the tapered-leg island recalls a piece of Arts & Craftsera furniture.



### **BE INSPIRED...**

Classic but with a retroindustrial look, Light
Society's 'Classon Glass
Pendant' has a shade 11"
in diameter by 8" tall. It
takes LED, incandescent, or
Edison-type bulbs. About \$45 through
online retailers. lightsociety.com



The subway-type tile in the backsplash has a uniquely textured, high-gloss surface that adds depth to the wall. Made in Spain by Peronda, it's their 'Poitiers' 3x6 ceramic tile in White; \$5.74 per square foot through tile retailers. More at peronda.com

We spied the old-fashioned "Kool-Aid" ball pitcher on the table. Similar is the 84-ounce, 'Emerald Green Rim' pitcher hand-blown of recycled glass in Mexico.

By Mexhandcraft [mexhandcraft.com]; \$57.23 via amazon.com

### 3. PAINTED CABINETS

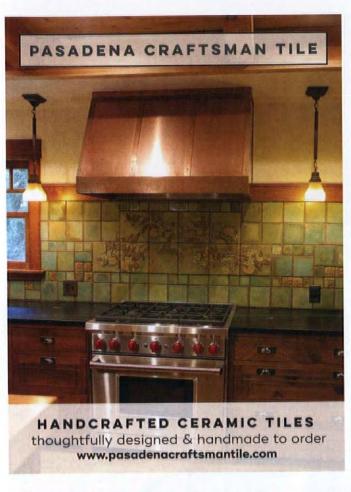
Painted maple perimeter cabinets lend a more informal mood to the transitional kitchen. Door design is 'Barnstead', paired with flat drawer fronts. The color was chosen to harmonize with green-painted trim on the outside of the house.

### 4. NATURAL WOOD

Wood beams, a natural-finish island, and the beautiful new floor of white oak are warm accents with the painted cabinets and stainless-steel appliances. The cohesive look maintains an old-house ambiance.

In the Crown Point kitchen, the tapered columns that form the "legs" of the island reference Arts & Crafts furniture and bungalow porches. Shown at right is another large island with brackets and a special, burnished milk-paint finish. crown-point.com

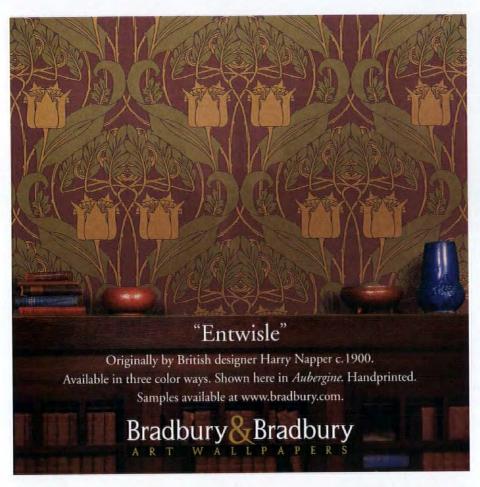


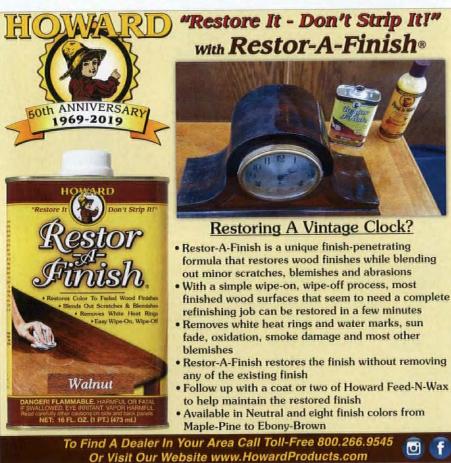














## RESTORE



KNOW-HOW: MAINTAINING OLD CLOCKS

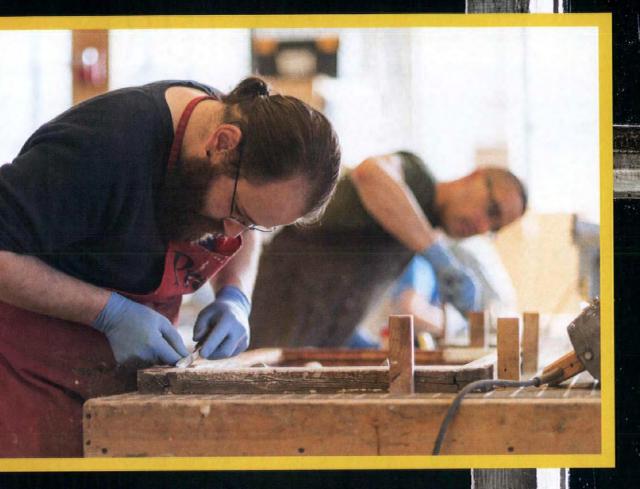
These commonsense guidelines will keep antique clocks ticking and chiming.



48 TOOLS + MATERIALS **54** SALVAGE IT

57 DO THIS, NOT THAT

58 ASK OHJ



With simple operation and built from old-growth wood, sash windows predate and defy the notion of built-in obsolescence.

LEFT Restoring wood sash windows isn't difficult, but requires patience and plenty of elbow grease.

A Labor of Love When I was 18, I spent a summer stripping painted glazing putty from hundreds of windows in what is now the Tudor Arms Hotel, built in Cleveland in 1933. After soaking the windows for hours in paint stripper, I'd then chip away any remaining putty. Sometimes it would come right out, sometimes it would stick. Occasionally, the glass would break. At times the stripper would do so much damage to the wood that it warped, nearly ruining the sash. If any putty was left, I would warm it with a heat gun and chip it out—also at risk to the precious glass. Now that I'm restoring my own windows, one of my goals is to save as many of the original panes of 130-year-old glass as possible.

# WINDOW SASH CLINIC

Antique windows are one of the enchanting architectural elements that set an older home apart. While I'm an equal opportunity lover of all old windows, my expertise comes from restoring my 1886 Victorian, which has double-hung sash operated on ropes and pulleys. BY ALEX SANTANTONIO

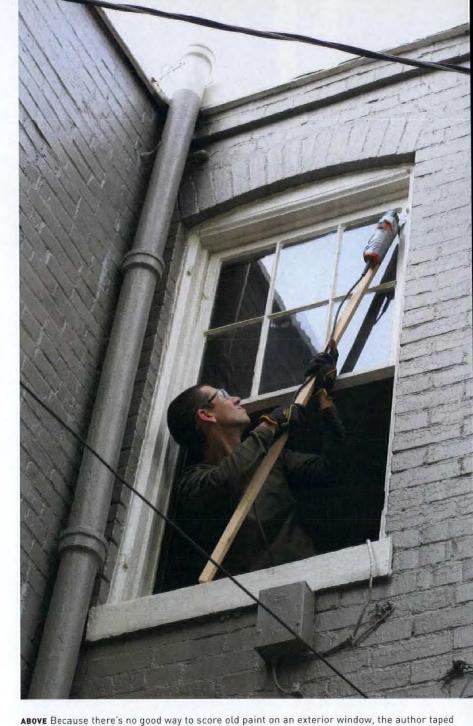
"An exterior storm window has two functions: to increase efficiency and to protect your main window sash from the elements. If you are going to remove wood windows during restoration, put a storm window in the opening."

-CHAD LUEKEN,
ADAMS ARCHITECTURAL MILLWORK

Our sash windows are common to 1880s-era houses, and to houses built about 50 years in either direction. This straightforward style contains two sashes, an upper and lower, which are movable and counter-balanced by large weights that live in vertical cavities beyond the jambs of the window frame. When a sash is raised or lowered, the lead sash weights, attached to the sash by cords (or sometimes chains), travel up and down in the hollow channels, allowing the windows to stay open without any other props or stays. It's a simple, functional system that works quite well and is easy to repair.

That is, until the windows are coated in layers of paint, the sash cords fail or are cut, the glazing putty hardens and pulls away, and wood begins to rot. These eventualities call for different remedies. Replacing sash cord is relatively easy (see OHJ, June 2016), but stripping, repairing, and readying the sash for new glazing is the most labor-intensive aspect of window restoration. Since my windows had not been restored for a very long time, I decidedly to remove them and work on them in my shop, one by one.

**Sanding Away** After I'd removed the majority of the old putty and paint, I moved onto sanding. Using a 10-gallon HEPA dust extractor in combination with a multi-mode random orbital sander (I used a Festool Rotex RO 90 [text cont. on page 45]



an oscillating tool to a pole and reached outside the window to make the cuts. Wear safety glasses! **BELOW** (left) Use a utility knife to free sashes from multiple coats of paint. Cut along the edge of the sash where it meets the trim. (right) Fungal decay or dry rot indicates trouble.





**Stripped to Perfection** Stripping is undoubtedly the most tedious part of window restoration. Old school, less-than-ideal methods like dipping the sash in **toxic solvents or using a heat gun on the old, fragile wood (near glass) have been superseded by gentler techniques** that harm neither wood nor glass, including infrared heat

and steam. You still have to scrape away softened paint and glazing, but the process will be much easier. Infrared heaters use low heat to soften multiple layers of paint, making it easy to scrape away. Used properly, the tool will not damage wood or glass. Look for an infrared heater that's EPA compliant and internationally safety tested, like Eco-Strip's Swedishmade Speedheater and Cobra products. The concept of the steam chamber or box is simple. You place the window sash into a tightly closed box, pump hot steam into the box, then let the sash "cook" in the steam for 30 to 40 minutes. (Alex built his own—check out the post at oldtownhome. com.) Carefully but quickly remove the sash—the steam is





ABOVE A professional-quality steam box, the Steam Stripper, comes from Bagala Window Works. TOP Here's a candidate for a good steam bath or infrared stripping.

very hot—then scrape out the softened putty and remove any softened paint. If you're not up for building your own stripper chamber, a commercial one is available from Bagala Window Works.

## Help for Dry Wood As I stripped and sanded the sash, I noticed the wood was weathered and grey. After the paint failed on the exposed sides, the sun continued to bake the windows and water from rain and snow pensides.

sides, the sun continued to bake the windows and water from rain and snow penetrated all the way to the wood. This left the wood deteriorated, ready for fungal attack and eventual failure. To rehabilitate the wood, I used a trick I learned from Jade Mortimer of Heartwood Restoration. It's something called BLO-Pentine, a mixture of boiled linseed oil (or BLO) and turpentine: BLOP for short. It's a recipe that's been suggested in Old-House Journal since the 1970s.

Boiled linseed oil is a favorite of woodworkers for its ability to protect unfinished wood. When dealing with dry, sun-damaged wood, however, linseed oil alone sits on the surface, not penetrating into the wood fibers. Combining linseed oil with turpentine at a 1 to 1 ratio provides a delivery mechanism for the oil to penetrate the wood. The wood drinks in the mixture. When the turpentine evaporates, it leaves behind oil, both on the surface and impregnated into the wood. The oil slowly cures, and now the wood has natural protection against the elements. It's important to use high-quality products for this process. I used boiled linseed oil and crystal-clear balsam turpentine from Sweden (see p. 48) from American Rope & Tar. Mix a small amount at a time, stirring and swirling in a mason jar. Liberally apply the mixture with a foam brush. The wood should absorb the BLO-Pentine almost as quickly as you can apply it. I applied three coats, allowing each to dry for at least 12 hours. Once it was fully cured (in a week or so), I lightly sanded it. —A.s.





ABOVE RIGHT The sash is lavishly coated in a 50/50 mix of boiled linseed oil and turpentine. The turpentine allows the oil to penetrate old, damaged wood, then evaporates as the oil cures. BOTTOM After three coats of BLOP were fully cured, the author hand-sanded the sash with 400-grit sandpaper.





## REPLACEMENT GLASS

To replace broken or missing glass, you have three options: buy new restoration glass (see tint box, opposite), order antique wavy glass from a dealer, or salvage the glass from an old sash yourself. The Santantonios chose the last option, which is by far the cheapest. When visiting salvage yards, look for a sash window that has panes of glass large enough to trim to the size needed. Alex looks for glass that is either exactly the right size, or 4" larger, making it easier to cut it to size. Be sure to take glass cleaner and paper towels with you to the salvage yard, so that you can clean the glass and get a true sense of its appearance.

## **CUTTING** new g

The key to cutting new glass is to measure carefully and recheck your measurements before marking and cutting. Alex advises measuring the opening size of the glass needed and deducting 1/8" from the measurement on each side, to allow a little wiggle room for movement and contraction, as well as a possibly imperfect opening.

Measure and mark the glass using a Sharpie, as a point of reference to make the cuts. (It washes off easily afterwards.) Then gently clamp the straightedge just off the line so that the glass cutter can ride the straightedge the whole length of the cut. A sharp cutting wheel is paramount to a successful cut. It's debatable whether cutting oil is useful or not, but Alex advices he's always had better luck with cutters that incorporate auto-fed oil as part of the cutting process.

The cutter's job is simply to score the glass on a line that will give the glass a predictable, clean break line. When scoring the glass, make a single slow pass with even and not-toohard downward pressure on the scoring wheel. Once the first line is scored, pick up a pair of running pliers, mostly flat but with a very slight flare on either side of the center line; a rubber sleeve covering the end protects the glass. Line the pliers up with your score line, then apply subtle pressure, just enough to start the glass breaking on the line. When it works, you see the glass snap and start to crack along the line.

### > REPAIR PRODUCTS

- Abatron abatron.com WoodEpox and LiquidWood repair products
- American Building Restoration Products abrp.com Non-toxic strippers
- American Rope & Tar tarsmell.com
   Imported Swedish linseed oil, turpentine
- Durham's Rock Hard Water Putty waterputty.com Wood-repair putty
- Eco-Strip eco-strip.com Infrared paint strippers, tools
- Franmar franmar.com Blue Bear paint stripper with Safenol
- Kilian Hardware kilianhardware.com
  Spring bronze weatherstripping
- Sarco Putty sarcoputty.com Dual glaze & type M putty (also sold by Abatron and SRS Hardware)
- Sashco Sealants sashco.com Big Stretch caulk
- West System westsystem.com Two-part epoxies for wood restoration

### GLASS FOR RESTORATION

- Artisan Glass Works agwglass.com Old Style window glass in five grades
- Bendheim Glass bendheim.com Full and light Restoration Glass®
- Hollander Glass hollanderglass.com Multiple styles suitable for distinct historic eras

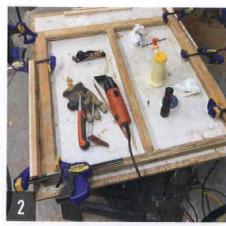
### SASH HARDWARE & PARTS

- Samson Rope samsonrope.com Cotton sash rope with nylon core
- SRS Hardware srshardware.com Pulleys, chains & stackable sash weights; stop bead adjusters











- Where pegs are missing, cut replacements sized to fit the opening, slightly tapered with a hand plane to ensure a tight fit.
- After repairs to the frame are made using old-growth wood, the joints are once again solid; the author sanded everything until all joints and pegs were flush and smooth.
- 3. Fill any remaining gaps, crevices, or rough edges with a two-part wood filler, which can be sanded as smooth as the wood itself.
- 4. The small, versatile heads on a multi-mode random orbital sander are ideal for smoothing out rough spots in tight places.
- 5. Use a little wood filler to ensure any gaps around pegs are filled in.

with hard pad and 80-grit sandpaper), I was able to rip right through the remaining layers on the flat sections of the sash. The dust collection is excellent and the smaller, 90 cm head on the sander is absolutely perfect for this sort of intricate detail. Additionally, the triangle sanding pad on the oscillating sanding setting allowed me to get right into the corners without doing any damage to the sash. With initial sanding complete, I used scraping tools

and a heat gun where necessary on the remaining paint or putty caught in crevices on the decorative profiles.

Initial Repair Once the entire sash was as free of paint as I could get it, I began to repair and rebuild sashes that had begun to more-or-less fall apart at the joints. First I glued up any broken or split pieces that hadn't come completely free. Then I cut filler strips from old salvaged pine I

found in the attic. I carefully cut them to size, but still needed to plane them a bit to get them to fit nice and snug. After I glued the strips in place and clamped them to cure, I planed and sanded them flush with the surrounding sash.

Then I removed the wood pegs that secured the mortise-and-tenon joints together. In most cases, I was able to remove the old peg, clear away dirt, and reglue it in place. A few [text cont. on page 47]



◆ 1. Working on an open grid bench so that paint and old grout can fall through, a worker runs a sharp common carbide scraper over a window frame.

◆ 2. New lights for an old sash. are cut from recycled antique glass, which requires extra care because of irregularities in its makeup. →

Step by Step

Window Repair







FAR LEFT Alison Hardy can eyeball a sash and often identify its age by the thickness and wavy or bubbly characteristics of the glass.

LEFT In the shop, Hardy demonstrates a technique for picking paint out of corners.

### SHOPTOUR:

"We buy these antique houses because we love antique houses. But once you start taking pieces away from it, you don't bave an antique anymore."

-ALISON HARDY, WINDOW WOMAN OF NEW ENGLAND

To hear owner Alison Hardy explain it, her Amesbury (Mass.) workshop is actually a hospital for ailing windows. On a bright day, sunlight streams through the many windows at Window Woman of New England, where 15 artisans scrape, putty, paint, and tap window sashes back into shape and send them into the next century.

Alison Hardy is a strong-make that obsessed-advocate for repairing rather than replacing windows. She's chairman for the Window Preservation Alliance, an organization that advocates preserving original windows for their beauty, craftsmanship, and energy efficiency. "Original windows are so much better built than new windows," says Hardy, noting that almost any window built before 1960 can be restored. "You have something that's already lasted 100 years. If you invest in a little bit of maintenance, it will last another 100 years."

Typically, only critical cases end up at the shop. If repair is possible when the Window Woman team arrives on site at a client's home, remedies are applied right there and then. Broken panes of glass, dysfunctional ropes, and faulty locks often can be addressed at the scene. More complicated problems come back to the workshop—as well as any window that requires paint removal. (On the assumption that lead paint is always present, staffers always use special vacuums and specific equipment.)

Hardy got into the window game by necessity. In 2002, together with her husband, she bought "a disaster of a house," ca. 1850, with a quirky amalgamation of window styles. "Totally different historical eras were represented," she says. When she tried to find expert help, she found almost nobody in the field locally. So she experimented, found that she loved the process, and realized that she could fill a niche. In 2003, Window Woman of New England was born: "And we've been crazy busy ever since."

Repair techniques are the same regardless of a sash's vintage. Each window has its individual challenges, with the condition of muntins and frame entering into the equation. Such variables result in a range of quoted prices: from \$50 to simply fix a pane of antique glass to \$2,000 for paint removal, rot repair, and reconstruction. - WRITTEN BY TOVAH MARTIN



### step by step

1 3. A special glazing hammer is used to gently tap in a tiny glazing point to secure the pane of glass in the sash.

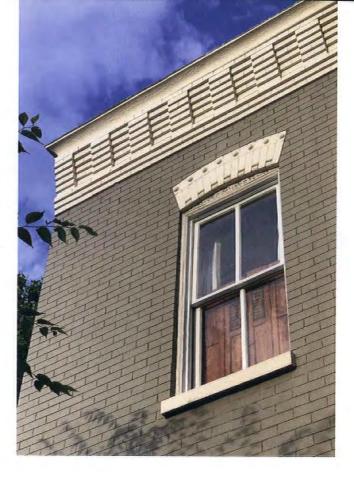
4. New putty must seal the glass to the wood, allowing the window to shed water and prevent leakage.

√ 5. The last step before painting is to create a clean, fluid line with the putty knife, tidying the putty into mitered corners. The putty is allowed to cure for a few days before the window is sent to the painting room.





RIGHT The restored window sash is shown back in place in the author's home, a working-class Victorian row house built ca. 1886 in the Old Town Historic district of Alexandria. Virginia. The window is still missing its parting bead, the surrounding trim, and a fresh coat of paint.



### Working with old, wavy glass requires delicacy. 🦀



Be sure to wear cut-resistant gloves when working with any glass. They help protect the glass from accidental shattering, and also protect you from painful glass cuts that take a long time to heal.

pegs were beyond saving. For these, I cut new pegs from old stock, slightly tapering them with a hand plane, and inserted them into the window sash for a tight fit.

Filling in the Gaps The next step was to fill all gaps, cracks, missing sections, or crevices with two-part wood epoxy (I used my old favorite, WoodEpox from Abatron). Easily moldable and with a generous working time, the filler allowed me to rebuild any structure that had been lost over the years, and also fill in anywhere my new filler strips weren't perfect, or where my pegs didn't end up a perfect fit at the top. After a 24-hour cure time, I sanded the lumpy, overfilled epoxy into smooth and nicely proportioned sections of window sash. As a final step, I used

fine steel wool and some elbow grease to really get into the detail areas of the sash, completely sanding everything smooth.

When to Prime I like to prime the sash before placing the glass, for several reasons. Obviously, it's far easier to prime without concern of getting paint on the glass. Priming first also creates a protective barrier that will let the putty set up as it should. Finally, primer covers all of the wood, including areas that will ultimately be covered by weatherstripping and sash lifts. That said, some pros prefer to leave the protected sides of the sash exposed to air, in order to let the wood breathe. Others say to prime the sides but leave them unpainted to allow for smoother sash operation. The choice is up to you.

STORY CONSULTANTS WINDOW WOMAN OF NEW ENGLAND window-woman.com • WINDOW PRESERVATION ALLIANCE windowpreservationalliance.org Connects historic-home owners with window restoration professionals



## **Task Masters**

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### 1. EIGHT-WAY SCRAPER

The 8-Cut Scraper has eight sharp cutting edges in a single blade, beveled to prevent surface damage. The scraper may be flipped and rotated as needed, and the easy-grip knob allows you to apply more pressure on stubborn paint or caulk. \$74.99. Eco-Strip, [703] 940-9425, eco-strip.com

#### 2. WELL SHAPED

The rotating triangular face of the glazier's hammer is ideally shaped for gently forcing points or brads into place on window sash or frame. Use the round face (on the opposite end) to pin corners, flatten points, or for simple hammering jobs. \$28.50. Lee Valley Tools, [800] 871-8158, leevalley.com

### 3. A BETTER STRIPPER

Strip multiple layers of paint safely with a single application of Blue Bear Paint Stripper with Safenol. It's free from methylene chloride and n-methyl-2-pyrrolidone (NMP). Low-odor, non-caustic and eco-friendly, the stripper comes in quart, gallon, and 5-gallon containers. \$12.95-\$212.95. Franmar, (800) 538-5069, franmar.com

### 4. WINDOW WOOD REFRESHERS

Make your own "BLO-Pentine" to refresh old wood sills and window sashes with boiled linseed oil and balsam turpentine from Sweden. The oil offers superior mixing qualities, while the turpentine is so pure its still has the aroma of fir. One liter size: \$24 and \$28.95. American Rope & Tar, [877] 965-1800, tarsmell.com

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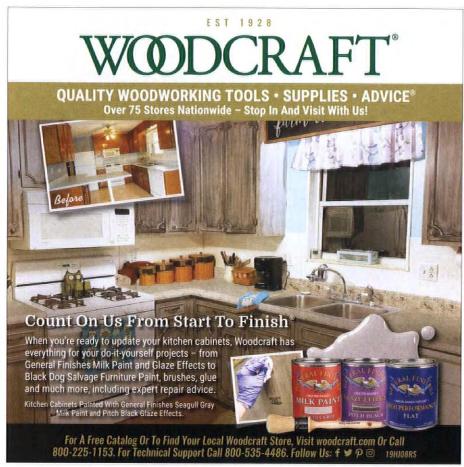
















# Caring For Your Antique Clock

Old clocks are a popular collectible; commonsense guidelines keep things ticking.

By Brian D. Coleman Photos by William Wright

Yes, I collect old clocks, among my other obsessions—but they are not just objects of art. I find antique clocks comforting; their gentle ticking and chiming are agreeable reminders of the passage of time. Here I'll share basic aspects of clock care that keep things running smoothly.

The placement of an antique clock is critical. Heat, direct sunlight, and humidity quickly take their toll both on the case—bleaching wood and drying any veneer—and the mechanisms. A common mistake is to place a clock on a mantel directly over a working fireplace, where heat and smoke will cause dam-

age; too close to a window or a radiator causes problems as well. Cigarette, pipe, and cigar smoke damage clock movements.

Make sure the clock is securely held in position, as any movement will throw off the balance. Don't hang your wall clock from a nail or string, but rather use wall bolts. Remember to secure the bottom, as opening the door and winding will cause the clock to move. Screwing a long case or wall clock to the wall stud (or using a molly bolt if a stud isn't available) helps keep it secure and running smoothly.

A clock that uses a pendulum must be level to function; you can tell it's running properly when you hear an even gap between each tick and tock. Otherwise, the clock verge may not clear the escape wheel teeth as the pendulum swings, and the clock could stop. Use a level to get it "in beat." For small adjustments, a shim may be used for shelf and tall-case (grandfather) clocks; coins and washers sometimes do the trick. If a significant tilt is required to get an even beat, this usually means an adjustment in the suspension is needed. That's work for a professional.



Avoid areas with a lot of vibration such as loose floorboards when placing a tall clock. The vibration may cause the weights to slowly swing, counteracting the movement of the pendulum and making the clock stop.

If your clock starts slowing down after running well, or if the strike becomes sluggish, stop the clock and have it looked at by a repairman. Don't put off maintenance! Basic upkeep means having the clock oiled every three years, and completely cleaned every 10 years. This involves disassembling the movement, cleaning the parts, and evaluating everything for wear. Cracked mainsprings may need replacing, worn pivot holes in the movement plates may need bushings installed, and gear pivots can be polished on a lathe. Be prepared to pay between \$200 and \$350 for a clock overhaul.

The secret to keeping an antique clock working is to keep it running and not let it stay idle, as the mechanism will dry out and the clock will be harder to repair. Wind firmly to the point of resistance; the key will stop when the clock is fully wound. An





ABOVE Clock restorer
Craig Kerr works on an
early German anniversary
clock, ca. 1905, with a
disc pendulum. RIGHT The
rack-and-snail striking
mechanism ccomes from
an eight-day German
tall-case clock, ca. 1930.
LEFT Spare keys each
await the right clock.





ABOVE An American figural clock, by Ansonia, ca. 1880, includes a musketeer. Flanking it are Parian-ware figures.

### Myths & Clocks Four common myths about old clocks, and the truth behind each.

### 1. YOU MUST NOT OVERWIND THE CLOCK.

Winding a clock spring all the way does not damage it! If a clock stops when it is fully wound, look for a lubrication or wear problem.

### 2. MECHANICAL CLOCKS ARE VERY ACCURATE.

While most weight- and springdriven mechanical clocks keep time within a minute or two a day, don't expect split-second accuracy as you would get with a modern quartz movement. Spring-driven clocks lose power (and time) as the spring unwinds; fluctuations in temperature can cause the movements to expand and contract, affecting timekeeping.

3. BUY ONLY AMERICAN. Well, American clocks manufactured prior to WWII were not as well made as those from France, Germany, and Austria. European clocks had higher-quality

movements and require fewer repairs today than clocks cheaply produced in the U.S. and Japan.

4. JUST GIVE IT SOME WD-40. No, this lubricant is not your clock's friend! Never spray the mechanisms with WD-40 as that will attract dust, ruin the cleaning solution used for its maintenance, and make cleaning and repairs more costly.



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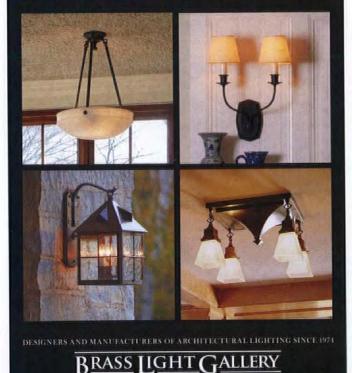




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eight-day clock should be wound once a week, as the mainspring loses power after seven days. A 30-hour clock should be wound daily; a good routine is to wind it every night before bedtime. The key should fit tightly. If it is loose, slipping can occur during winding and the ratchets will not seat properly, potentially causing a sudden unwinding of the mainsprings.

Adjusting the time is straightforward. Lengthening the pendulum slows down the clock; shortening it makes the clock run faster. Remember to always turn the hands clockwise, never counterclockwise, to set the time, so as not to bend or break strike- mechanism levers.

### WHEN BUYING AN OLD CLOCK

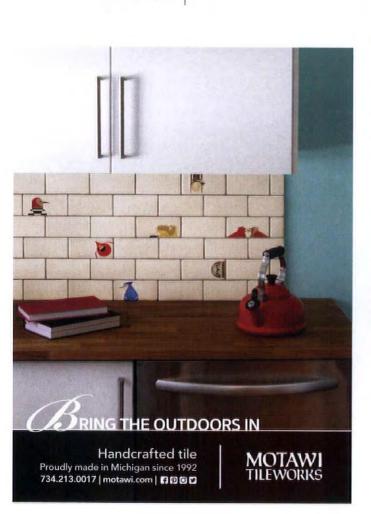
The vintage-clock market is pretty big. Keep in mind these shopping pointers:

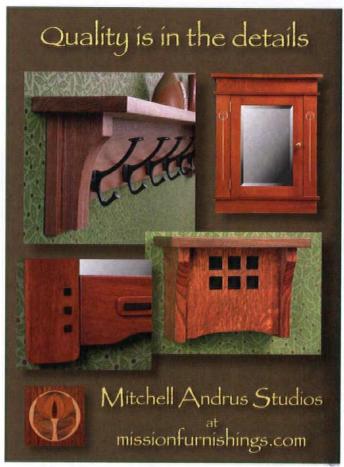
- · Wind the clock to be sure it runs and chimes correctly. Move the minute hand slowly to the hour and half hour dial positions for chiming.
- . Make sure all the case and movement parts are present. Missing pendulums and weights may be hard to find, and replacement parts may devalue the clock.
- . Beware of fakes! Some rare clocks, such as the French industrial clocks of the 1880s and 1890s, are being reproduced in China. They don't have the value (or quality) of the originals.
- . Find out when the clock was last serviced; if the seller doesn't know, then don't run the clock until it has been serviced. Cracks and tears can occur in the mainsprings, causing them to break when wound. A sudden mainspring break can destroy gear teeth and damage the movement, and you end up with a repair bill greater than the cost of the clock.
- . Make sure the dealer has a return policy. If the clock turns out to need expensive repairs or is not as advertised, you may want to return it.



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## A She Shed of Sashes

Made up of mismatched vintage windows, this shed is a sunny retreat. By Brian D. Coleman / Photos by William Wright

When family and newborn photographer Erin Tole [erintolephotography. com] purchased a 19th-century house in Vancouver, Washington, its big corner lot was a main attraction. Beyond her vegetable and flower gardens, the edges of the yard were leveled with a stone retaining wall and a stone patio laid over well-drained gravel and sand. For years, Erin had been collecting vintage windows with leaded,

clear, stained, and colored glass. (Her recommended source is Aurora Mills Architectural Salvage, auroramills.com.) This collection was incorporated into a "she shed" at the edge of the patio. Favorite stained glass pieces were placed in front and centered on the back wall; two sets of hinged French doors open wide or provide ventilation. The polycarbonate roof is translucent.

RIGHT Whose she-shed is it? Darby (a Sapsali rescued from the South Korean dog-meat trade) enjoys relaxing on the Asian daybed filled with a rotating assortment of Moroccan textiles and thrift-store finds.



### for a similar project

### 1. ZONING AND LAYOUT

Always start by checking your local zoning ordinances, as setbacks, height and size, and foundation requirements vary by state, city, and even neighborhood. If you've collected odd windows to use in shed walls, create a layout to determine the best placement for each. Filler shims and caulk can bridge a gap of an inch or two between frames. Consider size and placement of a door. You could scrape and repaint, or upgrade the hardware, but keeping the mismatched bits creates interest.

### 2.CONSTRUCTION

Good drainage is essential, even for a small structure. This shed on patio stone has an underlayment of several layers of crushed gravel over a 6 mil Visqueen polyethylene vapor barrier, which prevents ground moisture from wicking into the floor and walls.

Framing: Hefty 6" x 6" treated corner posts help keep the frame solid. Drop them into the ground by boring holes 4' feet deep with a post-hole digger (a fence installation company can do this for you).

### CHOOSING A GLAZED ROOF

- **GLASS** is traditional and lasts for decades, but needs sturdy support. A poor insulator and breakable, it's relatively expensive. Upfront, it will cost \$5 to \$8/sq.ft., or \$2,000–3,000 for a 10' x 10' shed.
- ACRYLIC (e.g., Plexiglas), good for locations with snow and heavy winds, lasts 20 years. Acrylic glazing comes in many thicknesses, with a UV block, and can be treated to prevent condensation. About \$1500 for a 10' x 10' shed.
- FIBERGLASS, clear or translucent, lasts about 10 years but as it deteriorates the exposed fibers catch dirt. As rolls or panels, fiberglass costs about \$70 for a 52" x 8' panel, and thus about \$1,000 for a 10' x 10' shed.
- POLYCARBONATE Strong and lightweight, it lasts about 10 years, and is treated to prevent yellowing. Available in single, double, and triple layers with insulating air space. Double-wall 4' x 8' 6 mm thick is \$117; a 10' x 10' shed roof costs about \$250.

Set posts in concrete for strength and to prevent movement and wind shear. Build the frame for the walls with 2x4 and 4x4 studs, using exterior screws or galvanized nails, bracing and checking for plumb.

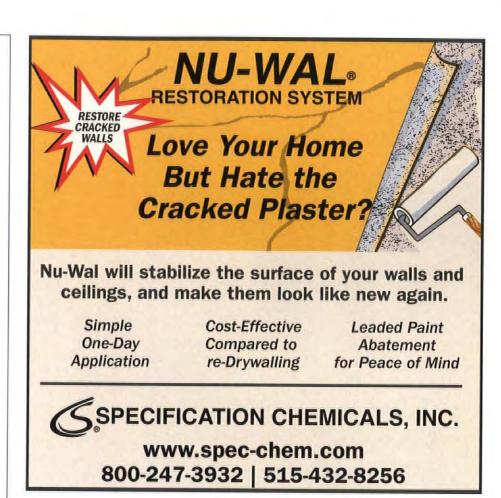
Install salvaged windows into the framing using coated wood screws. (Screws make access easier, in case you need to change out or remove a window if it cracks.) Gaps can be filled with wood shims and caulk or additional glass.

Frame the roof, making sure it has proper pitch to prevent water from collecting: <sup>2</sup>/<sub>12</sub> is a good minimum. This shed has a polycarbonate roof chosen for its insulation value. Assure support and seal roof seams with silicone sealant.

THE COST VINTAGE WINDOWS POSTS, FRAMING MISC. MATERIALS

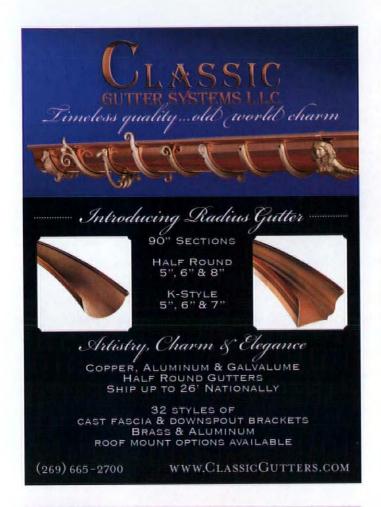
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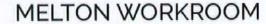
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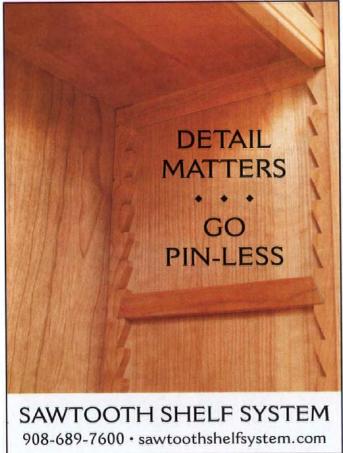
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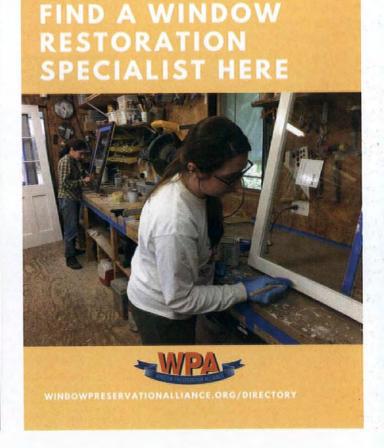
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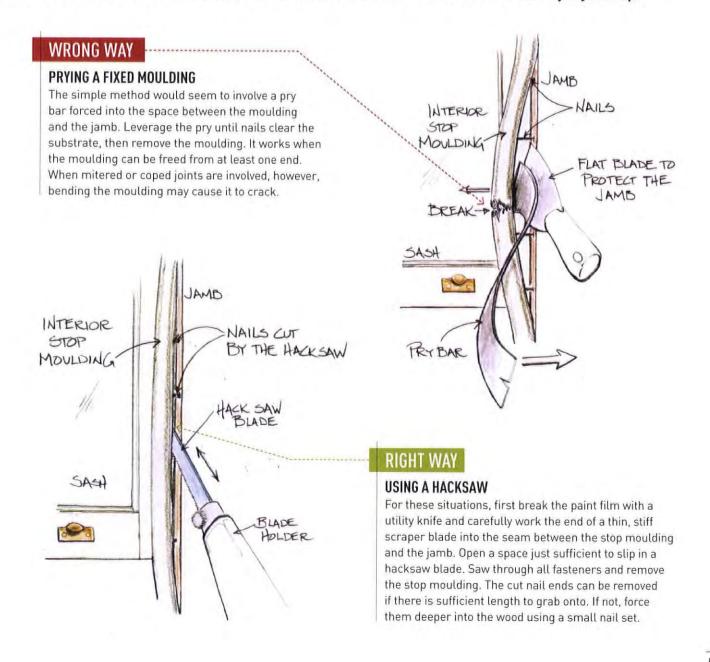






## **Removing Stop Moulding**

Those restoring or maintaining an old house will need to remove a moulding from time to time. A common example: Whenever you take out double-hung window sash (to repair ropes or chains, replace glass or reputty, or do a full window restoration), you have to remove the stop mouldings. These often are locked into the jamb with miter joints at both ends—necessitating that you bow the moulding just a bit to allow the nails to clear the wood. Most wood species do not bend sufficiently and consequently split or break. (You may have encountered "two-piece" stop mouldings, where a broken moulding has been forced together and nailed in place.) When you reinstall stop moulding, consider using trim head screws left flush to the surface, so the next homeowner will have it easier. By Ray Tschoepe



Ask us at ppoore@aimmedia.com.











**LEFT** This perforated "cone" hangs in the stairwell. **BELOW** (left to right) A similar holder with its glass grenade; this hammered-brass version has a trigger arm that breaks the

glass under high heat; this is the bulb only, filled (we hope) with saltwater.



This device is located in the stairwell of our house, which was built in 1780 and had a major rehabilitation in 1920. The metal bell is perforated. On the shield-shaped thing attached to it is etched what appears to be "Shur-Stop." Any idea what it is? —Bob Kennedy, Wilmington, Delaware

At first we thought it looked like an old vent pipe, or part of a gutter system, but neither would be installed near a staircase. When you mentioned finding an old "grenade fire extinguisher" in your garage, we had our clue: Shur-Stop was one of many companies selling fire-suppression devices from about 1870 through the 1940s. They're often found in boiler rooms, garages, and kitchens; as a staircase may create a chimney effect during a fire, someone added an extinguisher here. The metal

bracket remains, but you're missing the liquid-filled bulb.

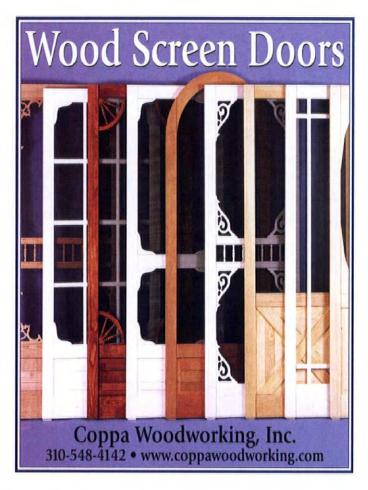
Some of these glass balls or bulbs were meant to be thrown, grenade-like, at the base of a fire. Yours was meant to shatter or be triggered from the heat of a fire, releasing the contents, which the perforations dispersed over the fire. After about 1900, the liquid inside was carbon tetrachloride, which sucks oxygen out of the air, thus removing fuel for the fire. It was certainly more effective than the pint of saltwater in earlier versions! But

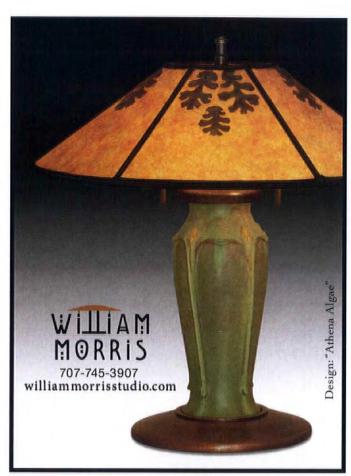
today we know that carbon tet is a nasty chemical that causes damage to multiple organs, is a probable carcinogen, and when exposed to high heat—may produce phosgene gas, an early chemical weapon.

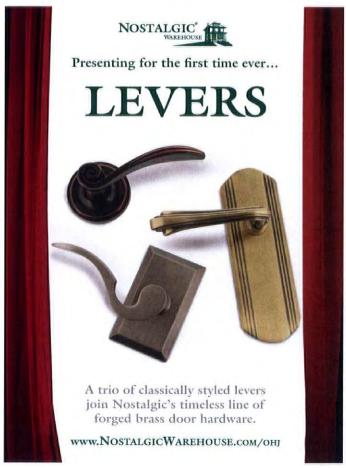
A lively collectors' market exists, especially for the Victorian-era "grenades" that featured colored or patterned glass and fanciful (often brass) brackets. It is possible to drain the chemical and replace it with water, but the work must be done professionally under stringent conditions, and thus is expensive. —Patricia Poore

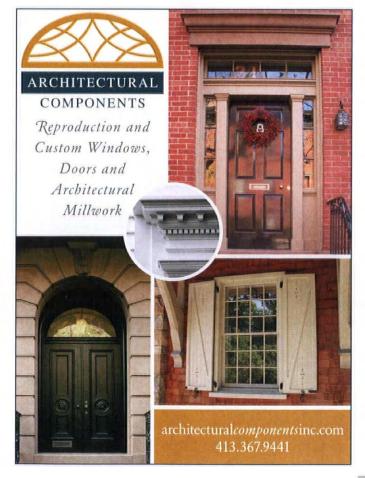
Restoring this house means I've been doing a lot of wood finishing—some of it on previously finished or newly stripped old wood, and some on replacement work, including furniture and recently a new chair rail. Should I be using a sealer before the final finish? —*Tim Butler, Aurora, Illinois* 

We're guessing you've had some issues with wood not taking stain evenly, or you've gotten an inconsistent sheen after clear-finishing. Sanding sealer is a softer, faster-drying product used over raw (and, with some products, stained) wood, to be followed by your finish coats. Shellac is often used as a sanding sealer. Wood conditioner is a pre-stain treatment that reduces the blotchiness that comes from the wood taking stain unevenly. Grain filler fills the pores in open-grained wood species, so the finish will be even with little to no wood texture. Your stain, sealer, and finish must be compatible; stick to one manufacturer and get advice at the paint store. If you can't purchase a sealer for oil-based poly or varnish, thin the first coat by 10–15% with an appropriate thinner. Most manufacturers do not recommend thinning waterborne finishes. —the editors

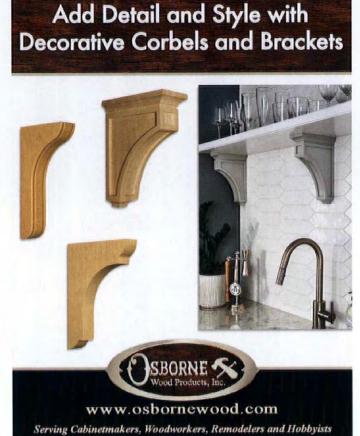




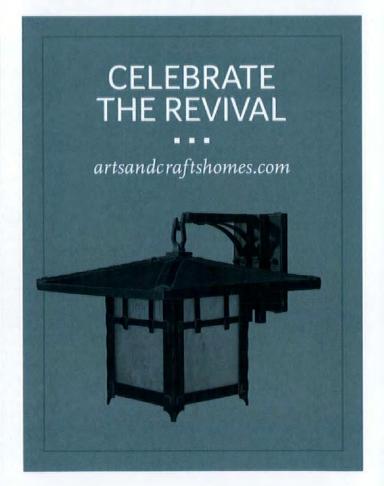




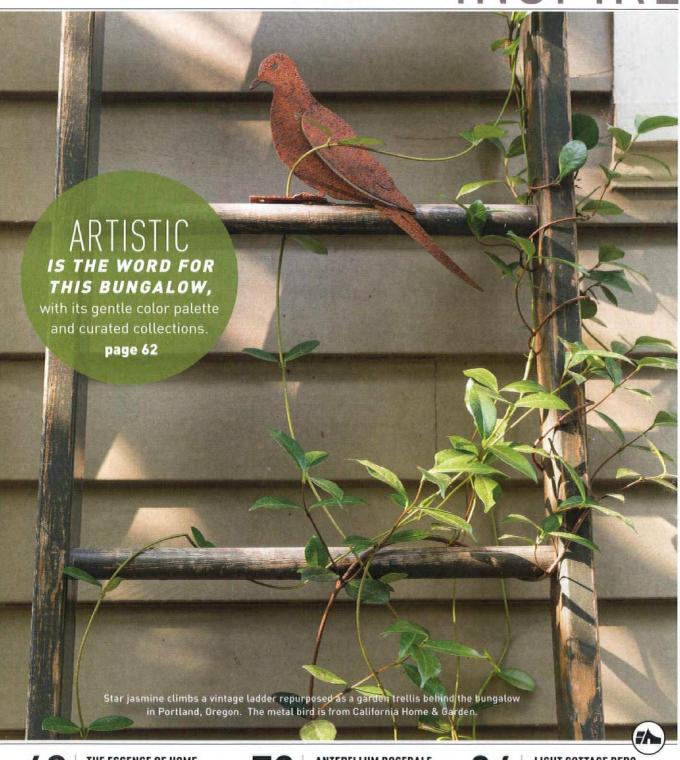








# INSPIRE



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THE ESSENCE OF HOME
Fine-tuning a 1916 Craftsman.
+ STYLE: THE BUNGALOW

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ANTEBELLUM ROSEDALE
Fine parlors for ladies & gents .

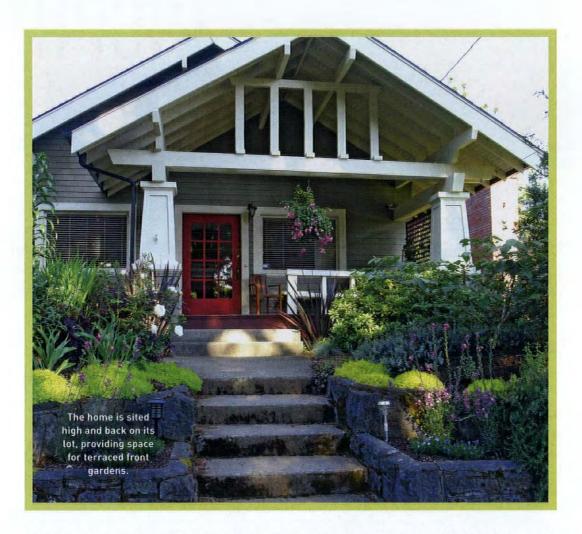
+ MID-VICTORIAN INTERIORS

84

LIGHT COTTAGE REDO

A house with universal appeal.

+ MUSINGS ON ARTFUL BRICK



TO BE CLOSER TO FAMILY, Gwen Jones decided in 2007 to move to Portland, Oregon. And artist and craftsperson with knowledge of period design, Gwen had a pretty good idea of what she wanted: an old house, comfortable, not a fixer-upper, with room for her floorcloth-making business. (A floorcloth is heavy canvas, sized and stretched, filled and decoratively painted; also known as an oilcloth, it's a precursor to linoleum.)

## THE ESSENCE OF HOME

WITH AN ARTIST'S EYE, CURATED COLLECTIONS, AND A WHOLE NEW PALETTE FOR ROOMS INSIDE, GWEN JONES FINE-TUNES A HANDSOME 1916 BUNGALOW. BY BRIAN D. COLEMAN / PHOTOS BY WILLIAM WRIGHT







## GETTING THE COLORS RIGHT

Gwen Jones repainted every room in the house to produce a warm, Craftsman-era sensibility. Her tips:

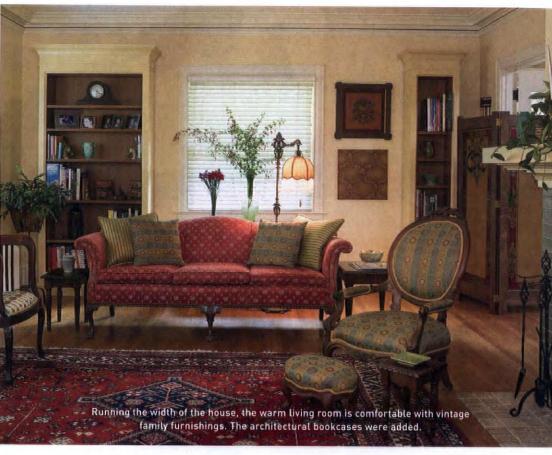
- ① Especially if you have furnishings and textiles of the era, **coordinate wall color** with them for a balanced palette that ties the room together.
- 1 Harmony is crucial. Arts & Crafts palettes have a rich, quiet, earthy character reflecting colors in nature, and are intrinsically harmonious. Avoid bright and loud hues.
- 3 Strive for depth of color: Better-quality paints have more pigment for saturated, richer color. Gwen uses Benjamin Moore's Color Stories/Aura paints as well as those from Farrow & Ball and Sherwin-Williams.
- Obon't forget trim and ceiling. These often are painted white, considered "safe." But white can be stark, especially with the wrong undertones. Soften or warm the color. Trim paint should have the same undertones (i.e., grey, beige, yellow, pink) as the dominant color. Ceilings may have a peach tone added, or a bit of the wall color may be added to ceiling-white for automatic compatibility.
- (3) Keep room-to-room flow in mind. In these semi-open houses, colors aren't experienced in isolation. The palettes in adjoining rooms should play off each other, either as shades and tints of similar colors, as complements that have similar tone and value, or as analogous schemes.







ABOVE Pots and vases from the Oregon Potters Association are displayed on the mantel. The framed wallpaper remnant is "Storybook Cottage Landscape Frieze," ca. 1905, from M.H. Birge & Sons. BOTTOM Bolling & Co. partners Gwen Jones and Bo Sullivan examine vintage sample books in the studio.



# The 1916 house is a **California-style semi-bungalow,** with both Craftsman and Colonial Revival elements. The front boasts a deep porch, the back a sunroom.

After seeing 40 properties, she'd about given up—then came upon a Craftsman semi-bungalow (one and half storeys). Built for \$2,000 for a railway conductor, it needed only gentle updating, having been nicely restored by previous owners, who'd also upgraded systems and the kitchen.

The 1916 semi-bungalow betrays the turn toward Colonial Revival sentiment, with French doors and painted trim found behind the traditional double-gable façade with its battered porch posts and exposed rafters. The house is attractively sited, set high and back from the street. Steps lead past a front garden to a porch with bold structural details. The 48-inch-wide front door, a Craftsman version of a French door with 12 lights, allows sunlight to stream into the living room that runs the width of the house. The dining room's built-in buffet is still here, and, beyond the kitchen, a pleasant sunroom overlooks the backyard.

Gwen was captivated by such details as octagonal, opalescent milk-glass doorknobs. The large 1916 garage, she thought, would make the perfect studio. That's where her work began: she



In 2013, archivist and restoration consultant Bo Sullivan founded Bolling & Co., a unique business buying and selling rare, antique American wallpapers. Initially housed inside Portland's Rejuvenation store, the enterprise moved in 2017, after Gwen Jones became Bo's partner. The company's studio showroom is now in Gwen's garage, and production (of framed works) has moved to her large basement.

BELOW Former owners had already added cherry cabinets with Arts & Crafts detailing; this owner added her custom floorcloth and Portmeirion Welsh Dresser ceramics. The sunroom is just beyond. RIGHT Beefy tapered posts, beams, and rafters anchor the façade.









TOP A collection of Americanmade "Venetian" wroughtiron lanterns, accent lights from the early 20th century, hangs in a corner of the sunroom. ABOVE Cuttings on the kitchen windowsill came from the new gardens.

insulated and drywalled the building, then laid a wooden floor. A salvaged 8' x 4' picture window came from the Rebuilding Center; now it overlooks the back garden.

In the main house, Gwen was able to begin decorating straight away, and started by freshening rooms with color. Vintage and reproduction lighting includes a cluster of early-20th-century, "Venetian" wrought-iron lanterns that hang in the sunroom.

The kitchen already had cherry cabinets with Arts & Crafts detailing and a farmhouse sink. Gwen created a floorcloth she based on a 1912 Arts & Crafts ceiling decoration; it's colored tawny yellow and black granite with red accents, tying together the Cornsilk (Benjamin Moore) wall color and cherry cabinets.

"I went on a three-month extravaganza of painting," Gwen jokes, recoloring the living room in light-toned Hinoki from Sherwin–Williams. The original brick fireplace surround, which had been painted an unappealing tan color, was faux-finished in deep turquoise to reflect the ceramic glaze of a prized pot.

Saving the best for last, Gwen considered the dining room. Walls were painted gold-toned Walk on the Beach by Benjamin Moore, and the elaborate ceiling trim came to life with White Raisin by Sherwin-Williams. In the 10"-deep frieze area, Gwen stenciled a stylized pattern in micaceous gold with purple and green highlights. She based the design on Canton fairy bells ('Night Heron') that grow outside the window.

Ornamental crabapple street trees planted by the previous owner shade the front garden. Gwen has filled its beds with fragrant perennials: evergreen Azara, whose late-winter blooms smell like vanilla; sweet osmanthus, blooming in spring with an apricot aroma; *Loropetalum* bushes (Chinese fringe-flower) producing a riot of pink blossoms in the spring. Rose bushes and a smoke tree, flowering cherry trees and clematis vines are recent additions.



RIGHT An "artistic bungalow" of the Arts & Crafts era, modeled on an actual planbook model that was available as a kit home. Ground-hugging and with deep eaves, the bungalow promises cozy shelter; the pergola porch blends indoors and out. Exaggerated structure-brackets. battered piers, belt courses-provide the only ornamentation.

## THE BUNGALOW, 1890-1930

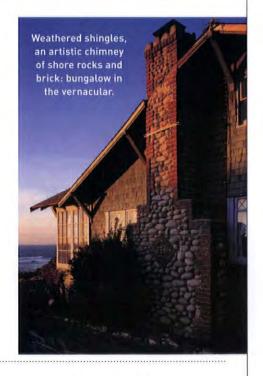
A BELOVED TYPE ALIGNED WITH AMERICAN ARTS & CRAFTS. By Patricia Poore

Bungalow may seem to some like a synonym for cottage, but in its heyday it was prized both for its exotic, Anglo-Indian associations and for its artistic naturalism. Early in the 20th century, the bungalow had close ties to the Arts & Crafts movement. The bungalow showed up in the U.S. in the 1880s, but it was its development in Southern California that paved the way for its new role as a year-round house.

BUNGALOWS came from India, sort of—variations of the word existed for hundreds of years before any bungalows showed up in England or the U.S. Long, low buildings with wide verandahs and deeply overhanging eaves, "bunguloues" were temporary and quickly erected shelters, built for Englishmen by native labor in India. Around 1870, the builders of newly fashionable vacation houses on the English seacoast referred to them

as "bungalows," giving them an exotic, rough-and-ready image.

But it was in California that the true bungalow boom began. The climate was perfect for a rambling "natural" house with porches and patios. Los Angeles and upscale Pasadena, a resort town in the 1890s, were growing fast. Architects Greene and Greene called their millionaires' chalets "bungalows." The California Bungalow —a term in use by 1905—was

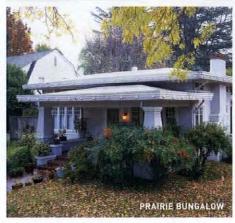


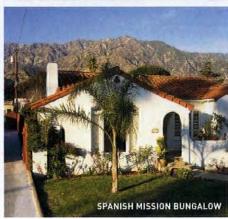
**From the "Bungal-Ode"** ... my blood is all a-tingle / At the sound of blow on blow, / As I count each single shingle / On my bosky bungalow / And I dream of every ingle / Where I angle at my ease, / Naught to set my nerves a-jingle / I may bungle all I please ...

-EXCERPT OF A POPULAR DITTY BY BURGESS JOHNSON, 1909









soon a well-defined new style. Gustav Stickley sang their praises in his magazine *The Craftsman*. Dozens of plan books between 1909 and 1925 promoted "artistic bungalows."

At the same time, home ownership was becoming a realizable American dream for an exploding middle class. A need existed for a small and simple house that would look good even if plainly built and furnished.

As early as 1908, the word with a fashionable cachet was being used for many small houses that had only the vaguest bungalow allusions. Ironically, the 1920s was the boom period for bungalow building, even as the decline of the style began. Instead of "simple, rustic, natural, charming," the bungalow glut was beginning to change the connotation of the word to "cheap, small, and vulgar."

Since the 1980s, the American bungalow has come back stronger than ever as part of the Arts & Crafts Revival. Thousands of bungalows have been snatched up to be interpreted in a manner often beyond the tastes and budgets of the original owners.

### **BUNGALOW** variants

Period bungalows can be quite plain little houses. Some nod to other styles including English Tudor, Swiss Chalet, Japanese—even, anachronistically, Colonial Revival. • ENGLISH Bungalow A steeper roof with clipped gables and a parged (stucco) exterior give this house English pedigree.

- CHICAGO Bungalow A unique brick variant built by the thousands in post-fire Chicagoland.
- PRAIRIE Bungalow This one has nearly flat roofs and Midwestern elements.

SPANISH MISSION Bungalow White stucco on lath, a red tile roof, and arcades distinguish this popular sub-type.



**TOP CENTER** The offset double-gable front is one bungalow type. A short and stout picket fence is perfectly complementary to the house's height and details.

### the HALLMARKS

ONE OR ONE AND A HALF STOREYS
 Larger houses may have a
 bungalow-era look, but the
 definition of a bungalow is one
 storey, albeit often with a half storey above.

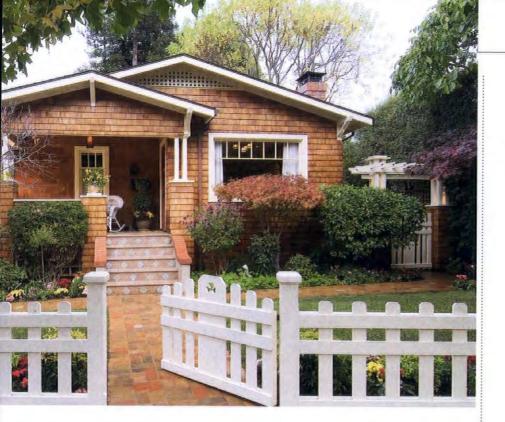
• LOW, GROUND-HUGGING Most bungalows are low and spreading—with porches, sun porches, pergolas, and patios tying them to the outdoors.

• INDIGENOUS MATERIALS Find a regional use of such materials as river rock, clinker brick, quarried stone, and shingles.

• EMPHASIS ON STRUCTURE Look for artistic exaggeration in columns, posts, eaves brackets, lintels, and rafters. Inside, too, find ceiling beams, chunky window trim, and wide paneled doors. Horizontal elements are stressed.

 ARTISTIC NATURALISM The Arts & Crafts Bungalow follows an informal aesthetic; it is a type without strong allusions to formal European or classical precedents.

• EXOTIC INFLUENCES Appearing in builders' houses and style books: stick ornament in the manner of Swiss Chalets; Spanish or Moorish arches and tilework; and orientalism, especially Japonesque.



# bungalow INTERIORS The typical bungalow

interior, at least as it was presented in the house books of the period, is easy to recognize. Basically, **the bungalow interior was a Craftsman interior.** 

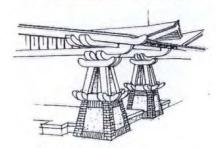
• In a departure from Victorian interior decoration, bungalow writers frowned on the display of wealth. Rather than buying objects of obvious or ascribed value, the homeowner was told to look for simplicity and craftsmanship. The finest examples of Arts & Crafts handiwork found a place—but so did rustic furniture. • Walls were often wood-paneled to chair-rail or plate-rail height. Burlap in soft earth tones was suggested for the wall area above, or used between wainscot battens. Landscape friezes and abstract stenciling were common.

Dulled, greyed shades and earth tones, even pastels, were preferred to strong colors. Woodwork could be golden oak or oak brown-stained to simulate old English woodwork, or stained dull black or bronze green. Painted softwood was popular for bedrooms, with white enamel common before 1910 and stronger color gaining popularity during the '20s. • It became almost an obsession with bungalow builders to see how many amenities could be crammed into the least amount of space. By 1920, the bungalow had more space-saving built-ins than a yacht: Murphy wall beds, ironing boards in cupboards, built-in mailboxes, telephone nooks. • Writers advocated the "harmonious use" of furnishings. Oak woodwork demanded oak furniture, supplemented with reed, rattan, wicker, or willow. Mahogany pieces were thought best against woodwork painted in offwhite tones. • Clutter was out—"clutter" being a relative term. Pottery, Indian baskets, oriental wares, vases, and Arts & Crafts hangings satisfied the collector instinct. Affluent households might display Rookwood pottery, small Tiffany pieces, and hammered copper bowls. A watercolor landscape by the amateur painter of the family was the ultimate Arts & Crafts expression for the home.

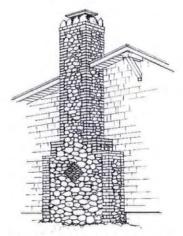
> BOOKS You'll find so many books about the American Arts & Crafts movement and bungalows! For the editor's list of favorites, go to artsandcraftshomes.com/books

#### UNIQUE DETAILS

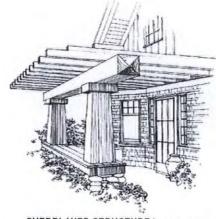
Elements of the exotic and the vernacular, the imaginative and even the bizarre, show up in these houses that have an affinity for art and craft.



ASIAN INFLUENCE is apparent in this detail from a bungalow in Pasadena, which conjures up pagodas and Japanese woodworking.



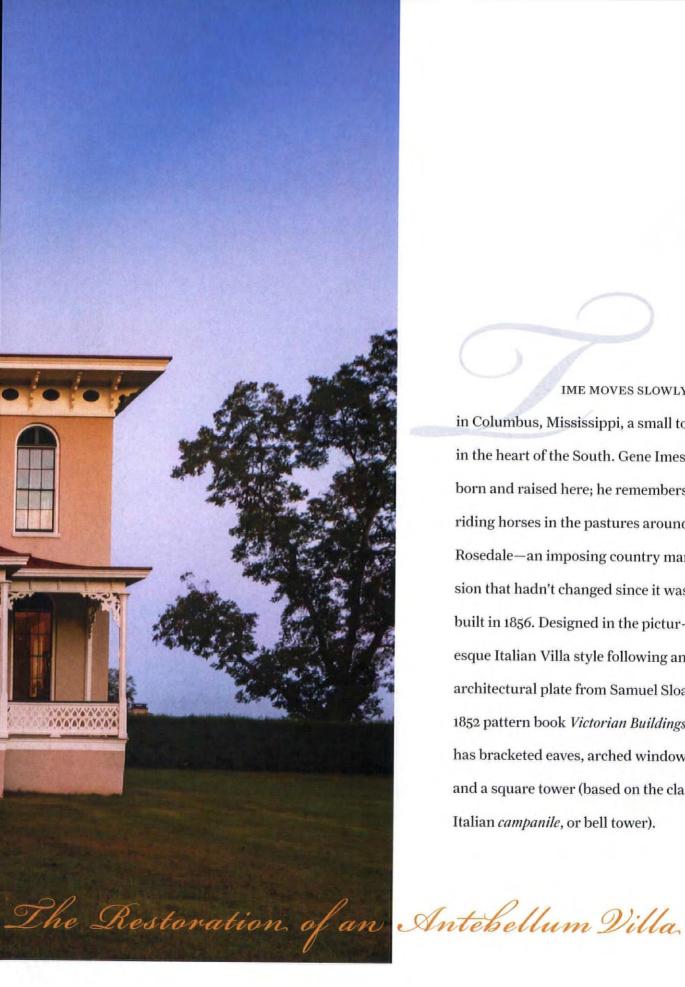
LOCAL MATERIALS play a role in the vernacular charm of bungalows that may be stone or shingled depending on locale, always exhibiting the craftsman's hand.



**OVERPLAYED STRUCTURE** is common: battered (tapering) piers and columns, giant knee braces, exposed rafter tails.

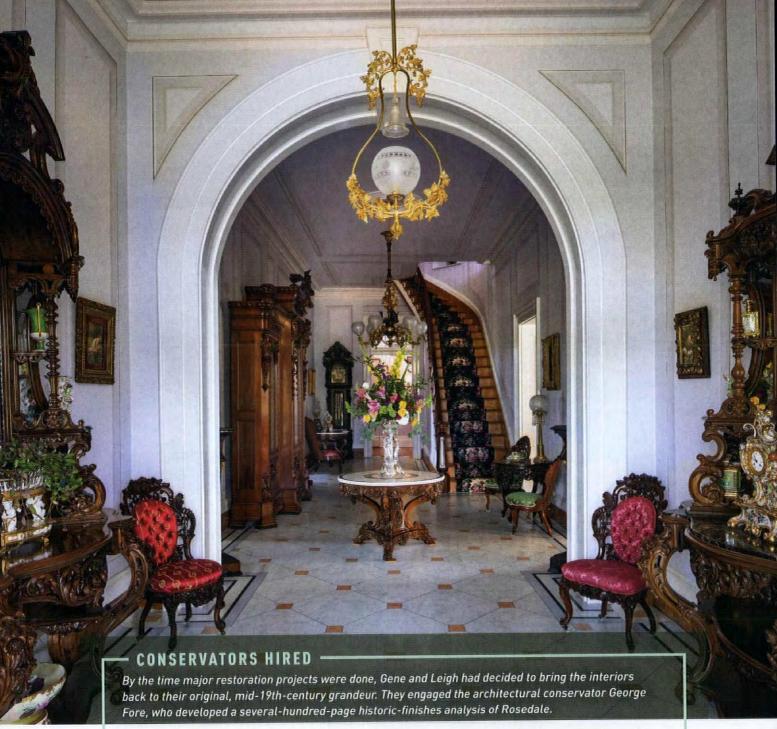
# AN ITALIAN VILLA Symmetrically arranged around a square tower, the Victorian house has bracketed eaves, arched windows, and a wide piazza. Gene and Leigh Imes await visitors on the porch, or piazza. Broad front steps 7476767474**74747**4767 7476767474747474767 of marble were restored.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY JOHN NEITZEL



IME MOVES SLOWLY

in Columbus, Mississippi, a small town in the heart of the South. Gene Imes was born and raised here; he remembers riding horses in the pastures around Rosedale-an imposing country mansion that hadn't changed since it was built in 1856. Designed in the picturesque Italian Villa style following an architectural plate from Samuel Sloan's 1852 pattern book Victorian Buildings, it has bracketed eaves, arched windows, and a square tower (based on the classic Italian campanile, or bell tower).



Microscopic analysis of paint taken from woodwork and plaster uncovered four faux-wood patterns, six faux-marble patterns, trompe l'oeil treatments, wallpaper remnants, and polychromed plaster finishes. Fore recommended oil glazes and ground-in-oil artist's pigments for repainting, as acrylic glazes are too opaque to reproduce the translucency of historic paints. Talented craftspeople grained and marbleized fireplace man-

tels, doors, and baseboards.

Gene Imes also engaged
Candace Volz, an architectural
restoration specialist based in
Austin, Texas, to assist with the
choices of wallpapers, floorcloths, and carpeting. Gene
had been fortunate enough to
discover—and purchase—one
of the country's largest collections of Belter furniture, along
with Old Paris porcelain and
Rococo and Renaissance Revival lighting, from a collector

who'd decided to sell it all. Volz developed period-appropriate floor and wall treatments for each room to complement the furniture. Decorating began in the 55-foot-long entry hall, where an absence of carpet tacks indicated that a canvas floorcloth had been used. The staircase did have tack holes, indicating it had been carpeted. The new runner is 'Rose Medallion', reproduced from a mid-19th-century English design.





# Who could resist the challenge? Finding

a soaring *campanile*, the grand entry hall, 14-foot ceilings, and separate parlors for ladies and gents, the owners felt a calling to restore the 1856 villa, right down to finishes and furniture.

When Gene and his wife, Leigh, were house hunting in 1997, they revisited the villa, and knew "this was it" even as they ascended the front steps. Still painted in its original rosy tan, the house welcomes visitors into an arched entry hall with a soaring ceiling and a sweeping staircase. Traditional ladies' and gentlemen's parlors on either side of the front hall, a library, and a formal dining room would provide ample room for entertaining. Upstairs, each of four spacious bedrooms has its own sitting area and marble mantel. A third-floor aerie in the tower affords 360° views of the bucolic countryside. In fact, the view had not changed in 150 years: one can see

to the Tombigbee River, a half-mile away.

Sturdily built with 18-inch brick walls, the house was solid but needed new systems, a process that occupied the first three years of restoration. New wiring was run in metal conduits notched into the brick walls; new heating and air conditioning systems were installed; all of the plumbing was replaced. The original walls and ceilings were patched or replastered, their original mouldings conserved. The house had had a standing-seam metal roof, but unfortunately it hadn't been installed correctly and eventually was replaced. Leaks delayed upstairs restoration for several years.

Today, the formal dining room is opulent,

LEFT Zuber's rainbow paper 'Irisé Bicentenaire' complements the 'Gothic Jewel Rondel' carpet in a custom green, gold, and burgundy colorway. ABOVE The dining-room mantel is faux-finished as gold-veined marble. **OPPOSITE** The hall has been restored to its intended grandeur, original paint finishes re-created and a period floorcloth added. Carved tables and chairs are Belter pieces. Rococo étagères display fine Old Paris porcelain.





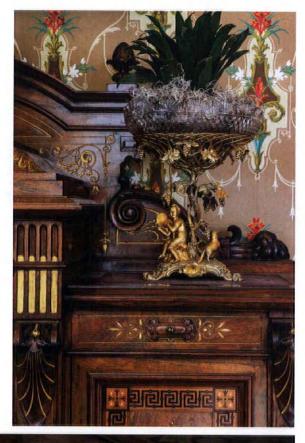
# Twin parlors flanking

the magnificent entry hall were drawing rooms for ladies and gentlemen. Now furnished with a Belter parlor set and a rosewood baby-grand piano, the Ladies' Parlor is an elegant retreat for entertainments and tea. Across the hall, the

men's parlor was redecorated as an ode to the Herter Brothers, New York furniture makers.

RIGHT The baby-grand piano in the Ladies' Parlor is used for recitals. LEFT From the porch, Petey and Pipa peek through an original floor-to-ceiling window; note the hinged wainscot panel.









ABOVE The southwest gentleman's parlor was renamed the Herter Parlor, as it is furnished with antiques by Herter Brothers. The 'Greek Key Medallion' carpet (J.R. Burrows) anchors the room.

TOP LEFT A Victorian epergne rests on a carved and gilded, Renaissance Revival Herter Brothers cabinet. LEFT Foliate and scroll patterns of the inlaid marquetry in the Herter center table are reflected in the exuberant carpet. BELOW A detail of a Herter Brothers cabinet reveals its intricate marquetry.



#### More Online

Another Southern villa, this one Gothic: oldhouseonline.com/house-tours/elley-villa-kentucky







**BELOW** Zuber's grisaille paper 'Paysage Italien' provides a classical background for a Herter Brothers bed and sofa in the master bedroom. Center panels in the dado were marbleized to match the room's marble fireplace.

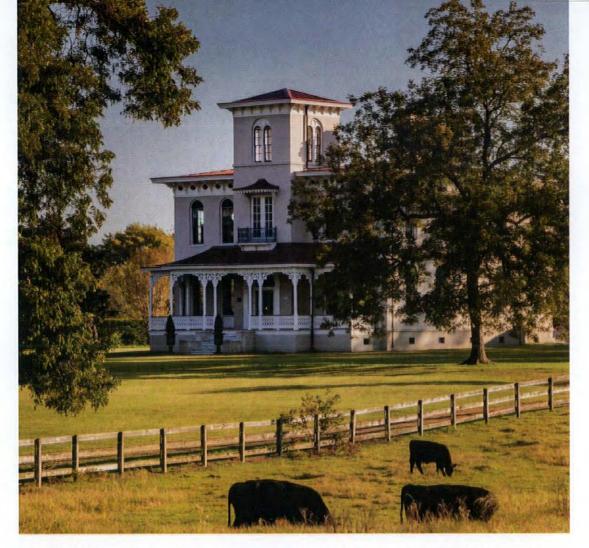
papered in Zuber's "Irisé Bicentenaire', an undulating, green-and-gold rainbow that sets off the rich walnut woodwork and furnishings. Mirrored buffets are now crowded with sparkling, 19th-century silver and multi-color art glass, as they would have been in the Victorian period.

opposite The Gothic theme continues with Zuber's 'Grand Fleur de Lys' wallpaper and the 'Octagon Medallions' wall-to-wall carpeting.
RIGHT A rosewood Belter side chair upholstered in rich burgundy silk is highlighted against the French Zuber wallpaper.
FAR RIGHT A pleated silk canopy tops the intricately carved oak bed.

A small remnant of flocked, red-and-green wallpaper was found above the door frame in the Ladies' Parlor, but there wasn't a full repeat to guide reproduction. Chris Ohrstrom of Adelphi Paper Hangings did have a full repeat of a similar, flocked, mid-19th-century pattern made by Delicourt in France. Chris referred Gene to Cole & Son in England, who were able to laser-cut the printing blocks, then hand-print and flock the paper—a process that took over a year, with multiple strike-offs, to complete. Furnished with a Belter parlor set and a rosewood baby-grand piano, the room is once again an elegant retreat for entertainments and tea.

Across the hall, the Gentlemen's Parlor was redecorated as an ode to the New York furnituremakers Herter Brothers. Handsome Renaissance





ABOVE The villa Rosedale and its bucolic setting have not changed in the past 150 years. BELOW The lacy porch trim frames the pastoral view at sunset. RIGHT Updated with new cabinets and appliances, the kitchen retains its 19th-century charm with the original cooking ovens and Mauny's 'Faience' tile-pattern wallpaper.



Revival pieces include a pair of inlaid cabinets and a marble-topped center table adorned with brass masks and hand-painted porcelain rondels featuring putti (Renaissance cherubs). The walls were papered with Scalamandre's 'Kelton House', a stylized floral paper originally found in that historic 1852 Italianate (currently a house museum) in Columbus, Ohio.

The master bedroom was papered with Zuber's grisaille pattern 'Paysage Italien'. Master paperhangers John Nalewaja and Jim Francis of Scenic Wallpaper actually made a small mockup of the room with folding walls, to work out placement of wallpaper scenes and panels in the room.

The kitchen at the back of the house has been updated, though the original brick ovens were conserved for display. Mauny's 'Faience', a handprinted, 19th-century tile-pattern wallpaper, is appropriate for the period.



# FLORID MID-VICTORIAN STYLES

GET TO KNOW ROCOCO AND RENAISSANCE, BELTER & HERTER. By Brian D. Coleman

The Victorian period lasted a long time—Queen Victoria was the English monarch from 1837 to 1901—and comprises many different styles of architecture and decoration. Still, when they hear the word Victorian, many people think of the carved furniture and heavily embellished rooms of the mid-19th century—a time when the Rococo and Renaissance Revivals were in full sway.

Originating in France, what came to be known as Rococo Revival was inspired by the gilded elegance of Louis XIV and Louis XV styles. Ornate and exuberant, celebrating nature with floral and botanical motifs—and a cavorting cherub or two—Victorian Rococo stands in contrast to the spare neoclassicism of the Greek Revival houses and Empire furniture that preceded it. By the 1850s, the Rococo Revival had become synonymous with the carved furniture of John Henry Belter.

Belter (1804–1864) was a German immigrant who opened a cabinet shop in New York City in 1833. He patented processes for laminating paper-thin sheets of brittle rosewood with glue, steaming and pressing them into three-dimensional moulds that then were carved in fine detail. This allowed for strong furniture that still could be mass-produced. The laminated sheets were resistant to breakage, yet pliable enough to be intricately ornamented.

Although his furniture was frequently copied by such competitors such as Alexander Roux, Joseph Meeks, and Mitchell & Rammelsberg, Belter's work is considered the finest of the period. He typically used six or more layers of rosewood (his competitors used three to six), and his carvings are finer. Belter furniture rarely comes on the market today and, unlike many antiques, has retained its value. A single chair in a rare, complex pattern may bring \$20,000 or more.

By the late 1860s, after the Civil War had ended and wealth had begun to build again, Renaissance Revival style had become the fashionable alternative to Rococo. It took cues from the baronial palaces of classical Italy; these large-scale pieces were not so frivolous or flowery. Based on rectangular, geometric forms, Renaissance Revival furniture was machine-made and mass-produced, but then embellished with gilded and polychromed cutouts and elegant, incised decorations.

Many talented shops produced Renaissance Revival furniture: Jelliff, Brooks, Pabst, Kimbel and Cabus, Pottier & Stymus, and Hunzinger are well known. But it was Gustave and Christian Herter who produced the finest and most elaborate work. One of the first decorating firms to open after the Civil War, Herter Brothers operated from 1864 to 1906.

The firm custom-designed everything, from wall and ceiling treatments, drapery and portieres, to elaborate furniture. Prominent clients included the Grant White House, William Henry Vanderbilt, J. Pierpont Morgan, and Jay Gould. Herter Brothers furniture today is highly soughtafter, priced from \$5,000 for a side chair to \$50,000-plus for a rare cabinet. The Herter Brothers also produced furniture in Neo-Grec style and, famously, in the later Aesthetic Movement style.

### ROCOCO Revival furniture cabriole legs

- round corners, serpentine fronts, undulating seat rails
   richly carved flowers and fruits
   balloon backs on chairs
- tufted upholstery en-suite sets, including tête-à-têtes [face-to-face love seats] and méridiennes (short sofas)

Associated with early and mid-Victorian French architectural styles, Rococo is a baroque style with heavy carvings and rounded shapes.





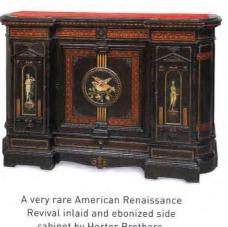
Embellished but more delicate than Rococo, the immensely popular, neoclassical style was in vogue from the 1850s through the 1880s.

# **RENAISSANCE** Revival furniture

walnut, often with burled panels or ebonized • turned and fluted legs • carved crests and finials • marquetry; and brass or bronze mounts • parcel-gilt incised lines and designs • silver, onyx, and marble inlays



A very rare American Renaissance Revival inlaid and ebonized side cabinet by Herter Brothers, ca. 1870, is decorated with a pietra dura plaque and side panels painted en grisaille. doyle.com



Carved flowers and fruits embellish a ca. 1860, laminated and carved, Rococo Revival American parlor chair with needlepoint upholstery. souhantq.com

An ebonized Renaissance Revival pedestal with Neo-Grec accents, by Kimbel and Cabus, is highlighted with bronze plaques and gilded incising. (collection of lan Burkel





A Victorian Rococo Revival marble-top rosewood cabinet with a pierced fretwork crest is attributed to J. & J.W. Meeks of New York. joanbogart.com

#### Victorian Rococo and Renaissance

furniture overlapped in popularity during the 1860s through the 1870s. Rococo was French and florid; the more geometric Renaissance style had Italian roots.

A serpentine recamier

or "fainting couch,"

ca. 1870, is upholstered

in period-appropriate,

button-tufted peacock-blue silk.



rosewood love seat, ca. 1860, makes a statement with elaborate, pierced floral carving. souhantq.com



The Rococo Revival console table with a marble top is another John Henry Belter antique. joanbogart.com



A John Henry Belter 'Fountain Elms'-pattern rosewood love seat is upholstered in a Scalamandre silk damask. joanbogart.com

# LIGHT COTTAGE REDO

Sometimes, what is retained is as important as what is renovated or added. Small things and the right details can bring back the joy.

#### BY PATRICIA POORE | PHOTOS BY RICH MICHELL

"My childhood memories are of my parents working on this house," says Joyce Block. "It was their neverending project: wallpapering, uncovering the wood floors, refinishing woodwork... they were hard-working and meticulous, and so proud of their home."

The brick Tudor in Minnetonka, Minnesota, was designed by an architect for a doctor; it had seen almost no renovation. When Joyce's parents bought it in 1965, her father—also an architect—designed a large, gabled dormer to be built at the rear. That added space to the upstairs bedroom shared by five girls: "My dad had four kids and my mom had four kids," Joyce explains. "We were the original Brady Bunch, and a couple of years later we welcomed a new sibling. Nine kids, and mom and dad, in a three-bedroom house!"

In the 1980s, her father reworked the kitchen—a room that was dated by 1998, when Joyce bought the house at her parents' retirement. Happily, the old, original kitchen with its mid-century flourishes had been installed in the basement, becoming one cue in the design of a period-appropriate kitchen, by David Heide Design Studio.

"We really didn't do anything except the kitchen," Heide claims—but he's being modest, according to Joyce.









ABOVE Is this a Mid-century English Cottage? Or is the style Jerkinhead Modern? The 1940s house of colorful brick is usually referred to simply as a Tudor. Informal masonry and cutout shutters play with the European clipped gable and a classically detailed entry. LEFT The knotty-pine feature walls were retained, with rooms given new life after a good cleaning and expert design tweaks. The fireplace's tile surround is an upgrade, in keeping with original hearth tiles, which were replaced due to damage.





#### TUDOR DOWN THE BLOCK

Who wouldn't fall in love with this subtly colorful house that nestles into its lot? The sunroom and tucked-in garage are original, as is the clipped gable.

Cottage shutters replicate old ones.

"My parents called it our little house of Chicago brick," says today's owner.

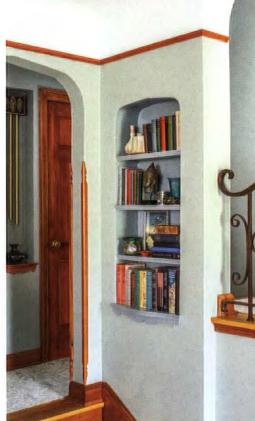
ABOVE The arched and coved openings and metalwork are European Historical Revival details common in the period between the World Wars.

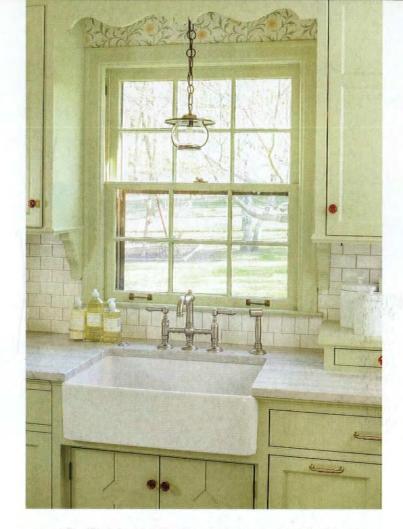
RIGHT Bookshelves in niches set into walls are original, as is the iconic NuTone chiming doorbell. The wood scallop at the bottom shelf is an original detail echoed in the new kitchen.

True, the renovation included no structural changes, no addition—but even the exterior benefited from finesse. "I'd had a two-tone paint job on the trim," Joyce says. "The monochromatic scheme lets the colored brick star." Cutout shutters are the finishing touch—and in fact, the house once had had shutters, but they'd gone missing. Designer Michael Crull also replaced light fixtures with period-compatible reproductions.

"The first thing I did," Joyce Block reports, "was to get the house officially recognized as a Minnetonka Landmark." But Joyce was raising four kids at the time, so it was years before she could see to restoration. "Finally, I looked around and saw that time had taken its toll. I was tired of the '80s kitchen, tired of the particleboard floor in my bedroom [revealed when carpeting was pulled up], tired and frustrated from the task of trying to find a decorator or builder who could help me.

"Then I googled 'historic house restoration', and David Heide's name came up. I will never forget the day David came to see the house. Honestly, within a minute I knew he was the one... he was excited and visionary—he knew more about the house than I did!—he understood the original design intention, and immediately I felt my appreciation for the house coming back." [text cont. on page 90]





ABOVE The "Early American" scalloped valance over the sink celebrates a detail ubiquitous in the 1940s and '50s. BELOW The original glassed-in sunporch brings the brick inside; its shiplap ceiling has been painted.





#### **QUAINT DETAILS**

David Heide channeled the best aspects of nostalgic kitchen cabinets. Shaker doors, and trim pieces sawn with scalloped edges, were refined for a light-hearted kitchen with celerycolor paint and a scrollingvine Morris & Co. wallpaper.





# happy kitchen

The 1980s kitchen had been uncomfortable and cramped; a very large exhaust hood hung down over a center island, blocking the view to the breakfast room. The redesign features meticulous detailing to sync the new kitchen with the 1940s house. A decorative edge on the island camouflages two silverware drawers [above]. The same detail—a refinement of one found on original cabinets—repeats in the window valance over the sink, in brackets, and in the skirt below pantry cabinets. The tall apothecary end cabinet is glazed on three sides.







ABOVE A wall of original knotty-pine built-ins distinguishes the bedroom nook overlooking the side yard. TOP LEFT The original 1940s bath retains its swirled pink tile and Art Deco fixtures. LEFT New papers and paint colors brighten the interior. RIGHT The original tile floor and a vanity designed by the owner's father remain in the master bath.



The house was sound, Heide remembers, but "it lacked joy." A series of tweaks brought it back: removing a fireplace insert, refinishing wood floors, adding period wall tiles to complement the original flooring in a bathroom, specifiying paint colors and wallpapers. As important is what the designers chose to leave alone.

The knotty pine is original. Joyce had toyed with the idea of updating it with white paint-something any other decorator might have championed-but Heide insisted they leave it clear-finished, as intended.

"If, when the renovation is finished, you still want it painted, I'll do it myself, for free," he told Joyce, who felt no need to take him up on it.

House styles of this period are not

pure: "You might check the box 'Other', or maybe 'All of the Above," Heide quips. Elements of Tudor Revival, Colonial Revival, cottage style, and even a hint of Mediterranean show up in a historical pastiche that defines the era. In this house, the tiled bathrooms, wrought-iron rails, arched openings, and sunroom with awning windows are distinguishing features that were honored.

"David, along with his partner Michael Crull and design team Elizabeth, Chris, and Mitch, brought back the house," Joyce says. "Everything looks like it was always here, like it belongs.

"My parents often did 'the parade of homes'-open houses-but always came back saying, 'we can't find anything as sweet as this," Joyce Block remembers.



# MUSINGS ON BRICK, 1929-1955

WHAT ARE WE TO MAKE OF THESE FANCIFUL BRICK HOUSES? By Gordon H. Bock

Colorful, textural brick façades sprouted like wildflowers in the Thirties, Forties, and Fifties. The sales pitches were certainly clever. I suspect that these examples illustrate a change from texture to tone during the years between the wars—and period examples are worth appreciation and preservation.

Around 1930, as the larger world awoke to the exigencies of global economic collapse, the brick industry seems to have clung sleepily to the textural theatrics that had served it so well in the previous two decades. When the fashion for English, Norman, and Tudor Revival houses took hold after 1900, texture was the way to create ersatz iterations of late-medieval masonry. (Many houses were, however, built with veneer brick over terra-cotta block or stud-framed walls. The emphasis was all surface.)

Texture came from a party mix of materials: conventional brick walls peppered with irregularly shaped stones, bricks intriguingly abraded or shaped. Clinker bricks, those legendary rejects of the kiln, beloved by Greene & Greene, seem to ooze from the wall like overfilled muffins. Most intriguing was skintled brick, a texture conceit that turned traditional bricklaying on its head.

Skintling was not a single method but a repertoire of as many as seven related effects. Bricks were set at different angles so that, instead of following a regular wall plane, they project from or recess into it. Cooked up in the 1920s by Chicago architects looking to put a novel spin on common brick (that mundane standby of unit masonry), skintling often featured squeezed-out mortar allowed to harden in place. Though skintling zigzagged into the Depression years in more reserved versions, the cunning unpredictability

of the results took a hit as homebuilders grew conservative and the taste for texture receded.

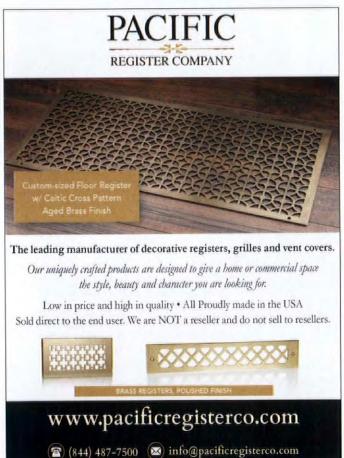
As early as 1929, some prescient brick manufacturers already were pushing color over clever masonry. For example, the Illinois Brick Company promoted their

ABOVE Skintled brick in a house at Winnetka, Illinois, "as developed by Chicago architects," published in a brick-association manual.

TOP LEFT Finzer's Forestblend: colorful bricks of distinction, with the Forestblend Oriental line meant "for small buildings."

TOP RIGHT AutumTints Brick, from the Illinois Brick Company; bricks shown in Buff and Colonial tones.







# Modern homes demand

color, said tastemakers and builders in the 1940s, as nontraditional house styles made headway. Two-tone brick schemes might take the place of ornament.

AutumTints Brick line as "Striking beauty at Low Cost." It featured a naturalistic palette "similar to ... a forest after the first touch of frost," and at a price "very little more than common brick." The Finzer Brothers Brick Company met them toe-to-toe with their Forestblend products. Although the palette was a "blending of reds, browns, blues, tangerines, greens, and polychromes representing the shades and tints of the autumn forest," Finzer goosed the effects and saturation to "daring contrasts" in their Oriental and Range 456 lines, these deemed "suitable only for smaller surfaces."

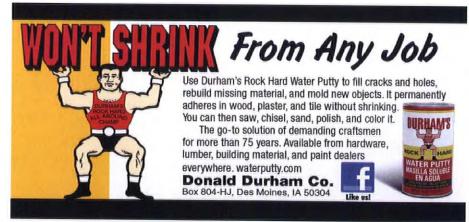
By the 1940s, house styles as well as aesthetics were going in new directions. Period writing suggested that a house with "straight architectural lines, with all slopes eliminated, immediately stamp it as strictly modern." No surprise that, where there's little other surface treatment to catch the eye, "modern homes demand color."

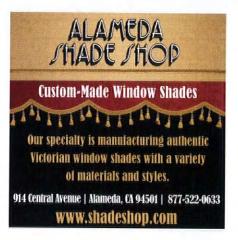
Indeed, if one brick color is good, two may be better. "Combinations of colors are often used," noted the Brick Institute in 1940, citing "the strictly modern type of architecture, which is rapidly growing in popularity." This might suggest a two-tone treatment, where "horizontal panels of protruding brick" are highlighted with a darker shade, or even two colors on the same brick in the form of iron spotting. Following this logic, some schemes mixed bricks of different colors.

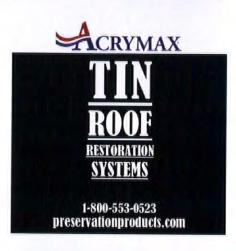
Where do you go from there? Back to texture—with color—all in the same wall.

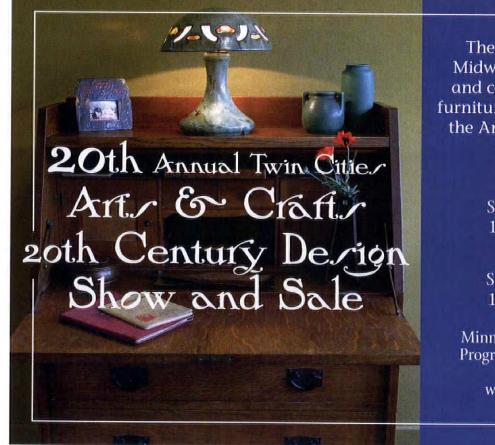
**OHJ EDITOR EMERITUS GORDON BOCK** is an architectural bistorian, instructor with the National Preservation Institute (npi.org), co-author of The Vintage House, and an in-demand speaker: **gordonbock.com**.











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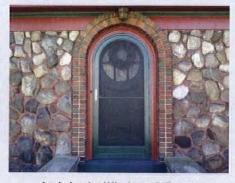
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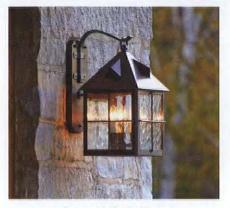
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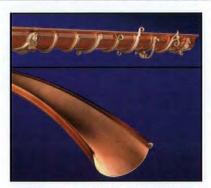
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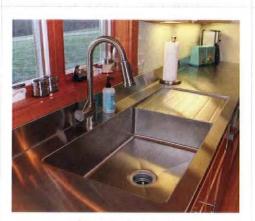
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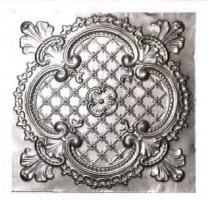
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Full-service restoration Cutting Edge Construction Services historic windowsky.com Historic window repair Heartwood Window Restoration heartwoodrestoration.com Full-service window restoration Historic Restorations historic restorations.com Full-service restorations including windows Marvin Windows and Doors marvin.com Built-to-order high performance windows Olde Window Restorers oldewindow restorer.com window restoration Red River Restorations redriverrestorations.com Historic window restoration Woodstone Company wood stone.com Architectural wood windows & doors STORMS (EXT./INT.) Allied Window allied window.com "Invisible" interior panels Arch Angle Window and Door archangleohio.com Custom special-shapes storms Climate Seal climateseal.com Customizable Acoustic Series Magnetic window panels with lightweight acrylic glazing InnerGlass stormwindows.com Custom compression-fit interior storms with glass Indow Windows indowwindows.com Interior window inserts Mon-Ray monray.com Int./ext. secondary glazing **Storm Snaps** stormsnaps. com Int./ext. polycarbonate snap-ins

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MILK-WHITE KNOBS Opalescent octagon doorknobs House of Antique Hardware houseofantiquehardware.com

ROSEDALE VILLA
CONSULTANT/CONSERVATOR George Fore,
Raleigh, NC: georgefore.com
CONSULTANT/DEC. ARTS Candace Volz, Austin,
TX: volzassociates.com
CARPETS 'Rose Medallion', 'Greek Key
Medallion', Gothic Jewel Rondel', 'Elizabethan
Strapwork', 'Octagon Medallions' woven by
Grosvenor Wilton grosvenorwilton.co.uk
through J.R. Burrows in the U.S.: burrows.com
ZUBER WALLPAPERS 'Irise Bicentenaire' (DR);
Paysage Italien' & 'Plafond Azulegos' grisaille
medallion (MBR); 'Soubassement Blanc' &,
'Grand Fleur de Lys' (Gothic BR) zuber.fr/en
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Hangings adelphipaperhangings.com •
printing Cole & Son cole-and-son.com
p. 77 WALLPAPER 'Kelton House' Scalamandre
scalamandre.com
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manufacture-mauny.fr; to the trade from
Zuber, NYC: [212] 486-9226
(not shown) WALLPAPER 'Harvard Yard'

Related Resources
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Trustworth Studios trustworth.com
Wallpaper Direct wallpaperdirect.com

Scalamandre scalamandre.com

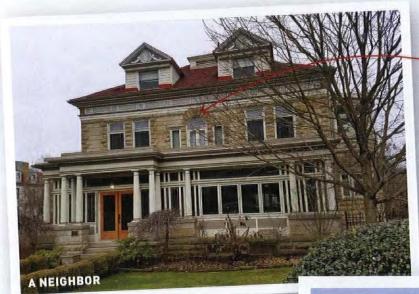
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DESIGN David Heide Design Studio
dhdstudio.com
CABINETMAKER Cutting Edge Cabinets
cuttingedgecabinetsinc.com
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Market Square, Minneapolis: francisking.com
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senecatiles.com PAINT COLORS walls 2138-50
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Sky [matte] • ceiling 2122-50 Iceberg [flat] ]
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Ironworks liveoakironworks.com
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laneventure.com
p. 89 WALLPAPER 'Scroll' Morris & Co.

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Classics 2x4 tile in Moonlight Drive Mission
Tile West missiontilewest.com COUNTERTOPS
White Macaubus (a natural quartzite similar to
marble) LIGHT FIXTURES Jamestown Collection
Vaxcel vaxcel.com PAINT COLORS cabinet/trim
HC 116 Guilford Green (satin Impervo) • ceiling
HC 93 Carrington Beige (flat) Benjamin Moore
benjaminmoore.com RUNNER Woven Arts,
Minneapolis: wovenarts.com
9. 90 TILE wall 4 1/2 sq. in Taupe Interceramic
interceramicusa.com • shower floor (not

interceramicusa.com • shower floor (not shown) RR05 Retro Rounds in Cream Soda Mosaic **Daltile** daltile.com

#### REMUDDLING

Decorative block is again available: Classic Rock Face Block, Fort Wayne, IN: classicrockfaceblock.com Cast from original blocks and design plates; for restoration & new construction; also rock-face veneer



#### DO...

respect historic
materials (such as
decorative concrete
block) that mark the
transition between
traditional and modern
construction.

#### CLASSIC HOMES OF ROCK-FACE BLOCK

"I live in a 1906 American Foursquare; seeing this once grand old lady near Pittsburgh made me very sad," writes the OHJ reader who snapped the photos. The house with the compromised porch, resized windows, and boxy addition was built of decorative concrete block. So is the transitional Colonial Revival house nearby, shown above, which has fared better.

Concrete block (aka ornamental block, cast block, rock-face block) was popular from the end of the 19th century through the Depression years. Sears sold concrete-block houses as kits, complete with the simple machine (also sold separately) for moulding blocks on site. The moulded face might look like plain ashlar, a beveled panel, cobblestone, brick, or rough-cut rock. Ornamental rope, wreath, and scroll designs also were made. Decorative concrete block was common for foundations, garages, and farm buildings—but in many areas it was also used in the construction of entire houses, even grand ones.



**66** The deteriorating parapet concerns me ... the porch can be restored. **99** 

—Joseph Perron

TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it to lviator@aimmedia.com. We'll give you \$100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at facebook.com/oldhousejournal.



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