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OLD HOUSE JOURNAL

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ON THE COVER: David Berman channels the original kitchen, and C.F.A. Voysey, in restoring his Shingle Style house.
PHOTO BY GREG PREMRO. SEE PAGE 24.
Our Favorites Issue

In this year-end issue, we bring you reader favorites and extra pages filled with beautiful and helpful products. The issue was put together interactively: All year, social-media views, Likes, and comments weighed into what we decided to shoot and ultimately feature.

The DESIGN story (p. 24) takes us back to a kitchen we first published in 1997. It hasn’t changed significantly … you might say it’s been retro-dated instead of updated. Now, even the appliances date to before 1930. And, this being the kitchen of wallpaper maven and English Arts & Crafts historian David Berman of Trustworth Studios, stunning wallpapers are on view. Find out how a vintage Glenwood stove (that came with its own cookbook), and a refrigerator from which plastic is banned, have changed his life.

The RESTORE section (p. 44) also looks up old friends. Editor Mary Ellen Poison revisits contributors to ask what bits of wisdom their projects brought them. “Restoration will take longer and cost more than your highest estimates” is a common refrain, but folks also offer insights on both the necessity and real costs of do-it-yourself work, how to compromise to suit the budget, and making sure the kitchen really functions.

Both the kitchen and the bathroom favored by readers look to design standards from the beginning of the 20th century. But they take different turns, as the kitchen in the 1910 house leans toward Colonial Revival design, while the bath for a redesigned 1980s house is in Arts & Crafts mode. (See pages 36–39.)

As we vetted houses to tour, the projects seemed to fall neatly into three discrete categories: do-it-yourself restoration, before-and-after reveals, and replica or salvaged houses. As it happens, the St. Louis house is a transitional Victorian (p. 64), the Portland redo dates to the bungalow era (p. 76), and the replica New England house built of salvage and antiques is Colonial (p. 84). Quite a sweeping survey of American house styles!
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Mellow Gold and Yellow

Yellow, gold, and bronze infuse the house with light.

By Mary Ellen Polson

1. GOLD-ON-WHITE
Hand-printed with warm metallics in a lustrous “white silk” finish, Kunio and Terumi are in a collection of wallpapers based on traditional Japanese design motifs. They’re sold in 30-square-foot rolls for $83 per roll. Bradbury & Bradbury, (707) 746-1900, bradbury.com

2. GOLDEN CROCUSES
Sculptor and writer Carol Alleman casts limited-edition bronze vessels like “Golden Promises,” then writes a poem to accompany each piece. Lavish with crocuses, the vase measures 6 1/4" tall x 4 1/2" in diameter, $2,200. Alleman Studios, (520) 622-6377, allemanstudios.com

3. COY KOI
Goldfish swim in “Waterlilies I,” a recent triptych from Yoshiko Yamamoto. Each of the 19 colors is block-printed on acid-free, all-cotton paper. Framed, it measures 20 3/4" x 41"; $240 matted, $470 matted and framed. Arts & Crafts Press, (360) 871-7707, artsandcraftspress.com

4. OPEN WIDE
This decorative fish boot fits over the bottom of a round downspout. Made of cast brass, it’s available in 3" and 4" sizes for $199 to $294. Classic Gutter Systems, (269) 665-2700, classicgutters.com

5. FALL’S BRILLIANCE
The oak leaf tile in yellow has a silky matte finish that displays characteristic light to dark variations in the glaze. The 6" square tile is 1/2" thick and comes with felt tabs for tabletop use and a nail hole for hanging. $46. Carreaux du Nord, (920) 553-5303, carreauxdunord.net
6. MANGO FRIDGE
The delicious, deeply yellow 1958 Northstar refrigerator in custom Mango features double doors and a bottom freezer. Doors and drawers are formed—not stamped—from heavy-gauge steel. The fridge has a 25 cubic foot capacity; $6,695. Elmira Stove Works, (800) 295-8498, elmirastoveworks.com

7. RUNNER IN MUTED GOLD
Carrie’s Garden is an original Arts & Crafts-inspired design rendered in muted gold flowers on Devonshire art cloth using satin stitch, coral stitch, stem stitch, and French knots. The finished table runner measures 13½” x 48”, $385. Paint By Threads, (951) 545-7451, paint-by-threads.com

8. BRUSHED OR SATIN
Knobs and pulls from the Jeffrey Alexander Tiffany Collection offer classic Colonial Revival shapes. They come in satin bronze, brushed gold, and five other finishes. Knobs are $11.11 each, pulls $15.05 each. Appliance pulls ($30.35 each) also available. Hardware Resources, (800) 463-0660, hardwareresources.com

9. THE BEE’S KNEES
Accent your Victorian pocket doors with the Bee pocket-door pull. The bees gather ’round the keyhole, which can be ordered closed or open. Left un lacquered, the 2¾” Eastlake-style pull will gradually develop highlights with use. $15.99. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

10. AGED BRASS
Do you need to match a grille or wall register and can’t find a suitable replacement? Send your design and specifications and have a custom piece made in the finish of your choice, like this wall register in an aged brass finish. Call for quote. Pacific Register, (844) 487-7500, pacificregisterco.com
Gifts for Home

For you or your friends, maybe for the house itself: gifts that will delight all year long.

By Mary Ellen Potson

1. CREATE A SCREEN
A historically accurate shutter kit may be used to create a porch screen. Made from PVC that resembles wood, Shutters In-a-Box are ready to assemble with a few cuts on a miter saw, and come with hardware. One pair goes for $243 and up. Aeratis, (888) 676-2683, aeratis.com

2. COOL CATS
The Brayton Laguna cat is a Mid-century Modern classic introduced by the namesake pottery in 1960. Revived by one of California’s legacy ceramics works, the Siamese-like kitty comes in half a dozen period colors. It stands 16” tall; $95. Bauer Pottery, (888) 213-0800, bauerpottery.com

3. TULIPS ALL YEAR
Treat parlor or dining room to an artist-made lamp. The blossoming tulips in this Art Nouveau-inspired lamp get their shape from Anne’s expertly cut metal overlays. About $1,000. Anne Ryan Miller Glass Studio, (812) 988-9766, anneryanmillerglassstudio.com

4. PRACTICALLY EGCCELLENT
Store, cook, and serve eggs with the Egggin, a colony of plastic penguins for holding up to six eggs. Use it store them in the fridge, pop eggs in boiling water, and remove them safely with the stay-cool handle. $21.99. Anima Causa, (917) 463-3974, animacausa.com

5. GIFT JOURNALS
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6. RED ALERT!
If "Forbidden Planet" is your favorite flick, these Ray Gun bookends from Pendulux deserve a place in your Mid-century Modern bookcase. Cast in solid polished aluminum with brass accents, each measures 8 ½" high x 8 ½" wide x 3 ½" deep; $149/set. The Kings Bay, (800) 910-3497, thekingsbay.com

7. GRACEFUL LIGHT
Upgrade a hall or formal area with the Cheshire two-light sconce, mounted on a cast-brass backplate with slender arms that support electric candles nestled in holders with bobeches. The double sconce comes in 16 different finishes with your choice of linen shades, $645. Brass Light Gallery, (800) 243-9595, brasslight.com

8. VIENNESE REVIVAL
Based on a 1903 design by Austrian architect/designer Josef Hoffmann, the Hoffmann End Table tucks into any small space. Shown in fumed oak with an ebony center made from recycled piano keys, it measures 20" square by 27" high; $1,700. Kevin Rodel, (207) 837-2833, kevinrodel.com

9. A RESTING DEER
The Vienna Woods tile is inspired by a ca. 1910 Wiener Werkstätte textile by Carl Otto Czeschka, which may be familiar from a garment worn by the Austrian artist Gustav Klimt. The 6" x 8" tile comes in blue or forest brown; $99. Motawi Tileworks, (734) 213-0017, motawi.com

10. IMAGINE THAT!
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11. LITTLE LIGHT OF MINE
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12. FIRECLAY DOUBLE BOWL
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13. THIS YEAR’S EDITION
The 2019 Collector Edition console table in oak or cherry is built with pegged through-tenons and a dovetail-jointed center drawer, graced on either side by book-matched Riverscape tiles designed by Nawal Motawi. The piece is 32” high x 56” wide x 15” deep; $1,995. Stickley, (315) 682-5500, stickley.com

14. CORRAL IT IN COPPER
A vintage boudoir tray from the early 1900s was the inspiration for this hand-hammered copper repoussé tray perfectly sized for small luxuries. The tray measures 6½” wide x 2” high. Free shipping. $110. Susan Hebert / Cobre Hand Hammered Copper, (503) 248-1111, cobre.com

15. CROWNING THE CHIMNEY
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Sears, Aladdin, Gordon Van Tine, and others sold and shipped ready-to-build house kits, ca. 1908-1940 and later. The houses are most common in the Midwest.

WASHINGTON, DC / $1,460,000
The Sears 'Westly' plan was offered between 1913 and 1929. This restored version is remarkably intact on the exterior, with its through-tenon porch posts, a cutwork balustrade, and original siding. Much of the interior woodwork remains.

CARLINVILLE, IL / $79,500
This 1918 transitional 'Whitehall' Queen Anne is one of 154 remaining Sears kit houses ordered by Standard Oil for its workers. The front porch has been enclosed, but the bay-front window, headboard ceiling, and other details remain.

FAIRMONT, WV / $165,000
The 'Alhambra' was one of Sears' most popular kits. This 1920 stucco survivor retains much of its interior woodwork, including plate rails in the living and dining rooms, a built-in buffet, and original staircase.

SANDFORD, ME / $174,000
Sears' 'Crescent' (built 1926) is a simple Cape Cod with a dramatic entry portico supported by triple columns. The front door, sidelights, and staircase are original, as are charming built-in cabinets in the dining room. There's knotty pine, too.
1. The Sears 'Westly' Plan
2. The Sears 'Alhambra' Plan
3. The Gordon Van Tine Foursquare Plan
4. The Sears 'Whitehall' Queen Anne Plan
5. The Sears 'Crescent' Cape Cod Plan

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A VICTORIAN SAVED

We fell in love with this house and hope the buyer will, too. By Clint Eberlin

This house in Summit, New Jersey, was built in 1878, but now it is virtually new construction replicating the original. Neglected and abandoned for many years, it had significant structural damage as a result of disastrous roof leaks; there was no question that this would be a gut renovation, down to the lath.

Besides structural work, the house needed its porches put back, new roofs, new mechanicals and systems, new cedar clapboard siding and exterior paint, a new kitchen, and new bathrooms. Nevertheless, the point was to save this bit of the 19th century, so we kept the house’s historical details.

The porches were rebuilt as they had been. Originally there were around 50 exterior corbel brackets, massive in size: 6” wide by 12” deep by 26” tall. Only a few were salvageable. I personally made 40-plus corbels to match the originals; each one is built up from three separate pieces of wood. (If I’d thought to take photos during that project, I would have sent a how-to article to OHJ!) Inside, custom mouldings replicate the originals; the walnut stain on floors is also custom. There are so many more examples of time-consuming detail work.

The house is worth it. It’s on prestigious Kent Place Blvd. in Summit, a beautiful town just 40 minutes from downtown Manhattan by train. I acted as general contractor, while my wife, Erin Eberlin, was the designer. I began rebuilding in March 2018 and finished the project in the summer of 2019. We ended up with 2,706 square feet, five bedrooms, and three and a half baths. In these photos, the house is staged for sale.

The project became a labor of love more than a flip. I’ve done more than 50 renovations as a re-developer. Our company name is Hybrid Investment Properties because we don’t focus on one specific type of property: we do residential, commercial, rentals, resale, etc. The only common denominator is that each project is highly distressed and will need significant rehab.

The house sold quickly for the asking price of $1,099,000. Erin and I consider this our most exciting project because of the true beauty the house once had. We even dedicated a website to it (40kentplace.com). We fell in love with the house, and hope that OHJ readers enjoy seeing its rescue, and that our buyer will appreciate it.
THE INTERIOR  Because the house was decorated for sale to a wide market, finishes and colors are fairly neutral. Nevertheless, original period elements, including the wide arches between rooms, were retained or replicated. The plaster ceiling medallion was conserved.

- The staircase was made sound; the entry floor is black and white marble (above).
- The new kitchen has wood cabinets with dovetailed drawers and a pantry with a tile floor. The La Cornue range has brass trim (left).
- The dining room beyond the arch is paneled in wood. Custom mouldings match the originals. Hardwood floors are new.
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design considerations
FOR A PERIOD KITCHEN
AUTHENTICITY REIGNS AT
the 1910 Shingle Style house
known as Scone henge, where,
in the kitchen, the year is 1930.

page 24
to the last DETAIL

When you buy an old house, you will have to remodel the kitchen. Old houses never have enough storage space. Bachelors don't cook. Wrong, wrong, and wrong—at least at Sconchenge, David Berman's 1910 Shingle Style house in Plymouth, Mass. When he bought the place, it needed a level of cleanup and restoration that meant a dumpster was parked outside for months. Yet he didn't touch the kitchen's old-fashioned floor plan. In fact, David sings the praises of his original kitchen “suite” as he serves his trademark ginger scones.

BY PATRICIA POORE | PHOTOGRAPHS BY GREG PREMRU

ABOVE The sugar tin is part of a Kreamer-ware set. “Old utensils are fun to use and work as well or better than modern pieces,” says Berman. “I’m not against appliances, I just expect them to last... planned obsolescence has never been high on my hit parade.” RIGHT The Shingle Style house in Massachusetts was built in 1910. The gambrel dormer and Palladian window are Colonial Revival allusions.
INSPIRED WALLPAPER

Berman's 'Laborate et Amate' paper was cued by English designer Voysey's tile series depicting craftspeople. The green chosen echoes the Jadeite. 'Bird & Rose' is the Voysey pattern on the curtains.
AN OPEN FLOOR PLAN  The main room is largely unfitted.
Windows, sink, wainscot, and cabinets date to 1910.
THE ISLAND STORY
The island was a school laboratory table from the 1920s-30s. It was stripped and refinished. The swing-out seats are original to the piece, which is now on modern dolly casters.
The 1928 Glenwood stove is the workhorse as well as the visual focus of the kitchen. It is particularly appropriate: Glenwoods were made by the Weir Stove Co. of Taunton, Mass.; and this 1910 house had a kitchen upgrade by its first owners in 1927. "It's the original 1910 layout, now with updated, late-20s and early-30s appliances and bits and bobs," Berman explains. The stove has six burners, two ovens, a simmer shelf to hold food just below boiling, a warming oven, and two broilers—one of them vertical.

The vintage stove came from the Antique Stove Hospital in Little Compton, Rhode Island, and was restored at the Stanley Iron Works in Nashua, New Hampshire.

In fact, period appliances set the tone and cutoff date for the kitchen. Also vintage is Frigidaire's 12-cu.ft. W-12 model made in 1929-30. It came from Antique Appliances in Clayton, Georgia. It began life as a sulfur-dioxide unit but has been converted to use modern refrigerant.

All of its hardware is original (except for the conversion element out of sight below). Originally chrome-plated, the degraded hardware was replated in nickel to match the Glenwood's trim.

While Berman says the Glenwood works at least as well as a modern range, look closely and you might spy an under-counter dishwasher to the right of the sink.

"There was never a cabinet in the space," Berman says; "but there was an early dishwasher, gone before I got here. The appliance is a clearly modern incursion, which I have no intention of covering up—nor do I want a vintage dishwasher."
FAR LEFT What we call ice-cube trays, Frigidaire called freezing trays—and the company offered recipes for frozen custards to be made in these pullout drawers.

LEFT Except for an invisible conversion to modern refrigerant, the appliance is all original. Degraded hardware was replated in nickel.

**Kitchen Fidelity**

The kitchen and pantries remain largely as they were in 1910, when the house was built. A ca. 1930 “kitchen renovation” or cutoff date for the room was determined by the Glenwood stove model, which was sold from 1928 to 1931. Most of the appliances and gadgets subsequently added date to that period.

All of the pendant lights, and the dome light over the stove, are 1900–1910 additions salvaged from a local department store before it was gutted. Checkerboard floors were immensely popular from the 1920s through the mid-1940s. This one was installed 25 years ago during the house’s restoration. It’s Armstrong’s commercial-grade solid vinyl tile.

Most of the serving-ware and utensils also date to ca. 1920–1950. Big green glass bowls and all the Jadeite are 1930s, by McKee. Pottery bowls are McCoy. Depression-glass containers are Hazel Atlas. The bisque-color double boiler and roaster on the stove date to sometime before mid-century.

“I can’t find milk delivery in round bottles in this area,” David Berman says. “So, yes, I decant milk and cream into vintage bottles.”

ABOVE The ca. 1929 Frigidaire was converted for modern refrigerant. McKee Jadeite, McCoy bowls, and Hazel Atlas glassware are vintage.

RIGHT Notice the similarity of the paper on the 1911 Crisco cookbook cover to Berman’s wallpaper. “I think I channel the past,” he says of the coincidence.
“Edwardian-era kitchens are very functional,” says owner David Berman. “They have lots of space: a big, open room to work in, and plenty of nicely compartmentalized storage places for putting things away.” His original kitchen suite includes two separate pantries. The butler’s pantry (located between kitchen and dining room), nicely detailed and with a marble sink, has shelves and cabinets for serving ware. The other pantry, on the northwest wall, is for food storage. This room is a mirror image of the butler’s pantry, but without plumbing and with plainer details. It stays cooler than the kitchen during the summer, and in winter it’s practically a walk-in refrigerator. Berman says he did refinish the wood in the main kitchen, but didn’t have to touch the pantries. (Southern yellow pine in the main room had been painted a strawberry color.) After his initial restoration work, “I put everything back where it was because it was all logical. I have all the storage modern homeowners always complain they don’t have.”
ONE LITTLE SECRET
"I have some of Mom's Tupperware, but it's hiding (for now) in the small modern fridge parked in the back hall," Berman confesses when asked about whether plastic has been banned.

LEFT The food pantry on the opposite corner of the kitchen is filled with shelving and under-counter cabinets. It is the perfect cool environment for mixing pastry dough on a marble slab.

BELLOW The 'Dancing Mice' paper is a new adaptation of a period design, by David Berman for Trustworth Studios.

Paper Mice  "My inspiration was a family of mice who took up residence in the Hobart mixer bowl one cold and snowy winter," says David Berman. "I figured if my pantry was going to have mice, they'd best be paper." His design is similar to one in the Silver Studio collection (U.K., 1880-1962) sold by Liberty of London.
I have always felt that historic preservation should involve all the senses along with a good deal of curiosity. That’s why I do what I do (aside from being OCD-prone). I like to see, touch, hear, and taste history.

My friend Paula Marcoux wrote an article for Edible South Shore when I got the Glenwood range. We spent a day testing all the features, using recipes right from the “Glenwood Cookbook.” The stove worked as described. It gave us a window into the tastes and smells and techniques of cooking in the late 20s and early 30s. When it came time to use the vertical broiler, we all held our breath, but it worked beyond expectation.

I know people who have purchased refurbished antique stoves and consider them a compromise when it comes to function—like having an antique car. But I have found that the Glenwood cooks better than a modern stove.

As a result of knowing Paula, who is a food historian and cookbook author, I’ve taken a fresh look at historical cookery and the types of kitchens where it took place. Much of the food is very tasty and surprisingly healthy. Paula shared a 19th-century bran muffin recipe that was sweet yet had no added sugar.

The theory about smaller plates and all that really does hold true. Use period glass containers for food—remember, nothing perishable was pre-packaged—and you have a different way of eating, storing, and handling food. I made a rich, homemade pistachio ice cream in the Frigidaire’s freezing trays, adapting the company’s custard recipe, and the necessarily smaller-size servings were perfect.

It was enormous fun to put my pre-1930 kitchen together and, honestly, it’s even more fun to use. I love it when we have an event and remove the TV; instead, we place the Toast-O-Lator on its shelf, and as toast spits out we adjust the landing plate to catch it. Guys love it, it’s truly absurd silliness.

This morning I bought a brilliant cookbook of early 20th-century recipes. So we’ll be making prawn salads and prune salads—not for consuming at the same time, I can assure you.

---

**Mock Cherry Pie, 1927**

*adapted by Paula Marcoux; makes one diminutive pie for 8*

- Preheat oven to 400 degrees F.
- Put cranberries, raisins, ½ cup water, sugar into medium saucepan; bring to a simmer over medium heat. Cook, stirring occasionally, 7–8 minutes, ’til cranberries explode and sauce slightly thickens.
- Stir cornstarch into ½ c. water, then stir slurry briskly into cooking fruit. Simmer and stir 1 min.; remove from heat and stir in extracts. Set aside.
- Line an 8” pie pan with pastry. Fill pie, top with pastry, crimp edges. Vent pie with a few cuts in top pastry. Bake until golden brown and crispy, about 40 minutes. Icing is optional.

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**Mock Cherry Pie, 1927**

Above Left: A savory aspic created from home-made stock, roasted red peppers, parsley cooked in Madeira, and a reduction of heavy cream. Right: David Berman’s pistachio ice cream.
By 1960 aspic, the once-noble entrée froide, had been reduced to a questionable church-supper dainty made from gelatin recipes found in luridly illustrated mid-century ladies’ magazines.

THEN AND NOW: TAKE, AS AN EXAMPLE, ASPIC

Many a prewar recipe cannot be reduced to fit on an index card; ingredients and cooking techniques have changed too much. Take the preparation of aspic, essentially a super-clarified, high-collagen stock that holds its shape at room temperature, requisite to the display of the most highly decorated luxury dishes of the Victorian period. First up: the strong, clear stock, made with meat and bones, preferably to include hooves, trotters, or chicken feet to produce reliable gelling. Then follows the creation of the mold featuring, say, crenellated ramparts of morels, lobster claw meat, and cauliflower slivers. Do-able, but not fast. —Paula Marcoux

ABOVE Frigidaire instructed cooks what to put where in a completely convective refrigerator: colder on the bottom and warmer near the top. RIGHT Throwback recipes come from vintage cookbooks and magazines as well as appliance makers.
Christmas at Home, 1920

Photo by Oregon City photographer Ralph Eddy of his son Allison; wall photos from glass-plate negatives are Eddy’s.

Look to Vermont, not Germany, for a box of 12 colorful glass ornaments in such historical motifs as grapes, cupcake, Santa, lantern, and Tudor house front. Each is 2”-3” tall; the set is $32.95. The Vermont Country Store also has 6” tin icicles, spiral-shaped and shiny to catch light (50 pieces, $19.95, vermontcounfrysfore.com.

The tree is caged in garlands and decked with ornaments, but has no lights. Note the room-size carpet, unpainted wood wall-corner protector, shirred fabric inside the bookcase doors, and (just like today) forced paperwhites.

Decorating a ca. 1920 bungalow? Consider this child-size, Craftsman-style Morris chair, just 24” high overall. In oak, maple, or cherry with various upholstery options, starting at $294. The Mission Child’s Chair, martinsfurniture.us.

As enduring as the little red wagon is the Flexible Flyer sled patented in the U.S. in 1889. Shown is the 54” wood and metal classic with a steering board and logo. Find it for about $80 at major retailers: target.com, amazon.com.

Eschew bulbous plastic eyesores in favor of this Kid-Kraft birch easel in white, natural, or Espresso. With chalkboard on one side, dry-erase on the other, with a roller on top, it comes with one roll of 18” paper and two paint cups. Best price at Wayfair ($113.99); search “double-sided board easel” at wayfair.com.

Left unwrapped beneath the tree are gifts and toys familiar still: easel, drum, shape blocks—and socks in the wagon!
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My Fancy in a New Kitchen

Long-coveted design details distinguish a simple but elegant Colonial Revival kitchen.

By Catherine Lundie

I love to cook, so my kitchen had to be functional. Yet I was reluctant to add on, since I didn’t want to distort the floor plan with a room that was disproportionate to others in this 1910 house. Our reconﬁguration allowed the range to go opposite the sink, creating an efﬁcient galley set-up, and also gave us a prep and serving area cater-corner to the sink wall.

Practical issues solved, I turned to the fun stuff. I wanted to make the kitchen personal, incorporating design features that had caught my eye over the years. Cabinetmaker Jeff Loux was invaluable; one item I had to have was a pair of scalloped, cutaway doors to hide under-sink plumbing, which I’d first seen years ago in an issue of OHJ and coveted ever since. Jeff designed a scallop pattern that became the basis for the rest of the kitchen’s grace notes—which are both decorative and practical, as wood details hide under-cabinet lighting and the stove’s vent fan.

You don’t need design background, however, to find the vintage vibe agreeable. Here’s proof: My son’s kindergarten friend, on first visiting the house, exclaimed, “This is your kitchen? Whoa, it’s fancy!”

I took that as a compliment.

1. PERIOD DESIGN DETAILS
For a 1910 house that leans toward Colonial Revival style, the owner looked for simple elements of that transitional era. Scalloped cabinet details, lusterware, and a Mackintosh-design tea towel express a subtly feminine, historical character.

2. COUNTERTOPS
Granite countertops make this an interpretive kitchen—not vintage or purist. With shades of taupe, cream, and mocha, the granite sets a soothing palette echoed in paint colors. The stone finish is honed, not polished, to avoid a high gloss.
3. SUITABLE FLOORING
A battered layer of linoleum lay under the modern vinyl, suggesting resilient flooring. The local flooring store recommended this Johnsonite Harmonium: 2' x 2' tiles intended for commercial spaces. It’s easy to clean and comfortable underfoot, with few seams.

4. CABINET DESIGN
Shallow cupboards flanking the stove rest on the countertop, mimicking a cook-stove alcove and hiding electric appliances. Cabinets in a classic ivory paint finish look like old survivors, but the only vintage item is the porcelain drainboard sink.

In the range alcove, the tile backsplash features hand-painted, food-themed art tiles from Pratt & Larson: Vintage Illustration Chives, Corn, and Mushroom in a custom colorway. prattandlarson.com

BE INSPIRED...

The Opal Scalloped Reflector Shade adds an unexpected frill to industrial McCoy pendants from Rejuvenation. Other shade and finish options available; as shown in oil-rubbed bronze with a twisted cotton cord, about $210. rejuvenation.com

The Orpington Tea Towel features Mackintosh’s Glasgow rose. By Studio Fibonacci, the linen-cotton towel has a folded hem and measures 16" x 24"; $34 for a set of two. Also comes with a tan ground. roostery.com

The front-mounted Clear Astoria Glass Cabinet Knob #GLA296017 is 1 1/8" in diameter and, with brass and nickel mounting bolts, priced at $6 apiece. Find other glass knobs in several sizes and in amber, black, forest and Depression greens, and cobalt. historichouseparts.com
In re-imagining a 1980s ranch, owners extended an Arts & Crafts-era sensibility to bathrooms. By Donna Pizzi

“We wanted to capture the look and feel of the ca. 1910 bathrooms we’d seen on tours—but without old plumbing!” say the owners of what had been an undistinguished 1980s ranch. A redo of the house gave even the service rooms—kitchen, baths, and laundry—period authenticity. Mackintosh-inspired details used for kitchen cabinets were carried over to the master bathroom. The custom cabinets, which look like they’re right out of a bungalow-era millworks catalog, are built of paint-grade lumber. Cutouts in the doors are decorative and also provide ventilation.

The bath suite even includes a balcony porch. Dark walls set off the creamy tile and cabinets. Laid over electric radiant heat, the hex-tile floor blends with black pencil tiles in the wainscot and tub area, where a refurnished 1931 Stanley clawfoot bathtub has a private view.

1. **A Tub Room**
The master bath is a small suite of rooms; a modern shower with a glass door is in the larger washroom, while a clawfoot tub sits in a separate space with a view.

2. **Period Built-Ins**
Mirrored medicine cabinets set into the wall are boldly framed with casings based on those in California bungalows. Three banks of storage drawers fill out the double-vanity wall.

3. **Deep, Warm Color**
Balancing the white tile: saturated, earthy paint colors (matched to Color Guild #8765D Beaver Creek and, in the tub room, to #8764M Lava Rock).

4. **White Tile**
Nothing evokes this “sanitary”-obsessed era like its ubiquitous white subway tile and white hex-tile bathroom floors. Black border tiles emphasize the horizontal and the floor plan.

**Right** Flat-panel cabinet doors have decorative cutouts, which incidentally ventilate under-sink areas. Tiles evoke the early 20th century. **Left** The “tub room” includes a restored 1931 Stanley clawfoot bathtub—with a view.
BE INSPIRED...

Heritage Tile's various lines offer subway tile and glazes from the Victorian through mid-century eras, plus mosaics in many designs (hexagon, octagon-and-dot, etc.) and colors. Design service, sample cards, custom quotes. subwaytile.com, heritage tile.com

In 1910 a mechanical bathroom scale could be had for $10, and by 1917 the weight-loss industry was born. Old Will Knott Scales sells bathroom and doctor's-office models similar to the originals. Shown: a Health-o-meter 12" x 18" mechanical scale, dial with 7 ¼" projection, 400 lb. capacity, $128.80. oldwillnot scales.com

Practical and suited to any house ca. 1880-1940 is the Forged Brass Double Hook with Classic Rosette. The heavy-duty double hook is available in seven finishes, including satin nickel. Width is 3 ⅜"; $29. houseofantiquehardware.com

The real thing: Signature Hardware's 'Celine' bathtub is simple, made of cast iron, with a rolled rim; 57" and 67" lengths, claw feet in six finish options. Starting at $1,149. signaturehardware.com
OWL ANDIRONS

This wonderful design for the firebox surfaced during the 1880s and remained popular into the 1930s. Owls were a common motif for Aesthetic interiors during the late Victorian era, and again for Arts & Crafts rooms. These andirons are also suitable for Colonial and rustic decorating.

The owls have yellow glass eyes that glow when there’s a fire in the hearth. Rustic “branches” create a base. Antiques can go for $3,000—but Vintage Hardware sells a reproduction set for just over $400. Heavyweight and fire-safe, they are made of cast iron with a black finish, just like the originals. Dimensions are 14 ½” high by 9” wide; the hefty steel bars extend 15” to the rear. Vintage Hardware & Lighting, (360) 379-9030, vintageware.com

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RESTORE

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OUR EDITORS REVISIT COLLEAGUES AND READERS TO SEE WHAT WORKED, WHAT DIDN'T, AND WHAT WE ALL WISH WE'D KNOWN.

page 44

In rural Nebraska, where he is restoring a home that's been in his family since 1963, Mike Bristol has found that it's often easier to tackle jobs himself than to contract them out.

54 KNOW-HOW: NAVIGATING INCENTIVES FOR PRESERVATION
When tax credits for income-producing properties are used to justify rehab costs, houses are saved from demolition.

+ 52 OLD HOUSE DIYer
58 SALVAGE IT
61 DO THIS, NOT THAT
THE LEARNING curve

IT'S ONE THING TO LOVE AN OLD HOUSE, ANOTHER TO TAKE ONE ON. RESTORATION CAN BE INTIMIDATING; STILL, THE RARE SORT OF HOMEOWNER THRIVES ON THE WORK, TYPICALLY DESCRIBING THEIR CHARACTERFUL MONEY PIT AS "A FUN PROJECT." BY MARY ELLEN POLSON

Restorers are an unusual breed.

What motivates these unsung heroes of preservation to take on a decades-or centuries-old house for the first, second, or umpteenth time? I asked that question of more than a dozen folks who've been featured for their good work in OHJ.

Some responders are serial restorers who say they get antsy as one project nears completion. Others have renovated properties in different locales, whenever life took them to a new place. One or two have invested in a house with deep roots, and are still hard at work restoring homes that have been in the family for decades.

Then we have Alex and Wendy Santantonio, who admit to naively thinking they'd finish their first renovation (of an 1885 row house in Alexandria, Virginia) in three years. It's been 17 so far. "It's almost as if our home found us, two suckers that would pour our hearts into its upkeep," says Alex. "Now I can't imagine ever owning a house that isn't at least 100 years old."
After learning hard lessons during their first restoration, Bill Tioneto and Jill Chase made sure, in their second project—a shingled cottage in rural Connecticut—to start with upgrading essential mechanical systems and such basics as insulation.
Anyone who’s lived through restoration knows that it’s messy, exhausting, expensive, and usually poses at least one seemingly insurmountable problem. Even a simple project like skim-coating a hallway creates so much dust that it percolates into every room, says Bill Ticineto, who’s now working on his second major restoration. “Refinishing floors is a nightmare. All the furniture must be moved out of the room. You might as well stay at a hotel.”

Most of those we spoke to applied their own skills wherever they could, but subcontracted out jobs that require special expertise, such as electrical and plumbing work, structural work including shoring up or rebuilding the foundation, and heavy landscaping. That said, almost all recalled doing more of the dirty work in their earlier years, when youth and lack of money made hands-on restoration a necessity.

Karla Pearlstein, whose passion led to a career as a restoration consultant and designer, stripped all the paint off woodworking in her first home, an 1895 Queen Anne. She also took classes to learn how to repair its stained-glass windows. With an eye to budget, she says, “I also got really good at strategically filling dumpsters,” doing her own demolition.

Others who have found it’s easier to tackle many jobs on their own live in an area with few qualified tradespeople. “There are very few contractors who have the skills to do the work, or who will take the time without charging an arm and a leg,” says Michael Bristol, a restorer in rural Nebraska. “But an even bigger challenge was convincing myself that I could do what needed to be done.”

Bristol has successfully restored the unusual shingle work on the tower of the Queen Anne home that’s been in his family since 1963; he also has grain-painted interior floors himself. He did plenty of research before beginning each task, and also says he’s watched a few how-to videos.

Alex Santantonio, who’s restoring not one but two houses at the moment, says he now appreciates the learning curve that a commitment to restoration requires. “This is evident from our evolution in the plaster restoration process. What started as joint compound with lots of sanding has graduated to a multi-coat lime plaster process that requires no sanding at all.”
When Bill Ticineto and his wife, Jill Chase, moved into their first restoration project, a 1920s Colonial Revival in coastal Connecticut, they saw stains on a first-floor ceiling. Not thinking anything of it, they simply skim-coated the ceiling to a beautiful finish. Soon after, there was a heavy snowstorm followed by a thaw. Water began pouring through the ceiling in the same spot. They had an ice dam (water backing up on the roof during a thaw)—and it was obvious this had been a recurring problem, never properly addressed.

That experience taught them the value of assessing and repairing the mechanics, which every house needs, before getting into cosmetics. When they moved into their current project, an 1894 shingled cottage in Litchfield County, Connecticut, one of their first projects involved adding gutters and a curtain drain, and repointing the foundation to stop water from getting into the basement. Other work included bringing electricity up to code, insulating the house (especially after the first winter brought a whopping heating bill), and removing trees. The couple, who are business partners as well as restoration partners, are now searching for new or refurbished cast-iron radiators as their main source of heat—in a house where many windows are a mere 14" off the floor. When that project is complete—so far, research and estimates alone have taken two years—"we’re really looking forward to re-doing rooms!"

**ABOVE** Trees that are too close to the house harbor moisture and should be taken down by skilled professionals. A single tall tree may cost $3,000 or more to remove. **RIGHT** Drainage work required heavy equipment and burying drains underneath the porch. **FAR RIGHT** In Connecticut, Ticineto and Chase have had vintage, non-code compliant wiring replaced.
“Before launching into a renovation, live in your home, and learn how you use it. That will inform how you should renovate better than any designer, architect, or contractor ever could.”

—Alex Santantonio, Virginia

Serial restorers like David and Tom, who live in Ishpeming, a small National Register town in Michigan, stumbled into restoration thanks to cheap rent. “Our first renovation was in a rented apartment in Chicago,” David says. The owners were perfectly nice people who let David and Tom have the apartment for 50 percent below market—provided they fixed anything that went wrong themselves. “We did a few things in that rental, but really went to town in the first house we purchased. At first there were only five electrical outlets in the whole house.”

The couple found an old-school electrician to replace the wiring and add new outlets. “He made almost no holes at all. I’d work behind him, patching plaster,” David says.

Over time, they learned to do all the demolition first, and to be out of town when the dirty part of a major project is unfolding. They’ve also found there’s a not-so-delicate balance between the desire for complete authenticity and the limitations of available cash. David goes by the “85-percent rule.” If he has to replace historic materials, such as the porch posts on his current home, he researches what was originally there. If he can’t find a perfect replica he can afford, he’ll use new or salvaged materials of similar quality and style. In most cases he finds that “an 85-percent match is going to be just fine.”

He and Tom applied that rule to their stellar renovation of a high-style Queen Anne house in Michigan’s Upper Peninsula. Missing pocket doors were replaced by a custom mill, yet they found much of the millwork they needed as stock at the local builder’s supply. [text cont. on page 51]
What I didn’t understand at the time was that a stove room requires pantries in order to be functional.” She went back to the drawing board and added a butler’s pantry and dry-goods pantry, making room for one by borrowing space from an adjacent bathroom, the other by shrinking the footprint of the stove room. “Once I figured it out, I had an absolutely beautiful, functional, unfitted ‘period’ kitchen.”

She also found room for 21st-century essentials: a concealed dishwasher in the butler’s pantry and freezer drawers in the dry-goods pantry. The fridge is tucked into a niche in the stove room. “The hidden modern appliances are the secret sauce, bridging the time gap.”

**KITCHEN DO-OVER**

Early in her career, Karla Pearlstein decided to build a new kitchen in her badly remuddled 1865 Italianate house, which had a dated 1960s kitchen plunked in its front parlor. “I wanted a ‘period kitchen’ but still had not completely figured out what that meant,” she says. After studying old photographs, she created a design that emulated an early 1900s kitchen, then brought in designer Matthew Roman to put together the details.

The resulting kitchen was lovely and looked truly authentic, but it wasn’t particularly practical. “What I had created was a stove room. What I didn’t understand at the time was that a stove room requires pantries in order to be functional.”

**TOP** Despite its authenticity—the room boasted a restored 1890s Penn-Olive cast-iron stove with side boiler—the original version of Pearlstein’s kitchen lacked practicality, until she added adjacent butler’s and dry-goods pantries with hidden appliances.

**LEFT** The butler’s pantry has not only an antique copper sink, but also a pullout dishwasher drawer. **ABOVE** The former kitchen had been installed in the front parlor.

More Online The whole kitchen: oldhouseonline.com/kitchens-and-baths-articles/period-perfect-victorian-kitchen
Protecting your work

Once all the hard work is done and each exquisite architectural detail is shipshape, how do you protect the restoration from future residents who may be unschooled or destructive? For Karla Pearlstein, the ultimate "gift for the house" is a preservation easement. Used by preservation organizations throughout the United States, these legally binding agreements protect a historic property from activities that may harm the property's integrity, including neglect, demolition, and insensitive alterations. The easement allows the owner of a historic property to retain title and use of the property while ensuring its long-term preservation. Tax credits may even apply. Pearlstein placed a preservation easement on one of her homes, a 1932 Storybook Tudor near Astoria, Oregon. The easements cover the original interiors and are held by Restore Oregon (restoreoregon.org/conservation-easements). Each year, the group physically checks on the property to make sure the protected interiors are intact. To find a preservation organization that places and holds historic easements, check with the State Historic Preservation Officer for your state (neshpo.org). The office should be able to direct you to local preservation organizations that maintain easements.
THE RIGHT Hardware

If you browse through architectural salvage shops or online, it looks like there are plenty of choices for authentic replacement hardware... until you need something specific, like all the pieces for a set of transom hardware, multiples for passage doors, or a cabinet latch or bin pull that matches those still in place. A Google search can help lead you to potential sources, as can spending the wee hours frying your eyeballs on eBay, Etsy, or Ruby Lane. Salvage shops are still abundant, especially in architecturally rich cities.

Ask about “new old stock”—actual period hardware never used, sometimes still in its original packaging.

“We bought new old stock from a place called 8th Avenue Antique Salvage in Norway, Michigan,” says Michigan homeowner David.

It may take months or even years to collect a set of interior doorknobs or cabinet hardware. The Santantonios are still looking for a few more window-sash lifts for their 1885 row house. Every piece they found has been meticulously stripped of paint, rust, and gunk. Alex’s secret? Wearing safety glasses, he passes each piece over a wire wheel attachment on a bench grinder. The spinning wheel does the hard work.

We were able to choose our battles.

Building a reputable and reliable team of skilled craftspeople happens slowly, too. The best way to find professional workers is word of mouth: talk to neighbors and colleagues who’ve had similar work done, our restorers say, then visit the site and evaluate the quality of the work. Other resources include local preservation organizations, good hardware and builder’s-supply stores, and surprisingly, Instagram. “Many skilled professionals use the platform as a way to show off their portfolio, and to highlight their capabilities,” says Santantonio.

Look for projects going on in your neighborhood. “Is the contractor there everyday?” says Ticineto. “Is the job site clean?” Pay attention to signs that the contractor may be cutting corners, such as painting outdoors when it’s wet or too cold for paint to adhere properly.

David and Tom have developed strong working relationships with a few contractors. “My favorite was the floor guy,” says David. Before he made a commitment to the job, “he came and interviewed us.”

If you’ve found one reliable contractor, ask him or her to recommend other tradespeople, Ticineto says. Plumbers who team up with electricians are a real find for projects involving a boiler installation, for example. If a contractor has worked with another on several jobs, that’s a bonus: they’ll know how to sequence a job and prep for each other.

Ticineto also likes to stay with a single contractor rather than bounce around. “I want them to know the house and feel responsible for it.” His go-to electrician “will not work with me if I use other electricians. He says the only way he can be responsible for his work is if he knows all of what’s been done.”

Restorers say satisfaction comes from restoring what, at its essence, is a true antique. Most say restoration has affected them in profound ways. “The most important thing I learned was how to let go,” says Karla Pearlstein, who admits to being a bit of a perfectionist. She came to see her role as educator and facilitator rather than restoration czar. “I provide information, ideas, and options, but then step back and honor the dance that unfolds between a building and its people.”

“There is no one right way to do something, and trying things until something works right, right now, is half the fun,” says Alex Santantonio.
Lamp wiring kits make the process of rewiring an old lamp simple. The kit comes with all you need for the project: a new socket, an 8' cord, such components as nuts and washers, and, if specified, even a replacement harp. (The harp is the frame that lets you attach a shade to the lamp. It usually has a saddle that fastens to the socket, and a harp frame that surrounds the bulb and extends above it.) • For kit components, choose a metal finish—whether antiqued brass, nickel, silver, or polished brass—that works with your lamp. Cords come in black, brown, gold, and silver.

Rewiring an Antique Lamp

Hard-wired electrical work is best left to professionals, but wiring or rewiring a lamp is rather easy. By Lynn Elliott

**STEP-BY-STEP**

**STEP 1**

Unplug the lamp and remove shade and light bulb. Remove the metal harp by sliding or squeezing it to release from the socket. If there's a switch on the socket, unscrew it. Working on a flat surface, turn the lamp on its side and remove any felt on the bottom. Check if there is a nut at the base holding the cord, and undo the screw. Pull the socket out, leaving about 6"-8" of cord exposed.

Cut the cord near bottom of socket with wire cutters. Tie a knot in the wire so it doesn't pull back through the lamp.

**STEP 2**

At the base of the lamp, cut the cord, leaving about 10" of length. At this point, you may be able to feed the new cord through a small lamp without splicing old cord to new. If so, pull out the old cord, pull through the new one, and proceed to Step 3.

Tall lamps will need splicing. At the base, pull apart the two strands of the old cord for two inches. With wire cutters, strip ½" of insulation from the two strands, exposing wires. Repeat at one of end of the new cord. Splice the old cord ends to new cord ends by

HOW TO TIE AN **Underwriter's Knot**

This knot is used to reduce strain on the terminal screws and keeps the wires from breaking free of the socket. Form a loop with one wire so that it passes behind the cord. With the second wire, form another loop that passes across the cord. Feed the end of the first loop through the second loop. Do the same with the end of the second loop through the first one. Pull both ends to tighten the knot.
twisting them around each other, and then wrap with a small amount of electrical tape—just enough, so that spliced wires will fit through the opening in lamp. Pull the old cord through the top of the lamp far enough so that the splice and 6”-8” of new cord emerge. Remove electrical tape and dispose of old cord.

STEP 3

Pinch the new socket and twist off the socket base. (Gently pry with a screwdriver if necessary.) Set the sleeve aside. Pull the two strands of the new cord through the socket base. Tie an underwriter’s knot. Loosen the brass terminal screw on the new socket and wrap the hot wire around it. (The hot wire is the one with smooth insulation over it.) Make sure no excess wire is hanging out and that the insulation abuts the brass terminal screw. Tighten screw. Repeat with silver terminal screw and the neutral wire (the ribbed one). Snap sleeve back into socket base and pull wire through the base. Insert the socket into place at the top of the lamp. Tighten screw at base of socket. Insert light bulb, reinstall harp, and hang shade. Plug the lamp in to test. If all’s well, tighten the nut for the base again and reattach any felt cover.

CAUTION • Don’t attach the hot wire to the silver terminal screw: the socket interior will be “live” and can shock.
Such essential architectural elements as the soaring spiral stair were saved in the 1806 Butman-Waters House in Salem, Massachusetts.

Incentives for Preservation

Not every old house is destined for restoration in full period style. But more can be saved from demolition if tax credits are used to justify rehabilitation costs. By Maggie Meahl / Photographs by Michael Selbst

Are you thinking of purchasing an old house that's in an historic district, or eligible for National Register status? Did you know that your investment could qualify for substantial tax credits at both federal and state levels?

Although it's a somewhat time-consuming and detailed process, applying for historic tax credits is definitely worthwhile for those willing to use a historic building as an income-producing property for a minimum of five years. After that, you the owner can move right in. According to the National Park Service website (the NPS runs the program): "... if a portion of a personal residence is used for business, such as an office or a rental apartment, in some instances the amount of rehabilitation costs spent on that portion of the residence may be eligible for the credit."

A successful case in point: Alan November, an old-house lover in the historic seaside town of Marblehead, Massachusetts, went through this process of securing both federal and state tax credits for the 1806 Butman-Waters House in neighboring Salem. Built by the celebrated housewright, architect, and carver Samuel McIntire (1757-1811), the house is located in the heart of Salem's historic McIntire District, which is on the National Register of Historic Places. It is a Federal-era gem whose essential architecture November wanted to restore.

The first thing he did was to hire the firm of Helen F. Sides, Architect (helen sides.com). Sides specializes in old-house "transformations" that value historic architectural details. She not only has experience with the very busy Salem Historical Commission, but also with the historic tax credit process. She put November in touch with Doug Kelleher of Epsilon Associates (epsilonassociates.com), a Massachusetts-based firm that specializes in securing historic tax credits for their clients.

It is, after all, important to restore old buildings not just for posterity's sake but also—arguably more important—for the economic benefit to the local community. According to Kelleher, "They say that for every dollar invested in the HTC program, $1.85 is invested back into the economy through jobs and other ripple effects." It is a win-win proposition.

As for the Salem Historic Commission, like most historic commissions, they are appreciative of property owners like Alan...
What exactly is the Historic Tax Credit (HTC) program? Basically, at the federal level, an old house that is located in a certified historic district (or is individually listed) can qualify for up to 20 percent in tax credits on qualifying rehabilitation expenditures (QREs) during the restoration/renovation process. If you happen to live in a state that also has its own rehabilitation tax incentive program (most do, except for many Western states), then you can qualify for additional credits. Remember, though: the historic property has to be income producing for at least five years. • The federal HTC program was almost scrapped in 2017 due to the Congressional tax overhaul. Although it is diminished, it remains safe for now, with changes still being studied by experts. The most significant amendment to the program, which is administered by the NPS and the Internal Revenue Service (IRS), is that the payout of the tax credits is now being done over five years instead of the former lump sum at completion of the restoration. • How many states have their own HTC program? As of 2019, according to the National Trust for Historic Preservation, 35 states have their own tax credit programs. In Virginia, for example, homeowners can qualify for up to 25 percent of eligible rehabilitation costs. In Minnesota, it’s 20 percent; Mississippi, 25 percent; and Texas just upped its tax credit potential to 25 percent. Combined with the federal tax program, therefore, homeowners can potentially secure between 40 and 45% in tax credits depending on the state. • The application process is quite detailed. There are three parts to it and most of the state HTC programs follow the same template as the federal one. • Part 1 covers the significance and appearance of the old building. Part 2 describes the condition of the building and the planned rehabilitation expenditures. Part 3 involves certifications of completed work, granted as each part of the project is completed and documented. In addition, there is an Amendment Application available for rehabilitation projects that need it.

The process:
DIY or Consultant?

1. FILLING OUT THE APPLICATION is a very detailed and time-consuming process.
2. PRO HELP might lead to securing more of the available tax credits.
3. THE CONSULTANT has experience with other projects and details of the process.
4. THE CONSULTANT has established relationships with local and state historical commissions.
5. THE HTC PROGRAM is highly competitive at both the federal and state levels.

If you are going to do it yourself...

• Start the process early.
• Contact your SHPO to find out if your old house has NR status or is a good candidate for it.
• Know the application deadlines in your state.
• Do not delay on documenting the pre-rehabilitation conditions—not only with photographs, but also with architectural drawings.
• Do not start any work on the historic building before approvals have been granted by your local historic-district commission.

LEFT An early-20th-century photo by preservationist Frank Cousins of the spiral stair shows previous decoration, including the use of white paint on wainscot and balusters.
November. His approvals went through, for the most part without a hitch. In fact, “The City of Salem Preservation Plan Update” (2015) states: “Encouraging and supporting developers who seek to utilize preservation tax credits for certified rehabilitation projects will be important.”

Although it was costly, Alan November does not regret his decision. “I knew that I was going to have to invest more than the market value of the house. But then I found out about these tax credits . . . that changes the investment from perhaps an emotional decision into a more justifiable decision.” He expects to get back close to 40 percent of rehab costs in combined federal and state tax credits by the end of the application process.

November purchased the Samuel McIntire-built Federal in late 2017. By mid-February 2019, tenants were set to move in. Thus, it took roughly one year to complete the rehabilitation of another important but at-risk old house in Salem. “We’re still in the process and have secured 75 percent of the tax credits possible,” November reported. The combination of a forward-thinking old house lover, a savvy architect, an appreciative historical commission, and the tax credit consultant made it all worth it. Samuel McIntire would approve of the save.
ABOVE The main stair is embellished with original, Mcintire-carved fretwork.

RIGHT The balustrade was reinforced with steel rods late in the 20th century, with the approval of Historic Massachusetts.

the LINGO

- HTC Historic Tax Credit program (federal and state levels)
- NR National Register the National Register of Historic Places
- NPS National Park Service
- QRE(s) qualified rehabilitation expenditure(s): all costs from which the HTCs can be claimed.
- SHPO State Historic Preservation Officer(s)
- TPC total project cost

HISTORIC TAX CREDIT COALITION historiccredit.com
HOW TO APPLY for National Register of Historic Places designation nps.gov/subjects/nationalregister/how-to-list-a-property.htm
NATIONAL REGISTER nps.gov/subjects/nationalregister/index.htm
NPS and tax incentives nps.gov/go/tax-incentives.htm
NATIONAL TRUST for Historic Preservation savingplaces.org/
TIPS ON HIRING consultants and architects thc.texas.gov/public/upload/publications/hiring-preservation-consultant.pdf

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STOOLS from History
American industrial ingenuity yields a couple of unique seating ideas. By Brian D. Coleman/photos by John Neitzel

The industrial look is strong, especially for kitchens. A visit to Olde Good Things in New York City turned up some unique seating options for the kitchen, breakfast room, or office. Inspired by the high-school laboratory stools of the 1940s and '50s, OGT converted salvaged, cast-iron meter covers into stools and small tabletops.

what are they? Back in 1898, Edwin Ford, the waterworks superintendent for Hartford City, Indiana, wanted to be sure customers weren’t wasting water—costing themselves and the city money. So he patented water meters and the boxes to house them. (Patent for the Ford Meter Box Company of Wabash, Ind.) The round, cast-iron boxes protected the meters from harsh Midwestern winters and wear and tear. These Victorian meter boxes were decorative, too, and were soon adapted in other cities: New Orleans, the Crescent City, designed covers featuring a crescent moon and stars, which are very collectible today. (On Etsy, you can find earrings that mimic the cover design!) Don’t filch a cover off the street, though; recently, a woman prying up a cover in New Orleans got herself arrested.

ABOVE At Olde Good Things, water-meter covers are recycled as stools or small tables.

THE COST
| WATER-METER COVER | $60 |
| IRON FENCE RAILS  | $25 |
| ANTI-RUST PRIMER   | $26 |
| BLACK ENAMEL PAINT | $20 |
| WIREBRUSH, PAINTBRUSH | $25 |

TOTAL $145
EXCLUDES COST OF PROFESSIONAL WELDING

the process

1. CLEANUP & FINISH
Each cover is cleaned with soap and water and a stiff wire brush, removing debris and peeling paint but preserving as much original patina and detail as possible. A coat of Rust-Oleum rustproof black primer prevents further corrosion. Finally, the metal is sealed with Rust-Oleum Protective Enamel in matte black, which highlights the lettering.

2. MOUNTING ON LEGS
To encircle the round disk, a metal band is formed with a metal bending machine, to sit proud of the cover with a ¼" lip. Vintage cast-iron rails dismantled from salvaged Brooklyn fences are used to make legs that complement the industrial meter covers. The fence rails are cleaned and sealed in the same manner as the covers, then welded to the metal ring.

3. TOPPING OFF
If the piece is used as a table, a top of tempered glass can be added inside the ring. For stools, a round cushion is optional.

ABOVE These meter covers will be cleaned, but the original patina is left intact.
A Cool Lunch Table
Made with cast-iron bases and wooden seats that swing out on brackets, Sani factory lunchroom tables were manufactured by the Sani Company of Chicago from the 1920s through World War II. Ads promoted these space-saving, "sanitary" lunch tables as a way to keep workers happy and productive: "Don't compel your men to eat a cold lunch in a dirty place. They will do more work and better work if served a hot lunch in a clean place."

A Sani lunchroom table is set with vintage-1980s plates from the Waldorf Astoria hotel.

Olde Good Things has turned the idea into a neat, post-1925 alternative to the breakfast nook. With castings from original tables found in a WWII-era airplane hangar, the company is reproducing the lunch tables using salvaged parts. Connected by girders or stretchers, two heavy iron bases anchor the table, which is so well balanced it doesn't require a floor bolt. Original wood tabletops had decayed, so new ones were made from recycled pine and oak flooring (and, occasionally, marble). Starting at $250, the tables with swing-out seats may be customized for height and number of stools.

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Use Picture Moulding

Sometimes the traditional way really is best. Many old houses have a narrow moulding called a picture rail, positioned either near the crown of the wall—just below the ceiling—or at the bottom of a frieze band. The moulding is rabbeted to accept a brass picture hook, from which framed wall art or a mirror may be hung on cords or picture wire. This handy system allows you to remove or reposition art without damaging the wall surface. Hammering nails into plaster inevitably leaves a pock mark or a crack; damage is even worse if the room is wallpapered.

By Ray Tschoepe

**Wrong Way**

Nailing into the Wall

Granted, this is generally how art was hung after the 1920s. But adding a picture rail is never out of place in an older house; you can keep it near the ceiling and paint it the wall color to make it discreet. Nails, anchor bolts, and picture-hanging hardware cause damage to plaster or drywall—most often when the artwork is removed, as a pulled fastener will take some paper and plaster along with it.

**Right Way**

Keep or Add a Picture Rail

Picture rail already in place? Section by section, give it a tug to be certain it’s well secured into the wall. Refasten loose areas into the studs.

Especially if you intend to paper the room, consider adding a picture rail. In Victorian rooms and those with higher ceilings, the rail is generally under the frieze, about 12"-27" below the ceiling. By the early 20th century and for low-ceilinged rooms, install the rail just below the ceiling, cove, or crown moulding. Miter outside corners, cope inside corners, and install with nails or trim-head screws into lath and studs.
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VICTORIAN DIY RESTORATION IN ST. LOUIS
Homeowners achieve period authenticity with comfort. page 64

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Taking on a big brick Victorian.
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An inspiring before-and-after tale.
+ WALLPAPER SURPRISES

84 PASSION FOR HISTORY
Gambrel house reproduced.
+ AGELESS APPEAL
A 19TH-CENTURY LIFE OF COMFORT

When Gerry and Shirley Fisher moved to St. Louis in 1991, they had already restored two early-20th-century homes in Oklahoma City, and they were game to take on another project. They knew what they wanted: a house in a good neighborhood, something that needed restoration but with period details largely intact. When they found this 1892 house, its transitional architecture a blend of Victorian chateau and Colonial Revival, it fit the bill. It sits in the city’s historic Central West End on a street of similarly handsome houses of the late 19th century.

BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT
A VICTORIAN ROOM ONCE AGAIN

The dining room's glowing oak woodwork, including the mantel, was stripped of a century's worth of paint. Walls above the handsome wainscot are papered in 'Raspberry Bramble' from Bradbury & Bradbury. The ceiling is decorated in the late-Victorian manner.
The symmetrical, neoclassical façade with bays, columns, and ornate carving give it undeniable curb appeal. Rooms inside are spacious with holdover Victorian detailing: finely carved woodwork, a Turkish cozy corner in the entry hall, fireplaces in all main rooms—and a sweeping grand staircase lit by stained- and leaded-glass windows. The generous backyard is perfect for the dog that Gerry had promised his daughter.

While the previous owner had begun restoration by stripping exterior wood elements and updating systems, plenty remained to be done. Walls, woodwork, and ceilings had been painted white from top to bottom. Rooms were lit by hardware-store overhead fixtures. Baths had been replumbed but were fitted with cheap fixtures; the dining room had acoustical tiles glued to the plaster ceiling; the kitchen had “updated” cabinets and Formica countertops. The original, built-in copper gutters had begun leaking into the soffits, causing rot and deterioration. The front-porch ceiling had been lowered to hide the P-trap from the rib-cage shower upstairs. A stockade fence ringed the yard.

The Fishers began with one of the largest and most expensive projects, replacing the copper gutters, one section at a time.
Then the soffits and brackets were repaired and repainted. The false porch ceiling came down, revealing wood dentils and ornamental mouldings. The handsome brick façade was pointed, chimneys rebuilt and capped, red-slate roof repaired. The house began to take on a Gilded Age elegance.

Rooms have been restored and furnished as if a comfortably situated 19th-century family still lived here. The Ladies' Parlor to the south had been decorated with a delicate, marbleized trompe l'oeil paint scheme, which was left intact. Functioning now as a music room with an upright piano and pump organ, it's a graceful retreat for recitals and family gatherings. Vintage family portraits add a personal touch.

The Gentlemen's Parlor on the north side is warm and masculine with dark, fumed-oak paneling and mouldings left untouched except for a simple cleaning and refresher coat of Howard Products Restor-A-Finish. Fitted with a desk and a comfortable, Victorian platform rocker, this is where the evening paper is read by the fire.

In the dining room, the acoustical ceiling tiles were removed, revealing a gilded crown moulding underneath. All of the room's woodwork had been painted, perhaps from the beginning, but Gerry stripped multiple layers of paint over a two-year period.
CONTRAST IN TWO PARLORS
The Gentlemen's Parlor is rich and masculine with its fumed-oak woodwork (that had never been painted over). The room's comfortable antique furnishings include an overstuffed lounge chair and a platform rocker. The frieze and ceiling are papered.
The entry hall features a sweeping grand staircase in Colonial Revival white. An Art Deco newel-post light was added; it’s lit with vintage rose-colored bulbs.

ABOVE Stained- and leaded-glass windows illuminate the upper landing. LEFT A Turkish corner nestled behind the staircase is furnished with an 1880s Eastlake-style settee and chairs. BELOW The airy master bedroom has custom-mixed wall paint in Jadeite green, lace panels on windows, and antiques.
AN ORIGINAL PANTRY INTACT

The pantry sits conveniently between the dining room and kitchen; its original, glass-front, yellow-pine cabinets were stripped and refinished. An unusual combination light and ceiling fan hangs above. A powder room with a 19th-century marble and nickel-plated sink is in view beyond.
The well-fitted Victorian bathroom had a variety of curious "conveniences."

**BATHROOM CURIOSITIES of the 19th century**

**RIB-CAGE SHOWER** All the rage in late-Victorian homes of the well to do, these were also called "needle showers," as fine jets of water from a circle of bars (above) would strike the bather's ribs, kidneys, and spine like needles, stimulating the skin and circulation. They were used mostly by men, as it was widely believed strong streams of water were harmful to women.

**SITZ (HIP) BATH** A shallow bathtub in which a person sat with water up to the hips, targeting rectal discomfort and believed helpful for digestion. Also good for washing feet, and the dog.

**ELEPHANT-TRUNK TOILET** Its base was shaped like an elephant's trunk; a ledge in the bowl allowed users to make sure "everything looked healthy" before the flush.

to reveal quarter-sawn oak underneath. Victorian Revival wallpaper sets the mood. The room glows with Victorian silver, polychromed dinnerware, and sparkling cut glass.

One of the most striking features is the grand staircase lit by stained-glass windows in amber and gold. The woodwork had originally been painted, and so was freshened with a creamy white, semi-gloss paint. The art-glass windows carefully were removed, releaded, and reinstalled. Exterior storm sashes add insulation and protect the original windows from the elements.

The kitchen had suffered an unsympathetic remodeling in the 1970s—given heavy, midnight-blue cupboards and white Formica countertops. Gerry tore the room down to the studs, then installed period-appropriate, glass-front cabinets up to the ceiling, which were modeled after originals in the adjoining pantry. Yellow-pine flooring was salvaged from the attic.

Each of four large bedrooms upstairs has its own fireplace; these rooms are now fitted with 19th-century beds and furnishings. An original rib-cage shower had been relocated to the master bath by previous owners. Now, complementary period fixtures include a a pill-box toilet and a marble sink.

Restoring their house made preservationists of Gerry and Shirley Fisher. Gerry is an active member in his neighborhood association as well as in the St. Louis Landmarks Association.

Top Left The master bath boasts 19th-century fixtures including a rib-cage shower, a marble and nickel-plated sink, and a claw-foot tub. Above Vintage family photographs, a chromolithograph print, and a kerosene lamp with a hand-painted shade make a charming vignette on top of a bureau in the guest bedroom.

FOR RESOURCES, SEE PAGE 102.
MEET HISTORY IN ST. LOUIS
ARCHITECTURE AND NEIGHBORHOODS IN THE GATEWAY TO THE WEST

By Brian D. Coleman

TIMES HAVE CHANGED since the 1944 release of the musical “Meet Me In St. Louis,” but the city is well preserved, full of fascinating buildings and neighborhoods of architectural interest.

Founded by French fur traders in 1764 above the banks of the Mississippi River, St. Louis was named after the French King Louis IX. The United States acquired it as part of the Louisiana Purchase in 1803; Lewis and Clark set out from here in 1804 on their expedition westward. A major port for shipping and commerce, St. Louis was the fourth largest city in the country by 1870, a “gateway” for travelers seeking their fortunes in the American West. The Union Train Station, built in 1888, was the largest and busiest train station in the world at the time.

> GETTING ORIENTED
In fact, I recommend staying right at the Union Train Station, which is now a wonderful hotel that retains intricately tiled mosaics, stained glass, and decorative plasterwork arches and columns. (And a good restaurant.) silouisunionstation.com

Begin your expeditions with a tram ride up the Gateway Arch, the 630-foot monument designed by architect Eero Saarinen and built between 1963 and 1965 as an ode to westward expansion. Do plan ahead and buy tickets online, as the wait to ride up can be lengthy. gatewayarch.com/buy-tickets

Don’t miss the newly opened museum underground, which details the area’s history, and be sure to walk over to the historic, beautifully restored Old Courthouse, where the landmark Dred Scott v. Sandford case (denying citizenship to black people) was tried in 1857. nps.gov

> DOWNTOWN BUILDINGS
Downtown St. Louis has many iconic buildings. The 1891 Wainwright Building (709 Chestnut St.), designed by Adler & Sullivan, is among the first “skyscrapers” and features terra-cotta details. City Hall (1200 Market St.), designed in 1892 and modeled after the Hotel de Ville in Paris, has a breathtaking central atrium and ceiling. The 1912 Central Library (13th and Olive) is a monumental, granite and marble edifice by Cass Gilbert, with a central pavilion and four courts. Be sure to view the ceiling in the Periodicals Room, which was inspired by Michelangelo’s ceiling in the Laurentian Library.

While you’re downtown, a visit to The Campbell House (1508 Locust St.) is highly recommended. A house-museum restored to 1857 elegance, it offers a glimpse into the mid-19th-century lifestyle of the city’s well-to-do residents. campbellhousemuseum.org

> THE NEIGHBORHOODS
St. Louis is still a city of residential neighborhoods, each with a different character. Soulard, south of downtown, is an old one—and a lively spot for blues and jazz bands and pub crawls. Soulard Farmer’s Market is one of the oldest in the country.

Take a good half a day to explore the vibrant Central West End, bounded on the west by Forest Park, Delmar Blvd on the north, and I-64/US40 on the south. Visit shops and boutiques on Euclid Avenue.

Then see the Cathedral Basilica of Saint Louis on Lindell Boulevard at Newstead Ave. This breathtaking building covers the entire block and boasts the largest collection of mosaics in the world.

Do a driving tour through neighborhoods filled with grand homes. Streets are marked by towering gatehouses, once
private but most now open to the public. Don’t miss Fullerton’s Westminster Place, Washington Terrace (guarded by a gatehouse that’s a miniature chateau), Westmoreland Place—and Portland Place, whose tree-lined boulevards, listed on the National Register, retain some of the largest and most beautiful houses in the city.

**PARKS AND GARDENS**

Forest Park in western St. Louis, site of the 1904 World’s Fair, is today a 1300-acre park and arts center hosting the St. Louis Art Museum, the History Museum, and the St. Louis Zoo. Don’t miss the Jewel Box, a stunning, Art Deco-style greenhouse. The Boathouse is a perfect spot for lunch or dinner. [forestatpark.com](http://forestatpark.com)

The 79-acre Missouri Botanical Garden opened in 1859. (Great salads are served at Sassafras, the lunchroom.) Victorian gardens surround Tower Grove House, the restored, 1849 Italianate mansion of Garden Founder Henry Shaw, which has public tours throughout most of the year. [missouribotanicalgarden.org](http://missouribotanicalgarden.org)

**dining out WITH LOCALS**

- **ELEVEN ELEVEN MISSISSIPPI**, Lafayette Square. Eclectic Tuscan cuisine by way of California, in a converted old shoe factory.
- **TRATTORIA MARCELLA**, The Hill. Elevated Italian from pizza and pasta to risotto and traditional meat entrees.
- **BAR ITALIA**, Central West End. Fine Italian for dinner.
- **VICIA**, Central West End. Seasonal, vegetable-forward fine dining.
- **TED DREWES**, St. Louis Hills. Since 1929, ice cream and concretes: shakes so thick they’re served upside-down.
After a 1960s remodeling that succeeded in changing its very style, the Craftsman house in Portland, Oregon, was virtually unrecognizable. Then the right family came along.

BY BRIAN D. COLEMAN
PHOTOGRAPHS BY WILLIAM WRIGHT

Working on old houses alongside his father, Jerod Fitzgerald grew up learning about carpentry. The restoration bug didn't hit him, though, until he met his wife, Maria—a real-estate agent with an eye for neglected, historic houses with potential. When the couple found the 1913 Craftsman in Portland’s Irvington neighborhood, a National Register Historic District, they were thrilled. With two full storeys, it had four bedrooms and a generous attic, plenty of space for their three boys. School was a five-minute walk away. Box-beam ceilings and generous mouldings hinted at the house’s past as a model home.

LEFT Missing its broad front porch, deep eaves, bargeboard details, and rafter tails, the 1913 Arts & Crafts house was unrecognizable. [The original plan had an open sleeping porch upstairs, which the owners elected to forego.]
The living-room window seat is a favorite spot for afternoon reading. These are vintage Portland Fire Department and children's books. The substantial 42" x 84" entry door, a custom design from Classic Sash & Door, is made of quarter-sawn oak and has a large glass panel.

The Fitzgerald family hangs out on the porch swing: Jerod, Ari, Kai, Mac, and Maria. Components for the scrolled porch balustrade that had gone missing were hand milled; the template came from a "sister" home nearby.

With a bank of windows in a 14-foot-long bay, the living room is light and spacious. Original box beams were uncovered beneath a plywood dropped ceiling.
curb appeal
AND FIRST IMPRESSIONS

The front door sets the tone. For style tips, we spoke to Bo Sullivan, who designed the Fitzgeralds’ period door for Classic Sash & Door.

- Quarter-sawn white oak and vertical-grain fir, stained and clear-coated, are great choices.
- Consider square or “Shaker” sticking (the molded profile around panels and glass) for a clean, classic A&C look.
- Match (vertical) side stiles and (horizontal) top rail at a minimum of $5\frac{1}{2}$" wide (including sticking profile). For 42" or 48" doors, $6\frac{1}{2}$" is better.
- In general, avoid raised panels, especially if they have fake tongue & groove lines cut into them. (T&G was used only for flat panels).
- Skip ordering an off-the-rack dentil shelf for under the glass. New ones simply aren’t authentic, so go with a custom approach.
- Beveled clear glass was common, adding sparkle and period character without crossing the “fancy” line into a Victorian or pseudo-antique look.

IT WASN’T SURPRISING, however, that there hadn’t been much interest in the house before the Fitzgeralds saw it. A 1960s remodeling had rendered it virtually unrecognizable from its picture in a 1913 newspaper ad. An open sleeping porch had been removed, along with side pergolas and overhanging eaves. Decorative rafter tails had been cut back to the roofline (probably secondary to rot that resulted from neglect). The flat-roofed porch was held up by 4x4 posts and the façade was covered in disproportionate aluminum siding. Inside, the dining room and kitchen had plywood ceilings dropped to 8’, walls were painted an unsettling lime color, floral linoleum had been laid on oak floors, and fluorescent lighting hung overhead.

Jerod and Maria weren’t even sure that this house really was the one in the old newspaper ad. But one day an older gentleman knocked on the door, introducing himself as a lifelong resident of Alameda, a neighborhood nearby. He told them that Alameda had two houses
Homeowner Jerod Fitzgerald is a Portland firefighter and a collector of vintage toy fire engines. Below, a small mudroom at the back of the kitchen comes in handy, given three boys in the house and Portland's rainy climate.
A FITTING KITCHEN
Simple, Shaker-style cabinets with beaded trim join a 10'-long center island used as a breakfast bar. The 7''-deep crown molding in the dining room was reproduced for the kitchen.

LEFT The once-sequestered kitchen was opened to the family’s living room. Shaker-style cabinets, custom milled, extend to the ceiling. New oak flooring replaced worn 1960s resilient flooring.

RIGHT Garden flowers brighten the marble top on the island. A fireclay sink and bin pulls add a period look; the range and pot-filler faucet are modern and practical.

nearly identical to theirs—with the front sleeping porches intact. Those homeowners kindly allowed Jerod to climb a ladder and take exacting measurements so that he could create templates. These were used to reconstruct the missing porch, rafter tails, bargeboard cutouts, and dentil moldings that had been removed.

Plans for the restoration were submitted to the city for Historic Resource Review approval. The house was so changed, it had been classified as Colonial Revival in a 2010 survey by the State Historic Preservation Office! The classification was corrected, and city and state approval was obtained.

The house had to be deconstructed nearly to the framing to remove rotted wall cladding and porches. Structural engineers were called in to specify load reinforcement; the exterior was clad in plywood for seismic stability and then anchored to the foundation.

Exterior walls today are clad in long-lasting, low-maintenance, sustainable Hardie ¼ "Artisan" fiber-cement siding. The city initially asked Jerod to use wood clapboards, but agreed to the fiber-cement substitute after they viewed two mockups. Once painted, the Hardie siding was virtually indistinguishable from fir. Missing moldings, bargeboards, and rafter tails were milled from fir. (To obtain proper 2x6 boards, Jerod found the lumber himself: A local tree farm harvested a trailer-load for him, dried it, and took the rough-cut wood to a shop in Portland for finishing and milling.)
COMFORT UPSTAIRS
During major renovation, four bedrooms became three, including a master suite that absorbed part of the square footage of an original sleeping porch. Window casings from 1913 were retained.

The handsome Craftsman house from the old photo began to re-emerge. Getting the porches right was critical. To make sure columns and railings were the proper scale and taper, several prototypes were built and compared in place. Using templates from the neighboring houses, Jarod scroll-cut 90 rafter tails for the roof and 70 balusters for the railings. Porches were framed in and finished with period-correct tongue-and-groove fir ceilings.

Wherever possible, salvaged materials were used, including the porch flooring that came from a local school's demolished auditorium. The sleeping porch in the front gable was enclosed for additional year-round living space.

INSIDE, THE HOUSE was reconfigured to accommodate the modern lives of a family with three children; original details were, however, retained. Dropped ceilings on the main floor went back to their original 9 1/2 feet. Box beams were found intact under plywood. After removal of a sagging corner fireplace in danger of collapse, the kitchen was opened to the living room. Decorating in the rooms is light-hearted and contemporary.

Upstairs, the former sleeping porch became part of the master suite; four bedrooms were reconfigured as three. Fir flooring salvaged from the attic was recycled for the master bath. The attic now holds a family room and an office.

LEFT The master bedroom is simple, featuring custom built-ins that afford plenty of storage space. ABOVE An antique commode was made into a marble-top double-sink vanity for the master bathroom.

BELOW The boys' bath is fitted with a Kohler 'Brockman' double-width sink; the mirror has a copper frame.
WALLPAPER SURPRISES
UNEXPECTED SELECTIONS
FROM OUR FAMILIAR

You may know Adelphi for historic patterns going back to 1750: damask, arabesque, figural, pillar-and-arch.
Bradbury & Bradbury is beloved for their Victorian and Arts & Crafts designs, while Trustworth Studios reproduces Voysey. But there is so much more, for every taste!

FASCINATING ARCHIVES
These two show how stunning is the work of every period. With animated birds and stylized foliage, in exuberant yellow and black, 'L'Oiseau Moderne' is a French Art Deco paper that was advertised in 1930 in The House Beautiful. How graphic is the three-dimensional grisaille 'French Coffered' (ca. 1830)? Call for pricing. adelphipaperhangings.com

TWENTIES AND SIXTIES
The art-wallpaper company has introduced Art Deco and 20th-century papers! A pretty branch pattern from the 1920s Vintage collection is also available in smoky blue and rose pink; $175 per double roll. From the 1960s Mod Generation collection comes 'Nouveau' in Earth Green (also in other colorways); $83 per single roll. bradbury.com

GRAPHIC CLASSICS
Papers, murals, and embossed coverings are sold through Wallpaper Direct, including The Mulberry Home's paper 'Ancient Tartan' in Spice, bringing back a classic for English, country, and modern rooms; $162 per double roll. The embossed 'Early Victorian' design in vinyl-on-paper Anaglypta is sold ready to finish, $30 per roll. wallpaperdirect.com

MODERN TAKES
This eco-friendly Portland studio channels folk art and Steampunk. 'Big Moon' reminds us of the abstract ceiling stenciling at Morris's Red House. 'Sisters of the Sun' (shown in gold on charcoal) is similar to naïve polka-dot wall painting at the 1744-58 Peter Wentz homestead in Pennsylvania. Both are $200/roll. jujupapers.com

FROM STORYBOOKS
Trustworth's English Arts & Crafts papers are often pretty and sometimes magical or diabolical. 'Fin and Tentacle' is a C.F.A. Voysey design suitable for an enchanted bath. Voysey's 1911 design 'The Shallop' presents peaceful salt fog and gulls. Each calm but unusual paper costs $210 per single roll. trustworth.com
BOB AND CAROL LEBEAU are Massachusetts transplants who moved to coastal Maine in the 1980s. They had to adapt as they looked for the perfect plot of land and built their dream house. “We wanted to reproduce an antique gambrel,” Bob says. “We salvaged the posts and beams from a 250-year-old barn and planned for that in the design, incorporating the structural elements—they span the entire width of the house.” The residence includes house and garage on a single axis; these are separated by a one-storey breakfast room that steps back, as if the house had a wing. 

• Indulging an interest in early paint-decorated surfaces, they perpetually reinvent their home as they update the collections and the landscape.
“We wanted to reproduce an antique gambrel,” the owner says. “We salvaged the posts and beams from a 250-year-old barn and planned for that in the design.”
A TAVERN ROOM

The main entry is through the connector, where an old-fashioned tavern room with a big cooking hearth is used as the breakfast room. Antique tables and chairs have been carefully curated. Clusters of drying herbs hang overhead.
Obsessive antiquers, Carol and Bob have collected furniture, clocks, paintings, lighting fixtures, pewter—all of it displayed and used, lending credible age to these quiet, comfortable rooms.

“It was a learning process,” Bob says. “When we moved in, we wallpapered, but eventually decided to strip the paper and stencil the walls.” Now almost every room includes decorative painting. But the treatments, too, evolved. “When we first stenciled, it was too bright, so we went back and glazed the walls over the stenciling with a wash to ‘age’ it.” Bob also painted geometric stenciled designs on the floors. Carol and Bob commissioned local artist Tony Castro to paint the stairwell walls in the manner of the old itinerant painters, such as Rufus Porter and Moses Eaton.

The three-bedroom, one-and-a-half-bath house is home to inveterate collectors. Stoneware, spongeware, and redware fill shelves, and pewter is artfully displayed. As with their embrace of decorated walls, the LeBeaus came to their appreciation of painted furniture over a period of time. “When we moved in, we furnished in Ethan Allen pine,” Bob admits. “As we went antiquing, we started by collecting refinished pine pieces. We spent our weekends going to shows and auctions, and as we gained more knowledge, we began to appreciate the original, early paint on the better pieces, so that’s what we began to focus on.”

Prominently featured in the couple’s collection are three tall-case clocks. “Two are from Connecticut, and the third is from Ireland—that one has wooden works,” Bob says. The couple’s favorite pieces are a blanket chest with a false upper drawer, in the dining room, and a six-drawer chest in the master bedroom, both with their early finishes. Antique chairs, cabinets, and tables have been carefully chosen to create the
ABOVE With a minimal use of standard cabinets, the unfitted kitchen blends in nicely. RIGHT Over the years, the couple have added stone walls and planted flower beds. The vegetable garden is enclosed by a deer-proof picket fence. OPPOSITE The stenciled dining room is lit solely by candles.

KITCHEN CUES
The design downplays the presence of necessary appliances. The refrigerator is concealed. A black restaurant range stands in for an old iron cook-stove.
amazingly authentic, historical interior.

The LeBeaus labored to ensure that modern systems are unobtrusive; they concealed electrical outlets wherever possible and selected lighting fixtures that could be electrified with minimal impact. "In fact," Bob says, "the dining-room ceiling doesn't have electricity, we just use candles!" In the design of their kitchen, the couple chose to downplay the presence of appliances and concealed the refrigerator. The black range, from a restaurant supplier, blends seamlessly in its fair impersonation of a 19th-century cook-stove, complementing the simple cabinets.

Outside, the grounds and gardens are the result of years of painstaking work. The sprawling backyard is framed by stone walls, which the LeBeaus built themselves. "Whenever we had some free time, we'd go out and build a section," Bob says. The family also created a pleasing array of beds in the yard, along with a vegetable garden surrounded by a picket fence to deter wildlife.

Even though their home is furnished with an abundance of antiques, Bob and Carol refuse to be held prisoner by them. "We live with and use everything," Bob explains. Although they don't see themselves as Luddites, the LeBeaus "don't have a computer, cell phone, or fax machine... we don't need them. The television is hidden in a cabinet," says Bob. "But we do buy candles by the gross!"
Still learning, the couple continue to tweak the details. A reproduction paneled wall has been replaced with an 18th-century original that retains its paint.
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appreciate the charm of even modest houses of the Victorian era. This simple, gable-front house nearby boasts shingle and clapboard siding, plus robust trim and even a window bay in the wing.

A CASE OF UTILITY VS. YIPPEE

Presenting two gable-and-wing houses in Vermont, both with metal roofs and similar fenestration. It may be that not everything is original on the pumpkin-color house: the portico appears simplified, and the front door and large window may date to 1905-1920. The house is, nevertheless, pleasing in its proportions and details. Painted trim defines the main block (with its typical Victorian steep roof), and calls attention to the different claddings. The paint colors are confident and give the house a happy look even in the midst of a Vermont winter.

The yellow house hasn't fared as well. With major trim missing, the façade is undefined and disproportionate. The replacement windows don't match the originals' size or shape. If there was once a porch or portico, it's gone. The house is not ruined, but it's bland. Very little evidence remains of a historic architectural style.

Respect your elders—even when it comes to architecture.

—Lise Shehan

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