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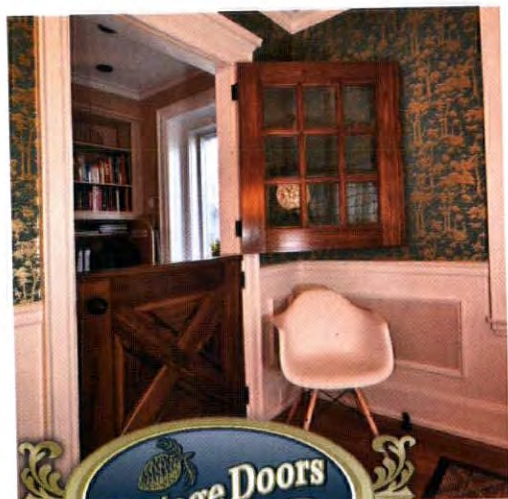
+ A COMFY bungalow  
an Arts & Crafts exemplar

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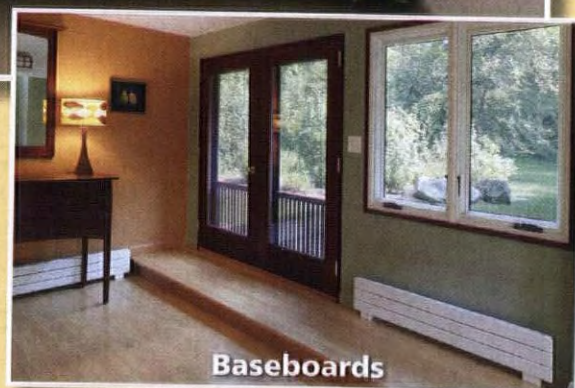
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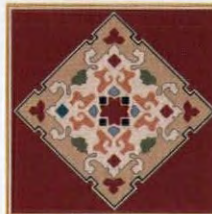


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FEBRUARY 2020



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## RESTORE



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**ON THE COVER** A revival fireplace in a 1921 bungalow; design by Colleen Crawley of Motawi Tileworks, Ann Arbor. **SEE PAGE 17.**





## Surprising, whimsical, unpredictable

Last week I went to a real-estate open house because the listing said the interior was “remarkably intact.” It is, and what a treat! The house was built in 1920 as a “summer camp” on the water. It feels more like a turn-of-the-century house. The owner had done a meticulous job upgrading for year-round use while preserving the house’s integrity. He insulated walls from the outside so that the rustic interior still has exposed stud walls and original beadboard. The kitchen is a throwback—with a soapstone sink and a restored 1920s Glenwood range and not much else. A small back-hall added behind the kitchen holds the refrigerator and an extra oven. The pantry, the rustic granite fireplace, the stairs, and the original bathroom remain as built.

The house has a whiff of Victorian steampunk about it, too. Converted to gas, a 19th-century cast-iron parlor stove with a filigreed grille was added to take the chill off in shoulder-season weather. The ceilings are open, with joists exposed, as they have always been. So plumbing for a new, second upstairs bath is visible; the piping is exquisite in copper and brass. The many antique light fixtures throughout run from beautiful to downright odd.

In the itty-bitty powder room added under the stairs, a tiny antique sink with an impossibly delicate faucet and spigots caught my attention. The owner found it in Norway. A different teeny antique sink occupies the water closet off the master bedroom. Every detail of that house reveals its owner’s dedication and delight in the restoration, which he’s been at for decades.

That’s true, too, of the Fort Worth bungalow featured on p. 64. The entire house is a revelation: a colonnade and plate rails replicated from clues left in the house; a breakfast nook framed by brackets. But once again I was smitten with the bathroom sinks!

Old houses with good owners so often are full of original bits and the unexpected. Repurposing is often whimsical. It’s the unpredictability that makes old houses so darn interesting.



*Patricia Poore*

**ABOVE** In the Texas bungalow, quirky period-style bathrooms feature repurposed bits including a 1930s vanity, a courthouse drinking fountain, and a fold-up sink from a 1912 ocean liner.

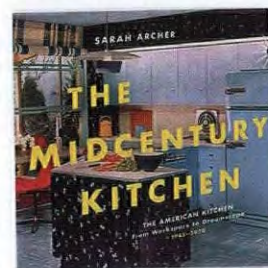
## SIDE NOTES

### SPANNING DECADES

Not a big decorating book but rather one with historical insight into 1950s-60s kitchens during a time of “optimistic consumerism.” Amusing text and archival images.

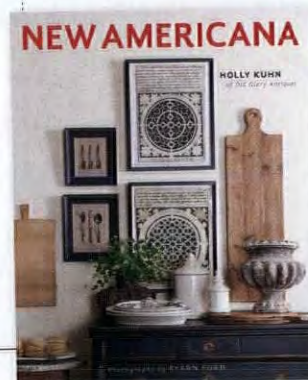
#### ***The Midcentury Kitchen: America’s Favorite Room***

by Sarah Archer  
(Countryman Press, 2019)



A yearning for authenticity comes through in this presentation of rooms classic and personal, all with patina. The author exhibits a fine sense of the regional and the vernacular; rooms are in houses from Texas to California, so this book is a fresh departure from the Americana of New England. Lots of antiques and salvage use. Find inspiration for curating and displaying collections.

***New Americana*** by Holly Kuhn (Gibbs Smith, 2019)





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VOLUME XLVIII, ISSUE 1

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## EDITOR'S OFFICE

10 Harbor Road  
Gloucester, MA 01930  
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Brett Petillo, Wright's Media  
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# Ah-mbiance!

Setting a mood with lighting. **By Mary Ellen Polson**

## 1. PEAKED-ROOF CHANDELIER

Part of a series, the Dartmouth four-light chandelier is Arts & Crafts with a touch of the English Cotswolds. It's available in seven finishes and six shade colors. It measures 27 5/8" high x 23 1/2" wide; \$1,440 to \$1,656. Arroyo Craftsman, (626) 960-9411, [arroyocraftsman.com](http://arroyocraftsman.com)

## 2. A TOUCH OF FRANCE

The Cambridge lantern sconce has an unusual, heavy-cast wall canopy. In distressed brass, it's fitted with a tapered opaline art-glass shade with a linear overlay; \$645. Brass Light Gallery, (800) 243-9595, [brasslightgallery.com](http://brasslightgallery.com)

## 3. ORION SKY

The copper table lamp with a Midnight Sky drum shade signed and hallmarked by the artist is a fresh take on rustic. On a Vermont slate base, it measures 25" tall x 9" wide; \$410. Janna Ugone & Co. (413) 527-5530, [jannaugoneandco.com](http://jannaugoneandco.com)

## 4. GASLIT GLOW

The Dawson sconce captures the essence of soft, luminous Victorian gaslight. Featuring delicate rope tubing, curling tendrils, and a wreath-shaped key, it comes in polished, unlacquered, or antique brass. Shade choices include the Vianne amber satin-etched shade shown. \$219.80 to \$245.89. House of Antique Hardware, (888) 223-2545, [houseofantiquehardware.com](http://houseofantiquehardware.com)

## 5. RADIANT CANDLELIGHT

The Ashley House front-hall sconce is an exact reproduction of one at Historic Deerfield. Each piece of the mirror is individually hand cut. The sconce is 13" high; \$650. Period Lighting Fixtures, (800) 828-6990, [periodlighting.com](http://periodlighting.com)



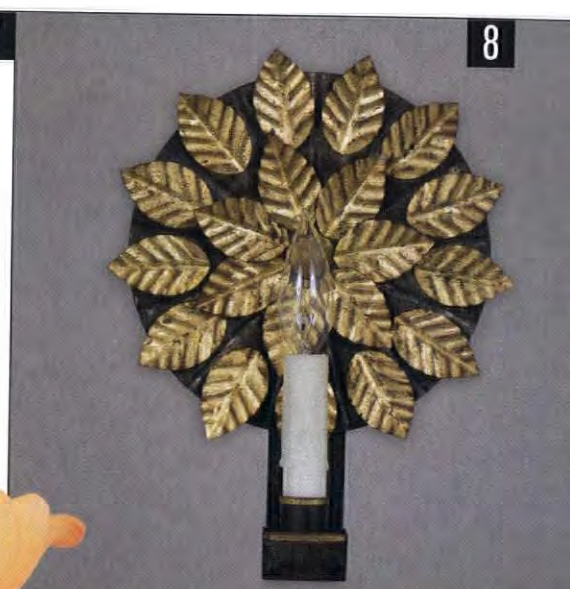




6



7



8

# Statement Lights

These make stunning focal points.

## 6. LAYERS OF LIGHT

The Whitaker has the rope detailing and plain piping typical of mid-Victorian gaslight fixtures. Adorned with alternating crystal jewels and notched spear-point prisms, it's shown with white frosted shades. The chandelier measures 28" wide x 31" tall; \$2,659. King's Chandelier, (336) 623-6188, [chandelier.com](http://chandelier.com)

## 7. ROSE-TINTED BEAUTY

The Devon pendant is a re-creation of a ca. 1934 Art Deco fixture from a Kansas City manufacturer. The solid brass, lost wax-cast fixture has rose-tinted side-slip shades held in place by polished brass chains. It measures 21" tall x 17 1/2" wide. \$475. Vintage Hardware, (360) 379-9030, [vintagehardware.com](http://vintagehardware.com)

## 8. HALO FOR A CANDLE

Inspired by the "Liberty Tree" lanterns of 1776, the aged-tin Beech Leaf sconce from Scofield Lighting has a round back encircled with double rows

of leaves gilded in 23-karat gold. It measures 11 1/2" tall x 9" wide. Call for pricing. Heritage Metalworks, (610) 518-3999, [hmmwpa.com](http://hmmwpa.com)

## 9. LIGHT OF PLENTY

Offered in 12- and 24-arm configurations, the Cornucopia chandelier is based on a New England wire-arm design made between 1790 and 1810. One appears in the Roosevelt home at Campobello Island. The thin-rod tubing is reproduced exactly to scale. Call for pricing. Authentic Designs, (800) 844-9416, [authenticdesigns.com](http://authenticdesigns.com)

## 10. SPRUCE FILIGREE

With its modified rectangular shape and tree overlay, the Spruce pool-table light is inspired by Limbert fixtures at Yellowstone's Old Faithful Inn. In a choice of finishes and art glass, it's 36" long x 23 1/4" wide x 11" high; \$4,500. Old California Lighting, (800) 577-6679, [oldcalifornia.com](http://oldcalifornia.com)



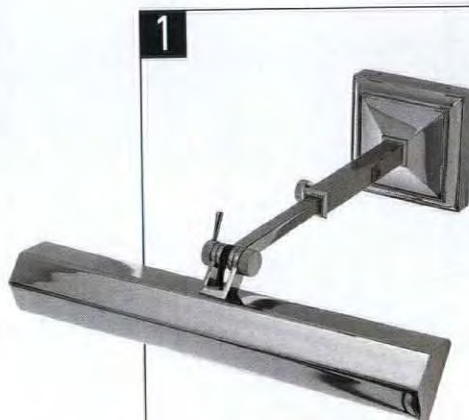


# To the Task

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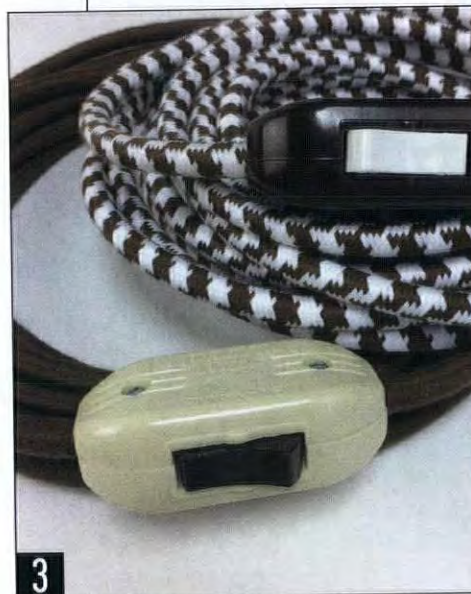
## 2. SCONCE AS SCULPTURE

Create flattering task light in the bath with a pair of Echo wall sconces in white or black porcelain. Shown with the opal Deco Skyscraper shade, the Art Deco-inspired light is 10 1/4" high x 4 1/8" wide x 4" deep. \$165 each. Rejuvenation, (888) 401-1900, [rejuvenation.com](http://rejuvenation.com)



## 3. ROCKER ON

The perfect complement to a cloth-covered cord for a reading lamp, inline rocker switches were an innovative convenience in the 1930s and '40s. (The switch is easily accessible from chair or bedside.) The two-tone switches fit cords up to 1/4" in diameter; \$9 each. Sundial Wire, (413) 582-6909, [sundialwire.com](http://sundialwire.com)



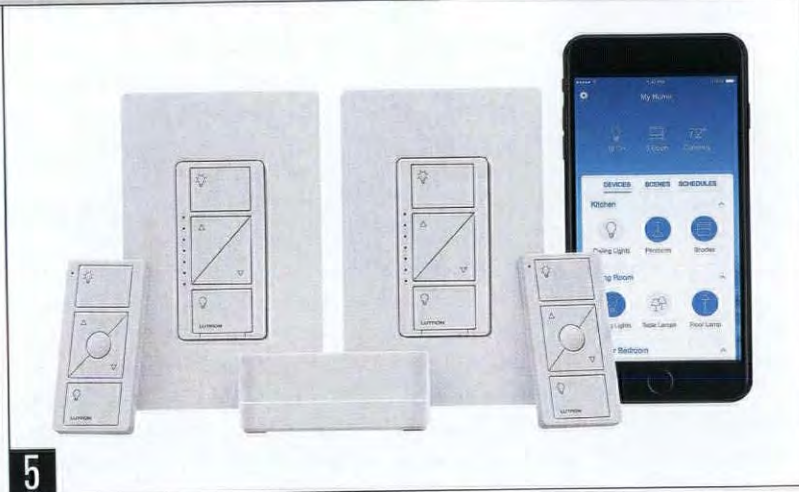
## 4. INDUSTRIAL SPOT

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# Fixer Uppers

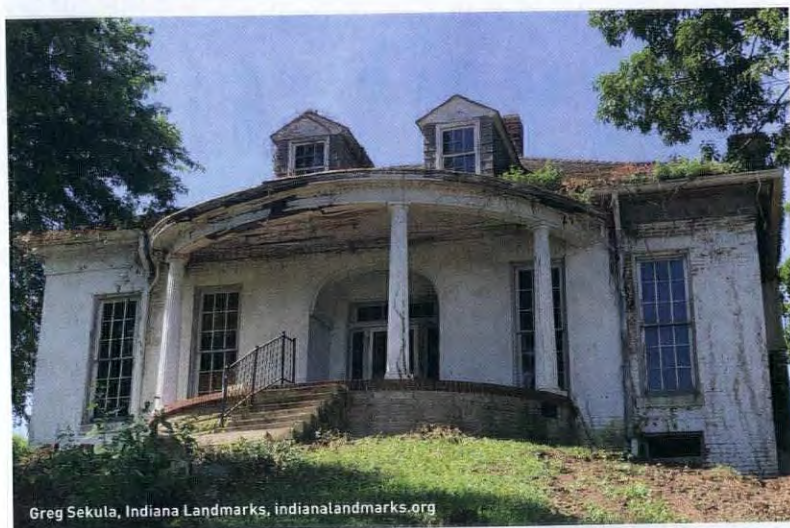
Why settle for any old house that "needs work," when you can have a genuine historic house for your trouble? These five come with provenance.



Vaness DeGarcia/Erica Nieves, Corcoran, corcoran.com

## BROOKLYN, NY / \$5.5 Million

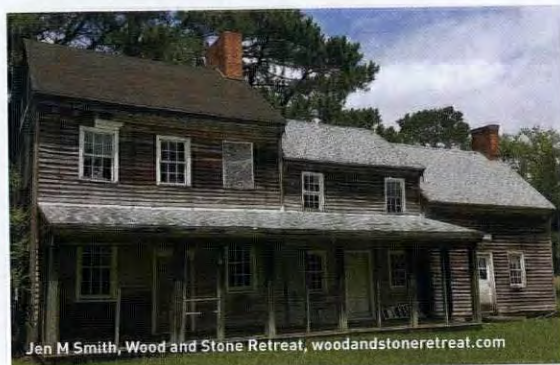
Likely to be converted to luxury apartments, this 1873 Renaissance Revival landmark features a cut-stone exterior with quoins and pedimented surrounds on arched windows. Inside: 12-ft. ceilings, a spiral staircase, original window trim, and some original plaster.



Greg Sekula, Indiana Landmarks, indianalandmarks.org

## BROWNSTOWN, OH / \$210,000

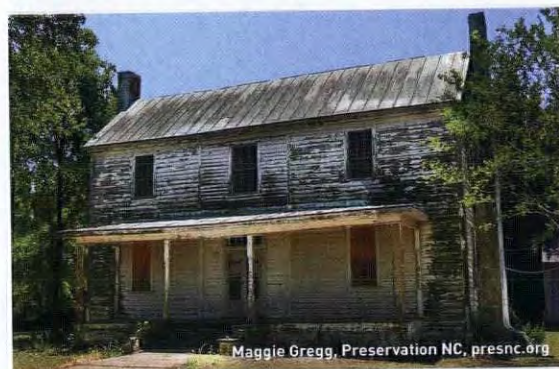
Considered one of Indiana's most endangered properties, the Thomas H. Branaman house was built about 1868; the circular porch dates to the 1920s. Features include a grand columned entry, 9/9 sash windows, and period staircase, mantel, and window trim.



Jen M Smith, Wood and Stone Retreat, woodandstoneretreat.com

## CRISFIELD, MD / \$98,000

About 90% intact, the 1836 Nelson Homestead is Federal with telescoping additions: multiple attachments, decreasing in size. Historic elements include an early, nearly pristine kitchen, paneling, tiger-maple graining, gouge work, and built-ins.



Maggie Gregg, Preservation NC, presnc.org

## ORMONDSVILLE, NC / \$100,000

The Edwards-Turnage House was built 1850-52 in a transitional Greek Revival style with Federal elements. Details include a paneled U-shaped stair, 9/6 windows, period mantels, board walls, and bull-nose chair rails integrated with window framing.



Renee Burton, Friends of the Old West End, oldwestendva.com

## CANVILLE, VA / \$80,600

Built as a center-passage I-house sometime before 1877, this vernacular dwelling has a central two-storey porch with a pedimented roof and slender, chamfered columns. Interior details include original doors and period mantels in almost every room.



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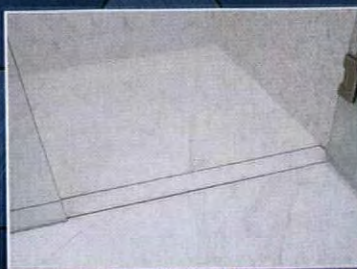
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SUCCESS!

The original brick fireplace had been modified by the second owner. The recent upgrade introduced Motawi tiles in a period Arts & Crafts design, but kept the wood-paneled overmantel.

## ARTS & CRAFTS FOR 100 YEARS

The bungalow retained its original integrity, so our upgrades had to follow suit, and last. **By Lisa and Manfred Schon**

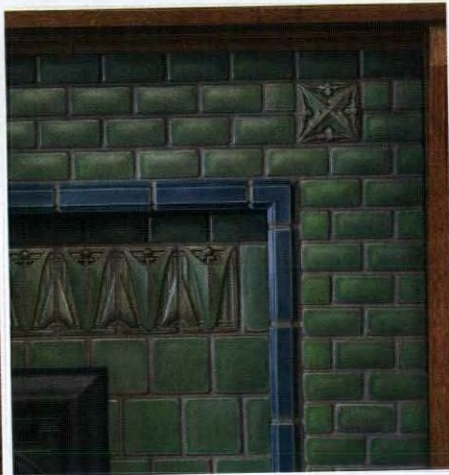
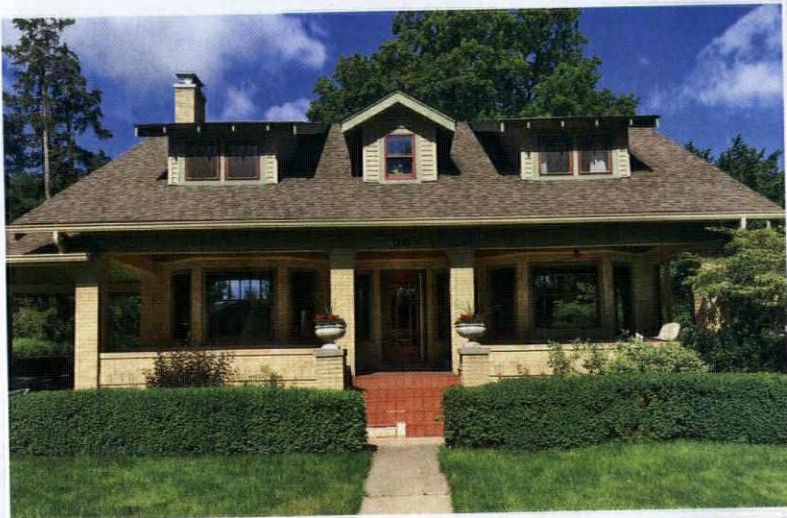
**After we moved** to Northville, Michigan, we became intrigued with a blond-brick, Arts & Crafts-style house that Manfred passed on his commute to work. It's located just outside the city's historic district. When a FOR SALE BY OWNER sign appeared in the yard one day, we thought it might be a dream come true.

In 2015, our family became the third to occupy the house—and the first who are not relatives of the builder and first owner.

We didn't have extensive knowledge of the Arts & Crafts movement or its architecture when we moved in, but we learned quickly. Our mantra has been "respect and renew." We sought to maintain the style integrity of the house even as we integrated newer technologies. Overseeing the process is an archival photo of the builder, hanging in its original spot in the foyer to encourage a slow and steady approach. *[text cont. on page 20]*







“We felt it was important to move the old house toward sustainability. The first stage involved transitioning from steam radiators to a **geothermal heating and cooling system** supported by state-of-the-art solar water heating.”







**OPPOSITE TOP** The yellow-brick semi-bungalow in Michigan was built in 1921; these owners are the third family to occupy the house. **LEFT** When wood trim added later was removed during restoration, a step-back brick treatment was revealed; that idea is reflected in the layered treatment of the new tile. **DETAILS, OPPOSITE** The fireplace was converted back to wood-burning, as it had been originally; the hearth was raised for reasons of comfort, utility, and aesthetics. **BELOW** The dining room had a skeleton wainscot with fabric panels; in an upgrade, individual panels matching the original walnut were crafted to make an all-wood wainscot.





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**ABOVE** Along with a full bath, sauna, and utility room, the basement renovated in period style now has a laundry room.

A particularly photogenic update was reworking the living room's fireplace. The firebox was reconstructed so that a fire burning in it actually contributes significantly to heating the house. (It had been converted to gas, and we returned it to wood burning.) We commissioned Motawi Tileworks in Ann Arbor to create a period-appropriate surround. Motawi's Colleen Crawley was our project designer.

The basement was a bigger project. We dug the floor down 12 inches to gain height. Then we added a full bath, laundry room, sauna, and proper utility room to house the geothermal system. Design and finishes were guided by those on the first floor.

Four 180'-deep loops dug in our front yard support the water-to-water heat pump. Radiant heating was installed in the new basement slab and retrofitted to the first floor beneath original wood flooring. An air-handler connected to the heat pump brings heating and cooling to the second floor. Replacing the original single-pane windows with energy-efficient, double-glazed, low-E windows from Germany (with a period-relevant design) was a big step in reducing overall energy consumption. Windows are glazed with bird-protection glass to prevent window collisions.

In October 2018 we disconnected the gas line; all of our electricity is supplied by Arcadia (wind and solar power sources). Future phases will introduce electricity generation through solar and possibly wind with on-site energy storage.



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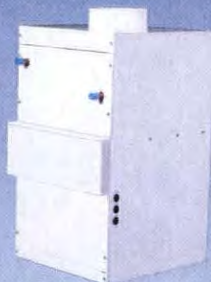
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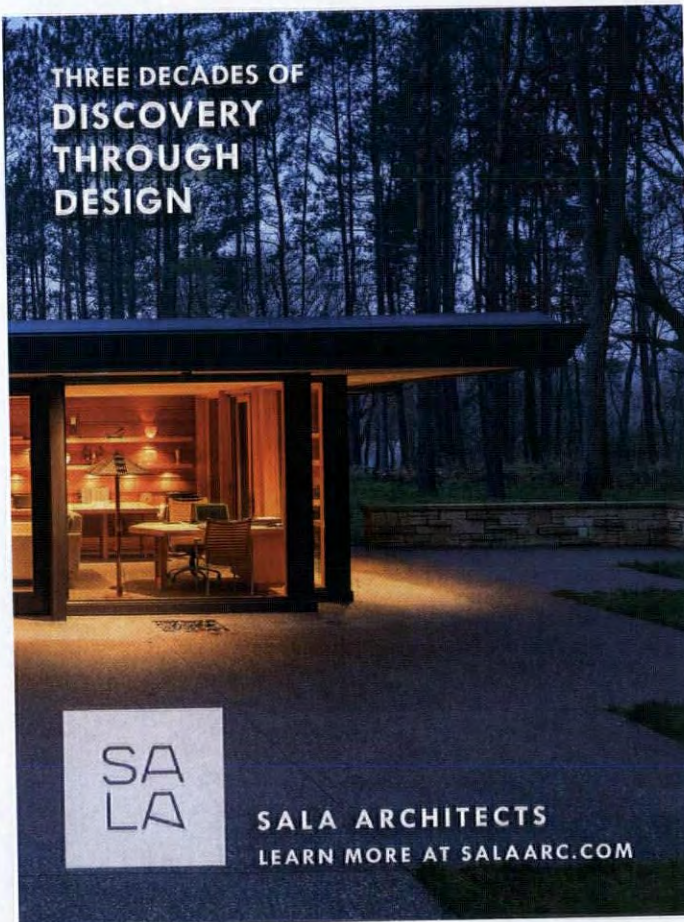
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# DESIGN

## CONSIDER MANTELS

*Materials, proportions, and details changed over time, but every era offers options.*

**PAGE 24**



Layered in a New England house built in 1829, transitional Old Colonies style is evident in the mix of Tiffany vase, Wheeler's 'Carp' wallpaper, and white-painted woodwork.  
*Courtesy John Burrows*

# 24

### THE FIREPLACE MANTEL: DESIGN CONSIDERATIONS & STYLE NOTES

This prominent millwork element helps define the style of the house. So does what you display on the mantelshelf!



**32 VINTAGE VISION**  
**34 KITCHENS + BATHS**  
**36 THEY STILL MAKE**





### FEDERAL STYLE

In an 18th-century Massachusetts house, the highlight of a parlor added in the 1780s is a beautiful, hand-carved mantel in fine Federal style. Note the delicacy of mouldings, dentils, and ornament. The rosette frieze is repeated in the chair rail.



FEDERAL





## considering *the* MANTEL

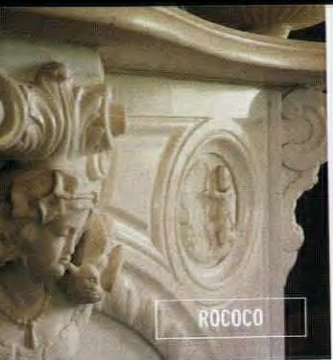
Like the staircase, a mantel is a prominent millwork element that may define the style of the house, if not its date. If yours is original and fits the house, wonderful! Be respectful in any upgrading. If your house is missing a mantel (or several), or you're planning to add a fireplace, consider how proportions, materials, and styles changed over time. For every period, multiple design options exist. **BY PATRICIA POORE**

A MANTEL OR MANTELPIECE is the decorative frame for the fireplace opening, usually with a shelf above the firebox. The surround is the material between the firebox and the mantel—heatproof stone, concrete, tile, or brick. American houses of the wealthy had elaborate, carved mantels as early as the mid-1700s.

After the Revolution, decorative mantels were popularized through builders' pattern books published in London and America. Lighter than their robust Georgian precedents,

these mantels interpreted the neoclassical designs of Robert Adam (thus the alternate name "Adamesque"). This era's neoclassical wave was called the Federal style in this country. Composition ornament (applied urns, swags, and flowerpots) was already available, though mantels were also carved entirely of wood, like those by Samuel McIntire in Salem, Massachusetts. By the 1820s, the Greek Revival style was ascendant, and with it came a plain, structural rather than refined style.





ROCOCO



AESTHETIC



TRANSITIONAL



GEORGIAN STYLE

**LEFT** For a replica house in Georgian style, paneling on the fireplace wall came from a demolished building, ca. 1760. **FAR LEFT** (top) A mid-19th-century mantel and surround in white marble. • (middle) Faux bamboo for an orientalist mantel, 1886. • (bottom) Neoclassical meets Arts & Crafts in a 1901 bedroom.

## STYLES by era

*The progression of styles is fluid, with overlaps and time delays outside of urban areas. Colonial (Georgian) raised-panel fireplace wall treatments appear in houses built as late as 1840. A prefab mantel ordered from a catalog may not be in sync with other elements of a 1920s house.*

**GEORGIAN** Distinctive of the classically proportioned Georgian fireplace is its overmantel treatment, often topped with a broken pediment. A bed moulding with egg-and-dart, dentil, or other detailing supports the mantelshelf.

**ADAM/FEDERAL** Adamesque or Federal-era mantels feature low-relief carved and reeded ornament such as scrolls, urns, flowers, eagles, and mythological figures. By 1800, the broken pediment had disappeared. Overmantels were

scarce. **GREEK REVIVAL** These mantels are usually based on the plain, post-and-lintel construction of Greek temples. White marble is the height of Athenian splendor, but most American Greek Revival mantels are of wood, sometimes faux-painted with veining.

**GOthic REVIVAL** These mantels accentuate the perpendicular. The firebox opening or overmantel typically features a pointed Gothic or shallow Tudor arch. **ROCOCO** Many mid-19th-century marble mantels

have an arched firebox opening. The spandrels forming the arch often overflow with carved fruits, leaves and flowers, or cherubic figures in three-dimensional relief. Wood mantels are carved.

**RENAISSANCE REVIVAL** Formal, delicately carved mantelpieces once again are likely to include an overmantel.

**AESTHETIC/EASTLAKE** With influences from medieval to Turkish to Japanese, the mantel proper may be flat with minimal decoration, while

the overmantel is an elaborate construction of shelves, mirrors, and niches for the display of worldly *objets d'art*.

**ARTS & CRAFTS** The quintessential bungalow mantel is brick or local stone, sometimes inset with handmade tiles. But Prairie School mantels are modern, usually constructed all in masonry, with bold designs, such as a semi-circle arch. **REVIVALS** The most widespread designs of the early 20th century are Colonial Revival. Wood is often painted in an off-white color. Various arch shapes define Tudor Revival and Spanish Colonial Revival mantels.





LATE VICTORIAN

**ABOVE** A not-atypical 1890 mantelpiece in red birch, in a house in Peoria. **RIGHT** Original Moravian tiles in a 1908 Arts & Crafts Tudor house.

By the mid-19th century, some fireplace surrounds/mantels actually were made of marble, or of slate painted in imitation of marble. The style progression continued in the years before the Civil War, embracing the Gothic Revival and Renaissance Revival styles. Throughout the decades, design motifs were interpreted differently in rural homes and high-style urban ones.

### THE ART OF PROPORTION

Study fireplaces from your period or in the neighborhood to get a sense of relative sizes for the surround, mantel, and any related ornament or woodwork. A prefab mantel will fit many houses built in the 20th century. Older houses—and when you want a specific design—call for custom work. Your architect or contractor can help, and millworks suppliers will create a moulding package to create a wood mantel. (See mantel specs and classical-moulding catalogs at [kuikenbrothers.com](http://kuikenbrothers.com)) A salvaged mantel, well chosen, will be period-appropriate and may be a bargain if it has carvings. Installation may be tricky, especially if the mantel or surround needs modification for fit and fire-code compliance. Just be sure you won't need to cut or add too much to the mantel, as the proportions will change.

Mantel height is fairly set, with the shelf at about 52 to 58 inches above the floor. That makes a statement in a room with an eight-foot [text cont. on page 30]



### ENGLISH REVIVALS

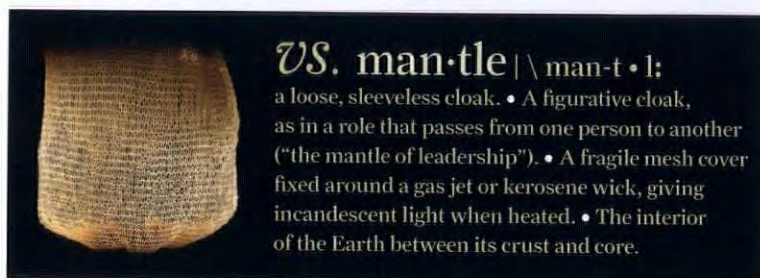
Many houses ca. 1890–1925 exhibit a melding of Elizabethan and Jacobean, Reformed Gothic, English Arts & Crafts, and Tudor Revival forms. All of these revivals had roots in late- and post-Middle Ages England.



ARTS & CRAFTS

man·tel | \man-t·l:

the decorative frame around the firebox and the surround. It may be of wood, marble or other stone, or metal. The word also may refer to the entire mantelpiece or to the mantelshelf. In the bungalow era, mantels are often one with a brick or tile surround.



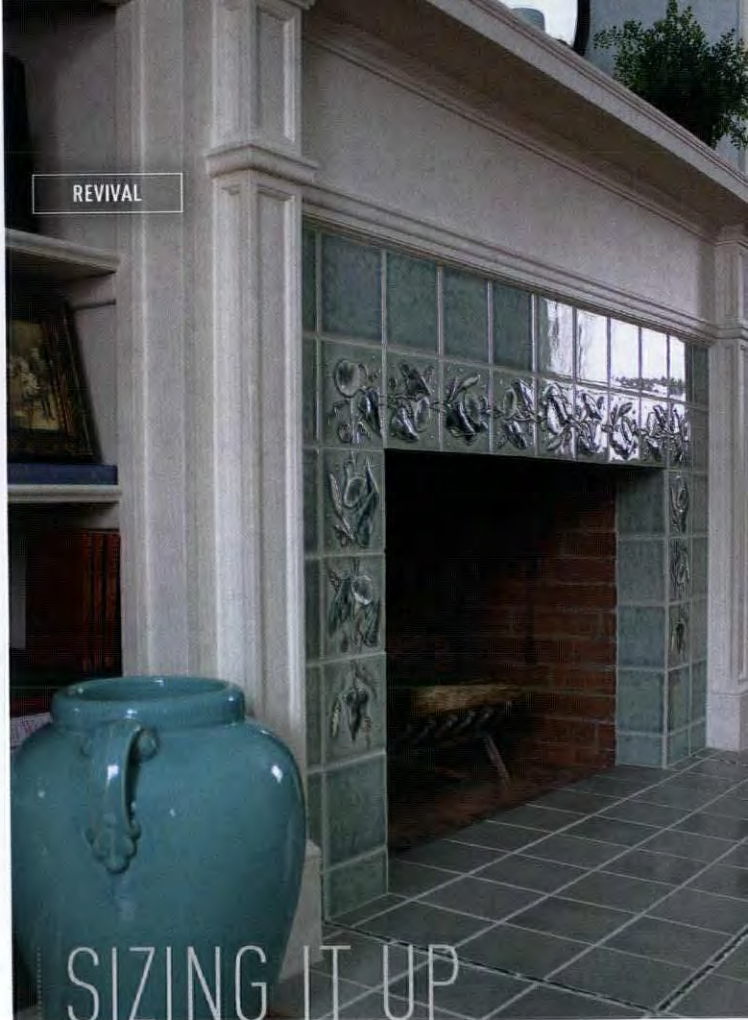
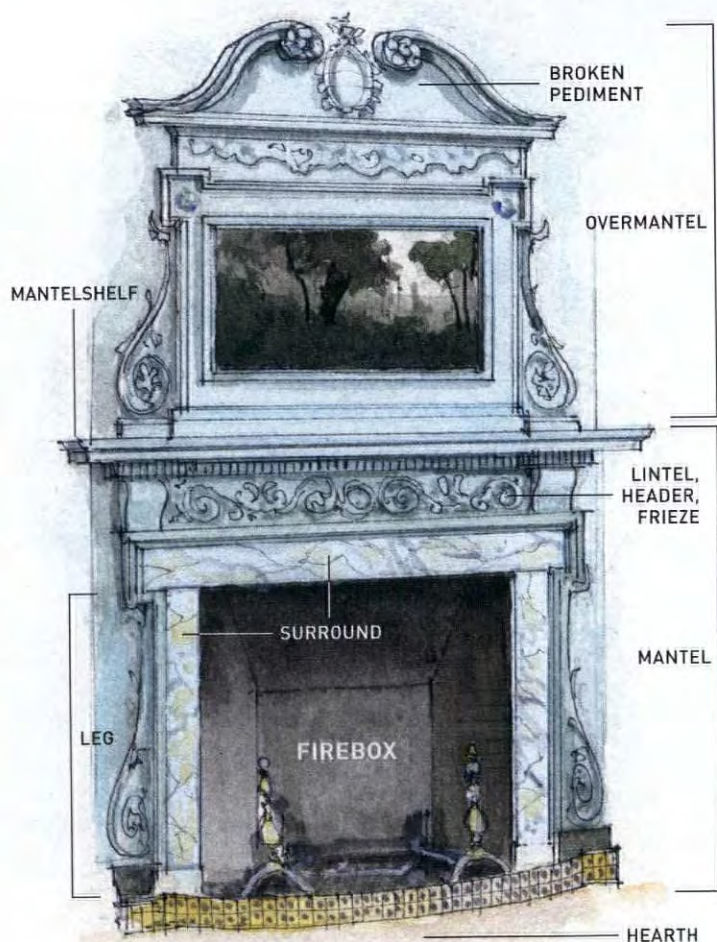
### VS. man-tle | \man-t·l:

a loose, sleeveless cloak. • A figurative cloak, as in a role that passes from one person to another ("the mantle of leadership"). • A fragile mesh cover fixed around a gas jet or kerosene wick, giving incandescent light when heated. • The interior of the Earth between its crust and core.



# Anatomy of a Fireplace

Parts of a mantelpiece are labeled on this drawing of the formal Georgian fireplace in the West Parlor at Washington's Mount Vernon. Not every mantel has an overmantel, which may end with crown moulding at the ceiling. The surround and mantel itself vary in size and proportion by style.



**Proportion is different** from scale, and both are important. Scale relates to both the actual and relative size of a piece in the room. Proportion deals with the relationships among various elements. You can have a well-proportioned mantel that is simply too big for the room (over-scaled). More likely, you'll encounter reasonably scaled mantels with distorted proportions, like a too-narrow header.



## FIREPLACE SURROUNDS

A wide brick fireplace, 1907, is given breadth by matching bookcases (left). An almost identical pairing appeared in Morgan Woodwork's "Building with Assurance" catalog of 1921 (right). The narrow header and legs earlier surrounding the firebox gave way to heatproof facings for Craftsman and Rustic houses; the surround, mantel, and even shelf might be done in a single material: brick, stone, or tile.





# mantelSCAPES

*Bring out the inherent (or preferred) style of your bungalow or Colonial Revival house with a well-dressed hearth and mantel.*

An original fireplace is an important element of style. Its design is a clue: Does your house lean toward late Victorian (spindles on an oak over-mantel), Craftsman (beveled mirror and ochre art tiles), Mission or Spanish (black iron sconces), Prairie (Roman-brick wall with stone header), Tudor (an arch), or Colonial Revival (white paint and swags)? If it's as obvious as those examples, choose appropriate fireplace accessories and decorative objects to avoid muddling the point. If your fireplaces are plain and mundane, use accessories and objects to make a style statement in concert with the house. • **over the mantel** Traditional options

for the wall over the mantel include artwork, a mirror, taxidermy, or a textile. In the first quarter of the 20th century, art was often a *plein-air* or landscape painting, a portrait, or such period favorites as Edward Curtis prints of Native Americans. When a mirror was used, often it was beveled glass set into mouldings over the hearth, rather than a florid piece hung on the wall, as in previous periods. Animal heads continued to be popular in Western and Rustic homes or dens. • **the mantelshelf**

Objects of great variety were displayed on the mantel during these years: travel photos in frames; pottery; candlesticks; vases with or without flowers; leather-bound books; framed art tile; antique ceramics, collectibles such as boxes, glassware, silver, and pewter; small statues; and finds from nature—a bird's nest, a branch or driftwood, pinecones, seashells. The style and degree of formality in your house will guide you. Choose a theme, and remember that Victorian clutter had become outmoded.

• **The arrangement itself** helps define your style. Colonial Revival displays are symmetrical, sometimes obsessively so. Arts & Crafts arrangements sometimes use symmetry, as well, but often have an unstudied feeling with asymmetrical placement of objects—but balanced, of course. Finish the look with appropriate iron or brass fireplace tools.

## MID-VICTORIAN

ca. 1850–1875:

Increasing wealth and trade-happy empire building meant there was a lot of stuff. A romantic oil painting is the backdrop for a gilded figural Continental clock under a glass dome, blue Minton vases, brass figural candlesticks, fairy lamps with Burmese art-glass shades, and a polychromed cigar lighter.



## THE ARRANGEMENT

Objects on display often look best if they trace a V (tall, low, or inverted) or a W. Find balance without symmetry in the volume of objects.



### AN "OLD COLONIES" ARRANGEMENT:

Small, carefully chosen pieces are arranged with naïve symmetry on a backdrop of patterned wallpaper, in a room transitioning out of Victorian clutter.



### ARTS & CRAFTS BALANCE:

Meaningful but not necessarily dear objects provide texture and spiritual allusions (to nature and Native Americans) in an arrangement that is only apparently nonchalant.



### FORMAL COLONIAL REVIVAL:

A few dignified objects, including classical candlesticks at each end, are set with spare symmetry on a white-painted mantelpiece with swag decoration and a built-in, framed mirror.



EASTLAKE

### REFINED VICTORIAN

The parlor is virtually original in an 1888 Queen Anne house inherited through family. The delicately carved and incised woodwork of the Aesthetic Movement is often called Eastlake in America, after the English tastemaker.

**LEFT** Turkish seating and an ebonized Bugatti table flank the original fireplace with overmantel. Bird's-eye maple is featured in much of the woodwork.

**BELOW** An 1811 country mantel with little ornamentation nevertheless has fluted pilasters and dentil moulding.

## A Victorian overmantel is indeed

an étagère or whatnot, with niches and shelves backed by mirrors to better display precious objects—and to amplify gaslight. Appearing in Georgian and Renaissance Revival treatments, the overmantel persisted in fireplaces of the Arts & Crafts era.



VERNACULAR

ceiling. In a high-ceilinged Victorian room, the mantel is not necessarily taller or bigger; proportions are enhanced by the treatment of the overmantel area and wall divisions, such as a frieze or cove near the ceiling. (Exceptions are many, but proportion and scale remain critical.) Be sure the width and projection of the mantel don't interfere with door openings. Mock up the proposed mantel in the room, using cardboard or wood scraps.

Classical proportions are a starting point. That is, the mantelpiece should correspond to the classical orders in terms of plinth (base), leg (pilaster) height, head (entablature) depth, and so on. Fireplaces of the Arts & Crafts era are a separate study, as so often the surround is more prominent than the mantel, and the mantel is tied to flanking bookcases or seats by continuous wood trim. Study period ex-

amples on house tours and in books. Note how dramatically woodwork profiles and mouldings change with era and style.

A mantel should not be shorter than the width of the fireplace including the hearth. A wood mantel must be at least six inches from the firebox, and should extend a minimum of three inches beyond the surround. The mantel overlaps the surround. The entablature (head, lintel, or frieze) below the shelf and its bed moulding should be deeper than each leg is wide. Mantel legs resting on the hearth look better and meet modern fire codes.

If all you're doing is refacing the surround and installing a new wood mantel, without demolition or change to the firebox, this can be a do-it-yourself job. Any masonry and tiling is tricky, though, and you want to be sure everything follows modern fireplace codes.





## MANTEL beauty

Antique, vintage, and reproduction fireplace mantels and accessories are available for your new construction or to enhance an existing fireplace.



**1** A Colonial Revival classic, the 'Farmington' comes in standard and custom sizes. Shown in white paint on poplar, it's available in pine, maple, oak, or cherry for staining and natural finish. Easy to install, starting at \$900 (overmantel sold separately). Find surrounds, stone facing kits, gas and electric fireplaces, and accessories at [mantelsdirect.com](http://mantelsdirect.com)

**2** Decorators Supply sells such components as corbels, plinth blocks, and ornamental compo onlays as well as **finished wood mantels** and shelves. Furniture-quality custom mantels in Georgian, French, and Adam styles; see too the White River line of carved lindenwood mantels in stock sizes. Prices range from \$2,800–3,200 and up. [decoratorsupply.com](http://decoratorsupply.com)

**3** Show off a collectible, sculpture, or taxidermy in a **glass dome** or cloche on your Victorian mantelshelf. This company inventories new (hand-blown) and antique domes—round, oval, and rectangular—and matching bases in wood, marble, or brass. Pricing by size and rarity; a new oval glass dome 16.75" tall costs about \$325. [glassdomes.com](http://glassdomes.com)

**4** The Victorian Fireplace Shop's English **Victorian-style gas insert** is shown with a screen and coal scuttle. Find everything for upgrades or new fireplaces, with a specialty in smaller and historic fireplaces. A 'Windsor' small gas insert is \$3,798. [victorianfireplaceshop.com](http://victorianfireplaceshop.com)

**5** Handcrafted by Schlabaugh and Sons in Iowa, this Craftsman-style **mantel clock** is made of quarter-sawn white oak and finished in a rich, deep stain. Under a glass lens, the dial is solid copper. The clock measures 18" wide x 10" tall x 5" deep, \$383. [schs.com](http://schs.com)







# Color & Stencils in a 1910 Bedroom

From *Your Home and its Decoration*, Sherwin-Williams paint company.



*White-enameled furniture and a controlled palette of yellow, white, and green lend an English Arts & Crafts feel to the room. Laid on a maple or yellow-pine floor, the green rug grounds the scheme.*

The 'Sapperton' bed is by Vermont furniture maker John Lomas, who explains the octagon shape of the legs was a motif of Cotswold craftsmen during the English Arts & Crafts movement. Slender spindles create a design reminiscent of Shaker furniture. Custom order with options; a queen bed in cherry with low footrail and walnut post caps is \$3,700. [johnlomascustomfurniture.com](http://johnlomascustomfurniture.com)

*The focus of the Sherwin-Williams book is, of course, the use of paint and stenciled decoration. Stencils are used above the picture rail, on table scarves and window treatment, even on the dust ruffle.*



GuildCraft's 'Surrey' carpet has a plain center with a William Morris curvilinear floral border. The historical palette is married to a deep pile for modern appeal. Carpet made to order, \$49 per square foot. [shop.guildcraftcarpets.com](http://shop.guildcraftcarpets.com)



Templates for painting your own stencils are available from the Melton Workroom, a studio offering custom finished goods with applique or stencil designs. Shown: 'Rose Medallion' and 'Thistle Medallion', each \$45. [meltonworkroom.com](http://meltonworkroom.com)

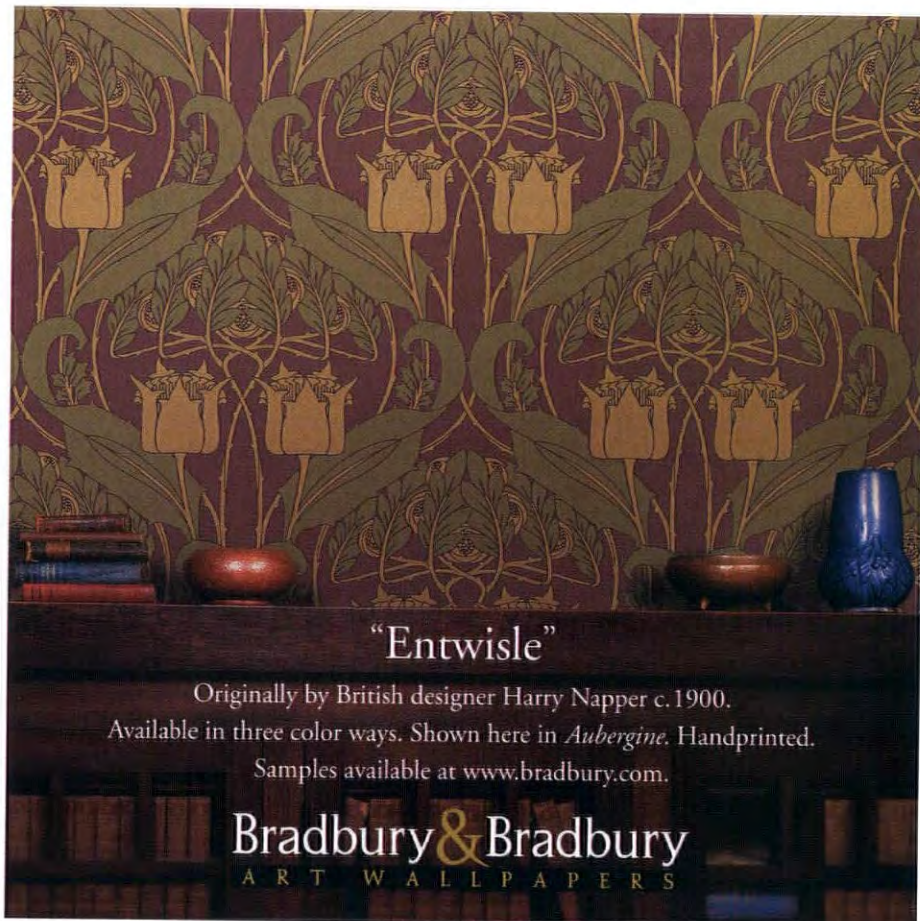




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# Prairie Bath Suite for a Sears House

Redundant small bedrooms were reconfigured to create a functional bath suite—without adding on. **By Patricia Poore**

This handsome bathroom is in a 1917 Sears bungalow—the ‘Ashmore’ model—in Minneapolis. Three tiny former bedrooms and a remodeled bathroom were combined to create a bed/bath/dressing suite. It’s accessible to the master bedroom, and also to the hallway leading from guest bedrooms.

SALA Architects’ Joseph Metzler was the architect and interior designer for the project. “It’s a fairly unconventional arrangement, but one that made it possible to get enough space for the suite without adding to the house,” he says. “When the owner has guests, he sacrifices a bit of privacy. But it was a cost-effective idea—and this is space worth sharing.”

All of the finishes are new. Two small windows, one of which is in the tub alcove, came out of bedroom closets. The wood wainscot matches paneling in the living room. The exotic chandelier was discovered in an antiques store, and the custom tile is by North Prairie Tileworks, a local company.

## 1. PERIOD TRIMMINGS

The bathtub alcove is trimmed out with a cozy arch in the manner of 1920s bathrooms. Oak pilasters, wainscot, trim, and doors tie the Craftsman/Prairie room to the rest of the old house.



## 2. THE REVIVAL PALETTE

Bungalow baths generally were white: utilitarian and “sanitary.” Service rooms of the Arts & Crafts revival often are re-imagined in the colors and materials of main rooms; thus the burnished woodwork, green tile, and red instead of white hex tile for the floor.

## 3. A MIX OF LIGHTING

A gutsy antique ceiling fixture illuminates the main space while adding a period note. Double sconces over the sink and a ceiling light in the toilet area are no-nonsense, Mission-style reproductions.

## 4. BATH FURNITURE

In keeping with the bungalow-era wood trim in the room, the sink vanity looks like a piece of Arts & Crafts oak furniture, complete with battered (tapered) “legs” and a curved skirt.







3

4

## BE INSPIRED...



The chandelier in the green-tiled bath is an antique, but you can get similar **heft and period style** from Arroyo Craftsman. The 'Glasgow' series four-light chandelier, shown in the bronze finish, is available in various lengths, with many glass and finish options. Custom pricing. [arroyocraftsman.com](http://arroyocraftsman.com)



North Prairie Tileworks makes custom **handmade ceramic tile** in more than 150 glazes (shown: 'Thistle'). Design, restoration, replication; custom field-tile sizing at no extra charge; for kitchens and baths, fireplaces, floors. [handmadetile.com](http://handmadetile.com)



The 'Prairie' backplate from Nostalgic Warehouse is offered with or without decorative keyholes and a variety of **historical doorknobs** including white porcelain. Shown: 'Waldorf' Emerald Crystal knob. Passage/privacy sets MSRP, \$205. [nostalgicwarehouse.com](http://nostalgicwarehouse.com)

In solid brass with ceramic disc cartridges, the deck-mount **telephone faucet** with porcelain handles is a classic with a wide-mouth spout. Choose from seven finishes including nickel; adjustable coupler height. Pricing starts at \$246. [signaturehardware.com](http://signaturehardware.com)







THEY STILL MAKE...

## HISTORIC PENDLETON BLANKETS

The story begins in a woolen mill in Pendleton, Oregon, which by 1895 was making Indian trade blankets and robes. After rigorous study of the color and design preferences of local and Southwest Native Americans, trade expanded from the Nez Perce nation to the Navajo, Hopi, and Zuni. Interpretive designs are taken from traditional baskets, pottery, and weavings.

The Bishop family is in its sixth generation of company ownership. Shown here is the Pueblo Dwelling Heritage blanket, a vintage design from 1923. Arrows symbolize the paths of life and power, while stars represent the bright morning star. In virgin wool and cotton, un-napped, the twin-size blanket (64" x 80") in Dark Charcoal reverses to a black figure on gold and sells for \$269. Pendleton Woolen Mills, (877) 996-6599, [pendleton-usa.com](http://pendleton-usa.com)







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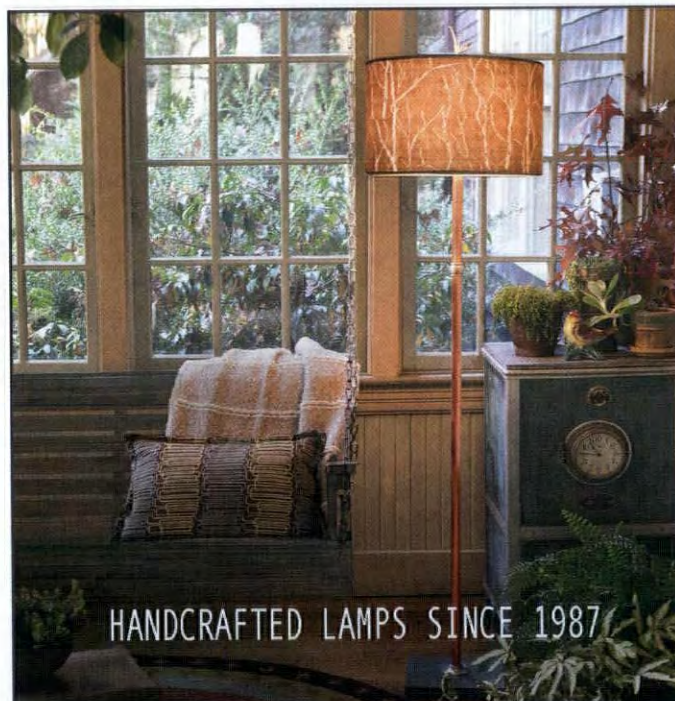
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# RESTORE



## STAIR CASE STUDIES

**TROUBLESHOOTING,  
BASIC REPAIRS,  
AND PRO ADVICE**

+ visit a factory still  
making square-cut nails  
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# on repairs to **STAIRS**

**Tread and riser, baluster and handrail:** a staircase can be merely utilitarian or a stunning work of art. There are many ways to build a staircase—box or spiral, dogleg or winding—and infinitely more ways for these complex structures to develop creaks, sags, or leans. Given the three-dimensional geometry, it's sometimes hard to know whether a repair will be simple or a complicated puzzle. **BY MARY ELLEN POLSON**





Narrower at one side than the other, the steps known as winders change the direction of the stair without the need for landings, making them a versatile component for several types of staircases.

## *With the effects of* **time & gravity,**

**all buildings tend to settle as they age, but they don't settle uniformly.** In what's known as differential building settlement, the interior wood framing shrinks and settles more than the sturdier outer walls. Since most stairs are attached to an interior wall on one side, differential building settlement may cause the staircase to sag away from the wall, toward the newel post or stair well. Repairing a staircase with a significant settlement problem is best done from below.

Before that work can begin, however, it's essential to figure out the center line of the stair, says Steve Payne, co-founder of Payne-Bouchier Fine Builders in Boston. "If you don't do that, the stair is never going to work out right."

Finding the center line is simple if you follow this rule: the line always follows the handrail. The edge of the staircase and the positioning of the risers around any turns are controlled by this center line, from the handrail down through the balusters or spindles. It's the fixed point around which all the other elements of the stair move.

This is especially true in certain row-house neighborhoods in Boston, where the typical mid-19th century stairs are elliptical-well, continuous-rail staircases that run up a party wall. They were well thought out when they were installed, "but they were framed sort of casually," says Payne. "That's why they sag. We'd never dream of framing stairs that way now."

His firm usually encounters one of two repair scenarios. In the best-case situa-





↓ **Before undertaking any stair repair—even squeaking steps!—get an assessment from a professional.** “Go forward with a stairbuilder, with a carpenter, with a handyman, or by yourself. But first get advice from someone who’s built some stairs.”

—**Steve Payne,**  
**Payne-Bouchier Fine Builders**

tion, the stairs did all their settling in the first 25 years after they were built and haven’t sagged since. Repairing them begins with the removal of the balustrade, leaving the bottom newel in place. Then the treads are detached and slowly jacked up using wedges underneath, until they’re roughly level. “We’ve left the crooked carriage in place, and just moved the treads,” Payne says. “That’s a fairly typical fix. We don’t even have to remove plaster. You have to raise every tread the same amount, so the balusters fit right back into the same holes.”

Repairs are much more complicated when the stair structure is still moving. If the tread wiggles where it goes into the skirt board along the wall, the fix begins by peeling the plaster off the stair soffit underneath. Then the crew builds a jacking assembly—designed on the spot to fit the situation, Payne says. It’s a trial-and-error process, and requires careful attention to stress points. “The stair is never going to be exactly level, but you have to move the whole stair up at the same time, so you don’t bust something in the structure.”

Once the staircase has been cranked up as much as it can go safely, the team adds steel L-shaped brackets that bolt to the wall and support the stringers. Plywood gussets are added to stringers to make them less likely to flex, then attached to the steel. [cont. on page 47]

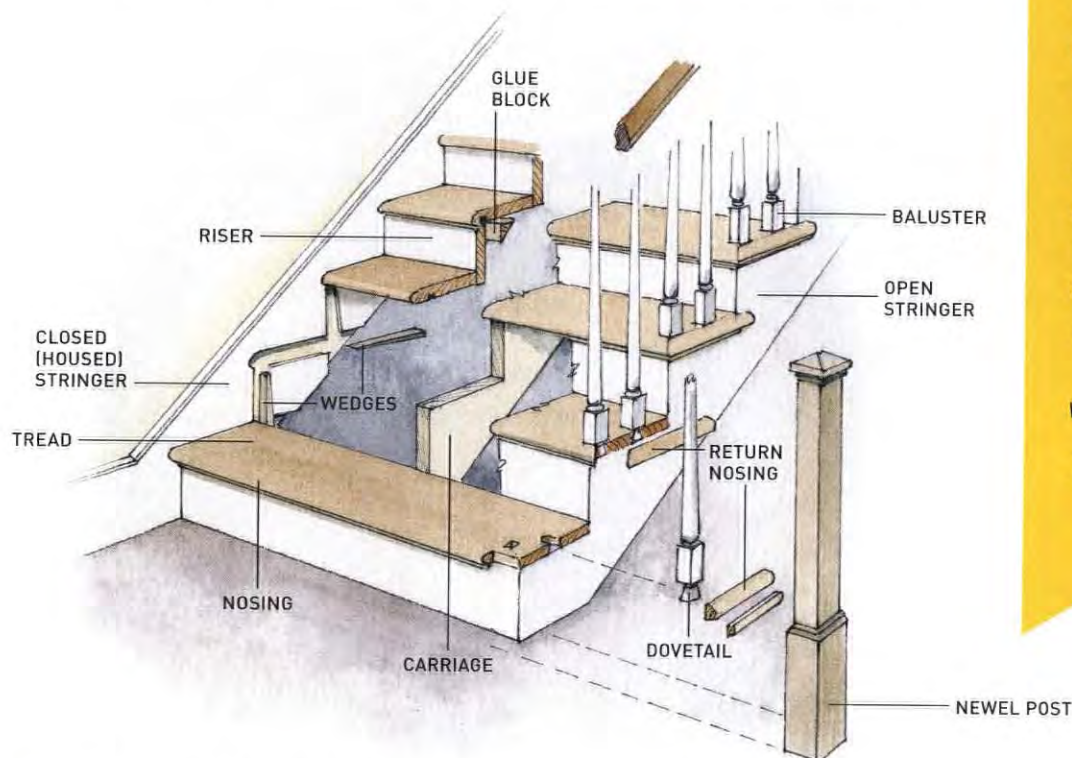


### Step at a time

Rebuilding a historic staircase requires careful calibration, following the center line of the stair. As runs are completed, they’re braced as needed (1, 2). The balusters and balustrade assembly not only finish the stair, but also help anchor all of the elements in place (3).



↓ **Staircase Anatomy** Critical parts of the staircase revealed: The support system begins with either closed stringers (where the treads are housed in grooves) or open stringers (the treads rest on the stringer). The carriage stringer adds support at the center of the staircase. Treads and risers generally aren't nailed into place, but supported by wedges glued from underneath.



*The rise and run of every step must be exactly the same. That's because as you take the first step up or down a stairwell, your mind calculates the distance and anticipates that the next step will be the same.*

—Steve Jordan, historic-preservation contractor

**Basic Repairs** Settlement issues, loosened joints, and a lack of support to the substructure are **best addressed from the underside of the staircase**. If you don't have direct access, remove any paneling or plaster under the stairs. (Preserve or take detailed drawings of any plaster or wood ornament that will be disturbed, before removing it.)

Once you have access, the carriage, stringers, and the undersides of the treads and risers should be visible and accessible. You're also likely to see wedges and glue from installation and previous repairs. Pull out and discard all suspect or loose wedges. Clean all old glue away from the stringers, treads, and risers.

**If the stair is seriously out of level or pulling away from the wall, it will require gradual jacking and bracing (seek professional help at this point).** If the staircase is reasonably level, it may be possible to solve squeaking and deflection problems by reinforcing the carriage stringer and tightening up the treads and risers from underneath.

**Carriage Repair** If the carriage has moved away from the header at a landing or run of stairs, secure it with screws, lag bolts, or metal joist hangers. Add shims wherever gaps appear: at the bottom of the carriage or under treads. If the carriage sags uniformly or in multiple

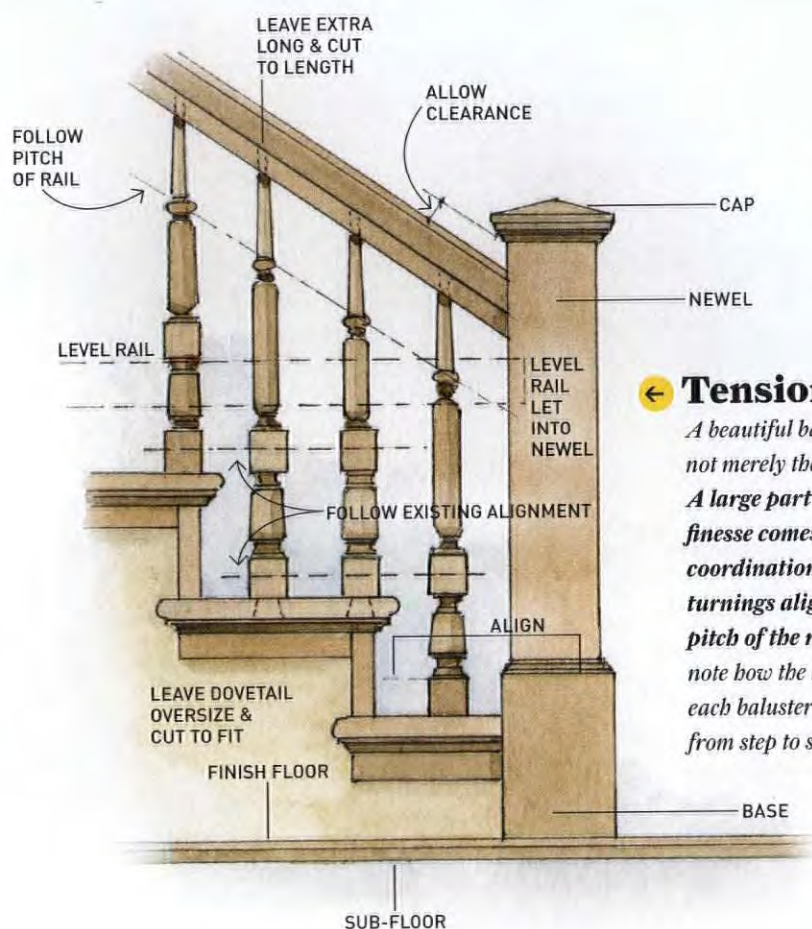
locations, improve support by adding cleats cut from  $\frac{3}{4}$ " plywood. Fit the cleats snug under each tread with screws, alternating sides of the carriage for greater stability.

Enhance this reinforcement by adding glue blocks to each corner where treads and risers intersect. The blocks prevent squeaks by increasing the surface area of the tread-to-riser joint. Dip each new block in carpenter's glue, then rub it back and forth in the proper position until the glue grabs. Tack in place with finish nails while the glue dries.

**Wedging** Stair treads and risers generally aren't nailed together in older staircases. Instead, they're held in place by glue blocks and by wedges hammered tightly between the tread or riser and the stair frame. After removing all the unsound wedges, replace them with new wedges cut from  $\frac{3}{4}$ " pine. (Cut the wedges in an alternating pattern to maximize the amount of long grain in each wedge.) See page 45.

Glue each wedge in place, inserting each one from the top of the flight to the bottom. **Always wedge the tread before the riser below it.** The wedge must make even contact on both the surface of the step and the string. If not, there's a greater chance that the string will split when the wedge is driven in place. Hammer the wedge in until snug, but be careful not to apply too much force. To secure, drive a nail through the wedge and tread into the string.





## ← Tension & Poise

*A beautiful balustrade is not merely the sum of its parts. A large part of its architectural finesse comes from the subtle coordination of how the various turnings align and follow the pitch of the rail. For example, note how the turned blocks on each baluster align horizontally from step to step.*

## SQUEAKY STAIRS

Squeaks are usually caused when treads that are nailed down loosen. "The squeak you're hearing is the tread rubbing up and down with the nail," says builder Steve Payne. A quick fix is to screw the tread to the stringer with a brass countersunk screw, finished with a wood plug. While that's a completely legitimate fix, don't be surprised if another tread starts to squeak. After all, all parts of the stair are interrelated. The best fix is to address the problem from below with wedges.

## Repairing Balustrades

If the assembly is out of plumb, remove the bottom newel post, then push the rail by hand into position. (Use a plumb bob in-between balusters.) If the balustrade resists, loosen or remove a tight baluster or two. Once the balustrade is plumb, brace it temporarily with a 2x4 nailed to a stair riser. ● **The newel post should be of the correct height** to fit the corrected position of the balustrade, with overage to adjust for unevenness in the floor. (If this geometry is beyond you, call in a pro.) Square-up and repair any damage to the newel opening. The newel should be "let in" to the finish floor, resting on the subfloor. When it is in position at the correct height, trace the profile of the level rail onto the newel. With a hand chisel, mortise out a recess to accommodate the end of the rail. ● **Once the mortise is cut, brace newel against wall** or get a helper to hold it in position for toe-nailing. Drive finish nails through the newel base into subfloor, bottom riser, and stair string. Toe finish nails through handrail into newel. Install any additional newels in the same manner. (Mortise cuts may vary.) ● **Balusters** With dovetails: drive a 6d or 8d common nail through the dovetail. No dovetail: toe-nail baluster diagonally into tread. If balusters are old hardwood, use forged square-cut nails that won't split wood fibers. Tighten loose joints with wood shims before nailing. Never use glue for balusters. ● **Brackets, Nosings, Cove Mouldings** Have replacements remilled as needed. Be sure newels are in place and balusters are set. Working from the top of the flight, install return nosings after placing brackets on the riser above. Install cove mouldings last to hide joints.

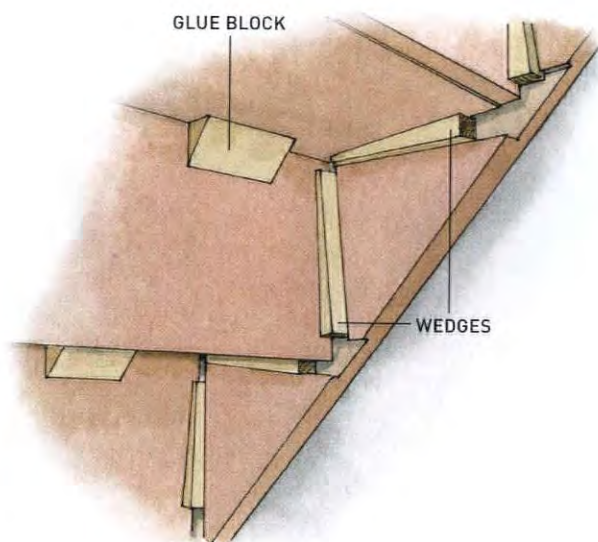


# tread REPAIR

Treads and risers usually slot into pockets in the stringers, the inclined boards that carry the stair. To replace a damaged tread, pry or cut it out without damaging the stringer. If there is an open stringer on one side of the staircase and access from beneath, remove the open-side mouldings and release balusters. Then knock out the supporting wedges with a hammer and screwdriver. Pry the riser back from the tread, pulling or cutting nails as necessary. Once the tread is free, pull it out gently

and replace it with a new tread of the same dimensions.

If the stair has closed stringers on both sides, remove the defective tread by cutting it carefully in half. Release pieces from stringers, then clean out the tread mortises on both sides. Deepen one of the mortise pockets by about  $\frac{1}{4}$ " using a hammer and chisel. (Make the pocket at least  $\frac{1}{2}$ " deep.) Fabricate or buy a new tread of the same depth and thickness. Cut the tread to the exact width between stringers. You should be able to shoehorn one end of the tread into the deepened mortise. Then adjust it slightly so it sits between the two stringers. Toenail tread into stringers with finishing nails.



## Block & Wedge

Supported by stringers on both sides, treads and risers are held in place by a system of glue blocks and wedges underneath.



## LANGUAGE of the Staircase

**Tread** Horizontal surface of a step.

**Riser** Vertical surface between each tread.

**Nosing** The edge of the tread that projects over the riser below.

**Balusters** Vertical posts that support the top rail of the balustrade; may be called spindles, especially if slender or square.

**Balustrade** The entire railing system of an exposed stair, including a handrail and balusters.

**Carriage** Another word for stringer, especially for a third, center support.

**Flight** A continuous series of stairs from one landing or floor to another.

**Landing** A level part of a staircase, where one flight ends and another begins.

**Coffin Niche** In a tightly formed spiral or elliptical stair, a hollow or niche in the wall into which a large object can rest and be maneuvered.

**Newel** A structural post and support that anchors the handrail and balustrade. The newel is usually bolted to the floor joist.

**Volute** A handrail end element for the bottom step that curves inward in a spiral.

**Stringer** An inclined board that supports the ends of the steps from below, usually placed on either

side of the staircase. Side stringers are often slotted or trenched to receive risers and treads for increased support.

**Winders** Steps that are narrower at one side than the other, used to change the direction of the stair without the need for landings.

**Stairwell** A vertical well or shaft in which stairs are located. Stairwells can be square, spiral, elliptical, etc.

**Skirt board** A trim piece similar to a baseboard installed on the finished wall once the open side of the stair has been completed.

**LEFT** Stairs built after the early 20th century tend to be comfortably arranged, with deep treads and lower risers and convenient landings.

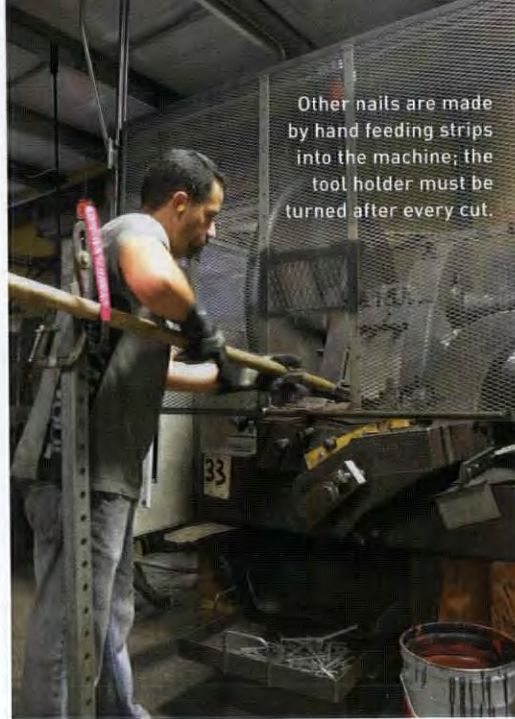




Eric Delong of Tremont: Nails  $\frac{1}{4}$ " or more thick, like this spike, are hot forged.



A worker holds two wedge-shaped nails at opposite ends, demonstrating how the nails are cut to make the most efficient use of steel strips.



Other nails are made by hand feeding strips into the machine; the tool holder must be turned after every cut.



## SHOP TOUR:

*Tremont Nail has been making square-cut nails in Massachusetts for more than 200 years, far longer than any other U.S. nail maker. There are 29 different types of nails in their catalog, from common, masonry, and clinch roseheads to the fine finishing nails used in flooring and stair repair.*

While they're slightly more expensive than modern wire nails, these wedge-shaped nails are significantly stronger, with almost twice the holding power. Because of their square shape, forged nails "will actually cut into the grain of the wood rather than splitting it," says owner Eric Delong, who also owns Acorn Manufacturing, a third-generation family business.

Delong bought Tremont Nail in 2006, moving it from its long-time home in Wareham to his Mansfield headquarters in 2007. (All but one of Tremont's workers at the time came along.) Remarkably, nails are still made using the equipment that came with the purchase. "Most of the machines we have are mid- to late-1800s," Delong

says. Since it's impossible to buy parts for a 150-year-old nail-making machine, "we either make them ourselves, have them made, or scavenge from older machines that we have here."

About 30 of the heavy, black, grease-encrusted machines are operational at any one time. To make nails, a worker fits a steel blank onto the end of a long tool holder, where it's held in place by serrated teeth. He then places the blank into the hopper on the nail machine, which rapidly begins cutting nails, flipping the steel sheet after every cut to minimize waste. As the nail is cut, it drops down and is grabbed by the machine, which cold-forges the head, then drops it into the bin at the bottom.

Just-finished nails are still hot to the touch.

When one blank is finished, the worker pulls the tool out and fits a new strip on the end from a waiting stack of blanks. Workers usually tend two or three machines at a time. Each machine makes from 4,000 to 8,000 nails per hour.

Despite the cachet of square-cut nails as a restoration item, Tremont's biggest demand is for masonry nails, which are used to connect decking and other wood to masonry. Masonry nails are common nails that have been heat-treated to 1800 degrees F, quenched in water, and annealed at a temperature of 600 to 800 degrees. Like all Tremont nails, masonry nails are tested for strength every half hour. (Masonry nails are also bent-tested to a 45-degree angle to insure they won't break.) All nails are packaged in 50-lb. boxes that may be ordered direct.

**TOP RIGHT** Eric Delong inserts the tool holder into the machine, where the nails are cut out of sight.

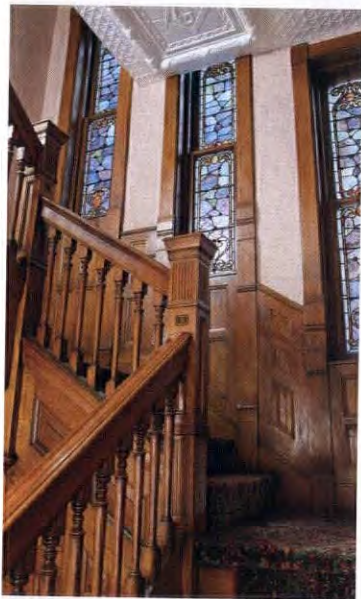
**INSET** Machine-forged nails, made by the oldest nail maker in the United States, offer distinctive shapes that grip tightly into the wood. **MIDDLE LEFT** A worker fits a steel blank onto the tool holder.





**FAR LEFT** Although the treads and risers don't meet modern building codes, early staircases like this Federal-era example are so compactly built, they tend not to settle as much as later stairs.

**LEFT** Narrow and compact, cylinder stairs in a restored staircase on Boston's Beacon Hill are common in row houses built before 1840. **BELOW** Dogleg stairs use landings wherever the stair turns, making them compact and easy to climb.



## Familiar stairs

- **Box(ed)** A stair supported and enclosed by walls.
- **Cylinder** A stair with a tight, cylindrically shaped radius where each flight ascends to a hallway at every floor before sharply turning and continuing up.
- **Dogleg** A configuration of stairs between two floors in which one flight ascends to a half-landing before turning at a right angle and continuing upwards.
- **Elliptical** A stair that winds around an elliptically shaped well.
- **Flying** A freestanding stair cantilevered from the stairwell without a newel, high enough to walk under.
- **Rail-to-post** Stairs with a combination of straight flights followed by three winders, followed by another straight flight, and so on.
- **Spiral** A flight of stairs whose treads circle and rise in a helix shape, often using very little space. Variations include circular, elliptical, and oval.
- **Straight** Stairs that rise directly from one floor to another, without turning or winding.

*“Staircases will be perfect, if they are spacious, light, and easie to ascend; as if, in some sort, they seem'd to invite People to mount.”*

*—Venetian architect Andrea Palladio, 1570; English translation, 1715*

The steel must be attached in such a way that, when new plaster is applied, the steel doesn't interrupt the plane.

Balusters on Greek Revival and other period stairs often have a dovetail on the bottom—a pin that's covered at the end of the tread. When new or replacement balusters are required, Payne-Bouchier almost always mills them with that pin. “They give an enormous amount of stability to the rail,” Payne says. The dovetail


“indexes everything so exactly and is a time-honored, high-quality approach to setting balusters.”

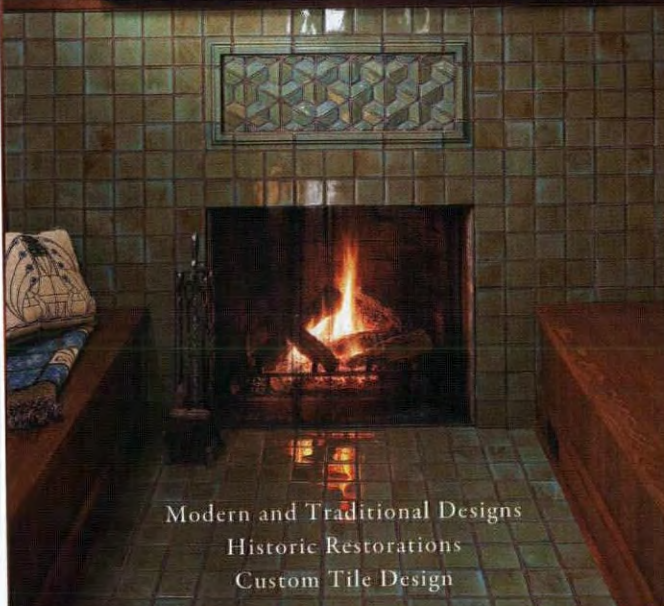
The main issue he encounters with freestanding stairs built before about 1840 is that they tend to be “catastrophically steep and unsafe.” On the bright side, “They tend not to be out of level because they're so narrow.”

The cure for a stair that's too steep is to rebuild it, Payne says, adding a

riser or two at the top and at the bottom, and expanding the stairwell hole. This, of course, will gobble up more square footage on not just one but two floors in a house that may already be small. If expanding the stairwell hole is not possible, replacing a mid-stair landing with winders to make the 90-degree turn is another option that may improve safety. “If you want to make [the staircase] more comfortable, it is going to have to grow.”



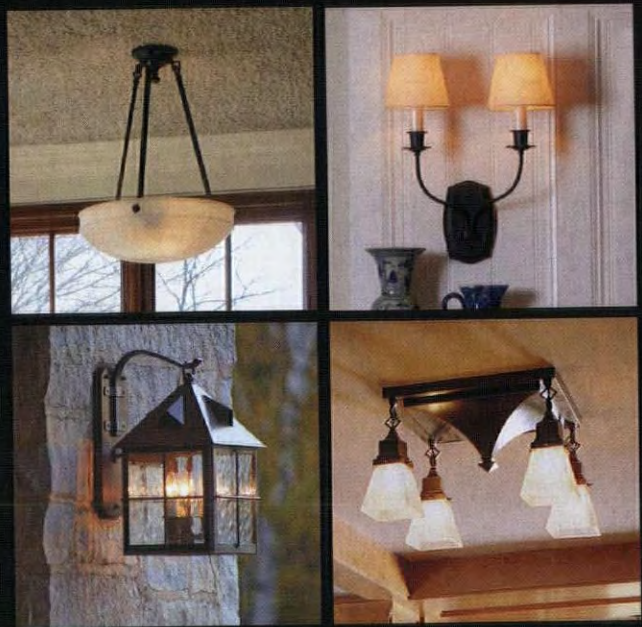
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Caps and a sound structure at the top of the chimney are as essential to safety as regular cleanings. Have a professional check the soundness of bricks, mortar, and flashing regularly, too.





# Keeping the Chimney Well-equipped and Safe

Liners, dampers, fire brick, and chimney caps all play protective roles in fireplace safety and comfort. **By Mary Ellen Polson**



A roaring mid-winter fire conjures cozy images of hearth and home, but not if the fireplace is smoking, blocked by a bird's nest—or when the chimney catches fire in the dead of night.

To make the most efficient use of your fireplace (and to prevent potential catastrophe), regular chimney cleanings are a must. Even if the fireplace is used infrequently, have a professional sweep clean it once a year. Fireplaces used more often may need more frequent cleanings. Anyone who burns wood in a fireplace insert or stove knows that the appliance operates better if the chimney is cleaned at least once per winter as well as annually in the off-season.

A safe chimney begins in the firebox, which should be lined with fire brick. The flue should be lined and insulated, either with a traditional masonry liner or a metal or cast-in-place liner. A damper that shuts off the flue when the chimney isn't in use is essential, too. Last but not least, every chimney should have a cap. Caps made of aluminum, steel, or copper keep precipitation from falling directly into the flue and prevent birds and other wildlife from building nests inside the chimney.

## Fire Brick

When you have your flue cleaned, have the sweep inspect the firebox for loose brick, missing mortar joints, or crumbling brick. If any of these warning signs are present, have the box repaired and lined with fire brick (aka firebrick, refractory brick). These fragile, porous bricks are designed to withstand the repeated heating cycles in a fireplace. They also prevent heat transfer from the fire to combustibles in the vicinity of the firebox. Fire brick requires a special refractory cement that holds the bricks together no matter how hot the fire burns.

**FIRE BRICK** is porous and fragile, yet has an almost miraculous ability to prevent heat from the fire from reaching nearby combustibles. Not only does fire brick come in a range of colors, but it also may be installed in classic patterns such as herringbone and running bond.







**A chimney is a complex masonry construction that begins below grade, then rises up to a firebox that opens to a flue. The flue exhausts smoke and gases through the top of the chimney.**

## Liners

Since masonry chimneys can develop cracks and chinks, a liner provides an extra measure of protection against fire. Chimneys in houses built before about 1900 usually received an interior coating of mortar called parging as they were laid up. The parging protected the brick or stonework and mortar joints from the effects of corrosion produced during combustion. Later, many early-20th-century chimneys were built with clay or terra-cotta tube liners that have a lifespan of 50 years or more.

Needless to say, a 200-year-old chimney with original parging and no other liner probably isn't safe. Similarly, the terra-cotta liners in a chimney built in 1925 are certainly at or past the end of their useful lives.

Replacement alternatives include new terra-cotta tube liners, cast-in-place masonry, and metal liners. Clay liners are still a good option, with one big caveat. Clay is relatively inexpensive, can withstand extremely high temperatures, and holds up well against the corrosive materials that pass through the flue. The trouble, of course, is installation. The old tiles must be chipped and broken out, working from the top of the flue down. Retrofits are particularly problematic if the flue is not perfectly straight.

Cast in place liners are another option for existing chimneys, especially those in historic houses without any kind of liner at all. They're durable and provide good insulation, helping fires to burn cleaner with less creosote buildup. Most installers have their own proprietary methods of casting the liner.

Metal liners are becoming increasingly common, in part because they're an essential part of most fireplace insert

installations. While they're easy to install, the lifespan of a stainless steel alloy liner is 7 to 10 years, far less than that of masonry liners. Rigid liners can be used in chimneys with straight flues with no offsets or bends, but the more popular flexible liners bend easily around obstructions and produce a virtually seamless flue from top to bottom.

## Dampers

Fireplace dampers are essential if you want to keep the house warm in winter when the fireplace isn't in use. A chimney without a damper will draw heat from the furnace or heated rooms straight up the flue.

Cast-iron dampers are often located in or near the throat of the chimney. If the chimney lacks a top screen or cap, these dampers are subject to rust and can collect leaves and other debris, or bird and squirrel nests. If there is no damper, install one. Rather than placing it in the throat, which is difficult to reach and seal, choose a top-sealing unit. They're much easier to install, even as a DIY project, and eliminate the need for screening at the top of the chimney.

## Chimney Caps

A chimney cap is essential for keeping rain and snow out of the chimney—especially important because the fire brick and refractory mortar in the firebox are vulnerable to water penetration. Chimney caps rest on the chimney crown, a 2" to 3" mortar slab poured at the very top of the chimney that covers the top course of bricks or stone. Chimney caps consist of an aluminum, steel, or copper top designed to shed water over a screened grid that keeps wildlife from invading the chimney.



**CLAY LINERS** (left) Clay and terra-cotta flue liners like these from Superior Clay can last 50 years or more. They come in various shapes to fit different flue configurations.

**METAL LINERS** (right) Metal chimney liners are one of three options for unlined chimneys, along with terra cotta or clay and cast-in-place liners. They're flexible, fit in almost any chimney, and can handle exhaust from fireplace inserts.







#### CHIMNEY CAPS (above)

Designed for a large chimney, the copper chimney cap with a radius roof is from Riverside Sheet Metal.

#### DAMPERS (left)

Chimney-top dampers, like this low-profile model with an attached cable from Seal Tight, are much easier to install and have the added benefit of keeping rain, snow, ice, and wild-life out of the flue.

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## resources LINERS + CAPS

- **Ahrens Chimney** [ahrenschimney.com](http://ahrenschimney.com)  
*Two-liner masonry chimney liners*
- **DuraVent** [duravent.com](http://duravent.com)  
*Duraflex & other metal chimney liners*
- **Lindemann Chimney Co.** [lindemannchimneysupply.com](http://lindemannchimneysupply.com) *Full-service chimney supply*
- **Chimney Savers** [chimneysaversvt.com](http://chimneysaversvt.com)  
*Cast-in-place and stainless steel liners (VT & NH)*
- **Riverside Sheet Metal** [riversidesheetmetal.net](http://riversidesheetmetal.net)  
*Custom chimney cap fabrication*
- **Rockford Chimney Supply** [rockfordchimneysupply.com](http://rockfordchimneysupply.com) *Chimney parts supply & service*
- **Supaflu** [Facebook.com/NorthAmericanSupaflu](https://www.facebook.com/NorthAmericanSupaflu) *Masonry chimney lining system*
- **Woodland Direct** [woodlanddirect.com](http://woodlanddirect.com)  
*Fireplace, wood stove & chimney products; Seal Tight top dampers*

FOR RESOURCES, SEE PAGE 94.

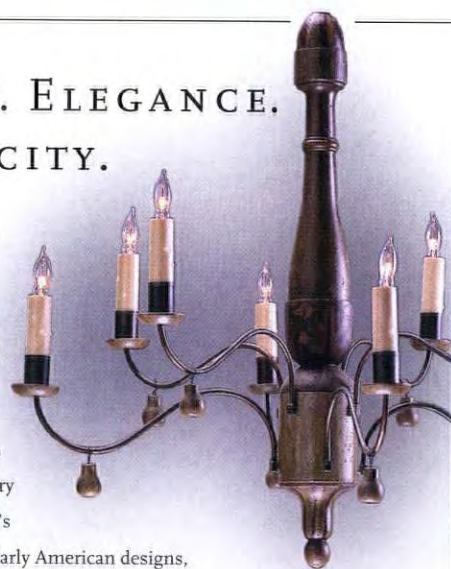
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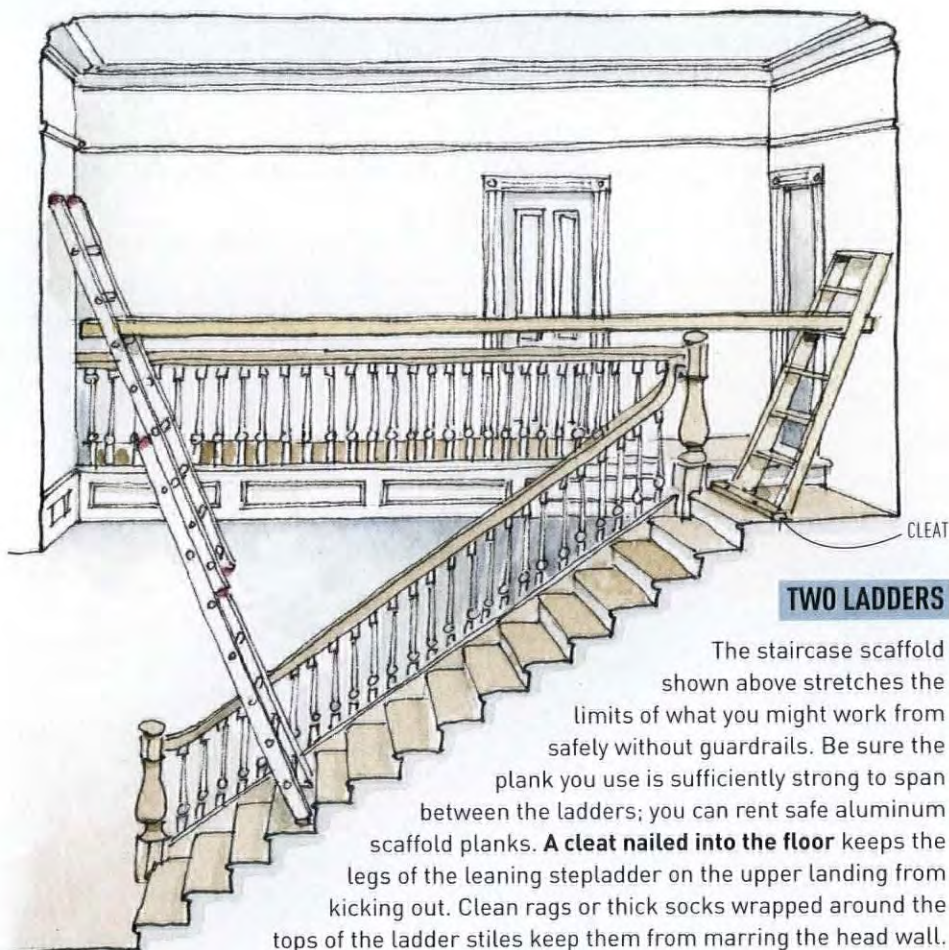
# Home-Built Indoor Scaffolds

Safety courses are given on proper use of scaffolding,

Inside, though, using a low platform is often safer than a ladder.

## Again and again

during restoration, you'll be working over your head: stripping paint-encrusted ceiling beams, cleaning a chandelier, papering a stair hall. Having a sturdy platform is essential. Working from a ladder is fatiguing (you have to constantly re-balance), bad for feet and shins, unsafe (it's too tempting to over-reach), and inefficient (you have to keep moving the ladder). From OHJ's archives, here are some suggestions for inexpensive "scaffolds" you can build, and then disassemble.



The staircase scaffold shown above stretches the limits of what you might work from safely without guardrails. Be sure the plank you use is sufficiently strong to span between the ladders; you can rent safe aluminum scaffold planks. **A cleat nailed into the floor** keeps the legs of the leaning stepladder on the upper landing from kicking out. Clean rags or thick socks wrapped around the tops of the ladder stiles keep them from marring the head wall.

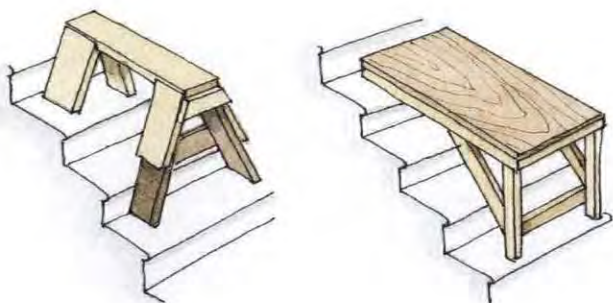
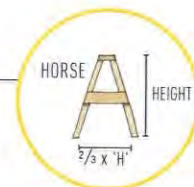
## PROCEED WITH *Caution!*

Do-it-yourselfers should not work at a height over 10 feet. Hire a trade professional who will work from professional scaffolding. ■ Know your limits: will your balance and strength allow you to work safely?

■ Follow every ladder-safety guideline and all the rules. ■ Have a step-by-step plan for the work, setting up before you start, and looking ahead to what could go wrong. Address those possibilities. ■ Never hurry or work when you're tired.

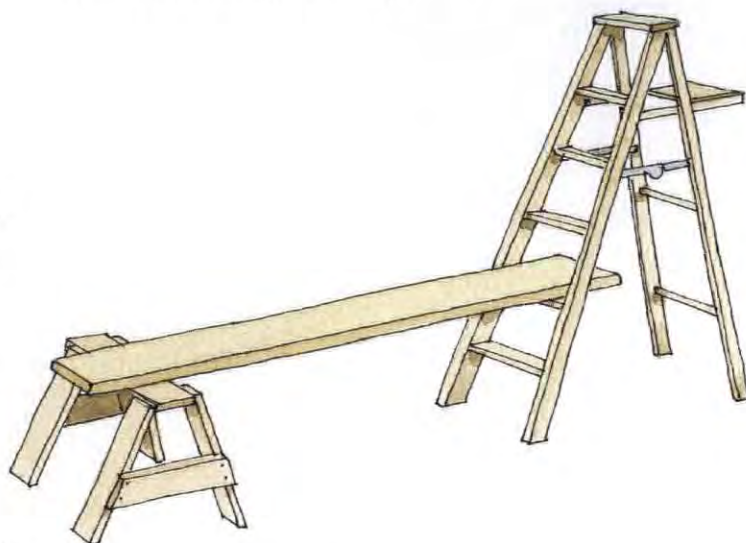


**TIP** • The lateral spread of the legs should be not less than two-thirds of the height of the sawhorse.



## HORSE TO LADDER

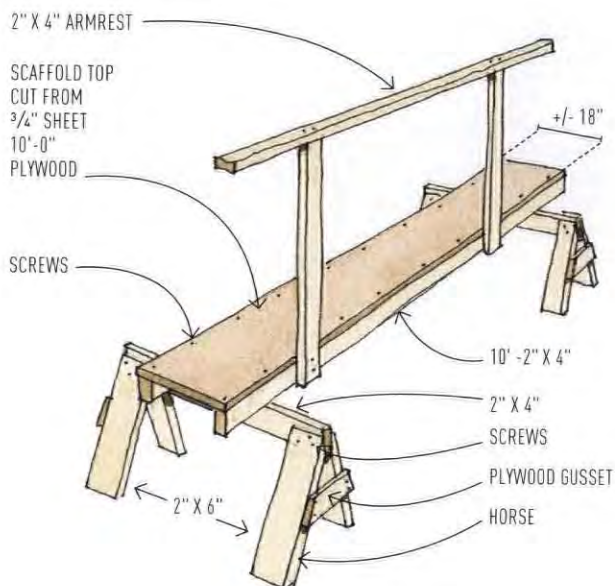
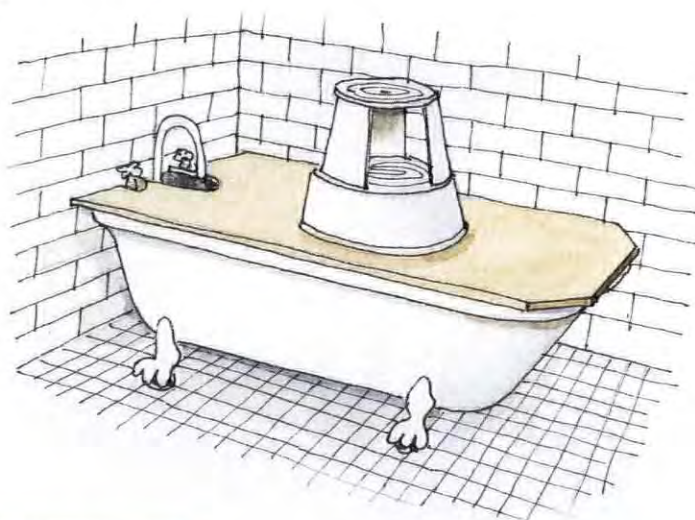
Three basics of your renovation tool kit—a sawhorse, a stepladder, and a sturdy plank—become a simple scaffold, good for raising you 18 inches to three feet above the floor. The plank can also span between two stepladders. On a span of 8 feet, the walking surface must have a minimum width of 18 inches. Be sure to overhang the plank six to 12 inches to allow for board creep—but don't stand at the end. Mark the end of the safe zone.



## LIBRARY STOOL

Another version of the stepstool is the rolling library stool. It's convenient because it rolls freely until you stand on it—your weight forces the rollers up inside and the rubber stool base grabs firmly. You can kick it around to move it even with your hands full. Best of all, it cannot tip over. It's useful for tight spaces such as closets and vestibules.

In this drawing, the library stool sits on a piece of  $\frac{3}{4}$ " plywood, set securely over a bathtub. The plywood protects the tub from damage and also acts as a work platform. If you've ever fought with the legs of a stepladder around the fixtures in a small bathroom, you can appreciate this setup.



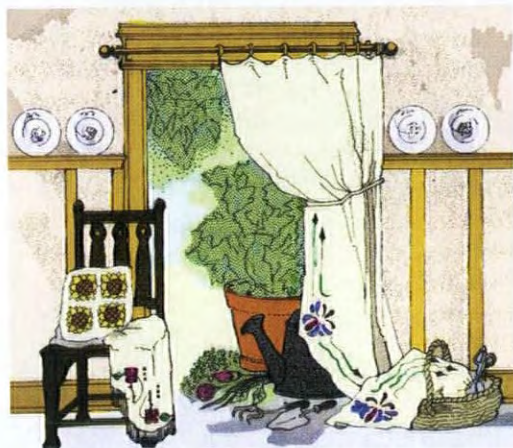
## CEILING PLATFORM

This one is a must for extensive ceiling jobs. You'll want to build a platform with a safety rail/armrest. The version shown here is 10' long (for a work span of 8 feet). The sawhorses have 2x6 legs with 2x4 cross pieces; gussets are made from plywood scraps. The horses are put together with 2" drywall screws, not nails, for strength. (Hint: Build one horse a little narrower so you can stack them while stored. If you use a screw gun, you can back the screws out to disassemble the horses.) The platform is made of  $\frac{3}{4}$ " plywood, about 20 inches wide, screwed to continuous 2x4 ribs.



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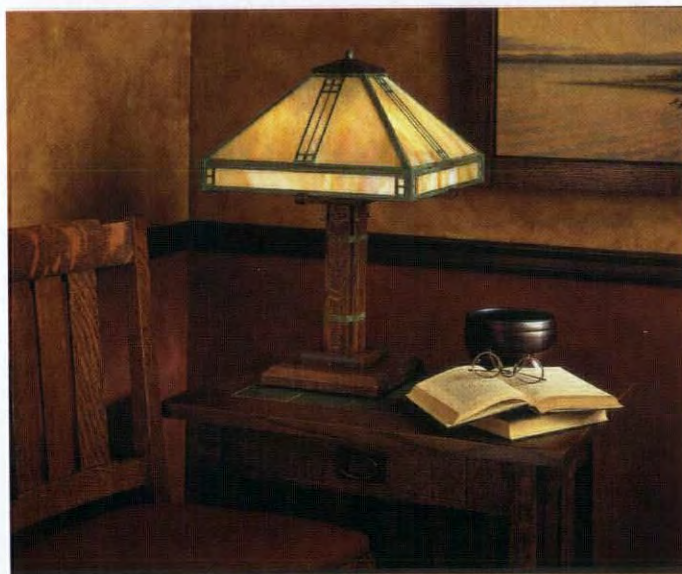
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“The prominent fireplace is glaring in white paint—and the decision did nothing to brighten the wood-clad room.”



The soaring living room in our 1913 Adirondack Arts & Crafts house is sheathed with dark woodwork, a historic element we're reluctant to paint. In an attempt to brighten things up, the previous owner painted the tall, freestanding brick fireplace and chimney a blinding white! Already prominent, the glaring structure is now all you see. —Jimmy McLaughlin & Anna Spears



### Share Your Story!

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

### THE FIX

It's happened before: a resident uses white paint in a bid to brighten a Craftsman or Tudor room clad in stained wood. But it doesn't work; the contrast is jarring, and it gives the wood grain and the room a flat, two-dimensional appearance.

To play up the architecture and minimize contrast, the structure should be a rich, medium tone to complement the dark pine. Stripping paint down to natural brick is an option, but the process is laborious and messy, and you may not like the results. Brick will also likely require an industrial-strength paste like ABRP's Grip 'N Strip, shipped freight because it is considered hazardous. (Now you know why we advise never painting brick!)

A simpler approach is to repaint in a medium tone—warm grey, dark ochre, and other stone-inspired colors come to mind. For subtlety, use a dry-brushing technique. Apply lighter paint (a greyed yellow, say), then wipe away some of the paint with a wet cloth, creating a patchy appearance. Repeat with a darker dry-brush layer (try burnt sienna or Spanish brown). Using several colors creates depth, and earthy tones visually tie the chimney to the room.

If you strip and don't like how it looks, consider German Smear, a mortar-wash technique that creates texture. Because the thinset mortar doesn't penetrate the brick, it can be wiped off wherever you want the brick to show. The result, proponents claim, is an "Old World" look familiar from revival houses.


Or: Have a mason cover the fireplace and chimney with tinted stucco. Then you might use art tile in the fireplace surround or as chimney accents. Or go all out and have the mason embed river rock at the base of the chimney in arroyo-bungalow fashion.





# Recessed Medicine Cabinet

—with a salvaged mirror as a door. **By Brian D. Coleman**

 What if you've created a perfect Victorian bathroom complete with a marble console sink, a sitz bath, and even a rib-cage shower—but the right medicine cabinet remains elusive? Wall-hung and recessed cabinets, especially those with a period-furniture feel, are small and have little storage capacity. If only it could look like a 19th-century mirror carved of burl walnut ....

**Solution:** using an actual Victorian walnut mirror! The beautiful piece above came from a local antiques shop. At 32" tall by 20" wide, it fit perfectly above the bath sink. It was a good size to become a door for a generous cabinet to be built into the wall behind it, with a mahogany frame that projects a bit from the wall. Fortunately, the antique frame was in good condition, with its original finish intact. It required only a gentle cleaning and polishing with lemon oil on a soft cloth.

## THE COST

ANTIQUE MIRROR	\$250 AND UP
PLYWOOD	\$20
MAHOGANY LUMBER	\$25
BRASS PIANO HINGES	\$30
GROMMETS/SCREWS	\$15
GLASS SHELVES	\$30
LEMON OIL	\$10

**TOTAL \$380 AND UP**

## the process

### 1. FRAMING & RECESSING

After the frame was cleaned and polished, the mirror was backed with a plywood frame (lightly stained "walnut" to blend). Two 3 1/2" concealed brass piano hinges were surface mounted and screwed into the plywood, their placement on the right determined by the direction the cabinet should open. Care was taken to leave room on the bottom and sides of the plywood frame for finger holds to open the cabinet without a knob.

To make the recessed cavity for the cabinet, the contractor drilled a 3" observation hole into the wall and examined the area behind it with a flashlight, looking for obstructions like plumbing lines or electrical wires. When the coast was clear, he used an oscillating saw to cut into the plasterboard without damaging it, carefully centering the opening above the sink. In this case, no wall studs were in the way, but in any case, studs can be cut and reblocked to carry the load.

### 2. MAKING THE CABINET

A medicine cabinet box was built to fit into the wall cavity. A thin, 1/8" plywood skin was used for the back, allowing maximum depth in the cabinet. Solid 3/4" mahogany sides were used to face-frame the cabinet, which projects 1 1/2" from the wall for more depth. Glass shelves were cut and slid into a rabbet so they won't tip. A magnetic push latch secures the mirror (door) closed against the frame. Finally, the cabinet was attached to the studs with screws and grommets, allowing easy removal if repairs or restoration are ever needed.



## Hinge Secrets

Are the hinges to be hidden, or part of the decoration? Concealed hinges are best when hardware will detract from, say, a very ornate frame; semi-concealed hinges are partially visible when the door is closed, and may have a decorative finial; exposed hinges are fully visible on the front of the cabinet when the door is closed, so they work well with simple mirrors.

Now, do you prefer a traditional or European hinge? Butt hinges with finial tips, with two pivoting plates held together with a pin, are traditional; these may require a mortise. European hinges are concealed with a mounting plate on the cabinet and a cup mortised into the back of the door; these are best on frameless cabinets and have the advantage of being adjustable. Also note that some hinges let a door open just 90 degrees, while others allow the door to completely swing back against the cabinet.

Will the hinge be surface-mounted (and not need a hole or mortise), or mortised, requiring recesses for the hinge leaves? Wraparound hinges have leaves that wrap around the edge of the door and/or cabinet. Finally, think about special features. Self-closing hinges pull the door shut; self-opening hinges are activated with a push; soft-closing hinges softly shut the door when it is within a few inches of closing. Most doors work with two hinges, but a heavy or large mirror may require more.

**ABOVE** At Olde Good Things in New York City, antique mirrors await reuse or conversion.



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**LEFT** A reader inherited this disassembled glass lighting fixture.

**RIGHT** This 1920s Murano glass chandelier recently was sold at auction.



**Q:** We found this fixture in pieces, carefully wrapped, in my grandmother's house in Mississippi. It's all glass. I have no idea about its value or even what it looks like assembled. Can anyone help identify it? —*Charlotte Tincher*

**A:** Your chandelier is Murano glass (aka Venetian glass), made in Italy. With any luck it's the real thing. This isn't my specialty, but it probably dates from the 1850s–1940. The colors and style look to me like 1920s. Find an expert who can date it and also restore it: [expertlightinginc.com](http://expertlightinginc.com). See also [wikihow.com/Identify-Murano-Glass](http://wikihow.com/Identify-Murano-Glass). These fixtures are quite collectible and can be found on many vintage-lighting websites, eBay, and 1st Dibs. They are more attractive when assembled, especially the curved glass arms. —*Patricia Poore*

We're planning to build a "new old" house in classic American Greek Revival style. I don't know what type of lighting is appropriate: Greek Revival certainly isn't Victorian but it doesn't seem to be a Colonial style. Can you give me some pointers?—*Suzanne Dubois, Beaufort, S.C.*



A high-style (urban or wealthy) home of the 1820s–1840s probably would have had Argand burners, the most popular fixture type 1800–1860. Several people make museum-quality reproductions.

Style notes should reflect the Classical Revival. In lighting, this means that the bases and arms of chandeliers are patterned after Grecian urns or Roman amphorae. For a less formal style, think "farmhouse." In the 1840s, Argand burners and gaslight were rare in most rural American homes. It would be in keeping to select fixtures associated with earlier decades: wire-arm

chandeliers with turned wood bases for kitchen or dining room, and blown-glass hurricane lamps for the entry foyer or stairhall. Updated hurricane lanterns are readily available.

Or select later fixtures, as lighting was regularly updated. Consider electrified kerosene lamps in iron or brass.



Aladdin is still making brass kerosene lamps: [aladdin-us.com](http://aladdin-us.com). Lehman's sells pre-electric lighting: [lehmans.com](http://lehmans.com).

—*Mary Ellen Polson*

**LEFT** An Argand wall bracket made by JP-Tinsmith, ca. 2010. **ABOVE** The four-light 'Piedmont' hurricane lanterns are from Ballard Designs: [ballarddesigns.com](http://ballarddesigns.com).

Past owners had a dog who left dark urine stains on our medium-to-light oak plank flooring. Is there a way to lighten them? —*Carol Colestock*

Removing pet-urine stains is a cottage industry in itself! Many cures can be found in OHJ back issues and on the internet. Two cautions: never mix various agents together; and test before flooding the area. You face several issues: (a) New urine is treated differently from old stains. (b) If there is an accompanying odor, that needs to be addressed. (c) Determine if the stain is in the finish (which can be removed) or in the wood itself.

Proprietary products promise "pet urine removal from wood floors." Look online or go to a contractors' supplier.

Hydrogen peroxide oxidizes the stain and also treats odor. You might try peroxide-soaked paper towels or white cotton rags, left in contact with the stain. Or pour straight peroxide on the stain, with a soaked rag over it, covered in plastic wrap and left overnight. This would over-lighten dark woods, but should be okay for oak.

Oxalic acid is another bleaching agent, often used to remove iron or rust stains. (Oxalic acid is toxic and can damage lungs. Follow package instructions, and use gloves and goggles in a well-ventilated space.) The powder or crystals are mixed into hot water, and the solution applied to the stains with a brush or mop, then the area is scrubbed. When the wood dries, the stain should have lightened. Neutralize before refinishing by wetting the surface with clean water and baking soda; rinse and repeat. Dry overnight.

After any liquid treatment, you'll have to sand down the raised grain afterwards, and refinish. Shellac and some oil varnishes can be patch-finished, but urethane will not bond to old urethane, so the best bet would be to have the whole floor sanded (or "screened," which roughens the surface) and refinished.

Honestly: If yours is tongue-and-groove, strip-oak flooring, it might be easier to replace the affected boards. (To fit, one tongue is removed and that floorboard face-nailed.) —*Patricia Poore*





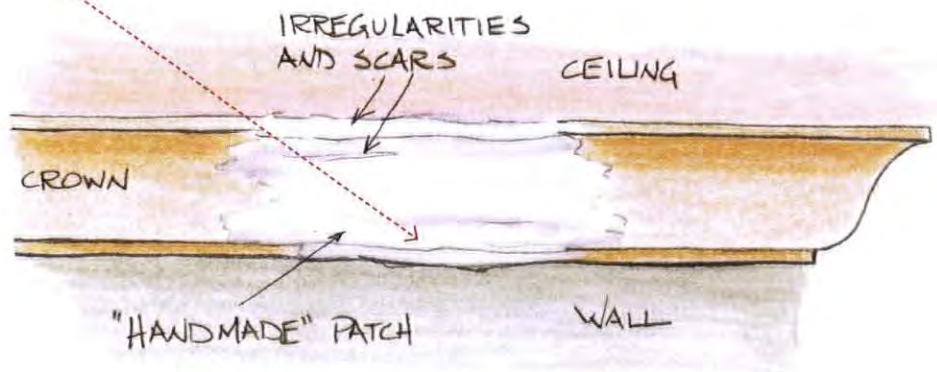
# Repairing Plaster Crown Moulding

If you own a fairly high-style house of the 18th through early-20th centuries, you may still have crown mouldings in formal rooms. Many are made of plaster; these are beautiful, historic, and sometimes complex, but unfortunately plaster is vulnerable to water damage. Whether rainwater incursion or a plumbing leak was the cause, the result is the same: a soft, powdery surface and peeling paint. Repairs are possible but may be expensive, and finding a tradesperson is often challenging. Repair entails either moulding and then casting a similar segment, or “running” the profile in place or on a bench, using a metal “knife.” For large, complex mouldings with enrichments, those are the right approaches. But for simple mouldings, another solution may just work. **By Ray Tschoepe**

## WRONG WAY

### A LUMP OF PUTTYING

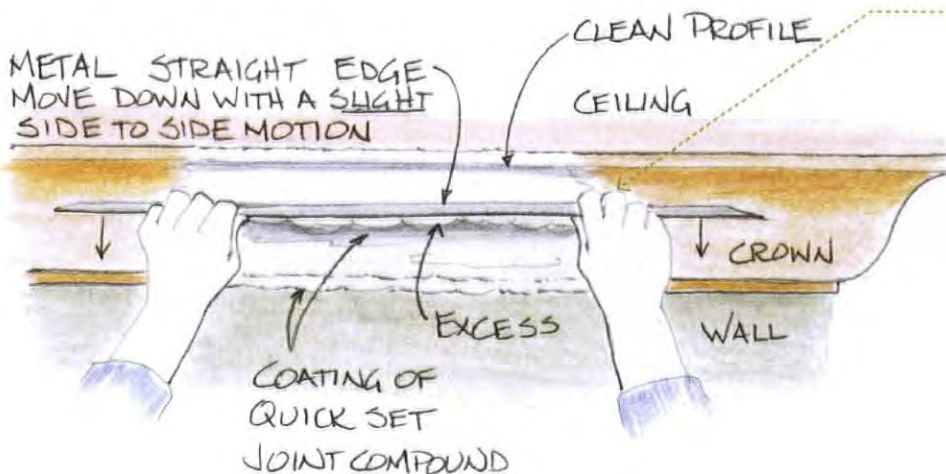
Many DIYers have been lured into thinking that, if they mix up some plaster of Paris or even joint compound and apply it carefully to the surface using a putty knife, they can achieve the desired contours. Unless you have only flat surfaces, or can rely on a very wide array of shaped spatulas, the end result is likely to be lumpy and scarred.



## RIGHT WAY

### A STRAIGHTEDGE AS KNIFE

Brush off loose material and stabilize the deteriorated surface with several coats of shellac. Obtain a length of thin, stiff metal, such as a straightedge. Add a layer of quick-dry (45 minute) joint compound to the damaged surface. Place the straightedge at the top of the moulding, carefully resting the ends on undamaged plaster. Drag the “knife” edge, while following the curves, through the mix, and repeat as needed. You can refine the work with careful sanding after cure.





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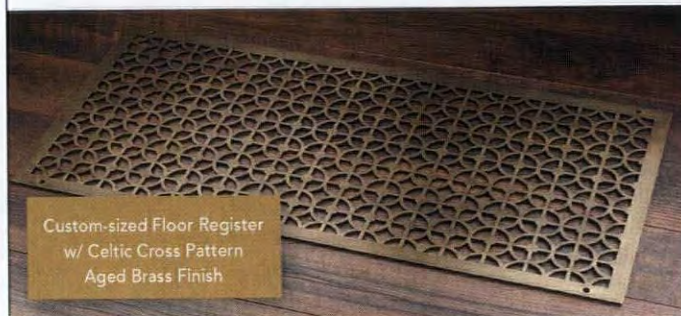
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# INSPIRE

A bungalow-era colonnade separates the living room from the dining room; woodwork old and new is stained Jacobean brown to match an original sample.

## LUSTROUS WOOD + CEILING BEAMS

IN FORT WORTH'S FAIRMOUNT HISTORIC DISTRICT, a "Wilson bungalow" built ca. 1910 is brought to life and furnished with love. **page 64**



64

**BUNGALOW BEAUTY IN TEXAS**  
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76

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86

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# Bungalow *beauty* IN TEXAS

*A jewel of the Fairmount Historic District in Fort Worth, this chalet-bungalow has the quintessential Arts & Crafts interiors with period lighting, pottery, and Stickley furniture. By Stacy Luecker / photos by Gridley+Graves*

**B**EAMED CEILINGS, dark-stained woodwork—and a feeling you’ve stepped back 100 years: that’s a visitor’s first impression of this beautifully appointed bungalow, home to Michael and Stan Tucker-McDermott. Built ca. 1910, the semi-bungalow with an expansive second-storey dormer is in Fort Worth’s Fairmount National Historic District. When the couple bought the house in 2017, they’d been living a few blocks away in a late-Victorian house lovingly restored by Michael; he’d called it home for almost 25 years. • They purchased the bungalow as an investment property, but immediately fell in love with the house and decided to move in. Realizing the project involved a full restoration and some renovation, they divided responsibilities:

**ABOVE** Exterior paint colors were matched to a 1918 Sherwin-Williams palette; five colors were used.

**OPPOSITE** The built-in buffet fits perfectly, but is an addition to the house. It’s a set with the small bookcases in the colonnade, all purchased at Old Home Supply in Fort Worth.









### ANTIQUES & RESTORATION

The only original light fixture left in the house casts light on the antique Limbert dining table and chairs. On the table sits a rare ca. 1910 Dirk Van Erp hammered copper flower basket and a Roycroft charger.





**The open colonnade** was fashioned from repurposed woodwork and vintage bookcases with leaded-glass doors—matching the large buffet.





### TIFFANY AND VAN BRIGGLE

A ghosted outline on the dining-room wall showed where a plate rail had been; the new one displays 1950s Royal Doulton character plates. A 1912 Tiffany lamp and antique period pottery furnish the room.

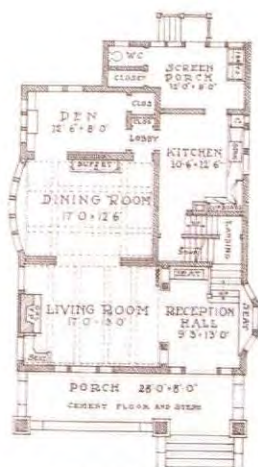


## Wilson Bungalows

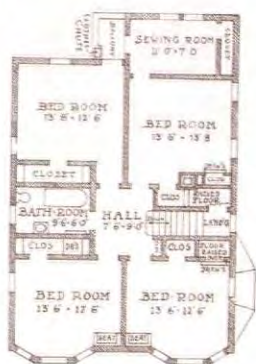
Low-slung California bungalows, semi-bungalows, and two-storey houses were included in *The Wilson Bungalow*, published in 1910 by Henry L. Wilson (who named himself The Bungalow Man). For \$10, homeowners and builders could buy plans and specifications for any design. House plan No. 492 shows one very similar to the house in Fort Worth. (The plan has an entry treatment in the porch roof, missing in the Texas house, which has wood balustrades rather than the concrete-block knee walls shown in the book.) Wilson's book was reproduced by Dover in 2006 as *The Bungalow Book*.



No. 492.



First Floor Plan. No. 492.



Second Floor Plan. No. 492.

Complete plans and specifications of this house with all necessary details, either as shown on this page or reversed, will be furnished for \$10.00.



**ABOVE** Vintage Quoizel sconces illuminate the mantelshelf; its corbels provided a pattern for new ones made from century-old lumber to be used for reinstalled plate rails and built-ins. The antique bookcase is Charles Stickley; antique chairs are Limbert; the sofa is a reissue by Stickley. Floors of quarter-sawn oak contrast with brown-stained, yellow-pine woodwork once hidden under several layers of paint.

Stan would oversee the majority of construction and scheduling, while Michael managed the design and architectural details. Every aspect of the work was researched and carefully considered. Light fixtures throughout are either antique or reproductions in period style. Wood trim has been stained Jacobean brown to match a small sample discovered under layers of paint. A faint outline on the dining-room wall indicated where a plate rail had been, and a new one was made. "We wanted the house to look as close to the period as we could determine," Michael says.

Michael and Stan had wanted to live in an Arts & Crafts house. The inviting, comfortable feel of the period's furnishings, the warm palette, the clean lines are what they love most. Stan says Michael helped him develop a love for old houses later in life, though he says he'd always been attracted to the architecture of Frank Lloyd Wright. "It's very easy to live here," Stan agrees, "it's so warm and cozy."

While he was researching the history of another house in the neighborhood, Michael—the local historian—came across Henry L. Wilson's *The Wilson Bungalow*, published in 1910. The popular book shows a collection of catalog-house designs, and Michael realized that No. 492 in the book had been the inspiration for their house—though a few changes were made.

"With catalog houses, local builders often changed some





**ABOVE** The sitting room occupies what was a first-floor bedroom. Artwork hangs from braided cord suspended from picture-rail hooks. The settle is a 1905 sofa-bed by the St. Louis Convertible Sofa Co. **TOP LEFT** Hand-painted china in the dining room includes the octagonal plate with a Secessionist design, signed by the woman who painted it, and dated 1921.



**ABOVE** The working 1933 Magic Chef range was found on a curb in Fairmount, awaiting trash pickup.

features, and that's what you have to look for when trying to recognize your house in a plan book," Michael explains. Wilson's catalog-house designs are somewhat prevalent in the Fairmount district, but they were built with local materials—Wilson sold plans and specs only, not house kits with pre-cut parts. The discovery of the original inspiration really helped with restoration. Some features that had been left out or removed could be replaced to re-create the house as it was meant to be.

In keeping with the Arts & Crafts simplicity of design and their love for handcrafted objects, the couple employed artisans to build wood windows where they were needed, to repair stained glass in cabinet doors, and to handcraft a colonnade (described by Wilson as "a buttressed and square pillared opening") that separates the dining room from the living room. Many parts and pieces came from Old Home Supply, a local architectural-salvage store. Several handsome salvaged items lend period style to the kitchen, where 1990s cabinets were simply refaced and rearranged. The room was slightly reconfigured to create a niche for the antique Magic Chef stove discovered on a curb.

Michael and Stan each own a landscape-design business. They say that their backyard, complete with a pool and garage apartment that once served as servants' quarters, has been beautifully landscaped and is space they treasure. "The backyard is a huge favorite of mine," Stan says. "We are outside all the time."





### KITCHEN BRIGHT AND CHEERY

The opening to a small service porch was widened to create a breakfast nook beyond graduated shelves that display Frankoma and McCoy pitchers. Stained glass, corbels, and the electrified kerosene fixture are salvage.





**ABOVE** Low wood balustrades span between brick piers in this variant of the Wilson-plan porch. **RIGHT** Vintage pillows decorate the reissued Harvey Ellis bed from Stickley. The rug is by a contemporary Scots artist in the style of C. R. Mackintosh. **OPPOSITE** A 1930s vanity base was restored with Art Deco-style nickel hardware, then mounted with a prewar drinking fountain salvaged from a courthouse.



**ABOVE** The removal of a rusted screen porch and addition of a period balustrade enhanced the rear façade. These owners added a patio of concrete blocks and salvaged bricks. **RIGHT** The half-timbering in the gable had been removed; the landmarks commission agreed to its reinstatement once the connection to Wilson design No. 492 was established.



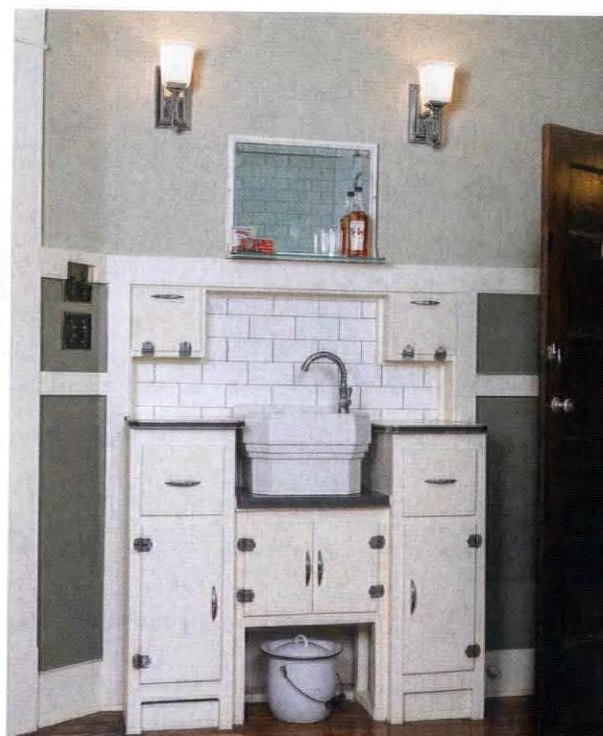




The bungalow is personalized with local and state memorabilia, family items, and furnishings of the Arts & Crafts era: antique Van Briggle, Teco, Roseville, Rookwood, Hampshire, and Weller pottery; Stickley and Limbert furniture; a prized Tiffany Studios lamp that glows in the dining-room window. Their collection was built through years of browsing estate sales, bidding at auctions, and receiving gifts from family and friends.

Michael credits his late mother for giving him a love of antiques. "I have one of the first antique pieces my mom bought," he says, an Eastlake-style shaving cabinet. Every room has at least one special piece; there's a story behind everything.


If you ask Michael and Stan what advice they would give to someone considering restoring an old house, they'll tell you the feeling of satisfaction when the house is finished is worth every bit of effort. "We don't want to add on—we really don't want to change a thing. The house is exactly what we want, and it's where we want to live," Stan says.





# TEXAS BUNGALOW NEIGHBORHOODS

ARTS & CRAFTS-ERA STREETCAR SUBURBS, DALLAS-FORT WORTH. By Clare M. Alexander

 FORT WORTH AND DALLAS may be separated by just 35 miles of sprawl, but in some ways they're a world apart. High-end boutiques and a glittering skyline define the big-city glamour (with a Southern twist) of Dallas. Fort Worth, meanwhile, retains hints of its frontier past, evidenced by the turn-of-the-century buildings at the Stockyards and Sundance Square. What the two cities have in common are older suburbs filled with bungalows, many with Craftsman and Prairie influence. Both cities have been vigilant, for the most part, about preserving these neighborhoods.

In Fort Worth, the Fairmount National Historic District is the city's biggest and best. (See the story on previous pages.) Composed of 20 subdivisions developed between 1883 and 1907, Fairmount was originally home to an economically diverse population, resulting in a variety of house styles. Clapboard, shingle, and brick bungalows predominate, however, and most have been immaculately restored. Check out the Fairmount website ([historicfairmount.com](http://historicfairmount.com)) for a suggested walking/driving tour.

For Gustav Stickley fans who don't

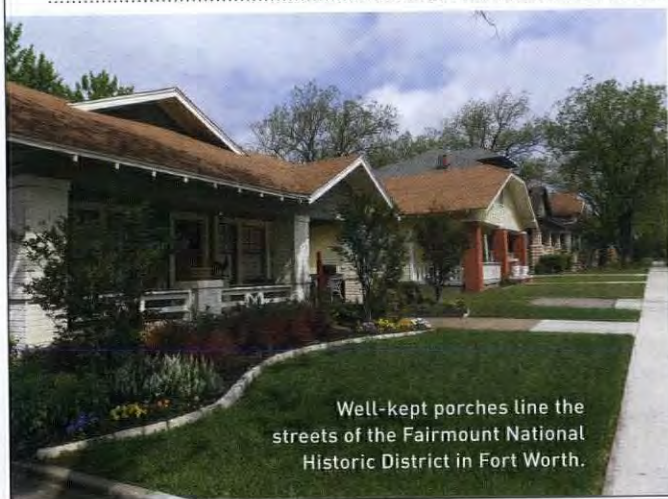
mind going a bit out of the way, Fort Worth offers a secret gem: a Stickley-designed house built in 1913 for Julian C. Harris, who worked at the Cobb Brick Company. Located at 4621 Foard Street, the two-storey house is based on a plan that first appeared in a 1909 issue of *The Craftsman*, and is constructed of clinker bricks so irregular they look like stones. Though it now sits in a rather charmless neighborhood, the Harris House is a testament to the appeal of true Craftsman homes.

THE AREA BROADLY KNOWN as Old East Dallas is home to a handful of Arts & Crafts-influenced neighborhoods. Munger Place bills itself as "the largest collection of Prairie-style homes in America." Its 250 houses are predominantly large, well-preserved Foursquares that display Craftsman, neoclassical, and, yes, Prairie influences. The neighborhood's style uniformity is courtesy of cotton-gin manufacturer Robert Munger, who attracted prominent Dallas businessmen to his new neighborhood in 1908 by specifying that every house had to be at two full storeys and cost at least \$2,000.

Directly east of Munger Place is the more modest Junius Heights, developed in 1906 by C.H. Munger, Robert's son. This collection of more than 800 livable bungalows and Tudors just earned its historic district status 14 years ago, but in doing so, it immediately became the city's largest historic district.

A couple miles north, up the bustling commercial district of Greenville Avenue, more bungalows, Tudors, and Foursquares nestle into the streetcar suburb of Vickery Place, platted in 1911 on a tract of farmland. Here, the old houses are punctuated by modern infill, which is required by conservation ordinance to take cues from the neighborhood's early 20th-century styles (though bloated proportions tend to be a dead giveaway for the new-builds).

Southwest of downtown Dallas, in Oak Cliff, you'll find Winnetka Heights, a neighborhood touted as "Dallas's Ideal Suburb" by real-estate agents in 1911. Winnetka has been a historic district since 1981, and its remarkably preserved bungalows and brick Tudors are a testament to residents' enduring devotion to the neighborhood.



Well-kept porches line the streets of the Fairmount National Historic District in Fort Worth.

## when to VISIT

*For the best conditions for neighborhood gawking, avoid the punishing heat of Texas summers and shoot for spring or fall.*

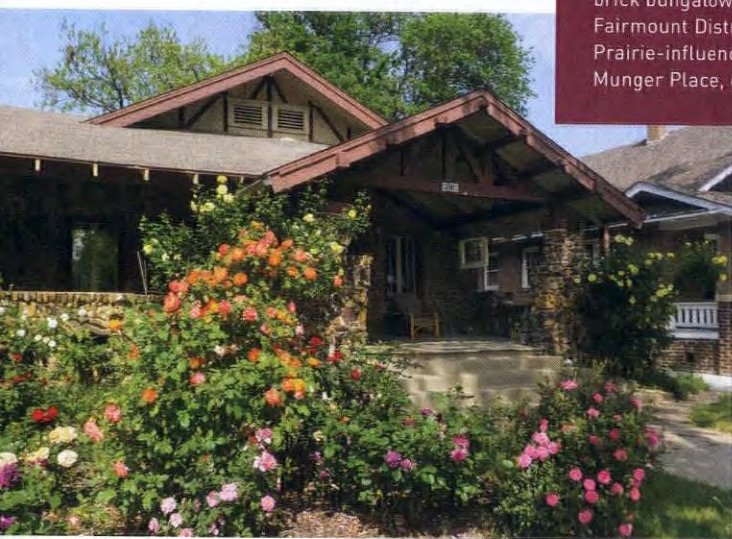
*Or plan your visit to coincide with one of these neighborhood events:*

• **MID-APRIL TOUR**  
**Munger Place Wine Walk & Historic Home tour** Showcasing a good handful of this East Dallas neighborhood's historic homes (and the occasional work in progress), the tour includes wine tastings and *hors d'oeuvres*. [mungerplace.com](http://mungerplace.com)





**ABOVE** Bungalows make a tidy streetscape in the Dallas suburb of Vickery Place. **BELOW** (left to right) A rubble-stone and clinker-brick bungalow in Fort Worth's Fairmount District. • One of the Prairie-influenced houses of Munger Place, developed in 1905.



• **MOTHER'S DAY WEEKEND**  
**Fairmount National Historic District Tour of Homes** This long-running tour features six to 10 of the neighborhood's best restorations (and occasionally a new-build or work in progress), with proceeds to benefit the neighborhood association.  
[historicfairmount.com](http://historicfairmount.com)

• **EARLY NOVEMBER**  
**Junius Heights Historic Home Tour** This one-day tour of five historic houses coincides with a neighborhood street fair featuring food trucks, kids' activities, and a craft market.  
[juniusheights.org](http://juniusheights.org)

• **EARLY DECEMBER**  
**Winnetka Heights Christmas Candlelight Home Tour** Nearly 30 years old, this annual Christmastime tour features six homes decked out for the holidays, as well as an extra house and champagne reception for those who purchase VIP tickets.  
[winnetkaheights.org](http://winnetkaheights.org)





MORE HOUSES FOR GOOD LIVING

Nothing captures  
American tradition like  
the respectfully modest,  
perfectly proportioned  
houses of **Royal Barry Wills**,  
the mid-century New England  
firm that specialized  
in Colonial Revival  
homes and reintroduced  
Cape Cod style.

# AN AMERICAN HOUSE

## The Essence of Traditional Wills in Vermont

BY PATRICIA POORE / PHOTOGRAPHS BY CAROLYN BATES





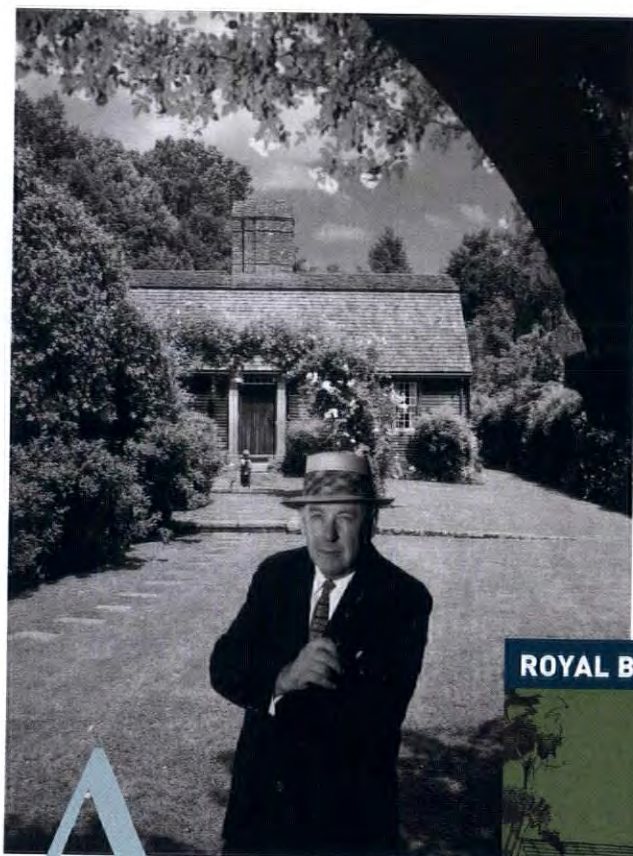




**CLOCKWISE** Custom replicas and vintage reproductions are in the mix. • The chandelier had been salvaged from an old mansion. • Dated to 1795–1800, the gilded mirror is a family heirloom. • New French doors in the living room open to the deck and a new patio.

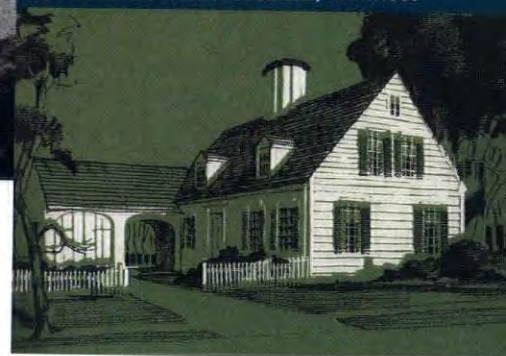






**LEFT** The Boston-based architect specialized in a New England vernacular, but also designed larger houses. **BELOW** This Wills drawing shows a garage wing with a breezeway.

**ROYAL BARRY WILLS**, architect



# A SINGLE-STORY

Cape by the office of the Colonial Revival architect recently got unobtrusive additions that added space while knitting the house to a patio and the yard. "Two separate wings were kept secondary by their placement and scale," says the Vermont architect Sandra Vitzthum. To the rear, she added a master suite over a drive-in workshop. A dining room was added off the side. Additions comprise 600 square feet.

"This is an unassuming house, but that was the idea," Vitzthum explains. "Wills was a genius in re-creating the Colonial home for everyday Americans after WWII. He was the East Coast version of Cliff May, who dreamed up the California ranch house."

The firm of Royal Barry Wills designed ordered and simple houses, most often furnished with such Colonial Revival conventions as Federal mantels, wing chairs, and antiques. This house was built in 1977, when architect Richard Wills was principal. "It's a comfortable place to live," agrees owner John Meyer, who collects work by Vermont artists—and who restores Model T Ford cars.

The simple plan of the traditional Cape is "*almost as modern as Modern*," said the architect who revived the form in the mid-20th century. An M.I.T. graduate who'd also worked in the trades, Royal Barry Wills opened a Boston office in 1925 and went on to specialize in revivals of Cape Cod houses, saltboxes, and garrison Colonials.

Meticulous about scale and details, Wills (1895–1962) was also an author, educator, and promoter of good design, which gained him a national reputation. His firm designed in Tudor, French, and Modern idioms, too, all without ostentation.





“Rooms ‘pinwheel’ to move you through the spaces, with the next axis coming into view,” the owner says. “I loved the house even before I knew its history.”



**ABOVE** Recent additions include the master bedroom ell to the rear (with a car workshop below), and the dining room wing with French doors. Stonework is all new. **TOP** In the garage: the Model T Speedster and a 1931 Model A Ford Rumble Seat Coupe.

Wills’ revival houses nevertheless were modern, built with electric kitchens, ductwork, closets, and mid-century bathrooms. In fact, “what’s new, as we renovate these houses in the 21st century, is that the kitchens become more nostalgic, no longer frankly ‘modern,’” explains Vitzthum. The kitchen she designed in the original space is “refined without being showy; modest, like a New Englander.

“A Colonial kitchen would have had a substantial fireplace,” Vitzthum says, “so I used contrasting cabinets around the range and added tiles, to evoke a hearth.” The kitchen’s Delft tiles were specially ordered from Holland for the house.

Neither Colonial houses nor most of those designed in a New England revival style had much connection to the backyard. The neo-traditional stonework here is all new, connecting the new dining room to a patio and beyond to the yard.

Well designed and well built, the house was in near-original condition when John Meyer bought it in 2010—from the family of the builder. “I prefer an architecture of time and place. In New England, that’s classical, colonial. This house feels right,” he says. The utilitarian old







**CLOCKWISE** The little writing desk is English yew; the chair is by Vermont Peter Brough. • The entry and hall are cheerful with 'Gasaki' wallpaper from Pierre Frey. • The mantel is original. • In the new kitchen, simple details and soapstone fit a New England Colonial Revival aesthetic.





**BELOW** Wills' houses are straightforward, modest, and meticulous; the recessed entry with sidelights is a common motif. **BOTTOM** This is one of three original bedrooms; two are guest rooms, the third a study.



Cozy nooks are a Wills signature; this window seat is in the new bedroom ell designed by Sandra Vitzthum.



kitchen was carefully removed and relocated to outfit the auto workshop, where Meyer spends the long Vermont winter restoring Model T Fords and the occasional Model A.

Quarter-sawn white oak floors throughout replaced a mash-up of mid-century floorings: linoleum, hardboard, and carpeting. "We used four coats of a zero-VOC, whey-based finish from Vermont Natural Coatings," Meyer says, "and it has held up very well."

Visitors are greeted with Pierre Frey's 'Gasaki' wallpaper in Red Curry, its lively red-orange complementing blue-greens used in other rooms. The interior palette is based on colors in Meyer's previous house, modified for this one. For the new dining room, Meyer even had the wallpaper from his previous residence reproduced in a custom run.

"The basic combination of gold, orange, teal, and red had to work together for long views through the house," Vitzthum says.

The furniture is a mix of antique, vintage

revival, and traditional pieces. In the dining room, the gilded mirror is an heirloom passed down from a Hudson River ancestor, Meyer's fourth great-grandfather; its 15 acorn pendants near the top represent the then 15 states, dating it to 1795–1800. For three generations or more, it has hung over the Federal tripod table. The chandelier came from the Governor Smith mansion in St. Albans. Before that house was razed, the Art Deco-era fixture was found stored in a carriage-house stall; Conant Metal & Light replated and restored it.


The living room's austere mantel is original. Vitzthum added a wainscot to the new dining room, a formal addition; the chair rail is low, in keeping with classical proportions.

Vermont artists represented in the house include the renowned folk artist Bessie Drennan. Many of the portraits are of family members, some of them painted by relatives. John Meyer's family has been in Vermont since the 1760s.



# COLORING THE CAPE COD HOUSE

TWENTIETH-CENTURY CAPES SOMETIMES STRAY FROM TRADITION. By Patricia Poore

 **PAINT COLORS** on original 18th- and early-19th-century Cape Cod houses were the same as the limited pigments used on any house of the Georgian Colonial or Federal period: brown, russet, ochre, and eventually blue and green. By the time Greek Revival details were added to Cape Cod houses (1830s-50s), white was popular for body, trim, or both.

Capes built in the 20th century are often conservative in style and decoration. Classic body colors are grey, blue-grey, brown, buff, and white. Trim is almost universally light or white.

In the postwar era, the pastel and yellow-undertone colors we associate with mid-century decorating were in vogue. Paint-company ads and brochures touted such colors as lemon yellow, peach, and turquoise, which were shown modeled on even sedate Capes.

How do you decide whether to use historical, traditional, or more modern colors on a mid-century Cape? Consider regional norms, the style particulars of the house, and your own taste. One Cape built in 1950 may be utterly traditional in the manner of Royal Barry Wills-designed houses, suggesting a traditional scheme, especially if the body is shingled or brick. On the other hand, if yours is a 1950 house built with a sunroom and awning windows, a hanging bay window, and decorative shutters, consider a livelier scheme that's fun and period-appropriate.

**RIGHT** This 1950s Cape is dressed in a brightened version of an enduring scheme: yellow with white trim and black or green shutters. **INSET** The 1956 exterior house paint chart from Sherwin-Williams Paints.







**ABOVE** For a Cape with a red brick body, an alternative scheme might be this: trim Sailcloth; shutters Black; door Parisian Red (all from Benjamin Moore).

## ^ TRADITIONAL

This is the conservative approach that works for Capes of any vintage, as well as those with a natural shingle or brick body color. Colonial Revival schemes, including greyed pastels used with white, fall into the traditional category.

The scheme above is matched to these Benjamin Moore colors: trim Navajo White; shutters Essex Green—a nearly black green that is a New England tradition. The weathered-shingles body of the house reads as grey.

## HISTORICAL >

These schemes allude to the real or imagined period of the house—Colonial, Georgian, Federal, Greek Revival—and follow that period's precedents. Thus an early Georgian scheme might use only a single, earthy color for body and trim, while a Cape with a Greek entry would likely be painted white.



## Exterior COLOR BREAKS

*Cape Cod houses are best in just two or three colors or variants, with no "picking out" of ornament.*

- **BODY** is your basic color, used on the main planes of the house—clapboards, shingles, or masonry.
- **MAJOR TRIM**, often painted in a color that contrasts somewhat with the body color, comprises the "outlines" of the building. Corner boards, gable trim boards, eaves, door and window trim, and often porch railings and steps are major trim pieces.
- **MINOR TRIM** or **ACCENT** color goes on doors, shutters, porch parts, and decorative trim related to major trim. For Cape Cod and Colonial houses, using just one trim color is fine. A third or accent color would normally be used only on the front door or shutters.
- **SASH** means the part of the window that moves or opens. Victorians had a preference for darker sash—brown, black, bottle green, and dark red were common choices. Most Capes, though, following Colonial Revival preference, have light sash and trim.





**ABOVE** Here's an alternative mid-century scheme: body Toasted Marshmallow; trim Vanilla Ice Cream; door Spring Moss (all from Benjamin Moore).



**BELOW** Color matches: Audubon Russet (body); slightly darker Georgian Brick (trim); and Waterbury Green (shutters, door.)



## ^ MID-CENTURY

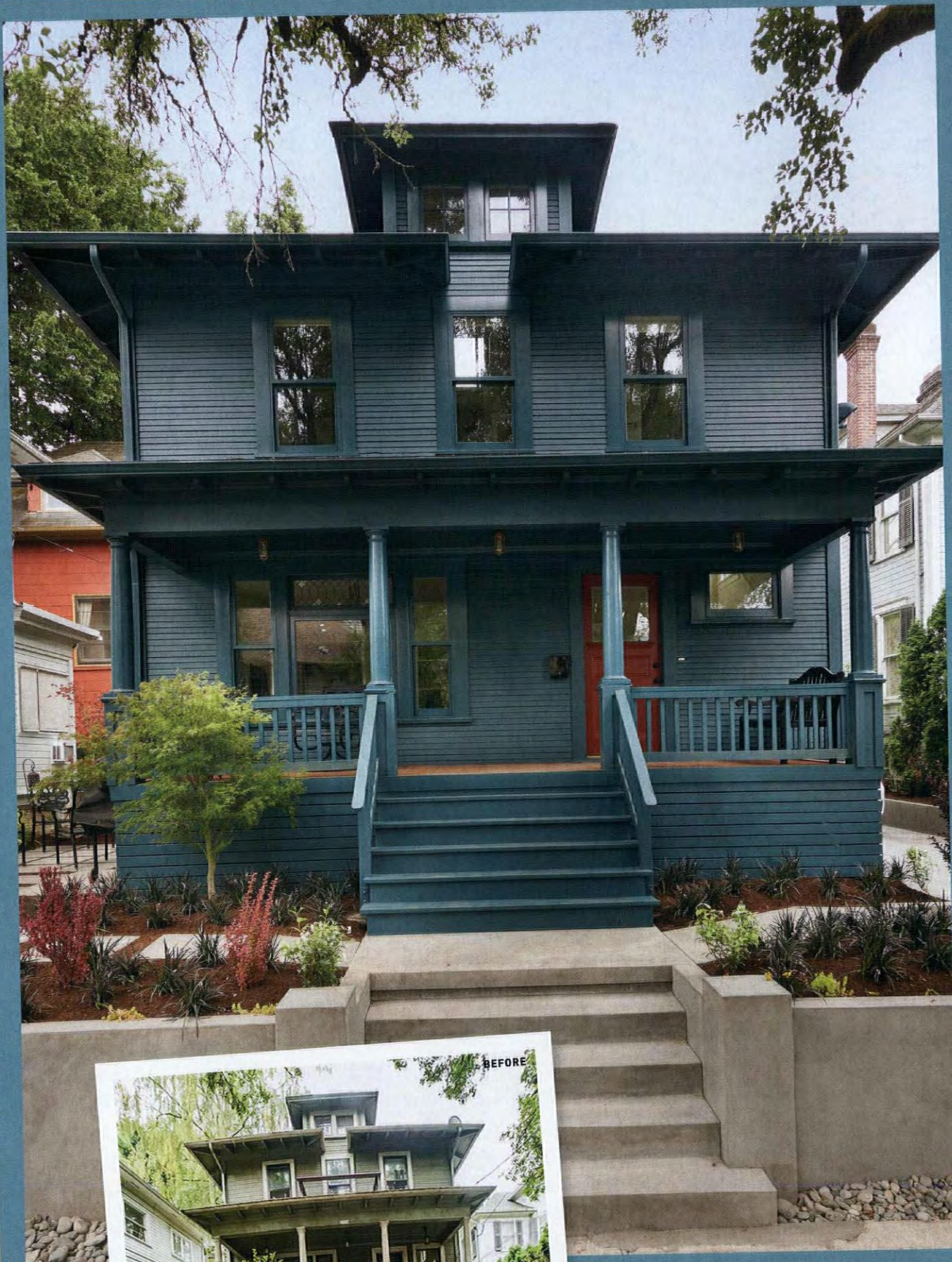
In the drawing above, the color scheme is based on four colors taken from the 1956 Sherwin-Williams paint chart. The body is done in Sage Gray Dark; trim in Ivory; shutters (minor trim) are in Sage Gray Light; the door (accent) is Sierra Red.

Conservative or wild, these mid-century schemes relied on premixed paints in colors popular 1945–1970. Conservative colors were still the norm—but then again, a recent review of vintage paint-company materials yielded these schemes: a barn-red body with white trim and pale-grey shutters • mid-century orange-brown with white trim and a mint-green door • a grey-yellow body, pure yellow trim, and a cadet-blue door • body in a glaucous green with white trim, gold shutters • white body, and lipstick-red shutters, sash, and door • an olive-brown body, with white trim and mustard door.

## What would Royal Barry Wills say?

We found, in a 2009 interview with [retrorenovation.com](http://retrorenovation.com), a recommendation for traditional paint colors by successors in the architect's firm: "In our practice we lean towards conservative choices, with white for the body and trim combined with dark green shutters for many Capes or Colonial-style homes. Another classic combination is pale yellow for the body contrasted with white trim and black shutters. A grey body with white trim, black window sashes, and black shutters is another [scheme]. For something a bit different, try a tan body with cocoa shutters, with white window sashes and trim. • "Blue is too strong, in our opinion, but a blue-grey with white trim and black shutters can work well [for a larger house]. Brick houses, despite having a permanent color base, can be whitewashed to good effect. White or pale yellow for windows and trim often looks good when paired with brick or masonry façades."







CONVERTED TO  
COMMERCIAL USE AND  
FINALLY LEFT VACANT,  
THIS 1900 AMERICAN  
FOURSQUARE IS ONCE  
AGAIN AN ASSET TO  
THE STREETScape,  
ITS RESTORED FAÇADE  
PAINTED A JAUNTY  
MALLARD GREEN.



# A NEIGHBORHOOD *once again a home* **FOURSQUARE**

BY DONNA PIZZI | PHOTOS BY BLACKSTONE EDGE STUDIOS

**Despite good bones,** the house built in 1900 “was in very poor condition,” says Aaron Pempel, who’d long wanted to restore a rundown house. “The first floor had been used as commercial office space without a kitchen or bath; the second floor was residential.” Indeed, the interior was a forlorn mash-up, made worse by the building sitting vacant. The Nike executive had discovered the abandoned house in the same Northwest Portland (Oregon) neighborhood where he and his wife, Kristen, and their son live.

**TOP** The open dining room is intimate due to paper-lined bookshelves, a window seat, and a handmade rug.

**ABOVE** The coral-red door pops against the blue-green exterior. Antique bronze ceiling-mount porch lights from Astro Lighting create a period feel. **OPPOSITE** ‘Mallard Green’ paint by Benjamin Moore (same hue, different sheen for body and trim) made the house the neighborhood jewel.





By coincidence, interior designer Midori Karasawa—a family friend and former Nike colleague—saw Aaron’s Facebook post about buying the property. She contacted the family to offer her own talents and to recommend her studio mate, architect Mary Valeant. “The minute Midori offered to help, we said yes!” Aaron says. “Kristen had already found Alan Iboshi of A.K.I Builders to be general contractor.”

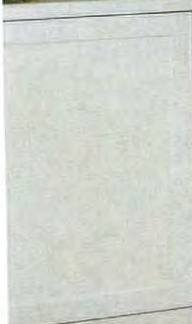
Collaboration was easy, given that Aaron and Midori both had been trained by Nike to present briefs on new designs. “I knew that Midori’s design aesthetic is bolder and more modern [than mine],” Aaron explains, “while I like things classic and timeless. But we pulled together

toward the middle. It’s not a pure vanilla design, yet it’s accessible to a large number of people—because we planned to make this a rental property, at least initially.”

“I remember the first time Alan, Kristen, and I walked through,” Midori says, “and saw the abuse the house had withstood over a century.”

“It was really disgusting,” Kristen agrees; “it appeared as if people had broken in and used the abandoned facilities.” But “we never contemplated tearing it down,” Aaron adds, “even though we had to take the interior to the studs.”

Midori Karasawa explains that the intention was to restore, not alter, the exterior, and to maintain the historical in-







light, modern  
rooms await  
behind the restored  
exterior. **original  
period** doors and  
trim maintain the  
historical integrity in  
what had long been  
commercial space.

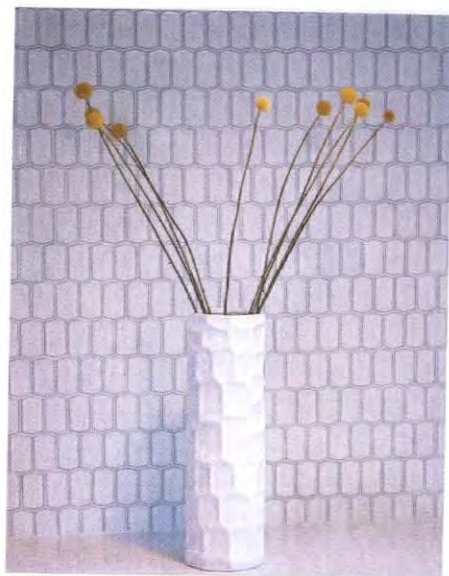
No range hood clutters the view between dining room and kitchen. **OPPOSITE** An open plan creates a view into the kitchen from the entry; the original staircase was restored with white-oak treads. Matte-black door handles reference traditional hardware.



**texture and  
depth** from the  
'Hive' wall tile relieve  
a simple **white  
kitchen** with  
plain cabinets, quartz  
countertops, and  
old-brass fittings.







tegrity of the house. Because the house had been used commercially, they felt confident doing a modern interior without compunction. “We had to update windows, gutters, and porch floor,” Karasawa says. “We replaced the lattice beneath the porch with horizontal wood elements to match the line of the original siding, which we patched in places on the more exposed south side. We retained the leaded-glass window and the original front door.”

“The only thing we removed,” Kristen says, “was an ugly, purple, metal balcony at the center window upstairs, which was accessible only through a window—it was not original.” The house required new roofing and repair of rot caused by runoff from a neighboring tree.

Karasawa’s suggestion that the exterior be done in one color, body and trim, distinguishes it from those in the neighborhood. “Since green is a traditional, historical color,” explains Midori, whose first name means green in Japanese, “we decided to stick with it, but we chose Benjamin Moore ‘Mallard Green’ for a more modern look.”

Karasawa worked in concert with architect Mary Valeant to fix the strangely reconfigured interior plan, creating an open floor plan by eliminating



**LEFT** Matching the hardware, the brass kitchen faucet is jewel-like.

**FAR LEFT** Easy-care quartz countertops are a neutral complement to the geometric tile.

## TEXTURE AS VISUAL INTEREST

The Foursquare was built in 1900, but the designers’ intention was to create a timeless modern interior to appeal to a broad range of potential renters. Midori Karasawa says that adding texture to the mostly white interior helped create architectural and visual interest.

**KITCHEN** Simple white countertops that risked being boring became the perfect ballast for the ‘Hive’ wall tile by Ann Sacks, which enlivens the otherwise plain, linear design.

**PENDANTS** The fluting detail found in the Cedar and Moss ceiling pendants and flush-mount fixtures is another example of subtle texture.

**MILLWORK** Additional interest is provided by bungalow-era doors with five horizontal panels, and butt-jointed casings capped with a small crown moulding.

doors that had separated the main floor into a warren of small rooms. To create visual flow, she chose white oak for floors throughout, naturally finished. Rooms that retain Craftsman-era trim take on a modern, ethereal feeling amidst leaded glass and fine architectural elements.

“Window seats and built-in cabinets in the living and dining rooms are set against warm-white walls,” Midori adds. The kitchen, a brand-new addition to the



**ABOVE** The apron-front sink from Kohler is another textural element. Pale-grey lower cabinets help ground the room.

**OPPOSITE** A waterfall edge on the island is a modern companion to the simple, Shaker-style cabinets. Newly installed double-hung windows bring light into the room lined with hexagonal tiles.



**RIGHT** A chandelier by Schoolhouse in the living room is a foil for the original leaded-glass transom. The Eames lounge chair is a modern classic.

**BELOW** Woven rush seats on the chairs from Design Within Reach add comfort and natural texture.

**BOTTOM** Interesting objects are silhouetted against a Cole and Son wallpaper in the built-in dining-room bookcases.



### More Online

See another sad Foursquare rescued:  
[oldhouseonline.com/house-tours/dallas-foursquare](http://oldhouseonline.com/house-tours/dallas-foursquare)



space, is frankly contemporary. The open galley kitchen features lower Shaker-style cabinets painted warm light grey and studded with antique-brass hardware. A downdraft range eliminates the need for a view-obstructing range hood.

For the island countertop, the designer had selected a beautiful quartz slab with two-inch-wide veins. "My concern was that it might look outdated in 10 or 15 years," Aaron explains, "so I suggested something more conservative. I call it timeless, she might have called it boring," he laughs.

"Their decision to go with white [instead of veined] quartz made me change direction on the tile, to add more pattern. The hexagon-shaped wall tile has a hint of green border, which picks up the green

wallpaper in the bookcase—it feels like the perfect compromise and I really like the result," Karasawa says.

After much deliberation, the group decided to turn the basement into an ADU, an accessory dwelling unit, which required digging down two to three feet to create a light-filled basement apartment. Extra insulation and a plywood layer form a sound barrier between the two residences.

The house became an asset in the neighborhood. "Our intention," owner Kristen Pempel says, "was to make the house the jewel on the street. What I didn't expect, given the months of work and dust, was that when the gorgeous materials and finishes came together, we'd regret the decision to rent it out—instead of living here ourselves!"



## KITCHENS

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The minimalist 'Estelle' stool has Mid-century Modern design with a split back and tapered legs. Black-walnut base price is \$1,168; also in cherry (min. purchase is two). Through [vermontwoodstudios.com](http://vermontwoodstudios.com)



### TORII STOOL

The Asian-fusion stool in cherry, walnut, teak, or mahogany features mortise-and-tenon construction. As shown in cherry, \$1,980. [berkeleymills.com](http://berkeleymills.com)



### CLASSIC CAFÉ WALNUT STOOL

This design from West Elm has a mid-century frame and tapered legs. Made of rubberwood with a walnut finish; \$199. [westelm.com](http://westelm.com)



### PASADENA STOOL

Stickley's Pasadena Bungalow collection interprets the work of California architects Greene & Greene. In cherry, the backless stool is available in two leather options for \$726. [stickley.com](http://stickley.com)

### MISSION COLLECTION SPINDLE

An update on Stickley's Mission designs, this one features Prairie spindles and a copper-covered footrest. In solid oak or cherry; starting MSRP \$1,692. [stickley.com](http://stickley.com)



### EASTWARD STOOL

In the spirit of George Nakashima, Thos. Moser's stool has an ergonomic seat. Made to order in three heights, in walnut or cherry with ash, \$1,090.00–1,255.00. [thosmoser.com](http://thosmoser.com)



### BERTOIA: MADE OF AIR

The 1952 chair design by Harry Bertoia is available as a counter stool in black, white, or chrome; seat pad in chainlink or any of 11 colors. Produced by Knoll in Italy, sold through Design Within Reach; \$1,345. [dwr.com](http://dwr.com)

### EAMES MOLDED WOOD

The iconic 20th-century design comes in ebony, palisander, walnut, or white ash (with the base in black, white, or chrome); \$999–1,289. Also in fiberglass in many retro colors. [dwr.com](http://dwr.com)



## SUCCESS!

**FIREPLACE CONSTRUCTION**  
Jove Cantelon, **Cantelon Finishers**, Ann Arbor, MI: cantelonfinishers.com  
**TILE** field tile Lee Green 5002 (4x4, 2x4, 2x2) • amber accents Sepia 2019 (4x5, 2x4, 2x2) • blue accents Midnight 5924 (4x6, 2x6, 1x4) • relief tiles Halsted in Lee Green glaze • accent relief Sullivan • mouldings Oxford trim and picture frame corner in Midnight glaze; all **Motawi Tileworks** motawi.com  
**ART GLASS** John Zawadzki, **Tiffany Art Glass**, Northville, MI: tiffanyartglass.us  
**LR FURNITURE** settle, chair, coffee table **King's Chosen Furniture Craftsmen**, Ann Arbor, MI: kingschosen.com **FABRIC Archive Edition Textiles** archiveedition.com  
**LR SCONCES** 'Exos Pasadena' Hubbardton Forge hubbardtonforge.com **LR/DR BEAM LIGHTS** 'Moonband' Hubbardton Forge  
**ART PAINTING** (birches) Sviatoslov Kozakov artkozakov.com  
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**BASEMENT TILE** Syzygy Tile syzygytile.com  
**HEAT PUMP** Bosch bosch-climate.us  
**SOLAR COMPONENTS** Northern Lights Solar Solutions solartubs.com  
**AIR HANDLER** Unico System unicosystem.com **HVAC DESIGN/INSTALL** Jetstream Mechanical jetstreammechanical.net

## Related Resources

**HVAC Hi-Velocity** hi-velocity.com  
Mini-duct heating/AC indoor air-quality systems  
**FIREPLACE TILE** Carreaux du Nord carreauxdunord.com  
**Clay Squared** to Infinity claysquared.com  
**Pasadena Craftsman Tile** pasadenacraftsmantile.com  
**Pewabic Pottery** pewabic.com  
**Terra Firma** terrafirmaarttile.com

## FIREPLACE & MANTEL

**p. 26 ARCHITECT** Richard Newlon Associates, Reston, VA: richardnewlonarchitect.com

## Related Resources

**FOR MANTELS**  
**Decorators Supply** decoratorsupply.com  
**Mantels in wood; corbels, columns, onlays** Driwood Moulding driwood.com  
**Wood mantelpieces** J.P. Weaver jpweaver.com  
**Ornate plaster fireplaces; compo ornament** Mantels Direct mantelsdirect.com  
**Mantels in wood, stone, cast stone** Pro Wood Market prowoodmarket.com  
**Fireplace mantels & corbels** FIREBOX BRICK  
**Buckley Rumford** rumford.com  
**Superior Clay** superiorclay.com

## KITCHEN & BATH

**ARCHITECT SALA Architects**, Minneapolis, MN: (612) 379-3037, salaarc.com [Project architect Joseph Metzler, semi-retired, is now a consultant to the firm.]  
**CONTRACTOR** Mike Otto Construction, Minneapolis: moconstruction.com  
**TILE** floor and walls field tile #349 Moss Green 4x4 with enhanced variation; accents

'Nouveau Tulips' with custom glazes **North Prairie Tileworks**, Minneapolis: handmadetile.com  
**CHANDELIER** antique **Antiques Riverwalk**, Minneapolis: antiquesriverwalk.net  
**SCONCES** Brass **Light Gallery** brasslight.com  
**VANITY SINK** 'Richmond Countertop Lavatory' **St. Thomas Creations** stthomascreations.com  
**COUNTERTOP** 'Pine Green' granite **Midwest Tile Marble & Granite**, St. Paul: midwesttile.com  
**HARDWARE** knobs & pulls **Emtek Products, Inc.** emtek.com  
**TUB** 'Classic I' Whirlpool Airtub **Waterworks** waterworks.com  
**TOILET** 'Victoria High Tank Water Closet' **Barclay Products** barclayproducts.com  
**FAUCET** 'Traditional Country Spout' **Rohl/Perrin & Rowe** rohlhome.com

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**Staircase, handrail design & build; curved stairs a specialty** **Hull Millwork** hullmillwork.com  
**Historically accurate millwork including stairs** **L.J. Smith Stair Systems** ljsmith.com  
**Wood & iron baluster stairs** **Payne-Bouchier Fine Builders** payne-bouchier.com  
**Custom construction & period restoration, especially staircases** **Sylvan Brandt** sylvanbrandt.com  
**Hardwood stair treads** **Tremont Nail** tremontnail.com  
**Forged square-cut nails, including finishing nails**

## CHIMNEY SAFETY

**FIREPLACES ETC.** **Buckley Rumford** rumford.com  
**Rumford fireplaces, plans, components** **New England Hearth & Soapstone** rodzander.com  
**Custom masonry heaters in soapstone & tile** **Superior Clay** superiorclay.com  
**Rumford fireplaces; wood-fired ovens, chimney liners, fire brick, chimney pots** **MAINTENANCE** **American Building Restoration Products** abrp.com  
**Masonry & fireplace cleaners & strippers** **Eco-Strip** eco-strip.com  
**Infrared Speedheater & Cobra paint removers for wood** **Franmar** franmar.com  
**Blue Bear Soy-Gel paint/urethane stripper** **Chimney Rx** chimneyrx.com  
**Cleaners, sealers & strippers for chimneys, fireplaces** **Chimney Safety Institute of America** csia.org  
Source for certified chimney sweeps

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**SALVAGE, HARDWARE ETC.** **Old Home Supply** oldhomesupply.net  
**Architectural antiques, door & cabinet hardware, salvage & more** **FURNITURE** **Stickley** stickley.com  
**LIGHTING** **Heritage Auctions** (antique) ha.com  
**Old California Lighting** oldcalifornia.com

**REPRO. HARDWARE** **House of Antique Hardware** houseofantiquehardware.com

**EXT. PAINT** lower body P056 **Valspar** valsparpaint.com • upper body **Rookwood Dark Red SW 2810** modified with a bit of **Black Bean SW 6006** • trim **Morning Sun SW 6672** • sash/accents **Goldenrod SW 6677** **Sherwin-Williams** sherwin-williams.com  
**INT. PAINT** LR walls **Sequin SW 6394** • DR **Rookwood Antique Gold SW2814** • BR walls **Artifact SW6138** • BR ceiling **Ecru SW6135**  
kitchen lower walls **Colonial Revival Green Stone SW 2826**; kitchen upper walls **Connected Gray SW 6165** • kitchen trim **Polar Bear SW 7564** • sitting room **Edgy Gold SW 6409** **Sherwin-Williams** sherwin-williams.com  
**WALLPAPER** in the style of **William Morris** **Lowe's** lowes.com

## WILLS IN VERMONT

**ARCHITECT** **Sandra Vitzthum**, Montpelier: sandravitzthum.com  
**KITCHEN/INTERIOR DESIGN** **Robin Steward**, Allied ASID, **RSdesign**, Northfield, VT: rsdesignvt.com  
**WINDOWS/FRENCH DOORS** **Marvin Integrity** marvin.com  
**VERMONT ARTISTS** front hall "Monhegan Island" **Sandra Mason Dickson** lupinegallerymonhegan.com • LR at mantel **Bessie Drennan** (1882-1961) • LR at sofa **Wendy Soliday** wendysoliday.com • DR landscape **Eric Tobin** robertpaulgalleries.com  
**REPRO. LIGHTING** **Rejuvenation** rejuvenation.com  
**p. 78 LR DRAPERY** 'Hurlingham' in **Aqua Cowtan & Tout** cowtan.com  
**GLASS TABLE LAMP** **Simon Pearce** simonpearce.com  
**p. 79 BREAKFRONT/SIDEBORD** **Peter Brough**, East Calais, VT: broughwoodworking.com  
**CHANDELIER** salvaged and restored by **Conant Metal & Light**, Burlington, VT: conantmetalandlight.com  
**WALLPAPER** custom run in a disc. colorway **Brunschwig & Fils** kravet.com  
**p. 80 CABINETS** **Crystal Cabinet Works** crystalcabinets.com  
**HARDWARE** **Horton Brasses** hortonbrasses.com  
**TILES** custom **Delft Tiles** (Holland): delfttiles.com/en  
**HOOD** **Ventahood** ventahood.com  
**p. 81 WALLPAPER** 'Gasaki' in **Red Curry** **Pierre Frey** pierrefrey.com

## Related Resources

**PATIO STONE** **Sheldon Slate** sheldonslate.com  
**Natural slate tiles for flooring** **Vermont Soap-**

**stone** vermontsoapstone.com  
**Soapstone tile for patio floors**

## CAPE COD COLORS

**SELECTED PALETTES**  
**Benjamin Moore** benjaminmoore.com  
**Williamsburg Paint Color Collection; Historical Colors Collection** **California Paints** californiapaints.com  
**Historic Colors of America, authorized by Historic New England** **Dunn-Edwards** dunnedwards.com  
**Then, Now & Forever Historic Color collections includes** **International, Mid-century Modern, Ranch Color collection** **Fine Paints of Europe**, finepaintsofeurope.com  
**Mount Vernon Estate of Colours** **Homestead House Paint Company** homesteadhouse.ca  
**Milk paint, oil, latex; historical palettes** **Old Village Paints** old-village.com  
**Latex, oil, buttermilk paints & paste stains for Colonial, Federal, Victorian periods** **Olde Century Colors** oldecencycolors.com  
**Simulated milk paint (acrylic latex) for exterior use** **Pittsburgh Paints** voiceofcolor.com / ppgpaints.com  
**Historic Color Collection** **Sherwin-Williams** sherwin-williams.com  
**Exterior Preservation Palette, Suburban Modern Preservation Palette (disc.)**, see also **SW HGTV Home 'Vintage Finds' Paint Color Collection** at **Lowe's** lowes.com  
**Valspar** valsparpaint.com  
**National Trust for Historic Preservation Palette**

## MODERN FOURSQUARE

**ARCHITECT** **Mary Valeant, Valeant Architecture**, Portland, OR: valarch.com  
**DESIGNER** **Midori Karasawa, Style Guide Interior Design**, Portland, OR: styleguideid.com  
**EXT. PAINT** 'Mallard Green', 'Country Redwood' (accent) **Benjamin Moore** benjaminmoore.com  
**RADIANT HEAT** cable system **NuHeat** nuheat.com  
**BRASS HARDWARE** **Schoolhouse** schoolhouse.com  
**FURNITURE** **Design Within Reach** dwr.com  
**HANDMADE RUGS** **Christiane Millinger** christiane millinger.com  
**p. 87 WALLPAPER** **Cole and Son** cole-and-son.com  
**p. 90 KITCHEN BACKSPLASH** 'Hive' tile **Ann Sacks** annsacks.com  
**APRON SINK** **Kohler** us.kohler.com  
**PENDANT LIGHTS** **Cedar and Moss** cedarandmoss.com  
**p. 92 CHANDELIER** **Schoolhouse** schoolhouse.com

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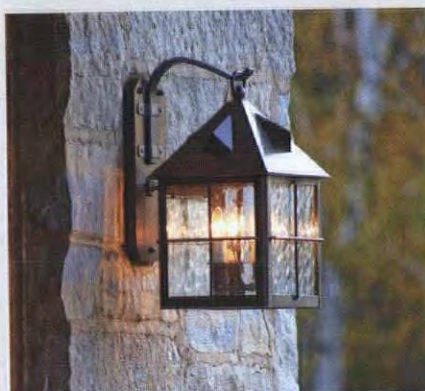


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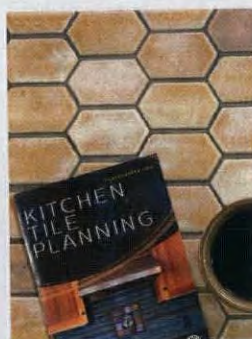
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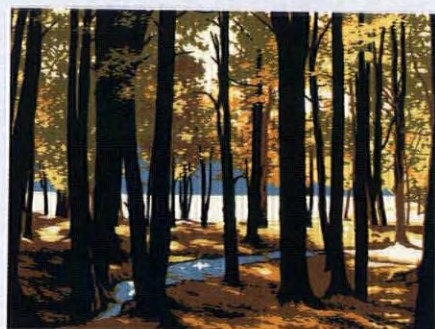
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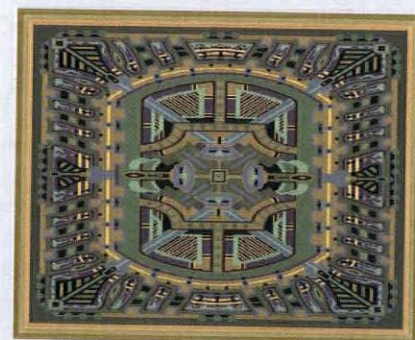


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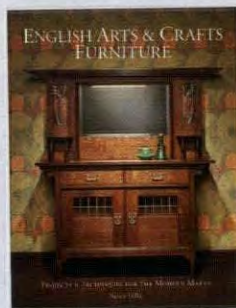
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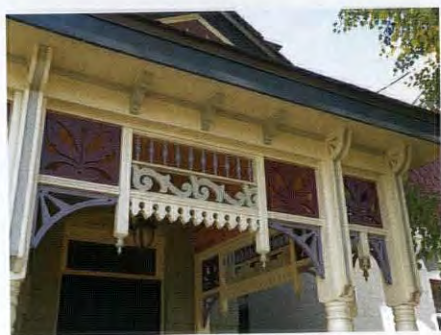


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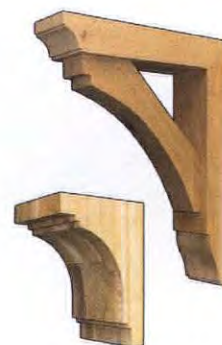
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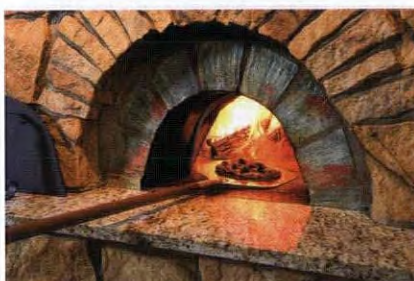
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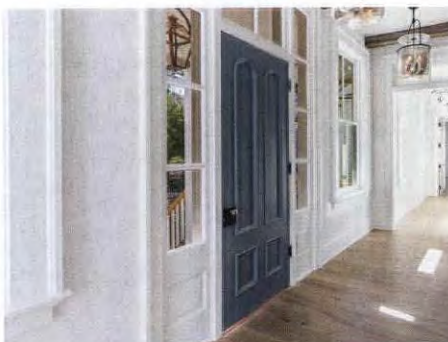
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## BUT HOW DO YOU GET UP THERE?

"Even from the top 'shed', there's no chance of getting a lake view," says our correspondent, "so I can't explain why the upper house was added in this way." The building probably started out as a low ranch, a type ubiquitous in this part of New Hampshire. You can still see indications of the original, gabled roof and center entry.

Several renovations and additions have left it in its unique state: a little house or chalet, complete with a wraparound porch, perches atop a rustic base that includes a previous addition with an unusual roofline.

It's a stunner, that's for sure, and more amusing than the postwar ranch it once was. Is this a remuddling, or is it an artful alpine anachronism?

We hope the structural piers are positioned well and adequate to hold the weight of the upper house without damage to the roof below.



“Hilarious—I’d call it the hillbilly chalet!”

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