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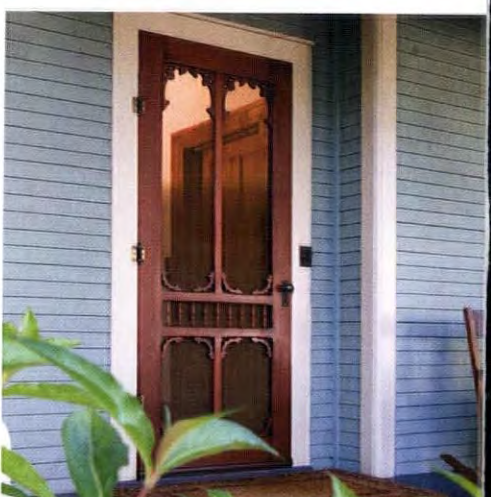
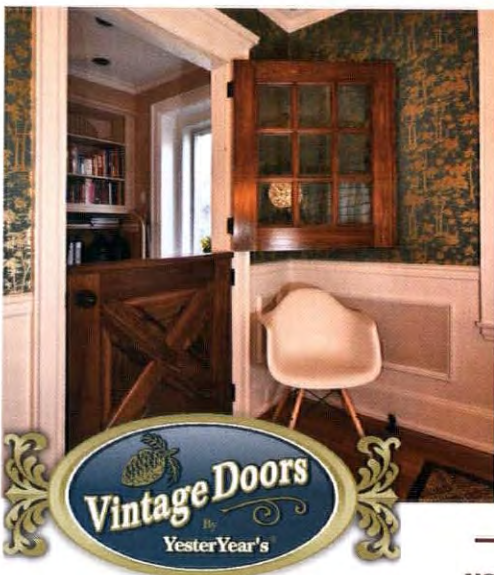
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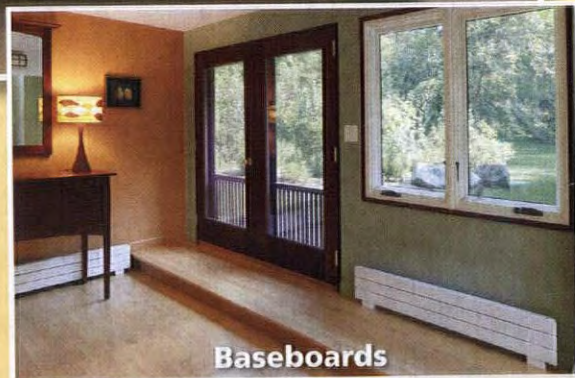
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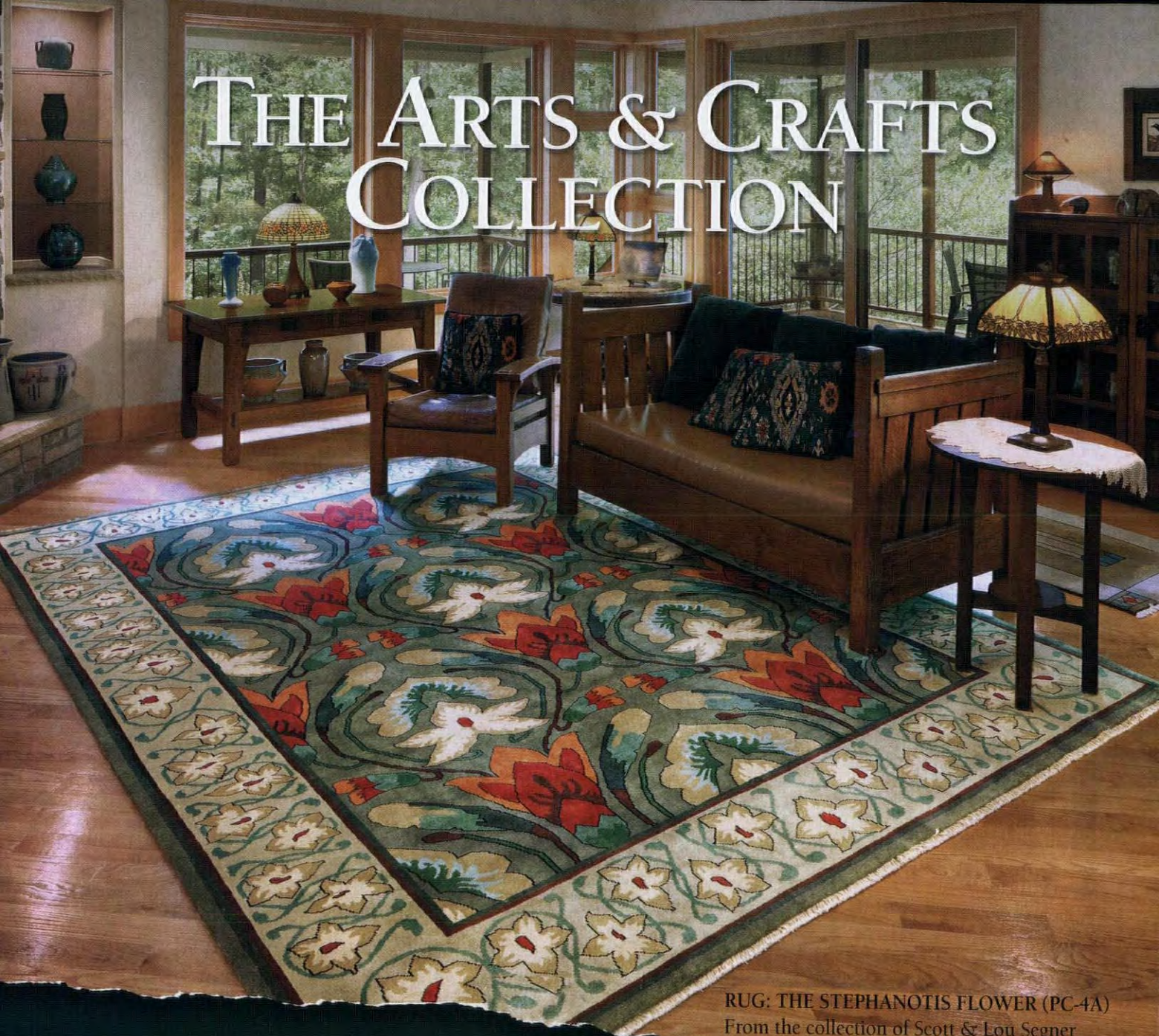
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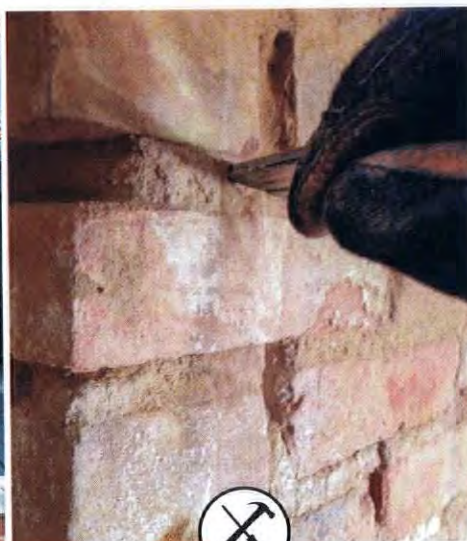
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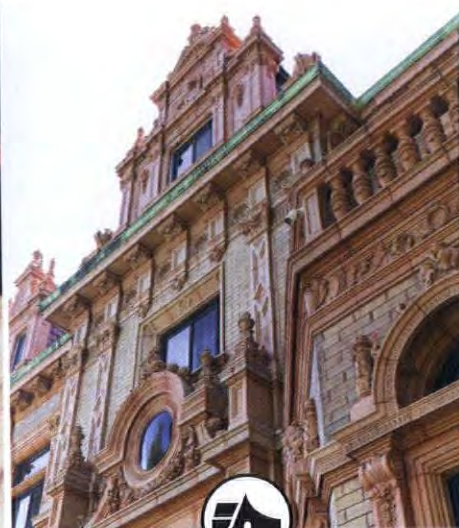
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ON THE COVER Victorian elements and salvage create a timeless kitchen in an addition. PHOTO BY WILLIAM WRIGHT. SEE PAGE 80.

Design = Problem Solving

Home-design books and magazines tend to focus on the finishing touches, such as color, furniture, and decorating. That changes only when the central issue of the chapter or article is, say, sustainability, energy efficiency, or accessibility—topics that sometimes feel akin to eating spinach. Solving problems, however, is the point of design. It's integral to the design process: define the problem, fix it, and only then make it pretty.

Problem solving is central, of course, to the article on Universal Design (p. 22). Look for it in other stories, too. Tangible solutions to real-world problems are at the heart of the **SUCCESS!** feature (p. 16). A family who'd lived in their modest 1901 house for 20

years hired a design team to address issues that had plagued them the entire time. Before their renovation, the most convenient family entry had been through a side door into the kitchen—so it's no surprise that the kitchen, already cramped, took on the cluttered trappings of a mudroom. Upstairs, a dark, offset hallway led to a windowless center bath serving three bedrooms, and a room beyond could be entered only through the bathroom.

Dysfunction wasn't pretty. Still, for project architect Chris Christofferson of David Heide Design Studio, the first task was to solve the problems. At the rear basement level, he added a

new exterior door that opens to a mudroom and a flight of relocated stairs leading up to the kitchen and a first-floor bath. The redo improved the family's everyday life. "It keeps the mess of life out of our living area," the grateful homeowner says.

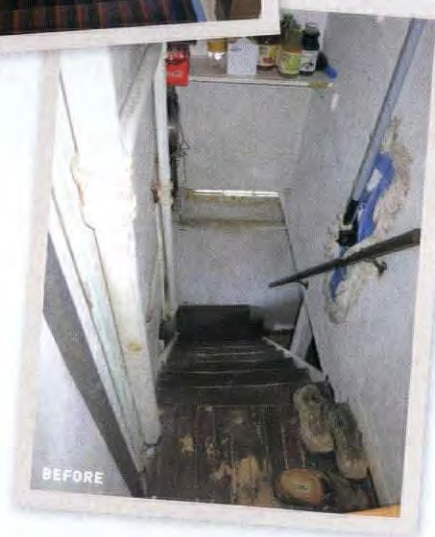
On the bedroom level, adding shed dormers increased headroom, which led to solutions for the spatial problems. The hallway was straightened and the bathroom reconfigured: a washroom with sinks on opposite walls now opens to a separate, private area containing the shower and toilet—allowing more than one person at a time to use the bathroom. The renovated house is much better looking now, but that's just icing on the cake.

If you're planning a renovation or addition, first consider what problems need solving!

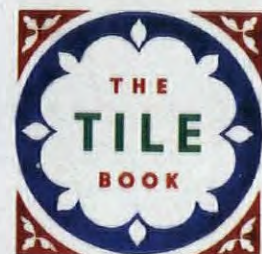
Patricia



LEFT Relocating the cellar stair was a critical solution in the Minneapolis house.



SIDE NOTES



THE WORLD OF TILE

Ceramic tile is ancient, durable—and oh so beautiful. In many shapes and sizes, tiles long have been used as a decorative material inside and out, in churches and city halls and residences, for floors and fireplaces and fountains.

This new book—it looks like a tile—is a visual history of tile from the Middle Ages until today. Published in association with London's Victoria and Albert Museum, the book presents a chronological timeline and a geographic/ethnic tour. The diversity is stunning, as is the revelation of proto-modern designs among the oldest tiles.

The 300-page book starts with mass production of tile in 13th-century Europe and moves through the abstract complexity of Islamic design, to figurative Delftware and to traditional Portuguese tiles. Learn about types and designers as you find inspiration. **THE TILE BOOK: History, Pattern, Design** (Thames & Hudson, 2019).



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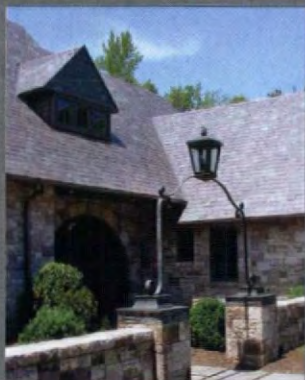
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Kitchen & Bath Tiles and more

Period-friendly options for eclectic rooms. **By Mary Ellen Polson**

1. BURSTS OF COLOR

Accent a bathroom or kitchen backsplash with ceramic tiles in Arts & Crafts stencil designs by Helen Foster. Crisp and clean in detail, the square tiles are available in 16 patterns and offered in two sizes, 4 1/4" and 6", for \$17.85 to \$22 each. Fair Oak Workshops, fair oak.com



2. FLOWER POWER

On-trend yet period-sympathetic, the Floral Cottage "Marshmallow" backsplash is composed of alternating 4" x 4" Medieval floral and field tiles that create a rhythmic optical illusion. Field tile: \$49 per sq. ft. Floral tile: \$22 each. Clay Squared to Infinity, (612) 781-6409, claysquared.com



3. LUXURIANT LEAVES

At first glance, the "Leaf Triad" mural appears almost monochromatic; subtlety and depth come from rich glaze colors (Antique Gold with Black Forest). As a centerpiece for bath or kitchen, the mural measures 16" tall x 28" wide. As shown, \$1,224. Terra Firma, (803) 643-9399, terrafirmartaarttile.com



4. PAINTERLY LINO

Looking for your great-grandmother's Jaspé pattern kitchen linoleum? With a swirling blend of eight colors, Vivace Marmoleum sheet flooring may be the answer. The material is 2.5 mm thick and comes in a 79"-wide roll, at \$37.26/sq.yd. Forbo, (800) 842-7839, forbo.com



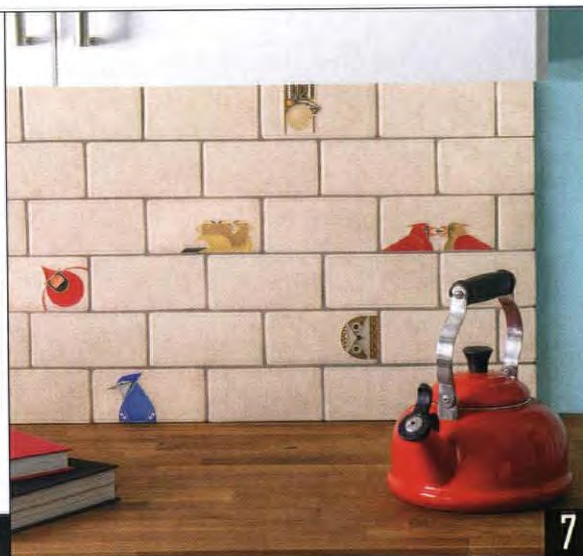
5. PERIOD RE-CREATION

A new take on the early-20th-century bath includes walls of 3" x 6" field tile in heather grey with glossy crackle





6



7



8



9



10

glaze and a honed marble basketweave mosaic in "statuary white" on the floor. Walls, about \$20 per square foot. Flooring, about \$15/sq. ft. Heritage Tile, (888) 387-3280, heritagetile.com

6. FORK, SPOON, TILE

The Fork & Spoon tile is a sassy design from this purveyor of Mid-century Modern tile, laminates, doors, and shutters. The 3" x 6" tiles come in several colorways, matte and semi-gloss; \$25 each or \$165/doz. Make it Mid-Century, (844) 696-6462, makeitmidcentury.com

7. WHIMSICAL NATURE

Ideal for a backsplash, designs from the Charley Harper collection are now available as 3" x 6" subway tile. Choose from 40 woodland-themed decos in four colorways (cream, light sand, ice blue, storm blue). Decos are \$42 each; field tiles \$18.14 each. Motawi Tileworks, (734) 213-0017, motawi.com

8. VARIATIONS ON WHITE

A custom blend of 3" x 3" field tile, in various shades of white and cream, from this historic pottery give a backsplash depth and movement. The effect is enhanced by a sanded charcoal grout. Price per square foot: \$100. Pewabic, (313) 626-2030, pewabic.org

9. BRICK FOR THE FLOOR

PaverTiles are authentic clay bricks that install in kitchen, mudroom, bath, or sunroom as easily as ceramic tile. The 1/2"-thick pavers in several colors and textures seamlessly transition indoors to out; \$5.29 to \$7.21/sq. ft. Pine Hall Brick, (800) 952-7425, pinehallbrick.com

10. A SHOWER OF COLOR

Cha-Rie Tang is known for Batchelder-inspired tiles and superb use of graduated glaze colors. The Orange Blossom backsplash features a bas-relief mural of branches hanging with blossoms and fruit, plus small decos. Custom-carved tiles: \$450/sq.ft. Field tile: \$45-\$65/sq.ft. Pasadena Craftsman Tile, (626) 793-8387, pasadenacraftsmantile.com

Functional Ornaments

Striking hardware options for bath or kitchen cabinets.

1. BEADED CLASSICS

Sold through dealers, the Savannah collection includes knobs and cup pulls in more than two dozen finishes, including unlacquered brass. Shown in chrome, the pulls measure 4" wide. Coordinating knobs are 1 1/4" tall. Pulls: \$31-\$36. Knobs: \$24-\$34. Classic Brass, (716) 763-1400, classic-brass.com

2. LITTLE TREASURES

The Artisan collection features themes salty and traditional in relief. In antique pewter, antique brass, or museum gold finish, the knobs range from 1" to 2 1/2" in size, depending on motif; they are \$17 each. Acorn Manufacturing, (508) 339-4500, acornmfg.com

3. SARGENT SUNBURST

This 4" cast-brass sunburst bin pull is a particularly fine reproduction of an Eastlake design by Sargent & Co., ca.1880. It measures 3 1/4" (screw-hole) center to center. In polished, unlacquered, or antique brass, \$8.89-\$9.49 each. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

4. ROSE AND CROWN

Featuring a border detail and delicate floral crown center, the 1 3/8" egg-and-dart cabinet knob is mounted on a rope rosette; in polished brass and eight other finishes for \$22. Nostalgic Warehouse, (800) 522-7336, nostalgicwarehouse.com

5. TIMELESS BRASS

These flat-top, solid-brass cabinet knobs evoke Mid-century Modern—but they're actually inspired by a high-end knob found on an 18th-century Chippendale desk! The knobs measure 1 7/8" deep with a 5/8" collar; \$37 each. Heritage Metalworks, (610) 518-3999, hmpwa.com





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JoAnna Phillips, Brockman Real Estate, brockmanrealestate.com

PITTSFIELD, MA / \$299,000

Spectacularly intact, this 1928 Center-hall Colonial offers Georgian Revival built-ins and panel mouldings, the original kitchen and pantry with intact cabinets, and a large dressing room with a built-in vanity and period cupboards.



Michael P. McCoey, Houlihan Lawrence, houlihanlawrence.com

PORT CHESTER, NY / \$925,000

A large foyer, gracious formal rooms, French doors, and a large pantry are just a few of features in this three-storey, dormered house built around 1900. Exterior features included a colonnaded entry porch that extends into a pergola-covered gallery.



Caroline Gosselin, Prominent Properties SIR, prominentproperties.com

MAPLEWOOD, NJ / \$710,000

This 1922 charmer is Colonial, Tudor, and French all at once. Note the "ski-slope" gable, a bay window, and diminutive entry porch with fancy hood. Inside find arched passageways, original woodwork, a period-inspired bath, and brick fireplaces.



Barbara Horan, Coldwell Banker Traditions, cbwilliamsburg.com

LOCUST HILL, VA / \$825,000

"Indian Springs" was impressively built of brick with Georgian-style symmetry around 1940. A herringbone brick path leads to the entry. The living room has salvaged historic paneling, the dining room a window seat between Georgian corner cupboards.



Jessica Webb, A Main Street Realty, yourmainstreetrealty.com

MADISON, FL / \$369,000

Built around 1905, this hipped-roof Federal Revival has a wainscoted entry foyer with a grand staircase, a crystal chandelier and built-in hutch in the wainscoted dining room, plus original mantels and windows, along with two clawfoot tubs.



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FROM AWKWARD TO STYLISH

A bump-up in rear roof height, a new kitchen, and upgraded interior trim turned our charm-deficient house into a livable home. **By Daisy Cross**

Built in 1901, our house in Minneapolis is not a Victorian but neither is it a bungalow. In the late 1960s, someone had endeavored to turn the interior into a suburban ranch: they removed trim, added blond casings, dropped the ceilings, and added carpeting and vinyl flooring. In the 20 years before we hired David Heide Design Studio, my husband, Nathan Lockwood, and I had pulled up vinyl flooring and plastic tiles, reglazed windows, rebuilt the porch, renovated bathrooms, and replaced the 1913 boiler.

After each project, we liked the house and the neighborhood more, and couldn't imagine moving. By now our family had grown to include our two boys, Ian and Malcolm.

We were ready to finish the renovation—with help. Despite a tight budget, project architect Chris Christofferson was able to bump up the height of the roof with shed dormers behind the main gable, adding usable space to the bedroom floor. And the kitchen got a major overhaul. The original had been split: the kitchen proper was

BELOW The cramped kitchen had been awkwardly divided from a breakfast and pantry area. **ABOVE** The new kitchen offers more countertop space, storage, and light, all within the original footprint.



BELOW Separated from the kitchen by a pocket door, the family room now has a wall of oak built-ins. The modern grasscloth wallcovering is a warm complement to the blue kitchen cabinets.



RIGHT The owner had asked for a low, "baker's height" countertop that also could be used for dining. Storage for mason jars was a special request.



LOCATION: Minneapolis, Minnesota **DATE:** Built 1901

SCOPE: Redesign entry / circulation at front and rear • Design and build new kitchen • Add first-floor deck at rear, over walkout basement entry • Upgrade trim including staircase and new fireplace • Reconfigure top-floor space with dormers for added headroom

DESIGNERS: David Heide Design Studio, Minneapolis dhdstudio.com



RIGHT Painting the trim white opened up the façade and integrated window sash and frames with existing storm windows. A missing sidelight window was added next to the front door.

A new fireplace and flanking built-ins add character to what was once a bland room with minimal casings and hollow-core doors.



ABOVE With a colonnade and open stair, the entry is dramatically improved. Using millwork from a local lumberyard kept new work “in the vernacular.”



tight and cramped, while the dining area occupied a larger space between the exterior side door and a door to unfinished basement stairs. We asked for improved flow into the house, so the kitchen wouldn't become cluttered.

At the rear of the house, the basement stair was relocated; now the family's main entry is through the raised basement, where there's a mudroom immediately inside—no more mess in the kitchen! Christofferson created a modern kitchen full of period details.

The front entry door had opened directly into the living room. The straight stair, partially enclosed behind drywall, was boring. Remnants of the original railing were revealed during demolition. Sixties colored glass—pink, purple, and mustard—had been installed in what probably had been art-glass windows. Christofferson opened up and reconfigured the stair with a new landing, then added a colonnade to separate the hall from the living room, where, on the opposite wall, he added a period-appropriate tiled fireplace. Leaded glass panels were fitted into original upper sashes.

We were fortunate enough to rent the duplex next door while work took place. Visiting every day allowed us to salvage maple flooring for patching, move the old kitchen cabinets to the basement workshop, and send the clawfoot tub to a renovator with a Victorian house in Wisconsin.

We were on hand to see how the house had changed, finding evidence of gas lines for old lighting fixtures, the outline of what was likely a wood stove, closets and a back stair that had been closed up. It was tremendous fun to learn about the house while appropriately transforming it for the future.

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PAGE 22

As with many older houses, the family entry for this Tudor is at the rear, from the garage. Leaving the front of the house intact, Frank Shirley Architects created a no-steps entry to an accessible mudroom.

22

RENOVATION & COMMONSENSE DESIGN: UNIVERSAL PRINCIPLES

Although it may be impractical to create accessibility throughout an old house, today's design-for-all thinking has merit.



**28 VINTAGE VISION
30 KITCHENS + BATHS
32 THEY STILL MAKE**





the UNIVERSAL HOME

For many old houses, it would be difficult and prohibitively expensive to create accessibility throughout. That doesn't mean we should ignore the commonsense principles of Universal Design when adding on or renovating—especially when it comes to the entry, kitchen, and bath. **BY PATRICIA POORE**

dID YOU KNOW that Frank Lloyd Wright had a client who used a wheelchair? Long before the Americans with Disabilities Act, Wright used accessibility and “universal design” principles to design a fully functional house that nevertheless, and without compromise, looks like the Usonian model it is. The house in Rockford, Illinois, was designed in 1949 for disabled WWII veteran Kenneth Laurent and his wife, Phyllis; the couple

delighted in living here for 60 years.

An exception then is more mainstream today. OHJ readers are part of the subset of homeowners who, when making changes to an existing house, consider not only style aesthetics but also the historical record embodied in an old house. We save original elements; we work toward design compatibility and appropriateness of materials. Efficiency and sustainability, too, have become considerations,



UNIVERSAL DESIGN—easy, healthy, friendly—considers the wide range of human sizes and abilities. Product and environment design should serve the greatest number of people, safely and comfortably, by making everything as accessible as possible without the need for further adaptation or specialized design.



The Laurent House has a hemicycle design. Chicago common brick and red tidewater cypress are the principal building materials. The main entry is under a carport. The National Register-listed house is open for tours: laurenthouse.com. **RIGHT** Except for a piano, all the furniture was designed by Wright or his apprentices.





Good lighting, maneuverability, and well-placed appliances are practical solutions for an accessible kitchen enjoyed by all members of the household.

+

AGING IN PLACE

"The ability to live in one's own home safely, independently, and comfortably, regardless of age, income, or ability level." Adaptations are made as occupants grow older. Preventing falls is the goal of many modifications that involve tripping hazards, support, and lighting.

A NEW KITCHEN

It started with a simple request: Create a kitchen design for a wheelchair-bound occupant—without the obvious appearance of universal accessibility. The designers at Crown Point Cabinetry in Claremont, N.H., responded with a traditional space that meets all requirements. A chair-compatible island is centered between wide aisles. Ovens and refrigerator drawers are set into lower cabinets. One-hand faucets and a pot filler at the rangetop are easier for everyone to use. Toe kicks are higher than usual; one area incorporates a storage drawer that opens and closes with a tap. Double doors with no threshold open to a hidden laundry.



ABOVE Fisher & Paykel sells ergonomically designed, single and double dishwasher drawers that are accessible and don't require bending over.

LEFT Pullout microwave ovens open with a touch and are easy to use; this 24" model is by Sharp.

TOP RIGHT KraftMaid's Passport Base pullout table extends at a good height; the company also offers pullout, base-cabinet pantries.



ADA COMPLIANT

A reference to requirements set by the American with Disabilities Act (ADA) of 1990. Accessible Design focuses on the needs of disabled people, including those who use a wheelchair. ADA is not a building code but rather a civil-rights law, which often requires accessibility in public buildings and business offices regardless of their age. Strict compliance may not apply for private residences.

for practical reasons involving long-term costs and comfort. Before you add on or undertake a renovation, you should include another category in your design approach: functional use for yourself and others, now and in the future.

Universal Design (aka inclusive design or lifespan design) doesn't require ADA compliance or the costs that come with that. Few people will need to use a wheelchair long-term, but all of us have temporary or permanent challenges. (And, given an aging population, resale value of more accessible houses is sure to rise.) Universal Design principles and guidelines are as intuitive as they are practical. Basically, Universal Design allows for flexibility, is easy to understand, communicates necessary information to the user, lowers the need for physical effort without fatigue, and offers a tolerance for error—minimizing hazards and also the consequences of any accidental or unintended action.

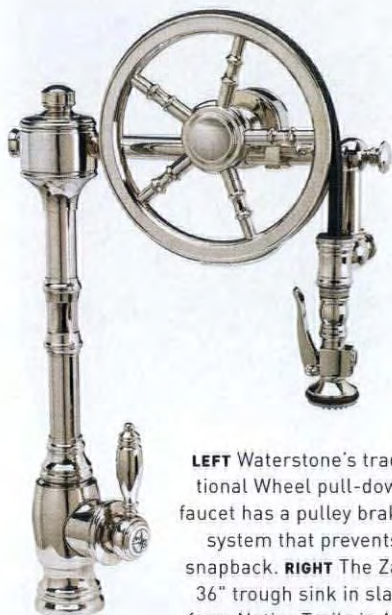
Universal Design benefits everyone,

not only the disabled, but also children, short people, someone recuperating from surgery, the mom who can never find her reading glasses and an active grandpa with diminished hearing. A curb cut mandated for wheelchair use also makes life easier for bicycle riders, parents pushing strollers, and delivery guys with dollies. The same holds true inside the house; well-lit hallways and a landing spot for hot food just out of the microwave are safer for all. Old houses offer some Universal Design solutions of their own: Colonnades and pocket doors already provide wider access between rooms. Mid-century ranches, now historic, have rooms all on one floor.

If you are adding on or undertaking a major renovation, it just makes sense to consider accessibility in the design. Often

the adaptation is almost imperceptible and adds little or nothing to renovation cost. A wish list might look like this: one entry to be at grade and protected from the elements; a seated kitchen workstation; knee space at sinks; use of dishwasher drawers and pullouts/pulldowns; lowered electrical switches; wider openings or doorways; minimal level changes; full bath on the main floor; wood blocking in walls for future grab bars; light sensors.

Because the kitchen is all about function—and holds potential hazards—it's an important room to make more universally accessible. The kitchen should be on the main floor, without thresholds. Flooring should be slip-resistant and easy on the feet. Multiple countertop heights accommodate taller and shorter people as well as those who use a chair. Go beyond minimum clearances whenever possible. Find a designer with ADA training or an aging-in-place certification.

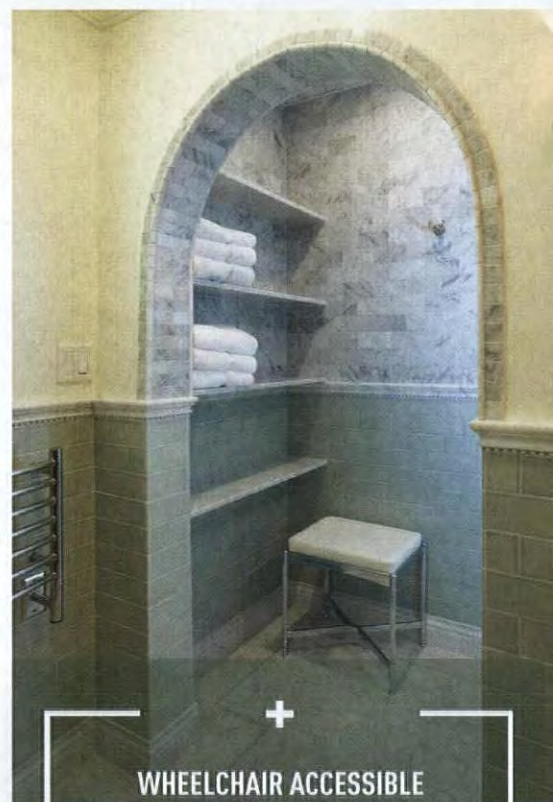


LEFT Waterstone's traditional Wheel pull-down faucet has a pulley braking system that prevents snapback. **RIGHT** The Zaca 36" trough sink in slate from Native Trails is ADA compliant, with room for a wheelchair. **BELOW** A shallow, ADA-compliant sink from Rachiele allows anyone to clean and prep food, then sweep scraps into the sink, with waste easily rinsed into a disposal.



RIGHT (top) The console sinks made by Stone Forest rest on polished nickel legs with crossbars placed high enough for a wheelchair to slip beneath them.

- (middle) A sitting area at the head of the long, curbless shower includes shelves for towels and toiletries and a stool for resting and dressing.



+

WHEELCHAIR ACCESSIBLE

The meaning is evident and pertains to the inclusion of ramps, lifts, wide doors and openings, and turning radiuses; functional use of space from a chair is also considered. See ADA requirements. Wheelchair-accessible modifications are often limited to a portion of the space in an existing private home.

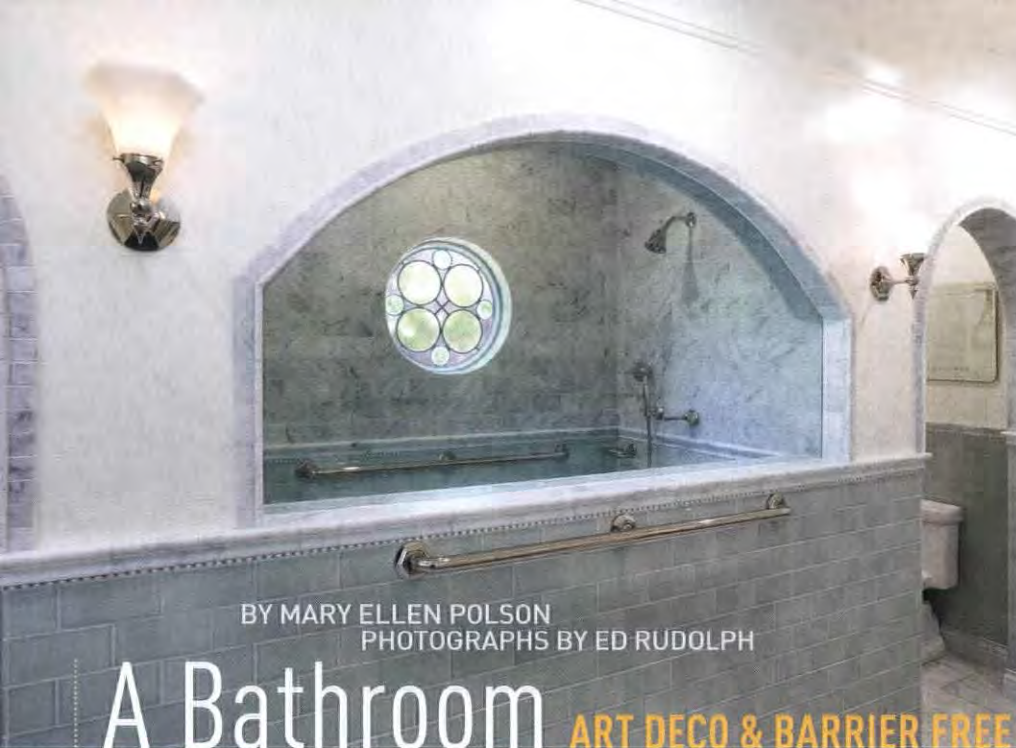


The Sink Question

Design flaws are especially glaring for people with mobility issues, says Dino Rachiele, who has been making custom sinks for more than 20 years. Typically, **ADA-compliant kitchen sinks are shallow so they can be mounted at a comfortable height for a wheelchair.** Rachiele Custom Sinks created a basin "for working at the sink comfortably without your legs hitting the plumbing parts. We're getting calls for them."

Rachiele also **fitted his sinks with drains in a rear corner, to make it effortless to scrape plates toward the disposal.** And there's room to place a large pot, cookie sheet, or casserole dish in the sink without blocking the drain.

Other innovations include Rachiele's narrow ledge system, which equips a linear, ADA-compliant sink with an integral drainboard at one end and a cutting board in the middle. All food prep can take place at the sink.



BY MARY ELLEN POLSON
PHOTOGRAPHS BY ED RUDOLPH

A Bathroom

ART DECO & BARRIER FREE

Kathy Adamson had very specific ideas about what she wanted for her octogenarian mother's bathroom. Her mom, Dorothy Gourrich, has lived in the 1935 house since the late 1970s and has no plans to move. Although her mother is ambulatory, Adamson says, "I wanted a bathroom that would be wheelchair accessible and easy for her to navigate, and as comfortable as possible."

The new bath is in keeping with the Art Deco style of the old bathroom, but with a brighter, more modern template accomplished with period-revival tile and marble. As the owner of Mission West Kitchen & Bath and a co-owner of

Mission Tile West, Adamson worked with in-house sales and an architect to rethink the space. The solution was to divide the 16' long x 9' wide room into discrete areas with different functions, keeping circulation open between them.

Visually, the bathroom is split into a long walk-in shower just off the entry, paralleled by a wider area with double console sinks. There's a small cubicle for the toilet. A large archway between the sink and shower areas—now fitted with tempered glass to prevent splashes and let in light—marks the location of the original arched tub enclosure.

Beyond the barrier-free layout, Adamson considered the design and placement of all fixtures and fittings. For instance, the thermostatic and volume controls for the shower are at the entrance to the stall, not under the showerhead: "That's so my mother doesn't have

LEFT A tempered-glass window between the shower and sink area lets light into both spaces. The art-glass circular window is original to the 1935 house, as is the mirror over the ADA-compliant toilet.

BELOW Long grab bars on either side of the shower accommodate a movable chair that hooks on at any location. The linear drain is against the wall below the showerhead, so it won't inhibit the motion of a wheelchair.

INSET (opp.) Levered temperature and water-volume controls are placed at the entry point so that warm water flows before entering.

to go in, turn on the tap, and get sprayed with cold water." By the time she's under the showerhead, the water is already flowing at a pre-set temperature. A diverter directs the water where she wants it, and a hand-held shower is ready for use as well. All fixtures are fitted with levers, which are easier for weak or arthritic hands to manipulate.

Adamson has since added a Plan Care chair from Keuco that hooks seamlessly onto any of the generously sized grab bars installed in the room. Other improvements include Warmup electric underfloor radiant heat on a timer; an ADA-compliant Toto toilet with a Tornado Flush system; and an infinity drain in the shower. Last but not least is the small stool outside the shower. Mrs. Gourrich, who tires easily, can take her time there after showering, within easy reach of clothing and toiletry products.



resources

DESIGNER Kathy Adamson, Mission West Kitchen & Bath missionwest.biz

ARCHITECT Tony George Architecture, S. Pasadena: georgearchitecture.com

LIGHTING, GRAB BARS Ginger gingerco.com

PLAN CARE SEAT (not shown) Keuco keuco.com

TILE Revival Classics, 3x6 in blue wash; marble hex floor & subway wall tile;

hand-painted chiclet accent strip Mission Tile West missiontilewest.com

SINKS Carrara marble Stone Forest stoneforest.com

CONSOLE LEGS Palmer Industries sinklegs.com

MEDICINE CABINETS beveled glass Glasscrafters glasscraftersmirroredcabinets.com

FAUCETS, MIXER, DIVERTER polished nickel Sigma sigmafaucets.com

TOWEL WARMER Amba ambaproducts.com

UNDER-FLOOR ELECTRIC HEAT Warmup warmup.com

LINEAR DRAIN Infinity Drain infinitydrain.com



Modern American Kitchen, 1933

From a "century of progress" trade catalog by the Masonite Corporation, Chicago.

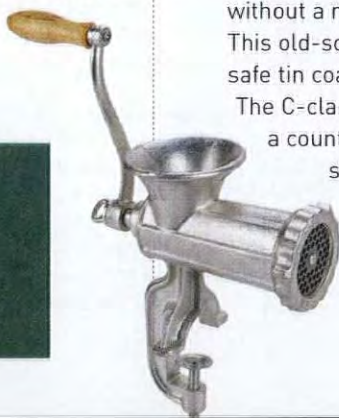


"The several shades of green are especially effective," suggests Masonite's caption for an illustration showing their Temptrile as a cladding for lower walls. Upper walls and ceiling are done in Presdwood.

Hunter and Leaf are among the 10 greens in marbled-pattern Marmoleum by Forbo. Linoleum dates to the 1860s and is a natural, biodegradable flooring made of linseed oil, cork dust, pine resin, and wood flour. More at forbo.com/flooring/en-us/

Colonial-style furniture is paint-decorated to coordinate with the Depression-era room. Freestanding work pieces mix with fitted cabinets. Note the Streamlined refrigerator. The floor and countertop are linoleum.

No 1930s kitchen would have been without a manual meat grinder. This old-school example has a food-safe tin coating and a wood handle. The C-clamp lets you mount it to a countertop (and remove for storage). With two grinding plates and three stuffing funnels, it's \$22. webstaurantstore.com



Elmira's Northstar model 1958/1959 French-door fridge has modern convenience with a rounded, Art Deco look. In two sizes/depths and nine colors, including Quicksilver, wet-painted with automotive-grade paint. Starting at \$6,295. elmirastoveworks.com

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HouseofAntiqueHardware.com

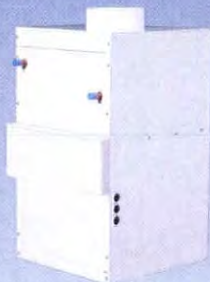


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Hickory in a Retro Kitchen

Bold choices work well in this Victorian Revival upgrade. **By Patricia Poore**

When a Denver family decided to renovate the kitchen of their historic house in the National Register-listed Baker neighborhood, they hoped to preserve the ca. 1890 house's charm without compromising function. They did it by incorporating a warm color palette centered on custom knotty hickory cabinets, with a creamy tile backsplash and veined black soapstone countertops, a tomato-color accent wall and brass details throughout. The design is a collaboration among designer Shaun Minné, owners Kimberly MacArthur Graham and Ralph Graham, and the appliance company Big Chill. The new work enhances the gracious design and rustic roots of a house designed by noted Denver architect William Lang (1846–1897).

The rest of the house retains many original elements, but the previous kitchen, small and cramped, was an ugly 1980s rendition all in beige; “the fridge sat in front of walled-up exterior door, and the oven was in another room,” Kimberly says. The original double-hung windows and fir flooring were restored.

“The key to blending modern and traditional is to use the same color, textures, and shapes among styles,” says Orion Creamer, founder and CEO of Big Chill, which is headquartered in Boulder. “Here, the black accents create an eclectic yet harmonious look.”



1. HANDSOME APPLIANCES

Industrial-inspired ‘Classic’ series appliances from Big Chill are integral to the design. The matte black finish and brass trim are sophisticated, and somehow both modern and retro-Victorian (in six standard and 200 custom color options).

2. PERIOD-COMPATIBLE

In keeping with the late-Victorian Queen Anne house in a Denver historic district, wood cabinets, subway tile, and stone have a period sensibility. Flooring is the original fir, restored. Window casings and a wall in red tie the kitchen to other rooms.



3. NEUTRAL, WITH WARMTH

Black and white underlie the scheme. Soapstone counters, an iron floor grille, and the range, hood, and icebox-fridge in black are classic neutrals that lend a turn-of-the-century vibe. Natural wood and brass provide a warm counterpoint.

4. HICKORY CABINETS

Amish Cabinets of Denver used hickory, a wood with beautiful grain and color (incidentally, less expensive than quarter-sawn oak). Furniture-like details include the asymmetrical arrangement, inset drawers, paneled ends, and "feet" forming the toe kick.

BE INSPIRED...



Sculptural and practical, the Lefroy Brooks '1900 Classic' cross-handle 8" widespread **gooseneck faucet** comes in polished nickel or chrome. Spoke handles (with porcelain trim in black or white) have turn-of-the-century styling. Price runs \$855–1,310 through RH: restorationhardware.com

For the backsplash, Tri-keenan's 'Boneyard Brick' series combines surfaced **thin brick** ($\frac{5}{8}$ ") with the beauty of a ceramic glaze in many color options. Rectangular modules in three sizes up to $11\frac{5}{8}$ " wide; a $\frac{3}{8}$ " grout joint is recommended. trikeenan.com



Vintage Woodworks is the place for **Victorian millwork** and mouldings. They offer seven designs for corner blocks in four standard as well as custom sizes; casings also sold. Price varies by size and wood species; a $4\frac{1}{2}$ " block in poplar is about \$12 when ordering multiples. vintagewoodworks.com



Details matter: The kitchen's floor register has a Victorian design in cast iron. This Reggio model 1214R **scroll register** has a grille and built-in louvers, and fits in a $12\frac{1}{4}$ " x $10\frac{1}{4}$ " floor opening. The assembly is \$237.95. reggioregister.com



THEY STILL MAKE...

BUNGALOW CURTAINS

In artful houses ca. 1900 to 1925, plain curtains of scrim or linen, shirred or hung from rings, were tastefully embellished with embroidery, appliqué, or stenciled designs. Stylized motifs included ginkgo and oak leaves, the Glasgow rose, dragonflies, bunnies, and pinecones. Textile artist Dianne Ayres is a master of this genre, and offers yardage and kits as well as custom design and fabrication of curtains, pillows, bedspreads, and table linens. She also has a line of printed fabrics.

The curtain shown was custom-made for an Arts & Crafts house in Mountain Lakes, New Jersey. In *Natural Linen*, it has appliqué and hand-embroidered panels in the Seed Pod design, which has its source in a ca. 1906 edition of Gustav Stickley's *The Craftsman* magazine. Arts & Crafts Period Textiles, (510) 654-1645, textilestudio.com

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RESTORE

Deteriorating mortar is traditionally cleaned out with a cold chisel and hammer—a method that's slow but safe. Today's masons tend to use power grinding tools, but it takes skill to wield them properly.

DO-NO-HARM REPOINTING & BRICK REPAIRS

AN UNDERSTANDING OF MASONRY PREVENTS DAMAGE. See on-site repairs to a failing brick wall, and take a factory tour at Old Carolina Brick. **page 36**



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BRICKS AND MORTAR: DIY REPAIRS

On historic mortar mixes, pointing, paint-stripping, and helpful resources.



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Although repointing is traditionally done with a pointing trowel, many contemporary masons use a squeeze bag to fill joints. While the mason works, author Alex Santantonio rests from his paint-stripping labors.



Mating new mortar to old brick requires careful thought, a bit of chemistry, and practiced skills. While brick has the potential to last 100 years or more, the average lifespan of a well-made mortar joint is about 25 years. The mortar is “sacrificial,” intended to need care. • That was certainly the case with the mortar joints in the basement of the 1885 row house I share with my wife and restoration partner, Wendy. The brick walls were covered in failing “waterproof” paint, portions of exposed mortar were crumbling, and some rows of brick had become distinctly uneven.

BRICKS & MORTAR

BY ALEX SANTANTONIO

Reviving Old Brick Walls

As part of a plan to turn our basement into a workshop, we expected to do a two-part restoration: **First, remove the thick, failing waterproof paint; second, bring in a professional masonry team to repoint the walls.** Although both jobs were labor intensive, our part of the project—removing the paint—took longer than the repointing work, which was no small task.

THE PRO TIP

To match the mortar used when the house was built—especially for unusual materials like rubblestone or skintled brick—look for original mortar under eaves or behind pilasters, etc.

LEFT It may be colorful, but the brick wall in the row-house basement is missing bricks and has developed gaps in the mortar. Many surfaces are thickly layered with a stubborn waterproof paint.

BELOW The Santantonios mixed several standard colors from Solomon Colors to closely match existing grout.



PAINT REMOVAL

Removing paint from brick is tough. Removing *waterproof* paint from brick is agonizing. When Wendy and I undertook paint removal in our row-house basement, we used every kind of masonry paint stripper available: environmentally friendly pastes, a soy-based remover, and a caustic stripper, plus steam, heat, and infrared heat. Nothing worked! The strippers

just made a mess. The brick appeared to absorb the heat and steam, so the paint never heated up to the point necessary to release or soften.

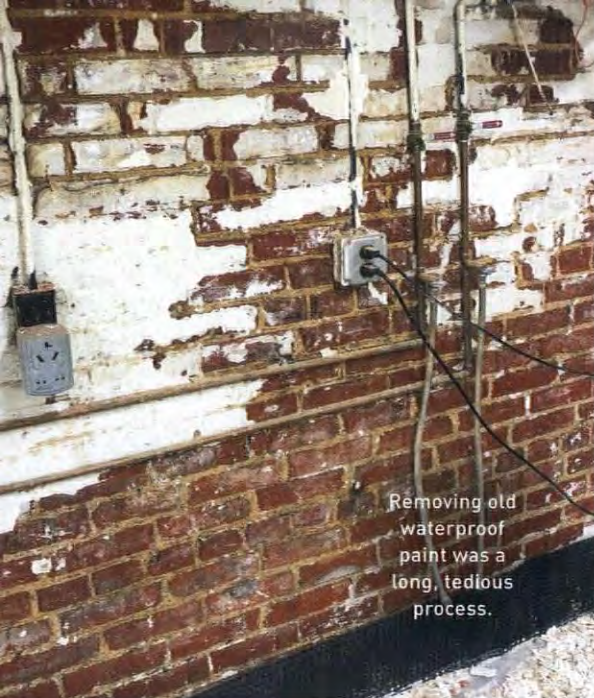
Fortunately, quite a bit of



paint came off relatively easily on perimeter walls that were below grade. This is probably because brick exposed to the elements absorbs and releases moisture, fracturing the paint's bond. Wherever the brick had been repointed with cement mortar and wasn't exposed (at a party wall, for instance), the paint was like immovable rock.

LEFT Among the tools used to remove paint was a trusty 5-in-1 painter's multi-tool.

Ultimately, my solution was elbow grease: I ended up using a basic hammer and 5-in-1 multi-tool as a chisel, along with pull scrapers. Then I turned to a handheld drum sander that has different attachments and provides dust collection: a Porter Cable Restorer. Once I got a section of paint well started, I used the paint-removal wheels on the sander to grind down and burn away any remaining paint. —ALEX SANTANTONIO



Removing old waterproof paint was a long, tedious process.

While pointing methods vary, using the right mortar is about the most important thing you can do when it comes to caring for historic masonry. That's because historic bricks are inherently soft. The mortar that cushions one brick from another needs to be softer and more permeable than the brick itself. Otherwise, the brick won't be able to slowly flex during the normal freeze/thaw and expansion and contraction cycles of the seasons.

Most modern mortars are made with Portland cement, which is much stronger and harder than historic lime mortars. It also doesn't breathe like old mortars. (You want the mortar to let moisture vapor out; otherwise, moisture is forced into the brick or stone, leading to cracks and failure.) Portland-cement mortars can cause the faces of the brick to crack and deteriorate, a condition known as spalling.

Portland-cement mortars didn't come into widespread use until after 1900. If your home was built before about 1890, it's likely the mortar is a mix of lime and sand. By the 1930s, masons were using equal parts Portland cement and lime.

There are several historical options on the market that incorporate lime as part of the blend. While our mason, Sean Moore of Moore Stone, typically works with type S lime mortar, we requested he use an Ecologic mortar from De-Gruchy's LimeWorks US. Our old mortar was mixed with sand that had plenty of

mortar JOINTS

When brick, stone, or concrete block are laid, the mortar joint extends across the full width of the masonry unit. Mortar repairs typically discard and refill only an inch or two of the mortar. Every joint is finished with a profile, which is struck into the semi-firm mortar while it's pliable but not completely fresh. Common profiles include:

CONCAVE The most common mortar joint is **one of the easiest to master** and provides **good weather protection**.

WEATHER(ED) In this joint, the mortar is **inclined from the bottom to the top of the joint to shed water**. The joint surface tends to catch light, giving the brickwork a neat, orderly appearance.

BEADED Used in **historical restorations** (usually in stonework), the joint projects from the brick, adding a visual element to the masonry.

RAKED Used in many early-20th-century homes, this joint has a **lower resistance to weather** than others, because it leaves part of the masonry bed exposed.

VEE JOINT Made with a V-shaped jointer, V joints are **highly visible**, adding an ornamental quality to masonry. They're also **water-resistant** because the shape directs water away from the seal.

CONCAVE —

WEATHER(ED) —

BEADED —

RAKED —

VEE JOINT —





RIGHT While the masonry team chiseled out old grout with rotary grinders, author Alex Santantonio had the slower job of removing old paint from the wall.

LEFT Alex adapted a shroud for dust collection to a DeWalt angle grinder, greatly reducing the amount of dust.

natural color variations from stones and other elements. Regardless of the color of the binder or colored additives, the sand is the primary material that gives mortar its color. We chose a mortar that mimicked that look by blending a few different shades of standard Solomon mortar colors, and then adding flecks of coloring.

The paint stripping proceeded so slowly that the masonry team arrived well before stripping was complete. We arranged a work-around so that I could continue without getting in the team's way.

Removing Old Mortar

First the team removed the old mortar. For best results, mortar should be removed to a depth of 2 to 2 ½ times the width of the mortar joint to ensure an adequate bond. For example, a mortar joint that's ½" wide should be removed to a depth of between 1" and 1 ½". To cut away the old soft mortar, the traditional method is to use a cold chisel and hammer. Our pros used a variety of scraping tools as well as an angle grinder. They were experts with these tools, so there's little if any evidence of an errant grinder wheel hitting one of the bricks.

Once old mortar was out of the way, we vacuumed out all debris from the joints. I introduced Moore's team to a dust shroud for DeWalt angle grinders, which aids in dust collection. Coupled with a dust-extractor vacuum, the shroud cuts down on a good 70 to 90 percent of dust in this normally messy process. Although the shroud is not meant to fit smaller grinders, it works well [cont. on page 43]



RIGHT The pattern may be a bit irregular, but the brick in the author's basement is securely repointed, clearing the way for a new project: building a long-anticipated wood-working shop.



point or tuck? Removing damaged or deteriorating mortar and repairing the joints may be variously referred to as pointing, repointing, and tuck pointing. Is there a difference? **Pointing and repointing are virtually the same thing**, although repointing refers to repairs. **Both mean adding mortar to a masonry wall.** • **Tuck pointing** is, however, something different. The term (which may be hyphenated or expressed as a single word) first referred to **the joints laid between the rough-shaped, irregular bricks common in 18th-century England**. Typically, the joint was filled with colored mortar **tooled with a narrow groove**, the groove then filled with a slightly white lime putty. The process creates the appearance of finer mortar joints.

THE PRO TIP

Repointing mortars for stone—a natural material—vary more widely than those for brick. Generally, the harder the stone, the harder the mortar (mortar still should be softer than the stone).

BRICK BY BRICK

Matching mortar to historic brick is much easier when you can identify the type of brick you have. There are three recognizable types: soft-mud brick, pressed brick, and wire-cut brick.

➤ **Soft mud bricks**, in use before the 1860s, were made by hand-packing clay into wood moulds, then firing them in wood- or coal-burning kilns. The bricks are soft, with inconsistencies and irregular edges that give them character. *Recommended mortar: 1 part lime to 3 parts sand. Cover and wet for 72 hours before use; to speed the curing process, add about ¼ part lime.*

➤ **Pressed brick** was first made in the mid-19th century; clay was pressed into moulds by machine, then fired in hotter kilns. *Recommended mortar: 1 part Portland cement, 2 parts lime, 8–9 parts sand.*

➤ **Wire-cut bricks** appeared in the late-19th century. Clay is mechanically extruded, then cut into brick shapes by wires. Wire-cut brick may or may not have holes. *Recommended mortar: 1 part Portland cement, 1 part lime, 6–7 parts sand.*

Analyze *this* Several companies will analyze the content of historic mortar, usually for a fee. **Limeworks.us** will provide an initial analysis of your historic mortar if you send them a sample along with pictures and other supporting documents. They'll also provide a recommendation on the types of readily available mortar that match your sample.

BRICKS+mortar *resources*

- **American Building Restoration Products** abrp.com *Masonry & fireplace cleaners & strippers*
- **AMR Labs** mortarlabs.com *Mortar analysis*
- **Construction Materials Consultants** cmc-concrete.com *Mortar analysis*
- **DeGruchy's Limeworks US** limeworks.us *Breathable lime mortars, mortar analysis*
- **Dumond Chemicals** dumondchemicals.com *Masonry strippers (PeelAway, Smart Strip)*
- **Franmar** franmar.com *Paint removers, surface cleaners*
- **Larsen Products** larsenproducts.com *Concrete & plaster bonding systems*
- **Moore Stone** moore-stone.com *Artisanal masonry, Washington, D.C. area*
- **Old Carolina Brick** handmadebrick.com *Handmade brick, pavers, Thin Brick®*
- **Package Pavement** packagepavement.com *Historic lime mortars, other concrete products*
- **Pine Hall Brick** pinehallbrick.com *Face brick, clay pavers*
- **Preservation Products** preservationproducts.com *Masonry sealer*
- **Prosoco** prosoco.com *Sure Klean masonry cleaner*
- **Quikrete** quikrete.com *Cement & concrete products*
- **Rutland Products** rutland.com *Cements & masonry cleaners*
- **Sakrete** sakrete.com *Mortar, concrete & stucco mixes; color additives*
- **Solomon Colors** solomoncolors.com *Standard & custom mortar colors*



ABOVE Before repointing can begin, the mason must determine the right mortar formula, suitable for the hardness of the brick and matching the color of the old mortar. Here a narrow, so-called tuck-pointer trowel is used to force new mortar into the wall.



TOP Fabian Bautista prepares to throw a “slug” of clay into a mould on the production line. **INSET** David Frame, the owner, and Templin Frame, his niece and company sales and marketing rep, with a box of finished Thin Brick. **ABOVE** A few of the unique bricks made by Old Carolina, on display in the Salisbury, N.C., showroom.

SHOP TOUR:

Drive down the nondescript lane named Majolica Road and eventually you will arrive at a compact yet modern facility where bricks are still made by hand, without holes. At Old Carolina Brick, production is modest by modern standards: The factory produces about 150,000 bricks per week. “Machine-made brick companies make that amount in a couple of hours,” says Art Burkhart, vice president of sales and marketing and a 35-year employee of the company. “We’re the last maker of handmade brick in the country.”

Old Carolina quarries its own clay in nearby Gold Hill, N.C., then sifts and screens it to the perfect texture for the formation of bricks. Clay and water are mixed together in a 1929 pug mill, then sent to a conveyor, where a dozen or so workers roll clay “slugs” into trays of sand, then throw them into wood moulds. Blink, and even a camera shutter will miss it. The finished bricks are placed in gas-fired kilns that slowly heat to a temperature of 1950 degrees F, then fired.

In addition to the hand-

made brick made on the line, workers hand-make special shapes in a process that looks a lot like making bread. A skilled mud thrower shapes a lump of clay into a wedge shape, rolls it in sand, then raises it up and throws it with some force into a mould. He or she then trims the brick with a wire cutter and turns the brick out of the mould. This hands-on approach imparts distinctive folds, fingerprints, and other surface irregularities that give each brick individual character.

Many of the special orders

Old Carolina receives are architecturally driven. Restoration brick is slated for projects from the turn of the 20th century or earlier. Newer bricks were not handmade, says David Frame, owner of this family-run business. Before taking on a job, “we look to see if it’s in our bag of tricks, and doable,” he says.

To get the different colors to match historic bricks, the team starts by blending colors from a handful of the 18 standard brick colorations the company produces. Then they experiment by firing the brick at different temperatures and placing certain bricks in different parts of the kiln, where the temperature is hotter or cooler.

Fully 15% of all Old Carolina brick sales go to restoration work. “We have two jobs going at Colonial Williamsburg right now,” Burkhart says. —MARY ELLEN POLSON



ABOVE (steps one through three) Nancy Hernandez raises a wedge-shaped slug of clay, throws it into a wooden brick mould, then cuts off the excess with a wire cutter.
LEFT Carmen Alba makes an Old Carolina Thin Brick by slicing the edge off a solid, hand-made brick.

if one of the set-screws on the grinder's locking collar is removed.

Prepping and Filling

Brick and mortar are thirsty creatures. If you put wet mortar on dry brick, the brick will prematurely steal the moisture from the mix. This can cause the new mortar to cure too quickly, ultimately causing cracks and failure. Before repointing, thoroughly wet the joint using a spray bottle or the spray attachment on a garden hose, backed down to a fine mist. The joint should be damp, but not drenched.

The masons preferred to use a mortar bag to squeeze the mortar into the joint, and then strike the joint using a tool to give it a classic concave profile. A more traditional method is to use a pointing trowel. The trowel should be slightly smaller than the joint being filled. If the joint is less than 1" deep, fill the joint completely and pack the mortar tightly all the way to the back. For deeper joints, fill using successive layers about 1/4" deep. Pack the mortar well into the back corners. Once the layer reaches "thumb-print" hardness, add another 1/4" layer. When the last layer is applied, overfill the joint slightly. When it too is thumb print-hard, tool the joint to match the historic joint pattern evident in the wall. Avoid dripping mortar on the bricks; the lime in the mix can stain them.

I kept the mortar wet, especially on the party wall, over a two-day period after pointing. I sprayed each wall down every hour or so with a garden sprayer, watching as the mortar slowly took on the light grey color we were expecting. The end result is pretty spectacular. It may still be a basement, but I'd say it's a basement with walls of great character.

It's a dynamic balance: Brick ◀

and mortar interact in predictable ways. Mortar acts as a cushion during seasonal movement of the building. Because brick is not very resilient, the mortar must be elastic enough to absorb the expansion, contraction, and shifting of the components.

—Jacob Arndt, master mason and long-time OHJ contributor

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The ingenious Black & Silver 5-in-1 multi-tool handles detail work like scraping and wall prep. It includes a 2 1/2" high-carbon steel scraper blade, putty remover, half-round cutout, and a sharp point for opening cracks. The fat end opens paint-can lids. \$5.29. Hyde Tools, (800) 872-4933, hydetools.com



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5. TANG TROWEL

The 7" brick-weight, large-tang pointing trowel is from the notable maker of masonry pointing tools W. Rose. The heat-tempered, forged-steel blade is versatile enough for repair work as well as small brick jobs. It's hand-polished to keep the mortar centered on the blade. \$37.80. Kraft Tool, (800) 422-2448, krafttool.com





ABOVE / BELOW Good reproductions like these knobs from Vintage Hardware & Lighting are closely based on period designs, down to the smallest details. The best come in period finishes, such as unlacquered polished brass, which gains patina over time.



LEFT A 1920s "gilt and satin" Corbin entry set from Architectural Antiques in Minneapolis has an unusual tiger-striped pattern. **ABOVE** With the subtle luster of aged brass, this knob and keyhole cover were custom-made by Ball & Ball for the 1802 home of Alexander Hamilton. **BELOW** The bronze Genie latch from The Kings Bay is an affordable reproduction with crisp detailing.



The Hardware Search

Replacing missing hardware, especially for windows and doors, requires perseverance and an eye for detail. Options extend to vintage and reproduction. **By Mary Ellen Polson**



Whether you're looking for an Eastlake-style entry knob in a rare pattern or you need to outfit all but one of your interior passage doors with pyramid knobs, finding vintage or reproduction replacements often becomes a maddening challenge.

If there's enough original hardware in the house to identify specific patterns (multiples of doorknobs with rosettes, for example), start there. Then decide what expectations you have: Is it more important that replacements look and feel old—with a few imperfections along with some patina—or that the hardware look like and function as new? A purist may be satisfied only with vintage hardware that exactly matches the old in pattern and finish. A more pragmatic restorer may be happy with near matches or even new hardware "in the style of" the old.

Be aware that not every piece of hardware found in the house may be original, even if it looks old and is recognizable as a period style. Previous residents may have changed or updated hardware according to prevailing or personal tastes. If you like it, keep it, and if you don't, replace it.

Before starting your search, consider the type and number of replacements needed. Finding a match for one ca. 1910 cabinet latch is easier than locating a dozen identical 1880s window locks. (Nevertheless, you may still end up doing a lot of searching to find that one specific latch!) The most desirable and necessary hardware—intact passage (i.e., interior) sets or door hinges, for instance—are next to impossible to locate in sets of six or eight, at least without a months-long search. That's why the reproductions market evolved in the first place.

enlist allies Shop locally, and then spread your net wide. Don't assume that the items an architectural salvage dealer posts online are all that's in stock. Call, email, or visit in person. Send detailed pictures with exact measurements of the pieces you're looking for, or take pictures on your smart phone to carry with you. If the staff seems knowledgeable, show them what you're looking for and ask for help in your search. It's easier for them than you to sift through what may be a vast and confusing inventory.



At Old Portland Hardware, door-knobs of the early 20th century are cleaned, oiled, and organized.

Be willing to compromise, especially if budget is a concern. When the replacement hardware is not in the same room as existing pieces, minor difference in size or detail probably won't be noticeable. If the item is in close proximity to an original—the missing rose on one side of a passage set, say, or a set of hinges on the same door—any difference in size or pattern may be jarring.

As you search, be on the lookout for subtle similarities (and differences) in size, thickness, pattern, and especially in the finish. It helps if you can identify the makers: is it Corbin, Yale, Mallory Wheeler & Co., or another long-lost company? You can research these online. Even seemingly exact-match vintage pieces may vary in noticeable ways from the intact hardware in your house. The same goes triple when it comes to reproductions.

size Think you've found an exact match for that egg-and dart back plate from a salvage dealer? Check the measurements—both on your piece and the one you've found. Back plates can vary $\frac{1}{2}$ " or more in height, even when the pattern appears to match exactly.

Considering a reproduction that's a near match? The piece may actually be thicker, slightly larger, and arguably of higher quality than your original. Early 20th-century "builders' hardware" was usually stamped, not cast, and often made of a blend of various "pot metals," resulting in hardware that was lighter and thinner than modern reproductions, which tend to be made of solid brass.

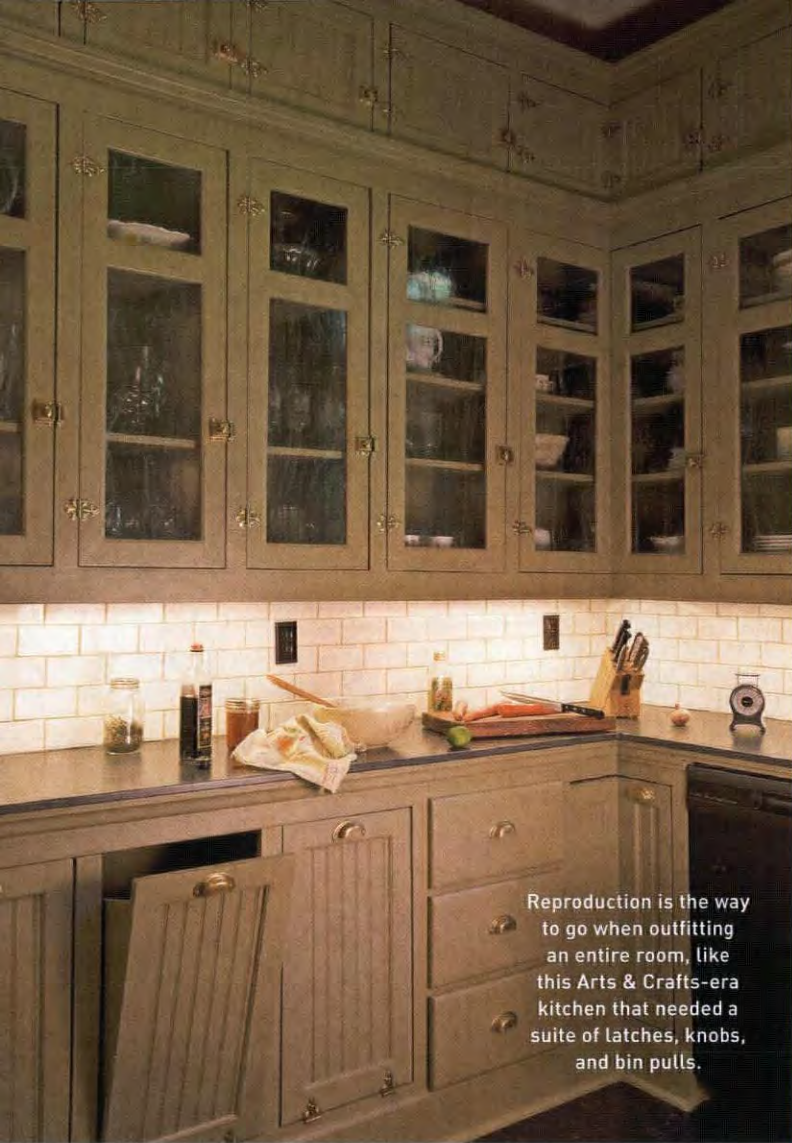
pattern quality Most modern reproductions are based on period originals or patterns found in old builders' supply

Meticulous Reproduction

Can't find a historically appropriate entry set for your 18th-century house? Need repairs to an irreplaceable sextant latch? Turn to a restoration metalwork specialist. The best have completed commissions for a long list of historic sites and house museums. They can fix broken parts and even customize replication, all with a patina that looks a century old or more. Even when there's little or nothing to go by, don't despair. The craftspeople at Ball & Ball created period hardware for Montpelier, the home of James Madison, even though there was no original hardware left in the house. "We went through our collection and found some locks that were of the same period," says Bill Ball. "Then we reproduced them exactly as they would have been at the time."



ABOVE A homeowner who had part of a functioning, 17th-century iron-and-brass lock brought it to the team at Heritage Metalworks, who custom-forged a new trim plate and added brass details to match the original lock. Now the lock has a mating latch on the other side of the door.



Reproduction is the way to go when outfitting an entire room, like this Arts & Crafts-era kitchen that needed a suite of latches, knobs, and bin pulls.

vintage **HARDWARE** sources

- **Al Bar Wilmette**
albarwilmette.com
Specialists in restoring historic hardware & metal fixtures
- **Architectural Antiques**
archantiques.com
Vintage hardware, etc.
- **Ball & Ball Hardware**
ballandball.com
Meticulous, custom period hardware
- **Heritage Metalworks**
hmwpa.com *Historically accurate, custom hardware*
- **Historic Albany**
historic-albany.org *Non-profit architectural salvage*
- **Historic Houseparts**
historichouseparts.com
Salvage & reproduction
- **Materials Unlimited**
materialsunlimited.com
Salvaged hardware & other antiques
- **Liz's Antique Hardware**
lahardware.com *Antique & vintage hardware, lighting*
- **Ohmega Salvage**
ohmegasalvage.com
Architectural salvage
- **Olde Good Things**
oldegoodthings.com
More than 3,000 vintage hardware items online
- **Old House Parts Co.**
oldhouseparts.com
Architectural salvage, 1730-1930
- **Old Portland Hardware**
oldportlandhardware.com
Vintage, refurbished hardware, lighting, plumbing, glass & more
- **Pasadena Architectural Salvage**
pasadenaarchitecturalsalvage.com
Architectural salvage
- **Vintage Hardware & Lighting**
vintagehardware.com
Vintage & reproduction hardware
- **West End Architectural Salvage**
westendsalvage.com
Architectural salvage & decorative reuse

REPRODUCTION HARDWARE SOURCES ARE LISTED ON PAGE 95.

Not all the hardware in your house may be original, even if it looks old. Previous residents often changed out hardware that was dysfunctional or out of style. A mix of styles and periods is credible and may look just fine.

catalogs. Beyond checking to make sure the pattern actually matches in size and all details (many stylistically related ones “read” alike), look at the crispness of the pattern, especially in ornate hardware like Victorian-era doorknobs and plates. Small details tend to disappear in reproduction, and even an exact copy may have a sloppy appearance when examined close up. This can be true even when the manufacturer claims to be making reproductions using lost-wax casting, a very old method of producing fine hardware.

finish Hardware finishes from the late-19th to mid-20th centuries vary widely. Some, like polished brass, have always

been considered desirable while others may appear unusual to our eyes (tiger stripes, anyone?). Even when the reproduction is based on a historic pattern, modern finishes don’t necessarily equate (“antique brass” and “oil-rubbed bronze” come to mind). Luckily, unlacquered polished brass is making a sustained comeback, which gives your hardware a fighting chance to develop patina over time—provided you can find a match in that timeless finish.

RIGHT An early-20th-century egg-and-dart rose and escutcheon plate, recently sold by Ohmega Salvage in Pasadena, measures only 6 ½” high. Reproductions tend to be taller and heavier.





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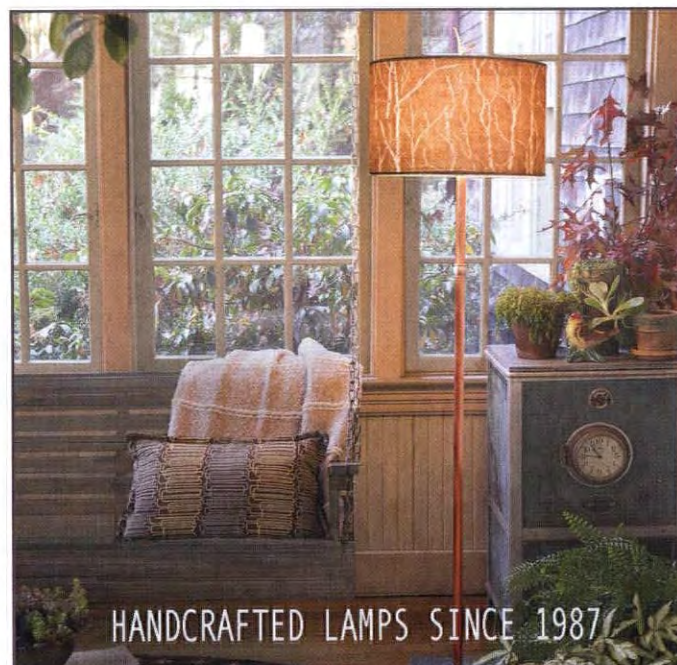


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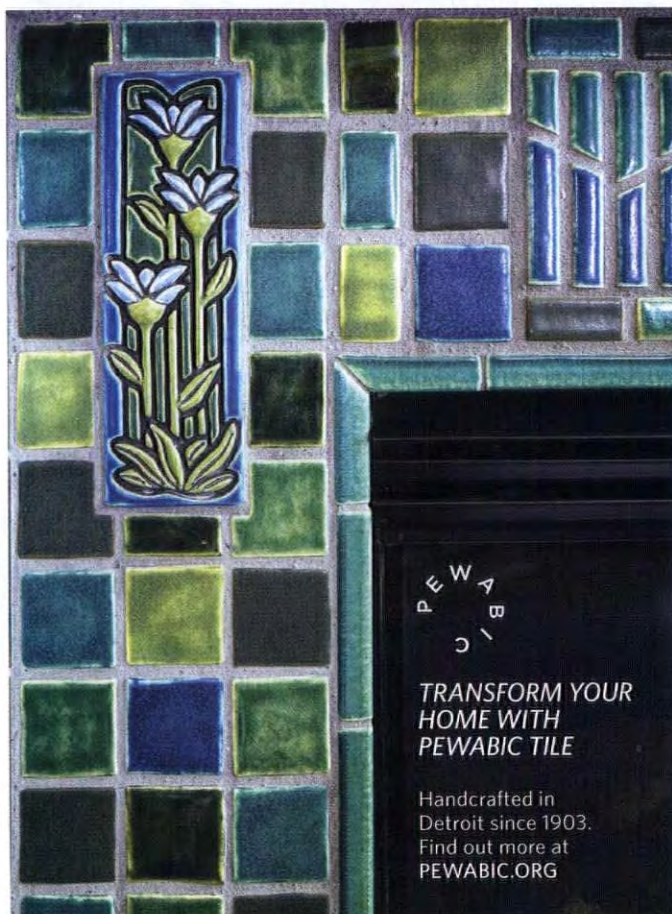
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Cleaning & Renewing Old Tile Grout

Missing and crumbling grout, mildew, stains?

Here's how to remove the old, add the new, and brighten it up. **By Lynn Elliott**

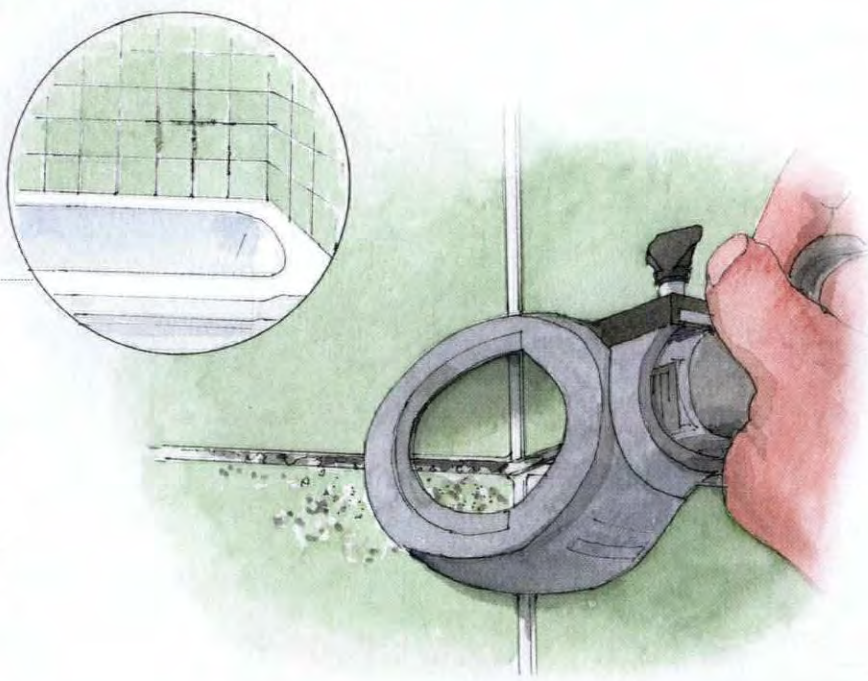
STEP-BY-STEP

STEP 1

Use a 5-in-1 painter's tool to dig out the damaged grout. For larger areas, try using an oscillating multitool fitted with a grout-removal blade:

While wearing safety glasses, hold the tool horizontally or vertically, depending on the grout seam you choose to start with. Guide the tool along the grout—without using too much pressure. You want to remove only the grout; applying too much pressure may cause the tile to be damaged. After one pass along a seam, angle the blade slightly and go over it again to remove as much grout as possible. To help prevent fatigue, support your arm on a toolbox or stool. Next, use a flat-head screwdriver to remove any bits of grout that were loosened but not removed by the multitool. Vacuum up the seams and any debris that has fallen.

Grout not only fills the gap between tiles, but is also is one of the barriers that keep water from getting where it shouldn't be in your bathroom. To stay a step ahead of any problems, and to refresh the room, replace old grout when it starts to crumble. Skillwise, regrouting is a straightforward process, but removing the old grout may take some time, depending on the size of the area. An oscillating multitool helps to speed up the removal process; for small areas, a 5-in-1 painter's tool works just fine.



TOOLS & MATERIALS

- Oscillating multitool with grout-removal blade
- Five-in-one tool
- Flat-head screwdriver
- Safety glasses & gloves
- Shop vacuum
- Buckets (2)
- Grout (sanded or unsanded to match existing)
- Grout float
- Sponge
- Mildewcide cleanser
- Bathtub caulk
- Caulking gun



STEP 2

RegROUT the tile. Grout is available pre-mixed, but if you need to, mix your grout, following the manufacturer's instructions to prep it. Holding the grout float at a 45-degree angle, apply the grout. Go over the area a few times, skimming off any excess on your last swipe with the float. Wipe any grout residue before it hardens, using a wet sponge; keep a bucket of water for rinsing it and change the water frequently as it becomes cloudy. Allow the grout to harden for 24 to 48 hours. Do not walk on regROUTed tile floors for at least 48 hours.

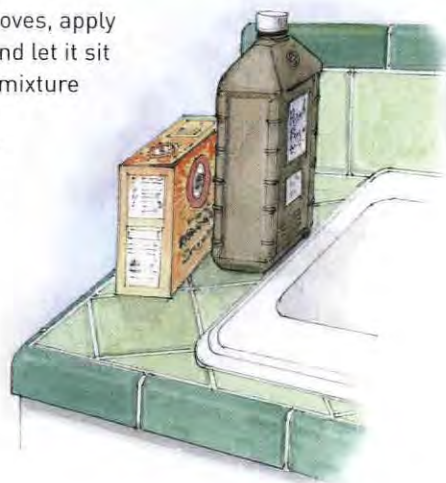
Cleaning Old Grout

Because grout is porous, eventually it will become stained and unsightly. To clean it, don't reach for bleach, which erodes grout when used long term. Instead, mix $\frac{1}{2}$ cup of baking soda with $\frac{1}{4}$ cup of hydrogen peroxide to create a paste. If stains are greasy, add one teaspoon of dish soap, too. The baking soda acts as a mild abrasive, while the hydrogen peroxide lightens the stain and disinfects. The dish soap will cut through the grease or scum.

If you normally clean your tile with a vinegar solution, before beginning the next step, make sure to thoroughly rinse the area you will be working on with a water and dish-soap solution and let it dry. (When vinegar combines with hydrogen peroxide, it can create peracetic acid, which is toxic and an irritant to skin, eyes, and the respiratory system. So remove any traces of vinegar before you start.)

While wearing latex or rubber gloves, apply the peroxide mixture to the grout and let it sit for 10 to 20 minutes. Scrub off the mixture with a small, stiff-bristled brush—a clean toothbrush works well—or a microfiber cloth. Rinse with a solution of water and $\frac{1}{2}$ teaspoon of dish soap. If you are working on a floor area, mop with water and floor cleaner.

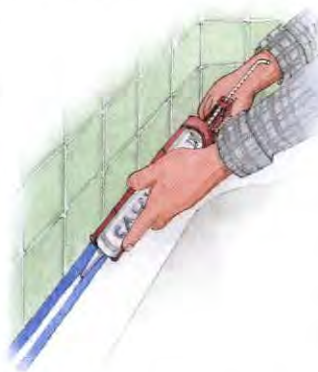
To maintain clean and stain-free grout, wipe with vinegar once a week. For mold and mildew control, wipe the surfaces weekly with rubbing alcohol.



CAULKING a tub

When the caulk around your bathtub begins to shrink or wear out, replace it to keep water from entering the wall between the tub rim and tiles. Bathtub caulk (sealant) comes in latex or silicone. Latex is easier to work with, but silicone remains flexible longer. Standard colors are white, clear, and almond; other colors have to be custom ordered.

Remove all of the old caulk. Try a caulk remover to soften it; slice through it with a sharp utility blade or a specialty caulk-removal tool. If it's thick, use needle-nose pliers to pull it from the joint. The 5-in-1 painter's tool may come in handy. Apply caulk remover to break down residue, then scrape it off. Use a non-ammonia bathroom cleaner to remove soap scum, then treat the area with a product



for killing mold and mildew. Scrub, rinse, and dry with a clean rag. Using the widest point in the seam as a guide, position two parallel pieces of painter's tape above and below the seam between the wall and the tub. Blunt-cut the nozzle with a utility knife to fit the width of the gap. Holding the caulk gun at a 90-degree angle, apply a bead of caulk along the seam, working steadily to keep the bead smooth. Pulling the bead is easier, but may mean you have to turn the gun around at the opposite corner to finish, creating a thick blob where the two ends of the bead meet. Pushing the bead with the tip of the gun best penetrates the gap but takes a bit more skill.

To remove excess and create a concave bead, wet your finger and run it along the caulk in a continuous motion. Remove the tape. Let the caulk dry for at least 24 hours.

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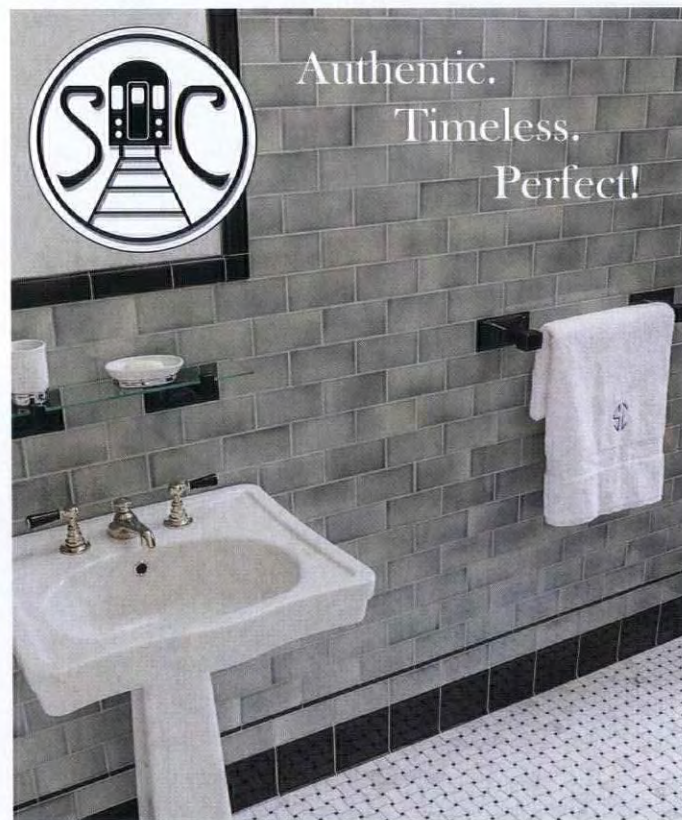
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“The paint had peeled in just one area—actually, it had popped off entirely, down to bare, apparently sound wood.”



We've been house hunting and just toured a 1920s Dutch Colonial with low eaves. Although it has recently been painted, there's an area on the back of the house where a section of paint, roughly 4' x 6', has peeled and popped off. The wood underneath is sound and dry. In fact, it's protected under an overhang, so we're mystified. —*Drew Scott and Carl Stottlemeyer*

THE FIX

Several things could lead to paint peeling in one location and not others. That particular section may have been painted when it was raining, when the wood was wet, or when it was too cold for the paint to adhere properly (under 50 degrees F). More seriously, there could be a problem with pooling and cascading water where rooflines meet.

But judging from the freshness of the paint, the roof pitch, the location of the popping paint (some right under the eave), and the presence of a patio, it might simply be this: The previous owner got a little carried away with his charcoal grill. Intense heat too close to paint can easily burn it or cause it to blister and peel. As many OHJ readers know, heat applied to old paint will loosen the old layers.

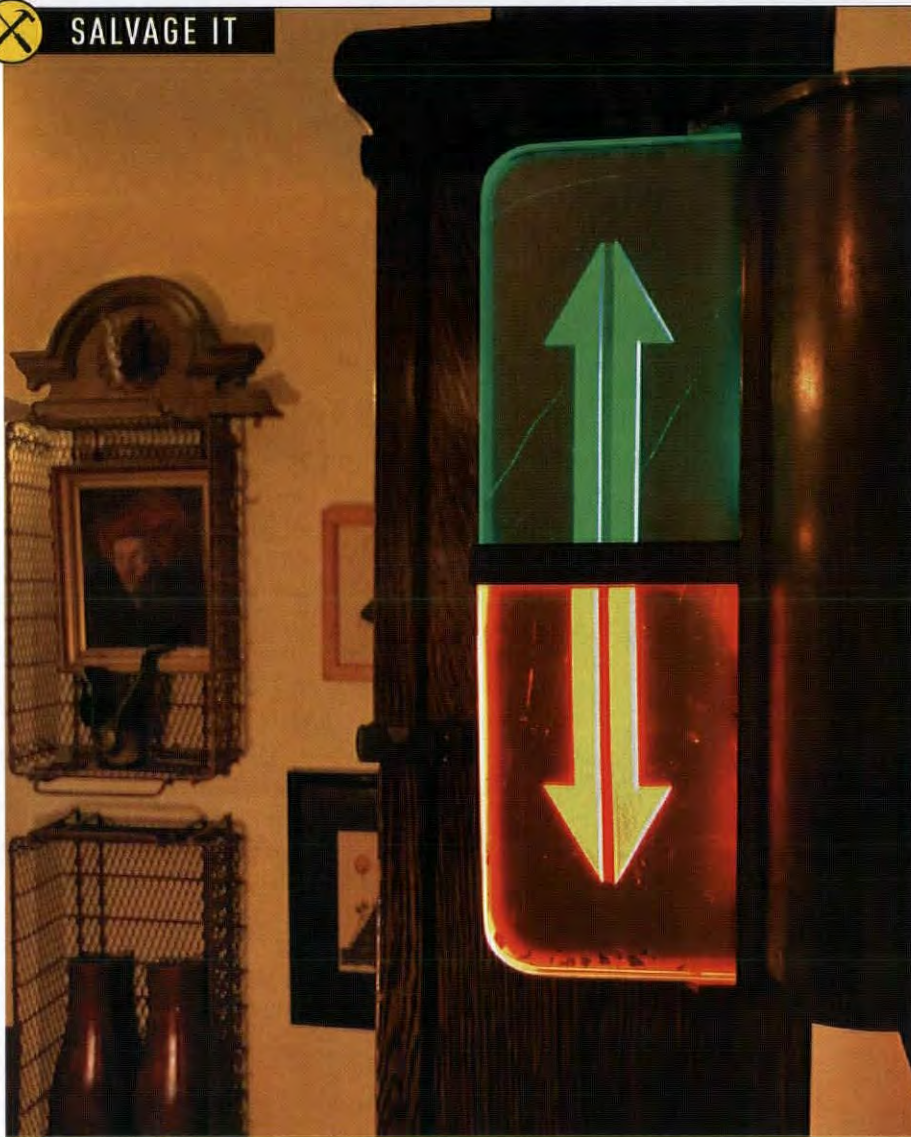
To repair the area, first scrape away all areas of blistered, wrinkled, or popping paint. You may need to sand a few stubborn areas smooth so new paint will adhere. Save a couple of the loose chips to take to the paint store. When the area is clean and dry—in a day or so—prime it. Don't cut corners by using diluted top-coat paint. For best adhesion, use a specially formulated primer. The best are oil- or alkyd-based because these penetrate the wood, creating an exceptional bond. You can use latex paint over oil-based primer.

Have the paint store match paint to the color of the chips. Repaint the prepped area, taking care to blend it with surrounding areas. Pick a dry day for the work, but don't paint when direct sunlight is hitting the wall. You may need to apply more than one finish coat.




Share Your Story!

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



Lights, Going Up!

Industrial-chic, oversize wall sconces can be made from repurposed elevator indicator lights. **By Brian D. Coleman**

 Bret Hodgert, who owns Old Portland Hardware in Oregon, has always been fascinated by elevators. He explains that historic floor-indicator lights were often works of art in brass or bronze and glass. Most of them disappeared as buildings were renovated and elevators updated. Whenever he finds an old indicator light for sale, Bret buys it to add to his collection. He's repurposed them as vanity mirror sconces and home-theater lights—he even mounted one outside a bathroom to show when the room is occupied! He also installed a pair of Art Deco-style indicator lights in his own den, replacing the wall sconces.

THE COST

INDICATOR LIGHTS	\$200 and up
WIRE NUTS	\$5
ELECTRICAL TAPE	\$10
WIRECUTTER	\$35
SCREWS & NUTS	\$10

TOTAL \$260

+ electrician

the process

1. A CLEANUP

Hodgert prefers to save the original finish whenever possible. Any dirt and misapplied paint layers may be removed by soaking the piece overnight in hot, soapy water, then scraping it with a stiff nylon brush. He uses a pair of bamboo chopsticks, sharpened into points, as chisels for hard-to-reach corners and crevices. A fine, brass-bristle brush and a dental pick also may be used to remove remaining paint from the metal.

2. WIRING

In most cases, a simple brass backplate is fashioned and the light itself is professionally rewired. To wire the sconce into existing junction boxes on the wall, Hodgert shuts off the power at the circuit breaker, then removes the old wall sconces and disconnects the wires (first the black hot wire, then the white neutral wire, finally the copper ground wire). The green ground screw is unscrewed and removed from the bracket, which is then lifted off the junction box. The mounting bracket is reused for the indicator-light sconce and screwed into the top and bot-



Elevators, a Brief History

While vertical lifts have been around for centuries, historical types were unreliable due to weak and fraying ropes. It wasn't until 1853 that elevators became commonplace, after Elisha Otis patented a safety device and braking designs. His systems allowed elevators to safely transport passengers more than a storey or two, paving the way for modern skyscrapers and modern urban centers.

tom of the junction box. The ground wire is then reattached to the green ground screw on the bracket, and the bare house wire attached to the bare fixture wire with a wire nut. The white wire is then attached to the one on the sconce with a wire nut, secured with electrical tape, and the black wire attached in a similar fashion. Make sure the wire nuts are properly sized for the gauge of the wire to avoid slippage. After tightening, gently pulling on the wires will ensure both are properly engaged.

3. MOUNTING ON THE WALL

Once tightened, the wires are carefully pushed back inside the junction box through the opening in the mounting bracket, coiled like a spring to avoid kinking. The light is then attached to the mounting bracket with screws and mounting nuts. Once the power is on, the sconce is ready to dazzle.



LEFT Different types and styles of elevator indicator lights are ready for use as wall sconces. Brass, bronze, and art glass are timeless.

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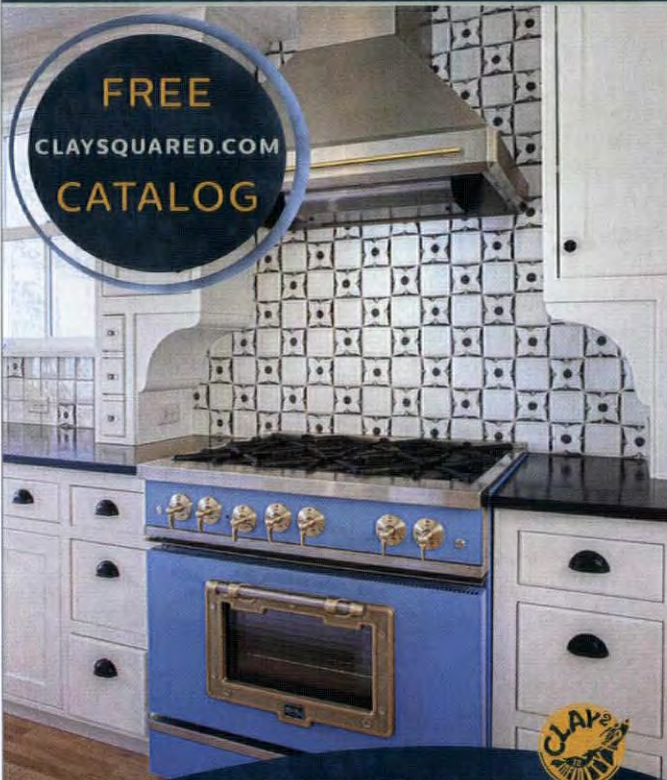
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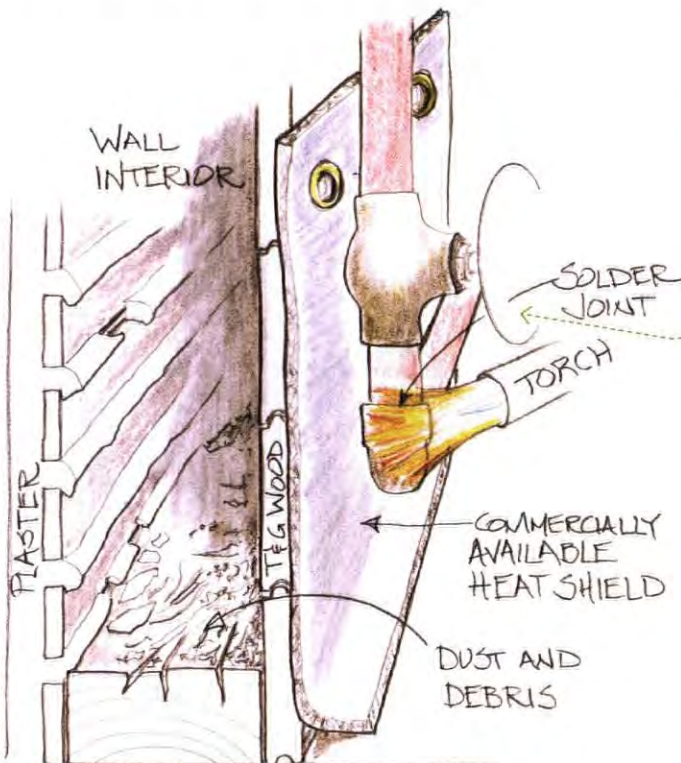
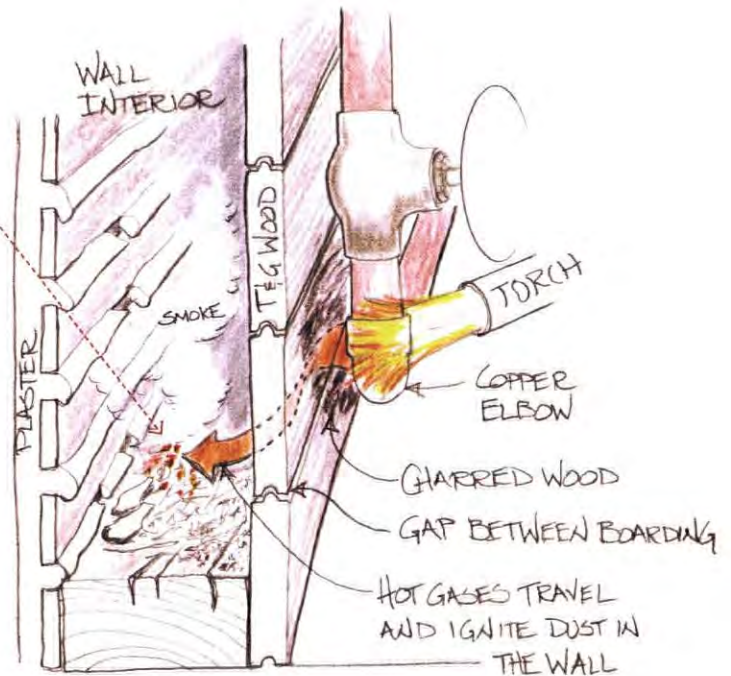
Don't Start a Fire!

Old-house owners are do-it-yourselfers by nature. Whether it's patching a roof, repairing a window, or installing a new outlet, the feeling of accomplishment is wonderful. All of those projects, however, require that you take precautions. Plumbing is no different. Even with the introduction, over the past few years, of homeowner-friendly, flameless couplings, some instances still call for a propane/MAPP torch and solder. The utmost care is required when soldering tubing in a tight space or against a wooden wall. Heat from the flame not only can char the material behind the pipe, but also, on occasion, may ignite dust and debris in the wall cavity. The danger is analogous to when high heat is used to strip paint from the soffit and eaves: Very hot air forced through cracks and seams may encounter debris and build to smoldering. Many a house fire has started this way. **By Ray Tschoepe**

WRONG WAY

SUPER-HEATING THE UNSEEN

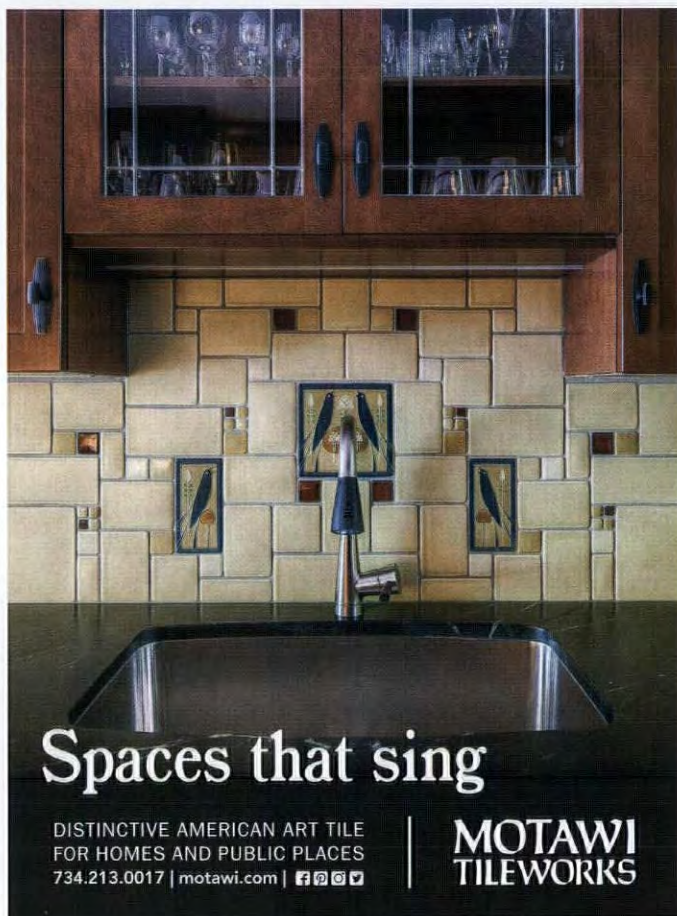
Don't depend on the pinpoint accuracy of your torch skills. The super-heated air can travel through tiny cracks and crevices, even those you can't see. Examples include the joints between floorboards or wall panels. The debris inside a wall, floor, or ceiling—dust, guano, rodent nests—can act like kindling that will cause particles to smolder, sometimes for hours, before either self-extinguishing—or developing into flames.



RIGHT WAY

SAFE PROTOCOLS

Where possible, assemble sections of tubing on the workbench, in a metal vise, away from flammables. Where final connections have to be made in tight spaces, such as under a sink or in a wall or floor cavity, use a flame-guard heat shield between the flame and any material behind the plumbing. These shields are designed to absorb and dissipate heat rapidly. Finally, remember to always keep a spray-bottle of water handy. And a fire extinguisher.



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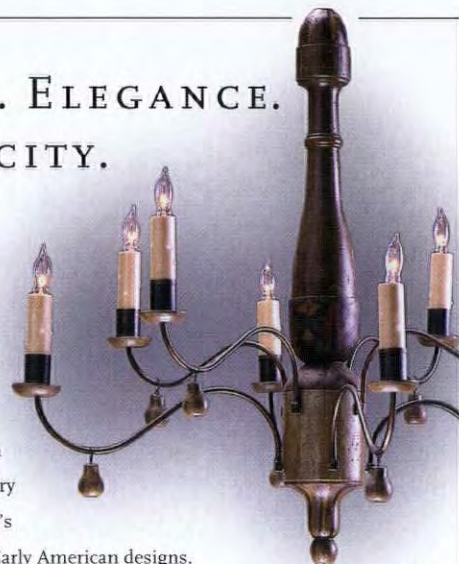


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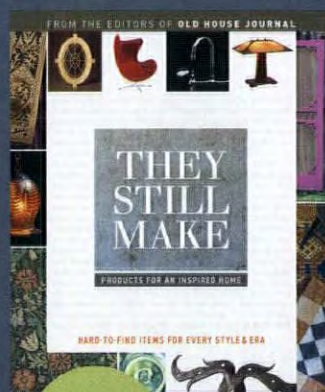
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INSPIRE

AMERICAN BEAUX ARTS

This sumptuous survivor in St. Louis was a time capsule in dire need of restoration. **page 60**

The ornate brick and terra-cotta facade offers an endless display of ornament.

60

THE MAGIC CHEF MANSION

Amazing rescue of a 1908 beauty.

+ STYLE: BEAUX ARTS

72

MAKING THEIR MARK

Preservation in Kentucky.

+ FOLK-ART PAINTED FINISHES

80

COMING HOME

Restoring the family homestead.

+ TAPPING INTO HABS





The Magic Chef *Mansion* IN ST. LOUIS

Built in 1908 by a founder of the American Stove Co., this grand Beaux-Arts house became an irresistible project of the heart.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT

TOWER DINING

Located in the east tower off the main hall, the formal dining room is oval. It retains its original painted frieze and cabinets. The oak chairs feature carved lion heads.



T

HE STUPEFYING HOUSE beckoned like a fairytale castle of towers, spires, and terra-cotta ornament. The French Renaissance-style mansion sat in its own two-acre park in the heart of St. Louis. A FOR SALE sign stood in front. • Shelley Donaho, who'd restored a handsome Victorian just half a block away, couldn't resist taking a peek. It was like stepping back in time, because nothing had changed for more than 80 years. The house was built in 1908 for Charles Stockstrom, owner of the Quick Meal Stove Company, later renamed Magic Chef and one of the largest stove makers in the world.



ABOVE Buddy, the owner's black Lab, greets visitors at the front steps. The Beaux-Arts mansion in French Renaissance style is built of brick and terra cotta. **LEFT** The oval dining room in the east tower opens off the main entry hall, seen beyond. The original painted frieze and built-in, leaded-glass china cabinets embellish the room. The oak table and chairs were made by R.J. Horner, ca. 1890.

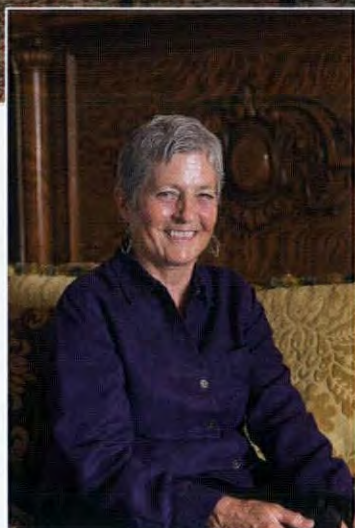


PAINTED PANELS

Whimsical panels showing fairies and bumblebees, taken from 1885 illustrations, were uncovered beneath layers of paint during the parlor restoration. The chandelier is original.

LEFT A pair of Meeks sofas flank the ornate mantelpiece in the parlor, a complement to the room's Rococo details.

INSET Homeowner Shelley Donaho was credited as "historian, cleaning lady, sleuth, grunt, artist, painter, [and] archivist" by *St. Louis* magazine.



After Stockstrom died in 1935, at age 83, his daughter Adda Ohmeyer lived here until her death in 1990, at age 94. Dedicated to preserving her father's memory, she had diligently kept everything as it was. Shelley Donaho marveled at gleaming oak woodwork, hand-painted friezes, original chandeliers, leaded- and stained-glass windows, brass doorknobs, even the original cast-iron sink in the kitchen. From the elegant French receiving room to the basement bowling alley, the 30 rooms filled Shelley's imagination. All the house needed, she thought, was a good cleaning.

That was 1990, and Shelley is now 29 years into the three-year restoration she so methodically had planned. The hard work started outside, with terra cotta dirty from decades of coal heat, and brick that needed

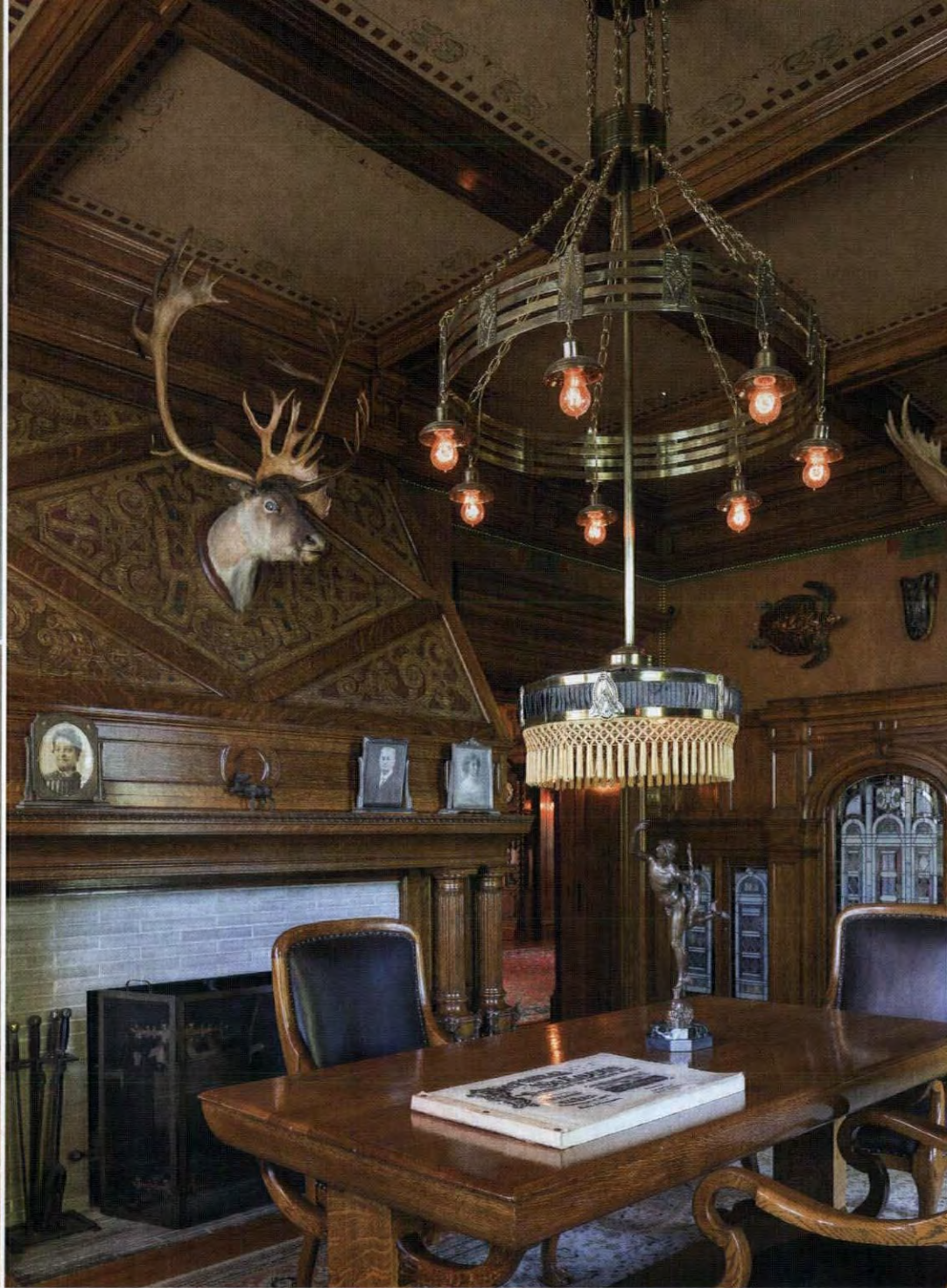
repointing. Valley flashings had failed and the red-slate roof was leaking; someone had stolen all the copper downspouts. Inside, original plumbing was no longer working in many rooms; leaks had damaged the second-floor bath and a parlor below. Wiring, too, was original and unsafe, and there was no air conditioning. The staircase ceiling had buckled, and the yard, unmaintained for decades, was overgrown. Still, the masonry house was solid and sound.

Once the roof and flashings were restored, pointing the brick took four months, and then the exterior was acid washed. Asbestos pipe insulation was removed and copper plumbing installed; four new boilers replaced the original massive coal and oil boiler. The addition of geothermal heating is more recent. Electrical



CLOCKWISE (from left) Arches, leaves, flowers, spires, and panel ornament in terra cotta. • Handsome Arts & Crafts stenciling was discovered beneath layers of paint on the entry-hall ceiling. • Ornate plasterwork on the parlor mantelpiece is emblematic of the Beaux-Arts interior. • Delicate and intricate plaster ornaments picked out in gold leaf add elegant appeal to the reception room, where glazed pocket doors allow light to stream in. • The main staircase leads upstairs from the 27-foot-wide, oak-paneled entry hall. All the trimwork and the ceiling stenciling are original.





CLOCKWISE (from top left) The breakfast room's chandelier.

- The library features oak woodwork, a coffered ceiling, and leaded-glass bookcases. The original chandelier was discovered in an antiques shop. Oak chairs from the house were repurchased at auction.
- An original brass wall sconce illuminates a glazed wall.
- The library's stenciling and polychromed woodwork are in an Arts & Crafts mode; brass tacks are original.
- Found and reinstalled: the Art Nouveau dining-room chandelier.



systems were updated and air conditioning added. The original windows—built of old-growth timber—were stripped and reglazed, and exterior storm panels were added for efficiency and protection.

Terra-cotta balustrades on the balconies had failed. Local craftsmen disassembled them, carefully numbering each piece, then recast missing pieces that are indistinguishable from the originals. More than 30 dead trees were removed and 150 new trees added in work that brought back the property's park-like ambiance. The handsome old carriage house got a new slate roof.

CONTENTS OF THE INTERIOR had been sold at a weeklong auction when Adda died in 1990. Shelley was at that auction, never suspecting she would later own the house, and bought its dining-room chairs and a table with 16 leaves, which now furnish the breakfast room. Using period photos, Shelley was able to track down many other pieces, including four Art Nouveau chandeliers, gilt furniture, and oak library chairs. She combed local auctions and antiques shops and slowly added elements compatible with the original furnishings.

The water-damaged plaster ceiling in the



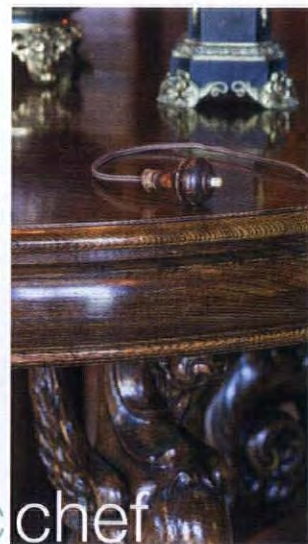
LEFT On the bench in the conservatory sit two Quick Meal gas room heaters; their lids come off so that a coffee pot can be put inside to warm.

ABOVE The owner bought the oak dining table that came from this house at auction—years before she would own the house. It sits in the breakfast room.

A CONSERVATORY

The light-filled room is centered on a ca. 1900 oak table over which hangs a stained-glass chandelier; the bench was reconstructed from pieces found in the basement.





the magic chef story

Charles Stockstrom was a co-owner of the Quick Meal Stove Company. Founded in 1881, the company's St. Louis plant employed 2,000 people in its heyday. Through mergers, it became, in 1901, the American Stove Company—at one time the largest stove maker in the world, with up to 40% of the market. In 1914, the company introduced the first oven temperature-control device, and became known for dependable and convenient gas ranges. Stockstrom was president until his retirement in 1927; when he died, his brother Louis took over.

The company prospered until World War II. In 1951, it became Magic Chef Inc. (a brand name since 1929), but the company was unsuccessful in expanding beyond gas stoves to other appliances. After a couple of mergers, its assets were sold in 1987 to Maytag, which was acquired by Whirlpool in 2006. Magic Chef was spun out to CNA International/ MC Appliance Corp. The Magic Chef name is still in use today for various home appliances.

TOP (left) The original servant-call intercom that ran off dry-cell batteries is intact. (right) A push-button call bell was used to discreetly summon servants during meals.

RIGHT The basement bowling alley features a 70-foot maple lane and Brunswick ball return rail; it required extensive restoration from a long-standing water leak.





ABOVE The master bedroom has two walk-in closets and is furnished with Golden Oak period furniture. The gas fireplace is original.

TOP RIGHT Vintage textiles, including a velvet patchwork quilt, complement the Golden Oak bedstead in the master bedroom.



main parlor was removed and the room's ornate plaster ornaments were recast. Within circular mouldings and beadwork on the walls, Shelley discovered painted-over canvas panels. As the paint carefully was stripped away, scenes of cherubic fairies cavorting with big bumblebees were revealed. Incredibly, in a neighbor's basement, Shelley found an 1885 issue of *Art and Decoration* magazine with the exact drawings seen in her panels: from "The Five Senses" by Franz von Stuck.

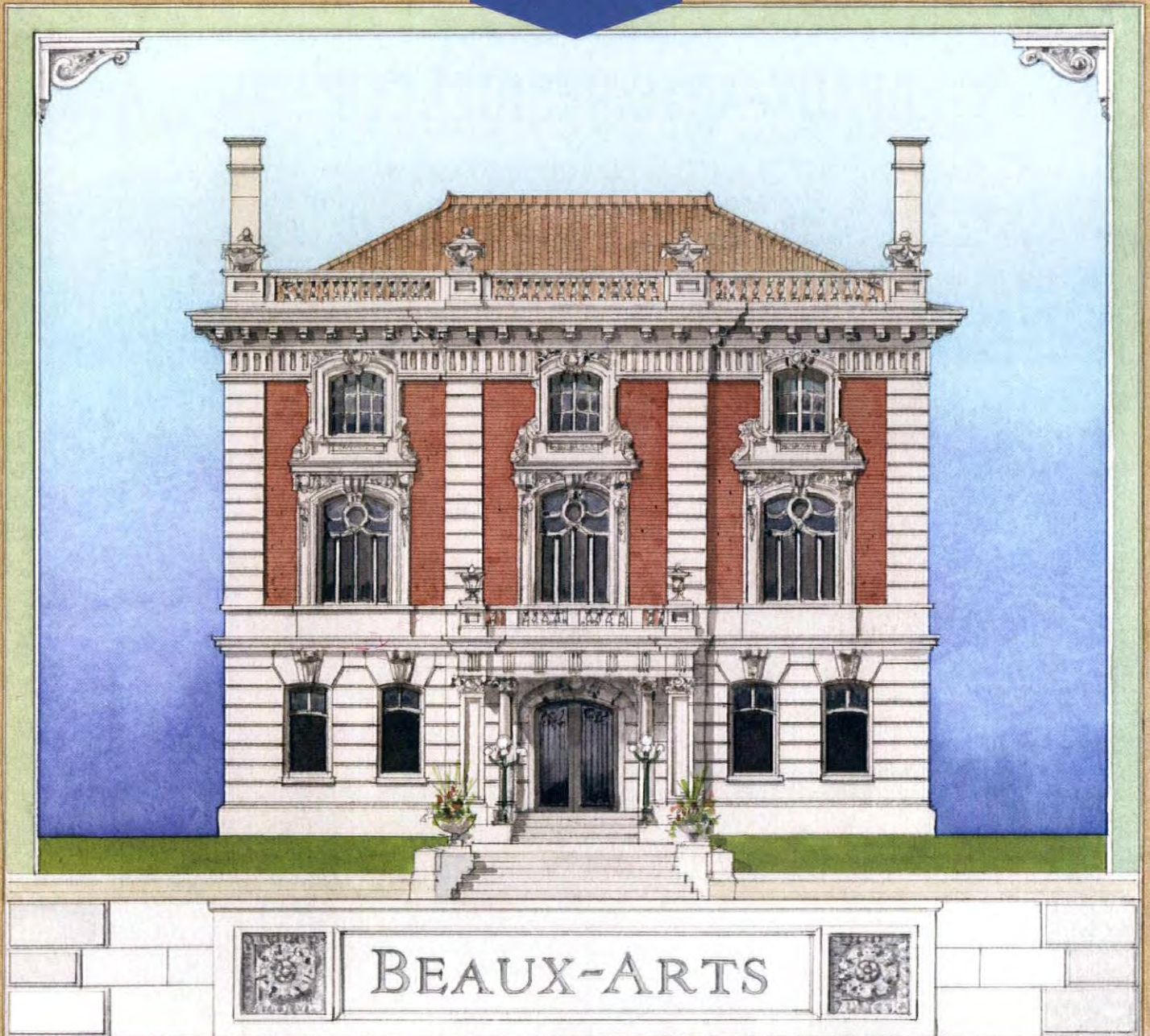
The kitchen space was near-original and remains so, with walls of glazed brick and an iron sink. Shelley added a tin ceiling in a pattern from 1909. Fittingly, her appliance updates include installation of a six-burner Magic Chef stove of 1935, along with a pair of 1930s Westinghouse refrigerators—which run perfectly.

Active in the preservation of St. Louis's architectural heritage, Shelley Donaho opens the house for tours and events, often to benefit neighborhood concerns.



ABOVE Original fixtures in the second-floor bathroom include a wall-mounted sink and a substantial porcelain tub. Water damage required replacing the tiled floor, but the new one matches the original. **LEFT** The original gas fireplace is in the master bedroom.





The Beaux-Arts style uses formal symmetry, Italian Renaissance form, and classical Greek and Roman decorative elements such as columns, pediments, and balustrades to create a grandiose and imposing architectural statement. The drawing is modeled on the Edwin Hite Ferguson house in Louisville, Kentucky, built in 1908.

BEAUX-ARTS RESIDENCES

ARCHITECTURE AND OPULENCE OF THE AMERICAN RENAISSANCE, 1885–1930. By Patricia Poore

➔ The style name comes from the École des Beaux-Arts in Paris, where leading American architects of the late 19th century trained, including Richard Morris Hunt, H.H. Richardson, and Charles McKim. (Another name for Beaux Arts is Academic Classicism.) The school taught an exuberant, highly ornamental style with classical underpinnings. Inspiration came from the study of grand French and Italian buildings of the Renaissance and Baroque eras, as well as, occasionally, English Georgian (i.e., Renaissance-derived) buildings. In any case, most Beaux-Arts buildings were creative interpretations of the prototypes. Unlike picturesque Victorian styles, Beaux Arts was logical, symmetrical, sophisticated, and proportion-obsessed.

The style most often was rendered in masonry: limestone, marble, or cast stone (a stone and cement composite), and sometimes brick. Decorative elements were not necessarily carved; they might be made of terra cotta or even pressed tin. Its inherent grandiosity meant that Beaux Arts was favored for civic buildings such as libraries, courthouses, banks ... Grand Central Terminal and the Metropolitan Museum of Art.

Nevertheless, a few architects and their pre-income tax clients embraced the idea in the design of homes. From Newport to San Francisco, ostentatious Beaux-Arts houses can be found in planned neighborhoods built around boulevards and parks—very French. Richard Morris Hunt, a graduate of the École, designed Cornelius Vanderbilt's Newport mansion The Breakers in the style in 1892.

Beaux Arts was widely introduced in Daniel Burnham's elegant, neoclassical White City at the 1893 World's Columbian Exposition, in Chicago. But it was Washington, D.C., that was transformed by Beaux-Arts thinking. Its old red brick and brownstone buildings were superseded by pale, neoclassical structures laid out on broad avenues—the culmination, a century later, of Pierre L'Enfant's plan for the nation's capital.

The curriculum and the style were based on European classicism, especially Italian and French palaces and estates of the 16th to 18th centuries. Beaux Arts embraces an eclectic use of historic architectural themes and elements.

By 1930 and the Depression, Beaux Arts had lost its appeal. Within just one generation, the buildings and homes were considered gaudy and excessive.



ABOVE European eclecticism in on view in the Louis XVI drawing room at Wildenstein in Rhinebeck, N.Y. **TOP** The Vanderbilt Mansion at Hyde Park, by McKim, Mead & White.

the HALLMARKS

• **MASSING** Houses generally are large and symmetrical with Renaissance form, often with colonnades, an elevated entry, projecting façades or pavilions. French-inflected examples have French doors and fancy casement windows, and often a mansard roof.

The underlying structure is masonry, usually smooth, pale stone or cast stone, and the first storey may be rusticated.

• **CLASSICISM** Correct Greek and Roman decorative elements—evidenced in column capitals, pediments, friezes, and balustrades—make a

symbolic statement, along with Renaissance classicism.

• **ORNAMENTATION** Outside and in, sculptural ornament (cast or carved) includes decorative garlands, floral patterns, and cartouches. The entry, corners, windows, frieze, and roof are occasions for

three-dimensional ornament. Rooms inside are equally exuberant with classical detail.

• **LANDSCAPE** The setting of these grand civic buildings and private homes was part of the architecture. Park-like grounds and formal gardens with vistas are typical.



ABOVE Detail at the 1903 Patterson Mansion, Washington, D.C. **BELOW** A classical loggia conveys the luxury of leisure; cast stone poured on site imitates limestone. **BOTTOM** This imposing, 1897 Beaux-Arts Chateau is in St. Louis.

BEAUX-ARTS *interiors*

Opulence is everywhere in these high-ceilinged rooms. Beyond pilasters and arches, the grand staircase leads to a ballroom with a carved marble mantel and an elaborate crystal chandelier. Ceilings drip with decorative plaster, coffers, or frescoes. Embellished walls are hung with fine art and tapestries. Floors are tile or mosaic, or hardwood with inlaid designs. From frieze to fireplace, classical swags, medallions, cartouches, flower baskets, and shields are everywhere. Beaux-Arts interior design has been described as “showy, almost operatic” by the Louisiana Division of Historic Preservation. • Yet another label for opulent Beaux-Arts style is Classical Eclecticism—apt when one considers that a house may contain a baronial stair hall, a Colonial Revival dining room, a French parlor, and an Aesthetic Movement library. Architects of these Gilded Age homes, inspired by Europe’s palaces, designed or commissioned expensive, historical-revival furniture running from Renaissance chairs to Louis XVI settees. Also in evidence are references to Italian Renaissance design. The wealth and taste of the owners were evidenced by collections of art and antiques from old Europe and the early days of the American republic.



RELATED: Chateausque 1860–1910

Another grandiose style of this period, **Chateausque** is also French, also affiliated with the **École**. The same architects designed in both modes, and **Chateau interiors** are essentially **Beaux-Arts designs**. Chateausque houses, however, are what the name implies: an effort to re-create

the appearance and elements of style of palatial 16th-century French chateaus. As with the originals, elements come from the Gothic and the Renaissance style. The Chateausque style was popularized in the U.S. by architect Richard Morris Hunt, the first American to study at the **École des Beaux-Arts**. The build-

ings, usually masonry, are easy to identify:

- complex and steep roof line, including hipped or gable roofs, dormers
- round tower with a conical roof
- balcony with quatrefoils or tracery
- imposing entry door with round or flat arch
- tall chimneys with corbeling.





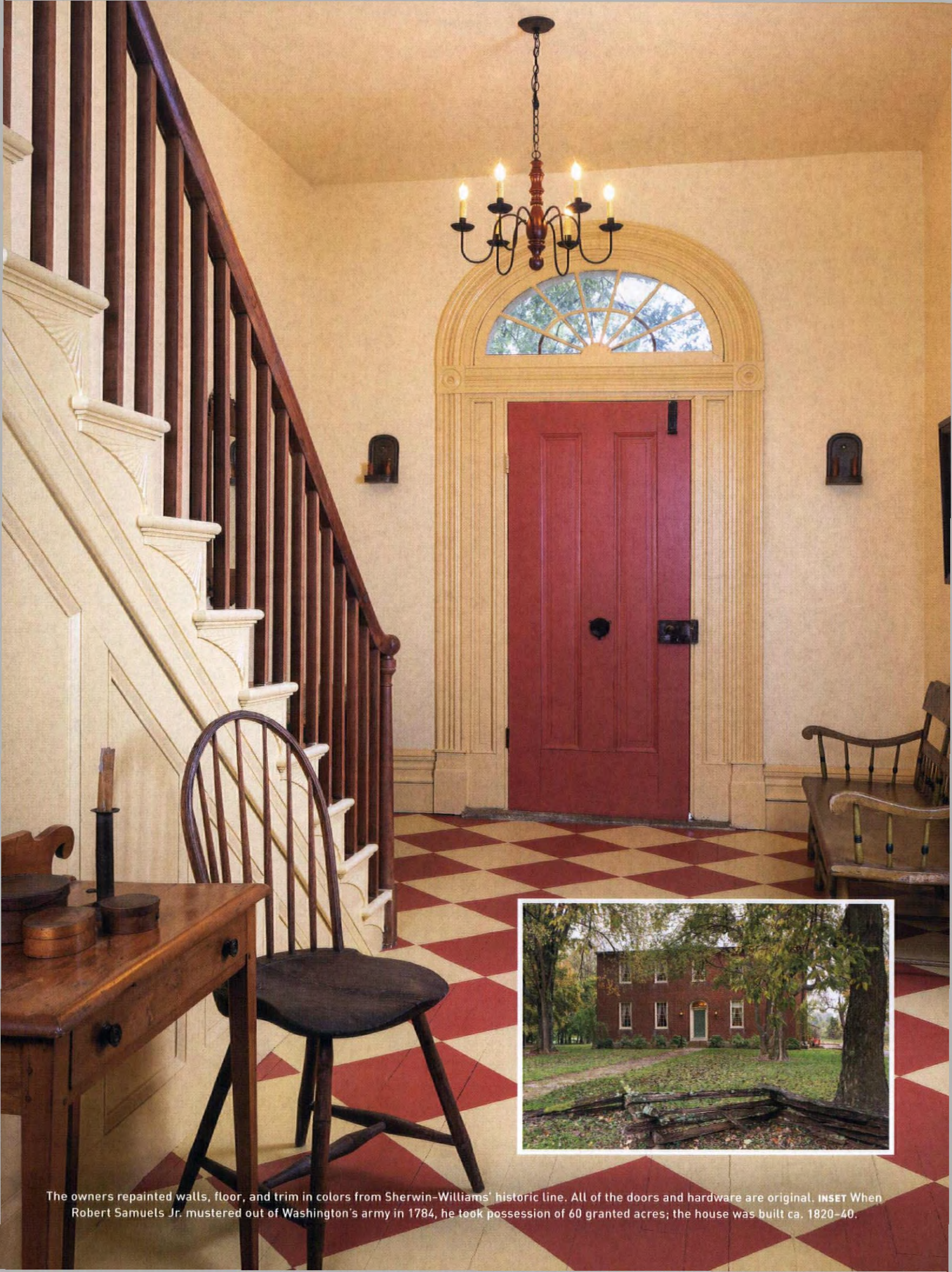
A tin shepherdess is a unique folk-art piece found in New York. The late-1700s protractor was found between wall and mantel.

making *their mark*

LIVING IN AN OLD KENTUCKY HOUSE WITH A STORIED PAST.

"We first got bitten by the old-house bug back in 2002 when my husband was stationed in Oklahoma," explains Kelly Priegnitz, a healthcare attorney. The busy careers of Kelly and her husband, Elmer, now retired from the Air Force, caused them to relocate often. In 2013, work took them from New York to Louisville, Kentucky. After spotting a handsome red brick Federal online, they "flew in, took a look and fell in love." Within days, the old house in rural Cox's Creek was theirs.

BY CATHERINE LUNDIE / PHOTOGRAPHS BY GRIDLEY + GRAVES



The owners repainted walls, floor, and trim in colors from Sherwin-Williams' historic line. All of the doors and hardware are original. **INSET** When Robert Samuels Jr. mustered out of Washington's army in 1784, he took possession of 60 granted acres; the house was built ca. 1820-40.



ECLECTIC FURNISHINGS

The formal living room is furnished with antiques from various sources and regions, including New York. Many light fixtures are replicas made in the 20th century.

"We like original features and architecture, and the Samuels Home was virtually untouched." That is, perhaps, an understatement. The ca. 1820–40 house had never been fitted with heating and air conditioning, the cellar floor was mud, and there was just one bathroom for five bedrooms. With five boys (including triplets), hectic careers, and frequent moves, this was a couple who could handle a challenge! The important thing for Kelly and Elmer was that the house remained

extraordinarily intact. Floor plan, hardwood floors, woodwork, seven fireplaces, grain painting and marbling, hardware—all preserved. It sits proudly on a couple of wooded acres in bucolic rural Kentucky, surrounded by horse pastures.

In and of itself, the house was an extraordinary find. Then there's its history. Kelly and Elmer thoroughly research their homes, but this time the paper trail was fleshed out by a stream of visitors. "People would just drive up to the house

and bring pictures and documents, or tell us crazy stories about growing up here." One visitor was Bill Samuels Jr., scion of the Maker's Mark bourbon dynasty. Samuels confirmed what their research had told them: The land on which their house stood had been granted by Corn Writ in 1784 to Bill's ancestor Robert Samuels Jr. of the Pennsylvania Militia. After the Revolutionary War, Captain Samuels was contracted by George Washington to make whiskey for the Army. Eight



TANKLESS *water heaters*

Kelly and Elmer Priegnitz believe firmly in minimizing the impact of modern comforts on their old house. For that reason, they chose a tankless water heater. "We love it," Kelly says. "It heats the water much more quickly and efficiently, and it's also a space saver."

For homeowners, tankless heaters provide advantages. Number one is probably space. A traditional water tank holds 40 to 60 gallons, while the wall-mounted tankless water heater is generally less than half the size. Reduced energy consumption is another consideration: In order to provide on-demand hot water, standard storage tank heaters work to constantly keep water hot. Tankless ones also provide hot water on demand, but through

an initial draw of energy. And although the upfront cost of a tankless heater is greater, their lifespan is almost double and energy savings indisputable.

Sound like a no-brainer? It's a little more complicated for old-house owners. Plumber Corey Szczesny of Szczesny Home Improvements in East Aurora, N.Y., cautions: "Tankless uses less energy overall, but the initial demand when the hot water gets turned on is huge. Old-house gas lines just weren't meant for that." The cost of retrofitting gas lines therefore becomes a factor in overall cost. "Otherwise it's like trying to cook a steak with a BIC lighter," Szczesny explains. He notes that it's wise to consult a professional plumber to determine what's best for your household size and needs.



ABOVE Antiques have come from many places including Germany, where the couple were stationed when first married. The sofa was bought in an online auction—"because we are crazy"—and the wingback chairs upholstered to match. **RIGHT** The dining room's antiques all came from auctions in New York State: "We haven't found as fertile a ground in primitives in Kentucky." **TOP RIGHT** The dining room mural is done in the style of Rufus Porter. The owners learned it was a replica painted in the 1980s, artist unknown. (center) All grain painting and marbling in the house is original, as are the mantelpieces themselves.



“The entire house is decorated in period furniture,
which drove our kids crazy as they were growing up.”



**A SEPARATE
TRAVELERS' ROOM**

This bedroom, separated from others and with its own stair, would have accommodated strangers before public inns were common. The owners preserved it and use it as the master.



ABOVE The rear view shows a white clapboard addition. The Priegnitzes are unsure of its construction date, but a neighbor raised in the house in the 1930s says that it was part of an outdoor porch. It contains bathrooms and a laundry room. The three-hole privy is now a potting shed.

OPPOSITE The bed in the travelers' room was brought to the house decades ago, and still has its original paint; previous owners left it behind for posterity, as a window needed to be removed to get it into the room. **BELOW** This second set of winder stairs provides access to the attic.



generations later, the Samuels family and bourbon are synonymous.

It was the Captain's grandson Wilson Samuels who built the current house. "Wilson and his wife had six or seven kids, and one of those boys carved his initials all over the place," Kelly laughs; "in the carriage house, on the windowsill, on a post on the porch, in the attic." But the most famous carved initials may belong to someone else: Jesse James. Samuels' home was a known refuge for the James boys and their gang; the two families were related by marriage. The outlaw scratched his initials and a date into a pane of glass in the living room, since removed to go to a local historical society.

Bourbon and bandits make for a pretty heady brew. But just as the barrel in which whiskey ages has a lot to do with its final flavor, this evocative old house has distilled its past into something more rare: the other kind of spirits.

"The house is haunted," Kelly says matter-of-factly. Distinct, loud footsteps coming up the stairs; sudden and overwhelming smells of cigar smoke; lights and television turning themselves



THE HEARTH

and its pot-hanger are original to the house, and all the implements on the hearth are antique. The hanging bags are old burlap mercantile dry-goods bags. Elmer himself made the oil-cloth rug.



TOP RIGHT The handmade bed hangings and bed were bought at an estate sale in Kentucky. The owners find grain painting on the doors to be the room's best feature. The marbled fireplace is also notable. Faintly seen on the floor is an indication that someone painted around a large rug; it's been left that way "for the charm of it." **ABOVE RIGHT** The winder staircase leads from the dining room to the "travelers' room," which remains separate.

on and off . . . the list is lengthy. "Since the main floor of the house is heated solely by fireplace, we keep the doors closed when evenings are cold. We'll watch the door-knob turn and rattle, and the door opens." Their triplets moved in several months after Kelly, after the school year was over. "Their rooms are in the more 'active' part of the house, and they started to sleep with their Bibles next to their beds."

Perhaps it's a mischievous Samuels, or Jesse James, restive over his untimely death. Or maybe the past is paying homage to the Priegnitz family—who have revitalized the old homestead and filled it

with period furnishings. Whatever it is, Kelly and Elmer are unperturbed. They know how to handle a bunch of high-spirited boys.

The can-do Priegnitz energy would be admired by the Samuels pioneers. The house was restored with sensitivity, but occasionally a crowbar or hammer has been involved. The couple discovered a fully intact hearth with a pot-hanger behind a layer of cement, they shifted all the limestone-block exterior stairs to excavate two centuries of artifacts, and they explored space behind a mantel and the wall to uncover more treasures.

They did eventually install HVAC so that the upper floors have heat and air, but concealed the unit in a knee wall on the second floor. The first floor and cellar (converted into livable space) are entirely heated by gas fireplace. The kitchen fireplace remains wood burning. A wall still separates the travelers' bedroom from the rest of that floor.

"We believe in keeping the house as much in its original character as we can," Kelly says of their "preserve and polish" approach. Sometimes the best way to make your mark on an old house . . . is to not leave a mark.

PAINTED FOLK-ART FINISHES

BOLD SURPRISES IN EARLY FAUX GRAINING AND MARBLEIZING. By Patricia Poore

Like wall stenciling, graining and marbleizing were popular decorating techniques during the 18th and 19th centuries. Recent scholarship shows that decorative and *trompe-l'oeil* painting were even more prevalent, diverse, and region-specific than previously known. It's likely that any house built before the turn of the 20th century had some sort of faux painting. But it can be hard to find evidence of historic graining or marbleizing. The decorative treatment may be one of many paint layers and easy to miss; doors or trim were perhaps stripped or even replaced in the past.

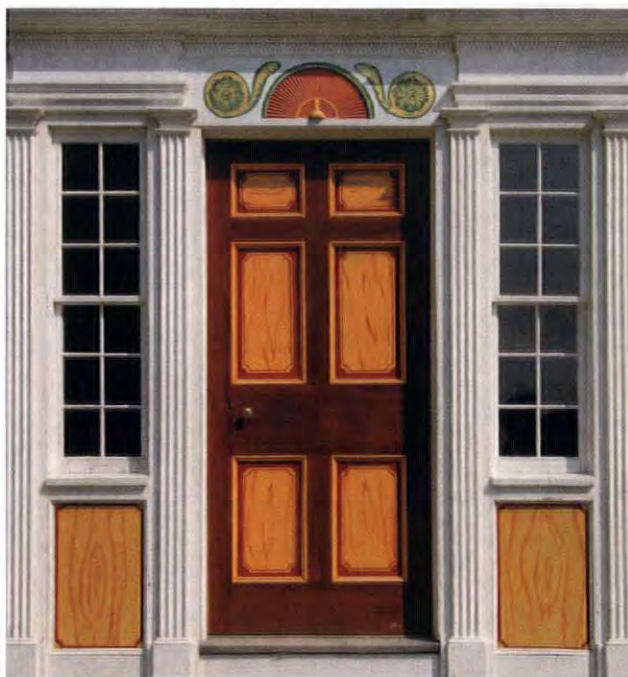
Graining (wood-graining, grain-painting, *faux bois*) is essentially the painted imitation of an expensive wood over an inferior wood or on a plain surface. The practice changed over time, reaching a zenith in the late 19th century, when decorative painters rendered realistic versions of mahogany, quarter-sawn oak, tiger maple, or burled wood. Earlier graining was more whimsical: It was considered artistic to render curious or fantastical patterns, sometimes in colors not found in natural wood.

Marbleizing (marbling, *faux marbre*) means using paint and various techniques to represent

marble, a decorative effect that dates back to Pompeii. More than an economical stand-in for stone, marbleizing has been a stylish put-on since the Renaissance, when it was often used in buildings whose owners could have afforded the real thing. In the U.S., marbleizing was popular throughout the 18th and 19th centuries, especially in the middle decades of the 19th century.

In Georgian, Adam/Federal, Greek Revival, and Italianate interiors, marbling was found on columns, mantels, wainscots and mopboards, staircases, floors, and even entire walls. Many examples were far from meticulous copies of real stone; instead, they were loose interpretations, if glossy and veined. Much of the Colonial-era marbleizing is simple or naïve, not fine *trompe l'oeil* as practiced in Europe. Color and texture were more important than deceiving the eye.

Far from our Colonial Revival concept of white plaster walls and subdued colors, the true early-19th-century interior was stunningly rich—and meant, of course, to be seen in low light.



LEFT This vivid, grain-painted door is surmounted by a painted fan decoration. [Jonas More House, built 1818 in Roxbury County, Delaware; relocated to the Farmers' Museum, Cooperstown, N.Y.]

counterfeit Marble

A "receipt" for a black/white marbling technique from the mid-17th century: "... with a great Camel-hair Pencil [brush], dipt in the palest thin [light grey] Mixture, lay the finest large Clouds and Veins, which being laid on while your Work is wet, will lye soft and sweet, like that is Natural; [then] with a smaller Pencil, with a Colour one degree darker [than the first], touch all the lesser Veins and Variety of the Marble. Lastly, with a small-pointed Feather touch with the deepest Colour [dark grey], and break all your smaller Veins, making them Irregular, Wild and Confused, as in the real Stone; . . . If neatly done, well polisht, and Varnisht, . . . [it] will in beauty and gloss equal the real Stone."

Historian Ann Eckert Brown's technique for **GRISAILLE FEATHER MARBLING**

1. Paint floor with ground of light grey paint, preferably eggshell alkyd.

2. Apply thin medium-grey paint using full length of a feather, preferably a white turkey feather, to form wide irregular drifts on the diagonal. Blend into background with a large soft brush.

3. Apply a darker grey with the tip of the feather to make thin, wispy veins that move in an angular irregular way down the sides of and across the drift. Make them varying widths by moving the feather slightly

sideways on occasion as you proceed diagonally down the surface. Pounce lightly with large soft brush to soften and give variety to the value of the vein.
4. Protect with several coats of alkyd varnish.



THE RESTORATION OF *Ancient Oaks*

COMING HOME: OLD FAMILY STORIES AND LETTERS GUIDED THIS COUPLE AS THEY TOOK ON THE REFURBISHMENT OF A GRAND GREEK REVIVAL HOUSE BUILT IN 1856—BY HER THREE-TIMES GREAT-GRANDFATHER.

BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT

Libby Sartain has fond memories of her grandmother's stories about *Ancient Oaks*,

the ancestral home in central Texas. Built in 1856, the Greek Revival mansion had been the centerpiece of a cotton plantation established in 1836 by Libby's great-great-great grandfather, A.W. (Abram Wiley) Hill. Although the family lost the house in the Great Depression, it was never forgotten, as its colorful tales were passed down through generations.

Curious to see what remained, Libby and her husband, David, came to visit in 1981. Located near rural Hills Prairie, in Bastrop County south of Austin in

central Texas, the old house sat vacant but proud amidst a wildflower-strewn prairie. Libby and David climbed over barbed wire to peek inside, and felt the stories come alive. They joked about buying back the house and restoring it. Little did they realize that they actually would do so two decades later, after Libby took an early retirement from a career in San Francisco.

The extensive, three-year restoration began when they retained Austin architect John Volz. His partner in the firm is his wife, Candace, who specializes in historic interiors. A guest house and pool were added behind the house. For everyday living, an addition at the rear, on the site of the original kitchen wing, holds an updated kitchen, a master bedroom, and an office suite. In this way, the Sartains were able to keep the 1850s house in its original state.



The house sits amidst ancient oak trees and, where cotton once had grown, fields of wildflowers. The fine columns and vertical emphasis are typical of late Greek Revival style. **BACKGROUND** A rainbow of wildflowers covers the rolling prairie, among them bluebonnets, the Texas state flower.

PERIOD STYLE

Inside, rooms were brought back to the period 1856-1884, when A.W. Hill would have furnished the house. Historic-interiors specialist Candace Volz created a plan for each room.

The dining room, which had converted to a bath and laundry room, required significant restoration. The chimney had fallen in, and a toilet sat where a mantel had been. The 19th-century dining table came from Bayou Bend, the home (now a museum) of Texas philanthropist Ima Hogg. Wallpaper is 'Grosvenor House' from Waterhouse.

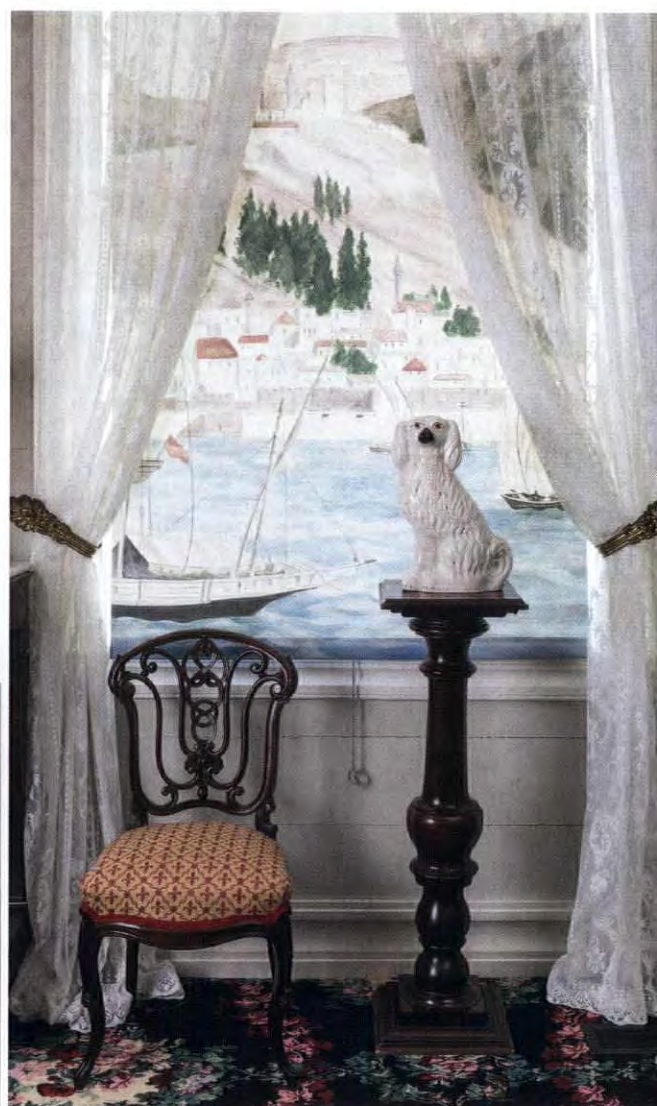


LEFT Restoration of the north or Ladies' Parlor was based on descriptions in old family letters; the marble-top center table and stereopticon match originals. The Wilton 'Rose Medallion' carpet is a mid-19th-century pattern. Hanging in its original spot is a portrait of Sarah McGehee Hill (1784–1853), Wylie Hill's mother: once "the most beautiful woman in Georgia."

The house had deteriorated quite seriously. An adobe-like mortar in the sandstone foundation had eroded, causing the house to shift and sag. Roof leaks had damaged the second-floor wood ceiling; exterior cornice mouldings had been removed. Three of the four original brick chimneys survived but had structural problems. A cheap addition, built in the 1990s for the filming of several movies, was allowing seepage into original walls. Windows had rotted and were covered with inappropriate shutters. The siding was weathered or rotting, the front porch faced imminent collapse. Termites earlier had infested both the framing and interior wall sheathing. Inside, much of the charm seemed lost behind updates made during the 1960s and '70s. Architect John Volz says the house likely would have collapsed if the Sartains had not stepped forward when they did.

Restoration followed the preparation of a site plan and survey, and research—information gleaned from family members, National Register files, and the Historic American Buildings Survey. The house was lifted off its foundation, footings were stabi-

FAR RIGHT Painted window shades based on mid-19th-century engravings were commissioned to reproduce those described in family letters. **RIGHT** A square parlor-grand piano was found to match one described in old family letters.





SOUTH PARLOR

The Gentlemen's Parlor is furnished as a game room. A commissioned painting by contemporary artist George Rodrigue features four generations of Hill ancestors. The chandelier by Jefferson Art Lighting Co. reproduces an 1850s brass solar fixture.

lized and chimneys disassembled and reconstructed, then the leveled house lowered back down. Concealed tie rods reinforced the structure. Damaged wood elements were repaired with epoxies, and missing cornices and other elements reconstructed based on computer analysis of HABS photographs.

Pine walls, floors, and ceilings were restored by master carpenter Joe Tongate, whose more than 100 Dutchman patches were made with salvaged pine, a job that took over a year. Period materials used include brick salvaged from a 19th-century Iowa church. It wasn't easy to find craftspeople for such an extensive project. For three years, general contractor Richard Obenhaus and his wife lived in a house the Sartains owned in Bastrop; for Joe Tongate, they rented a peaceful rv spot by the river.

One challenge was finding the right formula for the mortar.

The original chimney mortar was a lime/sand mix that used local creek sand. The bricks are soft. Mortar needed to meet current structural codes yet had to be soft enough to avoid damage to the old brick. Masons were interviewed until one agreed to create the custom mix, very close to the original formula.

INSIDE, ROOMS WERE BROUGHT BACK to ca. 1856–1884, when A.W. Hill, who died in 1884, would have lived here. Candace Volz developed a plan for each room and advised Libby when appropriate pieces came up at auctions. Based on descriptions in old family letters, a square piano and plush carpeting “strewn with roses” were found for a parlor. Scenic window shades also had been described, so reproductions painted with scenes of Venice, the Pyrenees, and Ancient Greece were commissioned from



ABOVE Located in an addition at the back of the house, the kitchen incorporates such Victorian detailing as the Minton encaustic tiles in the stove alcove and vintage cabinetry (the repurposed piece in the foreground). **RIGHT** The master bath has been retro-dated in late-Victorian period style, with a marble-enclosed tub and a high-tank pull-chain toilet. Board walls are painted Rouge, Benjamin Moore 2084-30. **BELOW** The W.T. Kirkman reproduction oil lantern wall bracket is a period accent. **TOP RIGHT** From left to right, consultants John and Candace Volz join homeowners Libby and David Sartain on the gallery.





LEFT The family cemetery has been conserved; it holds the graves of ancestors interred from 1845 until 1908.
BELOW Austin artist Peter Hausmann stenciled floors with an anthemion motif taken from the front parlor's mantel.



RIGHT A central gallery opens to a balcony over the front porch, where the owner's grandmother recalled sleeping on summer nights. **BELOW** Original paint remains on plank walls. Antique furnishings include the family's original four-poster and a child's bed. Carpeting strewn with sunflowers is 'Flower Garden Ingrain', a 19th-century pattern from Family Heirloom Weavers.



textile artist Ann Wallace (now the Melton Workroom).

Period paint and colors were conserved wherever possible, as was family graffiti found on a bedroom wall. Austin artist Peter Hausmann reproduced period graining on the doors, marbled and stenciled the mantels, and added stenciling on the hall floors. A state-of-the-art geothermal heating and cooling system was invisibly integrated, along with security, fire suppression, and communication systems.


The plantation had once comprised over 4400 acres of cotton fields. The Sartains purchased 250 acres of land remaining. The family cemetery under a spreading oak tree has been conserved.

WILDFLOWERS of Texas

Texas is known for the colorful wildflowers found in fields and lining highways. Lady Bird Johnson was instrumental in their conservation; she is credited with raising national awareness of the value of scenic beauty along highways, by reducing the number of billboards and junkyards and by planting wildflowers. The Highway Beautification Act was passed in 1965. To view over 2700 wildflower species, from Texas bluebonnets to Indian paintbrushes and buttercups, check out The Lady Bird Johnson Texas Wildflower Center in Austin. wildflower.org

THE HISTORIC AMERICAN BUILDINGS SURVEY

BORN DURING THE GREAT DEPRESSION, HABS IS AN ESSENTIAL RESEARCH TOOL.

 The Sartains were lucky to have help from the archives during their restoration of Ancient Oaks. (See previous story.) The Historic American Buildings Survey (HABS) had photographed and documented this property in 1933. The record proved invaluable.

HABS began during the Great Depression, in December 1933, when Charles E. Peterson of the National Park Service submitted a proposal for a thousand out-of-work architects to spend ten weeks documenting "America's antique buildings." HABS became a permanent program of the NPS in 1934 and was formally authorized by Congress as part of the Historic Sites Act of 1935. The Historic American Engineering Record (HAER) was founded in 1969 to parallel HABS, providing for documentation of engineering works and industrial sites. In October 2000, the Historic American Landscapes Survey (HALS) was permanently established to document historic landscapes. These collections are among the largest and most used in the Library of Congress Prints and Photographs Division.

Administered through cooperative agreements with the National Park Service, the Library of Congress, and the private sector, ongoing programs have recorded America's built environment in multi-format surveys comprising more than 581,000 measured drawings, large-format photographs, written histories, and original field notes for more than 43,000 historic structures and sites dating from Pre-Columbian times to the twentieth century.

Examples are as diverse as the Pueblo of Acoma, saltbox houses, windmills, one-room schools, the Golden Gate Bridge, and buildings designed by Frank Lloyd Wright. Buildings range in type and



style from the monumental and architect-designed to the utilitarian and vernacular, including a sampling of regional and ethnic building traditions. The collection includes public buildings, churches, residences, bridges, forts, barns, mills, shops, rural outbuildings, and any other kind of structure for which there are good specimens extant. A great number of plain structures "which by fate or accident are identified with historic events" also have been documented, even if they are not architecturally significant.

Buildings and engineering structures are large objects not easily maintained or preserved once they have outlived their functional or economic usefulness. Documentation becomes an alternative means of preservation when demolition is inevitable. Documentation is also a primary tool for the stewardship of historic structures, whether for day-to-day care or as protection from catastrophic loss.

Today's documentation is produced

primarily by students pursuing degrees in architecture and in history. HABS, HAER, and HALS programs have proven to be an important training ground for several generations of architects, engineers, and historians.

CONTINUING THE TRADITION of the creators and keepers of these surveys, who have made them accessible through numerous catalogs and publications, the Library introduced the *online* HABS/HAER/HALS collections in 1997 to provide descriptions and digital access to the

materials. You can find digitized images of measured drawings, black-and-white photographs, color transparencies, photo captions, written history pages, and supplemental materials.

The online catalog is available for full keyword searching by name, features, building type, and so forth. Material in these collections is generally considered to be in the public domain.



ABOVE Restored in 1941, a few years after the photo was taken, this house may be the most authentic surviving example of a 17th-century Rhode Island stone-ender. **TOP** This ca. 1707 log garrison house was extensively documented in photos and drawings in 1936.

TOP "McINTIRE GARRISON HOUSE - SCOTLAND, YORK COUNTY, MAINE" MEASURED DRAWING, HISTORIC AMERICAN BUILDINGS SURVEY, NATIONAL PARK SERVICE, U.S. DEPARTMENT OF THE INTERIOR, 1936. FROM PRINTS AND PHOTOGRAPHS DIVISION, LIBRARY OF CONGRESS HABS ME.16-BERN.V.1. **BOTTOM** "THOMAS CLEMENCE HOUSE - NORTH PROVIDENCE, PROVIDENCE COUNTY, R.I." PHOTOGRAPH BY G. PALMER, HISTORIC AMERICAN BUILDINGS SURVEY, NATIONAL PARK SERVICE, U.S. DEPARTMENT OF THE INTERIOR, 1937. FROM PRINTS AND PHOTOGRAPHS DIVISION, LIBRARY OF CONGRESS HABS RI.4-JONTO.1-1

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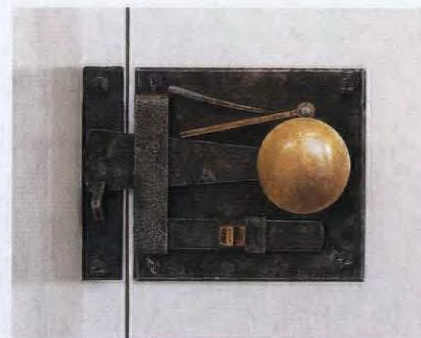
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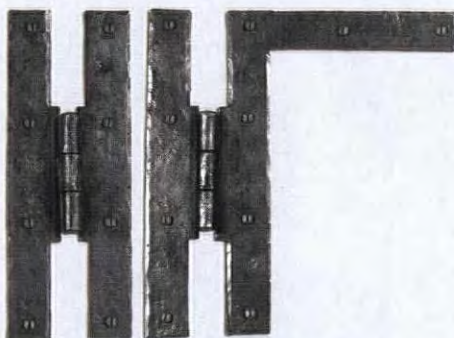
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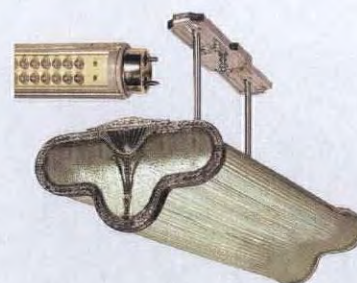
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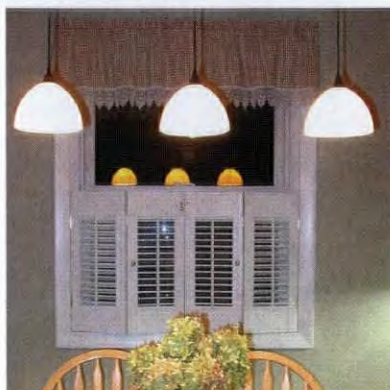
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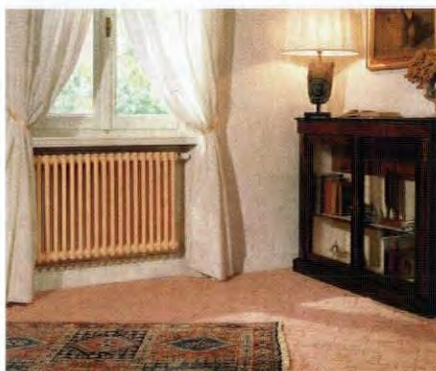
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Remuddling

“Took a gambrel, and lost everything....”

—John Harrington



DON'T

add on without design help. Also: Most over-porch extensions will sag, as porch posts were not meant to support living-space loads.



CA. 1910 GAMBRELS IN PITTSBURGH

The front-facing gambrel style is a variant of the detached row house, a common type of housing in medium-density urban neighborhoods with narrow lots. The roof is a picturesque nod; these are not generally known as “Dutch Colonial” houses.

Along with late Queen Annes, brick row houses, American Foursquares, and Tudors, this type fills entire neighborhoods built between 1870 and 1920—a period when Pittsburgh’s population grew nearly sevenfold. Many were home to the families of immigrant mill workers. The common houses were adapted for changing times, and are not necessarily treated as historic even now, a century or more after they were built.

The remuddled house is hard to read. Was it built with a second-storey porch that has been enclosed—or is the entire boxlike protrusion an addition over what was a porch roof? The lack of windows, too, is perplexing. A need for more room may have driven the changes: “Vinyly, all the space we need,” quipped reader Silas Andrew Shields on OHJ’s Facebook page.

ABOVE Three houses in proximity show the prevalence of this type. The house at left has been remodeled. The one in the center retains many original elements, though porch railing and shutters are replacements. The house at far right got a stucco overcoat; its porch and entry are original.

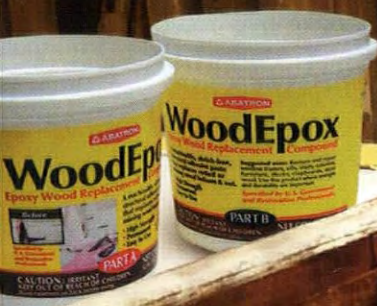
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