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JOURNAL

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FIND SALVAGE

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with a twist

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OLD HOUSE JOURNAL
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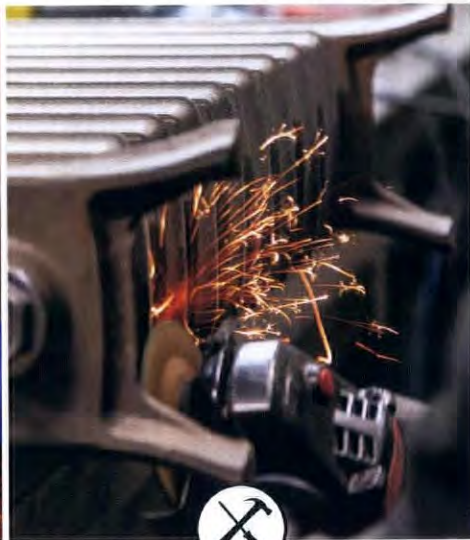
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ON THE COVER Meticulous design and bold color in an old-house kitchen.
PHOTO BY CHRISTIAN J. ANDERSON. SEE PAGE 68.



Salvage for Richer or Poorer

This issue is heavy with salvaging: besides the rescued phone nooks, we tour two houses filled with salvaged parts. Most of the time, “salvage” means finding something old for reuse—a mantel, say. OHJ folks would use it as, well, a mantel, while crafty folks might turn it into a headboard. The ultimate salvage is, of course, the house itself. When an old house is kept from demolition or even extensive remodeling, it’s not only history that is salvaged. From a practical standpoint, salvage addresses the financial and environmental advantages of keeping embodied energy intact, and materials out of the landfill.

Not every old house salvaged was or is a showpiece. Sometimes a building facing demolition must be moved; sometimes taking a grant or a tax break means following all sorts of code regulations, which can include installing new windows or a visually jarring porch railing. Salvage is very often a budget affair. It brings up a conundrum that has surfaced regularly in all of my years at *Old-House Journal*: “Is OHJ written for rich people, or is it for DIYers?”

That’s a false equivalence. When we show large houses beautifully restored by an army of designers and contractors, we’re showcasing inspirational and aspirational work, not suggesting that restoration belongs only to the wealthy. And when we publish the story of a dilapidated cottage saved from the wrecking ball, we’re celebrating reuse through blood, sweat, and tears—not necessarily condoning every DIY decision. Still the letters come in: “How about the rest of us working stiffs?” vs. “They shouldn’t have used that material” and “Conjectural design by the masses usually fails.”

I like the Before pictures, it’s true. They are all about potential, before money is spent and decisions are made. Eventually, though, a building either will be salvaged or demolished. I think old houses make room for everyone.



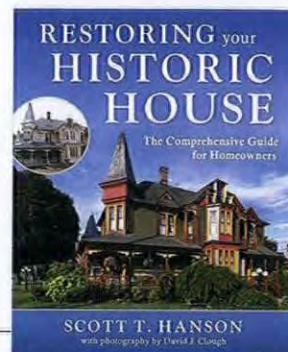
TOP “For most of my 40-year career, I used a tripod-mounted, large-format 4x5-inch view camera,” says photographer Brian Vanden Brink. “With the transition to digital I missed some of the qualities of the old shoots. So I’ve been re-creating images to resemble tintype, daguerreotype, wet-plate collodion, and other old processes.”

SIDE NOTES

Restoration 101

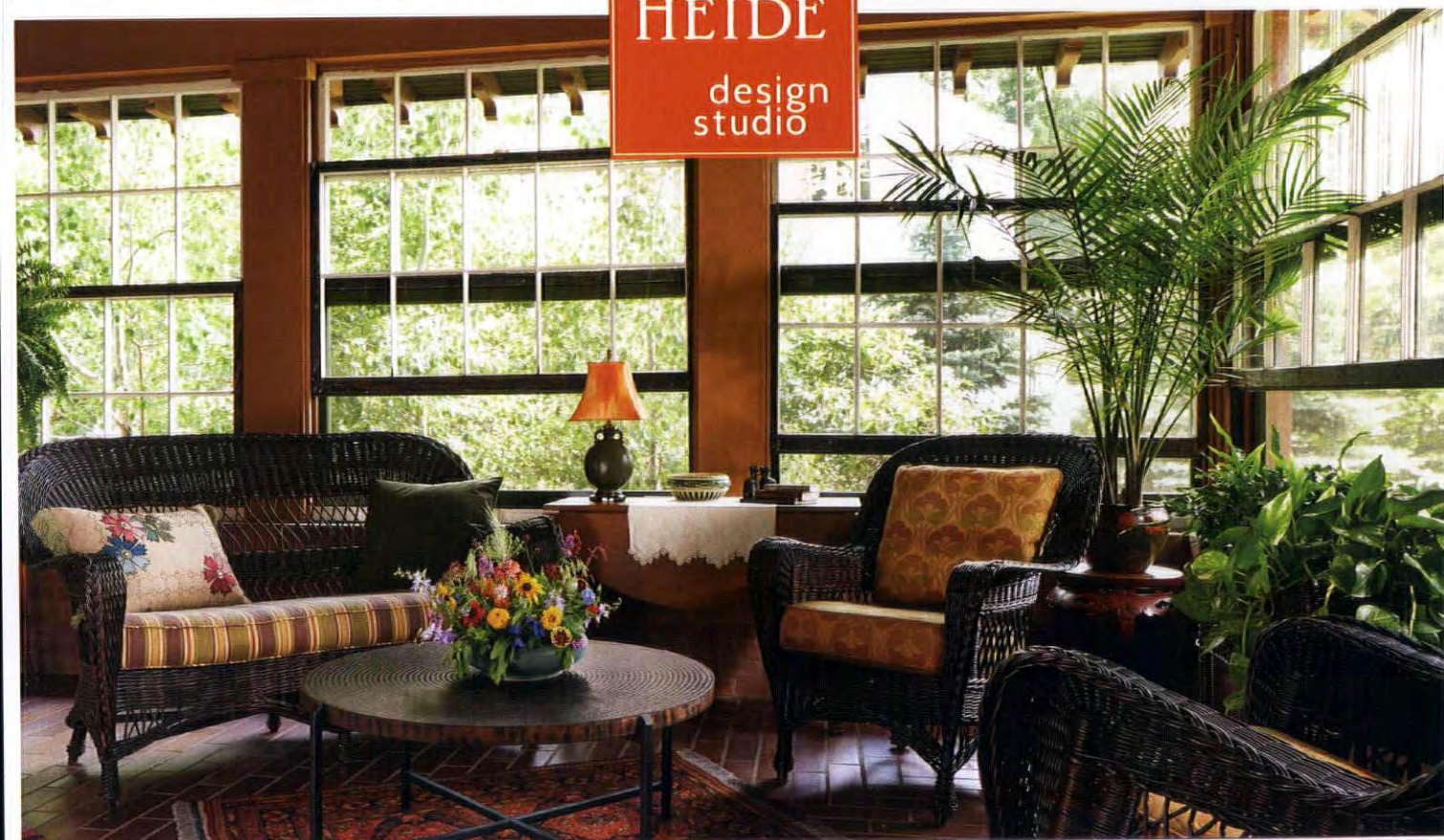
Surely OHJ readers are the natural audience for this book, which shares our preservation approach. It posits that saving such character-defining features as windows and rooflines, mouldings and woodwork should be a given, even as we renovate for energy efficiency, comfort, and modern life. The book is part *Vintage Houses* by Hewitt and Bock, part McAlester’s *Field Guide*, and several parts early *Old-House Journal*, with a credible amount of true grit in the mix. A lot of information goes into 712 pages! Hanson, a preservation consultant who has restored his own historic house, covers a wide range of projects and house styles, always explaining the why-to along with the how-to. It’s not a picture book; photos are abundant but small and always there to serve a point made in the text.

Restoring Your Historic House by Scott T. Hanson, with photographs by David J. Clough (Tilbury House Publishing, Thomaston, Maine, 2019)





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It's never been more important than now. **By Mary Ellen Polson**

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2. CORKER OF A FLOOR

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3. GOOD HYGIENE

The Descanso pull-down faucet with knurled lever is shown in burnished brass, which like copper and bronze has antimicrobial properties. It's accompanied by coordinating cold-water and soap dispensers. As shown: \$1,668. California Faucets, (800) 822-8855, calfaucets.com

4. SOAP CADDY IN BRONZE

Like copper, bronze is naturally antimicrobial. That's one reason the finish was so popular during the late-Victorian "sanitary" movement. Inspired by originals from that era, the oval bronze soap-dish caddy measures a capacious 10" x 4". \$47.95. The Kings Bay, (800) 910-3497, thekingsbay.com

5. CLAWFOOT IN COPPER

The Norah Victorian-style slipper tub offers the naturally hygienic properties of copper. Sized to fit small baths, the 54" rolled-rim tub has a hand-polished

1



2



3



4



5





6

patina and intricately detailed claw feet. \$2,199 (includes free freight shipping). Signature Hardware, (866) 855-2284, signaturehardware.com

6. MURANO ABALONE

Shaped like an asymmetrical seashell with a luminescent interior, the Amalfi sink is the work of Murano glassmakers. Shown with the abalone finish, the spun-glass vessel sink measures 17 1/2" wide by 12" deep x 6 3/4" high; \$798. Native Trails, (800) 786-0862, nativetrailshome.com



7



8

7. KITCHEN SOAP, NATURALLY

Clean away dirt, wax, and lingering microbes on produce with the organic, coconut-based Produce Wash bar. Then use the biodegradable, plant-based Canary Clean bar on dishes, glassware, and countertops. \$8 each. Sea Witch Botanicals, (360) 922-0774, seawitchbotanicals.com

8. FOR FRESH LAUNDRY

Free of detergents and phosphates, Zum Clean aromatherapy laundry soap is made with essential oils, baking soda, and saponified coconut oil. Available in a variety of scented formulas; the 64-ounce size cleans 64 loads, \$21. Indigo Wild, (800) 361-5686, indigowild.com



9



10

9. CLEAN SEAT

No room for a bidet? A mere 5" high, the iWash electronic bidet seat mounts directly to most elongated toilets. The heated integrated seat warms water instantly and has a self-cleaning anti-microbial nozzle, rear and front sprays, an oscillating spray, and nightlight. \$675. ICERA, (855) 444-2372, icerausa.com

10. SOFT AND DRY

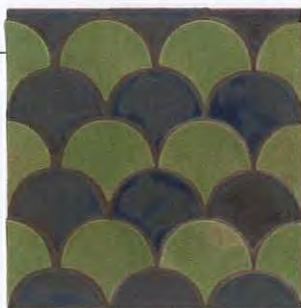
Naturally mold and mildew resistant, wool makes a highly absorbent mat for draining dishes. The 100% natural wool mat comes in a linen sleeve and measures 12" x 20". Allow it to dry between uses. \$39.99. Sonoma Wool Company, (707) 291-3622, sonomawoolcompany.com

Small Treasures

Stylish, tactile, and colorful Arts & Crafts tile. **By Mary Ellen Polson**

1. BEAUTIFULLY SCALED

Shown in rich shades of green and blue, Peacock tiles are from a line of hand-cut shapes that include zigzags, stars and hexes, and Arabesque-shaped Persian tiles. They're available in 2.5" x 2.25" and 3.75" x 3.25" sizes. \$63 per sq. ft. Clay Squared to Infinity, (612) 781-6409, claysquared.com



1

2. SHADES OF GREEN

The hand-pressed, matte-glazed tiles made to order for a custom fireplace installation are accented by 6" x 6" decorative pinecone and bachelor's-button tiles. Accent tiles: \$46 each. Field tiles: \$5 to \$15 each. Carreaux du Nord, (920) 553-5303, carreauxdunord.com



2

3. KALEIDOSCOPIC

So popular the first batch sold out in days, the 4" x 4" hex paperweight is inspired by founder Mary Chase Perry Stratton's hexagonal glaze tests. Each high-fired stoneware weight is hand-pressed and -glazed. \$64. Pewabic, (313) 626-2000, pewabic.org

3



4. PEONY IN BLOOM

The petite 4" x 4" Peony Bloom tile in grey blue is a new design from Nawal Motawi, who says peonies are among her favorite flowers. Measuring 3 13/16" square, it complements the much loved 4" x 8" Peony tile from the same maker. \$40. Motawi Tileworks, (734) 213-0017, motawi.com



4

5. COLORFUL FLOOR HEXES

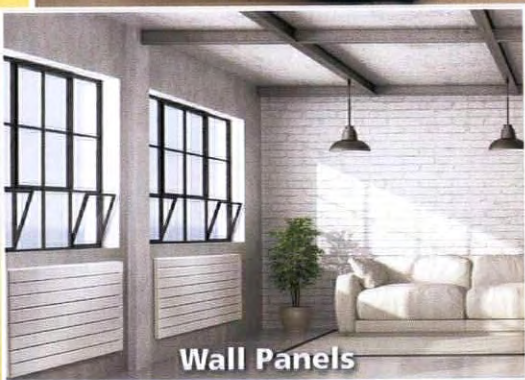
Unglazed porcelain mosaic hexagon tiles in white, black, and other colors were ubiquitous during the Arts & Crafts era, lending themselves to decorative borders and floral pops of color in any floor. Available by custom order. Mid-range pricing is \$35 per sq. ft and up. American Restoration Tile, (510) 455-1000, restorationtile.com



5

Cold Outside... Warm Inside

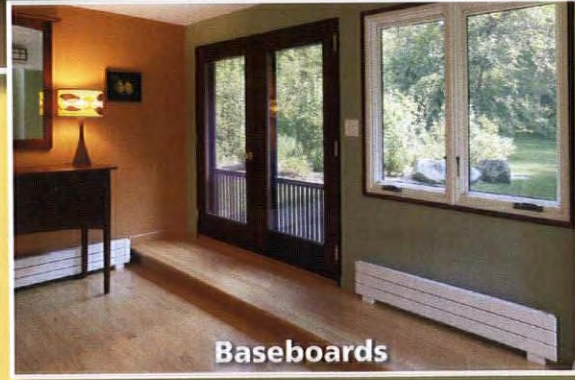
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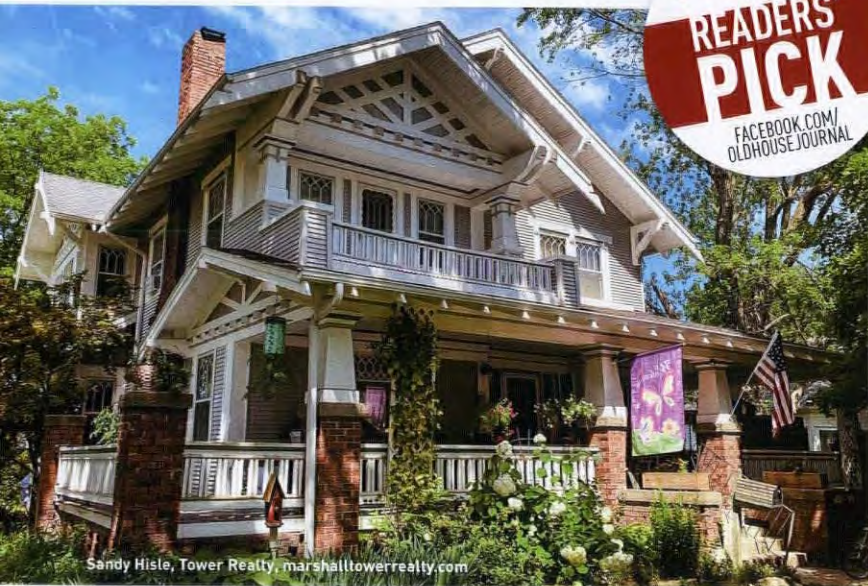
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Arts & Crafts Houses

Houses from the era of the modest bungalow may be surprising, even grand—with elements of Shingle and Colonial Revival styles.



Sandy Hisle, Tower Realty, marshalltowerrealty.com



SWEET SPRINGS, MO / \$175,000

This 1912 Chalet Bungalow is dripping with architectural detail, from the decorative half-timbered gables to battered columns on brick piers. Indoors, the beamed ceiling, room-dividing colonnade, and built-in buffet are in original, unpainted condition.



Peter A. Bonavita, Four Star Realty, oldhousedreams.com

ELKTON, VA / \$284,900

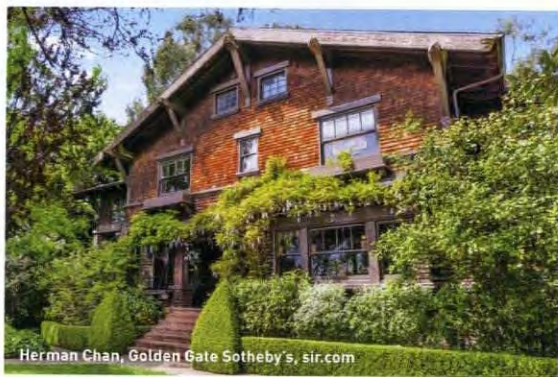
Details on this 1923 bungalow include river-rock piers and chimney, ribbon-coursed shingles, and graceful arches in the porch roofline. Inside, original elements include river-rock fireplaces, the kitchen cabinets, and a vintage passage set with skeleton key.



Kelly Holmquist, The Holmquist Group, holmquistgroup.com

HACKETTSTOWN, NJ / \$409,000

This ornate Free Classic Shingle Style house with Craftsman elements features an unusual cross-gambrel roof and lavish architectural detail. Inside find dark paneled woodwork, a beamed ceiling, and a river-rock fireplace.



Herman Chan, Golden Gate Sotheby's, sir.com

OAKLAND, CA / \$2,000,000

With a shingle-clad exterior in the style of Greene & Greene, this 1915 "Ultimate Bungalow" offers well-proportioned rooms, intact woodwork, a stunning paneled dining room, an unretouched kitchen, and lighting of the period.



Kim Ogilvie, Michael Saunders & Co., michaelsaunders.com

SARASOTA, FL / \$895,000

The Lee Brewster and Lillian Hatch House is a 1916 concrete and clapboard bungalow with a deep, screened front porch. Inside: colonnaded bookcases, a built-in buffet, and a later stacked-stone fireplace.

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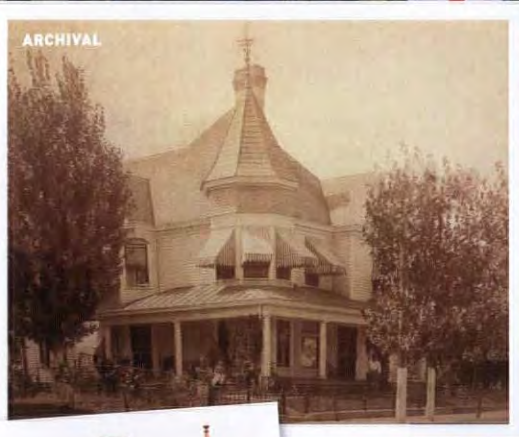
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TOP Now restored, the Victorian house is home to the Southern Regional Office of Indiana Landmarks. More than 125 supporters gathered for the ribbon-cutting in 2019, including members of the Kunz and Hartman families, who came from five states. **ARCHIVAL** German immigrant Louis Hartman had the house built for his family in 1898–99. **BOTTOM** The Queen Anne house after the fire—and now, restored and painted..



A STAY OF DEMOLITION

Neglected and then damaged by fire, a historic Queen Anne house is rescued by Indiana Landmarks. **By Greg Sekula**

The Queen Anne house was completed in 1899 for New Albany's prominent businessman and benefactor Louis N. Hartman (1838–1917) and his third wife, Annie Katherine “Katie” Kunz. With its distinctive corner tower, it is believed to be a pattern-book plan by the Knoxville, Tennessee, architect George F. Barber. The house contains a profusion of oak, cherry, and butternut woodwork, parquet floors, and stained and beveled glass. The second floor's walnut and oak flooring squares were manufactured by New Albany's Wood Mosaic Company. Woodwork may have been milled at the Oak Street Planing Mill owned by Philip Schneider, father of Annie Katherine Kunz.

Hartman was a German immigrant active in the Methodist church. While wealthy owners were by then building on Main Street, he chose to build on the site of his original family home, in a segregated neighborhood. Local tradition and his obituaries maintain that Hartman was a lifelong advocate for African-Americans struggling in the post-Reconstruction era.

The house remained in the Hartman family until the early 1960s. For a



TOP Public rooms on the main floor have been restored and sensitively furnished as reception, conference, and meeting rooms. **BEFORE** The 2017 fire burned through the roof and resulted in extensive water damage throughout the house.

DATE: 1899

LOCATION: New Albany, Ind.
(five miles from Louisville, Ky.)

PROGRAM: Completely rehabilitate a large, historic house damaged by fire, preserving and restoring elements to the full extent possible while creating meeting and office space for Indiana Landmarks and tenants.

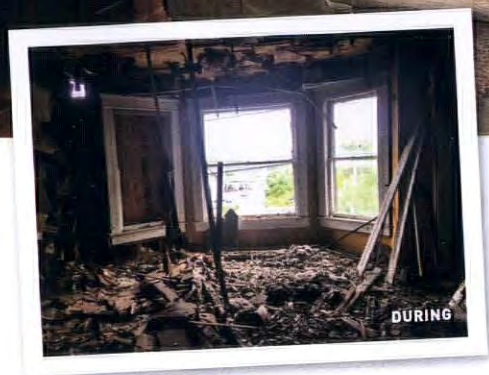
RESTORATION ARCHITECT:

Ronald Stiller AIA, RCS +
Associates, Floyds Knobs, IN:
(812) 923-1019



TOP A view from the front parlor to the entry and stair hall: woodwork, stained and leaded glass, and floors are original. Lighting fixtures are vintage, many of them collected and donated by Indiana Landmarks regional director Greg Sekula. **BEFORE** "The owner had begun to strip the building in preparation for demolition when we acquired it," Sekula says. Restoration took 20 months. **ABOVE** Within the restored space, a simple employee and catering kitchen was installed. **RIGHT** The first-floor bathroom has a period sensibility, but is ADA compliant. **OPPOSITE TOP** Upstairs rooms were restored as possible and now serve as private offices.





short time, it was used as a men's boardinghouse. Sold again in the 1970s, the house became a funeral home catering to the African-American community; that business closed in 2009. In January of 2017, an early-morning fire damaged the building, and demolition was threatened. After intense negotiations, Indiana Landmarks purchased the house in August of that year, to embark on an extensive rehabilitation. This would become the new home of the Southern Regional Office.

After meticulous restoration, the front parlor became a reception room, the dining room is now a conference room, and the former library is a meeting room. A kitchen and a period-sensitive, ADA-compliant bathroom were installed.

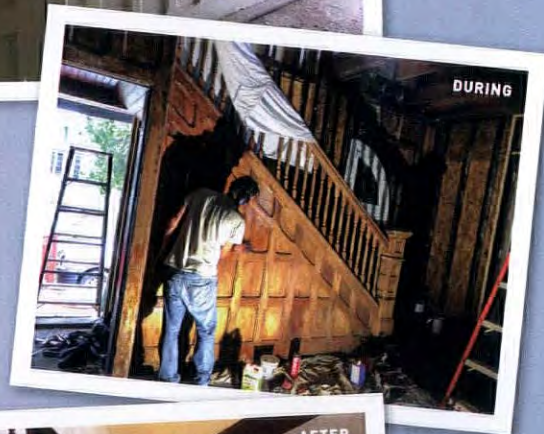
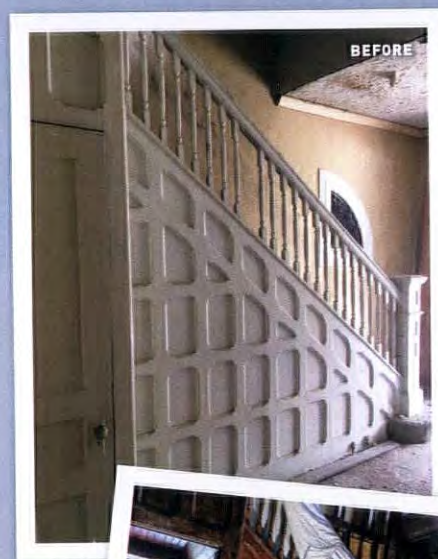
The second floor has four offices in former bedrooms, as well as a copy room, storage closets, and a second bath. The third floor holds an office and attic space used for storage. To help carry the building, some offices are leased to business tenants, who may use the public rooms and parking lot behind the house.

The project cost approximately \$650,000. Half of the financing came from the sale of the previous office, and was augmented by grants from private foundations and donors, along with the City of New Albany through its redevelopment commission. Descendants of the original owners, as well as the local community, have been tremendously supportive.

Our former home was also an at-risk historic building that we rehabbed. The hope is that by restoring ailing landmarks, we inspire investment in the neighborhoods. It works!

Greg Sekula, AICP, is the Southern Regional Director for Indiana Landmarks.

FINE WOODWORK Inside, contractor Danny James stripped and restored all the original woodwork that survived the fire—white oak, cherry, and butternut. Much of it had been pulled from the walls and was headed for salvage yards. Werncke Construction put the woodwork back into place like “a giant jigsaw puzzle.” Floorboards from the attic were used to replace damaged areas. The project also returned the parquet floors and the butternut staircase to their original splendor.



Slate

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DESIGN

LIFE IN A BROWNSTONE

Rich in Victorian details, the house was both time capsule and anachronism, ready for a deft update.

PAGE 20

Shown with an upholstered cover, the Diamond Chair designed in 1952 by Harry Bertoia for Knoll is itself iconic. It sits lightly in the parlor of a Victorian brownstone that retains its carved marble mantel and parquet floors.

20

THE ART OF JUXTAPOSITION: LIVING LIGHTLY IN A HISTORIC TOWNHOUSE

Do no harm but indulge your taste: a designer shares thoughts on permanence, preservation, and design without conjecture.

+

28 VINTAGE VISION

30 KITCHENS + BATHS

32 THEY STILL MAKE





LEFT The Brooklyn row house rises five storeys, from English basement to mansard level. There's also a cellar.

BELOW The brownstone façade is in good condition. As is often the case, however, steps to the main entry had to be completely redone. **OPPOSITE** An extremely light, airy chandelier by Moooi acts as a foil for dense, ornate plaster decoration in the dining room.



the Art of Juxtaposition

LIVING LIGHTLY IN A HISTORIC TOWNHOUSE

This Victorian-era brownstone is deeply appreciated by its owners for its fine craftsmanship and age. "My clients respect the house for the same reasons I do," says interior designer Deborah Mariotti, a transplant to Brooklyn from Italy. "We were responsible for its continued preservation, wherever it remained authentic. In areas where it was not original, though, we had no doubt that we would design contemporary space. It wasn't even a question."

BY PATRICIA POORE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



+

COMPLEMENTARITY—Such original elements as a carved marble mantel become art and artifact paired with changeable furnishings in a more modern vein. The rich wall color and a gilt mirror allude to Victorian conventions; a playful chandelier echoes complex crystal pendants.



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JUXTAPOSE IT'S NOT PERIOD:

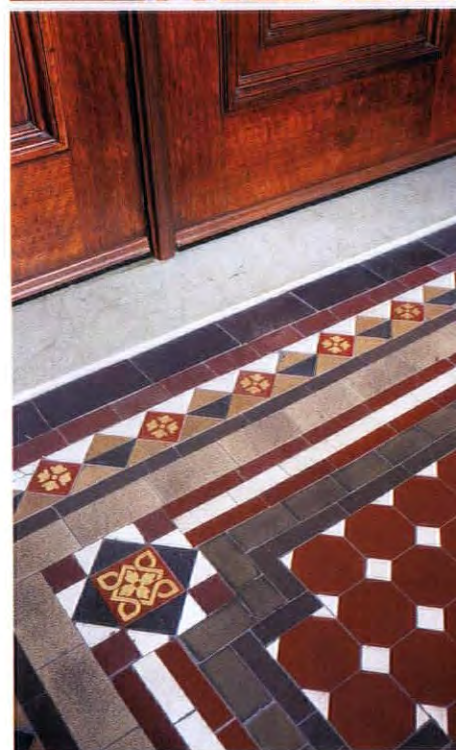
"We're less afraid, now, of empty space; actually, we've come to value it as a luxury," says the designer. "Furniture has an independent status. It can stand like the Bertoia chairs in a historic space and shine . . . the very juxtaposition highlighting the original house."

RIGHT Woodwork was painstakingly revived or refinished over a two-year period. No new stains or colors were applied. Doors that had been fitted with multiple locks over the years were patched.

FAR RIGHT (top to bottom) Stylized capitals carved with acanthus leaves grace exterior doors. •

The original geometric and encaustic tile floor in the vestibule was restored.

• New wood flooring that replaced damaged parquet in the entry hall matches original floors, but without replicating the Victorian border treatment.



A

n architect in her native Italy, Brooklyn-based

Deborah Mariotti has worked as an interior designer since moving to the U.S. in 2005. On this project, a 19th-century brownstone in a historic district, she collaborated with clients raised in northern Europe. "We share the preference for preservation, and also the delight in juxtaposition," Mariotti says.

"I would never delete history that has survived. In Italy we have so many historic buildings, but we are used to integrating contemporary design with the old. The dialog between new and old is always interesting."

To a great extent, the house was a time capsule. The previous owners—for about 40 years—had taken very good care of it, but lacked the funds to upgrade or renovate. Some major repairs were needed, and systems had to be brought up to code. New plumbing and HVAC have been carefully integrated and hidden.

The original façade, staircases, woodwork, mantels, mouldings, and most of the flooring had remained intact. During renovation, a few minor walls were rebuilt to echo the original floor plan.

Paint colors and furnishings, especially, are decidedly modern, if already classics. Bridging the old and new are built-ins that blend with original woodwork, such as a bookcase added to an original arched niche in the dining room. A large entertainment center in the front parlor is not attached

to the structure and can be removed.

New finishes are not copies of original material, but were chosen for their decorative and handmade qualities. Figured cement tile, for example, is the backdrop for the kitchen spaces as well as a new laundry room. "The dark pattern really makes the reused antique marble sink stand out," Mariotti says, "and one hopes it will making doing laundry more fun!"

That historic console sink, with a sculpted marble backsplash incorporating a mirror, [text cont. on page 27]

The historical thread

“History is not fixed,” says Brooklyn-based designer Deborah Mariotti. “If design is good, over time, it is possible for things added or replaced to join the historical layers of the house.” In this recent renovation, **decorative and handmade finishes** were chosen for such permanent additions as floor tile, as these were considered to be **in keeping with the Victorian brownstone**.

Every authentic fixture in the house was preserved—changing out the good work of the past was not an option. Because the house is large, it was even possible to retain some aspects that might be considered anachronistic in a smaller house. For example, the family elected to

preserve an upstairs bathroom with an eye-catching marble sink and the original clawfoot bathtub. In this room, wood wainscoting and antique or reproduction light fixtures were chosen to extend the existing period look.

Elsewhere, new tile floors, practical

and subtly decorative, flow into a history that includes English encaustics in the vestibule, without directly copying them. The most playful items—a Delft-tile wall-paper in the new powder room, unusual chandeliers, and of course personal furniture—are easily changed in the future.



FAR LEFT An upstairs bathroom was virtually intact, with this arresting marble sink and a clawfoot tub; both were cleaned up and preserved. **LEFT** A Delft tile-pattern wallpaper from Studio Printworks lends character in the tiny parlor-floor powder room tucked behind an arched bookcase in the dining room. The diminutive sink is from Scarabeo.

RIGHT A second console sink with an ornate marble backsplash was found stored in the cellar; it needed only new chrome legs. Now it is part of the laundry room on the third floor. The decorative flooring is a modern cement tile.





THE DINING ROOM—Ephemeral objects of modern design don't detract from the heavy and ornate original decoration of the room, which includes an ornamental ceiling arrangement with a cast medallion, bold woodwork, a marble mantel, and parquet flooring with a border.

permanence vs. ephemera

"Both the original, permanent fixtures and our additions contribute to the 'feel' of spaces," says designer Deborah Mariotti. "Interior decorating—paint, curtains, objects—is always ephemeral, as it can be changed easily. Nevertheless, in renovation, some items installed become permanent and must integrate with the house's character. Examples include the new flooring we specified, the built-ins we added, the wainscoting chosen to surround the old marble sinks. Only time will tell if our work is part of the soul of the house. Anything that is not will be rejected in the future and ripped out."



+

A KITCHEN IS EPHEMERA, says designer Deborah Mariotti with conviction. "It's a space valued for its functionality and technology. Therefore it is highly susceptible to obsolescence. A kitchen will never be a permanent part of a house."



ABOVE A cement-tile floor is the subtle decorative underpinning to the minimalist kitchen. **RIGHT** European Modern cabinets are of brushed lacquered wood, designed by Mariotti Studio in collaboration with CFA Designs (cfadesigns.net), custom made in Italy by Marelli Bespoke (marellibespoke.com).



MODERN DESIGN FOR A NEW KITCHEN

When it came to parts of the house that had already been destroyed, like the kitchen in the extension, the clients and their designer agreed that they would not endeavor to create a "fake" historical space. "In Europe, we have a lot of very old historic buildings, and we don't feel the need to re-create a new historical-looking building," muses Deborah Mariotti. "So maybe contemporary taste is a natural consequence of having grown up in Europe." • **The challenge was to design a contemporary room that would offer a pleasing contrast with the historic spaces.** It helped that the kitchen is in a rebuilt extension, not in the midst of Victorian rooms, where the contrast might be jarring.

Sometimes you follow the rules. Although the rear extension was unsalvageable, the old construction was part of the landmarked exterior, so it had to be rebuilt in the same style.

was found stored in the basement. The matching sink and backsplash remains in an upstairs bathroom, along with the clawfoot tub. “There’s always an issue of practicality, during renovation,” Mariotti says. “The clients decide how to proceed, because utility spaces affect everyday life.”

“In this house, we could afford to keep a bathtub that might not have been practical in a small house or apartment without extra baths. They opted to preserve the old fixtures.”

The kitchen is the most startling new space. Located in a rear extension, it is sleek, contemporary, and functional. The original kitchen was, of course, long gone; a servants’ area, it would have been located in the rear of the ground floor. The kitchen that occupied the extension when these owners bought the house was a poorly designed 1970s affair, dated and worn. The extension itself was so rotted, it

needed to be razed and rebuilt. All reasons to forego any attempt at historical conjecture, Mariotti explains, and instead indulge the desire for a minimalist design.

Oddly enough, the exterior of the kitchen extension looks historic, despite being new. In this landmark district, any work on the exterior must follow historical precedent. Exterior and interior together present another interesting juxtaposition.

For her part, though, Deborah Mariotti would have preferred a new design. Generally, “if something is more than 80% destroyed, I don’t believe in rebuilding it,” she says. “There are so many beautiful examples of this approach, throughout history. If it’s done correctly, a contemporary addition actually enhances the historical beauty of the original. A balanced contrast asks us to appreciate the aesthetics of another era.”

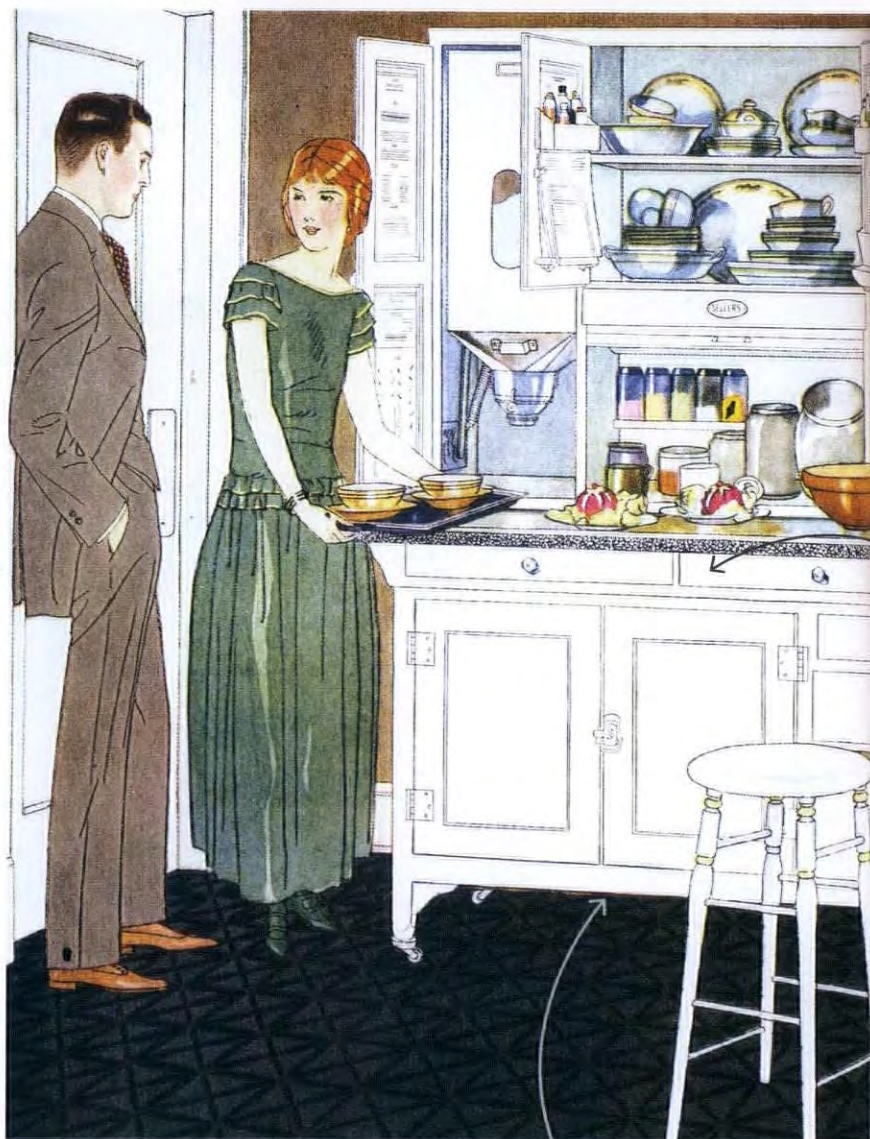
FAR RIGHT Although the designer would have preferred a complementary modernist design for the extension, this traditional exterior enveloping the sleek, modern kitchen inside creates its own intriguing juxtaposition.

RIGHT The newly built extension mimics dimensions and details of the one it replaced.



The Kitchen Hoosier, 1924

From a period advertisement for Sellers Kitchen Cabinets.



The kitchen depicted may have a linoleum floor, but this Spanish Mission tile in a star and hex pattern would be the highlight of a 1920s kitchen. Three tile sizes available in all of the company's field colors (this is Blueberry). Clay Squared to Infinity, claysquared.com

The Hoosier's heyday was ca. 1910 to 1940, when housewives rather than servants used the kitchen, but before built-in cabinets and counters became standard.



American Country Home offers this version of a Hoosier in many colors and finishes. The two-piece cabinet of Eastern white pine has a pull-out board. As shown in Bay Leaf, \$1,899. americancountryhomestore.com

Like the first one made by Sellers in 1898, most Hoosier cabinets came from companies in Indiana. With a flour bin and a pull-out enameled countertop, the freestanding workstation was practical. Some were paint-decorated.

With turned legs and a round top, the 'Sacramento' stool is available in the Natural or White Wash finish. This backless wood counter stool is 24" tall with a list price of \$267 and a sale price of \$118, through Wayfair, wayfair.com



The solid-brass 'S' Hoosier latch is an authentic reproduction (right- and left-hand available). The set comes with one flush catch and one $\frac{3}{8}$ " offset catch and four slotted screws. Choose unlacquered brass (\$14.09) or polished nickel (\$15.79). houseofantiquehardware.com





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A Principled Synthesis

The new design for a kitchen follows Prairie School doctrine.

By Patricia Poore / Photos by Rich Michell

A stunning example of Prairie School architecture, the 1910 E.L. Powers House was one of the first commissions by the renowned partnership of William Purcell and George Elmslie. Generally well preserved, the house represents an architectural heritage.

As is so often the case in older houses, the kitchen had been modified in opposition to pedigree. It was problematic from the aesthetic, functional, and historical standpoints. The client asked David Heide Design Studio of Minneapolis to redesign the space—while adhering to the principles of historic preservation.

Project architect Brad Belka and his team carefully considered the historical context of the building, its Prairie aesthetic, and its particular details. Their design addresses the functional program while remaining respectful to the house and the architectural movement it represents. The kitchen is not a copy or a restoration of the original, but a synthesis that brings together Prairie School doctrine and contemporary needs. The use of precedent never falls into caricature. “We consider it an honest tribute,” says David Heide.



1. ABUNDANCE OF WOOD

The luxurious use of red birch with a shellac finish elevates a now-public room, marrying it to the rest of the woodwork-rich house. The vent cutouts were inspired by similar ornament found in the house as well as many other works by Purcell & Elmslie.

2. ALL IN KEEPING

The room incorporates a sensitive use of period details, picking up on original features in the house, which include leaded glass, lighting fixtures with aurene shades by Tiffany & Co., intricate millwork and casework.



3. CONTEXT PRESERVED

The kitchen is new, yet Purcell & Elmslie's overall vision for the house is preserved. Original plaster was retained; doors and windows remain in their locations to maintain the design of the exterior and surrounding rooms.

4. PERIOD HOMAGE

The horizontal banding is a Prairie detail, in this room joining a flying shelf that introduces lighting. The incised brackets beneath are based on a small detail noted on the stile of an original cabinet. Puck lights are set into them.



BE INSPIRED...

Fixtures in the Minneapolis house are of custom design and fabrication. Find a similar, bold look with Prairie influence in the Oak Park series by Arroyo Craftsman. Wall-mount, flush, and chain pendants are sold in several sizes and many options in glass and finish; choose yours online for pricing. arroyocraftsman.com



Signature Hardware has a large selection of period-inspired and classic designs. The Klein solid-brass pull, 6" center, has a 1 1/4" projection, \$14.95; also in 4" center. A take on the Craftsman-era pyramid detail, the 1" Bresnick knob is \$8.95. Antique Brass and other finishes available. signaturehardware.com

Elegantly simple is this bridge faucet by Lefroy Brooks, the 'Classic 1900' cross-handle, deck-mount, goose-neck mixer faucet—available in Antique Gold as well as chrome and nickel finishes (about \$787 to \$907). Through selected stores and online retailers. lefroymixers.com





THEY STILL MAKE...



PERIOD CEILING FANS

Ceiling fans and old houses are meant for each other. We just rediscovered this Victorian Revival fan, a limited-edition offering from Hunter. The 60" model '1886' is rated for indoor spaces, with pull chains and basswood blades in a distressed dark-cherry finish and a quiet, reversible three-speed motor. An intricate filigree design graces the sand-cast housing. See also their Victorian-style 'Promenade' fan. • The Hunter 'Original' is the iconic design popular for decades. Other styles are suitable for bungalows, Art Deco rooms, mid-century ranches, or minimalists. Find many options in number of blades, colors and finishes, profile, size, and lighting; fans are sold for indoor, damp, or wet conditions. Hunter Fan Co. (888) 830-1326, hunterfan.com

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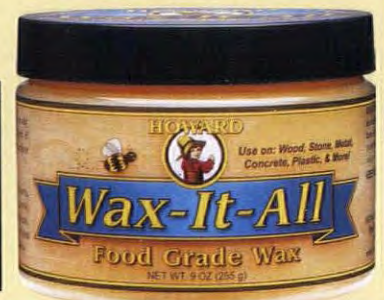
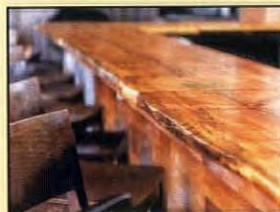
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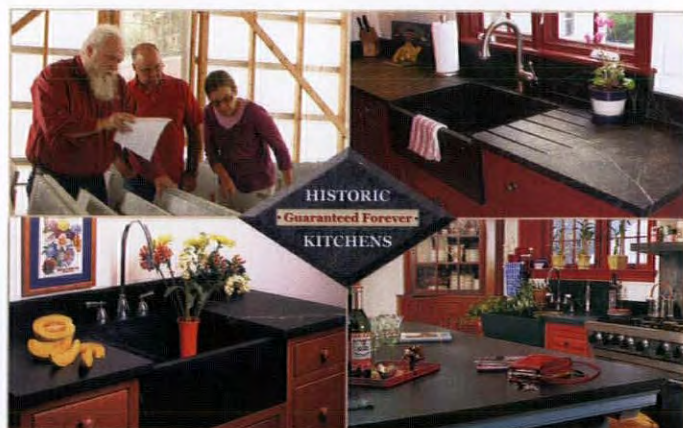
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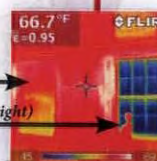
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PAGE 36

Castrads radiators are made in England, then shipped to the U.S. Imperfections in the cast iron are ground away.



36

WITH THROWBACK INTELLIGENCE: SMART HOUSES

The best approach is to use technologies old and new, given the hurdles of retrofitting.

+

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55 SCREWED UP


Some of the “smartest” features for managing heating, cooling, hot-water, and other household technologies make room for the best features of the past. **BY MARY ELLEN POLSON**

There are plenty of ways to make a house more weather-tight and energy efficient without taking it apart or turning to a female voice-activated app. Let's be realistic. Often there are hurdles to adding a “smart” feature to an old house; retrofitting may turn into a two- or three-step operation. An example: You're thinking about installing solar panels. A reputable company may ask you first to reinforce the roof, and strip earlier roofing. Considering installing a new pellet stove or furnace? The chimneysweep may balk at the discovery of a flue filled with debris from an old clay-tile liner. Even dimmable lights can be a challenge when the existing wiring is a mixed bag of installations ca. 1920 to 1995.

smart HOUSES

WITH THROWBACK
INTELLIGENCE





Now available in the U.S., the 'Princess' radiator from Castrads is foundry-cast in England, from historic molds. Radiators can be configured for hot water and one- and two-pipe steam systems.



Cast with floral and scroll motifs, a 'Rococo' radiator gets a hand-sprayed finish at the factory.



Wondering why your one-pipe steam radiator knocks and hammers? It's likely that the valve is not fully open.

To quiet the valve, turn it all the way on, or all the way off.

—DAN HOLOHAN,
HeatingHelp.com

→ **The ornate 'Rococo' radiator** from Castrads is shown here (at right) with a thermostatic control valve and a bee-motif wall stay. (Wall stays anchor the heavy radiators into the wall, holding them firmly stationary).



smart stuff

Any such scenario, of course, can be remedied—usually with more cash than bargained for. Still, there are other ways to smarten up a house, not only those aimed at new construction or newer houses. Take interior window inserts, for example. Thermally effective and offering superior noise reduction, these nearly invisible glass, acrylic, or polycarbonate panels have been keeping homes warm and draft-free for decades. They're a simple retrofit, and one that doesn't rob the house of its original windows.

Another smart and easy upgrade is on-demand hot water—in packages smaller

than the proverbial breadbox. While you're pinpointing locations for those, have the plumber add on a leak-detection system, especially if you spend sizeable chunks of time away from home.

As for heating and cooling, at least one company has made a breakthrough in evaporative cooling—a much-desired remedy for summers in hot, dry climates. (Read more on page 40.) And believe it or not, you can buy spanking-new radiators foundry-cast from original molds in England and now available in the U.S.

Low-profile, scalable, European-style radiators like those from Runtal are, of course, a boon for retrofitting. Hydronic or electric, these can be configured in

many sizes, or even curved. Runtal also offers traditional steam radiators through its Steam Radiators division. A source for salvaged, refurbished radiators for steam and hot-water systems is Canadian company Ecorad (ecoradusa.com).

The new cast-iron radiators come from Castrads, a family-owned English company founded in 2006. Now with a presence in the U.S., they offer a line of half a dozen period-perfect and functional radiator styles for hydronic (hot-water) and one- and two-pipe steam systems. While most are replicated from original molds, the company designed its most affordable 'Mercury' model in-house. (It also comes in the largest choice of [text cont. on page 44])

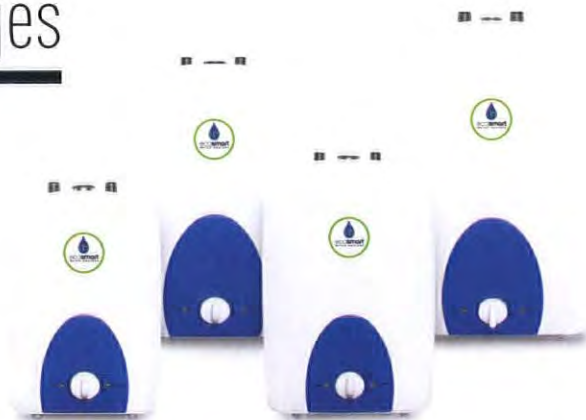
HOT WATER in small packages

Whether you're tired of running out of hot water in the middle of a shower or simply want it to reach the bathroom in less than the 20 seconds it should take to wash your hands, you'll find dozens of on-demand options available, sized for your needs and climate.

Consider that a single company, EcoSmart (an offshoot of Rheem), offers at least three tankless heaters sized for whole-house use, plus two lines of mini tankless and plug-in point-of-use (POU) heaters. Each mini line offers units in four sizes.

Intended for hard-wired and plumbed installation, the POU heaters measure a compact 11" long x 6" high x 3" deep, meaning they'll fit under a small lavatory sink. Rated from 3.5 kW to 6.5 kW, these units deliver between .5 and 1.4 gallons per minute. (The actual amount of flow varies according to the inlet temperature of your groundwater. Residents of Florida, for example, might easily reach the maximum output with a less powerful unit than someone in Maine.)

Lack the necessary wiring or plumbing to accommodate a tankless heater? The versatile quartet of redesigned ECO MINIs plug into standard outlets. Like the tankless POU's, their compact size means they fit into small spaces like workshops, outdoor sinks, or recreational vehicles.



ABOVE ECO MINI units are sized from 1.6 to 6.1 gallons and deliver hot water right where it's needed. **BELOW** The toaster-size 6 kW point-of-use tankless water heater from EcoSmart delivers single-use hot water on demand.



TOP FLO monitors water leaks as little as a single drop per hour. The device also permits the user to set conservation goals.

leak detection

A newer wrinkle in plumbing protection are **water monitors that can alert you by smartphone if a major leak is in progress.** StreamLabs' Smart Home water monitor, for instance, mounts on the main water line and uses **ultrasonic technology to detect leaks.** It installs on copper, PEX, or PVC piping in just a few minutes, no plumbing skills required. The monitor, which retails for under \$200, works best when paired with a more expensive control unit (\$599) that will automatically shut off water valves should the pipes spring a leak. • Another highly rated monitor, **FLO from Moen,** claims it can sense leaks as small as **one drop per minute.** FLO will also monitor daily water usage and allow you to set conservation goals (the most detailed data requires a monthly subscription service). Units are sized to fit pipes $\frac{3}{4}$ " to $1\frac{1}{4}$ " in diameter. The all-in-one system costs about \$500. Some users say it's easy to install, but Moen recommends calling a professional plumber.

EVAPORATIVE COOLING

Long a staple of hot-weather comfort in the dry Southwest, evaporative coolers are not new. What is new is the idea of a **portable cooler that can quickly cool large areas in minutes without being noisy**. Cold Front, introduced this past summer, is a series of **evaporative coolers that can cool spaces from 800 to 6,500 square feet** without making a racket. While most units in the series are intended for industrial or commercial cooling, the smallest unit, the ultra-quiet Cold Front 100, can cool an area of up to 800

square feet. It operates at 60 decibels. That's about the level of normal conversation.

Like a breeze blowing across a lake on a hot day, **evaporative coolers work by passing hot outdoor air over water-saturated pads. They then expel water-cooled air, lowering the ambient temperature by 20 degrees or more**. Since they don't use coolants or run compressors, evaporators are **much cheaper to use than air conditioners**.

The Cold Front units are powered by virtually silent direct-drive motors and variable speed controls. (Even the largest, the 500, operates at 60 db.) They plug in to a standard 110-volt outlet and draw water from a standard garden hose. **The smaller units (\$700 to \$900 each) are best suited for spot-cooling work spaces, garages, and patios.**



Small but powerful, the Cold Front 100 from Big Ass Fans can cool indoor and outdoor spaces by up to 30 degrees without disturbing the flow of conversation.

Drain and *clean* an evaporative cooler regularly to remove sediments and minerals. Plan on a major annual cleaning, plus routine maintenance during the cooling season. In hot climates where the cooler operates much of the time, look at pads, filters, reservoir, and pump at least once a month. Replace the pads at least twice during the cooling season.

A CLOSEUP SHOWS
AN INTERIOR
COMPRESSION
WINDOW WITH
A VERTICAL
DIVIDER, FROM
CLIMATE SEAL.



see-through WINDOWS

Windows in older houses aren't as leaky as replacement window manufacturers would have you believe. Still, **installing exterior or interior window inserts may result in increased comfort and energy savings, averaging between 15 and 23 percent of energy costs.** Better yet, these "supplementary" windows **usually sell for one-third to one-half that of high-quality replacement windows**—without sacrificing the original sashes or casements.

Exterior storm windows improve thermal performance and help make existing windows more airtight. They also reduce drafts from convection currents and provide some protection from the weather for the existing window. The downside has always been that they cover up the old, historic window. Mon-Ray and Allied Window, two companies that work

on historic sites and houses, have come up with ingenious ways to disguise the appearance of an exterior storm, including custom paint colors and finishes that closely match the existing frames and sashes. In addition to fixed windows, both companies make operable units (some with between-the-glass blinds and options like mullions) and can fit openings with such complex shapes as oval, round, or radius.

Interior window inserts—sometimes called thermal compression windows—can have glazing of polycarbonate, acrylic, or glass. Panels typically install in the inner frame of an existing window by spring tension, flexible compression, or magnetic attachment. Like an exterior storm window, the **interior inserts improve air tightness, thermal performance, and,**

users say, interior comfort because they prevent drafts. They're also easier to install than exterior storms and do not compromise the historic appearance of the window outside.

Thermal compression windows made with acrylic, like those from Indow and Climate Seal, are arguably better insulators than glass and, inch for inch, weigh half as much. They can be made with UV-blockers to reduce sun-induced fading. And while some types of exterior storms have proven superior at noise reduction, both Indow and Climate Seal offer thicker, acoustic-grade glazing capable of reducing noise by up to 70 percent.

TOP RIGHT A worker for Allied Window installs a compression-fit window at President Madison's Montpelier in Virginia. Most makers of inserts and historically sensitive storms have a long list of historic and institutional clients. **RIGHT** Thermal compression windows, like these from Indow, can extend the seasonal use of a room that has many windows.





LEFT By profession a set designer, Audra Giuliano works the miter saw at the Innerglass Windows factory in Connecticut. Cutting and fitting tracks on glass windows requires precision and finesse. **OPPOSITE** (left, top to bottom) David Degling uses a glasscutter to score glass. When he lifts the glass up, the slight pressure causes the glass to break along the score line. •

At Innerglass, Kris Earle carefully attaches springs to the edge of a window frame. • Giuliano gently taps a track in place. The tapping must be firm enough to get the glass all the way into the track; if there's too much pressure, the glass could crack.

SHOPTOUR: INNERGLASS WINDOW SYSTEMS

After a frustrating experience with cold, leaky windows and plastic sheeting, David Degling wanted to build a better interior window insert. After the wind ripped out the plastic, David made his own magnetic windows ... but "those popped out on my head."

There had to be a better way, he figured, and signed on as the first franchisee of a company that would soon become Innerglass Window Systems (stormwindows.com). After the company's founder died in an accident, Degling found himself in charge of the entire company. That was 30 years ago. He's never looked back, but it was seven years before he gave up his day job as a driver for FedEx, which is where he meet his wife and business partner, Kimber.

Nearly invisible from inside—and visible from the outside only on close inspection—the typical Innerglass window insert is a sin-

gle pane of glass encased on the edges by flexible, extruded vinyl tracks. (They also offer windows with lightweight acrylic glazing.) The adjustable tracks mount inside the stops of a window opening and are held in place by an invisible stainless-steel spring system that runs inside the track.

Inserts are ideal for old windows that have lost their original storms/screens or never had any. Because the vinyl tracks have give, they adjust easily to windows that are out of square (and most are). The company based in Simsbury, Connecticut, also makes double-track versions that can open and

close, and sliding panels. Since the tracks can accommodate insect screens in the warmer months, the inserts are especially well suited to older casement windows.

Most of the windows made at Innerglass are ordered with a low-e coating to boost the R rating from 2.1 to 3.1. "That is the same as a new double-pane window," Degling says. The inserts not only cut down on energy bills, but also make once-drafty rooms more comfortable. "And the soundproofing properties can make the house bank-vault quiet," Kimber adds.


All windows are repairable; Degling keeps measurements of every window Innerglass has built on his computer. Best of all, interior inserts do not disturb the original windows. As David says: "You get to keep your history."



ABOVE Nearly invisible, an Innerglass window fits tightly inside the inner frame of a double-hung window, creating a sound and air buffer. Installing the windows on the inside also prevents condensation. **RIGHT** Kimber and David Degling have been making interior window inserts for 30 years.



Innerglass provides online instructions and worksheets to guide customers through the measuring process. If the window is as much as 1/2" out of square, that can be noted on the worksheet. They'll make adjustments at no extra cost. "You really can keep the old window *and* stop heating the great outdoors." —KIMBER DEGLING



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ABOVE Castrad's 'Mercury' radiator comes in sizes and configurations to fit every imaginable location.

sizes.) Any design can be retrofitted into existing hot-water and steam systems in America, because Castrads ensured that all of its threaded pipe fittings and valves mate with North American-made radiator systems.

Better yet, these rads can be modified to modulate heat output, to save on energy costs. "A retrofitted thermostatic control valve makes it possible to dial down the setting," says Jayson Branch, the company's Brooklyn-based creative director.

Around the time of the 1918 flu pandemic, he explains, "radiators were designed to overcompensate so that you could open a window and get some fresh air." Which may be why so many of us think radiators make the room too hot. The thermostatic control valve fits on the steam vent of one-pipe systems or on the inlet valve of two-pipe and hydronic systems. Due to the current pandemic, lead times for orders have slowed to eight weeks, Branch says. If you have an old radiator in need of a complete overhaul, however, that can be accomplished in four weeks: "because we can do it here." Retrofits "are shot-blasted and painted to look as they did when new."

Paint colors from Farrow & Ball or Little Green (or Benjamin Moore, for that matter) and metallic finishes from the Signature range carry no additional cost. Or choose one of the stunning Artistic & Crafted or Bare Metal finishes (which cost up to \$54 per radiator section). Pricing varies, depending on the number ordered, style, and custom finish options. Most units will sell for between \$900 and \$2,500 each. The range for 'Mercury' units tops out at about \$1,500. Each radiator comes with a 10-year, no-questions-asked warranty against manufacturing defects.

To install any Castrad radiator, Branch recommends hiring a plumber familiar with both steam and hot-water radiators, and who also has experience working with cast iron. That's because units that are more than 48" wide or tall come in two mating side-by-side pieces that must be threaded together with expert care. Luckily, there's a detailed how-to video available.

FOR RESOURCES, SEE PAGE 87.



Gee-Whiz Upgrades

New products for keeping the house cleaner and tighter.

1. DISINFECTING FAN

Just introduced, the Haiku UV-C ceiling fan uses upward-directed ultraviolet light to eliminate up to 99.9 percent of airborne pathogens, even as it helps cool the house. In 10 finish options, indoor or outdoor, and sizes from 52" to 84" dia. \$1,744 and up. Big Ass Fans, (877) 244-3267, bigassfans.com

2. EASIER WINDOW SCREENS

These affordable screens have a flexible frame that makes them easy to install and remove. Available up to 55" wide x 80" tall, for windows with or without screen tracks. Screen-mesh options include high-visibility and pet-resistant. Priced \$49.95 - \$74.95. Flexscreen, (724) 519-8675, flexscreen.com

3. ANTIMICROBIAL COATINGS

Made in Italy and new to the U.S., this water-based, VOC-free thermal paint is intended for potentially wet areas where mold can occur. Bisaten Thermal Paint & Primer is antimicrobial and fights condensation and the potential for mold. One gallon is \$69.95. Di Maria, (561) 307-5283, bisaten.us

4. IMPERVIOUS COATING

Treat a beat-up concrete garage or workshop floor to a new finish with DaiHard 100 concrete sealer. The low-odor, zero-VOC, 100% solids epoxy formula withstands heavy traffic and won't pick up tire marks, once cured. A kit is \$79.95. Clear-coat sealer optional. Daich Coatings, (866) 463-2424, daitchcoatings.com

5. KILOWATT STORAGE

There are solar batteries and then there's Powerwall2. When paired with solar panels, it can store 13.5 kilowatt hours of usable energy, available on demand even during power outages. With installation and supporting hardware, about \$10,000. Tesla, (888) 518-3752, tesla.com



1



2



3



4



5



SALVAGE IT



This phone niche is the original discovered in a 1940 house.

It was removed, stripped, stained, and newly installed in the living room.

BELOW A "before" picture; phone niches and larger cabinets were available from mail-order and millworks catalogs.



Brrrrringing It Back

A phone niche is useful today for keys, tablet—or telephone. **By Brian D. Coleman**



When Lisa Harris was restoring her modest 1940 Spanish Colonial Revival home in Tucson, not many original details were left to save. The built-in phone niche, however, was intact. Its location, wedged in a narrow hallway between bedrooms, was inconvenient. So, after restoration, the niche was relocated to the living room, where it adds a period touch. Telephone cabinets were sold as a simple niche with a shelf, as a cabinet, or even as an assemblage with a fold-down seat.

The Cost

<i>SALVAGED NICHE</i>	± \$100
<i>CITRISTRIP GEL</i>	\$23
<i>SPECIALTY PICKS</i>	\$20
<i>SANDPAPER</i>	\$30
<i>STEEL WOOL</i>	\$10
<i>PLYWOOD</i>	\$20
<i>TRIM SCREWS</i>	\$10

TOTAL \$213

salvage & reuse

1. REMOVAL

The niche appeared to be in good shape, with no cracks in the wood. But it was encrusted with 80 years of paint. The homeowner's contractor worried that the cabinet would fall apart when removed from the plaster wall. He carefully tapped with a hammer around the box to break away plaster and expose the nails that held the box to the framing. He cut the nails one at a time with a hacksaw, taking care not to damage the premade niche. To everyone's delight, the niche popped out, intact, with just a little prying.

2. STRIPPING & REPAIR

Made of pine and meant to be stained or painted, the niche was stripped down to bare wood, with an eco-friendly citrus paint remover and a putty knife. Various picks were used to remove softened paint from the details. The wood was then sanded with 120- and 220-grit paper, and rubbed with steel wool. The plywood back had cracked, so a new panel was cut from ¼" plywood and glued over the damaged back. The entire niche was then stained cherry-red to match surrounding woodwork and mouldings in its new location.

3. INSTALLATION

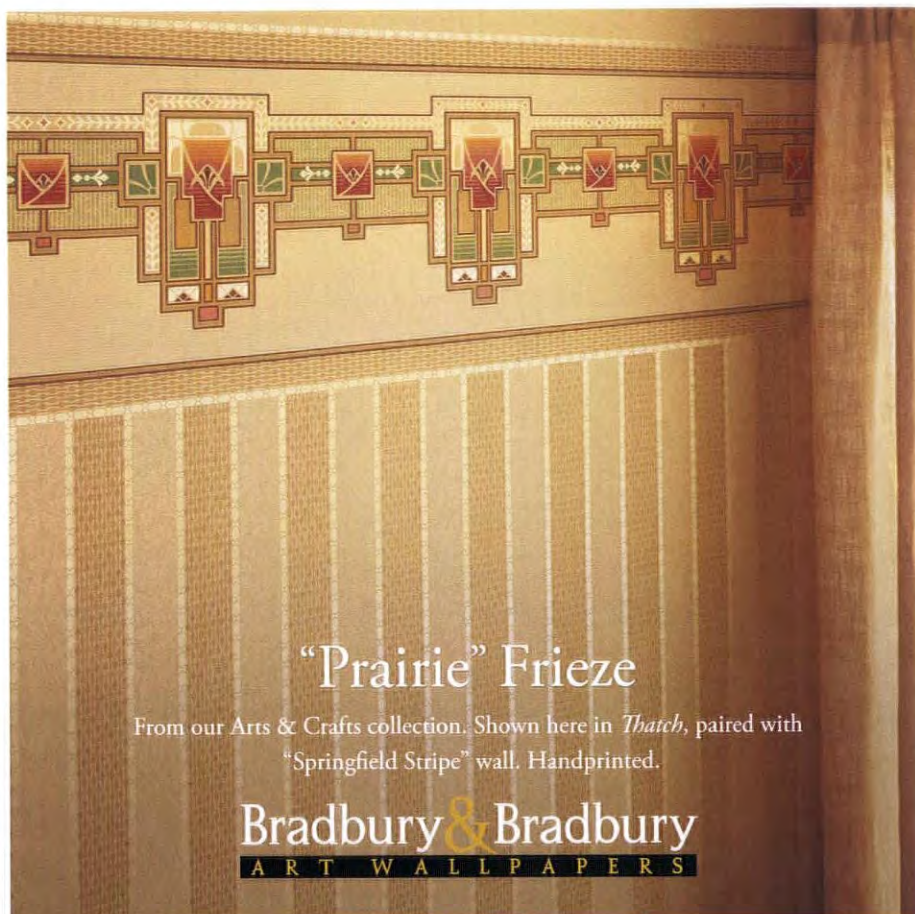
The refinished unit was plumbed and shimmed into new framing, and attached with 2½" trim screws. (A nail gun, too, would have done the job.) It had been prewired for a phone jack. Homeowner Lisa Harris set a vintage rotary phone in the niche—which offers the comforting backup of a landline.



Thanks to architect Jeffrey Lees, whose blog shows more phone-niche makeovers: jeffreyleesarchitect.com

about TELEPHONE cabinets

In catalogs from Sears, Roebuck and Montgomery Ward, telephone cabinets and niches were advertised as "beautiful, convenient and ready to install with all hardware supplied" ... "a built-in to save time and annoyance by keeping the instrument and its cords out of the way and off the floor." Telephone cabinets were frequently tucked into the entry hall, near or beneath the staircase. Made to be recessed into the wall between the studs, cabinets were shipped unfinished in oak (priced around \$6.75) or fir (about \$4.50). Pine cabinets usually were meant to be painted. Cabinet backs were made of plywood.



"Prairie" Frieze

From our Arts & Crafts collection. Shown here in *Thatch*, paired with "Springfield Stripe" wall. Handprinted.

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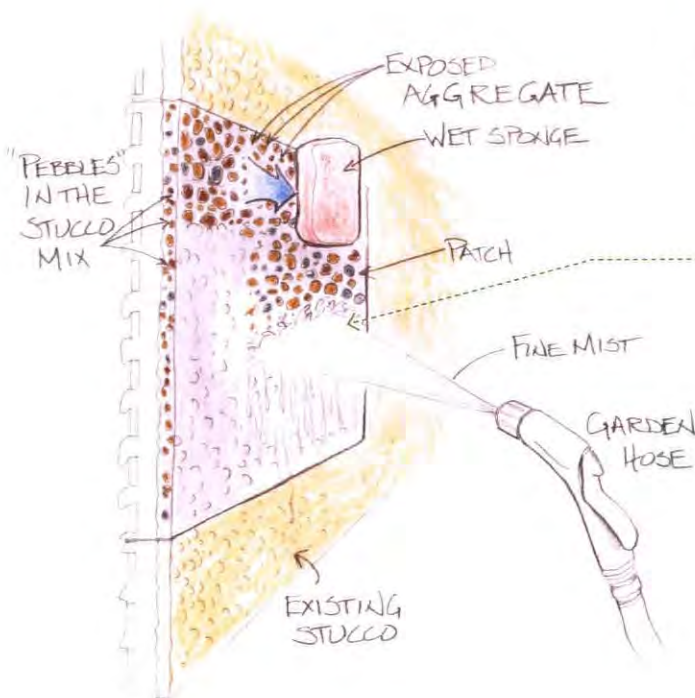
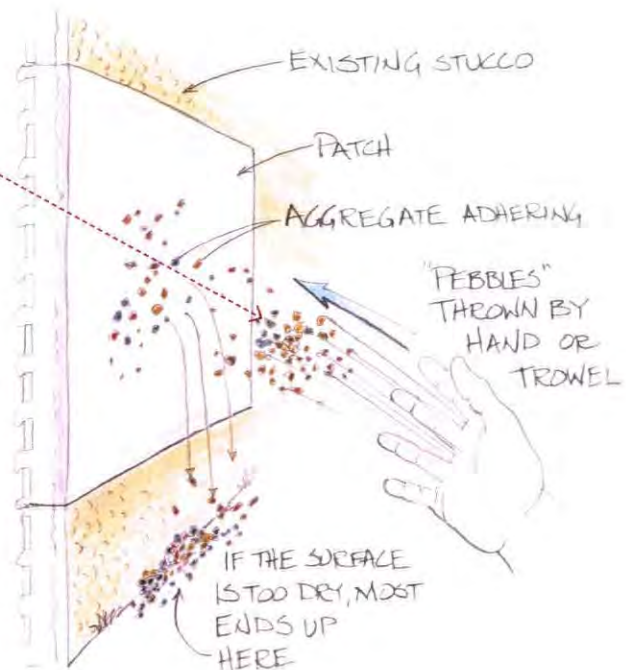
Repairing Pebble-Dash Stucco

Maybe your old house has stucco with the rough, pebbly finish that's often referred to as "pebble-dash." Or maybe it's the variation accurately termed "roughcast." The difference lies in the aggregate (pebbles) and the method of application. True pebble-dash requires that the wall be finish-coated with fresh stucco while pebbles are literally thrown (dashed) onto the wet surface, where, with any luck, they'll stick. Most pebble-dash finishes use a sharper gravel to aid in the binding process. Roughcast, on the other hand, is a bit easier for the homeowner to achieve. Either sharp gravel or pebbles may be used, since the aggregate material is added to the wet stucco topcoat during the mixing. Once applied, the thin surface slurry can be removed with a soft sponge, or even by using a misting spray from a hose. **By Ray Tschoepe**

HARD WAY

NOVICE PEBBLE-DASHING

Pebble-dashing takes a lot of practice, even for professional masons. The topcoat must be just the right consistency and the surface must be just wet enough to allow thrown aggregate to stick to the stucco. If you wait too long, most of the pebbles will end up on the ground. If you are too slow, the topcoat will stiffen and make it impossible for the aggregate to adhere.



EASY WAY

ROUGHCAST MIX

Choose an aggregate that closely matches what's in the existing stucco finish. If the stucco is painted, color is less important. After the scratch coat has been applied, mix the aggregate completely into the topcoat, stirring the mix often so the aggregate doesn't settle. Wait a short time, until the mortar just begins to stiffen—this will depend on the weather—and apply the topcoat. Repeatedly wipe the surface, gently, with a wet sponge, or lightly mist it with spray from a garden hose.



Framing a Pocket Door

For rooms where space is at a premium, pocket doors neatly slide in and out of a wall cavity. **By Lynn Elliott**

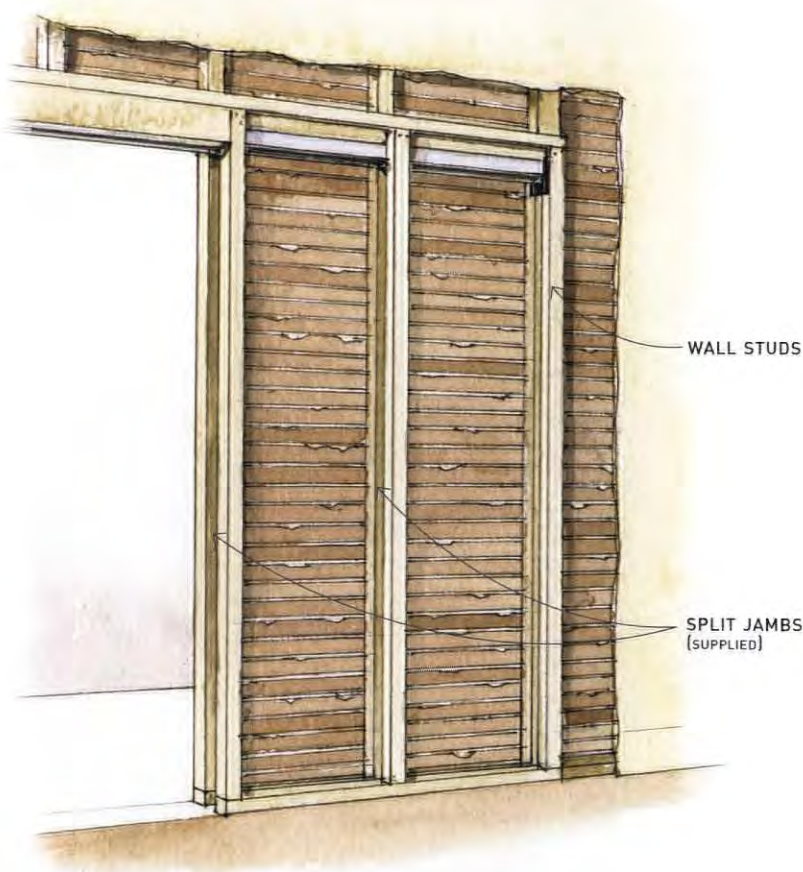
STEP-BY-STEP

STEP 1

Prep the rough opening for the frame. You need room for the door to slide inside the wall, without obstructions such as plumbing, wiring, or ductwork. The opening is 2x the door's width plus one inch. For the rough opening, level the door-frame header by squaring it with the studs. Check for plumb. Secure 2x4s for the header with 2" nails. Depending on the clearance needed under the door, leave $\frac{3}{4}$ " to $1\frac{1}{2}$ " of space at the floor.

Next, mark the studs, and hammer a 2" nail in the center of each stud. End brackets for the door rest on the nails, so leave $\frac{1}{8}$ " protruding. Adjust the kit's wood header, which has markings for different door widths, before hanging it, by removing the end brackets and cutting the header only to the width of your door. Flip the header over to cut the track $1\frac{3}{8}$ " shorter than the header. Reattach end brackets on the header. For the measurement for the nailing strips, measure the width of the door and add 1". Lay the header on its side and cut the nailing strip on the mark. Repeat with the other side. Slot the included end plates over the nails in the studs. Check for level. Drive nails through any other holes on the end plates.

Old houses often have pocket doors between main rooms, as a way of opening the space or creating privacy. They fell out of favor in part because of their reputation for sticking or jumping the track. New pocket-door kits have a smooth roller operation, and the ready-made frames make installation easier. Today we're more likely to install them in such tight or small spaces as a bathroom or pantry, where the arc of a door swing would be awkward. With some TLC, a salvaged door (or one original to the house) can be rehung to slide into a pocket.



TOOLS & MATERIALS

- pocket-door kit
- level
- plumb bob
- framing nails
- handsaw
- hammer
- power drill
- drywall
- drywall screws, 1" & 2"
- drywall tape
- drywall compound
- pocket-door pull

SELECTING THE Hardware

Pocket-door kits are for doors 1½" to 1¾" thick. Modern track systems are made of aluminum—lightweight and stable. Wheel assemblies in the hanger roll on nylon wheels with ball bearings for smooth, quiet operation. A bumper at the rear of the frame keeps the door from sliding too far into the wall. Floor anchors keep it from rattling and maintain proper distance between split jambs. Check that the kit's header is the right size for supporting the weight of the door. Supported weight can range from 75 to 175 pounds. Look for removable roller tracks that are jump-proof. The nylon wheels should be at least 1" or larger, and self-leveling. Look for four wheels per hanger; three-wheel systems are less stable.

You need two flush pulls and a recessed edge faceplate with a pull. When choosing pulls, consider whether the door will need a locking option. C-notch pulls are easy to install and affordable, but the small locking mechanism in the handle

may be hard to operate. Mortise sets often function easier, but installation is more complicated.

Flush pulls—rectangular, square, or circular—are recessed into the door; the finger slot should be a comfortable depth. For circular pulls, watch the diameter: choose 2" or larger because 1" styles can be hard to pull. Most flush pulls require only ¾" clearance, but some need 1/8". Where accessibility is important, bar pulls are a good choice. But because bar pulls aren't recessed, the door won't go completely into the pocket. Allowances will need to be made for the bar pull when installing the door.

Pay attention to the depth of the recess for mortise pocket-door pulls. The pulls on the edge face plate may be spring-loaded or hinged. Spring-loaded pulls pop out when a button on the edge plate is pressed; hinged pulls flip up when pressed at the top.

STEP 2

Next, attach the split jambs, to be placed in two locations. One is flush with the nail header; the other is placed halfway in the pocket behind the wall. Check for plumb with a plumb bob by dropping it flush with the nailer header. Mark the floor and halfway in the pocket of the wall. First, slide the floor plate onto the split jambs—the protrusions on the floor plate connect with the split jamb. Nail the split jamb to the nailer header.

Repeat with the second split jamb at the halfway point. Make sure the split

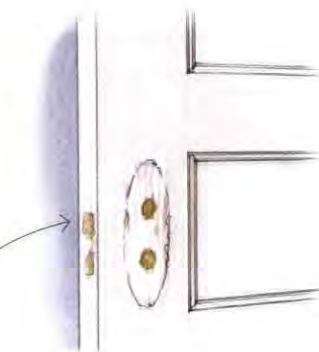
jambs are level and plumb. Now attach the floor plates. Enclose the frame by hanging the drywall. Use 1" drywall screws so that they don't project too far into the pocket and scratch or block the pocket door. Seal seams with drywall tape, apply drywall compound over the seams, and smooth with a damp sponge, then let dry. Sand any rough spots.

STEP 3

Using an old door? **Fill the doorknob hole with wood putty and some sawdust** (to thicken it). Let dry. Check for cracks and refill if needed. Examine the putty on both sides of the door. Sand smooth. Paint or stain the entire door.

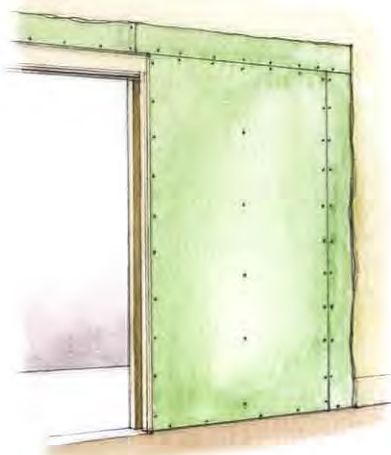
Cut a new opening for the pocket-door pull and install. Next, on the back edge of the door, measure halfway up from the bottom and attach the bumper. Along the top edge of the door, measure in 2" on each side. Fasten the door plates to the door with the lock tabs facing the same direction. Slide hangers onto the track. For even weight distribution, alternate wheel positions.

Mount the door by lifting it and slotting one of the door plates onto a hanger.



[A helper may be needed.] Turn the lock tab into place.

Repeat with the other hanger. Finally, install finished jambs that match existing woodwork, keeping 3/16" clearance between the jamb and the door. Check both jambs for plumb; shim if necessary. Attach the finished split header and the trim.





Only one original bail pull (the blackened one shown) came with this late-Victorian washstand. The owner is questioning his choice of brass replacement pulls.



Q: I own this antique washstand from the late 1800s or early 1900s. I have only one original drawer pull, well used, which I believe is brass. I did buy some replacements but I find them quite gaudy. Can you help me find something closer to the originals? —Dennis J. Polley, St. Louis, Missouri

A: With that incised detail on the cabinet, the style is often called Eastlake, after English tastemaker Charles Locke Eastlake, who is associated with the Aesthetic Movement (popular here ca. 1874–1885). This reform movement called for more stylized, simplified design—as opposed to the ornate, representational designs of the mid-Victorian Rococo and Renaissance Revival styles. Many people who like late-Victorian design do find the earlier period quite gaudy! The hardware you bought isn't wrong, really, since various styles were mixed on Victorian pieces, and the size is good. The original, rather odd pull has a Rococo Revival 1890s look, and indeed the cabinet also may date to the 1890s. Consider using a patinating solution on the new hardware, to knock it back a bit.



HORTON BRASSES



HOUSE OF ANTIQUE HARDWARE

That hardware type is called a bail pull (the swinging handle is the bail). The style you seek may be called English Victorian or Reformed Gothic, Eastlake, or Aesthetic Movement. That should help you search, whether for antiques or reproductions. I found Eastlake-style pulls at House of Antique Hardware, available in several different finishes. Several different Victorian-era designs from Horton Brasses are perfect, too. Aesthetic-era pulls are more delicate in comparison to your original or your replacement.

For vintage hardware, including never-used old stock, try Liz's Antique Hardware [lahardware.com]. Send them photos and dimensions. —Patricia Poore

I'm on the verge of purchasing this mantel, which popped up with a Stickley tag. I am unaware of Stickley-marked fireplace mantels; do you know if they made them? Thanks!

—Matteo Portata, Hudson, N.Y.

We've seen antique Stickley/Craftsman lamps and copper and even tile, but never a mantel. We sent your query to Stickley scholar Ray Stubblebine, who writes: "There's something fishy about this. It doesn't look like anything that Gus did in its details ... there was a sideboard top with a similar arrangement, but this is cruder. Perhaps it was done by L. & J.G. Stickley as a commission? I would be wary as it almost looks like somebody stuck the decal on. If your reader likes it and the price is right, he should buy it—but not because he thinks it's Stickley."

Similarly, a spokesman for Dalton's American Decorative Arts is convinced it's not Stickley; he is unaware of any Stickley mantels. Apparently a pile of decals was found some years ago, and sometimes they are added to non-Stickley pieces. —the editors



For sale, provenance unknown: is the mantelpiece really an antique by Stickley?





What should I look for in an electrician to rewire my period house? It was built in 1834, with an 1898 addition and interior decorating ca. 1919.

— *Tom Arduini, Utica, N.Y.*

Clearly you need an experienced, licensed electrician, preferably one who regularly works in historic houses. Modern codes are strict and a professional will follow them, for safety. That will probably mean removing knob-and-tube and otherwise upgrading the system. The reason it's important to find an "old house" electrician is that he will understand the need to fish wire and install upgrades in a way that causes the least damage to plaster and finishes. Get referrals from neighbors, the local historical society, or a lighting/electrical store that caters to a neighborhood or clientele with old homes. Check company websites, too; some contractors specifically state a familiarity with restoration. —*the editors*



I have a tiny—*tiny!*—kitchen in my ca. 1925 Arts & Crafts/ Colonial Revival house. It was tempting to create a space more geared toward modern flow, but alas, I'm an old-house purist. Would you please do more articles about small kitchens, especially those that remain from the 1920s–30s?

—*Matthew Corso, Westwood, N.J.*

Looking at our online archive, yes, I think we're overdo—to seek out more kitchens in the original footprint (in bungalows, Dutch Colonials, modest Tudors, etc.), and also to retag previous articles as "tiny kitchens," or put together an online compendium.

For now, go to oldhouseonline.com,

and try searching these key words: cottage kitchen • bumpout kitchen • revival kitchen bungalow • English cottage kitchen • kitchen well planned.

More bungalow-era kitchens appear on our sister site, too: see artsandcraftshomes.com.

—*Patricia Poore*

I am repairing my old 60+ year-old fence. I like the old rounded-top metal mesh. I can save and reuse most, but do you have you any idea where to get more, if it still exists at all?

—*Paul C. Gorachy, Quincy, Mass.*

Yes, that galvanized wire fencing is still made, along with matching gates. I can give you two good sources. Search "decorative double loop wire" at American Iron Fence, americanironfence.com. Search "woven roll top wire fence" at A Rustic Garden, arusticgarden.com.

The type is called loop fencing (single-

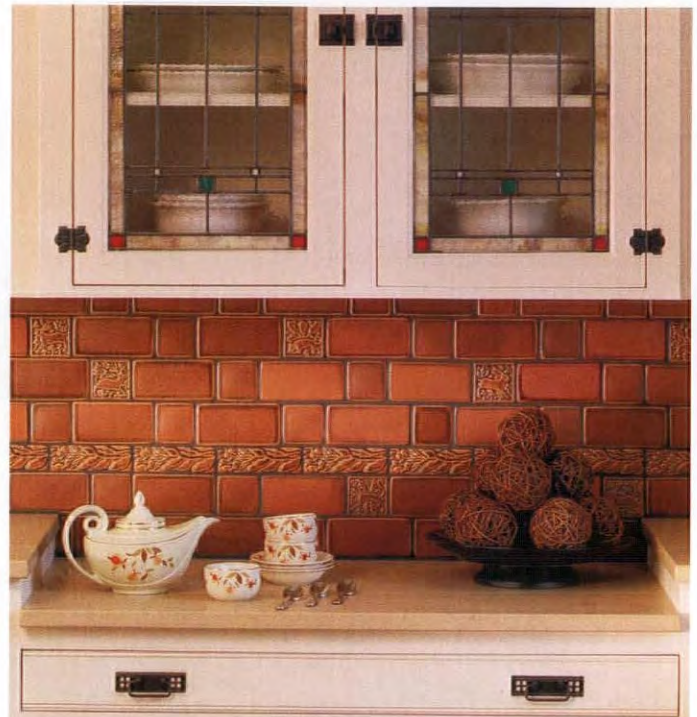
or double-) or woven wire fencing. It was popular from the 1920s (maybe earlier?) through around 1970 but has a rural charm. Home Depot sells what they call Border Fencing that has a similar look, as well as other ornamental steel-wire options, but they're not quite this old-fashioned fencing type. —*Patricia Poore*



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“They locked the cabinet and then lost the key. Must clean it out!”



The built-in cabinets in the living room of our circa 1900 house have brass cabinet locks, but there is no key. One cabinet swings open, but the other is firmly locked—and it's full of the previous owner's oddball junk. We thought about drilling out the center, but realized that won't free it because it's a bolt lock (the bolt slides from one side to the other as the locking mechanism is worked). —*Robert Oswald*

THE FIX

Most keyed cabinet locks were made by either Yale & Towne or by Eagle Lock, writes Lauren Slaughter of Village Salvage, a family-owned specialist in antique hardware and house locks in Waynesville, Ohio. (villagesalvage.com) To open or close the door with such a lock, the key must first release the deadbolt. The key itself often serves as the handle you use to pull the door open—a reason never to remove the key!

Some door locks are both maker-marked and carry a model number, Slaughter tells us. (Others carry only a number, or the brand name.) In such cases, an antique hardware specialist or salvage dealer can help you find the exact lock you need. (A quick search on Google for the number found on this lock turned up a close match in a new lock: a keyed drawer deadbolt for a 1 1/4"-thick door, #1XRY3 by Southco.)

If the lock isn't marked, searching for a match online may be disappointing. The easiest route is to take it to a good salvage store with a large hardware inventory and ask them to check it against items on hand. While you're waiting, check the locks in old cabinet doors and drawers they may have for sale to see if any match the one you need.

Still no luck? Since you have access to the lock on the open door, remove the screws from the back and it should come off easily. Take the lock to a good locksmith, who may be able to make a new key by working a blank in the existing lock, cutting it as necessary to move each mechanism inside. Have two keys made. Try the key on the other lock. If it doesn't work, you can ask the locksmith to make a house call and rejigger the extra key. (Last resort: saw through the bolt with a Sawzall—but you'll still need new hardware to open and close the door.)



Share Your Story!

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



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INSPIRE

RESCUE IN VERMONT

**SALVAGED PARTS STAR
IN THIS CA. 1830 CAPE,**
where wicker pieces and
shop-style lighting furnish
the back porch. **page 58**



58

A TENDER REVIVAL

Farmhouse renewal with salvage.
+ USING VINTAGE PARTS

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THE CHINABERRY KITCHEN

A 1910 house with bold new work.
+ COLOR PSYCHOLOGY

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AN ARTIST'S HOUSE

Ultimate reuse in Provincetown.
+ SUMMER & WINTER DRESS



Using a cache of salvaged finds, the homeowner, architect, and contractor together rescue



DESPITE ITS CHARM—the ca. 1830 house is composed of two separate structures pulled together sometime in the distant past—“it was in bad shape,” says Jane Benson Ackerman. “Every time it rained, a waterfall came in through the basement.” She felt ready to move on from her long-time home in Vermont.

The kitchen was dark and pokey, with yellowed linoleum countertops and beat-up plywood cabinets. It was inhabited by unwanted residents, and she does not mean ghosts. “I once opened an upper cabinet and a family of mice, several generations of them, looked down at me. I never closed a door so fast.”

A TENDER Revival

BY MARY ELLEN POLSON / PHOTOS BY ROB KAROSIS





tumbledown farmhouse in Vermont.

BACKYARD LIVING

Sheltered beneath the roof, a new porch opens to a terraced yard. Shoring up the slope with a retaining wall built from salvaged stones and bricks gave the new landscaping a time-worn character.

In the rebuilt garage wing on the left, the new porch opens into the mudroom. The new kitchen is on the right, with the guest room above it. **OPPOSITE** Fully insulated and crowned with a Kynar-coated standing-seam roof, the old Cape is ready for another 150 years.



FARMHOUSE STYLE

Simply furnished and filled with books, the living room is in the main mass of the old house. The revived master suite is above, with a refreshed bath that has a salvaged, clawfoot bathtub.

Having just gone through a bad breakup, Ackerman searched for a new place in town, but nothing felt quite right. Plus, she knew she had a true antique on her hands. "It was a classic 'big house, little house, back house, barn', with the 1830 Cape section offset from the ell, overlapping on just one narrow corner." Ultimately, she decided to stay and renovate. She was in no hurry, however. "I have really high standards. And I had clear idea of how I wanted the house to look."

Renovations took place in phases, starting with turning the living and dining rooms into a single room and reconfiguring the main staircase while tweaking spaces upstairs. For the last and largest phase, Ackerman hired architects Pi Smith and

Stephen Branchflower of Smith & Vansant Architects, along with contractor Ludwig Leskovar, to turn her plans into reality. (Leskovar has since relocated out of state.)

Along the way, Ackerman assembled an impressive collection of architectural antiques that would both suit and amplify the historic character of her home. "It was a very thoughtful process, all in all. And, as is not often the case, the architect and the builder and I became very close friends during the project."

Her wish list included a large, bright, eat-in kitchen centered around a salvaged, wall-hung, porcelain-on-cast-iron sink; a new laundry/mudroom convenient to the backyard; plus an office and studio space. (Ackerman owns an event design and



TOP Floor-to-ceiling bookcases in the living room hold part of the owner's large collection of books. The old wicker chaise longue is a piece from a Great Camp that once belonged to the owner's great-grandparents. **RIGHT** Niches for books appear throughout the house, even at the base of the main staircase. **ABOVE** Earlier owners Sylvester and Etta Hebert posed before the house in this archival photo.

Furniture is vintage, too

—much of it inherited from an old family Great Camp at Lake Placid. The house was gigantic, so there was plenty of furniture to go around. “Very little of it is valuable,” but it seems to fit perfectly into these modest-size rooms.





KITCHEN FROM SALVAGE

Found at a local salvage yard, the large, wall-hung double sink is the centerpiece of the new kitchen—which was actually designed around it. The hutch is fitted with vintage glass from old windows.

In the generous, sunny kitchen, built-in pieces include a large hutch and a low open-shelf cabinet that doubles as a bookcase. Collected by the owner, vintage hardware sets were thoughtfully placed on drawers and doors.



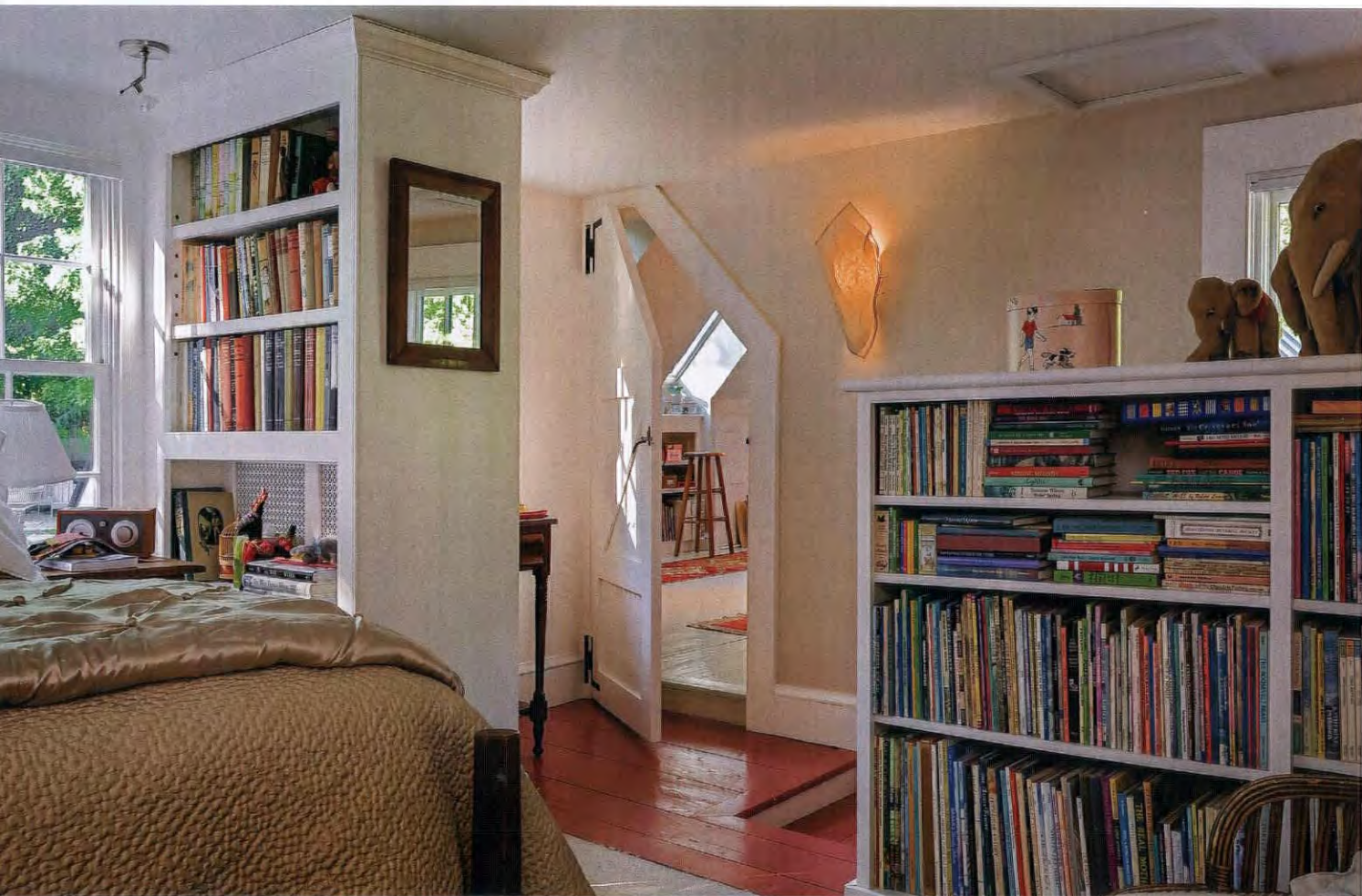
nooks FOR BOOKS



Even after the renovation, the house is only about 2,000 square feet. But the owner has 3,700 books! Look closely and you'll see them—not only on built-in bookcases, but also tucked into nooks carved out of the walls. Once a professional bookseller, Jane Ackerman takes her collection very seriously. "There are bookcases in every room of the house, including the bathrooms," she says. Volumes are arranged room by room, by genre: fiction (alphabetized by author) in the living room, biography in the master bedroom, children's books in the guest room, gardening in the back hall, and so forth. "I put them all in a database because I would think I had a certain book, but then I couldn't put my hands on it. It was driving me nuts."

Finding space for so many books in a modest-size house with knee-walled ceilings upstairs was a real challenge—and a design directive from the get-go. In fact, the many floor-to-ceiling bookcases in the living room went in before the Smith & Vansant team came on the scene. Cookbooks are stowed on open shelving in the kitchen, and another floor-to-ceiling bookshelf flanks the dining area. Bookcases furnish the powder room and guest bath and can be found at the bottom of the main staircase. But the pièce de résistance is the bookshelf over a radiator in the guest room. Not only does it conceal the radiator, but it also separates the sleeping area from the stair landing and studio beyond.

ABOVE Book nooks are even cut into walls. The owner fashioned the powder-room mirror from an old snowshoe. The soap dish/glass holder is a salvage find. **BELOW** The guest-room bookcase, part of a radiator cabinet, lends privacy as a room divider.



Savaged fittings in the studio include an old soapstone sink set on a custom-made base and a vintage ribbon case lit by the window behind it.



BELOW The rail for the back staircase is the repurposed mast from Ackerman's childhood sailboat, with rigging still attached. The antique tool over the bar storage cabinet is a log caliper, once used to measure the width of timbers.

management company, Kith & Kin, kithandkin.com)

The old garage was torn down and rebuilt as a single-car garage with an adjacent mudroom; Ackerman's studio and office are overhead. The new wing added just 665 square feet to what had been a small, two-bedroom house. The kitchen was taken apart and the house jacked up in order to pour a new foundation to replace the dirt floor.

Salvage is a recurring theme here. ("I searched ebay, antiques shops, auctions, salvage places. It was *so* fun.") The vintage sink, which Ackerman found at a salvage shop and had kept in the barn for years, is front-and-center in the light-flooded kitchen. A large built-in, designed to look like a vintage piece of furniture, holds dishware and serving pieces. Adding to the charm are diverse sets of salvaged hardware on cabinet doors and drawers. Floors are laid with locally salvaged, hand-planed, wide-plank floorboards.

In the adjacent laundry/mudroom, a low bathtub Ackerman uses to wash the muddy paws of her Labrador retriever, Rudder, is inlaid with late 18th- and early 19th-century English transferware tiles she bought from a collector in the U.K. (More antique tiles were used in the new master-bath shower.) The stair rail in the back staircase is the repurposed mast from her childhood sailboat. Last but not least, there's yet another salvaged sink in the house: a vintage soapstone beauty now in



Ackerman's studio. Architect Pi Smith designed a base for it.

Not surprisingly, much of the furniture is vintage, too—almost all of it inherited from Ackerman's great-grandparents' Great Camp at Lake Placid, where she spent summers on the water. ("I have a photograph of my great-grandmother in front of a lean-to, having a picnic in her fur coat.") The house was gigantic, so there was plenty of furniture to go around. Very little of it is valuable, she says, but it seems to fit perfectly into the modest-size rooms.

The new foundation was part of a larger plan to address drainage problems on the lot, which Ackerman describes as "a little corner of a big piece of land." A brook runs through the lot at the back. What had been a steep hill in the backyard was carved into levels, now held in place with a retaining wall and accented with foot paths. The moss-covered stones were, of course, salvaged from an old Vermont farm. Talk about instant history: "That retaining wall looks like it's been here forever."

Surprisingly, despite all the upheaval—the washer, dryer, and refrigerator all spent time in the living room during the last renovation—the overall footprint didn't change much. That said, the house now accommodates a one-room Airbnb rental on the second floor, not to mention another full-time resident: Jane's husband of seven years, Randy Kerr. "He came on the scene just as the paint was going on the house," says Jane Ackerman. Although she hadn't envisioned the house as a space for two, "it couldn't be a better fit for me and my husband."




ABOVE The king-size bed in the master bedroom is tucked into a dormer just wide enough for it to fit. **RIGHT** (from top) The combination mud/laundry room is easily accessible from the backyard. The mahogany countertop can be extended over the doggy bath for folding laundry. Patterned square tiles are English transferware, ordered online from a British collector. The clawfoot tub in the master bath is salvage, as is the apple ladder used as a towel rack.



USING ANTIQUE & VINTAGE PARTS

FOR RESTORERS, SALVAGED MATERIAL IS OFTEN JUST WHAT'S NEEDED.



 **TAKING THE PLACE** of local classified ads: Facebook Marketplace, where you can find a revolving inventory of everything from free cast-offs to the occasional treasure—locally. Pick it up and save on freight cost. You might find a bargain, like an antique, mahogany display case with glass doors for \$90, sold fast and cheap because the family was moving across country. In a recent visit, “Today’s Picks” included a 1959 Corvette, an active bee hive, window sash from a demolished farmhouse, and a Limbert sideboard. Find your location at FacebookMarketplace.com, then filter by distance from your town, price range, and category.

Other sources, tried and true, include salvage yards and antiques emporia, ebay, nonprofit architectural recycling centers, big flea markets, and even yard sales. Salvage dealers often arrange finds by type: porch parts, plumbing fixtures, lighting. Many (if not most) dealers post inventory online. The good news is, you can probably find whatever you’re looking for. The bad news is, so can the collectors, interior decorators, architects, and prop masters who will bid against you.

Keep in mind that most architectural salvage dealers have a far greater (and changing) inventory than what they show online. Call or email dealers with specific requests. Send pictures of items you seek, especially if looking for multiples.

Although many dealers give you the option of buying an item in as-is condition, others offer refurbishment services. Light fixtures, hardware, bath fixtures and fittings, grilles and other metalwork, fancier doors and windows, and smaller items such as medicine cabinets are all candidates for their makeovers. And some dealers create entirely new work from old parts.

Another tack entirely: buying salvage rights to a building about to be demolished. Dealers do that. Buying the rights to an entire demolition, however, would be too expensive if you’re only looking for a few things. Still, you can talk to the property



ABOVE Salvaged doors and stair parts suggest antiquity in a newly built cottage. **TOP** While some people use salvage as found art, restorers tend to reuse pieces as intended.

owner or demolition contractor about removing particular items, say, a mantel. You will probably have to remove the item yourself, on short notice. Keep an eye out for abandoned houses, redevelopment plans, and demolition permits. In some places, salvage companies hold public auctions, selling architectural elements to individual buyers after the demolition.

Before you go salvage shopping, make an inventory of what’s missing (or beyond saving) in your house. Then do a thorough search of your attic, basement, and cubbyholes, where parts earlier removed may have been hidden. OHJ readers have found 1910 kitchen cabinets, 19th-century chestnut flooring, stained-glass windows, pocket doors nailed inside walls, and light fixtures—all stashed away back when no one ever threw out anything of value.

You will need a few simple tools when you shop. Always carry a

tape measure—an 8’ steel tape like the ones carpenters use is a practical size—along with measurements for the areas you’re trying to fit. If you’re shopping for metal items, a magnet helps you determine if there’s any iron content under that peeling paint. (Magnets don’t stick to brass, bronze, tin, zinc, copper, lead, nickel, or aluminum.) If you want to incorporate salvage into an entire room or addition, bring your architectural drawings or room measurements, along with photographs.

If you’ll be working with a designer or general contractor, try to find someone experienced in using historic building materials as part of the work. These pros are often gifted at incorporating “found” period materials such as art glass, original doors, and beams and flooring, as part of the renovation or restoration.

Remember that your own original fixtures, cabinetry, hardware, and other built-ins in good condition should never be demolished or thrown away. If you really must remove something, try to reuse it elsewhere, store it for future owners, or sell or donate it to a reputable salvage dealer or reuse center.

A kitchen featuring deep red cabinetry in a 'Chinaberry' color. The upper cabinets have glass-paned doors with leaded glass patterns. The lower cabinets and drawers are solid red. A black range with a gas cooktop and a double oven is centered. The countertop is dark. Decorative items include potted herbs, a utensil holder, and bottles of oil. A light fixture is visible at the top right.

HUE KNEW?

This room proves that strong color, used well, becomes a neutral backdrop against which details sparkle. A tried-and-true magenta, Benjamin Moore's Chinaberry is color #1351 in the Classics collection.



THE CHINABERRY KITCHEN

Strong color unifies a revival kitchen in a 1910 Seattle house.

A NOT-TOO-BIG HOUSE WITH CURB APPEAL WAS WHAT MARISA MUNOZ WAS LOOKING FOR WHEN SHE CAME UPON THIS ONE ON QUEEN ANNE HILL IN SEATTLE. THE 1910 HOUSE, A TRANSITIONAL FUSION OF LATE-VICTORIAN AND CRAFTSMAN ELEMENTS, HAD JUST ABOUT EVERYTHING SHE WANTED: STEEP GABLES AND PRETTY WINDOWS; ORIGINAL MOULDINGS, HARDWOOD FLOORS, AND A ROMANTIC WINDING STAIRCASE. WELL MAINTAINED, THE HOUSE GENERALLY WAS IN MOVE-IN CONDITION . . . EXCEPT FOR THE KITCHEN.

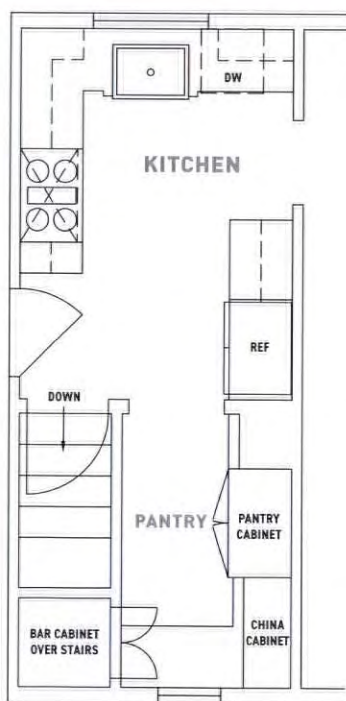
BY BRIAN D. COLEMAN / PHOTOGRAPHS BY CHRISTIAN J. ANDERSON



ABOVE Homeowner Marisa Munoz (at left) and interior designer Sheila Mayden enjoy the exuberant space.

TOP Inside and out, the 1910 house has elements both Victorian and Craftsman. The steep roofs, corbels, windows, and decorative half-timbering are original. Colors are a custom teal with accents of Tricorn Black and Zurich White, all from Sherwin-Williams.

OPPOSITE The 'Bussy' range by LaCanche is the centerpiece of the cooking area.



TOP The Pierre Frey wallpaper depicting neoclassical flower vases and cameos adds to the room's timeless period charm.

ABOVE A pantry lit by a stained-glass window is opposite the cooking area.

Remodeled by the previous owners, the claustrophobic room was fitted with cheap brown cabinets, very shiny black-granite counters, slate flooring, and—incongruously—baby-blue walls. Marisa knew she would want to redo it.

When she contacted Seattle interior designer Sheila Mayden, the two decided to begin with a small, manageable project: creating a brand-new, three-quarters guest bath for the family room on the basement level. All went smoothly, so, the following year, Marisa felt ready to tackle the kitchen. By now homeowner and designer had a great working relationship; Sheila knew that Marisa liked strong color and lots of detail.

Wisely, Marisa did not want to enlarge the kitchen, as that would have affected the adjacent dining room. Staying within the original footprint would also help preserve the essence

of the early-20th-century house.

The space was small, just 12' by 8'9", so planning was a challenge. The main cooking and cleanup area was nearly square, with just three walls: one each for the sink, the range, and the fridge. The pair decided to leave appliances in the same locations, but chose state-of-the-art replacements: a 36" 'Bussy' range from LaCanche (matte black with brass detailing); a built-in Liebherr refrigerator hidden behind cabinet doors; an apron-front fireclay sink; and a disguised dishwasher. The microwave oven would be tucked into the rear pantry.

Custom cherry-wood cabinets were chosen for their weight and solidity, and run to the ceiling in the traditional manner of a butler's pantry. Cabinetwork continues into the pantry area. Windows were added above the sink and at the back of the pantry, adding light and depth.

TOWARD A SUCCESSFUL KITCHEN

Interior designer Sheila Mayden admits that this kitchen project was complicated—but also wildly successful. Here are her tips for ensuring a good outcome for a kitchen remodel.

1. GET INSPIRED Before making any decisions, take the time to really look through books and magazines, and online at Pinterest, Houzz, and other design sites. Keep a notebook of favorites; it will help you and your designer.

2. PLAY WITH SPACE Analyze the room carefully, right down to the square inch, to maximize storage and to consider every element and detail.

3. RESEARCH APPLIANCES Read about your options and know all the specifications; choose wisely, as quality pays off. Do choose one focal point; this homeowner's LaCanche range became the center of the kitchen.

4. GO FOR CUSTOM CABINETS If your budget allows, invest in custom cabinets for a handcrafted, personalized look. You can also mix a custom piece or two with semi-custom cabinets.

5. ADD BLING Your kitchen is a workspace, but it should be beautiful and inspiring. To that end, have fun with color, lighting, and the hardware.



LEFT A built-in Liebherr refrigerator with freezer drawers is camouflaged behind custom panels with brass appliance pulls. The dining room is seen beyond. **TOP** A narrow pantry —8'10" by 5'5"—adds cabinets for storage and display. The stained-glass window by Unique Art Glass repeats the pattern of the wallpaper. **ABOVE** (left) Period details include a backsplash of hemlock beadboard and custom brackets. (right) Vintage elements include the apron-front sink, bridge faucet in polished nickel, and carbon-grey granite counters in a honed finish.



RIGHT Tucked under the stairs, a small powder room features a vintage corner cabinet from Italy, fitted with a painted basin and Rohl's 'Country Faucet' in brass. Walls and ceiling are papered in Pierre Frey's 'L'Arbre Indien'; Thistle paint from Sherwin-Williams on the wainscot echoes the colorful scheme.

LEFT A guest bath was created on the basement level. One-inch hexagonal porcelain floor tiles in black and white and custom-color subway wall tiles are graphic and yet old-fashioned. A Venetian mirror adds sparkle. **BOTTOM** The shower is outfitted in tile and honed marble.



For Marisa, who wanted to showcase her extensive collections of china and crystal, the cabinet color was a critical decision. She was smitten with Benjamin Moore's striking Chinaberry, a warm and saturated pink-red hue with a touch of purple. Designer Sheila Mayden admits she was initially nervous about using such a strong color. But "I found I love its bold exuberance in this space. It lends a rich background for period-inspired details." Marisa insisted on having the cabinets painted by hand. She smiles as she recalls the reluctant cabinetmaker telling her she would see brush strokes: exactly what she wanted, she told him.

Beveled- and leaded-glass fronts designed for the upper cabinets were modeled after diamond-pattern wood mullions found in upper sashes of original windows in the house. A china hutch is recessed six inches into the east wall of the pantry, fitted with a leaded-glass door for additional display. For symmetry, the design matches that of the breakfront

opposite. Sculptural brackets, a 3 1/2" beadboard backsplash in hemlock, and traditional ball-tip hinges add turn-of-the-20th-century appeal.

"Details and finishes tie a room together," Sheila says. She and Marisa paid careful attention to selecting lighting, hardware, and wallpaper. With a beaded detail subtly matching the beading on the cabinet fronts, pulls from Water Street Brass were chosen in an unlacquered "living" finish that will develop patina over time. A flowing floral wallpaper in rose on cream perfectly complements the cabinet color. A new stained-glass window in the pantry picks up on the wallpaper's ribbons and roses. Marisa found the 1920s nickel-plated pendant that hangs above the sink.

It took nearly a year to complete, but the project is exactly what Marisa Munoz hoped it would be. A careful orchestration of color, pattern, and period details invites people inside, whether to prepare a meal or just to enjoy the room.

TRUISMS ABOUT THE PSYCHOLOGY OF COLORS

COLOR TRIGGERS INSTINCTUAL AND OFTEN UNCONSCIOUS RESPONSES.

 All things being equal, a wall painted green will create an ambiance and evoke a response that's different from the same wall painted orange. But all things are rarely equal. A given hue is tempered by its value (dark to light), tone (degree of grey), and chroma (saturation or intensity). Color is affected by the room's degree of sunlight; by contrasting and adjacent colors; and even by personal associations. As we saw in the Chinaberry-color kitchen, a saturated "hot" hue acts as a neutral when it's used on most of the surfaces in a modest-size space.

Nevertheless, the theory of color psychology has been around for a long, long time, and explains why kindergarten rooms are decorated in orange and hospital halls are green. Certainly, neuroscience supports much of it. Here's a list of the primary and secondary colors and rooms in which they may work best.

BLUE It's the color of sky and ocean. Peaceful and tranquil, blue causes the body to produce increased levels of neurotransmitters (such as GABA), which helps us focus and relax. Blue is good for bedrooms, reading nooks, and studies.

GREEN Green is the dominant color of nature, so it's not surprising that the human eye is most sensitive to it. Did you know we can see more tones and shades of green than any other color? That was evolutionarily important. Green is calming, restful, and healing, so it works well in bedrooms and living rooms.

YELLOW Yellow is a color of energy. It stimulates the intellect. It's good for

cool, north-facing rooms that need to be warmed. It also speeds human metabolism and so has long been used in kitchens and dining rooms. But beware: Yellow is not restful, and may enhance feelings of emotional distress. It's not a good choice for a quiet study or a bedroom. Studies have shown that people tend to lose their tempers, and babies cry more, in yellow rooms.

ORANGE Orange conjures warmth and energy, bringing memories of fall leaves and pumpkins. Orange aids digestion and thus is a good color for kitchens and pantries as well as dining rooms.

RED Red is the most intense color



emotionally; it stimulates heartbeat and respiration. Red is the color of love and passion; it attracts attention immediately. It's a sociable color, and it stimulates the appetite. Red works well in dining rooms, kitchens, and libraries.

PURPLE An expensive color to make, purple was long associated with royalty and luxury. Today, purple accents add sophistication. Mixing the calming influence of blue and the intensity of red, purple stimulates creativity and wisdom, and is often used in academic institutions.



FAR LEFT A sunny ivory-and-yellow kitchen is clean, light-filled, and warm in this Victorian brownstone house. (Designed by Paul J. Somerville, pjsomervilledesign.com)

LEFT Used in the dining room of a 1949 Royal Barry Wills Colonial Revival house, the historic salmon-red wall color feels surprisingly contemporary.

An ARTIST'S HOUSE

ULTIMATE SALVAGING
IN PROVINCETOWN

THE PAINTER John Dowd inhabits a sweetly picturesque, ca. 1820 cottage in Provincetown, Massachusetts, the old seacoast town at the outermost tip of sandy Cape Cod. Behind its trim picket fence, the white clapboard house has an agreeable irregularity, lending it a unique charm that had made it a favorite of vintage postcard publishers, who photographed it to appeal to the tourist trade.

Provincetown, once a whaling port and then a Portuguese fishing village, has long attracted an array of summering bohemians, many of them artists and writers from New York's Greenwich Village and beyond. After the demise of its salt, ice, and whale-oil industries, the town consciously began a tourism program emphasizing its Yankee past and quaint architecture. The town hoped to attract enthusiasts of the Colonial era, as well as artists who would come to paint its scenic shores.

In like manner, John Dowd came to town. Newly graduated from Notre Dame's School of Architecture in 1983, John arrived for a summer beach vacation and worked as a houseboy at a guesthouse in exchange for rent. Having painted in oils since childhood, John began doing landscapes and street scenes of the town's historic buildings. Six months later he was still here, selling his works at a local gallery instead of beginning a career as an architect.

**STORY AND PHOTOGRAPHS
BY STEVE GROSS & SUSAN DALEY**





The owner added salvaged green shutters and screen doors as well as old panes of wavy glass to his ca. 1820 cottage in Provincetown.



ABOVE A comfortable chaise is covered with a plaid for “winter dress” in a corner of the living room. The narrow “captain’s stairway” has steep risers and shallow treads to minimize the use of space. An informal gallery showcases the work of what locals sometimes called “wash-ashore artists.”

BELOW Like a multi-generational New England home, the house is furnished with pieces from different eras: Empire, Victorian, vernacular.



Ten years later, he bought the rundown cottage, which had been “on the market forever,” in the West End. Although the house at first was not attractive to him in any way, he saw that it was large enough to contain an art studio—and that character lurked behind some extremely unsightly renovations that had taken place in the 1950s and earlier.

“The cottage was unwanted, unloved, and covered in ugly aluminum siding, which, much to my relief, peeled off in one afternoon, like foil on a baked potato,” he says. “My idea was not a total makeover. Instead, I set out to put the house back the way it used to be . . . on a budget of just about zero.”

Slowly he refashioned the cottage, putting to use whatever salvaged materials came his way. He intended to bring its appearance back a century or two, imbuing it with what he calls an “Old Massachusetts ambiance,” somewhat in keeping with Wallace Nutting’s imaginative recreations of an idealized New England past.

Wanting it to feel like a multi-generational,



SALVAGE & FOUND ELEMENTS

To create a "book nook" partition off one parlor, Dowd combined twin-sized bedspreads used as portière curtains with a salvaged neo-Gothic transom. The goal was "Old Massachusetts ambiance," he says.



ABOVE The cottage, with Greek Revival pedigree, grew by accretion to acquire an asymmetrical charm. A century ago, it was a popular subject for tourist-trade postcards.



The 1910 stove in working condition came from a yard sale in Dorchester. The same day, the owner also found wood paneling scraps now recycled to the wall behind the stove.



ABOVE A general-store kerosene lantern with a tarnished tin shade hangs above an old enameled sink with a butcher-block counter; all were salvage items. **RIGHT** The bunkroom's three brass beds were acquired one at a time. The room recalls the days when the second floors of Provincetown houses were often kept for boarders or seafaring men. **BOTTOM** A homespun coverlet, a hooked rug, and lace curtains suggest "Old Massachusetts."



old New England family home, John began haunting local salvage yards, junk shops, and estate sales, in search of inexpensive (or free) local materials. Old shutters, screen doors, and panes of wavy glass began to turn up. He treated the house as sculptural assemblage.

John came upon an elegant, period fireplace mantel and a china cabinet stripped from a similar old house; both happened to fit exactly into his living room where those elements had gone missing. Discovering a discarded transom, along with some twin-sized bedspreads to be used as portières, he was able to fashion a cozy little "book nook" off the parlor.

The spacious kitchen that had been built as an addition, last modernized in the 1950s, was completely restyled to resemble the one in his grandparents' antiques-filled Victorian. John wanted to make the room seem "much older and not too fancy, but not too rustic either." He

found a 1910 woodstove in working condition, along with a walnut table with captain's chairs like the ones he remembered from childhood. He rescued shiplap boards at a yard sale and with them covered a section of wall, against which hang cast-iron pans and his grandparents' shelf clock. A heavy, enameled farmhouse sink along with a butcher-block counter turned up at another salvage yard. At the end of a day scouring the Brimfield flea market, John snapped up a big white kitchen cupboard that no one wanted, for \$40. He strapped it to the roof of his Volvo and drove it home.

What John Dowd likes best about his salvaged items are the many imperfections that make them interesting. "The house is my greatest art piece, my most creative work," he says. "I've used my architectural skills, my love of art, my childhood memories ... all in a construction that is always changing."



SEASONAL DECORATING

SOME HABITS OF EARLY HOUSEHOLDERS ARE WORTH REPEATING.

Provincetown artist John Dowd remarked that he'd covered a chaise in a plaid blanket for its "winter dress." (See previous story.) During the cold season, wool tartans cover beds in his home, adding visual warmth as well as creature comfort. His unstudied practice is actually a throwback to seasonal decorating—once common practice in early houses without window screens and central heat or air conditioning.

The most familiar summer change is the use of **SLIPCOVERS**—lighter weight, often light-colored, washable coverups for upholstered furniture. Not only do slipcovers protect furniture against sunlight and sweat, but they also dramatically change the room. If

you also take up a heavy rug and swap out a few decorative objects, you can have an entirely different look, summer and winter. Traditional materials for slipcovers include cotton and linen blends, cambric, muslin, twill, and cotton duck.

BUG BARS Also called mosquito bars (in the sense of "barriers"), these are simply open-weave or lightweight fabrics used to wrap or cover chandeliers and picture frames. Insects leave hard-to-remove "specks," especially on crystal and gilding.

GRASS MATTING Just as slipcovers brighten a room and give it a summer makeover, straw matting once lightened the floor and made it feel more like summertime inside. Grass matting might be colored, woven with designs, or made of small squares sew together. But, like carpet, it was a wall-to-wall installation. The matting might be laid on top of wool carpet in spring and summer—or used beneath the wool carpet as a pad in fall and winter. In the latter case, the wool carpet would be taken up in spring, cleaned, and rolled for storage; the cooler mat remained to protect the floor and keep down dirt and dust.

Covering up in summer

gives the house a period look, suggests earlier lifestyles—and is also practical.

The use of slipcovers and sisal or seagrass floor coverings is still popular.



ABOVE LEFT Simple seat covers tie on to add summer color and protect upholstery in a Georgia house museum.

RIGHT For protection against bugs coming through open windows, chandeliers were wrapped in lightweight fabric to prevent fly specks. Note the summer window dressings. The 19th-century painting is by Mary Ellen Best.



Captured on CANVAS

In hot weather, a cotton slipcover felt better against the skin than wool, horsehair, or silk. Best of all, slipcovers were washable. The watercolor paintings of Mary Ellen Best recorded family and friends socializing in comfort on slipcovered furniture, in both modest and high-style houses. Paintings of English and American interiors depict decorative summer coverings used on easy chairs, side chairs, sofas, and daybeds.

INFORMATION ADAPTED FROM "BUG BARS AND SLIPCOVERS" BY RABBIT GOODY AND JILL MANEY, EARLY HOMES MAGAZINE ARCHIVE.

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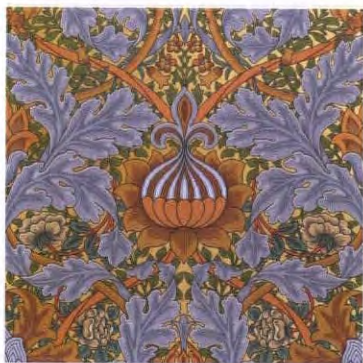
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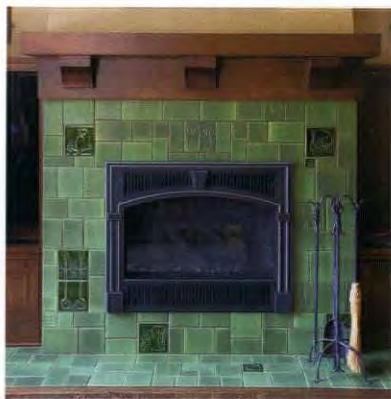
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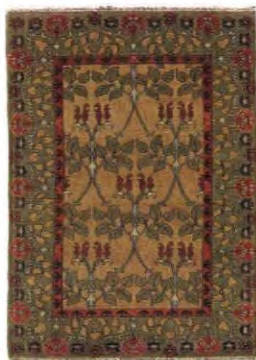
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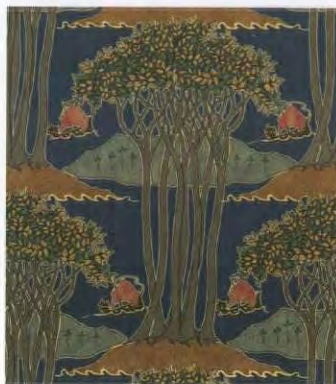
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HARDWARE (brass) Baldwin baldwinhardware.com

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LANDSCAPE DESIGN Janet Cavanagh Landscape Architect, South Stratford, VT: jclainc.com

INTERIOR DESIGN DPF Design, White River Junction, VT: dpf design.com

ROOF Kynar Ultra-Cool low-gloss metal roof, matte black Englert englertinc.com

INTERIOR PAINT color DKC-80 Donald Kaufman Color donaldkaufmancolor.com

p. 59 **WICKER** Maine Cottage mainecottage.com

PORCH LIGHTS similar available from Barn Light Electric (Seaside shade) barnlight.com

p. 60 **SOFA** 73" 'Bantam' sofa Design Within Reach dwr.com

p. 62-63 **CABINETS** Jericho Woodworking, White River Junction, VT: jerichowoodworking.com

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The result is shocking and somehow looks unfinished. It's like the two houses are hiding behind a mask, just as the rest of us recently have been.

“Four-square and one bad façade ago . . .”

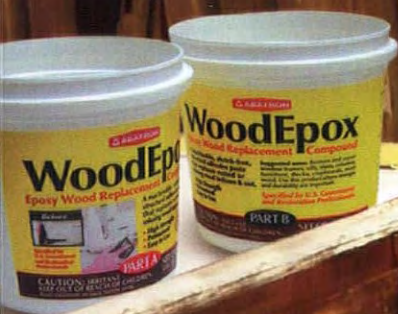
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