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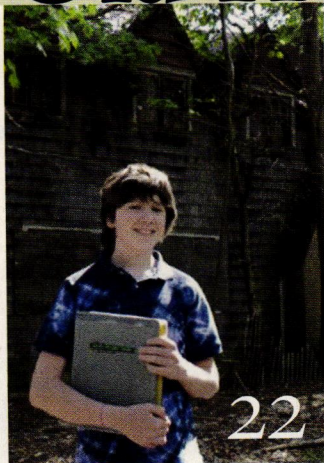
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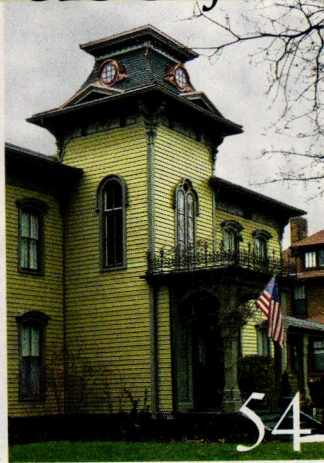
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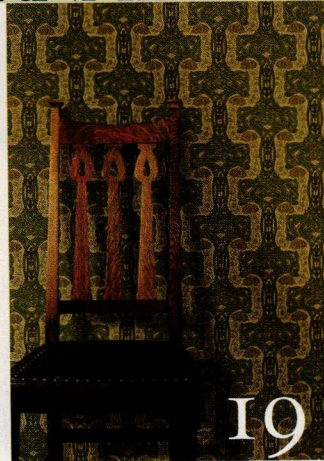
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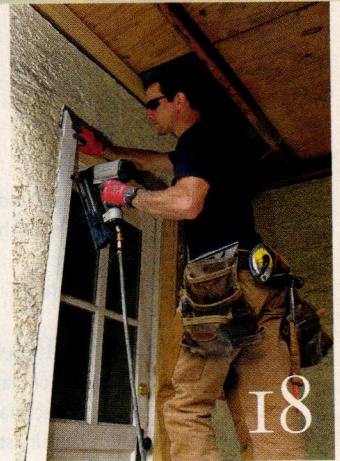
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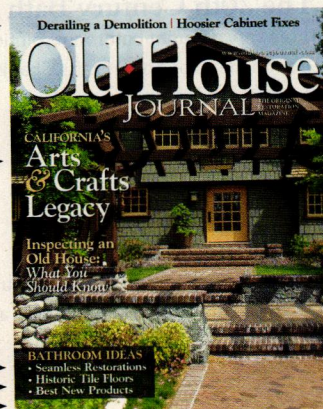
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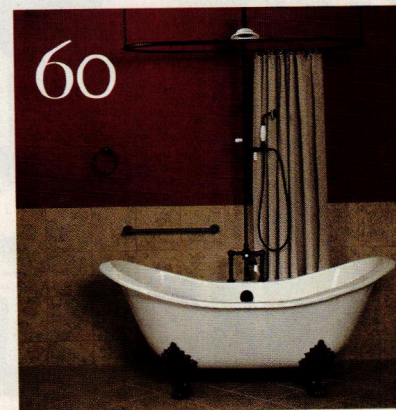
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Cover: Photo by James C. Massey. A beautifully restored Greene and Greene house in Claremont, California, boasts period details and a sympathetic pergola addition. Story page 30. Visit oldhouseonline.com.

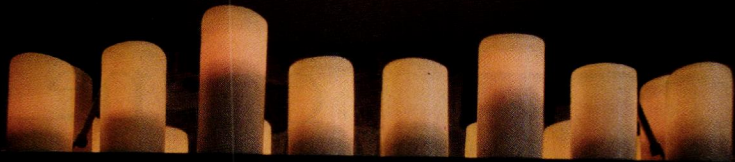


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NICK SAVOY PHOTO

Bath Inspiration Galore

If your home is from a different era than the three early 20th-century baths we profile on page 38—or if you're just looking for even more inspiration before embarking on your own bath redo—be sure to check out our photo gallery of the best bath transformations to grace the pages of our magazines.

Arts & Crafts in California

Claremont, California, boasts a treasure trove of Arts & Crafts architecture (see some of its houses starting on page 30), but it's not alone. California's swelling population in the early 1900s, combined with the outdoors-centric design of A&C houses, left a rich legacy of dwellings from the era across the state. Our guide to California's Arts & Crafts enclaves can help you find the best places to study this architectural style in the wild.

Ease Inspection Woes

Receiving a sizeable inspection report with a seemingly endless list of things to fix is enough to give even the most ardent old-house aficionado second thoughts about buying a fixer-upper. If you're feeling the sting of the inspector's search, share your concerns in our special forum at MyOldHouseOnline.com. Those who have been there before can help soothe your worries—and let you know what to watch out for.

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editor's note

Baths, Buildings, and More



MARK W. ABBOTT PHOTO

I'VE RECENTLY SPENT SOME TIME looking at houses with a friend who's in the market to move. Her criteria: An older home, with mostly original features (she reads OHJ, after all). While I suspected she'd have a hard time finding both "old" and "original" in the neighborhoods she likes, I've been surprised by how much personal taste, influenced by contemporary fashion, I find seeping into even the most carefully maintained gems of the late 19th and early 20th centuries.

One notable example we toured was a Folk Victorian farmhouse whose clawfoot tub had been replaced with a black drop-in Jacuzzi punctuated by shiny brass fixtures and a black-and-white checkerboard patterned 2'-tile marble floor that would have been right at home in an Italian Renaissance museum. We also visited a gorgeous, slate-roofed Tudor left almost original (down to its red oak floors), save for the entry-hall closet that had been transformed into a dark Pergo-floored powder room sporting a glass vessel sink and multi-colored Venetian pendant light.

These jarring juxtapositions reminded me that even conscientious and well-funded homeowners can get the details wrong, which is why we've devoted this issue to the subject of bathroom projects. Insider looks at three bath restorations from the same period, suitable for a range of houses from Arts & Crafts to Tudor (see "The 20th Century Bath," page 38). Floors are clearly high on the list of problem areas, so we did some digging on the recent history of tiled floors to offer up some different ideas from the past (see "Patterns in Time," page 26). Finally, we overview some great new bath products with period style—from fixtures to lights—that could be the perfect fit for your home (see "Bathroom Bonanza," page 60).

Stepping out of the lavatory and into the rest of the house, we look at a topic helpful to anyone in the real estate market these days: home inspections on older buildings. The subject can be a scary one—especially when an inspector forks over a three-page list of "concerns." But our story, by longtime contributor Jane Powell, will put you at ease. It outlines important questions to ask, problems that sound worse than they are, and when you should run away screaming (see "Scrutiny on the Bounty," page 44). Whether you're in the market to buy your first (or fifth) old house, or looking to find missing features for one of its most-used rooms, you won't be disappointed with our offerings this issue.

P.S. If you haven't visited us on online recently, you might not be aware that we've moved! Our new website, OldHouseOnline.com, combines stories from *Old-House Journal*, *Old-House Interiors*, *New Old House*, and *Early Homes* to create a terrific resource for period products, house tours, easy-to-follow how-to's, and more, all in one place.



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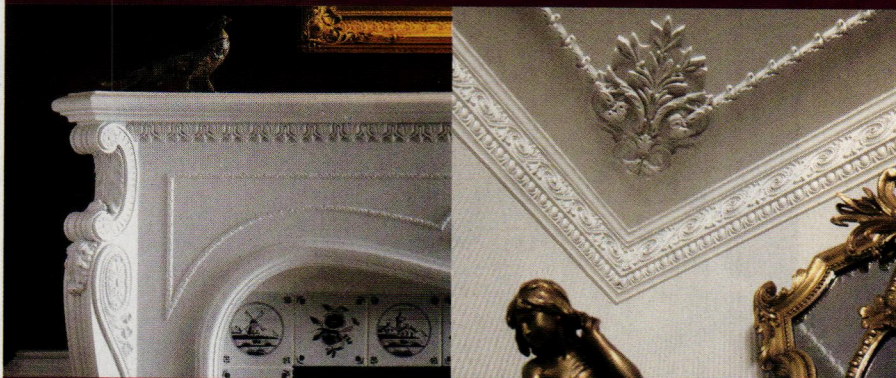
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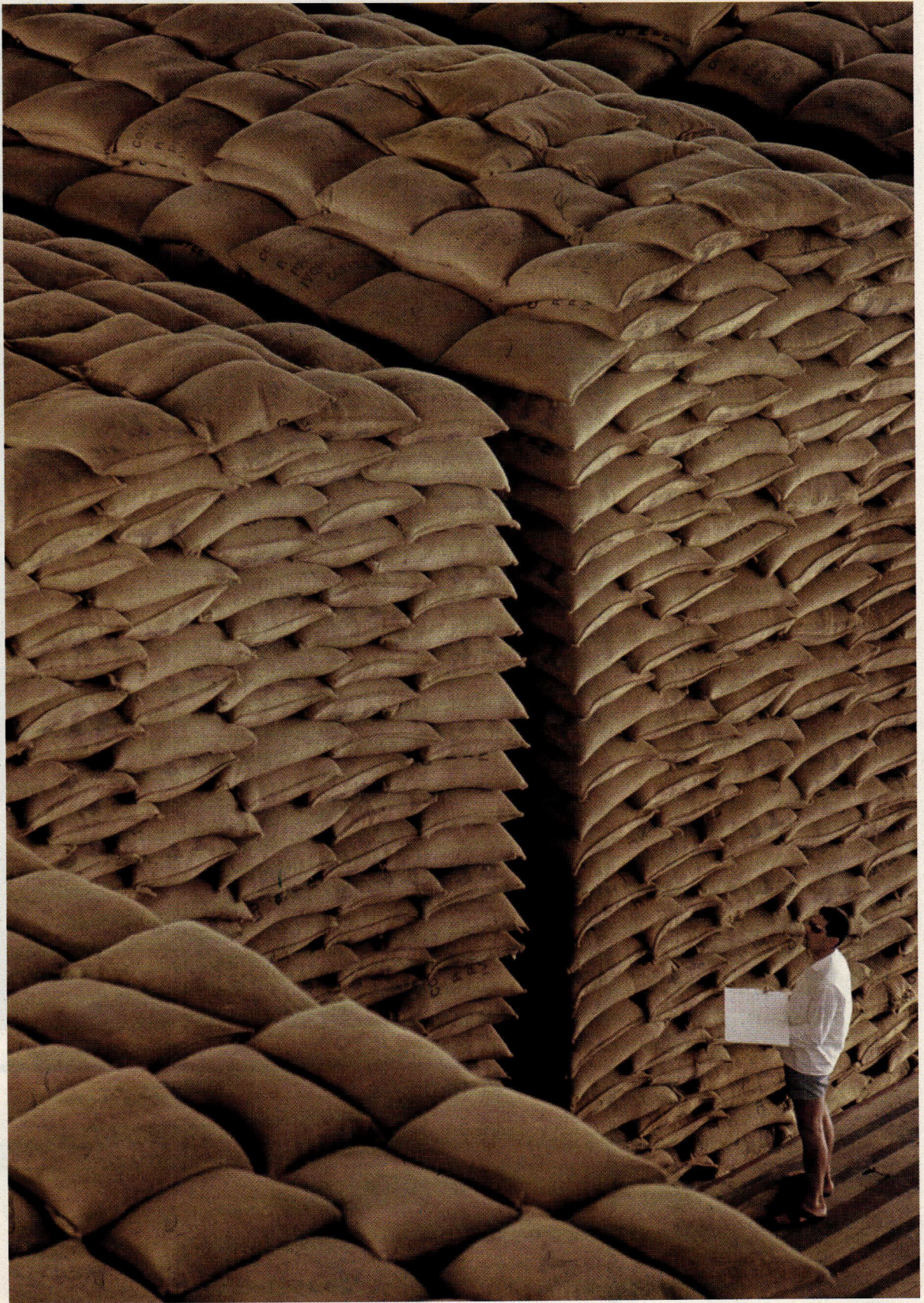
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Bruce Dale *for* National Geographic

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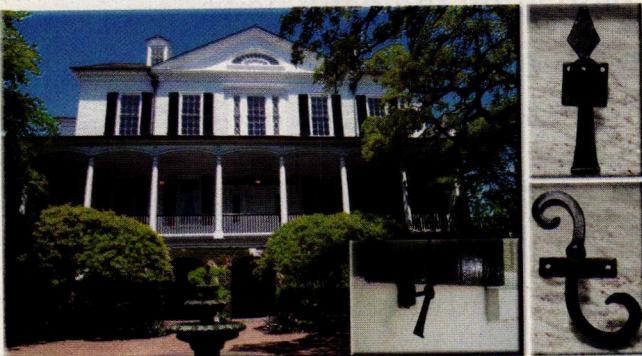
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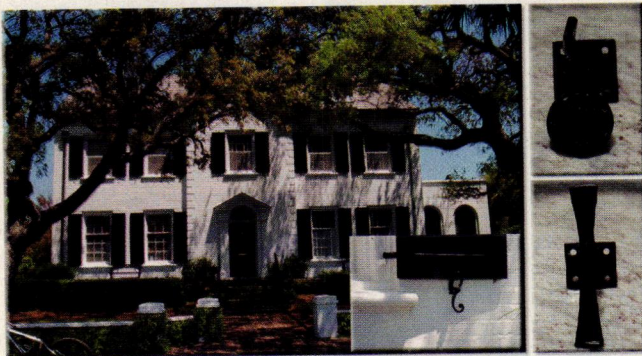
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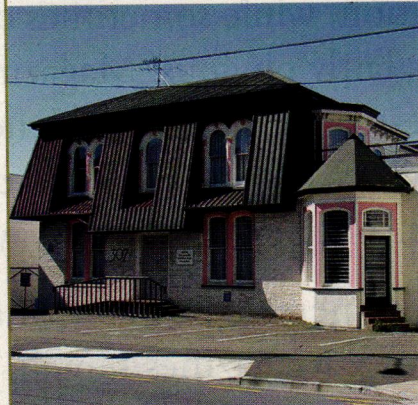
Remuddling, Kiwi Style

I was a regular purchaser of OHJ back in the '90s and still have the issues I bought back then. Sadly, OHJ disappeared off our bookshelves here in Wellington, New Zealand, and I mourned the loss of a great magazine—but last year I was elated to discover OHJ back on my local newsstand.



Although we are a long way apart, our old houses have much in common. In the later half of the 19th century, there was significant trade between New Zealand and the West Coast of the U.S. Despite being 7,000 miles away, New Zealand's ports were the nearest English-speaking harbors to the developing city of San Francisco, and easier for Californians to access than the U.S. East Coast. With

all this trade going on, it's hardly surprising that there is a huge similarity in American and New Zealand popular housing between the 1870s and 1920s [top].



Nor are New Zealand's old houses immune to remuddling. This Italianate house [above] is now used as an office space, its original features barely recognizable beneath fake stone cladding, an ugly roof, and various tacked-on additions.

Sandra Monk
 Wellington, New Zealand

His & Hers Magazines

We picked up one of the June/July issues that had problems with unglued seams. On the downside, the magazine came apart quickly. On the upside, this was the first time we both could read a new issue at the same time. Your stories and ideas were, as always, seamless.

Cliff and Mary Zenor
 Mishawaka, Indiana

Reader Tip of the Month

You have a great magazine, which I typically read cover to cover, but I was disconcerted by your author's safety advice in "Yankee Ingenuity" [August/September]. Tying an ordinary rope around your waist to protect against a fall could lead to broken ribs, a broken spine, or worse.

There are many fall-arresting systems with full-body harnesses on the market, which are designed to lessen the force of a fall. I own one and use it whenever I am working at any height. They start at around \$100, excluding the rope (I always use dynamic climber's rope designed to take a fall) and are well worth the investment.

Tom Bowen
Elyria, Ohio

Got a great tip to share with other old-house lovers? Let us know at OHJEditorial@homebuyerpubs.com.

Minding Metals

In addition to restoring my 1893 Victorian/Colonial Revival home, I am a professional metalsmith, so I was especially interested to read the article "A Riveting Tale" [August/September]. For the most part, I found that it outlined an easy way for the average homeowner to create a functional rivet. However, I was concerned that the galvanized bolts pictured can, upon heating, create dangerous zinc fumes, which can cause what is known as metal fume fever. I would advise anyone following these directions either purchase "black" hardware or work under adequate ventilation, eliminating the risk of inhaling zinc.

James Obermeier
Board of Directors
Society of North American Goldsmiths

From the author: The National Institute of Safety and Health recommends a limit of 5 mg of zinc oxide per cubic meter of air, averaged out over a 10-hour shift, and an acute exposure limit of 10 mg/cubic meter of air averaged over 15 minutes—both of which are much higher than the exposure risk on this project. They don't recommend respirators unless you're working inside a confined space. In our occasional use of this method, we have always heated the metal in a well-ventilated space (usually outdoors), and no one has experienced any ill effects. —Ray Tschoepe

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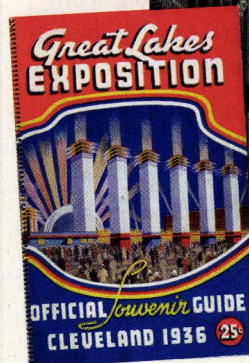
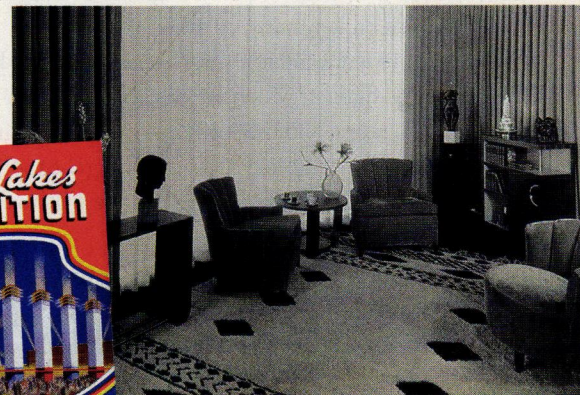
ON THE RADAR

A Fair to Remember

Anyone who's ever sung along with Judy Garland to "Meet Me in St. Louis" is well aware of the vaunted place the World's Fair held in American life in the early 20th century. This never rang more true than during the 1930s, when fairs offered a nation caught in the tide of the Great Depression a glimpse of a better future. *Designing Tomorrow: America's World's Fairs of the 1930s*, a new exhibit opening at the National Building Museum, explores the sense of possibility the fairs conferred, as well as their lasting impact on post-war America.

One of the exhibit's central themes is how fairs popularized Modernist architecture and design. "The fairs offered an opportunity for architects and designers to experiment at a time when there weren't many building starts because of the Depression," observes Laura Burd Schiavo, the exhibit's curator. A gallery entitled "Better Ways to Live" will showcase Modernist innovations by replicating displays from the fair's model homes, with furnishings by now-sought-after designers such as Gilbert Rohde.

Other galleries will explore cutting-edge ideas for transportation and electronics, with highlights like the "Futurama" model city that Norman Bel Geddes designed for General Motors at the 1939 New York World's Fair. As visitors walk through the exhibit,



The "House of Tomorrow" at the 1934 Century of Progress Exposition in Chicago featured furniture by Gilbert Rohde.

Schiavo hopes much of it will seem familiar. "These ideas have become part of the world we know today," she says. "Much of what you see coming out in the late 1940s, '50s, and '60s looked strikingly like what was presented at the fairs."

Schiavo also hopes the vibrancy of the exhibit will allow visitors to experience the excitement the fairs generated, even during a time of economic uncertainty. "They can see what it might have meant to someone who was struggling to walk in and see all this possibility," she says. "Everywhere you turned, there was the promise of a brighter future."

The exhibit will run from October 2 to July 5, 2011 at the National Building Museum in Washington, D.C. For more information, visit nbm.org.

OLD-HOUSE RESOURCE

Get Your Kicks

It's not often that a highway is championed by historic preservationists, but Route 66 is no ordinary road. Still dotted with many of the original businesses that sprang up during its heyday, the highway is a living tribute to mid-century Americana. Soon after Route 66 was decommissioned in the 1980s, preservation organizations started forming to protect its historic buildings, and the fight continues today. The latest ally is Carolyn Hasenfratz, who has expanded a website

she launched to help save a group of Missouri tourist cabins to include a directory of original businesses still in operation along what John Steinbeck dubbed "the Mother Road." While the directory is still in its infancy, it's a great place to start if you want to check out some of Route 66's historic landmarks—and there's also plenty of information here on the latest preservation efforts and how you can get involved. For more information, visit jmcnews.com.

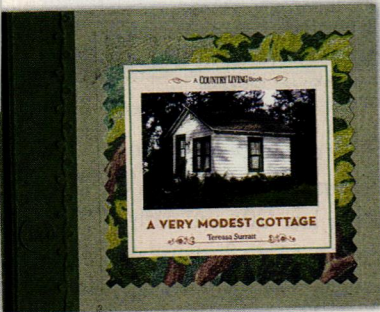
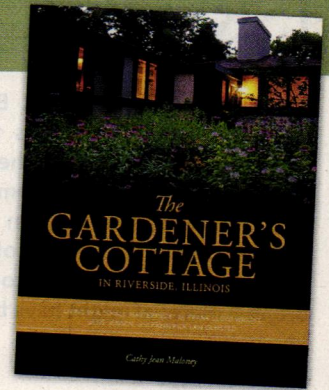
BOOKS IN BRIEF

When we hear the word “cottage,” most of us can instantly conjure a very specific image: a small house, impossibly quaint, perhaps with details like painted shutters, a picket fence, or overflowing window boxes. But as two new books prove, within those common bounds, cottages can have multiple variations—from an unassuming shack to the vision of one of the world’s greatest architects.

In *A Very Modest Cottage*, Tereasa Suratt tells the story of rescuing an old tourist cabin that sat next to her grandmother’s house in Illinois, transporting it to Wisconsin and transforming it into a cute, compact family getaway. The story that unfolds is equal parts inspiration and

book-like layout—incorporating Polaroid photos, scribbled notes, and historic artifacts—the book makes undertaking a project like this seem tantalizingly feasible.

The narrative that Cathy Jean Maloney lays out in *The Gardener’s Cottage in Riverside, Illinois* is less about DIY ingenuity and more about the experience of living amidst legends. Her humble cottage, which sits in a suburban Chicago neighborhood planned by Frederick Law Olmsted, was conceived by two of the early 20th century’s marquee names: Frank Lloyd Wright and landscape designer Jens Jensen. Maloney strolls through the history of this “small masterpiece presented by three great American titans” (as the real-estate ad she and her husband responded to described it), exploring the lives of the home’s original owners, the collaboration between Wright and Jensen, and the thrill of everyday life in an iconic house.



practical information, with tales on everything from installing drywall to shopping for architectural salvage. With its scrap-

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ask ohj

Q: Our mid-1920s Baltimore row house has what we presume are the original built-in kitchen cabinets from Hoosier. The countertops have been replaced with Formica that's in need of replacement, but we're at a loss as to what the original material might have been. Can you help?

A: **Nancy Hiller:** The Hoosier Mfg. Co., which operated from the turn of the 20th century until the early 1940s, was best known for the distinctive piece of freestanding kitchen furniture now called a "Hoosier cabinet," which revolutionized kitchen design by consolidating pantry-type storage with meal preparation in a single, compact location. Though other manufacturers turned out similar products, Hoosier was by far the largest maker, and the company name became permanently associated with this casework form.

Early in its history, the company devoted a lot of effort to distinguishing its product from competing built-ins, insisting that the Hoosier's portability, price, and efficient performance made it the superior kitchen furnishing. But during the construction and manufacturing boom of the 1920s, modular (or "sectional") cabinets became increasingly preferred over freestanding kitchen furniture, so Hoosier added built-ins to its product line to stay competitive.

Hoosier offered a variety of counter materials for its modular cabinetry. Porceliron (enameled metal), often used on freestanding Hoosier cabinets, was the default counter material for built-ins, too. According to a period sales manual, "Table (i.e., counter) tops, splash backs, and broom unit bottom pans are made of genuine Porceliron." Monel, a silvery rust-proof alloy of copper and nickel, was

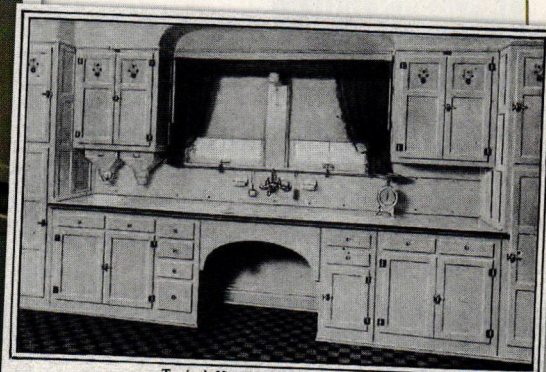
an alternative available by special order.

For customers desiring a more traditional look, the company offered hardwood made to order—"2" [thick] Rock Maple or 1 3/8" Ash tops and splash backs." A 1930 manual even provides a cross-section sketch showing how to install wooden counters with drainage grooves beside an undermount sink. If you choose hardwood counters, be sure to avoid pre-made butcher block, which has a very different look from authentic early 20th-century wood counters. A custom cabinet shop can fabricate wide-plank tops, alternating the grain for stability.

When installing wooden tops, be sure to allow for expansion and contraction. Early 20th-century wooden counters would not have had a high-gloss finish, but were likely oiled. Today, we expect counters to withstand a lot of abuse without staining or showing wear, so you should finish the wood with a matte polyurethane (such as Benjamin Moore's) or a renewable polymerized tung oil such as Waterlox in, at most, a satin sheen. Be sure to apply the same number of coats to the underside as to the visible surfaces to prevent warping.

Tile is another period-appropriate

A photo from a 1930 *Sweet's Catalog* (below) shows what the reader's Hoosier built-ins (left) might have originally looked like.



Typical Hoosier Kitchen Equipment

counter option referenced in Hoosier's built-in cabinetry sales literature. Tiled counters of the late '20s and early '30s were often made of 1" to 2" matte porcelain mosaic in Art Deco patterns such as pinwheels and basketweaves. Black and white were often combined, usually with dark gray grout and a black front edge. Mosaic tile, which is available in 12" x 24" sheets, has narrow grout lines that are less likely to show stains.

A final period counter choice is linoleum, finished at the front with a protective metal edge. Linoleum for counters should be laid on a waterproof substrate, following the manufacturer's instructions. After the linoleum has been glued down, slabs can be trimmed to size using a router with a flush-trim bit, then screwed into position from the cabinet interior. After installation, the linoleum should be sealed with proprietary finish. Although linoleum is durable, it is vulnerable to damage by sharp objects and should be used with some care on counters. 📦



Cabinetmaker Nancy Hiller is the owner of NR Hiller Design, and author of *The Hoosier Cabinet in Kitchen History* (Indiana University Press, 2009).

Have questions about your old house? We'd love to answer them in future issues. Please send your questions to **Ask OHJ, 4125 Lafayette Center Dr., Suite 100, Chantilly, VA 20151** or by e-mail to **OHJEditorial@homebuyerpubs.com**.



Evolution in Baths, Ahrens & Ott Manufacturing Co., Louisville, Kentucky, 1896

Bathing Beauty

FROM ALPHONSE MUCHA TO THE RIDGID TOOL GIRL, art and industry have worked tirelessly—and shamelessly—to bring us scantily clad women in the guise of clever product promotion. But who would expect to crack open a *fin-de-siècle* plumbing catalog and discover this titillating tableau?

Of course, one can hardly fault a little nudity in the service of an edifying educational message. A closer look at the small vignettes surrounding this 1896 Ahrens & Ott lithograph reveals the rich history of bathing across world cultures. Scenes include lolling ladies in a Turkish harem, the well-plumbed pleasures of Pompeii, a Japanese communal family tub, and an American Indian papoose frolicking in a hollowed log. Not coincidentally, these vignettes also reveal four more nudes.

Formed in 1865, the Ahrens & Ott Mfg. Co. had grown, by the date of this illustration, to become one of the country's leading producers of enameled cast iron plumbing fixtures. In late 1899, Ahrens & Ott would initiate a merger with 10 other plumbing manufacturers to form the Standard Sanitary Mfg. Co. (later known as American Standard). Always a leader in sanitary endeavors, with this image, A&O gave customers a new appreciation for the phrase "clean body, clean mind." 🏠

Bo Sullivan is the historian for Rejuvenation and the owner of Arcalus Period Design in Portland, Oregon. He is an avid collector and researcher of original trade catalogs.

old-house toolbox



TERESA COLEMAN PHOTO

Tool Belt

With tool pouches, grab-and-go is the name of the game.

BY MARK CLEMENT

Whether you're a professional carpenter or a weekend DIYer, you can't get by without a good tool belt, one that affords fast, efficient access to your stuff. No matter what you call it (bag, rig, belt, or pouch), one that suits you and your tools makes a big difference.

What to Look For

I have three main criteria for tool pouches: 1) I can walk and work easily, 2) I can access everything with a no-look grab, and 3) I can drop everything in, and snatch everything out, without having to wiggle or force it.

For that reason, I like leather bags and belts. Even after they're broken in, the pockets remain rigid enough to stay open, yet supple enough to let a hand pass in either direction. While padded belts can seem nice, they're often too thick to hook a tool on. More and more tools have belt hooks on them, which

is a feature I use often.

Tool belts are configured as either aprons or side bags. I prefer side bags, because they allow more mobility for climbing ladders, moving through joists, or bending to make cuts. I've often had an apron belt's contents appear on my lap when crouching down to work on something.

Side bags come in various configurations; some are complete sets, others individual components. For me, individual components work best, offering an unbeatable level of customization. My rig consists of two four-tiered side bags, one hammer loop, and a 2" leather belt.

How to Use It

While there are lots of three-pouch bags available, four-tiered bags have a game-changing feature—a slot for my square. Storage is seamless, and the no-look grab's a snap. I wear the same four-tiered bag on both hips, with different things in them.

Just below the square slot on the left is a soft-sided pouch for my tape measure. On the right, the pocket houses three hand tools: dikes, a screwdriver, and a 5-in-1 tool.

The third pocket is the largest, and I use it on both sides for general storage. It carries anything from racks of gun nails to caulk, a chalk reel, molding returns, even a notebook.

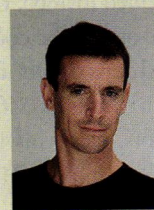
The fourth pocket, the lowest on my belt, gets lots of use. As a carpenter, I drive a lot of screws, and this is where I store them.

I also carry pencils, driver bits, a counter-sink, nail set, chisel, scratch awl, and utility knife. My side bags have abundant slots and sleeves to house these tools vertically, in their own space.

There are two leather hammer loops on each of my side bags, but I don't regularly use them for this purpose, because when I walk, the hammer hits my leg. Instead, I use them to hold tin snips for roofing or aluminum flashing. My hammer, meanwhile, swings in a rigid loop at the small of my back, where it's out of the way yet easy to reach.

The Bottom Line

I've worked with many DIYers, and most have an annoying habit: Despite having a tool belt, they don't use it. Instead, they leave the tape measure on the windowsill, then can't find it when it's time to measure the next piece. Or they mark something and put the pencil on the floor, only to find themselves later up on a ladder in need of a pencil. Sound familiar? No matter how awesome your tool belt, if you don't use it, it does you no good. 🛠️

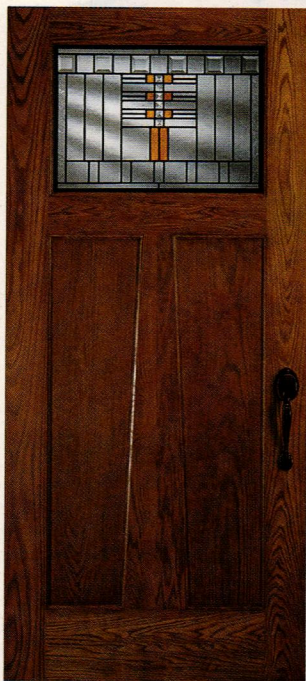


Carpenter Mark Clement is working on his century-old American Foursquare in Ambler, Pennsylvania, and is the author of *The Carpenter's Notebook*.

period products

BY CLARE MARTIN

Lighting, wallcoverings, and more for the Arts & Crafts house.



Craftsman Criteria

There's no doubt that an authentic Craftsman-style door is vital to the overall aesthetic of an Arts & Crafts house. If the original door fronting your bungalow has long since disappeared, you're in luck—Simpson Door has just introduced several new design options to its already broad Craftsman Door line. The new additions include a Mackintosh-inspired leaded glass panel, plus two new center rail styles on its one- and two-panel doors (an arched rail and a wedge mutt, shown at left). Doors in the Craftsman series start at \$650. Call (800) 746-7766, or visit simpsondoor.com.

Industrial Strength

It used to be that industrial light fixtures were relegated to warehouses and factories. But as architectural salvage grows ever more popular, early 20th-century industrial fixtures—like Holophane shades and caged “trouble lights”—have started popping up in homes of the same period. A new take on historic industrial lighting comes from designers Steve and Daniel Erenberg, who have imbued the classic trouble light with an understated elegance, in the form of turned wood handles, porcelain sockets, and carefully patinated iron cages. \$200 each. Visit earlyelectrics.com.



Fair Leather

Starting in the Victorian era and seeping into the realm of Arts & Crafts, tooled leather wallcoverings were a highly coveted décor item—so much so that methods like lincrusta and anaglypta (made from much cheaper fiber pulps) were invented to imitate them. Fast-forward a century or so, and it's just as easy to get the real thing. The folks at Interior Leather Surfaces create self-adhesive leather wall tiles or wrapped wall panels in a rainbow of shades, which can be embossed with more than 400 textures, grains, and patterns (including period-appropriate florals and animal skins), or even custom laser-tooled. Prices start at \$25 per square foot. Call (877) 231-2100, or visit leathertile.com.



Knotty and Nice

Given the movement's English roots, it's no surprise that Celtic themes and patterns are a natural fit for Arts & Crafts homes. Bradbury & Bradbury's new Celtic Knot wallpaper is based on a historic fabric sample that channels the Celtic-inspired metalwork Archibald Knox famously created for London department store Liberty & Co. in the early 20th century. The paper comes in four earth-toned color schemes; a 30-square-foot roll is \$72. Call (707) 746-1900, or visit bradbury.com.

house helpers

Our editors pick the best new products to make your old-house projects easier.

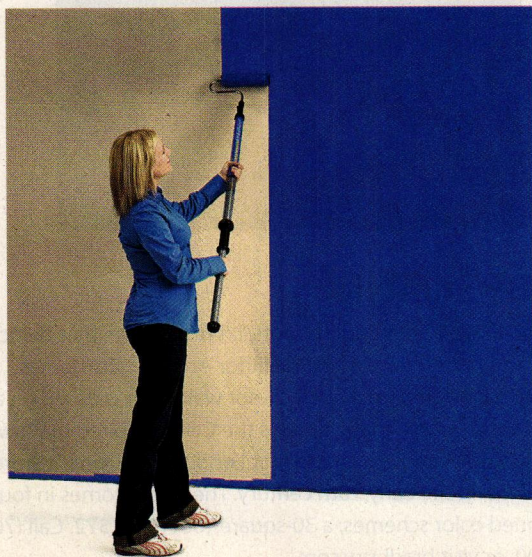
Double-edged Knife

Switching between utility knives mid-project—to access a different type of blade, or a sharper one—can result in juggling acts, uneven cuts, or worse. The new Twin Blade utility knife from Bostitch makes the old blade switcheroo a snap. Change easily between two blades contained in the nose by sliding the appropriate shifter forward; an interlocking feature ensures that only one blade can be extended at a time. Blade replacement is easy, too; simply push a button to remove the extended blade, and then insert a new one. A clever storage system inside the ergonomic-grip rubber handle hides up to nine fresh blades, so a sharp cut is always easily within reach. \$10.99. Available at home improvement stores, or visit bostitch.com.



A Painting Twist

If you worry about stepping on a tray full of paint as you're coating your walls, the EZ Twist paint stick can ease your mind; by combining a roller with an in-handle paint reservoir, EZ Twist eliminates the need for extraneous trays. The paint reservoir is replenished via an independent fill tube that connects on one side to a snap-on paint can cover, and on the other to an opening in the roller handle. A simple twist of the handle creates suction that fills the reservoir with up to 18 ounces of paint, enough to cover 8 square feet of wall. Surplus paint can be returned to the can by reversing the motion, and parts clean up by flushing with water. EZ Twist comes with a roller cover ($\frac{3}{8}$ " nap), splatter shield, fill tube, and paint can cover. \$49.99. Visit homeright.com.

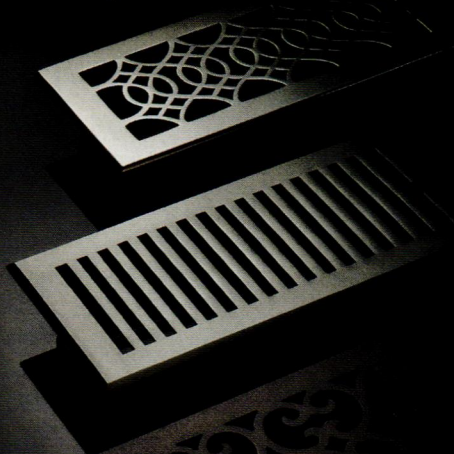


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Containing dust and debris during old-house restoration work is always a concern; Zipwall's new low-cost 10' ZipPole provides a solution. As with the company's award-winning original version, the budget-friendly steel model secures plastic sheeting up to 8 mils thick against the ceiling using spring-loaded poles, letting homeowners set up a dust barrier and containment area in minutes without the need for tape, staples, or glue that can harm historic house parts. ZipPole is available in two- or four-packs that can stretch to 10'3" tall. The system meets EPA mandates for lead dust containment. A ZipPole two-pack costs \$79.95, a four-pack is \$169.96; sheeting is not included. Call (800) 718-2255, or visit zipwall.com.

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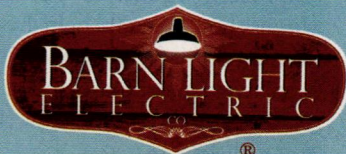
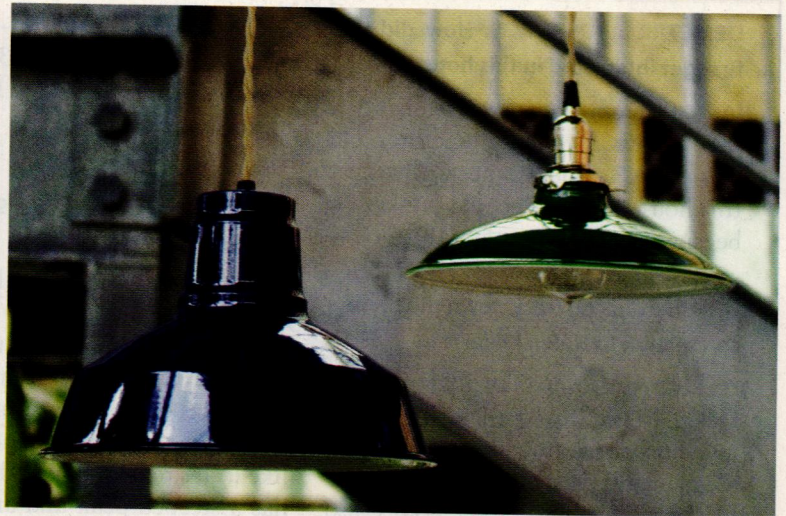
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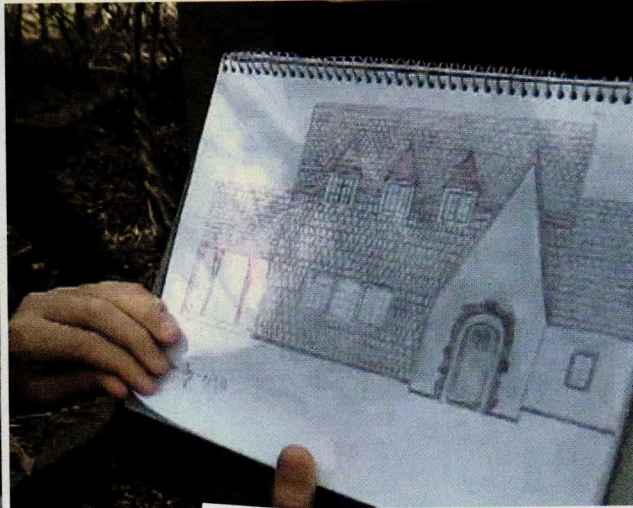
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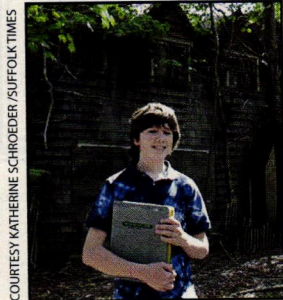


TIMES/REVIEW NEWSPAPERS; EASTERN LONG ISLAND, NY PHOTOS

Derailing a Demolition

A Long Island house where Helen Keller and Annie Sullivan spent the summer of 1936 gets a stay of demolition, thanks to the efforts of 13-year-old Ian Toy.

By DEMETRA AOSPOROS



COURTESY KATHERINE SCHROEDER, SUFFOLK TIMES



COURTESY OLIVE ROYCE

CLOCKWISE FROM LEFT: Ian in front of the dilapidated home shortly before the stay of demolition; the current state of the living room; Ian's sketch of the house as it originally appeared; a circa-1930 photo shows the house in its prime.

DEMETRA AOSPOROS: How did you first get interested in this house?

IAN TOY: From when I was really little, I've always loved architecture, old houses, and antiques. Since we live near this house, I felt we should preserve it because it's part of our local history.

DA: How did you track down the home's connection to Helen Keller?

IT: My mom originally told me that Helen Keller stayed there—it's common knowledge around here, and there are plenty of people in town who have firsthand memories of her visit. I also went to the Whitaker Collection [a local historical library with books, letters, scrapbooks, and newspaper articles that document the history of Southold] and found newspaper articles and other documents about her stay, and I talked

to Olive Penfield, who's 87—her parents owned the house in the 1930s, and she was a little girl when Helen Keller came to stay there.

DA: What's the most intriguing thing about the house?

IT: This house is a really interesting style of architecture. It's not an average Tudor, because that would be stucco with wood beams, and this was stucco with cedar shingles. None of the other houses around here look like it. It's really unique; the entrance has a steeped peak and arched doorway, and inside the house the fireplace arch matches the doorway—I know that from old pictures of the interior. But it's also interesting because Helen Keller stayed there—it must have been such a wonderful experience for all the

people in the town to have an icon like Helen Keller visit.

DA: How did your local legislator, Ed Romaine, get involved with this effort?

IT: My mom and I sent him an e-mail explaining the cause—that I wanted to save this house that Helen Keller had visited. He called immediately after the e-mail, and we talked. Two days later, we met at the house to discuss how he could help. Legislator Romaine is a former history teacher who's very passionate about preservation, and when he saw this, he jumped right in.

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I would love to see it as a community center or summer retreat for the deaf and blind. I would do as much as I could personally to it restore it.

DA: You have a Facebook page devoted to this house. How did that get started?

IT: Well, my mom and I talked about it, and we felt that it would help people contact us, and help get my cause some publicity.

DA: Has it worked?

IT: Yes, although we didn't know that a group can't message people after it gets 5,000 members. So now we have both a group page with 8,700 members, and

a fan page with 370 members. We have a petition on both sites that people can sign to help save the house; we've got almost 1,100 signatures so far.

DA: I understand you took the petition around town as well.

IT: I brought it to school to try to get some handwritten signatures on it; all of my teachers signed it. And probably about a month ago, I stood outside my local supermarket, asking people to sign the petition if they supported the



COURTESY OLIVE ROGERS PENFIELD

The arch on the living room fireplace matches the one above the home's original front door.

SUFFOLK COUNTY LEGISLATOR ED ROMAINE WEIGHS IN



DEMETRA AOSPOROS: What's the situation with the Keller house?

ED ROMAINE: Demolition has been stopped, and as long as I'm in office I will work to ensure that house will not be demolished. I put a bill in to spend \$400,000 to stabilize this

house, but because the county has some fiscal difficulties, the legislature tabled this resolution; they didn't want to expend the money at this time. Any other time, the county might have done it because of its commitment to historic structures. It is unfortunate that Suffolk County at some point decided not to expend funds for making repairs and followed a policy of benign neglect, and for 50 years the house slowly deteriorated.

DA: Do you think there's a shot at saving the house?

ER: Yes, we have a shot to save it and restore it, but it's going to take some time. The Parks Commissioner who wanted to demolish the home has moved on to another government job, and the new Parks Commissioner has a

friendlier attitude toward our efforts. However, the county is not awash in surplus money. What we're now left to do is have Ian work with either an existing 501c3 such as the Southold Historical Society, or to form his own 501c3, which is a big task for a young man and his parents. Once a 501c3 is in the picture, Ian can do fundraising, and after a certain level of fundraising has been reached, we can approach the county to enter a letter of understanding for stewardship of the property—give the house to the nonprofit with sufficient insurance to begin work stabilizing the home.

DA: How much credit for stopping the demolition goes to Ian's efforts?

ER: Ian brought this to me, and he got a lot of publicity through the local newspaper. He has appeared twice now before the local legislature. How often do you get a 13-year-old involved like this? It speaks to the connection between our communities and our children, who, as they grow up, hate to see an old house knocked down. Andrew Jackson had a motto: One man with courage makes a majority. I think one man with interest makes things happen—in this case the one man is a 13-year-old, Ian Toy.

cause. That's where I met Michael Mendillo, a local architect who volunteered to give us an estimate of what a restoration would cost; his estimate came in just under \$400,000.

DA: So what's next?

IT: There are people who have offered us money, but we have no way to accept it right now—we're just a family doing this from our kitchen table. We're trying to partner with a nonprofit organization, and then we can accept donations, fundraise, and apply for grants.

DA: How would you like to see this house end up?

IT: I would love to see it as a community educational center or a summer retreat for the deaf and blind, so they can experience what it's like on the beautiful east end of Long Island like Helen Keller did in 1936. I would do as much as I could personally to restore it. 🏠

For more information, visit the Facebook page "Save the Helen Keller House in Southold, NY."

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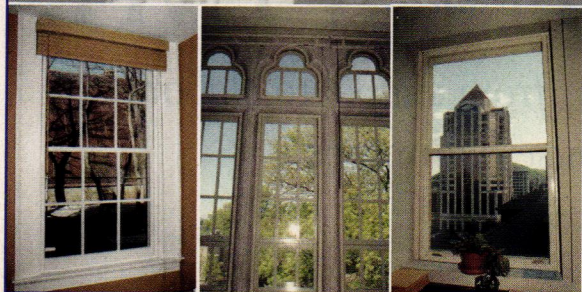
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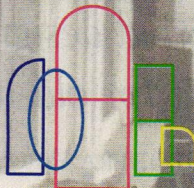
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The restored bathroom in an 1894 house boasts a complex mosaic floor that resembles a richly detailed rug. The pattern—reminiscent of the field and border treatments on earlier geometric tiles—was inspired by an image (opposite) the homeowner found in a circa-1905 catalog.

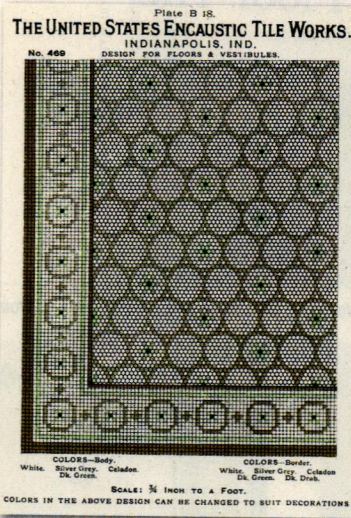


BO SULLIVAN PHOTO

PATTERNS IN TIME

Tile floors accented with period designs, from simple to elaborate, can be a great fit for old-house bathrooms.

BY DEMETRA AOSPOROS



Unfortunately, we've all seen them—restored bathrooms that almost got the details right. Often they boast spot-on period fixtures, faucets, lights, and medicine cabinets, but are accompanied by a floor that looks as though it belongs in a 1950s science fiction movie—or worse yet, in the summer palace of an Italian baron.

Don't let flooring selections derail your restoration project. Take a page from history's rich offerings of tile designs to find a perfect, and appropriate, match-up for your bathroom, no matter how understated or complex your home's architecture.

Tracing Tile

Ceramic tiles have existed for thousands of years—in fact, archaeologists have unearthed numerous mosaic floors beneath the ashes at Pompeii. But owing to production methods that were lost or forgotten over time, ceramic floor tiles didn't become prevalent in the United States until the Victorian era.

Their popularity began in England, thanks to the Gothic Revival movement, which reintroduced medieval encaustic tiles—individual tiles bearing an inlaid pattern in a contrasting color, created by the new dust-pressed method—to a recep-



Early mosaic floors could be all white or feature a subtle, random pattern of dots or flowers.

JASON KING PHOTO

tive public. As with many home fashions dating to this time, the tiles were brought to an American audience largely through Andrew Jackson Downing's 1850 book *The Architecture of Country Houses*.

Downing recommended entry floors tiled in marble or pottery for their durability, moderate cost, and "good effect." His book makes direct reference to encaustic tiles—which at the time would have come from England in a range of browns inlaid with blue and beige tones (and would have been expensive imports reserved for the wealthiest homeowners); examples of such early installations can still be seen on the front stoops of many upscale high Victorian homes in California. (Another tile of the era, geometric, created intricate patterns from solid individual tiles laid in contrasting colors and shapes.)

America's tile selections would soon expand, largely thanks to the 1876

Philadelphia Centennial Exposition. The Philadelphia Exposition featured many exhibits of sanitary ware and decorative European floor tiles—including displays of encaustics by Herbert Minton, one of the architects of the Gothic Revival—and the buzz around them convinced their manufacturers there was a marketplace for such products in the U.S.

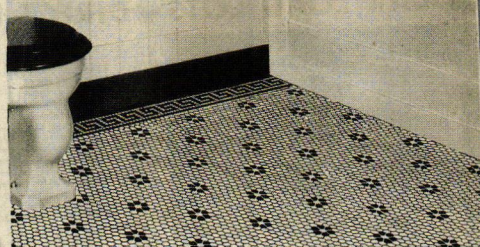
The companies soon established satellite offices, and their presence spurred on a domestic tile industry. The Pittsburgh Encaustic Tile Company is considered the first successful American company to manufacture ceramic tile commercially in the U.S., beginning in 1876, and by 1894 dozens of companies had joined the fray. Their early offerings dovetailed nicely with late Victorian-era discoveries on germ theory that would propel a desire for ultra-sanitary surfaces in kitchens and bathrooms, which made tile an ideal flooring medium.

CLOCKWISE FROM RIGHT: Catalogs dating from 1935 and 1905 show simple and more complex mosaic field and border treatments. Floors with a similarly mathematical placement of geometric tiles were featured in an 1898 Gibbons Hinton catalog.

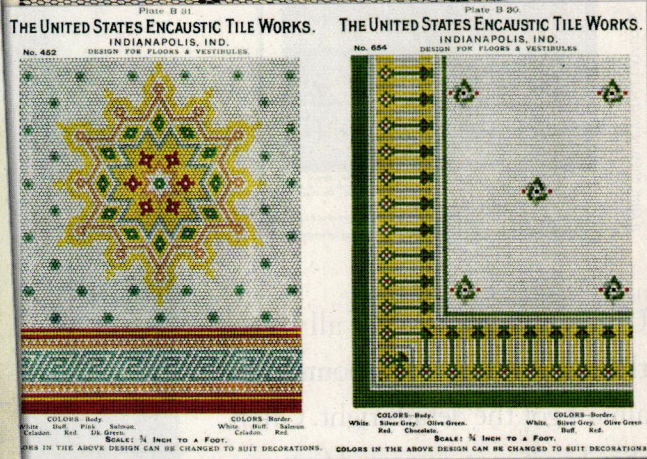
Big Savings on Colorful Floor Tile



MOSAIC FLOOR TILE
Made of 1-inch Squares and Hexagons
A popular, yet simple floor tile that makes an unusually



ARCALUS ARCHIVE/REJUVENATION COLLECTION



JEANNE BRESLIN/VINTAGE CATALOGS (RIGHT); BLANCHETT COLLECTION

What's in a name?

Encaustic tiles are a specific product—one with an inlaid pattern of contrasting color that continues through the depth of the tile as part of the manufacturing process. Because of this, the designs on individual tiles would wear evenly over time (unlike glazed tiles, whose surface patterns can wear away through the years).

In England, tiles of several different solid colors that were assembled as intricate checkerboards of contrast were known as geometric tiles, a distinction largely lost in the American marketplace. (Many here think encaustic and geometric are interchangeable; they're not.)

Several early U.S. companies incorporated the word "encaustic" in their names—like the American Encaustic Tiling Co. of New York, and the U.S. Encaustic Tile Works of Indianapolis—to play to the patriotism of consumers who could, for the first time, buy domestically produced encaustic tiles. When these companies stopped manufacturing encaustics a short time later due to the widespread popularity of mosaic tiles, the names remained, adding a level of confusion to distinctions about these tiles that continues to this day.



These English encaustic tiles date to an 1885 catalog from W. Godwin, which operated out of Lugwardine, Herefordshire.

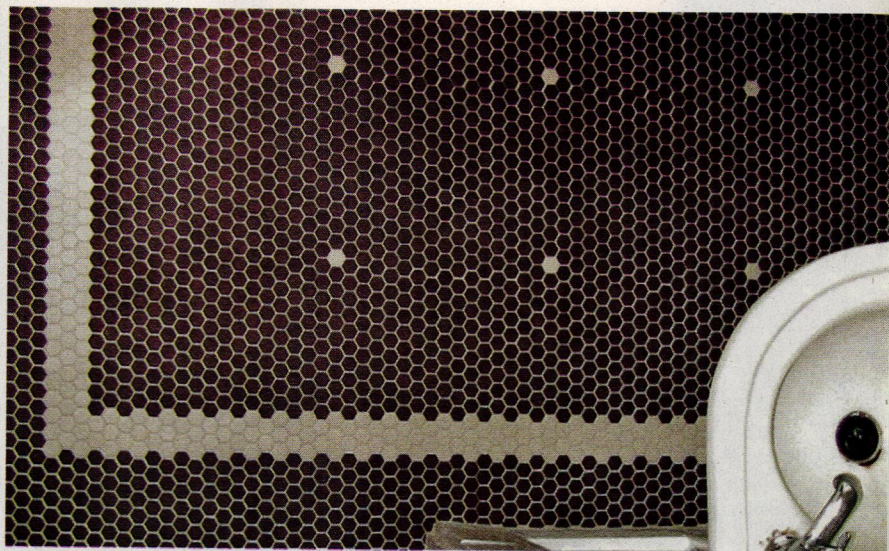
New Offerings

In this fresh, germ-sensitive frontier, all-white tiles became preferred for bathroom floors because they were considered the best for spotting—and thus eliminating—dirt and microbes, and keeping a home's inhabitants healthy. It didn't take long, however, for improvements in the world of tile—new machinery that made manufacturing faster and easier, plus innovations in the tile-setting process—to usher in more creative decorative installations.

Pre-mounted sheets of 1" ceramic mosaic tiles (in a range of geometric shapes like honeycomb, pennyround, and square) made intricate designs less time-consuming to achieve. For example, by replacing a few individual mosaics with tiles in a contrasting color, a basic pre-sheeted white 1" hex tile floor could readily be accented with rosette flowers or a simple solid border.

Since these uncomplicated designs were relatively easy to create, they became as common as all-white sanitary bathrooms in houses of every architectural style beginning around 1900, shortly after bathrooms started appearing in private homes. Soon,

BLANCHETT COLLECTION



though, homeowners who could afford the extra cost—typically those with more architecturally elaborate buildings—were selecting mosaic floors in more intricate designs. Such patterns could include a field of graduated geometric shapes—like diamonds, pinwheels, and nautilus shells—that were decorated with flowers, starbursts, and more. To add even more interest, these decorative fields were surrounded by a solid framework of border tiles bearing yet another pattern—Greek keys, for example, or intricate vines and leaves, or layers of solid borders reminiscent of an area rug. Thus the finished floor became, in essence, a rich, multi-layered tapestry of mosaic tiles.

The evolution of such nuanced, intricate designs can be traced to England's Gothic Revival tile creations. Peruse late 19th- and early 20th-century tile catalogs side-by-side, and you'll see many similarities between encaustic and geometric tile installations and the mosaic ones that followed.

"Encaustic tiles were often used as featured centerpieces within a matrix of colored geometrics," says Riley Doty of the Tile Heritage Foundation. "Color patterns were frequently highlighted by complex transitions between the use of a diagonal orientation and that of a square grid. A distinct tile border usually framed the ensemble."

Practical Applications

Finding the tiles and patterns to suit your

bath depends largely upon your home's architecture. If your house is classic and clean-lined (say, Arts & Crafts or Colonial Revival), you can't go wrong with a basic hex mosaic interspersed with dots or small flowers, and framed by a simple border. Such tiles are a good choice for all houses, actually, because they were in vogue shortly after the earliest bathrooms arrived indoors.

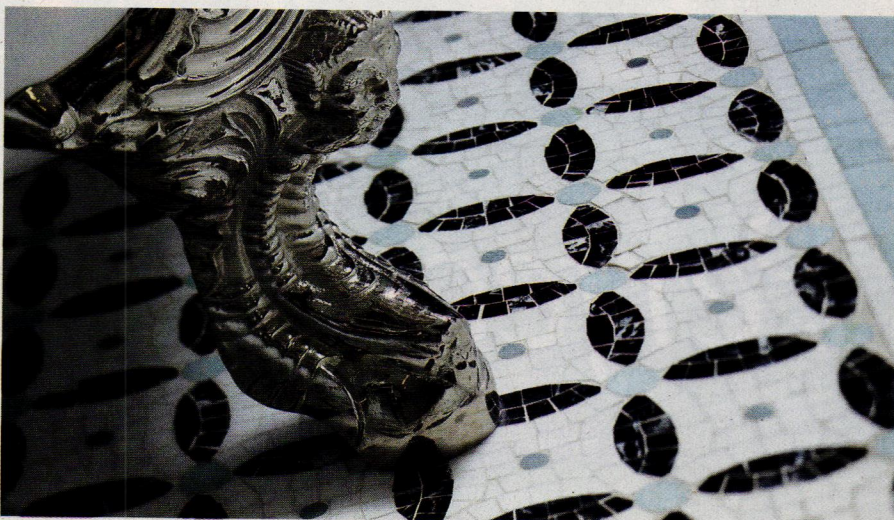
If your home is a high Victorian, geometric or encaustic tiles (or a combination of the two) also could work. While they wouldn't have appeared in many original bathrooms, their popularity during the Victorian era, and their roots in medieval England, make them an interesting historically based choice for homeowners seeking creative flooring options. They

ABOVE, LEFT TO RIGHT: An installation of geometric tiles in a restored Victorian era bath. A mosaic floor uses a simple border to frame a field highlighted with dots.

BOTTOM: A modern floor's geometric tile-inspired installation of contrasting mosaics.

also could suit homes in English-derived architectural styles, from Gothic Revival to Tudor.

As with all house projects, look to your building's history for clues. The grander the home, the easier it can carry off a more elaborate design. Whatever tile and pattern you ultimately choose, rest assured that if it's rooted in history, it will suit your house better than any of those contemporary offerings that look promising in the store, but are a letdown after installation. 🏠



KOHLER PHOTO

STYLE

The 1903 Darling House, designed by California's famed architect brothers Charles and Henry Greene, is in the Arts & Crafts style with Swiss chalet influence.

Perfectly Eclectic

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL

A WAVE OF EARLY 20TH-CENTURY DEVELOPMENT LEFT THE COLLEGE TOWN OF CLAREMONT, CALIFORNIA, WITH A PLEASING ASSORTMENT OF PERIOD ARCHITECTURE.

The east side of the restored Darling House features an enclosed porch that opens onto a pond surrounded by boulders from the nearby San Gabriel Mountains.



Thirty miles east of Los Angeles at the foot of the San Gabriel Mountains, on land that used to be mostly lemon groves, is the small, verdant college community of Claremont, California. It is so charming, calm, and cultured that it's hard to believe two frantic freeways are only minutes away—or that seven institutions of higher learning, including the famed

academic cluster The Claremont Colleges and a theological seminary, thrive within its boundaries.

Many of the most appealing homes in this overwhelmingly residential town were built during the Colleges' growth spurt between the 1910s and '30s. This expansion overlapped with the arrival in the United States of a panoply of new architectural styles, from pre-World War I Arts & Crafts houses to the Eclectic Revivals that followed the war. All of them are represented in Claremont.

Shifting Styles

While the Arts & Crafts movement was a reaction against fussy Victorianism and the materialism of the machine age, it also recognized that life in the modern world was changing fast—and there would be no turning back. Obsessed with simplicity, fine materials, and excellent workmanship, the style seemed especially suited to the bungalow, a brand new house type that swept the United States in the first years of the 20th century. In fact, the bungalow and the Arts & Crafts ethic were so in



ABOVE: Claremont's historic district has several large bungalows with porch piers made of local stones, like this one. The diamond-paned window and door sash is a distinctive Arts & Crafts feature, while the small lemon tree at left hints at Claremont's citrus-grove past.



LEFT: This two-story circa-1908 house is a late Queen Anne with Arts & Crafts design features. Of note are the shaded and practical gable-front Craftsman porch, and the wide-open roof eaves set on brackets.



tune with each other—and with America's new frontier, California—that the three became forever entwined in American architectural history.

Just as the Arts & Crafts began to fade, along came a new architectural flavor of the day—the Eclectic Revival styles. The Revivals drew heavily on historical European building precedents: Old English, Spanish, French, and Mediterranean, with a smattering of Early American, from the colonial to the Federal eras. Often, professional architects produced house designs that were almost indistinguishable from their historical predecessors.

Like the Arts & Crafts bungalow, Eclectic Revival houses found an enthusiastic audience in California. Through travel, books, and wartime experience, Americans had gained considerable familiarity with European buildings—and they liked them.

Moreover, suburban living, smaller homes, smaller families, and shrinking pools of household help had become facts of life in this transitional era. No longer interested in big, turn-of-the-century houses—but not quite ready for the rigors of straight-lined Modernism—Americans could easily imagine living in cozy, picturesque Old English or Tudor cottages, Norman farmhouses, Spanish ranch houses, and miniaturized Mediterranean villas—with all the modern conveniences, including a car or two in the driveway.

Thus, Claremont's older neighborhoods are filled with smallish to medium-sized Arts & Crafts and Eclectic Revival homes. Half a dozen streets in the historic district, within strolling distance of the Colleges, offer a satisfying abundance of them. Lush landscaping and the discreet but pervasive scent of roses and citrus add to a truly great vintage house-hunting adventure.

This early Dutch Colonial house has an unusual three-window dormer with a bow roof on the second floor. The broad porch and wall of local stone tie it to Claremont's Arts & Crafts movement.

Architectural Roots

Claremont's houses in the Arts & Crafts style—including its simpler manifestations, Craftsman- and Mission-style houses, and bungalows—are easy to spot. A few obvious gems, like the Darling House (1903) came directly from the drawing boards of star performers of the California Arts & Crafts movement (in this case, Pasadena's legendary Charles and Henry Greene). Such exemplary designs included artistic, custom-designed stained-glass doors, windows, and lighting fixtures, as well as interior wall surfaces and built-in furniture of exotic and exquisitely finished woods.

Most Arts & Crafts houses in Claremont came from designs offered by mer-

STYLE NOTES

Arts & Crafts

- ◆ An air of informality, ease, and expansiveness
- ◆ "Ground-hugging" effect, more horizontal than vertical
- ◆ Low-pitched gable roofs with wide overhangs; exposed rafter ends; and open, louvered gable ventilators
- ◆ Deep, welcoming porches
- ◆ Building materials suggesting unity with nature: stained or dark-painted wood (clapboards or shingles) or stucco, with stone mostly reserved for foundations, lower walls, porch pillars, and landscaping features like planters
- ◆ Large, multi-paned windows and doors
- ◆ Blurring of the distinction between indoors and outdoors
- ◆ Screened sleeping porches

Spanish Colonial Revival

- ◆ One- or two-story height
- ◆ Flat or low-gabled roofs covered in clay barrel tiles
- ◆ Flat, unbroken wall surfaces without window or door trim
- ◆ Arched door and window openings (especially over large picture windows); frequent use of casement sash, iron, or wood grilles; and canvas awnings
- ◆ Relatively few windows; frequently small
- ◆ Stuccoed walls
- ◆ Massive chimneys



chant builders or architectural plan books. Gustav Stickley's *Craftsman Homes* series was nationally famous, but there were also numerous publications from West Coast sources, such as E. W. Stillman, Jud Yoho (owner of The Craftsman Bungalow Company, which operated out of Seattle), and Henry Wilson. The Arts & Crafts umbrella covers both two-story houses and one- and one-and-a-half-story bungalows.

The Eclectic Revival category is equally broad and varied, generally drawing on traditional European residential examples,

and includes Spanish Colonial Revivals, Mediterranean and Monterey Revivals, Old English, Tudors, and French (Norman) styles.

The passion for Spanish Colonial styles spun off from San Diego's hugely popular Panama-California Exposition of 1915-16. While the exposition buildings were in the Spanish Baroque mode, small and simple Spanish-derived domestic designs were more appealing to American homebuilders and -buyers.

The Mediterranean Revival blended



ABOVE, TOP: Spanish Colonial-style houses come in many varieties, like this cottage-bungalow blend bearing a deep arched entrance, typical white stucco and red barrel tiles, blue casement windows, and a magnificent front garden overflowing with blossoms.

ABOVE, BOTTOM: Designed by Lena Robbins in 1927, this Spanish Colonial Revival house has been handsomely restored with traditional Spanish-style awnings, and features a combination of one- and two-story wings and a projecting second floor set atop small arches.

OPPOSITE PAGE: Popular in the 1920s and '30s, the Mediterranean Revival style featured white walls and red barrel-tile roofs with a somewhat formal design, as shown on this 1925 house, which also has an entrance enhanced by a newer circular fountain.

STYLE NOTES

Mediterranean Revival


- ◆ Larger, more formal, symmetrical, and decorative than Spanish Colonial
- ◆ Two stories
- ◆ Low-pitched hip roofs
- ◆ Broad, overhanging eaves
- ◆ Classical cast-stone ornament

Old English and Tudor

- ◆ Asymmetrical footprint
- ◆ Multiple steep gables, roofed with wood, asphalt, or slate
- ◆ Masonry construction or stucco walls
- ◆ Tall chimneys
- ◆ Multi-paned windows with small lights, sometimes with casement sash or diamond-shaped panes
- ◆ English Cottage likely to have small, slanting hood projection over the front door
- ◆ Masonry construction and/or stucco walls

French (Norman)

- ◆ Rounded towers with conical roofs, often placed in the front angle of an L-shaped house
- ◆ Half-timbering on the upper walls
- ◆ Steeply gabled or jerkin-head (clipped-gable) roofs
- ◆ Low-arched windows, often with small-paned casement sash



A distinctive feature in Norman-style houses is a semicircular, conical-roofed entry between two wings of the house. This fine example has an arched entry trimmed in red brick.

Further Reading

Claremont: A Pictorial History, by
Judy Wright (Claremont Historical
Research Center, 1980)



Old English influence is strong in Claremont. Even small touches like faux half-timbering set in a pair of bracketed front gables will do to create a suitably picturesque enhancement.



A 1927 house with a dramatic catslide gable around the front door, topped by a gem of a diamond-paned oriel window, shows extensive Old English characteristics. The steep hipped roof, and the brick accents around casement windows, could appear as easily on a Norman house as on an English one.

traditional Spanish and Italian characteristics, with emphasis on Italian (Tuscan villa) aspects. Monterey Revival was based on a combination of Anglo and Spanish features popular in mid-19th-century California houses. These houses are always two stories high, and have a shallow, cantilevered second-floor porch.

The other Revival styles were rooted in northern Europe. Old English and Tudor houses include both the small, studiously informal English Cottage and the two-story, half-timbered Tudor house. Both are derived from Old English village house types.

French Revival houses (also called Norman) are based on French village or farm houses and often look a lot like their Tudor Revival cousins, but have rounded, rather than angular, lines.

The intriguing *mélange* of early 20th-century styles that forms Claremont's housing heritage has been thoughtfully gathered into a compact historic district—a source of great pride for the community and great pleasure for outsiders with an eye for architecture. 🏡

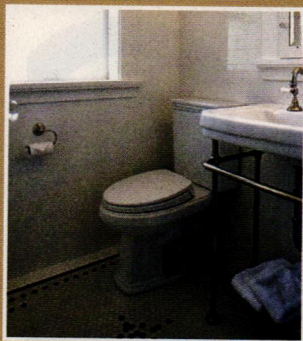
Consult our guide to find the best cities in California for spotting Arts & Crafts architecture.

OLDHOUSE *online* 🏠

The 20th Century Bath

A trio of bathroom restorations from the same era illustrates the wide range of possibilities for period-appropriate updates.

BY CLARE MARTIN



LEFT: Adding a washstand to the W.C. created a separate powder room within the bath. **RIGHT:** The tile pattern on the floor was designed by project manager Ellen Mirro. **OPPOSITE:** The new vanity features an integrated laundry chute.



HOWARD MILLER PHOTOS

ARTS & CRAFTS

The problem with Catherine and Paul Wagner's bathroom was obvious: They never used it. "It was this huge bathroom we just went into to brush our teeth," Catherine says. Because the room's only bathing apparatus was a hulking cast-iron clawfoot tub original to the house, the family had gotten into the habit of trekking down to the first-floor bath (installed in what was once the butler's pantry) most of the time.

It was an inconvenience that hardly fazed Catherine, who grew up in the house, a 1905 Arts & Crafts mansion in Seattle's Capitol Hill neighborhood built by lumber baron Frank Hergert. She explains that her mother considered the deep tub too dangerous for Catherine and her sisters to use when they were children; over the years, the bathroom became an afterthought. "My family and I were just used to living that way," she says. "When you've grown up in a house, it's hard to see how it can be changed."

The idea to make the bathroom more functional came from architect Larry Johnson of The Johnson Partnership, whom the Wagners originally brought in to help update their kitchen. But as he toured the house with the couple, Larry saw the potential to improve the bathroom as well. "A lot of it was organizational—it really needed a facelift more than anything," he says.

Larry decided to work with the bathroom's compartmentalized layout and reorganize it to create more usable spaces. The big old tub was refinished and moved into a niche bordered by windows. "It's a lovely place to sit," says Catherine. "And because it's up against the window, you can have a cup of tea and a magazine with your bath."

Larry also added a shower to the room, in a space that had once been a linen closet. To make up for the loss in storage space, he installed built-in shelves and towel bars on either side of the

PRODUCTS: Custom cabinetry, Baron Building & Design; Subway tile (walls) and hex tile (floor), Subway Ceramics; Perrin & Rowe Georgian Era tub filler with hand shower, Rohl; Vanity sinks, Michael O'Brien; Brass washstand (W.C.), Rohl; Perrin & Rowe Country Spout widespread sink faucets, Rohl; Towel bars, rings, hooks, and mirror, Rohl; Promenade toilet, Toto; Umpqua sconces with Tiffany-style stained glass shades, Rejuvenation.

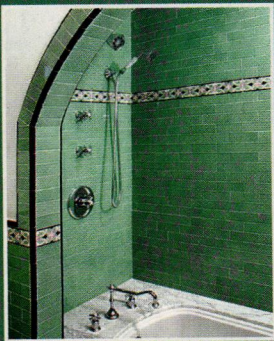
MORE INFO:
Baron Building & Design:
baronbuildinganddesign.com
Michael O'Brien: obriensinks.com
Rejuvenation: rejuvenation.com
Rohl: rohlhome.com
Subway Ceramics: subwaytile.com
Toto: totousa.com

tub. A vanity cabinet with double sinks also provides additional storage; its design was inspired by a set of original cabinets Catherine's father discovered in the garage when the family first moved into the house. The room's original pedestal sink was relocated to a basement bathroom used by one of the Wagners' grown daughters, and a new period-style sink was added to the room housing the toilet.

While the restoration was in progress, the family spent a month in the south of France. "We knew the house wasn't going to be inhabitable, so Paul said, 'As long as we're going to have to pay for a hotel, why not pay for one in France?'" Catherine recalls. Before they left, Catherine and Paul selected period-appropriate subway

and hex tile for the walls and floors, and kept tabs on the project via phone and e-mail.

The Wagners returned to find a refreshed bathroom that's perfectly in line with the period of the house—and, more important, a bathroom they now use every day. "The bathroom it replaced was very beautiful, but not very functional," Catherine says. "Now we have a really beautiful bathroom that's really functional, too."



LEFT: In the master bathroom, the whirlpool tub is topped with a Carrara marble surround. "Even though it's a modern idea, we tried to be sensitive by keeping it simple and using historic materials," says John. **RIGHT and OPPOSITE:** Before creating the arched tub enclosures, John made a template out of scrap cardboard so Mark and Lisa could approve the design.



NICK SAVOY PHOTOS

SPANISH

Mark and Lisa Woodside had lived in their 1930 Spanish Colonial Revival in Pasadena, with its cramped and seriously remuddled bathrooms, for more than a decade before they finally decided they'd had enough. They began searching for a new place, but as they toured house after house, another option dawned on them.

"You could tell some of the bathrooms in these homes had been remodeled, but they just didn't look quite right," says Lisa. "We realized we could do a much better job with our bathrooms," adds Mark, "as long as we could find the right people to help us."

As it turned out, finding the right people was easy: One of Mark's co-workers, a fellow old-house owner, referred the couple to restoration designer John Douglas. John's first objective was to figure out how to rearrange the spaces so they would flow better.

The guest bathroom had the biggest issues—the shower and a large sink vanity sat opposite each other along the length of the room, creating a narrow passageway. "You kind of had to shimmy between them to access the sink," says John.

The master bathroom also suffered from an awkward configuration that made the modest space seem even smaller than it was. Even worse: Neither of the bathrooms boasted the period details that had drawn Mark and Lisa to the house in the first place. "Cosmetically, they were a disaster," says John.

In the guest bathroom, simply shifting things around (moving the tub enclosure to the back of the room, and putting the toilet opposite a period-appropriate pedestal sink) helped open up the space. For the master bathroom, John and contractor Jim Daniels had to get a little more creative, borrowing a foot or two from the adjoining bedrooms to widen the space. "That bathroom was so small that it was almost unusable," says John. "I told them, 'What we do to the bedrooms won't even be noticed, but if we make the bathroom larger, it will change how you use it.'"

Once the spaces had been reconfigured, it was time to embellish them with authentic details. For both tubs, John designed an arched enclosure, a common feature in the 1930s. "We don't know what

PRODUCTS: Revival wall tile and hexagonal floor tile, Mission Tile West; Primo Solo spa tub (master), Bain Ultra; Montecito (master) and Venice (guest) faucets, California Faucets; Milano pedestal sink (master), Le Bijou; Veronica sconce, Rejuvenation; Montecito tub filler and Venice shower, California Faucets.

the original bathrooms looked like," says John, "so we had to re-imagine them through the lens of what might have been."

They did have one clue to go on: While working in the crawl space beneath the guest bath, Mark had discovered a pile of the room's original lavender subway tile and Deco-esque pencil trim. He was able to track down a similar tile from a local supplier, but Lisa was initially skeptical about using such a bright color.

"I wanted something a little more conservative," she admits. But, says Mark, "I thought, if we're going to do this, we need to make it look as original as possible." He eventually won his wife over. "It turned out really stunning," she says.

In the master bathroom, the couple easily agreed on the same subway tile in a mint green, only to discover, after removing the old shower, that the original tiles were the same color. "It was almost like the house was speaking to us," says John.

The refreshed bathrooms have given Mark and Lisa the sense of luxury they sought, while maintaining a sense of history. "They have that retro feel," says Lisa, "but everything is brand new."

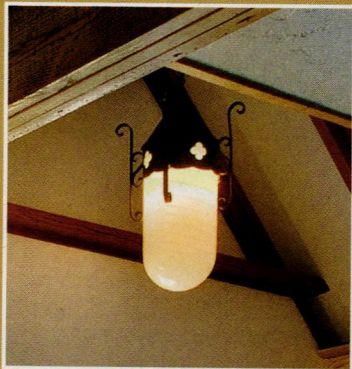


MORE INFO:

Bain Ultra: bainultra.com
California Faucets: calfaucets.com
Le Bijou: lebijoucollection.net
Mission Tile West: missiontilewest.com
Rejuvenation: rejuvenation.com



PRODUCTS: Subway tile (on walls) and hex tile (on floor), McIntyre Tile; Lloyd toilet, Toto; Vanity sinks, Villeroy & Boch; Faucets, Barber Wilsons; Salvaged pendant light, Architectural Antiques of Indianapolis.



LEFT: "The Bullet" light fixture was purchased from one of the couple's favorite salvage shops in Indianapolis. **RIGHT:** "I can tell the difference, but most people can't," says Nancy of matching the cypress linen cabinet to the home's original trim. **OPPOSITE:** The mahogany medicine cabinet is carved with a tulip motif that echoes carvings on the couple's antique bedroom furniture.

TUDOR

The master bathroom that Betsi Grabe and Mark Deuze inherited in their 1930 Tudor could be described in one word: generic. "It was very generic remodeling store fare," says cabinetmaker Nancy Hiller. Mark and Betsi are a bit less judicious when describing their bathroom's previous incarnation. "It was the kind of place you wanted to get out of as soon as possible," says Mark. "An ugly appendage on an otherwise glorious bedroom."

Mark and Betsi had visions of a master bath with the same sparse, sun-washed feeling that permeates the rest of their home. "Their natural aesthetic works very well with the austerity of the house," observes Nancy. "It reminds me of *Out of Africa*," she adds, a nod to Betsi's South African heritage.

Mark and Betsi called upon Nancy and carpenter Tom Stocker, both of whom they'd previously collaborated with on a kitchen redo, to help them re-imagine the room. The couple started by removing any traces of the generic bathroom that once was, stripping the wood trim and removing layer upon layer of ceiling. During this process, they discovered a portion of the original stucco ceiling, which they kept intact; in the rest of the room, they pulled out the ceiling up to the beams under the gable, creating a cathedral-like effect. "We were very lucky that the part of the ceiling that had been destroyed was under the gable," notes Betsi.

Once they had stripped all the wood in the room and given it a urethane coating, Tom began to put the other elements of the room back together, installing hardwood flooring and a wainscot of white subway tile with gray grout. Meanwhile, Mark and Betsi worked with Nancy to create custom cabinetry befitting the room's new aesthetic. Their discussions resulted in bold pieces that still stay true to the period of the house.

"Nancy has such an enormous knowledge about different styles and periods," says Betsi. "She very subtly steered us toward what would be the very best for the house," adds Mark.

The recessed cypress cabinet behind the toilet, for example, "is



KENDALL REEVES PHOTOS

MORE INFO:

Architectural Antiques of Indianapolis:
antiquearchitectural.com
Barber Wilsons: barwil.co.uk
McIntyre Tile: mcintyre-tile.com
Toto: totousa.com
Villeroy & Boch: villeroy-boch.com


Need more inspiration? Check out a photo gallery of our favorite bath restorations.

OLDHOUSEonline 

a very simple, period-authentic foil to some of the other modern elements in the room," says Nancy. The cypress is a near-exact match to the home's yellow pine trim, and salvaged hinges and latches further enhance authenticity.

For the medicine cabinet above the vanity, however, it was Betsi and Mark who nudged Nancy in a more graphic direction by adding oversized salvaged steeple-tip hinges. "I love that Nancy is willing to take risks on proportion," says Betsi.

Salvage played a big part in the finishing of the room, also making an appearance in the light fixture (a former church light that Mark and Betsi nicknamed "The Bullet") and on the vanity, which features Art Nouveau pulls that Betsi found on a trip to South Africa. Even the cabinets, from the unfinished quarter-sawn oak vanity to the mahogany medicine cabinet, were made from different woods to give the impression that they were found pieces.

Today, instead of avoiding the bathroom, Mark and Betsi find themselves taking refuge there. "I think our water bill has gone up," jokes Betsi. "You just want to linger there." 

Buyer beware: What looks like a dream house from a distance could turn out to be riddled with problems upon closer inspection.



Scrutiny *on the* Bounty

A home inspection is one of the most crucial steps on the path to old-house ownership. Here's how to use it to determine if you should take the plunge on that fixer-upper.

BY JANE POWELL

You've taken the leap and made an offer on an old house, and the seller has accepted it. Caught between euphoria and dread, you have only a few short weeks to reassure yourself that it's the right house for you—and make sure you haven't agreed to sink your life savings into a proverbial money pit.

And while you need to investigate the neighborhood, the zoning, the schools, and other concerns, the biggest piece of what the real estate people call "due diligence" will be the physical inspection of the house. Much of your decision on whether to go ahead with the sale, and a large part of your plans for fixing the house after you buy it, will be based on this document.

An inspector will look at the building's systems and components and let you know if they are functional, when or if they might need replacement, whether they could be upgraded, or if their present state constitutes an immediate threat to life safety. A home inspection may not cover absolutely everything—extras like swimming pools, septic tanks, or burglar alarms will probably not be covered, so you might want to get separate inspections for these. (Especially septic systems—if not properly maintained, they can cost thousands of dollars to repair.)

The Inspector Hunt

First, you'll need to find an inspector. Real estate agents will often refer you to one, but you may want to find one on your own to ensure you're getting what you want from the evaluation. Inspectors are not licensed in most states, though many inspectors belong to ASHI (American Society of Home Inspectors; ashi.org) or NAHI (National Association of Home Inspectors; nahi.org), which may be able to provide referrals to members in your area. In addition, a subset of ASHI members has formed the Historic Building Inspectors Association (inspecthistoric.org), whose members specialize in older buildings. Many general contractors also perform inspections, but remember, you want someone who is experienced and trained in inspections—knowing how to build a house is not the same as knowing how to inspect one.

Any inspector you hire should carry both general liability insurance and errors and omissions insurance, and the contract should spell out what will (or won't) be covered in the inspection process. Personal referrals can be helpful, so ask around. It may be more difficult to find an inspector who is familiar or knowledgeable about old houses, especially if old houses are not in the majority where you live. It requires more know-how to inspect an old house than one that's only a few years old—the inspector



JAKE HELLBACH/PHOTOFOLIA.COM

An inspector's written report may come in the form of a simple checklist, or a more detailed narrative report. Narrative reports are generally preferable, as they tend to give more specifics about the home's issues.



WHEN TO RUN AWAY SCREAMING

Almost anything can be fixed if you have enough money—but since most people don't have unlimited funds, there are a few things that should give you cause to bail out. My personal list of red flags includes major drainage problems or unstable soil, mold problems so major that all the original fabric of the home will have to be removed, or pet urine that's soaked into the framing. (Anything else I can handle as long as the price is low enough to cover the cost of fixing it.) Only you know what you're willing to put up with and/or fix, and only you know how much time/money/effort you're willing to put in (though keep in mind that it will likely take twice as much as you think!). Inspection reports also can be used as bargaining chips, either to persuade the seller to lower the price or to kick back some money for repairs—which is often a better idea than letting the seller make the repairs, especially if they're the ones who remuddled the kitchen.

JANE'S HOME INSPECTION REPORT

Below are highlights from the report on my own house, a 1905 bungalow I purchased in 2002. It's a pretty typical list for an old house. Having bought lots of fixer-uppers, it didn't cause me to freak out (although reviewing it eight years later and realizing how much still hasn't been fixed was a little disturbing). Still, I've mostly used the report to prioritize what needs to be done on the house.

EXTERIOR:

- Rusting flashing around the chimneys
- Lack of flashing around penetrations
- Exposed nailheads in the roof covering
- Failing mortar in the chimneys
- Missing and deteriorated gutters
- Rotting rafter tails and fascia boards
- Sagging eaves
- Holes in stucco siding
- Missing sidewall shingles
- Open joints and missing putty on windows
- Siding not far enough above grade
- Missing bricks and deteriorating mortar on porch steps
- Rot and structural damage to porches
- Uneven steps and lack of handrails on porches
- Recommend ivy be pulled off the north side of the house

BASEMENT:

- Furnace and water heater need replacement soon
- Probable asbestos on ducts
- Improper modifications to original knob-and-tube wiring
- Junction boxes missing covers
- Circuit breaker panel recalled due to non-tripping breakers
- Lead closet bend under downstairs toilet
- Improper P-traps
- Plumbing fixtures not properly vented
- Sump pump connected to sewer line
- Issues with brick foundation
- Dampness in crawl space

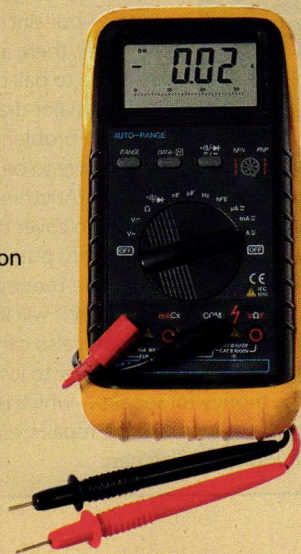
INTERIOR:

- Improper wiring modifications
- Lack of GFCI outlets in the bathrooms
- Missing light fixtures
- Evidence of roof leaks
- Broken sash cords
- Cracked window glass

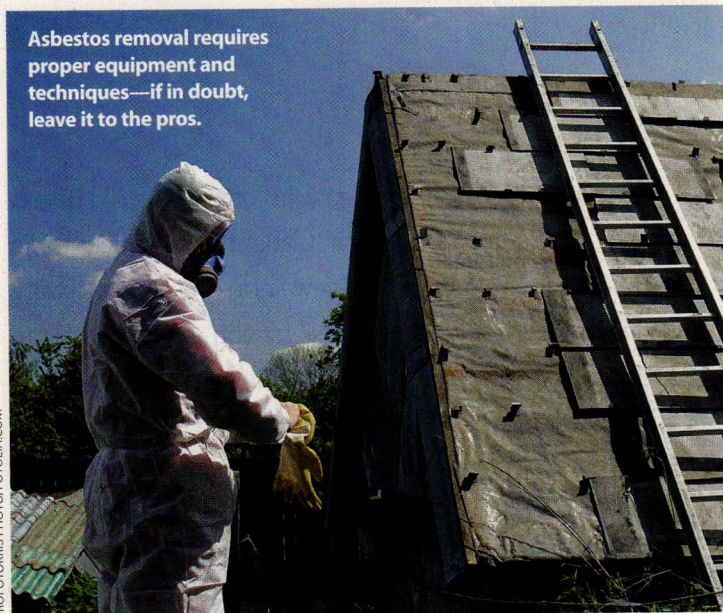
ATTIC:

- Lack of ventilation
- Improperly installed and inadequate insulation
- Evidence of rodent infestation

RIGHT: An electrical tester (or multimeter), which can help diagnose electrical problems, is standard equipment in a home inspector's arsenal.



Asbestos removal requires proper equipment and techniques—if in doubt, leave it to the pros.



PROFOTOKRIS PHOTO/FOTOLIA.COM

needs to know how things were done back in the day, as well as how they're done now. If you can't find an inspector who is conversant with old houses, then be prepared to take some of the recommendations you get with a grain of salt.

Nationally, the cost of an inspection ranges from around \$300 to \$700, and it should take three to four hours. A larger or more complicated property may cost more and take longer. A \$99 inspection with a checklist is probably not adequate for a historic home. You should make sure the inspection includes a narrative written report in addition to whatever the inspector will tell you verbally during the inspection.

What to Expect When You're Inspecting

If it all possible, you should be present during the inspection, and if you want to follow the inspector into the crawl space, then you might want to leave your dress slacks or high heels at home. How much an inspector will look at varies; some will climb on the roof or go into the attic, while others will opt for examining hard-to-reach spots with binoculars. Inspectors are not Superman: They can't see through walls, behind furniture, or into areas that are inaccessible, and obviously they're not allowed to poke holes to get a better look, since most inspections take place before the close of escrow.

A good inspection should cover both the interior and exterior of the house and its various systems, including plumbing, heating, and electrical. This doesn't mean that every single electrical outlet or window will be tested—generally just a representative sample—but the major stuff should be looked at. A good inspector should have tools like moisture meters, electrical testers, carbon monoxide detectors, and water pressure testers. Be aware that even the best inspector may not find everything—depending on the timing of the inspection, certain problems (such as roof leaks or drainage problems in the summer) can be difficult to

ANDREW BUCKIN PHOTO/FOTOLIA.COM

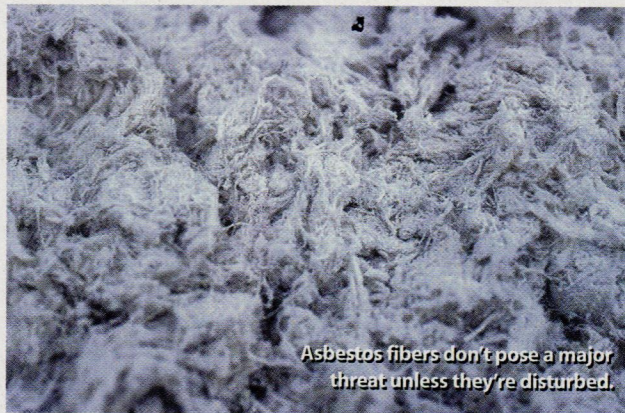
The Toxic Stuff

MOLD. Though more of a problem in new houses that are so tightly sealed they require mechanical ventilation, rather than in older houses that tend to have a lot of air leakage, mold can still be an issue. Mold is primarily the result of roof or plumbing leaks, damp basements or crawlspaces, lack of ventilation in bathrooms and kitchens, or the occasional flood. Minor amounts of mold and mildew can be cleaned up with bleach (see “Mold Management,” OHJ March/April ‘09), while major infestations may require having the mold tested (some kinds are more dangerous than others) and professionally abated.

LEAD. Lead was used for years in plumbing pipes, fixtures, roof flashings, shower pans, and paint. Although the toxic effects of lead were discovered in the early 19th century, it wasn’t banned as a paint ingredient until 1978, and lead solder for plumbing pipe connections and in faucets wasn’t phased out until 1986.

A lead closet bend under a toilet or lead solder in pipe connections is probably nothing to worry about. Actual lead water supply pipes should be replaced. But the biggest source of lead in old houses is paint. Lead-based paint has a tendency to “chalk,” producing lead dust. Flaking lead paint, or sanding or scraping of existing paint, can release lead dust, which is not good for you and is extremely bad for children. Lead paint can be removed by homeowners using appropriate precautions (see epa.gov/lead for guidelines), or it can be professionally abated or encapsulated.

ASBESTOS. Asbestos is fireproof and impervious to practically everything, which made it an excellent filler and reinforcement. Unfortunately, because it doesn’t break down, it can lodge itself in your lungs and eventually kill you. Asbestos is likely to be found in an old house, typically as pipe or flue insulation, popcorn ceilings, or combined with other materials, as with asbestos-cement shingles or vinyl-asbestos tiles. It also was used in patching compounds, flooring adhesives, and certain kinds of vermiculite insulation. Although asbestos has mostly been phased out, it is still used in roof cement,



Asbestos fibers don't pose a major threat unless they're disturbed.

brake pads, and a few other products.

Asbestos poses little danger if not disturbed, so it’s best to leave it alone if possible. Nearly all asbestos-related disease has occurred from occupational exposure. According to the Department of Health and Human Services, “non-occupational exposure to asbestos in both indoor and outdoor exposures is extremely low.” The time to be concerned is if the asbestos is crumbling or damaged, or if you’re planning demolition or removal. The first thing to do is send a sample to be tested at a lab (which will cost about \$50), as not all popcorn ceilings or tile mastics contain asbestos. If there is asbestos present, it’s best to have it professionally abated, which will cost \$1,000 and up.

Asbestos tiles or shingles are less dangerous than insulation since the asbestos is encapsulated within the material and won’t be released unless the material is broken up or sanded, so do-it-yourself removal is a more viable option. Asbestos has to be carefully bagged and taken to special landfills—contact your local hazardous waste authority to find out the rules. Some jurisdictions don’t allow homeowners to remove asbestos at all, while some allow DIY removal of a limited amount.

uncover. Usually the report will include some recommendations for correcting issues that were found, often boiling down to “Get somebody to fix this” or “Get a new one.”

Don’t be disheartened if the inspector comes back with a seemingly endless list of things to fix. Even a brand new house will have a few things wrong with it, and an old house is likely to have lots of things wrong (but no matter how neglected a building has been, it takes a very long time for one to actually fall down). Some will be in the category of annoying rather than life-threatening—broken sash cords, non-functioning doorbells, or missing window screens. Other things that an inspector may consider unsavory will be the very things you find charming about the house—a vintage stove, functioning gas lights, or an original bathroom. Many things in old houses are now considered obsolete, and the inspector might

Attention, newly minted old-house owners!
Concerned about your home inspection report?
Get reassurance in our special forum.

OLDHOUSEonline 

use phrases like “the end of its useful life” or “average lifespan,” but that doesn’t mean that component of your house is going to fall apart tomorrow or that you can’t go on using it for the next 50 years. On the other hand, there may be things that are an immediate life-safety threat, such as gas leaks, a porch in imminent danger of collapse, or rats living in the stove. Most of the inspector’s finds will fall somewhere between these extremes.

In most cases (see “When to Run Away Screaming,” page 45, for exceptions), there’s no need to fear the inspector—take the report, along with your subscription to OHJ, and set forth into the wonderful world of old-house ownership. 🏠

Longtime contributor **Jane Powell** is a restoration consultant and the author of several bungalow books.



Making a Move

STORY BY BETH GOULART ♦ PHOTOS BY VAN DITTHAVONG

Visitors to Clark Mitchell and J.W. Brasher's 1905 Foursquare are greeted by hardwood floors and a beadboard ceiling on the porch.

When a Dallas couple decided to revive the decrepit old house across the street, they ended up with a new place to call home.



Whether you call it “electric blue” or “painter’s-tape blue,” the startling hue that coated the front-parlor woodwork in Clark Mitchell and J.W. Brasher’s turn-of-the-century Foursquare most definitely could not be called “period.” The house had been built circa 1905 by renowned Dallas architect Otto Lang for himself and his family. But as the years passed, it changed hands many times as the once-thriving neighborhood around it fell to crime and decrepitude in the shadow of downtown Dallas’s rising skyscrapers.

When Clark and J.W. bought the house in 2004, it had been thoroughly re-muddled. Originally a single-family home, it had been converted to an upstairs-downstairs rental duplex, with alterations to match: a second front door, a second-floor kitchen, a new room boxed in over the porch, and a staircase tacked onto the back. Its wood “teardrop” siding was cloaked in asbestos shingles.

The house was in too woeful a state to inspire an initial rush of affection from its eventual owners. This romance unfolded in a more circuitous way.

Clark and J.W. had first fallen in love with a home of similar age in Munger Place, a planned community built in the early 20th century. That house, however, had such serious structural problems that a general contractor told them he could build a new house that looked old for half the price of fixing it.

So Clark and J.W. did just that, purchasing a lot in the adjacent, more affordable Swiss Avenue neighborhood and designing a new-old house, inspired by J.W.’s grandmother’s West Texas home, where he fondly remembers family holiday gatherings.



Homeowners Clark (above, left) and J.W. (right) were guided in their restoration by a 1909 photo of the home—a gift from a descendant of the house’s original owner—which clued them in on the home’s original cladding and what sort of railing to wrap around the porch.



ABOVE: "There's only one new window in the entire house," says Clark, "and it's in the kitchen." All of the home's other, original windows were stashed in the detached garage when he and J.W. moved in. Also missing? The kitchen floor, thanks to a stalled restoration attempt by a previous owner. Today, modern granite countertops and appliances make the kitchen user-friendly, while salvaged wood floors hark to an earlier era.

The couple figured they would grow old in this home, but they couldn't spend the rest of their lives looking at the sad old Lang house, which sat, neglected, across the street. So they bought that house, too, and set about restoring it. Their plan was to put both houses on the market and sell whichever one went first, then make the other one their home.



They had barely begun the restoration when a couple walking by struck up a conversation. Their contract on another house had just fallen through, and they lightheartedly asked how much Clark and J.W. wanted for the new-old house. Jokingly, the homeowners remember, they threw out a ridiculously high price. The couple went on their way, but, recalls J.W., they soon stopped walking, in serious discussion. They came back, and just like that, before it even hit the market, the new-old house had sold. The Lang house would be Clark and J.W.'s new domicile.

Home Work

Plenty of restoration work remained to be done. An investor who purchased the house in the late 1990s had started, but had apparently run out of steam. He had taken the walls down to the studs, yanked out the kitchens, and refinished the heart-pine



LEFT and ABOVE: The restored dining room includes homemade draperies, refinished woodwork, and an excavated fireplace. After exhuming it, they had its brickwork repointed, then added a mantel and a tile hearth. **BELOW:** The owners' taste for Mission-style furniture defines the parlor, a favored reading spot for Clark. He and J.W. used wallpaper remnants they found in this room to select new paper with a pattern and colors similar to the original print.

floors upstairs before giving up, leaving the house unlivable. Clark and J.W. moved into the property's 400-square-foot garage apartment (formerly the servants' quarters) and rolled up their sleeves.

They started by "buttoning up," as J.W. puts it, in preparation for winter. They hauled original windows from the garage and reinstalled them in their openings, which had been inexplicably boarded up. They brought in professionals to modernize the wiring, update the plumbing, and blow insulation into the walls. Then they set about making sense of the interior.

One thing that didn't add up: An angled wall in the dining room was adjacent to a similar one with a fireplace in the parlor, so they reasoned that the dining room must have had a fireplace, too. "One of the first things we did was go in and pry off that wood to see if it really was there," says J.W. Indeed, the planks pulled away





LEFT: The home's airy entry accommodates chocolate lab Scarlett and two other happy dogs, in addition to its human owners and guests. **ABOVE and BELOW:** Sunny yellow walls complement period furnishings in a bedroom. **OPPOSITE:** The shaded back porch offers Clark, J.W., and their dogs respite from the blazing Texas sun.

to reveal an original brick fireplace. They hired a brick specialist to repoint the mortar, then purchased an appropriate mantel from a local collector. (They'd lucked out with the adjacent parlor mantel, which was the only unpainted woodwork in the whole house.)

Stripping the rest of the wood trim of layer after layer of paint—including that shocking blue—would prove to be one of the restoration's most difficult tasks. Using chemical strippers and a heat gun, J.W. spent weeks on just two living room columns before consulting with general contractor Wayne Guthrie about alternative methods. Wayne responded with an unconventional approach, using a planar, precisely adjusted, to remove all the paint but as little wood as possible from virtually every inch of trim in the house so that it could be re-stained in the original style.

Great Saves

The frugal spirit that led Clark and J.W. to build their new-old house once again guided them as they tended to the home's remaining finishing details. J.W. throws the credit

for bargain-hunting squarely in Clark's court: "He's one of those people who, if we see something we like and both think it's too expensive, he'll figure out a way to do it."

Those novel cost-cutting approaches grace various rooms throughout the house. In the dining room, they re-hung draperies from the new-old house that Clark had sewn himself from material he found at fabric outlets. The light fixtures in the stairwell and dining room are treasures from the closeout aisle at a hardware store. They spent hours on the weekends sorting through spindles at a surplus store to re-construct the missing banister on the upstairs landing.

When it came to wallpaper, they shopped through DirectBuy, a service that enables consumers to save money by purchasing directly from manufacturers. They found a book of papers that were consistent in style with the house, then picked the patterns they would hang themselves. In the dining room, they chose one that "looks like it's old and faded and cracked," says Clark. For the front parlor, they made a near match to an old scrap of original paper they'd recov-





A Swiss Mission

When Otto Lang built his family's Foursquare, the Swiss Avenue district still had many empty lots. By the time Clark Mitchell and J.W. Brasher purchased it, those neighborhood lots were full, but many originally proud homes had fallen into similar states of disrepair. "There's all these missing teeth on these streets," says J.W. "You've got to fill them in, or it'll never be a neighborhood again." Recognizing this need, and having enjoyed restoring their own home, the pair started a business in restoration and period-appropriate new construction. Only a couple of projects later, the housing market plummeted, putting their real-estate ventures on hold. But they feel confident that, given its proximity to Dallas's thriving downtown business district, the pause in the neighborhood's rejuvenation won't last. And when the market comes back, they'll get back to helping restore the whole neighborhood.

ered. "It had the same color palette and a similar stripe to it," says J.W. "It was kind of like, 'I can't copy it exactly, Otto, but I'm going to do the best I can here.'"

Clark refers to this sentiment as "channeling Otto"—both men take the original architect's intentions seriously. "The man did some incredible work," says J.W., noting his contributions to prominent Dallas land-

marks like the Sanger Brothers Department Store and the Magnolia Building, with the iconic flying red horse on its roof. Clark and J.W. are honored to be ushering Lang's own home into its next era, and they feel the weight of such responsibility. If Otto were to return tomorrow, says J.W., "I'd want him to walk in and go, 'You know, I really like this. This feels like home.'" 🏠



The original bathtub in an upstairs bathroom is curiously long—a quirk attributable, according to the house's lore, to the original homeowner's unusual height.

READER PROJECT

To restore the missing mansard on his Italianate house, homeowner Harry Came dreamed up an unconventional plan: Build a new one on the ground and lift it into position.



Roof Revival

A READER'S INNOVATIVE PROJECT
RESTORES THE MISSING TOWER ROOF
ON HIS ITALIANATE HOUSE.

STORY AND PHOTOS BY HARRY E. CAME

In 1989 I moved to Waukegan, Illinois, and bought a wonderful little 1842 Greek Revival. It was a fantastic house, but I always wanted something a little bigger. As I walked my dog to the local park, I often passed a hulking 1872 Italianate that had seen better days. When, a few years later, I heard it was for sale, I jumped at the chance to buy the house—and all the huge projects it required.

One of the saddest elements of my new house was a truncated roof atop the central tower. It just didn't look right—you could tell something was missing. I vowed that one day, I would make the roof whole again.

As I researched my home's history, I learned it had gone through a lot since being built by a widow, Harriet Biddelcom, for her family. While the home only had two other owners before me, it had undergone many changes, including being turned into three apartments in the 1930s. Previous owners told me that the tower roof had "blown off in the 1940s," but I believe it probably

rotted away from lack of maintenance. After it was gone, asphalt shingles were slapped on the truncated form that had once been soldered in metal sheeting.

Resourceful Research

I had a poor-quality photograph from the 1930s showing my home's original, handsome Second Empire concave mansard tower with roundel windows. Another house down the street bore a similar roof and some identical millwork; both gave me a clear picture of how I hoped to restore the roof.

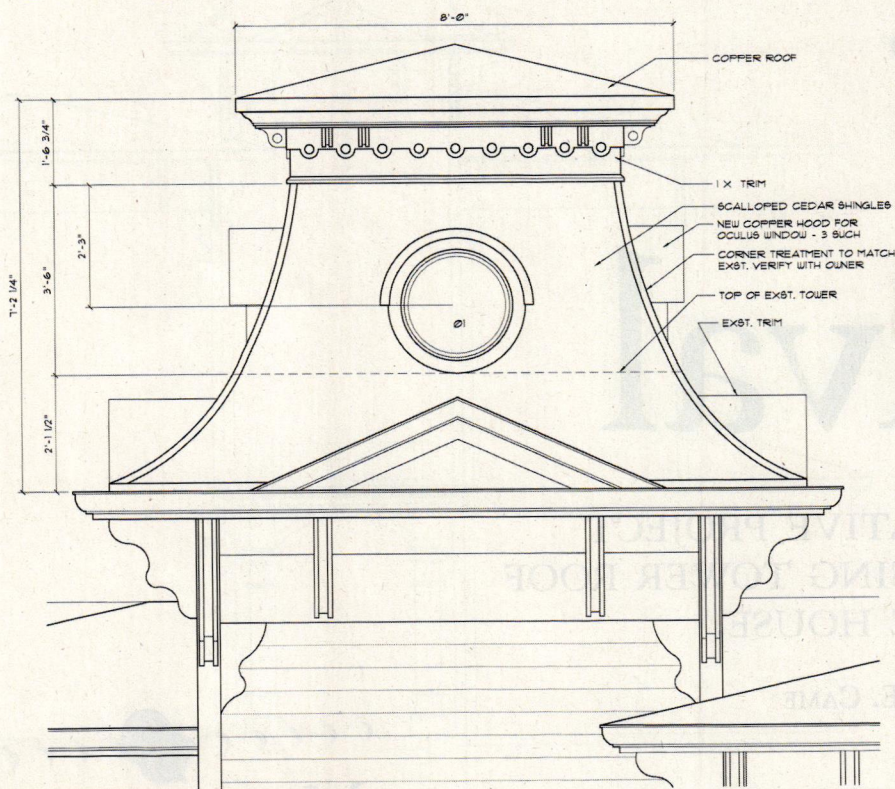
My dream began to materialize the day I broached the subject with a neigh-

MY TOWN

Waukegan is a typical old industrial city that flourished in the first part of the 20th century, but has fallen on difficult times since industry and higher-paying jobs have left. Waukegan is blessed, however, with some beautiful old neighborhoods with homes in a rich range of styles: Greek Revival, Italianate, Queen Anne, Arts & Crafts, bungalows, and even some Prairie influence. It is also located on Lake Michigan, about 40 miles from both Chicago and Milwaukee. There is an active group of old-house lovers here who are restoring homes in these beautiful neighborhoods, and the city has produced an award-winning master plan to bring new development to a revitalized downtown.

bor and friend who also happens to be a master carpenter. Rich Rucinski had done some wonderful work on my house, including building new cabinets to match

NEW TOWER FRONT ELEVATION



ABOVE: A 1930s photo, given to Harry by the previous owners, shows the original roof as well as early porch additions that were removed in the '50s.

LEFT and OPPOSITE: Architect Steve Kolber sketched the new elevations based on Harry's research and carpenter Rich Rucinski's design modifications.



ABOVE: A view of the truncated tower before restoration. "It just didn't look right," says Harry. "You could tell something was missing."

old ones in my kitchen, so I brought up my idea for the tower restoration with him, expecting a lack of interest. To the contrary, when I showed him what had been there and what the house might look like again, I saw a gleam in his eye. We soon forged a plan.

In its original incarnation, the tower and roof would have been built *in situ* on the house, by carpenters and tradespeople perched on scaffolding, ropes, or the like. Because Rich could only work on this project in the afternoons and on Saturdays, building a new roof on top of the house would have been impractical, dangerous, and more expensive, with scaffolding required for months. Rich also was worried this method would be harder on his knees. He suggested we build the tower on the ground, then "fly" it into position.

Design Tweaks

Before we started working, I had an

architect friend, Steve Kolber, create drawings based on my research. We also made some small improvements to the design. For example, the original curve of the concave mansard had flared out considerably near the bottom of the roof. We decided to increase the angle (thus decreasing the curve) so snow and water wouldn't accumulate there and potentially shorten the new roof's lifespan.

The original covering on both the tower and the rest of the house was made of flat squares of tin that were hand-soldered and waterproof. However, putting a metal roof over my entire house was cost-prohibitive, so I made the difficult decision to place asphalt shingles on the house's low-pitched roof. Asphalt wouldn't do on the tower, however, so Rich and I decided to use round cedar shingles—a total of 2,000 of them. I painted them by hand pre-installation, and for weeks, I had clotheslines strung across my garden bearing shingles hang-

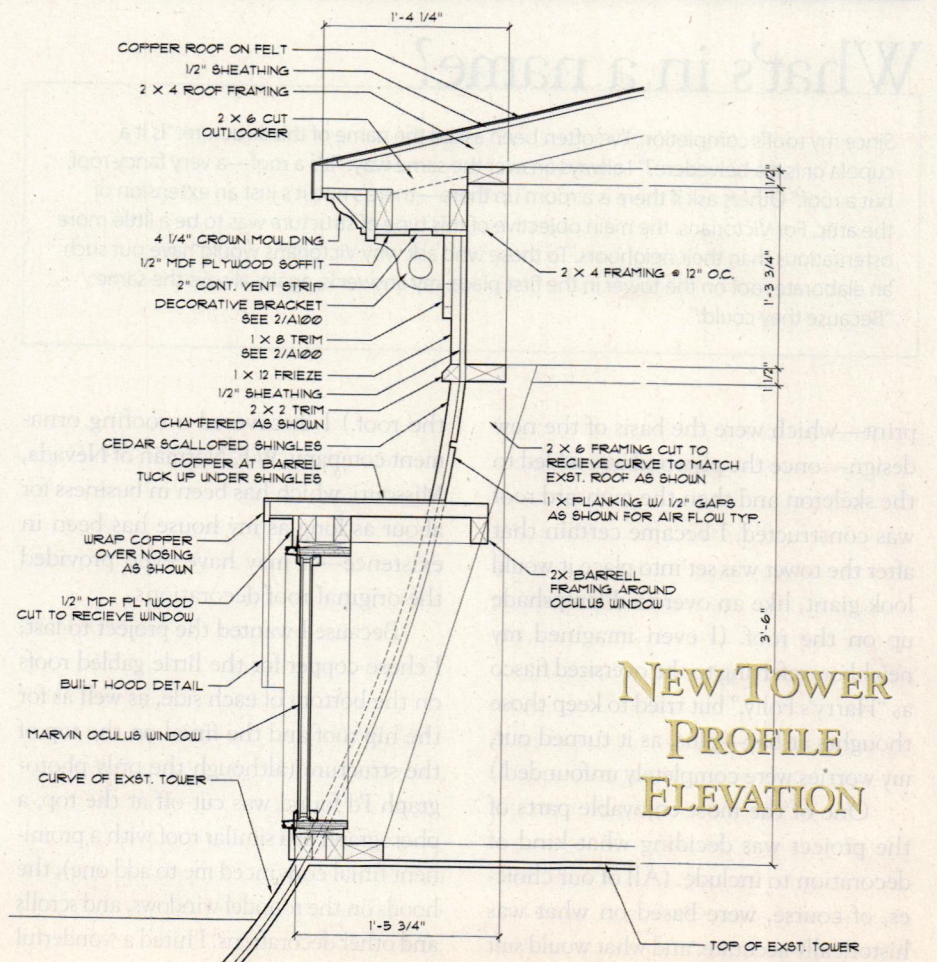


Working on the ground in Harry's driveway, Rich first assembled the ribs, which he cut using a template and a heavy-duty jigsaw.

ing out to dry.

Rich began the project by transferring the angles from Steve's drawings onto 2x12s, using a compass to achieve the arc of the mansard. Then, he cut the boards with a heavy-duty jigsaw to create the common rafters. (This was no easy task because of two compound arcs; Rich created a template to get the correct cut.) He used the same technique on the hip rafters. Next, he applied $\frac{3}{4}$ " plywood over the whole frame. Before attaching the shingles, Rich rolled felt paper and a layer of plastic mesh over the plywood. He then nailed each shingle by hand, using two galvanized nails. Even with the increased angle on the mansard, it was difficult for Rich to make the shingles bend enough to follow the roofline's curve.

As the tower began to take shape, I started worrying that our proportions might not be correct. Despite our careful measurements of the existing foot-





After Rich covered the framing with plywood, the roof was ready to get gussied up in decorative cedar shingles and copper accents.

What's in a name?

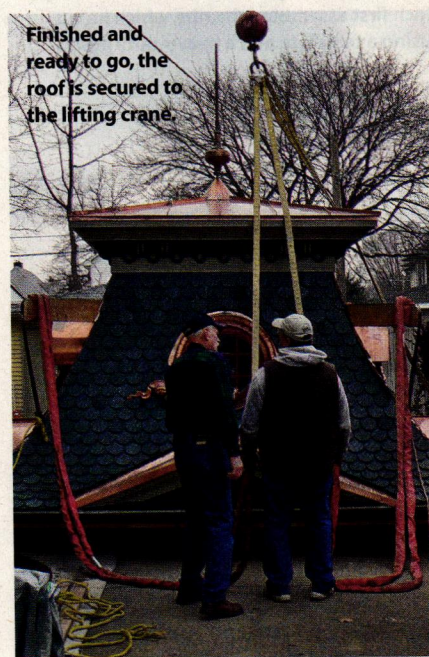
Since my roof's completion, I've often been asked the name of this structure: "Is it a cupola or is it a belvedere?" I always answer the same way: "It's a roof—a very fancy roof, but a roof." Others ask if there is a room up there—there's not; it's just an extension of the attic. For Victorians, the main objective of this type of structure was to be a little more ostentatious than their neighbors. To those who ask why Victorians would have put such an elaborate roof on the tower in the first place, my answer is, again, always the same: "Because they could."

print—which were the basis of the new design—once the plywood was added to the skeleton and then the mansard roof was constructed, I became certain that after the tower was set into place it would look giant, like an oversized lampshade up on the roof. (I even imagined my neighbors referring to the oversized fiasco as "Harry's Folly," but tried to keep those thoughts at bay—plus, as it turned out, my worries were completely unfounded.)

One of the most enjoyable parts of the project was deciding what kind of decoration to include. (All of our choices, of course, were based on what was historically accurate, and what would suit

the roof.) I discovered a roofing ornament company, W.F. Norman of Nevada, Missouri, which has been in business for about as long as my house has been in existence—it may have even provided the original roof decorations.

Because I wanted the project to last, I chose copper for the little gabled roofs on the bottom of each side, as well as for the hip roof and the finial on the top of the structure (although the only photograph I'd found was cut off at the top, a photograph of a similar roof with a prominent finial convinced me to add one), the hoods on the roundel windows, and scrolls and other decorations. I hired a wonderful



Finished and ready to go, the roof is secured to the lifting crane.

coppersmith named Sock Woodruff from Custom Gutters in Lake Forest, Illinois, to do all of the metalwork.

Lifts and Balances

We originally planned to lift the roof into place using straps, but worried that



RIGHT: In a breathtaking move, the 5,000-pound roof, suspended by its lifting arms from a crane, is hefted into position atop the tower.

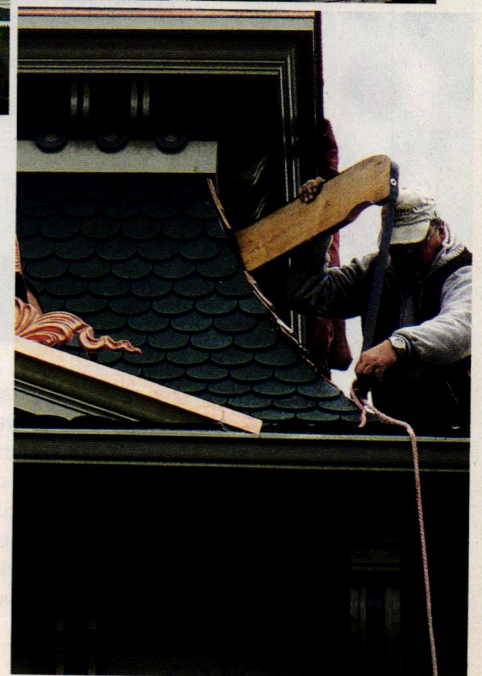
ABOVE and BOTTOM RIGHT: Rich helps guide the roof into place. Afterward, he attached the roof to its new sills, then cut the lifting arms away to complete the project.

the whole thing might be too top-heavy, causing us to lose some control in placing it. We also weren't sure how we could remove the straps once the new roof was in place. So Rich decided to build "lifting arms" extending from the corners of the roof, made of 2x10s we could chop off once the roof was in place. (The arms also would provide better stability since they were at the top of the roof instead of the bottom.) After the roof was in place, we planned to cover the lifting points at the four corners with a galvanized metal rope decoration from W.F. Norman.

Early on the morning of the installation, Rich was up on the tower tearing off the old roof and installing new 2x10 sills to give our mansard a good, flat foundation. The crane arrived mid-morning—along with the mayor and all of my neighbors and friends. I was terrified, worried about lifting this 5,000-pound monster into place. As the mansard rose, a hush fell over the crowd as it swung gently in air. The crane operator maneuvered it



slowly into position and lowered it onto its new base, setting it into place among the existing gutters and original soffits, with their huge ornamental Italianate brackets and intaglio decorations. Rich then secured the new roof to the old with steel strapping, cut off the lifting arms, and covered the four corners with the pre-painted, zinc-coated roping. We had done it—placed the new roof onto the old house perfectly in one frightening, exhilarating move. With the new roof resting atop it, the house finally appears finished. 🏠



Bathroom Bonanza

A RANGE OF NEW PRODUCTS FOR BATHROOMS SHOWS OFF FRESH, PERIOD-INSPIRED DESIGNS, AS WELL AS SOME INNOVATIVE TECHNOLOGY. BY THE OHJ EDITORIAL STAFF

SINKS



▲ Nothing makes a bathroom statement like a pretty, period console sink—one with delicate lines yet a substantial presence. The new Colette from Devon & Devon, an Italian company new on the American scene, is all that and more. Sitting on graceful, delicately turned legs, the 43"-wide porcelain console with curved backplash delivers a hefty shot of 1930s glamour. Available in black or white, with a choice of chrome (shown), brass, or matching porcelain legs, it's sure to become an instant classic. (718) 237-2870; devon-devon.com



▲ In the fanciest houses, marble and crystal have always been *de rigueur*. Kohler's new Kallos undermount sink lets you transfer that elegant combination into the bathroom. Crafted of spun glass, the 14"-diameter sink features a cut-glass design on the bottom that's reminiscent of fine crystal. While the decorative glass bowl refracts and amplifies available light, it also completely obscures the contents of the vanity beneath; a smooth inside surface keeps the bowl easy to clean. (800) 456-4537; kohler.com

The bathroom is probably the most used room in the house, and it's also generally the smallest—facts that have made baths a prime target for the whims of decorating fashions through the years.

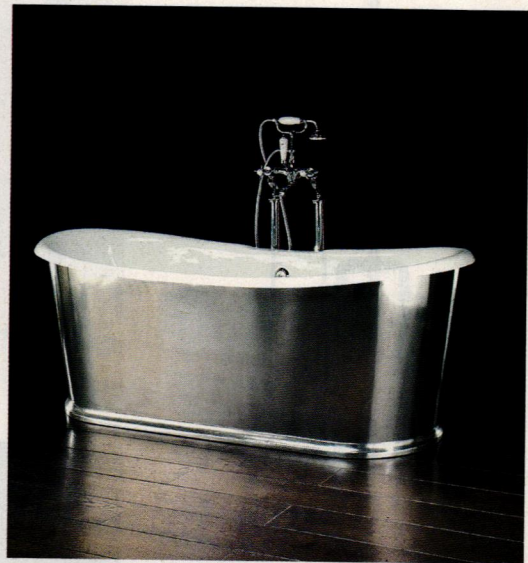
We can almost hear the old advertising slogans now: "In today's homes, COLOR offers endless opportunities!" "Color and design, relate the bathroom and the boudoir!" "Assure a color combination that is highly individual and beautiful!" Considering these phrases come from actual ads of the 1930s and '50s, is it any wonder so few baths have remained original? The lure of marketing and promise of a modern oasis was too strong to resist.

Today, we're fortunate to live a time when "modern" and "period" don't have to be at odds with each other. There are many wonderful offerings out there—from tubs and sinks to faucets and lights—that were designed with period accuracy in mind. More and more, these items are also incorporating up-to-the-minute technology that saves energy or water, or adds another innovative feature. Our editors have pored over the latest lavatory offerings to bring you the best and the brightest. They prove that today, you don't have to choose between modern conveniences and period authenticity for your bathroom—you really can have both. That's great news for a room that's long suffered the slings and arrows of fashion's flights of fancy.

BATHTUBS



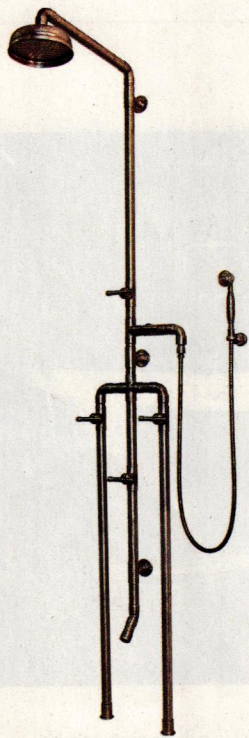
▲ Clawfoot tubs are the workhorses of old-house bathrooms: ▲ sturdy, solid, and always ready to transport a tired, aching soul. The Elegance bath from Sunrise Specialty offers all that and more. The generous double-slipper tub comes in two lengths, 61" or 70", both of which have a 14½" deep well to help soak your worries away. For the first time, it's available in a cream-colored hue, for folks who want to make a slightly more subtle statement. The tub sits on lion's paw feet in a choice of chrome, brass, or oil-rubbed bronze (shown). (800) 444-4280; sunrisespecialty.com



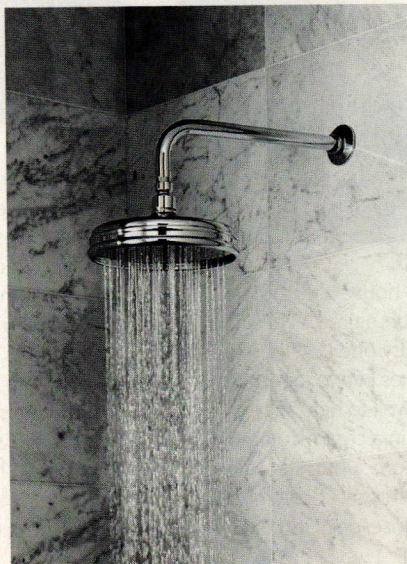
▲ A new twist on a classic tub design can be ▲ hard to find. Devon & Devon's inspired Regal transforms the traditional vision of a Roman tub by encasing a cast-iron interior in polished aluminum, adding modern panache to a well-known form. As with the antique design that inspired it, plumbing holes are placed along the tub's long side, which measures a respectable 66". (It's also available without pre-drilled holes, for those who prefer wall- or floor-mounted faucets.) The aptly named tub adds a polished air of royalty to a common bathroom fixture. (718) 237-2870; devon-devon.com

SHOWERS

▶▶▶ Don't be fooled by appearances. Moen's new LEED-rated Envi Eco-Performance showerhead may look like that old standard installed in your grandma's bath, but it's full of up-to-the-minute technology that places it squarely in the 21st century. Its spiral-shaped nozzle pattern offers multiple settings that envelop users in an invigorating body spray with a powerful stream. The experience is akin to a standard modern showerhead, but in reality you're only using 1.75 gallons of water per minute—a three-quarter-gallon savings from the industry standard. (800) 289-6636; moen.com



▲ With their primitive shapes and ▲ rustic finishes, Sonoma Forge's faucet and shower offerings are a natural fit for a host of simply designed old houses, from Dutch Colonial cottages to Craftsman bungalows. The company's WaterBridge exposed shower (now available in a floor-mount design) showcases the beauty of the shower's essential components, while its lightly textured nickel finish hints at a handmade pedigree. (800) 330-5553; sonomaforge.com



◀◀◀ When it comes to bathroom luxury, a rain-style showerhead is at the top of many wish lists—its gently drenching spray puts both the weak trickle and pulverizing pressure of old showerhead models to shame. But generally, rain showerheads have been as contemporary as the concept behind them—until now. Kohler is letting old-house owners in on the luxury with the introduction of a traditionally styled rain showerhead. It's available in both a ceiling-mount or a more period-friendly wall-mount, in one of six finishes. (800) 456-4537; kohler.com

FAUCETS



◀◀◀ While there's a wealth of faucet options out there today, there still aren't many boasting 1950s design sensibilities—especially if your preferences lean towards the kitschier side of that era. If you've been looking for the perfect complement to the Naugahyde lounge in your retro living room, check out the Bel Air faucet from Lefroy Brooks. Boasting a streamlined, aerodynamic spout and winged handles that seem ready to take flight (rocket-shaped handles are also available), the faucet will transport your bathroom to another time—one where cars were colossal and Elvis was king. Available in four finishes, including Polished Chrome (shown). (718) 302-5292; lefroybrooks.com

▶▶▶ These days, tap-water filters have become as common in kitchens as potholders—so why do most of us still settle for unfiltered water in the bathroom? The folks at Rohl are helping to eliminate this discrepancy by bringing their signature integrated filtration technology to a lavatory faucet. With a curvy gooseneck and lever-style handles, the look of the Georgian Era faucet is turn-of-the-century traditional, but the technology behind it is decidedly cutting-edge. Turn one handle, and you get unfiltered hot or cold water for washing hands and faces; the other handle dispenses cold filtered water for drinking and brushing teeth. Available in five finishes. (800) 777-9762; rohlhome.com



▲ The vintage industrial aesthetic is a growing trend in period homes, and the latest style star for the bathroom comes courtesy of Waterworks. Their new Henry line blends Industrial Age underpinnings with Modernist influences to create one-of-a-kind elegance. The collection's single-hole lavatory faucet, which features a progressive valve mixer that heats up the water as you turn the cross handle, is simple and traditional enough to fit into a wide range of old houses, but with a unique design that makes a bold statement. Available in three finishes. (800) 899-6757; waterworks.com

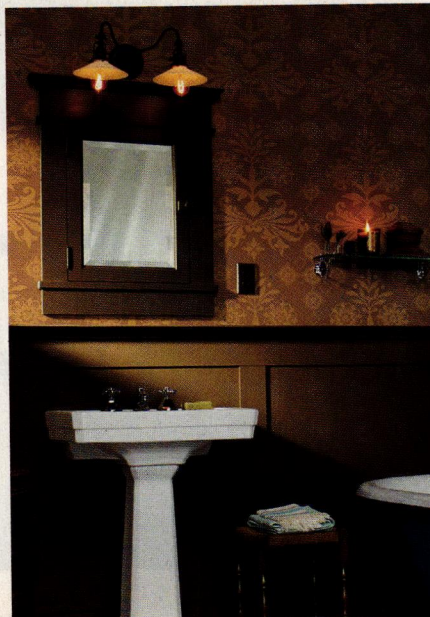


◀◀◀ When your home has a defined style, it's relatively easy to find products for it—but what about the multitudes of transitional homes out there that bridge the gap between a few different styles? Enter Graff's Topaz faucet, which takes inspiration from a variety of sources, making it a versatile old-house option. The faucet's Deco-esque faceted bases are softened by a curving spout and tapered lever handles. The juxtaposition of these forms creates a timeless look that can be seamlessly integrated into a variety of mid-century baths. (800) 954-4723; graff-faucets.com

LIGHTS



▲ Adding vintage inspiration to
▲ spot-on period reproduction fixtures, Schoolhouse Electric's new Aria shade boasts a floral design that's so delicate it seems to float around the surface. The pattern, created by Yellena James, a Sarajevo-born artist who draws inspiration from nature, is reminiscent of 1940s textiles. The artwork is available on several styles of shades, and comes in Green (shown), Charcoal, Stretto (blue/multicolor), and etched glass. The Aria fits on many of the company's period-style sconces (such as the Irvine Double fixture, shown here). (800) 630-7113; schoolhouseelectric.com



▲ There seems to be an unwritten rule that bathroom lighting should be simple and streamlined, even in the most ornate old houses. But given that bathrooms today are viewed more as luxurious retreats than utilitarian spaces, doesn't it make sense that attitudes about lighting should shift accordingly? House of Antique Hardware's Victorian Star sconce brings a touch of long-overdue refinement to the bath, with its exquisitely detailed backplate and etched frosted glass shade. For high-style Victorian-era homes, it's the perfect antidote to bathroom banality. (888) 223-2545; houseofantiquehardware.com

◀◀◀ Capitalizing on the vintage industrial design trend, the Ford's Mill wall fixture—the latest offering from Rejuvenation—features swinging arms and turnkeys on the sockets. A wide variety of base finishes and shade options makes the fixture easily customizable. As shown (with an oil-rubbed bronze finish and opal cone shades that allow a glimpse of Edison-style bulbs), it's an ideal fit for turn-of-the-century baths that call for a bit of sepia-toned romance. (888) 401-1900; rejuvenation.com

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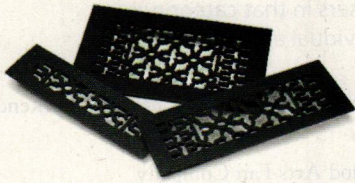
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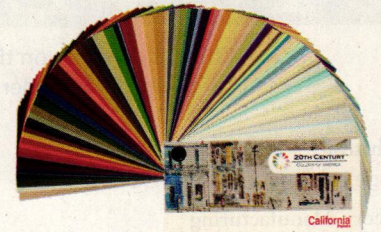
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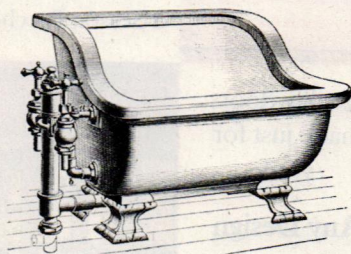


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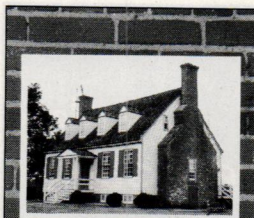
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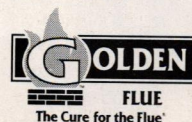
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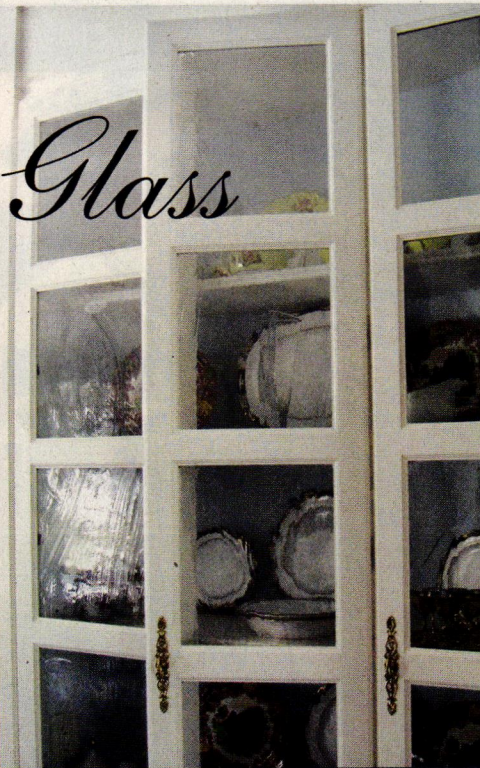
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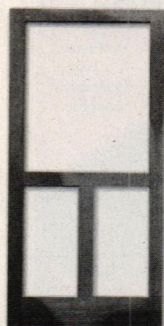
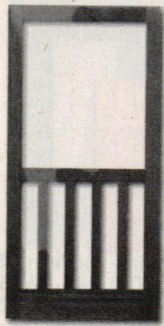
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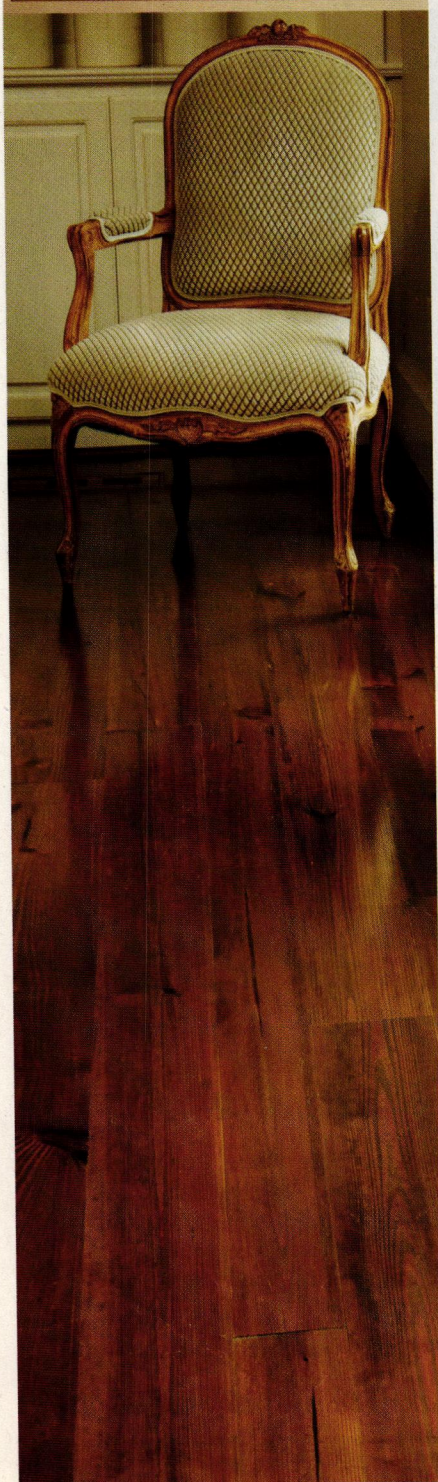
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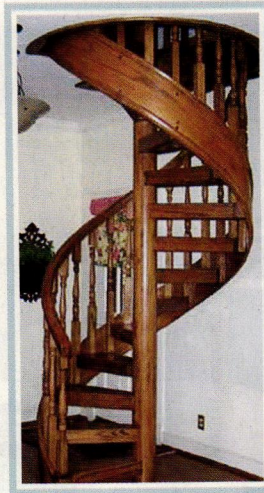
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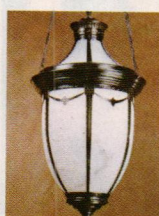
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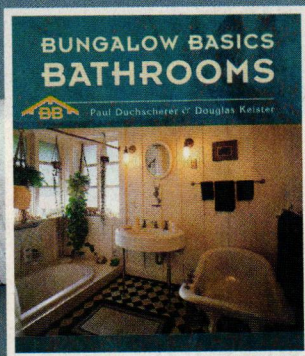
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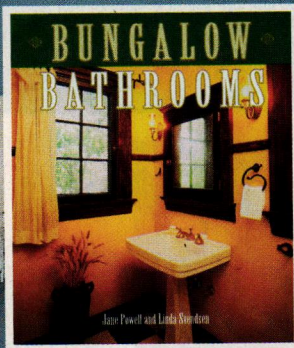


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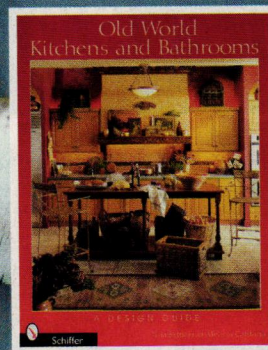


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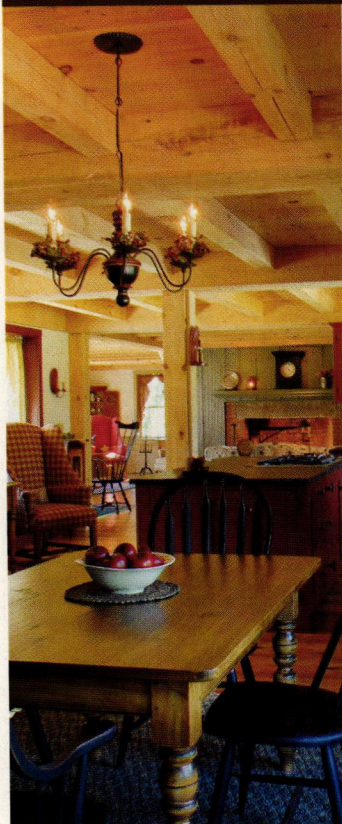
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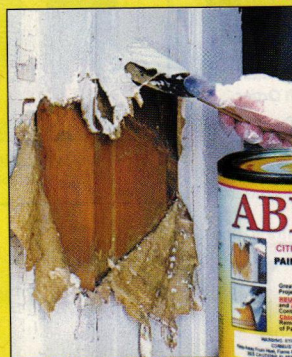
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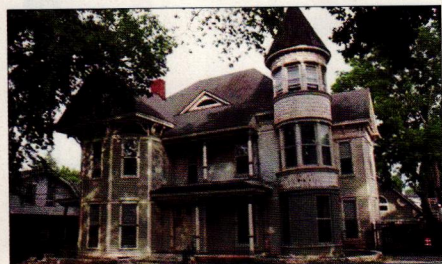


WASHINGTON, GA—Built before 1819, Cherry Cottage is one of Wilkes County’s oldest buildings. This 2-story wood sided home consists of 5 bedrooms, 2 baths, living room, dining room, kitchen and library. Sited on 1.10 acre lot that cannot be subdivided. Listed in the National Register for Historic Places. Part of The Georgia Trust for Historic Preservation’s Endangered Properties Program. \$140,000. Kate Ryan, 404-885-7817. www.georgiatruster.org

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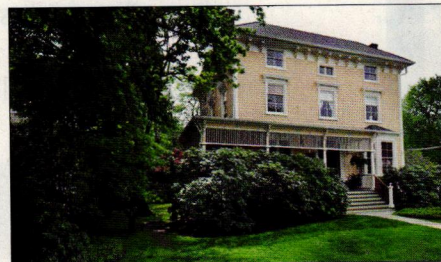
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