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Old House

JOURNAL

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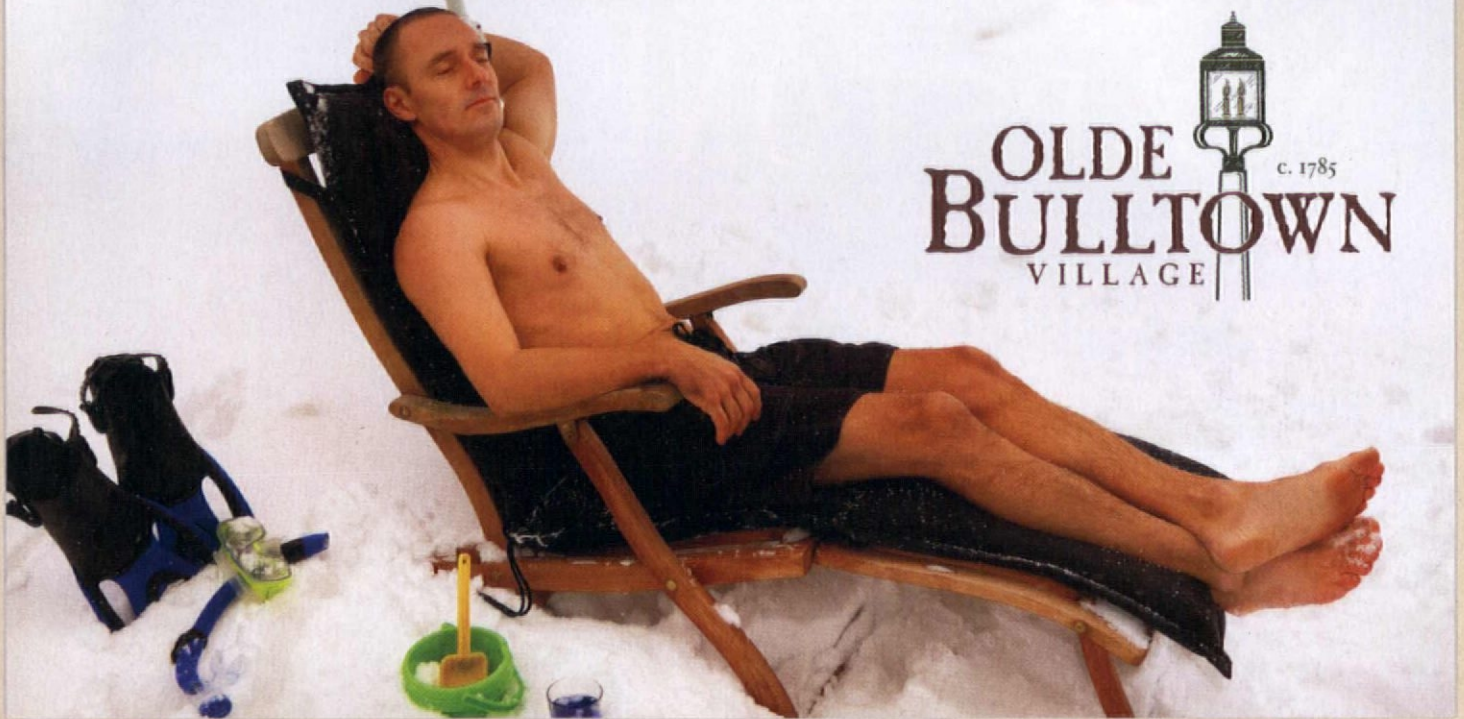
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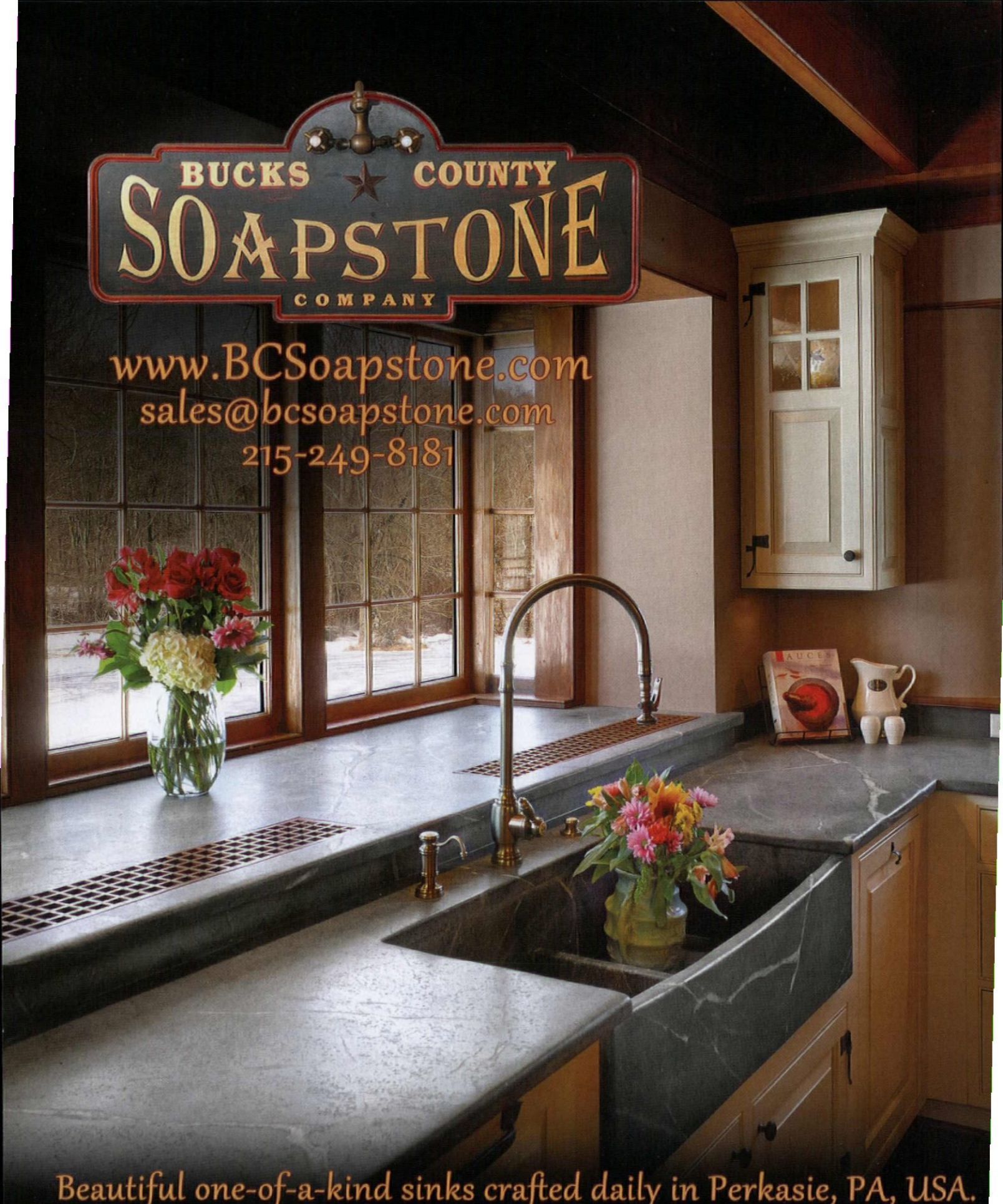
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— OLD HOUSE JOURNAL —

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April 2015



INSPIRE



RESTORE



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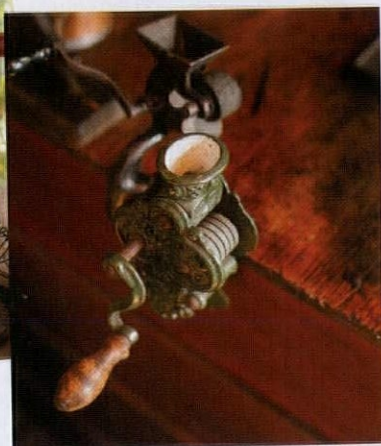
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COVER PHOTO BY BLACKSTONEEDGE.COM SEE STORY ON P. 18.



SUCH DEDICATION TO DETAIL! WORKING EARLY PHONE, VINTAGE WARES, AND MEAT GRINDER. (SEE PAGE 18 FOR THE FULL STORY.)



When I think it's an original kitchen,

you know somebody went all out. All I can say about Karla Pearlstein's Victorian cook room and pantries is WOW! Karla is a restoration consultant with a specialty in kitchens. In her own house, she and her crew got everything right: round-top windows that echo those in the Civil War-era house, the 19th-century layout, the wood flooring, gaslight-era lighting, the hardware and heat registers, even the china stored in the butler's pantry. Most convincing of all, she used unique, vintage fixtures including a cast-iron sink (and antique faucet) and a reconditioned cookstove. No, she hasn't lost her mind and gone back to the era of soot and low water pressure. This kitchen works. But the refrigerator, the freezer drawers, the dishwasher and appliances are so well integrated, they have to be pointed out. It was the perfect last project in an incredible restoration, Karla's labor of love.

In a recent lecture, I stated—I thought unnecessarily—that I do not consider period restoration in any way more “moral” than interpretive or eclectic design. The audience smiled with a hint of relief. From its first issue in 1973, OHJ has urged owners—perhaps better called stewards—not to destroy good old work. Don't try to put an industrial loft in your Queen Anne by tearing out all the walls and walnut. But it's not necessary to turn back the clock; and replacing in perfect (expensive) detail that which has been lost over time is not an imperative. Just stay true to the structure's style and quality.

I have really enjoyed seeing mixed interiors, done well. Spare mid-century furniture in a rustic lake house comes to mind from a past issue, as does a high-ceilinged San Francisco townhouse unexpectedly filled with New England Federal and Empire furniture. Museum-quality houses like Karla's are rare, the result of dedicated study and years of collecting. Such houses are the work of creative minds having a lot of fun!



Patricia Poore

THIS MONTH

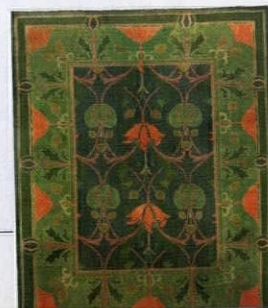
CALLING ALL READER PROJECTS!

The editors eagerly seek reader submissions for the Success! feature (see p. 28). Your project may be big (a new Prairie addition) or small (turquoise paint on the front door). To start, all we need are low-resolution before and after pics and a brief description. Show us what you've been up to! Send submissions here: lviator@aimmedia.com



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Old House

JOURNAL

Remilled old fir that didn't hold up. I love wood, though! How about engineered hardwood?

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Lori Viator

Linoleum, and I love it.

SENIOR EDITOR
Mary Ellen Polson

White marble. But I'd rather have an easy-to-clean composition vinyl!

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DESIGNER
Emily Levine

MULTIMEDIA SPECIALIST
Andrew Bydlon

EDITORS AT LARGE

Gordon H. Bock, Brian D. Coleman, Lynn Elliott, Ray Tschoepe

CONTRIBUTORS

Clare M. Alexander, Regina Cole, James C. Massey, Shirley Maxwell

I love my hardwood floors, but linoleum would ease my worries about inevitable water spills.

ACCOUNT EXECUTIVES
Becky Bernie
Carol Murray

I have square linoleum tiles, but wish I had (marbled) Marmoleum.

ACCOUNT EXECUTIVE, EVENTS
Julia Hite

DETROIT SALES MANAGER
Keith Cunningham

GROUP PRODUCTION DIRECTOR
Barbara Van Sickle

PREPRESS MANAGER
Joy Kelley

PREPRESS SPECIALIST
Galen Nathanson

ADVERTISING COORDINATOR
Cossette Roberts

SENIOR GRAPHIC DESIGNER
Michelle Miller

Light-colored, textured ceramic tile, hard to keep clean. I want dark, wide-plank hardwood.

DIRECTOR OF RETAIL SALES
Susan Rose

DIGITAL ADVERTISING OPERATIONS MANAGER
Ron Goldy

Wood—red oak...and red oak! Maybe add a small Persian rug for winter months.

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Current: parquet.
Wish: geothermal cement.

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Tile, which is cracked everywhere. Wish I had hardwood.

Original hardwood from the '80s, warped in quite a few places. I wish it were tile, specifically Travertine.

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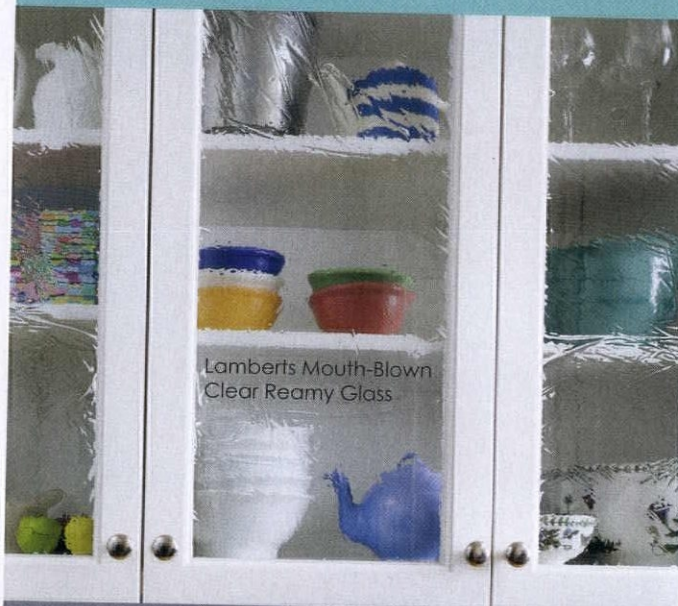
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Inspire



08

BARN AGAIN

A stone barn in Bucks County is a stunning example of adaptive reuse.
+ VERNACULAR HOUSEBUILDING

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AUTHENTIC WITHOUT COMPROMISE

An old-house restorer recreates a kitchen for her own 1861 home.
+ UPDATING AN 1890s BATH WITH WOOD, NICKEL & MARBLE

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BARN AGAIN

SHARING THE PROPERTY WITH A 19th-CENTURY FARMHOUSE, AN OLD STONE BARN IN PENNSYLVANIA HAS NEW LIFE AS A DWELLING: *A STUNNING EXAMPLE OF ADAPTIVE REUSE.*

BY REGINA COLE | PHOTOS BY GRIDLEY + GRAVES





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THE GREAT WINDOW FLOODS THE INTERIOR WITH LIGHT. NEW WINDOWS AND FRENCH DOORS REPLACED THE OLD WOODEN DOORS THAT ACCOMMODATED TRUCKS DRIVEN UP THE RAMP. **OPPOSITE:** THE OWNERS USED MANY FOUND OBJECTS AND COLLECTIBLES; THIS GATE IN THE STONE WALL INCORPORATES A BIT OF OLD MACHINERY, PROBABLY PART OF A MANURE SPREADER.

This 4,000-square-foot barn is part of a historic three-building complex that includes an 1816 stone house and an 1851 schoolhouse. “When I first saw the barn,” says the wife, “I got very emotional. It was such a beautiful reminder of history, despite its condition. We put our heart and soul into the project.”

When she talks about the 1822 barn in upper Bucks County, Pennsylvania, you can feel this owner’s passion. She and her husband restored the building, transforming it into comfortable living space. As a family gathering spot, the stone building is the backdrop for new memories in the making for generations of blended family. The rural character of the area was also a draw. But it was the process of restoration that proved especially meaningful.

“It turned into an eight-year project that we worked on together—during which we learned more about each other,” she says. “It was a lot of work, but definitely worth it.”

The barn was constructed of a local Pennsylvania brown sedimentary stone

known as red argillite. A bank barn (one built into a hill or with a ramp to allow ground-level accessibility on two levels), it was originally a dairy barn serving the family in the small stone farmhouse next door. In the 1940s, it was converted to house chickens instead of cows. By the time today’s owners saw it, the barn had stood unused for years. Its roof was full of holes, horsehair plaster was emerging from between the stones, and various sorts of wild animals lived inside.

The couple bought the house and the barn and, when the old schoolhouse went on the market three years later, they bought that, too. After years of restoration work, they can come here weekends and vacations, often with their children and grandchildren. The homeowner and her

husband stay in the 1816 farmhouse, host big family meals in the barn, and put up extra guests in the schoolhouse.

“This area is still very rural; people live in houses built by their parents and grandparents,” she says. “Yet, there are stores and malls ten minutes away, and it takes us just an hour and a half to get here from our weekday home in New Jersey.”

The conversion to a family-friendly residence took considerable work. “First, we put on a new roof, then we repointed the entire exterior of the building,” the homeowner explains. “Our mason told us that one of the stone walls was within a year of collapsing. After dealing with the exterior, we repointed interior walls.”

The new owners installed running water, electricity, a septic system, heating, and air conditioning. They built and installed new windows and constructed stairs and lofts on the upper level of the wide-open space. They designed interior spaces around the existing posts, beams, and floor levels, and enclosed space only for the two bathrooms, one on each level.

“We did not drywall any of the walls because we wanted to keep it looking



THE UPSTAIRS BATHROOM IS WHIMSICALLY IMAGINED AS A RURAL OUTHOUSE, COMPLETE WITH A METAL ROOF. IT DIVIDES THE SLEEPING LOFT; QUILTS HUNG ON WIRE AFFORD PRIVACY. THE COPPER BATHTUB IS FITTED WITH A SHOWER. THE THREE-HOLER SEAT BACKED WITH A MIRROR IS A SLY REFERENCE.

like a barn," she explains. "There's a step up from what used to be the threshing floor to the kitchen. We had to design the kitchen around the barn's frame, which included incorporating a post when building the island, and designing the cabinets to accommodate a beam."

"In fact," she continues, "the beam goes into a wine rack that's above the sink. It is not centered, and that's one of the elements I love for its quirky nature."

She adds that she painted all the conduit wire dark brown to render it invisible. "It's the little details that really make a difference."

The homeowner prides herself on the fact that she and her husband restored and furnished their stone barn without the aid of either an architect or interior designer.

"It was our vision, our design sense

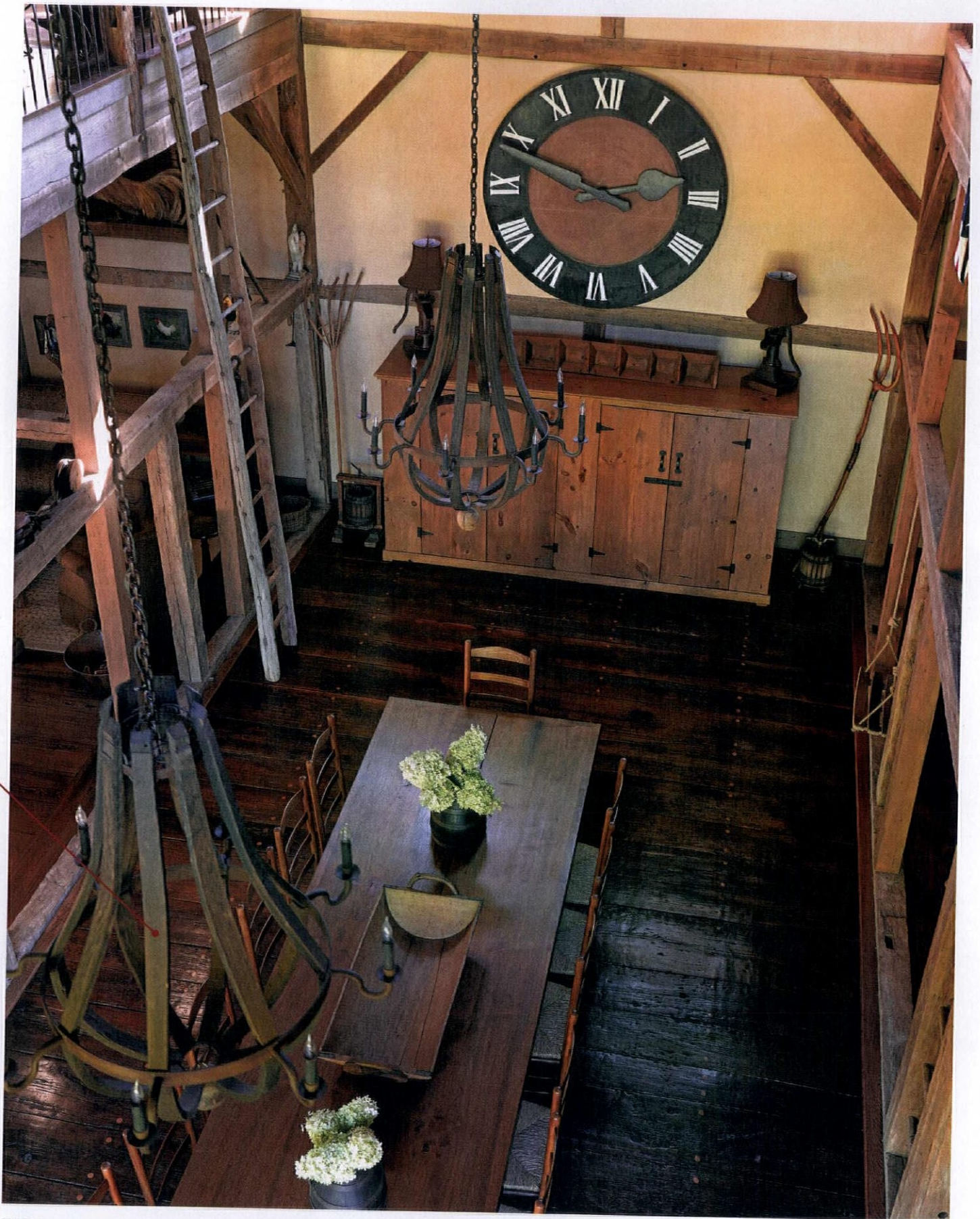
and color scheme, etc.," she says. "I was the general contractor and dealt directly with each craftsman. I was fortunate to have a great crew to work with, and a patient husband." They took their time, scouring antiques shops for furnishings.

The owners came to appreciate the expertise of area craftsmen as they dealt with a structure long on history but short on finish. "Our carpenter, Kenneth Schuebel of Hellertown, built all the new windows. He then installed them, which became the bigger challenge in a big old structure where nothing is plumb and nothing is level."

In nearby Quakertown, they found Jay Chaikin, who finds and saves pieces of old barns and industrial buildings; he helped when they needed to replace a few rotten structural elements. And "our plasterer,

ALL ABOUT SCALE

This restoration and conversion was considerably more complicated and expensive than a new build—but the owners had a mission: "Barns are becoming extinct, and this one is unusual because the entire building is of native stone. We don't know much about the people who built it, but we know their craftsmanship was extraordinary—saving it for the future is important." Adaptive reuse did not mean changing the inherent proportions and scale of the building. A window wall replaced the huge old doors; the loft was left open. Furnishing a space like this required ingenuity. Antiques, including a sleigh brought indoors, are big. The dining table is 14 feet long. Hanging over it are giant chandeliers, looking very appropriate for the period despite being made from vintage wine barrels.



THE DINING ROOM OCCUPIES WHAT WAS ORIGINALLY THE BARN'S THRESHING FLOOR, DISTINGUISHED BY EXTRA-THICK FLOORBOARDS. THE 14-FOOT-LONG TABLE WAS BUILT FROM A BLACK WALNUT TREE DOWNED IN A STORM. THE LARGE-SCALE CHANDELIERS WERE MADE FROM WINE BARRELS IN BELGIUM.



TOP LEFT: SIMPLE WHITE-PAINTED CABINETS WERE INSTALLED AROUND THE BARN'S POSTS AND BEAMS. **TOP RIGHT:** WHEN THE OLD BARN WAS BUILT, IT WAS PRE-ASSEMBLED ON THE GROUND; BUILDERS SCRIBED TIMBERS WITH "MARRIAGE MARKS" TO SHOW WHAT WENT WHERE. **ABOVE:** THE COPPER SINK BY NATIVE TRAILS ADDS TEXTURE. **RIGHT:** OPPOSITE THE BIG WINDOW AT CENTER, THE LIVING ROOM PAYS HOMAGE TO THE BARN'S HISTORY WITH CHICKEN AND COW MOTIFS.

METAL BEDS

The barn's sleeping loft is outfitted with a white-painted metal bed laid with an antique quilt. Brass and iron beds date to the "hygienic" 1890s and have become a romantic classic for homes both rural and urban:



Brass and black iron bed with decorative cast accents and solid brass spindles: The 'Boston' by Charles P. Rogers: charlesprogers.com



The squared design and cannonball finials mimic old-style wood beds; heart-shaped accents lend appeal. The 'Sena' from Wesley Allen is iron finished in Old Copper: wesleyallen.com



A delicate swag motif makes this bed perfect for Colonial Revival rooms, or those leaning toward French or Swedish design. 'Coventry' iron bed in Rustic Ivory, also from Wesley Allen.

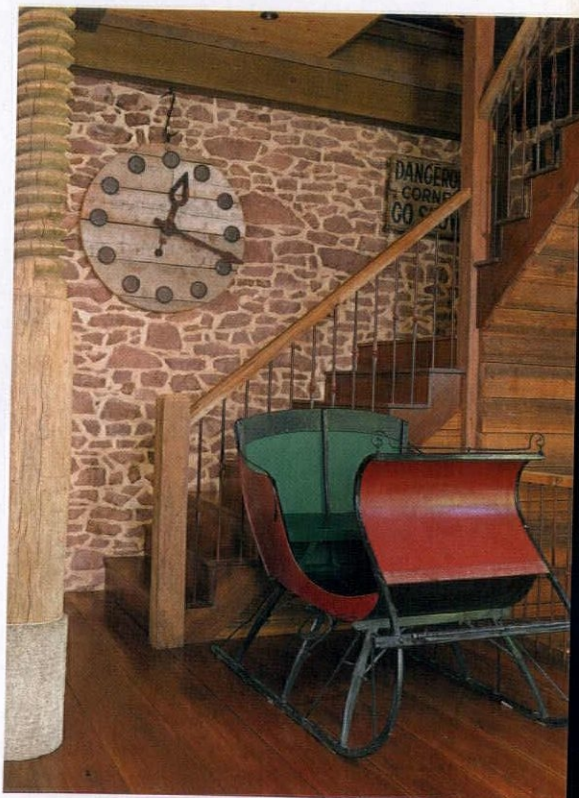
RIGHT: MADE UP OF A SPIRALING POST SALVAGED FROM A NEARBY MILL AND SET ON A CONCRETE GARDEN ROLLER, THIS STRUCTURAL POST REPLACED A ROTTED ORIGINAL.



Jason Butler, made the new surfaces look old, which was exactly what we wanted."

The barn interior is now comfortably furnished for family gatherings. What was once the threshing floor is the dining room, one step down from the adjoining kitchen. The centrally located living room is comfortable with upholstered furniture. To honor the barn's years as a poultry house, the homeowner has created a whimsical theme with collectibles and art that have a chicken and rooster motif. The dairy barn history gets a few nods. Clocks, of special interest to the homeowner, are a striking element of the interior design.

A favorite feature is the upstairs bathroom. Situated between two loft bedrooms, it takes the form of an outhouse, complete with gabled metal roof and a crescent moon cut into the Dutch door. A large star made by a local glass artist fills the gable above the outhouse door. An actual wooden three-seat outhouse bench became the frame for the mirror!



BUILDING TRADITION

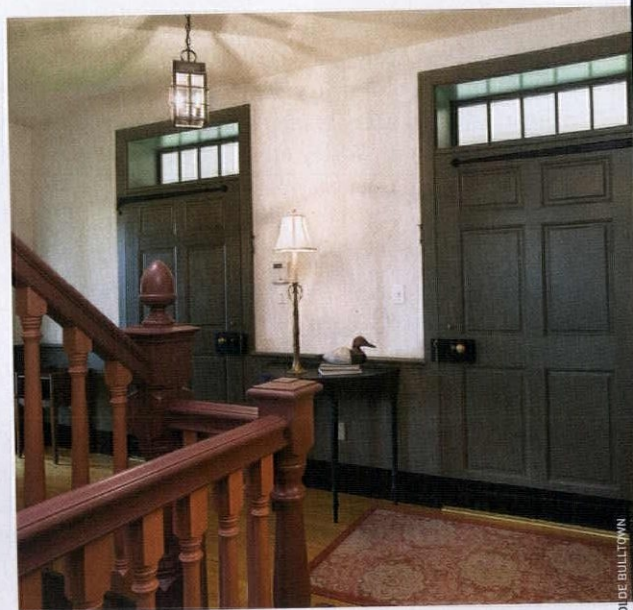
AN AUTHENTIC STONE HOUSE VERNACULAR IS STILL STRONG IN PENNSYLVANIA.



At Olde Bulltown the emphasis is on traditional building practice and authentic details dating from the 18th and 19th centuries—proving that they still do build 'em like they used to. Stoltzfus Enterprises, a custom builder, has taken on community building in Elverson, not far from the Main Line and Philadelphia. They were able to acquire portions of the historic Thomas Bull property, including the barn, and saw a chance to re-construct a village on a vernacular plan closely resembling the town of Warwick, founded by Thomas Bull and inhabited by his descendants well into the 20th century. The old village had slowly faded as gristmills and general stores closed. The historic Bull Mansion is adjacent to the village entrance. So far 37 homes have been constructed; Thomas Bull was a stonemason who used Chester County fieldstone in his buildings, as does Stoltzfus. The core of the new village incorporates residential adaptations of such mercantile buildings as a blacksmith shop and schoolhouse. “Clients appreciate the traditional architecture and the finishes and furnishings selected,” says Merle Stoltzfus. “Some have restored period homes in the past; others couldn’t see themselves in the midst of renovation.” **By Patricia Poore**



CONSTRUCTION MATERIALS are mixed at Pleasantview, in the tradition of old houses: one wing of the stone dwelling is wood-framed and covered in clapboards while the rear extension is brick. The house resembles the 1785 Bull Mansion—not a replica, but as if it were designed by the same architect.



INTERIOR DETAILS in Olde Bulltown’s reproduction homes reflect traditional housebuilding, from the solid, extra-wide paneled doors and board wainscot at Pleasantview to the turned balusters and acorn finials on the Georgian-inspired staircase. Even the hardware is authentic to the period.

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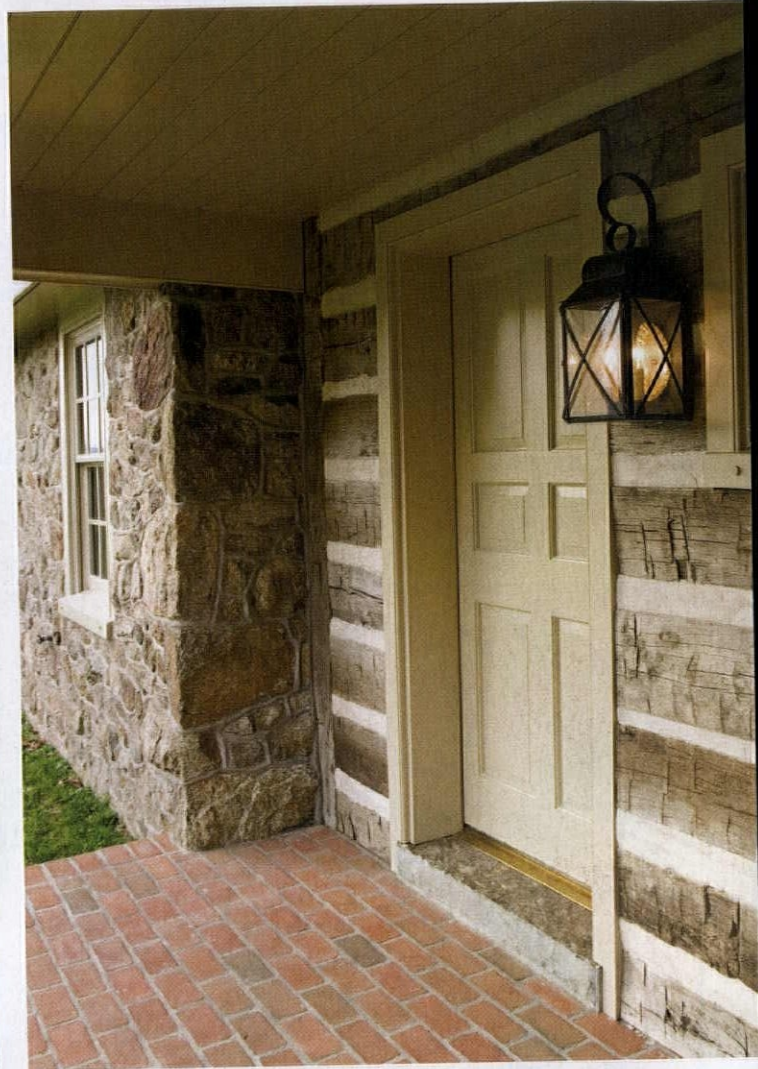
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REFINED CRAFTSMANSHIP is evident in the Brown House sitting room (below) with its French doors and built-in bookcases. Floors are of quarter-sawn oak with a hand-rubbed, tung oil finish. Windows have 16"-deep sills and wells have chamfered corners.



COMPLETE WITH A BERM and nestled into its sloping site, the Brown House mirrors 18th-century Chester County homesteads that were added to over time (above). Mixed materials were used in constructing stone, log, and wood-framed sections.

LOG AND CHINKING was used to build this home's center section or "hyphen," mimicking construction of an old summer kitchen (top right). The west side of the house is built of fieldstone taken from the site. Another section is covered with beveled cedar siding.

HISTORICAL HARDWARE includes this authentic 18th-century 10" box lock by James Carpenter, which was reconditioned (right). The front door is hung on fire-rolled, wrought-iron HL hinges. The interior of the log section is finished to resemble whitewash.



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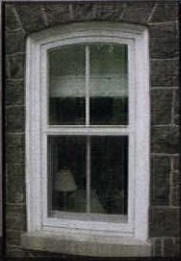
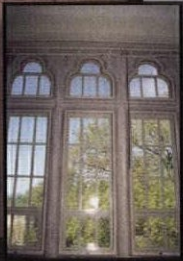
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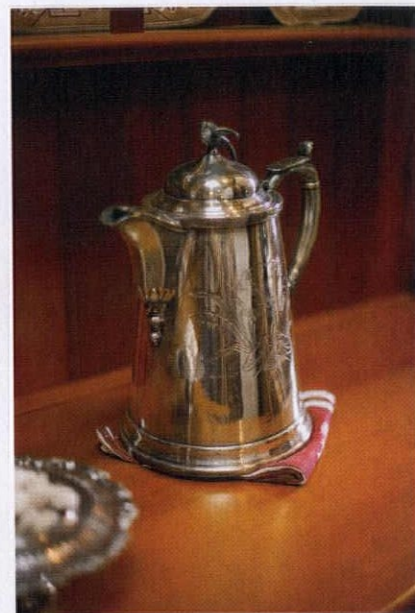
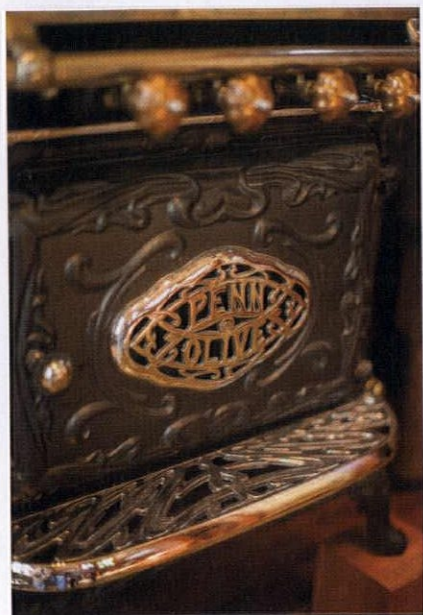
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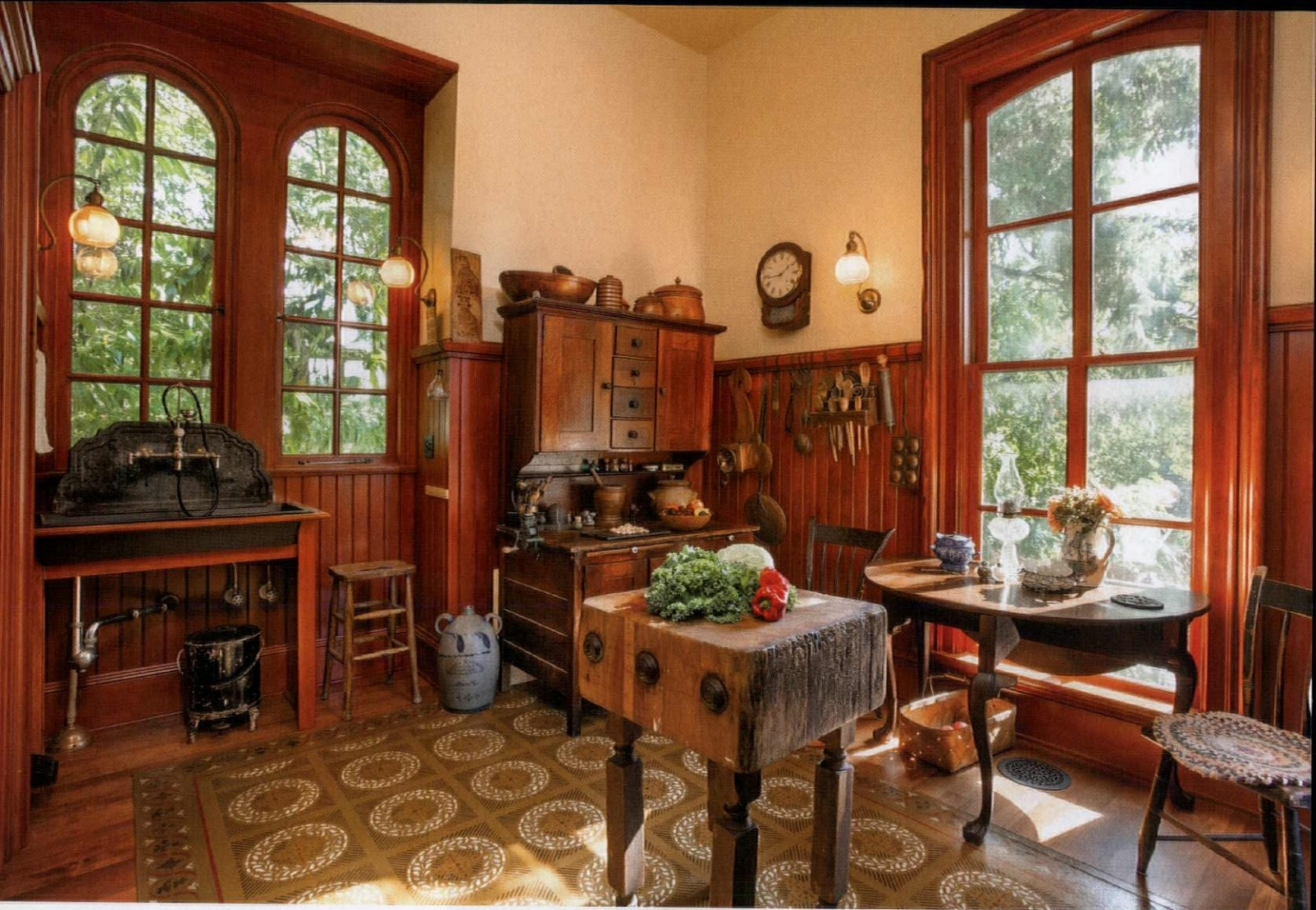
THE WINDOWLESS DRY-GOODS PANTRY IS LIT BY A SKYLIGHT WITH A SUN TUNNEL THROUGH THE ATTIC. UPPER CABINETS HAVE GLASS DOORS; FREEZER DRAWERS ARE AT LEFT.



authentic *without* compromise

After 14 years designing appropriate kitchens for old-house owners, Karla Pearlstein gets around to doing her own.

STORY BY DONNA PIZZI | PHOTOS BY BLACKSTONE EDGE STUDIOS

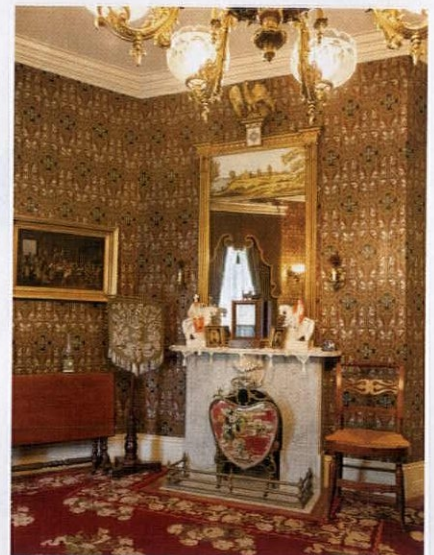


REPRODUCTIONS OF THE 1861 WINDOWS TIE THE KITCHEN ADDITION TO THE ORIGINAL HOUSE. A HAND-PAINTED FLOORCLOTH, FOUND ON E-BAY, PROTECTS THE KITCHEN'S WOOD FLOORS. AN OLD BUTCHER BLOCK ACTS AS A PREP ISLAND, AND AN EARLY HOOSIER CABINET IN ITS ORIGINAL FINISH PROVIDES STORAGE WITHIN THE MAIN ROOM. HOLOPHANE GLASS SHADES OUTFIT A SET OF MATCHING LIGHT BRACKETS, WHICH ALSO WERE FOUND ON E-BAY.

Restorers in the Pacific Northwest know about Karla Pearlstein, a design consultant who's a stickler for authenticity when it comes to kitchens for historic homes. Well, she finally got around to re-creating a kitchen for her own much-remodeled 1861 house in Portland, Oregon. (The 1960s kitchen she inherited was, oddly enough, situated in the front parlor.) The space she created—a main cooking room flanked by two pantries—admirably functions as a modern kitchen. Yet it presents no anachronism in the beautifully restored house. Authentic wainscoting and cabinets, antique pieces, a refurbished stove, and gaslight-era lighting fixtures look as though they survived from the 19th century.

The Italianate house is on the small side, yet it's elegant and comes with a history, being associated with the fifth Governor of the Oregon Territory (1854–59), George Law Curry, and his wife, Chloe Boone, great-granddaughter of Daniel Boone. The house has weathered countless storms in the name of progress, and was moved twice before arriving on its current site in 1964, after the City condemned it to make way for a freeway. Karla Pearlstein and her family came upon the house in 2000.

"It had been so remuddled inside, I didn't even want it," Karla says. "But my husband, Aaron, wanted to live in the Hillsdale area, and I wanted an old house. So we bought it understanding that we were in for an extended restoration and renovation."



Victorian context

Why such a period-perfect kitchen? It's the final act in an exacting restoration; the 1861 house is filled with wallpapers by Scalamandre and Zuber, gaslight-era chandeliers, a marble fireplace, and wool carpets.



beguiling deception

It takes real skill to pull off a room like this one: seemingly authentic in every period detail, yet perfectly functional as a modern space. Karla Pearlstein had to find the right talent. An early collaborator was master woodworker Don Pile of Centerpoint Millwork, who re-created the Victorian windows. Another was contractor Mike Edeen, who relishes historic reproduction and sweats every detail. Karla's contractors also are enthusiastic about incorporating salvaged elements from buildings being remodeled or razed, adding to the authenticity.



TOP: A FULLY INTEGRATED, MODERN REFRIGERATOR IS CAMOUFLAGED BEHIND ICEBOX PANELS AND HARDWARE. THE BUTLER'S PANTRY IS VISIBLE JUST TO THE LEFT OF THE OLD CAST-IRON SINK WITH ITS MOLDED BACKPLASH. ITS WOOD WASHSTAND WAS CUSTOM BUILT TO ACCOMMODATE THE VINTAGE PLUMBING AND FAUCET. **ABOVE:** FREEZER DRAWERS ARE INTEGRATED INTO THE DRY-GOODS PANTRY (LEFT), WHERE A COLLECTION OF CAST-IRON SKILLETS AND MUFFIN TINS HANGS FROM HOOKS ON WOOD CLEATS. A SLIDE-OUT DISHWASHER DISAPPEARS BEHIND DRAWER FRONTS IN THE BUTLER'S PANTRY (RIGHT).



CABINETS IN THE BUTLER'S PANTRY WERE DESIGNED BY MATTHEW ROMAN AND BUILT BY MIKE EDEEN, COMPLETE WITH WOOD COUNTERTOPS. VINTAGE FLORENTINE GLASS (WITH TEXTURE) WAS USED IN TWO CABINET DOORS; THE REST ARE FITTED WITH HAND-BLOWN RESTORATION GLASS.

Antique plumbing? It can be done! Here are 5 tips from the expert:

1. "Everything I do is reversible," says Walter Parker. A modern plumber would have installed separate traps for the butler's pantry sink and the dishwasher beside it. "I eliminated one by putting a turn-of-the-century cleanout cover, called an 'ashtray' because it's shaped like one. A year later it still works beautifully."
2. Consider old stock, not just look-alike "reproductions." Still-new vintage parts can be found in salvage yards and old plumbing shops as well as on e-Bay. Many of the parts used in this house were straight out of the original box.
3. Check vintage plumbing catalogs to source parts. "The trap on the butler's pantry sink dates from 1887, one of the few traps with an adjustable swing," says Walter. "All the shut-offs are pre-1900, found in an 1890s Peck Bros. catalog."
4. When possible, leave space in cabinets for authentic plumbing configurations. A wood stand was built for the cast-iron kitchen sink and backsplash to allow sufficient space for the very cool plumbing.
5. Be aware that trying to track parts from old catalog descriptions may lead down a rabbit hole; while 50 configurations might be shown, the majority are artists' renderings, as perhaps only 10 were actually produced by the manufacturer.



At the time of purchase, the master bedroom had been moved into an 1880s addition, where the dining room is now. The fireplace was dysfunctional, filling the room with smoke. (Mason Bill Smith rebuilt the throat.) The 1960s kitchen in the parlor had a vertical layout that required use of a ladder to reach most cupboards. One of the original floor-to-ceiling windows had been cut in half to accommodate a kitchen sink and dishwasher. An early priority, Karla says, was to find a woodworker who could replicate the old windows. That was accomplished by Don Pile, a master of historical millwork; he reproduced the parlor window and then built the kitchen windows.

Over the 14 years between buying the house and tackling the kitchen, Karla had been amassing a collection of vintage period appliances, lighting, hardware, accessories, and even wallpaper for her clients and herself. She also built an extraordinary research library filled with century-old catalogs, magazines, advertisements, and wallpaper samples—all valuable as reference materials.

For restoration jobs, Karla often teams up with house designer Matthew Roman, and he was a great help in her

own kitchen project. Matthew explains: "My job, in this case, was to take the historic images Karla sent me and define both the arrangement of the spaces and the articulation of crown molding, rails, etc., to make everything work in the new pantries." The historically correct kitchen and pantries were placed in a new addition connected to the 1880s addition.

The modest addition meant that the pantries were windowless, so bringing natural light into them was critical. "We decided on skylights," Matthew says—not modern bubbles, but period-style ceiling wells, and skylights made of wood with the look of old glass. They used a series of solar tubes ("sun tunnels") to bring light down through the attic crawlspace and into the pantries. Contractor Mike Edeen added reflective Mylar to the tubes to diffuse the light, avoiding a spotlight effect. Karla discovered a laminated safety glass (through Bendheim) that looks like the old wire glass once used in skylights.

Then there is the magic of the plumbing. Karla had located an antique copper sink for the butler's pantry, and an early cast-iron kitchen sink with a molded backsplash. She found an old faucet for the pantry, but it was marked 'For Decorative Purposes Only'.

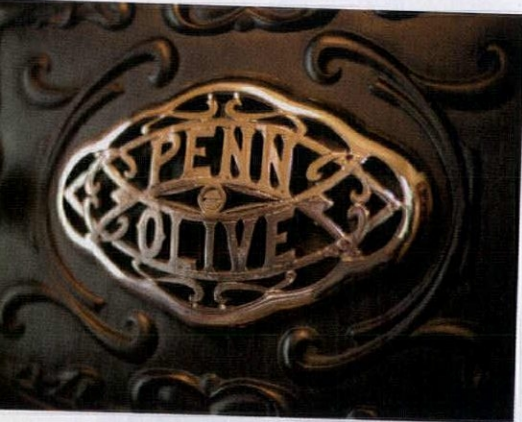


powder room

Period plumbing guru Walter Parker spotted the 1890s pink transferware sink on e-Bay; he provided vintage brackets and reworked the plumbing. An 1880s toilet completes the room.



ABOVE LEFT: AN 1890S PENN OLIVE CAST-IRON STOVE WITH ART NOUVEAU STYLING IS ACCOMPANIED BY A SIDE ARM AND COPPER WATER HEATER. THE SETBACK CUPBOARD KITCHEN AT LEFT, AN ANTIQUE FOUND AT REJUVENATION, DATES FROM THE LATE 1800S. **ABOVE RIGHT:** AN EARLY HOOSIER CABINET, FOUND AT AURORA MILLS, DISPLAYS OPEN AND LIDDED CONTAINERS. WOODEN KITCHEN UTENSILS HANG FROM CAST-IRON HOOKS SUSPENDED FROM THE WAINSCOT RAIL.



stove envy

Dave Erickson (Littleton, Mass.) restored the 1890s Penn Olive cast-iron stove, which has two ovens and six gas burners; Erickson also built the hood to match. Old stoves were often low for easier lifting of big, heavy pots; this one now rests on blocks.

"So, I sent it to the Old School Plumber, Walter Parker of Dudley, Massachusetts," Karla says. "He made it functional."

"It's a rare 1858 Fuller Ball patent mixer faucet with a swing spout," says Walter. [See the photo on p. 19.] "I've got another one that is stationary, but this is the only one I've ever seen with a spout that swings left to right. Everyone assumes that hot and cold mixer faucets were not around until the 'teens, but this proves that assumption wrong!"

Unable to find a local plumber able (or, perhaps, willing) to tackle her degree of authenticity, Karla asked Walter Parker to fly cross-country to finish the work. First she sent photos to Walter, who began searching for the parts he'd need. "He arrived with a suitcase full of them!" says Karla, who calls him a National Treasure of Historic Plumbing. While he was here working on Karla's Curry House, Walter

lent his expertise at the Pittock Mansion, a local house museum. Karla and Walter also relied on local plumber Tom Curran.

There was no need to disguise the stove in the main kitchen—it's a scene-stealing 1890s antique, refurbished by Dave Erickson. The low iron stove on legs now rests on blocks to bring it up closer to modern countertop height. Matthew Roman reports that Karla has since found an archival photo of a stove sitting up, like this one, on four wood blocks.

Then, also after the kitchen and pantries were completed, Karla found a century-old photograph showing an icebox placed between two doorways, leading to a dry-goods pantry and a butler's pantry. Exactly like Matthew's configuration.

"The old kitchen Spirit was with us," he jokes.

FOR RESOURCES, SEE PAGE 72.



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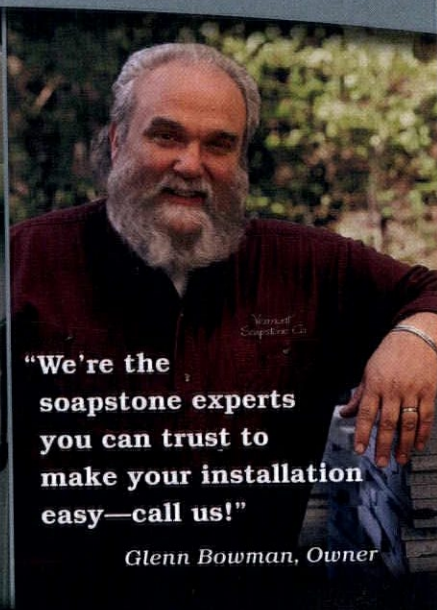
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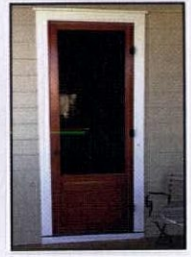


MASTER BATH RE-CREATED

WOOD, MARBLE, AND NICKEL EVOKE THE PRIZED BATHROOMS OF THE 1890S.

Reconstructed, the show-stealing rib-cage shower is a replica of one sold in 1890s J. L. Mott plumbing catalogs. The pan is old stock, never used, while the cage and fittings came from a rectory in Boston. Restoration plumber Walter Parker cut the rib width down by five inches, made new pieces for those missing or broken, and re-nickeled all the parts. After an exhaustive search, "I found the missing Mott handles—Needle, Bidet, and Kidney Sprays...I really stretched to make this right," says Walter, who called dibs on taking the first shower. The swinging door and marble enclosure mimic an original toilet stall at Reed College. A vintage pull-chain toilet (its high tank just visible beyond the partition) was taken apart and "reinvented" by Parker. **By Donna Pizzi**

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OUR GARDEN EVOLVES



Going from swaths of green to a colorful Eden. **By Mary Coe Ryan**

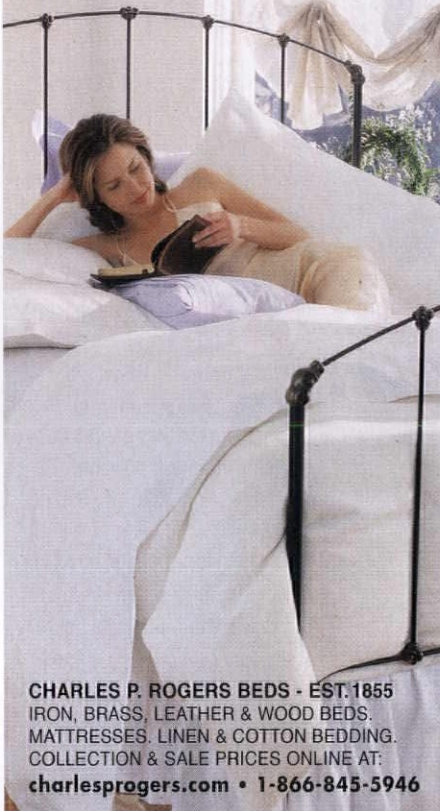
We're proud to have an elegant old property in Flint, Michigan. My husband, Daniel, and I bought this 1938 Tudor Revival house in 1987—wow, over 27 years ago. We are only its third owners.

Overall, the sturdy house was in good condition—it retained its original 1938 kitchen, which was deemed unsalvageable by the time we remodeled the space in 2006. It took four months; the project included transforming a covered porch into a bar and office space adjacent to the kitchen. It works much better now. We've also updated bathrooms and put on a new roof.

Generally, the condition of the yard was good. We were lucky to have inherited lovely brick sidewalks and paths, though many of them have needed repair, given our harsh Michigan winters. But the lack of color was very unappealing to me. We've added flowerbeds over the years. In fact, we added many, many perennials, as there were none to speak of earlier. Now we enjoy continuous color from early spring through late fall.

Our approach to the redesign was to create separate gardens: a shade garden with hostas and ferns; an astilbe garden on the

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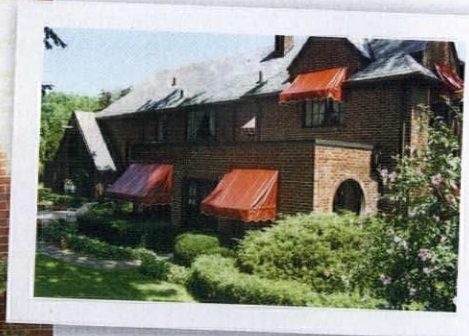
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SYMMETRY

A heightened sense of passage comes from symmetrical arrangements here and at the front entry. Taken from the street, this photo looks toward the house. Before, the space was just a lawn; the Ryans added barberry and boxwood, and the flanking Peegee hydrangea trees. The property now has many different gardens: flowers at curbside, a parterre in front, foundation beds, a circular garden at one corner. Still, order prevails!

Each space has its own balance and symmetry. The parterre in the front lawn, for example, has strong geometry overflowing with Knock Out roses, white Blanc de Courbet roses, and service berry shrubs.



AT THE REAR, GNARLY OLD GROWTH (ABOVE) WAS REMOVED TO MAKE WAY FOR LOW PERENNIALS AND SHRUBS FLANKED WITH A BORDER OF COLORFUL ANNUALS. CLIMBING EUONYMUS GIVES A VERTICAL ACCENT. THE RYANS ADDED THE WINDOW BOX.

side; a hidden garden featuring hellebores, Pulmonaria, various ferns, and statuary. Now there's a hammock for lazy afternoons, and a water feature with a pond and small waterfall near the patio. We expanded our use of various boxwood and hydrangea trees. Hydrangea trees are wonderful performers with their showy mop-head blooms, lasting well into fall. A spring show is important, so hundreds of daffodils, tulips, iris, and (my personal favorite) alliums come up in April and May. In the summer, annuals add strong accents of red (begonias and geraniums),

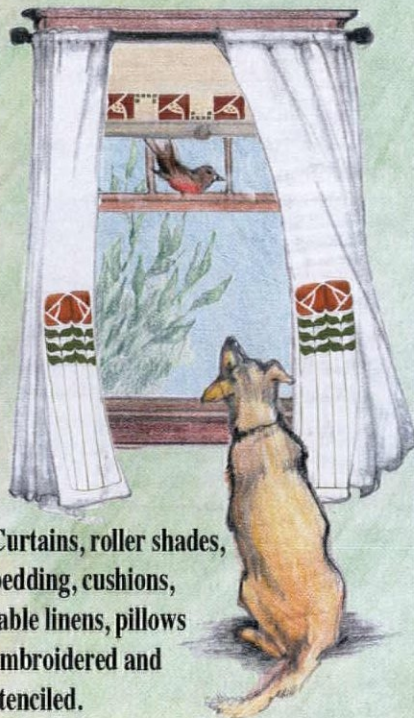
yellow (marigolds), and purple (salvia).

I would *not* say our gardens are low maintenance. I work in them every day, some days more than others. We did not hire a designer or landscape architect, though we've had help with bed preparation and planting, and James Goodrich Landscape Co. created the water feature. Since these gardens were decades in the making, we had time to put a lot of thought into their design.

Daniel and I are very flattered to have our gardens featured in *Old House Journal*. Thank you!

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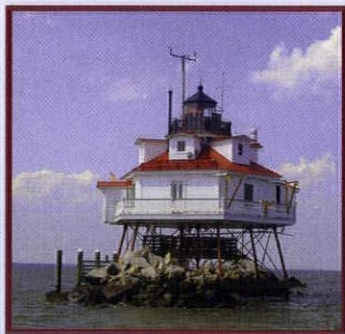
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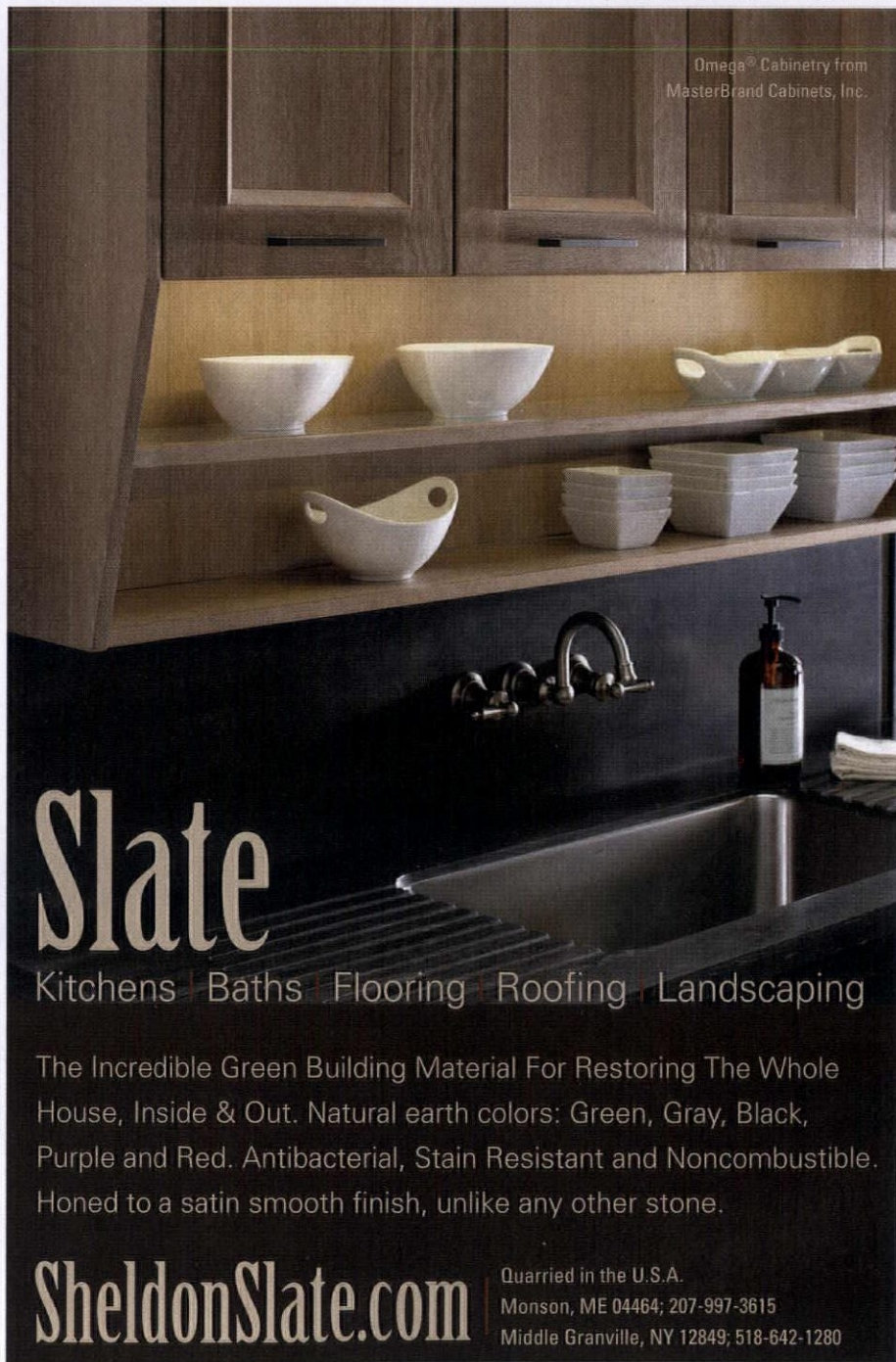
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The center-hall Spaulding-Baker House was built in 1793 on German Street. Exhibiting Georgian-style details, it has a fine cornice with classical modillions, Flemish-bond brickwork, and flat arches with keystones over the windows. The wide, three-bay front porch with columns, quite probably a later addition, is typical in this part of West Virginia.

THE CROOKED HOUSE

A series of picturesque additions followed the original house erected in 1786 by Cato Moore. This main section with its rectangular porch and the right-hand wing is two storeys. Ann Christy's home is one of the area's few genuine 18th-century wood-framed houses. Architecture in Shepherdstown represents the town's entire past, although some houses conceal 18th-century origins behind 19th-century façades.

V-NOTCH LOG

Two-storey log houses were once a common building type; large windows in this example suggest a later remodeling. Log construction was common from the mid-18th century until the mid-19th century in rural areas including Jefferson County.

V-NOTCH
CORNER



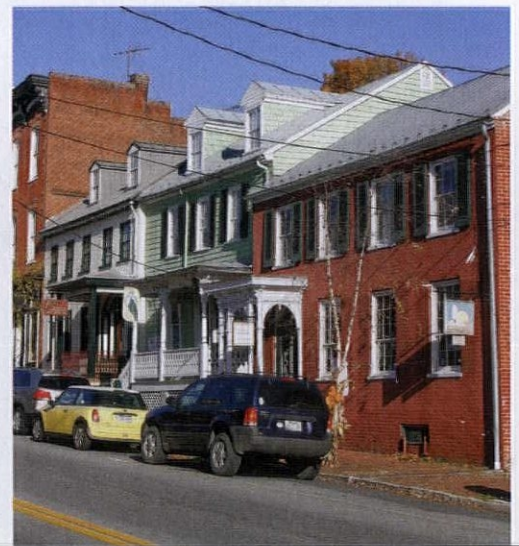
"This town is very artistic—very creative. There's always something going on. Shepherdstown is never boring!"

ANN CHRISTY



THE PICTURESQUE DOWNTOWN

is packed with artists and craftsmen, antiques shops, and restaurants, occupying spaces once claimed by millers, tanners, and blacksmiths.



Old South / *Shepherdstown, West Virginia*



A small university town on the Potomac River, south of Harpers Ferry in the northern Shenandoah Valley, Shepherdstown hosts a slew of federal enterprises, including the U.S. Fish and Wildlife Service's National Conservation Training Center. But its heart is its history. Woven into the local fabric, the Great Philadelphia Wagon Road, the Chesapeake and Ohio Canal, and the Baltimore and Ohio Railroad all came early to this mountain site; the area retains poignant memories of Revolutionary and Civil War sacrifices. The whole town is a designated National Register historic district. Its residential area remains a quiet haven of 18th- and 19th-century houses tended by preservation-minded owners aided by the Shepherdstown Historical Commission. **By Shirley Maxwell & James C. Massey**



GREEN SERPENTINE

The primary façade of this mid 19th-century house is of green Serpentine stone, quarried in southeastern Pennsylvania and uncommon outside of this region. As shown here, it was typically face-laid in an irregular pattern. The five-bay form with gabled roof is traditional, updated for the period with paired console brackets, windows with segmental-arch tops, and a distinctive rounded porch with Ionic columns.

GREEK CUBE

Built in 1832, the side-hall Warner Briscoe House reflects the waning Federal style even with its distinctly Greek Revival doorway; notice the prominent sidelights and transom. The front porch or raised portico has, typically, a Tuscan design with paired columns.

LOG WITH SIDING

The "Yellow House" traditionally has been called the Entler-Weltzheimer House, and is now part of Shepherd University. The house dates to the late 18th century; like most log houses, this one has log construction covered by wood siding. It is typical of the small, one- or one-and-a-half-storey homes once common in the Shepherdstown region.



Little Temples

Here's your chance to live large in a home with features directly descended from classical Greek or Roman architecture.



Courtesy of George McIntyre/McIntyre Realty Co.

CLIO, SC / \$275,000

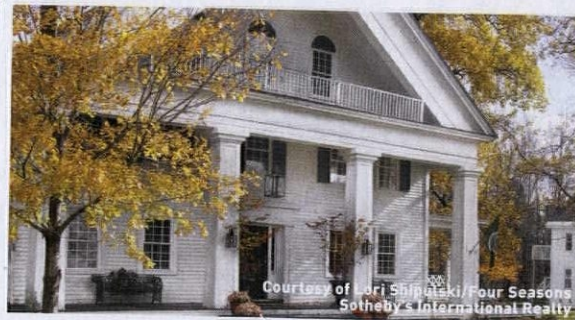
Enclosed by a wrought-iron fence with mature gardens, this 1911 Neoclassical Revival house's details include 10 fireplaces, a formal entry with original unpainted woodwork, original ceiling fixtures, and grand landings on every floor. The intact butler's pantry serves a sensitively renovated kitchen.



Courtesy of Stuart Hemphill/Gibson Realty & Land Co.

SUMMIT, MS / \$229,900

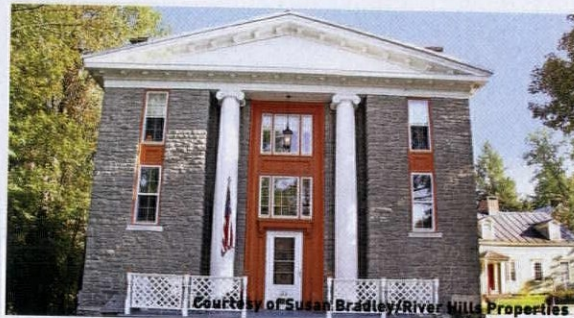
Built by a member of Congress, the 1869 Thomas Stockdale House sits on an entire city block. The intact double entry, reached from the colonnaded front porch, retains its original sidelights and transom. Inside are original columns, wainscoting and ceiling treatments, four working fireplaces, and heart pine flooring.



Courtesy of Lori Shipilski/Four Seasons Sotheby's International Realty

CANAAN, NH / \$899,000

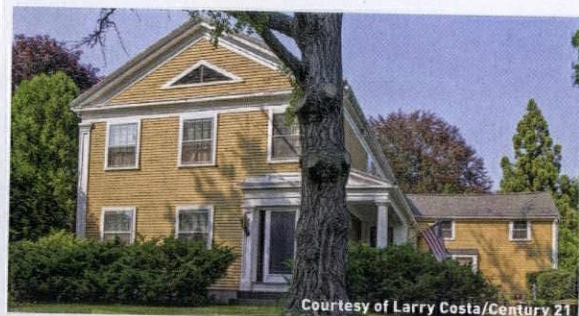
Originally built as a stagecoach tavern in 1798, this home was remodeled and greatly enlarged in the mid-19th century. It's variously been a hotel, livery stable, prep school, and small college. Historic elements include the deep front porch and a vaulted ballroom space.



Courtesy of Susan Bradley/River Hills Properties

BARNEVELD, NY / \$289,000

Initially built as an Odd Fellows Lodge, this three-story pedimented 1906 Neoclassical Revival is composed of limestone. Massive Ionic columns flank either side of the entry. Interior features include 17-foot ceilings, triple-height windows, and deep crown moldings on the first floor.



Courtesy of Larry Costa/Century 21

KINGSTON, MA / \$499,900

Sited in a Downingsque-garden with mature plantings, the 1842 Greek Revival Joshua Delano House retains many of-the-period features, including the exterior pilasters and door surround. Inside are original mantels, pumpkin pine floors, and a staircase with a turned newel post.

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Knock, Knock

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44

LOST ARTS: BUILDING A HISTORIC FENCE

Historic fences weren't necessarily fancy. Here's an appropriate DIY project.

+

46 FIELD TESTED: SUBCOMPACT DRILLS

48 QUICK MAKEOVERS: EASY KITCHEN UPDATES

50 STUFF I SCREWED UP: TUNG OIL

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DOORS

INSIDE & OUT

WHETHER WELCOMING GUESTS AT THE ENTRY OR HIDING THE CONTENTS OF A CLOSET, TRADITIONAL DOORS ARE A KEY ELEMENT OF PERIOD MILLWORK.

BY MARY ELLEN POLSON



W

hether you live in a 1795 Federal or a Mid-century Modern Ranch, count yourself

lucky if your house has its original doors. Despite real improvements in the styling and surface finishes of newly made doors, there's simply no comparison between a stock door and an original of a certain age—even when the old one has flaws or those inevitable character marks.

Older doors are made from real wood, the various components fit together like pieces in an architectural puzzle. The interlocking of parts not only imparts strength, but also allows for movement: seasonal shrinking and swelling with changes in temperature and humidity. A traditionally crafted door is a cunning survivor.

Most interior and exterior doors built between 1750 and 1940 are made with frame-and-panel construction, producing the common and easily recognized panel door that gets its name from the vertical panels that appear to float between flat cross and side pieces, called stiles and rails, that hold them in place.

The panels—usually four to six per door—can be almost pancake flat, at crisp right angles to the stiles and rails. More typically, however, they are beveled on all sides to create what's called raised paneling. This approach creates architectural relief and enhances the illusion that the door is thicker and stouter than it actually is.

One of the key characteristics that makes a raised-panel door authentic is the profile of the bevel or angle. On Georgian-era doors, for instance, the profile is fairly shallow and more rounded than that of Federal doors. On Greek Revival and Shaker doors, the bevel is sharply angular. The profile on Colonial Revival raised-panel doors is typically deeper and curvier than on any actual colonial antecedent.

Accompanying such architectural styles as Second Empire, Italianate, and Queen Anne, paneled doors were used in matched pairs. These double doors might meet to form a unified arch, or be topped with a transom. Advances in millwork meant more elaborate use of architectural relief. Beveling and other embellishments were sometimes applied to the door itself rather than cut into the panel, saving time and effort on the shop floor.

Doors for houses built after 1900 tend to be more standard in size and features, which made it easy for builders to use them interchangeably on a wide range of houses. Another cost- and labor-saving innovation was the move to flat-panel doors, like the cabinet doors in kitchens of the period. Other panel styles include the five-panel, a type that appears in houses from Victorian Queen Anne to Arts & Crafts

Bungalow. A favorite for more utilitarian areas, the five-panel door is composed of horizontal panels top to bottom.

By the 1950s, of course, many interior and even exterior doors had lost all architectural relief and were a single plane of wood—either solid and intercut with decorative glazing, or, for many types of interior doors, with a hollow core. (Hard to believe that many of these doors are now old enough to be considered historic.)

A minor repair to the surface of a panel door usually involves filling gouges and cracks with wood putty, followed by sanding, and several coats of paint. With a hollow-core door, though, there isn't enough material to effect more than superficial repairs. While you can patch veneer with matching material, it takes practice and a steady hand to get a seamless result.

For a door that is badly damaged, it's possible to find a replacement that approximates what's been lost, or have one built to spec. Many building-supply stores still stock wood doors, but in some circumstances, you may want to consider a contemporary molded door. Unlike the architectural puzzle of a century-old door, they are cast over a honeycomb-like core, then covered with either a paint-ready finish or veneer. The difference is that the square-edged or beveled panels that create relief are molded right into the door.



A STYLE STREETScape

NEW FINISHES FOR AN ENTRY DOOR

If possible, remove the door and all fittings and lay it flat across sawhorses to work. Otherwise, mask all hardware with painter's tape.



PAINTED FINISH

1. Chip away any loose paint and sand surface with 80-grit sandpaper so that the surface will hold new paint.
2. Paint the door with wood primer, starting at a top corner and working toward the floor, then painting the other side, including the edges. Let dry, then sand with 220-grit sandpaper. Clean with a tack cloth.
3. Apply the first coat of finish paint with a quality-bristle brush, using the same stroke method. Apply paint to an unpainted part of the door and brush back into wet paint. Allow to dry.
4. Sand the first coat lightly with 220-grit sandpaper and clean with a tack cloth before applying a second coat. Allow two days' drying time before resanding and cleaning prior to adding a third coat.
5. Allow another two days before reattaching the door or removing the painter's tape.

STAINED FINISH

1. Strip and/or sand away any existing varnish, using successively finer sandpaper and an orbital sander. Wipe with a tack cloth.
2. Cover the entire surface of the door with a clear wood preservative such as boiled linseed oil, starting with the molding and edges, then the flat surfaces. Allow to dry thoroughly.
3. Brush on the stain, blending the edges with light, overlapping strokes. Wipe away any excess. The longer you let the stain soak in, the darker the finish it will be. Allow to dry for 24 hours before applying a second coat.
4. After applying the final coat, let dry for two days. Then apply multiple coats of a good quality varnish. (Use marine-grade spar varnish for an exterior door; ordinary polyurethane will yellow and crack quickly when exposed to sunlight and damp.)
5. Refresh as necessary with additional varnish coats.

MIRROR FINISH

1. To get this European look, chip away loose paint, and sand with at least three successively finer grades of sandpaper, until the finish is smooth to the touch.
2. Prime the door with an oil-based primer. Apply several coats of a brilliant-quality enamel, such as Fine Paints of Europe's oil-based Hollandlac. Polish with fine-grit sandpaper between coats, and wipe down with a tack cloth.
3. For best results, apply at least five thin layers of paint, until the last coat reaches the desired shine without sanding.



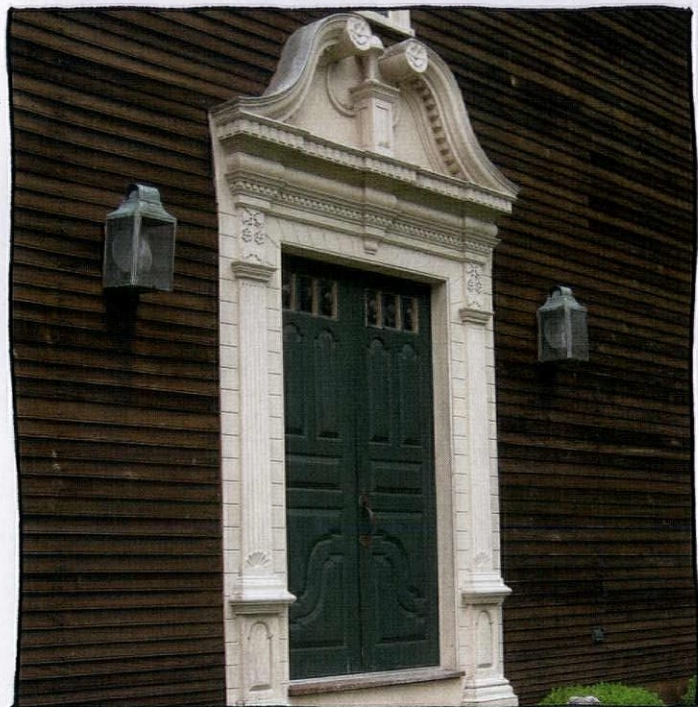
More on the iPad

Try different doors on various house styles in our digital issue oldhouseonline.com/ohjdigital.

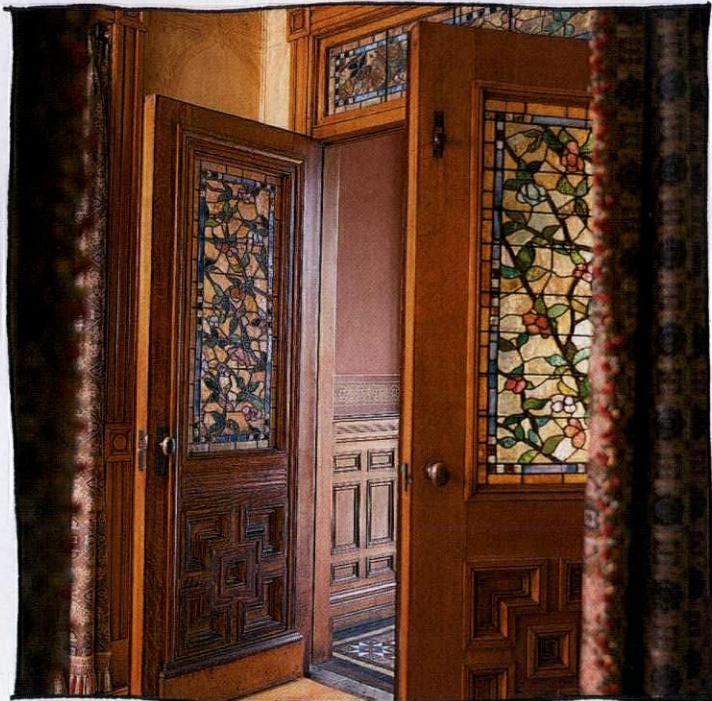


BELOW: PHOTOS BY STUDIO D/FOTOLIA.COM (2); DOUG KEISTER; PAUL ROCHELLEAU, CRESTVIEW DOORS

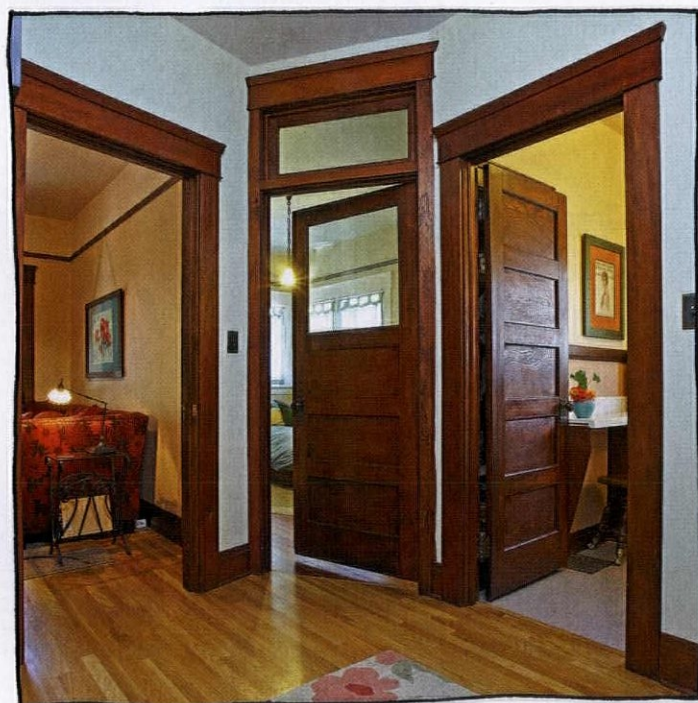
IN PERIOD HOUSES, DOORS ARE AN IMPORTANT STYLE MARKER.



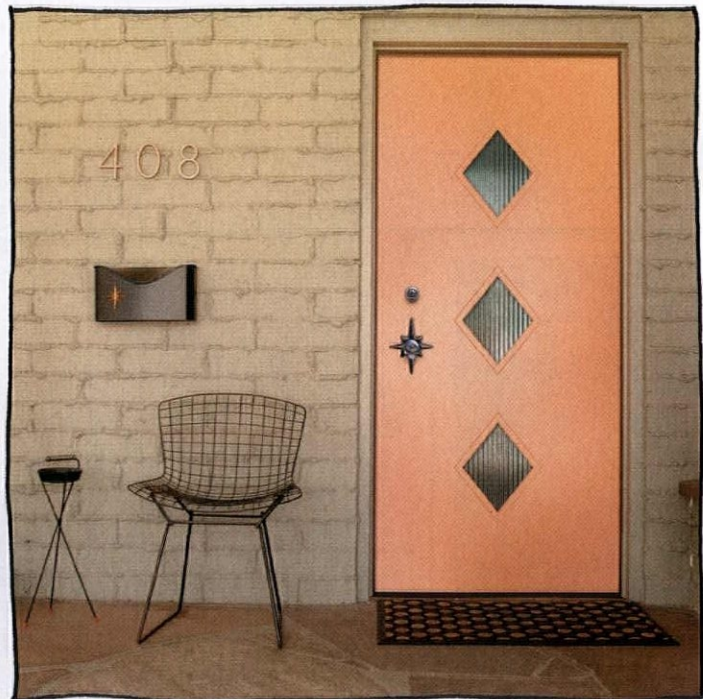
GEORGIAN Nothing is bolder than this style of the late colonial period (revived in the 20th century). The entry was often emphasized in an otherwise plain facade. Here, a pair of heavily molded doors with bulls-eye glass is surmounted by a broken pediment.



VICTORIAN In the second half of the 19th century, paneled doors were installed in matched pairs. These double doors opening to a vestibule are in the Aesthetic Movement style and boast art glass in panels and in the transom overhead.



ARTS & CRAFTS The horizontal five-panel door is a favorite of the bungalow era. Sometimes one or two panels are replaced with glass, especially on exterior doors. These interior doors open from the entry hall of a 1910 Pasadena bungalow.



MID-CENTURY MODERN Geometric cutouts—diamonds, circles, squares, and rectangles—admit light and add style to the flush doors of the 1950s and '60s. These doors were almost always painted, in colors from peach and coral to lime green.

CLOCKWISE: PHOTOS BY SUNDERLAND PERIOD HOMES, ERIC ROTH; CRESTVIEW DOORS, JAMIEE ITAGAKI, OPPOSITE: PHOTOS BY ANDY OLENICK

EASY REPAIRS FOR YOUR FRONT DOOR

WEATHERSTRIPPING AN EXTERIOR DOOR

1. Measure opening for the weatherstrip.
2. Cut the weatherstrip to length.
3. Measure and mark off nail positions at roughly one-inch increments. Use a spring-loaded center punch or awl to make the marks.
4. Tack in place from the top portion of the weatherstripping. Use a spring clamp at the bottom of the metal strip to keep the material from curling up.
5. The nail pattern should look something like this when finished.
6. Snip and cut the bottom edge to fit the contour of the threshold.
7. Place and fit the bottom edge and complete the nail pattern.
8. After the nailing is finished, flex the weatherstripping with a flat putty knife or other straight edge.



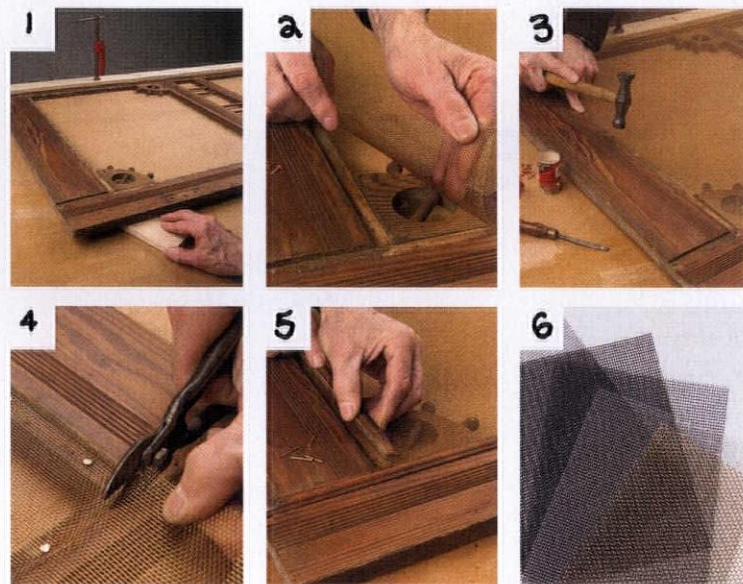
CHECK THE FIT AND SEAL TO MAKE SURE THE WEATHERSTRIPPING IS SNUG AGAINST THE DOOR WHEN CLOSED, AND THAT THERE IS NO LIGHT COMING THROUGH BETWEEN THE DOOR AND THE JAMB.



Watch the Video

Get tips for painting a paneled entry door at oldhouseonline.com.

REPAIR A SCREEN DOOR



1. Place blocks under all four corners of the screen door to be repaired and use weights or clamps to form an arch in the middle of the door. This will help stretch the screen once it is nailed in place and released.
2. Measure, cut, and place the new screen on the door, leaving a little extra to help with holding the screen tight during nailing.
3. Working from the top and bottom, nail both ends and release the clamps, which will pull the screen tight. Nail a consistent pattern 2 to 3 inches apart on the balance of each side of the door.
4. Cut excess material after you have tacked the screen in place. You may also be able to use a razor knife to cut the excess, depending on the screening material used.
5. Replace molding after all of the screen has been nailed and remove clamps or weights from the door.
6. Many types of screen are available, including traditional bronze; choose for your application and budget.

OLD FENCE



NEW FENCE



EARLY PHOTOS AND ILLUSTRATIONS ARE THE BEST SOURCES FOR DISCOVERING A FENCE DESIGN TO MATCH YOUR STRUCTURE.

MATERIALS


PROTECTIVE GEAR

- Leather gloves
- Sturdy boots

TOOLS & SUPPLIES

- Long-handle shovel
- Straight bar
- Post-hole digger
- 4-foot level
- Hammer
- Circular saw
- Nylon string/
Chalk line
- Galvanized 6d
and 16d nails
- 4x6x8 foot pressure
treated poles
- 2x4x16 foot
pressure treated
yellow pine rails
- 1x5 inch by 5 foot long
white cedar pickets

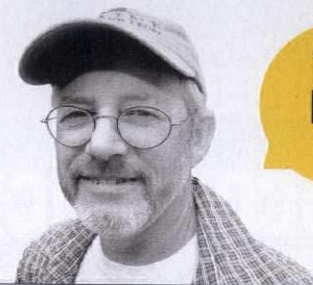
Building a Historic Fence

 A carefully restored old house, like this 18th-century one, looks best with a fence that matches its era. Even though the average lifespan of a wood fence is just 25 to 30 years, meaning the fence has been replaced many times along the way, a period design is superior to the cookie-cutter fencing available at stores today. In addition, pre-assembled fencing may be difficult to install for pleasing results. Note that this one is a side-yard fence. Front-yard fences typically feature molded column boxes along with spindles or pickets. **By John Schnitzler**

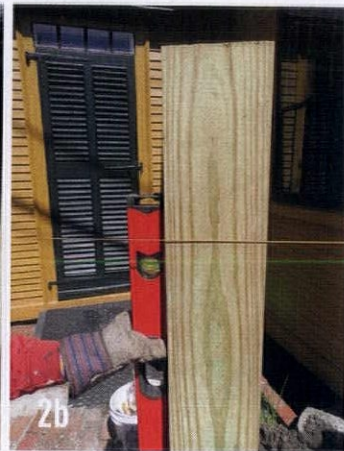
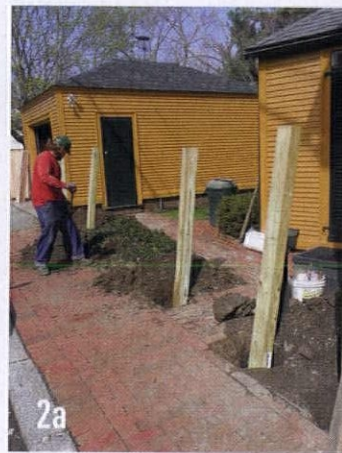
CHOOSING MATERIALS

New England's early fences were usually built of pine—with structural posts in white cedar, locust, or oak. You can still find and use these woods, or substitute with another rot-resistant species. For posts and rails, consider cedar, white oak, or pressure-treated wood. For boarding, pickets, or spindles, use high-quality white pine or cedar lumber.

Too many fences sit in the dirt and prematurely rot, because the pickets' end grain soaks up moisture. A sloping grade requires that you find your grade angle and precut your picket ends, lending a pleasing appearance. —John Schnitzler



THE PRO TIP



STEP 1

To dismantle the old fence, cut rails off at posts and remove by sections. Remove posts with a shovel, one at a time. Re-set a pole every 8 feet. It's best to re-use existing pole holes for new posts as the soil has been disturbed already and tends to be clear of debris and rocks. Poles that are cemented in require that you break up the cement and shovel it out.

STEP 2

To install new poles, set corner posts first. Dig each hole a minimum of 3 feet deep, as this depth will securely hold the post, while avoiding frost and wind shear. Set the pole in the hole, and plumb it on two sides, then slowly backfill 6 inches at a time and tamp down well. Repeat until each post hole is completely backfilled. Once corner posts are in, run string/chalk line from post to post to make your straight fence line, marking every 8 feet for new posts.

STEP 3

Now that the posts are in, you must mark out and fasten the horizontal cross-rails. For a 5-foot-high fence, use two horizontal rails; a taller fence will need three cross rails. With string held between two corner posts, set rails a foot above grade, and place your top rail 8 inches below the top height of the fence. Go down the line and mark the posts. Attach rails with 16d galvanized common nails, alternating joints so no two are on one pole. Cut fence-post tops at a slight angle to shed water.

STEP 4

To install boards, lay 2x4s on the ground, just under where the bottom of the rails will be. This provides a guide board that gives you an even, horizontal line. Starting at the corner, place your picket on the guide board, level it and nail it, and proceed down the length of the fence, moving the guide board as you go. Mark the designated height, and with a chalk line, from corner to corner, snap for a top-of-picket cut line. Cut with a circular saw. Stain, or prime and paint as desired.

TIP • Clamping a straightedge to the fence and running a circular saw along it provides a nice straight line.

Subcompact Drill/Drivers

By Michael Springer

Subcompact 12-volt drill/drivers are among the fastest growing tool categories in recent years. Though most people call them cordless drills, the “drill/driver” nomenclature is important. The “driver” part of the name means that the tool has a clutch ring to set the torque delivered and thereby control the depth of driving screws, a feature not found on old-school corded electric drills.

Subcompacts have enough power and runtime to please both casual tool users and pros whose work requires driving smaller fasteners and drilling smaller holes than more common 18-volt tools are actually needed for. After all, why constantly carry and lift more tool than you really need? With motor and battery tech-

nologies rapidly improving, these smaller tools rival the full-size cordless drill/drivers of just a few years ago.

The feature sets associated with these new tools remain full-grown, too. All of the tools we tested have $\frac{3}{8}$ " one-handed drill chucks, two gear selections for a choice between higher torque or higher speed, and variable-speed triggers. In addition, every tool has multiple clutch settings that range from barely seating a 1-inch screw in drywall to drilling mode, which puts out all the power the tool motor can muster. Other common features include LED headlights and trigger lock-off switches, and a few of the tools have added features such as onboard fuel gauges and reversible belt hooks.

**THE
PRO
TIP**



Know Your Limits

More and more homeowners are using the latest generation of subcompacts as their only drill/driver. If you plan to do this, make sure you know your tool's performance limits so you don't overload and burn it out. If you do find that you need a larger backup tool for occasional uses, it will undoubtedly be cheaper and easier to invest in a strong corded model rather than a cordless tool. Cordless batteries are expensive and require charging maintenance to stay in good shape. —*Michael Springer*



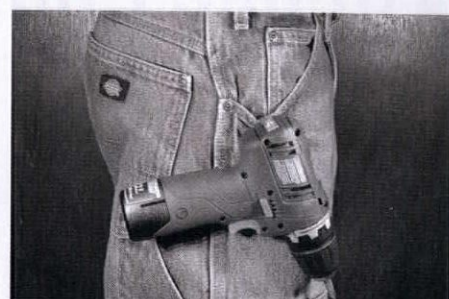
HOW TO USE IT



To get the most drilling and driving out of your tool, use its controls to your maximum advantage. High and low gear determine the torque vs. speed output, and the clutch settings let you dial in the depth-of-drive force to seat fasteners just right.



For boring holes or driving fasteners in all sorts of tight spots, a subcompact drill/driver is an ideal tool. Using 1-inch bits (if the tool fits them) is an easy way to get additional room.



These tools don't come with a lot of extras, but one feature that comes in handy is a belt hook that can be attached to either side of the handle. Besides making it easier to climb a ladder with the tool, it also keeps the tool right at hand.

Head to Head

OUR TOP PICKS PACK PLENTY OF POWER INTO LIGHTWEIGHT AND COMPACT PACKAGES.



PORTER-CABLE PCL120DDC-2

The lowest-priced drill in our test impressed some but disappointed others. "It's a sweet little drill," said DIYer Juan Aviles. "It's very smooth and quiet, which is nice." Other pluses included the comfortable, rubberized grip; an adjustable belt hook; and a magnetic bit holder on top of the tool. However, other testers were turned off by its relative lack of power. "It had adequate torque for driving screws, but it took the longest to drill holes," observed DIYer Roland Pitcairn.

Get It: \$85, porter-cable.com



DEWALT DCD710S2

Light weight, a slim grip, a free-spinning nose piece at the end of the chuck, and a battery that allows the tool to stand up earned the DeWalt drill high marks in terms of design. "It has a fantastic feel that only gets better with use," Aviles said. And it didn't skimp on power and precision, either—a responsive trigger helped with delicate tasks like installing hardware, but it had enough brawn to drill into framing lumber. Our testers' main gripes were about its relatively long head and lack of a battery indicator.

Get It: \$139, dewalt.com



RIDGID R82009K

Petite but rugged, the Ridgid was the bulldog of our test, offering an impressive amount of muscle in a small package. Its short head was a boon for maneuvering in tight spaces. However, at 5.3 pounds, this was one of the heavier drills we tested, and several testers found the wider grip less comfortable. "It felt unnecessarily bulky for a 12-volt drill," Pitcairn observed. Our testers enjoyed the large, responsive trigger and easy-to-use clutch ring, but bemoaned the lack of a belt clip and difficult-to-change gear switch.

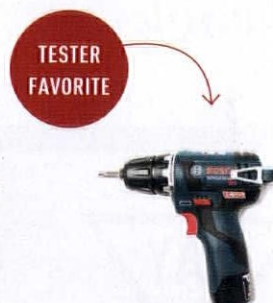
Get It: \$99, ridgid.com



MILWAUKEE 2407-22

The Milwaukee drill ably handled all the tasks our testers threw at it, but some were turned off by the larger body, which seems more akin to a compact drill than a subcompact. "I kept feeling like a kid who snuck his Dad's drill out of the workshop," Aviles noted. Thoughtful design—including an easy-to-grip clutch ring and an on-board battery indicator—helped sweeten the deal. It was also the only drill to feature an all-steel chuck sleeve—"a nice feature for durability," Springer said.

Get It: \$129, milwaukee-tool.com



BOSCH PS 32-02

The only drill in our test with a brushless motor, this is a premium model—something our testers noticed. "It's stronger than its small stature implies," observed expert Michael Springer. The upgraded motor also put it at the top of the heap in terms of runtime. Our testers praised the on-board battery indicator and precise trigger response, but were less enthralled with the slippery grip and weak clutch settings. All agreed that the compact body makes this drill a real standout.

Get It: \$159, bosch-tools.com


TIP • **Think small.** Lightweight portability is a key benefit of these tools, and some seemingly deliver pounds of performance for every ounce of weight.

Kitchen Comforts

Easier and cheaper than a kitchen remodel, these three projects add function and style to your hardest working room. Find space for pots and pans; swap out the sink; update a focal point. **By Lynn Elliott**



**Hang
a pot
rack**

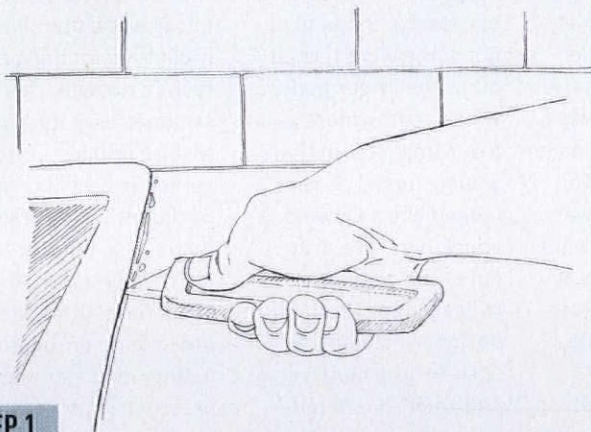
 A pot rack stores pots and pans while making them accessible—and it's a traditional look. Available in iron, copper, bronze, brushed nickel, and even wood, pot racks emphasize your kitchen style. The ceiling should be at least 8' to allow for clearance. The pot rack will bear weight, sometimes a lot of weight, so secure it into joists. Use a stud finder to locate joists in the ceiling; mark their positions. The rack may be hung along one joist or across two. In either case, measure and mark the position of the 4"-long stainless-steel eye bolts. Drill pilot holes with a bit one size smaller than the eye bolts. Screw the bolts into the pilot holes. Measure the length of the chains and determine an acceptable hang level for the rack. Cut the chain with bolt cutters. Attach chains to hook to install the pot rack. Check for level, and adjust the screws until everything is aligned.

THIS MODEST, CEILING-MOUNTED OVAL POT RACK WITH GRID IS FROM ENCLUME.



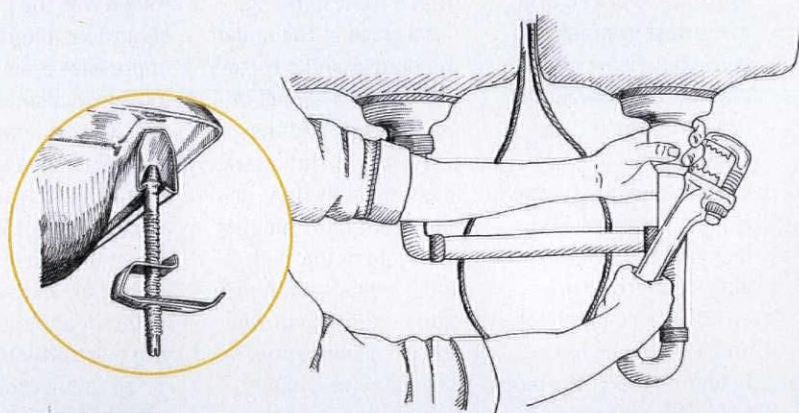
Replace the sink

You obviously can't retrofit a smaller sink without changing the counter; a bigger sink might work if the countertop material is easily cut. Check the clearance under the sink before you buy a deeper basin. (You may be able to adjust the drainage plumbing.)



STEP 1

Shut off the water at the shutoff valve under the sink; open the faucet to drain any water. Disconnect water supply lines and remove the faucet. Loosen the slip nuts and gasket on the drain and detach it from the floor pipe. Turn the mounting clips sideways. Gently **slide a utility knife under the rim** of the sink to loosen the seal; take care not to gouge or scratch the countertop. Lift out the old sink. Clean off any old sealant on the countertops.



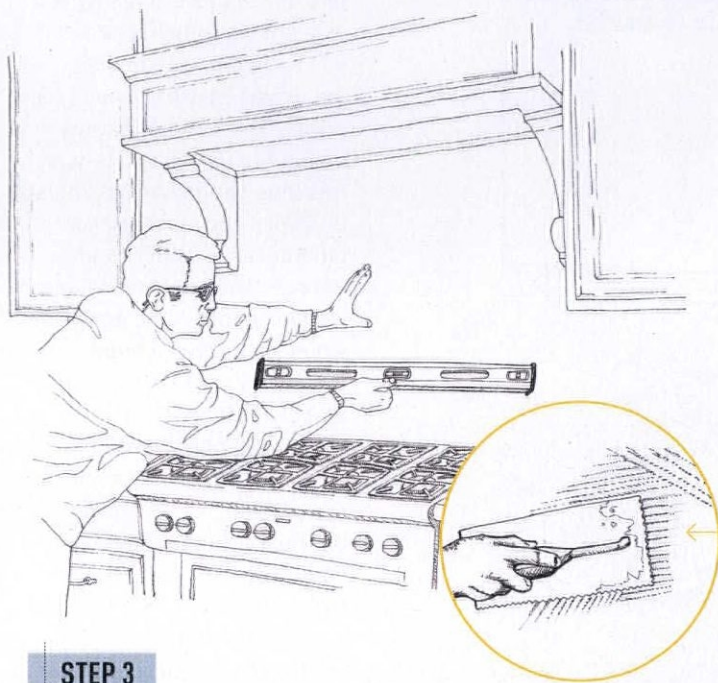
STEP 2

Run a bead of new silicone sealant along the rim of the sink and position the sink. Remove excess sealant. Run plumber's putty around the edges of the drain and install. Attach the faucet and apply silicone sealant around the openings. **Tighten the mounting clips** underneath the sink, then connect the drainpipe. Now connect the water supply lines to the faucet, hot on the left and cold on the right. Check for any leaks. Allow the silicone sealant to cure for a day before using the sink.



Tile a backsplash

Backsplashes are more than a backdrop. Washable, waterproof tiles (for example) revive the room with period design or a fresh color accent. Select the right type of tile, remembering that wall tiles are thinner and lighter-weight than floor tiles. Ceramic and porcelain tiles usually come with spacers, while glass tiles are arranged on a mesh backing.



STEP 3

Once a section is complete, measure and cut the tiles for edges or corners. Hold the tile against the space and mark where it needs to be cut. Use a tile cutter for porcelain and ceramic tiles; sand the rough edges with a sanding stone. Small cuts or rounded corners can be done with tile nippers. For glass or large tiles, use a wet saw to make any cuts. Place the cut side of the tile toward the edge or corner. If the cut tile is going into an area too small for the trowel, add the mastic directly to the back of the tile and place it.

STEP 4

Allow the mastic to dry for 24 hours before applying unsanded grout. Prep the tile surface by wiping with a damp sponge and removing all of the spacers. Working diagonally across the tiles, **apply the grout into the seams** with a rubber grout float held at a slight angle. Do not grout the seam between the countertop and the first tile course. Allow the grout to dry for 30 minutes, then wipe with a damp sponge, rinsing and wringing it out as needed. Allow the grout to completely dry for 24 hours before applying a grout sealant. Buff the tiles with a clean cloth to remove any film. Run a bead of appropriate caulk along the countertop seam, and smooth with a finger.

STEP 1

Prep the surface by sanding with 80-grit paper and then wiping with a damp cloth. Also remove switch plates. Check that the countertop is level and plumb and **mark a reference line** for the first course of tiles on the wall. The tops of the first row of tiles will run along this line. Also measure and mark the center of backsplash section you are tiling. Dry fit (lay out) the tiles on the countertop or the floor and make sure the arrangement fits in that section of the backsplash. Check to see if any tiles need to be cut at the ends or around electrical outlets, or if the tile layout should be adjusted to accommodate gaps.

STEP 2

Using a V-notched trowel, apply the mastic to the wall. (Notches are usually $\frac{1}{4}$ " or $\frac{3}{8}$ " deep.) Spread the mastic with the flat side of the trowel and then score it at a slight angle with the notched side. Apply the mastic only to the area you are working in—below the reference line for the first course—because it sets up quickly. Place a row of spacers along the edge of the countertop. Start installing the first tile at your center point and then work outwards on both sides of the center tile. Press the tile firmly into the mastic (but don't squeeze it) and use spacers between each tile. Repeat the process for the rest of the rows, working upwards and using spacers between each row as well as each tile. Periodically check that rows are level.



TIP ● Do not get the grout excessively wet with the damp sponge; that will weaken its bond.



“Six coats of tung oil later, the wood still looked dry and dull.”

➔ After painstakingly stripping white paint off of the moldings in a bedroom in our 1899 house, I needed a way to refinish them. Looking at the original unpainted molding underneath a built-in cabinet, I could see that it was slightly darker than the stripped molding, with a nice satiny finish, so I got the bright idea to refinish them with tung oil. Six coats later, the wood looked just as dry and dull as it did when I started, and I was at my wit's end. — *Clare M. Alexander*



Share Your Story!

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

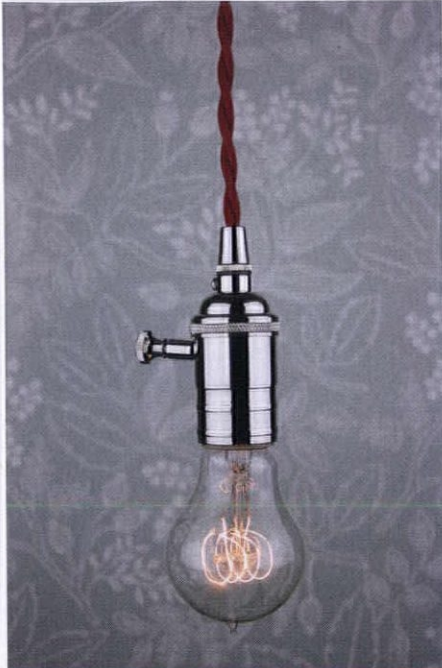
THE FIX

Trying to solve the problem via a Google search yielded only recommendations to apply up to a dozen more coats (which was not going to happen), so I turned to wood finishing expert Bruce Johnson for advice. He told me that my instinct to use tung oil—which has long been used as a finish on floors and woodwork in old houses—wasn't exactly wrong. “The advantage is that it dries in the wood, not on the wood, so it gives a more natural appearance than brushed-on polyurethane,” he says. (Note that 100% pure tung oil, which I used, is different from the many “tung oil finishes” on the market today, which include thinners and additives and may have little to no actual tung oil.)

My problem, according to Johnson, was where I applied the tung oil—to wood that had previously been painted. “Even though you stripped and sanded it, the paint-saturated pores just are never the same, and won't be able to absorb enough tung oil to ever build a shine,” he says. To salvage my efforts, he recommended switching to an oil-based polyurethane. “Since it dries on top of the wood, you'll build up more sheen than you ever could using just tung oil.”

He also gave me an alternate recipe for refinishing the moldings in subsequent rooms to match my original specimen: strip and sand, then stain to match before coating with polyurethane (preferably a wipe-on version, which will lend a more natural look than brush-on formulas).

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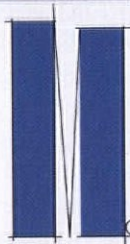
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ABOVE: JIM HOFFMAN AND DORON SABAG WANTED TO HIDE THE APPLIANCE IN THEIR SMALL NEW YORK CITY KITCHEN. THEY MADE USE OF NEWLY PAINTED, OLD TIN CEILING PANELS. **BELOW:** EMBOSSED METAL AWAITING RESCUE AT A SALVAGE YARD.



THE COST

Metal panels ¹	\$0-\$150
Trim set	±\$400
Paint ²	\$50

TOTAL \$450-600


¹ most 2x2 panels cost \$20-50 each; salvage may not necessarily cost less than new

² one gallon of high-quality rust-inhibiting alkyd gloss suitable for both primer and finish coats

Tin Ceiling Panels

Embossed “tin ceiling” panels were used to create a cabinet front, dressing up (and disguising) a modern refrigerator.

By Brian D. Coleman

 Stylish and fire-resistant, so-called “tin ceilings” were long used in kitchens—but the decorative cladding material doesn’t have to stay on the ceiling. Here is an especially handsome example: a traditional embossed design used to cover a refrigerator. The metal panels were used in conjunction with a readily available trim kit.

Some high-end “built in” refrigerators are made with edging trim that accepts panels (typically of wood, but embossed metal works as well). You can, however, apply panels to virtually any fridge with a kit like Frigo Design’s trim sets (frigodesign.com). You buy a customized kit for your very model. Choose either overlaid (which allows the panel to run to the edge of the fridge door), or recessed (fitting within the trim’s framework). For flat-faced doors, the trim set is attached with heavy-duty tape; for rounded doors, the trim set is screwed into the sides. The typical fridge door takes

about five 2x4-foot panels, depending on the design and panel size. Allow for centering, cutting, and waste.

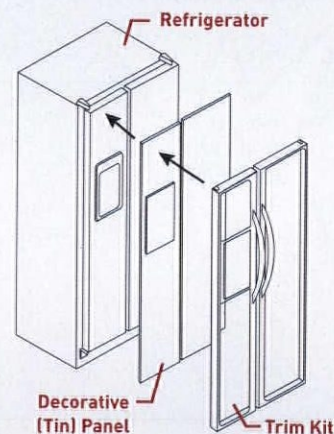
Most salvaged metal ceiling material (it may be tin-plated steel, stainless steel, aluminum, or brass- or copper-plate) is still quite sturdy, easy to clean up and repaint. Some of the traditional designs are still made today, often using the original dies—but others are uniquely historic, so using salvaged tin adds special vintage appeal.

For similar projects, of course, you can use leftovers from a ceiling job, or new panels purchased for your small project. A modern option: faux-tin panels made of durable thermoplastics.

Salvaged tin ceiling panels are also well suited for re-use as a fireplace surround, in the area under a breakfast bar, and as a mirror frame. And you can usually find enough of a pattern to decorate the ceiling of a small space, like a vestibule or powder room.

INSTALLATION

1. If the salvaged metal is rusty or has flaking paint, seal it with a coat of acrylic varnish or lead-encapsulating paint to help prevent future paint flakes (and keep them out of food), and to make it easier to remove fingerprints and smudges. Otherwise wire-brush, prime, and paint the metal. Clear finishes are best reserved for new metal.
2. Clean the refrigerator door well with mineral spirits or a 50/50 solution of rubbing alcohol and water to ensure a good bond for the trim set’s tape.
3. Panels may be secured onto the refrigerator with double-sided adhesive tape if they aren’t fitting tight within the edging.



INSPIRATION & PRODUCTS

backsplashideas.com faux tin; see *Fasade Backsplash Traditional* in oil-rubbed bronze
classicceilings.com Victorian–Art Deco styles in different metal plates & finishes
thetinman.com Chelsea Decorative Metal, 2x4” tin-plated steel panels in nostalgic designs
metalceilingsexpress.com metal ceiling tiles, snap-grid systems, backsplash tiles & trim
shanko.com Shanker tin & copper ceilings/walls since 1896
wfnorman.com made on vintage machines in many designs, metals & finishes

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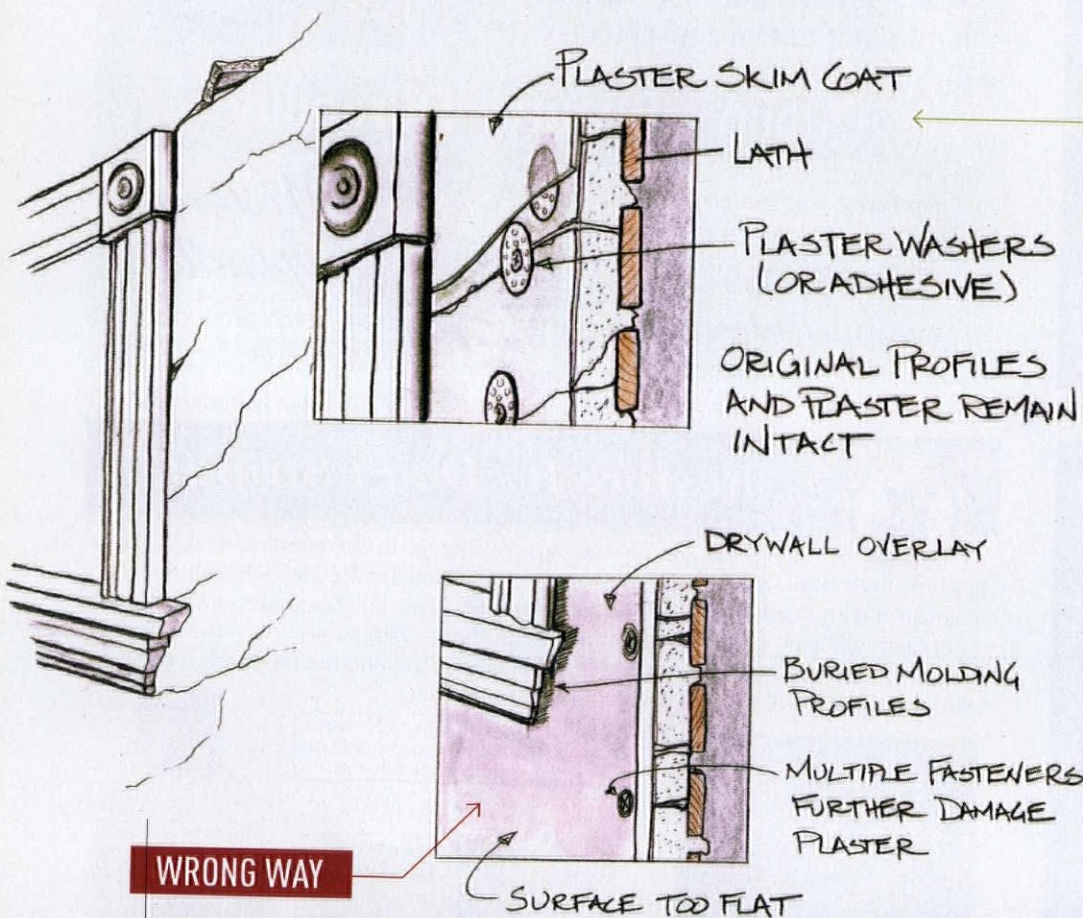
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Patching Plaster

It's all too familiar: Old house owners encounter a wall that seems excessively cracked. Sure, a few diagonal hairline cracks snaking across the wall are perfectly reasonable—but this time it seems serious. Cracks traveling in a variety of directions frequently coalesce to where some of the surface is lost. A few days later, a contractor with little experience in old houses convinces the owner that the wall should be demolished and drywall installed. Numerous causes for apparent failure range from settlement to water infiltration or poor installation. If the cracks are large—that is, greater than an 1/8 of an inch—it is reasonable to investigate structural issues. On the other hand, a maze of smaller cracks may be no more than a nuisance. **By Ray Tschoepe**



RIGHT WAY

REATTACH AND SKIM COAT

If you find a skilled plasterer, he may advise you to remove the plaster and install new plaster (either three-coat or veneer plaster on blueboard). This often is the best solution; still, other options are not as costly and retain the original plaster walls. A DIY project may be accomplished over a long weekend. Even badly cracked plaster can be resecured to the wood lath and studs using either mechanical fasteners called plaster washers or adhesives that require the temporary installation of plaster washers until the adhesive cures. Once reattached, the plaster may be resurfaced with application of a skim coat in the form of a veneer plaster or even joint compound. Veneer plaster is not very forgiving after application, so a practiced hand is essential. Joint compound (used in "taping" drywall joints) can easily be smoothed with either sandpaper or a coarse sponge. Take advantage of the many vacuuming devices specifically designed for sanding joint compound if you go this route.

WRONG WAY

DON'T OVERLAY DRYWALL

A contractor with no real plastering experience is likely to recommend one of two approaches: (1) removal of all of the cracked plaster to replace it with drywall, or (2) application of 1/4-inch-thick drywall to the surface of the failing plaster. As the saying goes, when you have only a hammer, every problem looks like a nail. The first solution results in a "mess"—it'll seem like a 100-square-foot wall produces 300 square feet of debris! Installation of drywall inevitably will disappoint you in its flat, paper-textured appearance as well as its function. Plaster walls are harder, more fire resistant, and offer a greater level of sound deadening. The second common recommendation "saves" the old plaster, but it's usually so badly damaged by the nailing or screwing of the drywall that it's unrecoverable. Worse, the visual impact of adding a layer to the walls is that all wood trim will lose its depth and look like it has sunk into the wall.

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Q: I am researching a box built into a kitchen wall, near the rear door of an apartment building constructed in 1936. It was manufactured by Dura Steel in California; Dura Steel, now out of business, made milk boxes and mail chutes/boxes prior to WWII. This unit has no exterior access, there is no drain and no flue of any kind. It has one vented door that opens into the kitchen.

—*J. W. Armstrong Sr., Los Angeles, Calif.*



A MYSTERY: 1936 STEEL BOX IN AN EXTERIOR WALL, VENTED TO THE INSIDE.



A: My initial thought was that your steel wall bin is related to the California coolers popular from 1910 and into the 1950s: a (usually tall) cupboard vented to the outside. Some renovators have restored them to use, and you can often see remnants on the outside of buildings—they look like a narrow, louvered, through-wall air conditioner (sort of).

From an online discussion of California coolers: “In Paris, France, kitchens of the late 19th century flats had the same ventilated cupboard called a *garde-manger* (food saver) which was usually built under the kitchen window. Most

of them disappeared as buildings went through renovation from the early ‘70s on...however I always felt it was a loss, as these contraptions gave the ideal halfway temperature for a many staples. Red wine hates cold temperature [but] needs to be kept in a cooler place than the kitchen. Cheese can be kept in the fridge, but it is great to have it warm to a higher temperature. Most berries have their flavor killed by low temp. Eggs do not need to be refrigerated. Etc.”

Then again: I once owned a limestone row house in Park Slope, Brooklyn, built as a two-story over two-story duplex in 1911. The third-floor kitchen was largely unrenovated as of the 1980s and retained a through-wall steel bin that opened only on the inside and was vented to the outside. (Since it was on the third floor, it clearly wasn’t for deliveries.) My memory is that we “knew” it was a trash receptacle, a place to keep smelly kitchen refuse (away from vermin, and venting to the outside) until it could be brought out. What I can’t remember is why we thought that: whether an old-timer had told us all the houses used to have them, or if something stamped on the bin led us to that conclusion.

You note, however, that your little steel box vents to the inside, not outside. It seems more decorative than warranted. Fellow old-house editor and archivist Gordon Bock offers this: “Mr. Armstrong might consider if what he has is an ‘iron safe’. Apparently there was once a market for an out-of-harm’s-way-place to put hot laundry irons (and perhaps coal embers?) to cool off. This would fit with the lack of outside ventilation and maybe even what look to me like heat or scorchmarks in his photos.”

To our readers: Do you know what the steel wall box was used for? Please send me an email! —*Patricia Poore*

Q: The outside walls of a room that was formerly an attached garage have brick veneer, which is flaking badly. Any ideas?

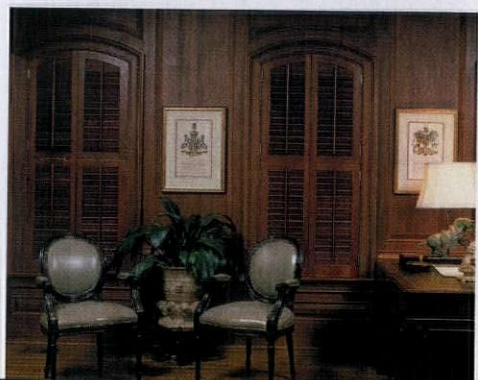
—*Ronald Hoffman, Little Rock, Arkansas*

A: Chances are that some aspect of the garage remodeling—lack of a moisture barrier in the walls, perhaps, or improper ventilation in the walls or roof—has created moisture buildup behind the brick veneer. Exterior spalling suggests moisture movement from the building’s interior, outward. Although waterproof masonry coatings are often promoted for blocking water (rain) penetration, more often they actually trap moisture inside the brick, which eventually migrates out, taking coatings and even the brick with it. Brick spalls, too, when trapped moisture freezes. —*Gordon Bock*

Q: I’m the owner of a ca. 1860 house and I’m not fond of multi-layered window treatments. In other homes in our historic district, I’ve seen original interior shutters. I would like to find similar ones, with movable louvers. Does anyone make these for non-standard windows?

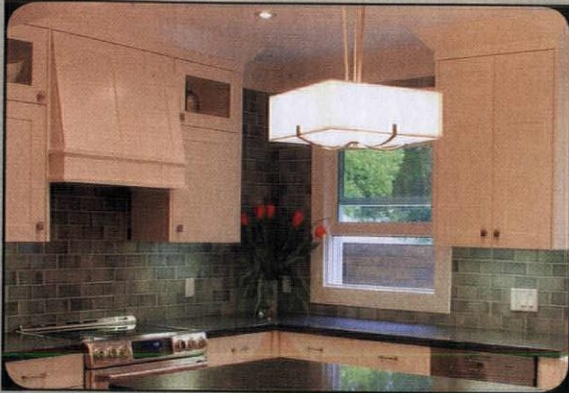
—*Joseph Forrest, Lambertville, N.J.*

A: Yes, you can buy custom-sized and -built, operable interior shutters in wood, both louvered and paneled, and in colonial, Victorian, and traditional styles. Shutters should recess into the window frame and fit perfectly. Americana (shutterblinds.com) makes a Victorian period shutter with 1½" operable louvers, which would fit with your Civil War-era house. Or try Kestrel for custom-proportioned and -sized hardwood interior shutters in many styles (diyshutters.com). —*Mary Ellen Polson*



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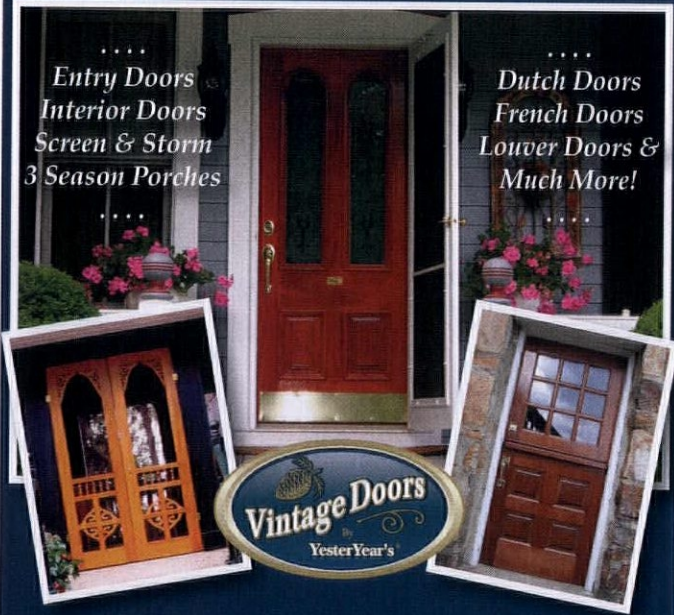


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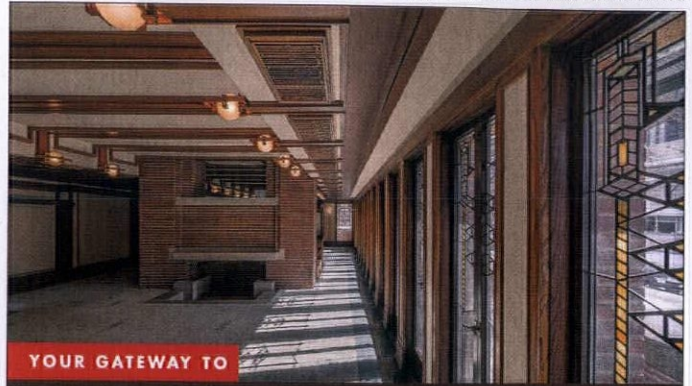


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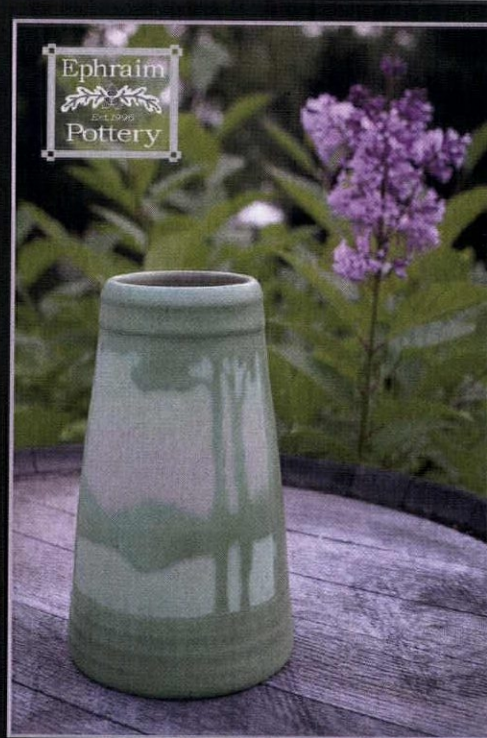
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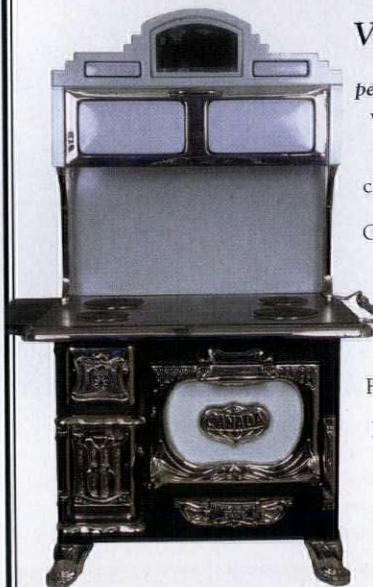
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APPLIANCE OPTIONS

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PHOTO BY ANDREW BYDLON; LETTERING BY ERIC CAPOSSELA

66 VINTAGE VISION: THE CRAFTSMAN DINING ROOM | 68 FAVORITE THINGS: RETRO KITCHEN | 70 THEY STILL MAKE: BLOCK-PRINTED WALLPAPER

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appliances

FRONT AND CENTER

Hiding the appliances was standard practice for period-inspired kitchens, but that's no longer the case.

Market innovations allow you to choose among multiple approaches in your design. **by Mary Ellen Polson**



ifferent ways of furnishing a period kitchen are all acceptable practice, and you can tailor any of them to an old house—or combine them—with good results.

The first approach is to go with the real thing: restored, vintage appliances of a style or era that might once have appeared in your home (or that you were lucky enough find tucked away in the basement). The older the house, of course, the less practical is this idea. While the big black cookstove was a staple in modern kitchens by the 1850s, early refrigerators and dishwashers date just to about 1920. The sweet spot for vintage is probably the 1940s and 1950s. The older and more desirable the appliance, the pricier it will be.

The second approach is to choose new appliances that approximate the look of period ones, or that are outright reproductions. Don't assume that all repros are Fifties-specific; some are actually patterned on 19th-century originals. Keep in mind that the basic shape of the kitchen range has changed little over the decades, and the fridge has looked more-or-less the same since the 1920s. The differences are in the details: nickel trim in the 1880s, two-tone enamel in the 1920s, and streamlined chrome fittings in the 1940s and '50s. Some high-end ranges offer details like enamel finishes or nickel-trimmed knobs that resonate with period styles.

A third way is to buy a suite of contemporary appliances with clean, straightforward lines in a neutral, time-honored material like white enamel or stainless steel, tying the kitchen to the rest of the house by other means (cabinets with period molding details and finish, for instance). Stainless steel is the most popular finish available today, guaranteeing a wide range of choices and price points.

All that said, there's no such thing as a cookie-cutter approach to period style. Appliances that look right in a 1950s Ranch are likely to look out of place in a Queen Anne, and vice versa. Here are some tips on how to mix and match by the era of the house (or kitchen addition):

COLONIAL—1850

Keep it quiet. Choose appliances with muted colors and simple trim. Whenever practical, slip them out of sight. Disguise the refrigerator with paneling based on period doors in the kitchen or elsewhere in the house. Since hiding the range is impractical, place it front and center: choose one that bears a resemblance to the big black ranges first introduced in the mid-19th century. Chances are something like it once sat in your kitchen.

1850—1900

Victorian-era kitchens may be a little more flamboyant. Go for a large dark stove with nickel or chrome embellishment. If you can afford it, clad the fridge in one of those quarter-sawn oak icebox trim kits, complete with period hardware. You may still want to hide the dishwasher out of sight behind a cabinet panel, and conceal countertop appliances in the pantry.



THE ART OF CONCEALMENT

Can't stand the thought of modern appliances spoiling the looks of your pristine colonial or Greek Revival kitchen? Distraught at the thought of roughing it without a dishwasher? The solution is obvious: tuck as many contemporary intrusions out of sight as possible.

Dishwashers literally disappear into the woodwork with front panels that match cabinetry. Tuck the stovetop out of sight when not in use with a primitive-painted stovetop cover. Some companies even sell kits that transform a contemporary double-sided refrigerator into a replica of a full-size icebox. Just keep in mind that a freestanding fridge clad in quarter-sawn oak is still as large as one in its original stainless-steel skin, a tip-off.

MINIMIZE THE IMPACT OF A BUILT-IN DISHWASHER BY HIDING IT BEHIND A PANEL MATCHING THE REST OF THE CABINETS.

1900—1930

Style choices abound in this era, depending on the style of the house and personal taste. A restored vintage range from the 1920s or '30s in white enamel with nickel trim isn't out of the question, although a desirable one could set you back \$10,000. Dial the clock back for an icebox look, or roll it forward with a Forties-look-alike reproduction fridge.

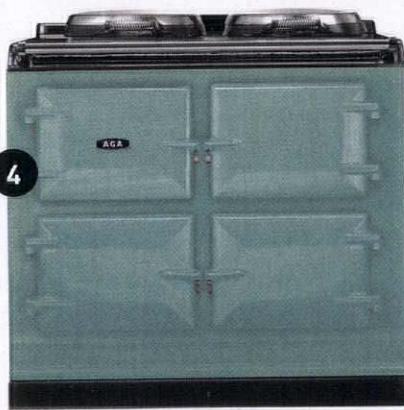
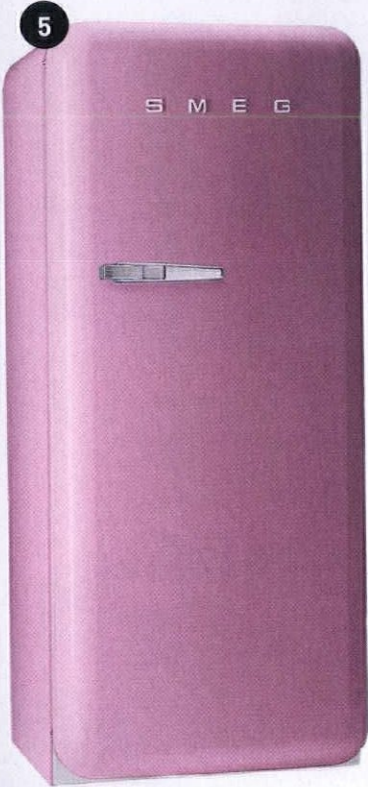
1930—1960

Vintage choices run the gamut from real Monitor Top refrigerators (snap up single-width units for as little as \$400 before restoration) to ranges in a variety of storied brand names from the glory years of vintage stoves (Chambers, O'Keefe & Merritt, Wedgewood). Or get a similar look (and the option of a matching suite of appliances) with Retro-style appliances from a choice of manufacturers, like Big Chill and GE's new Artistry collection.

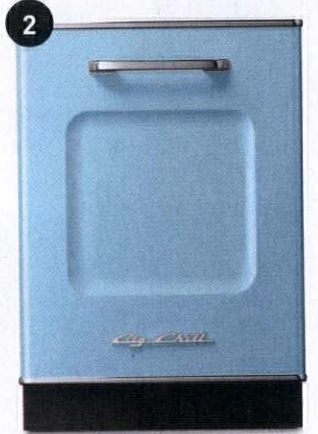
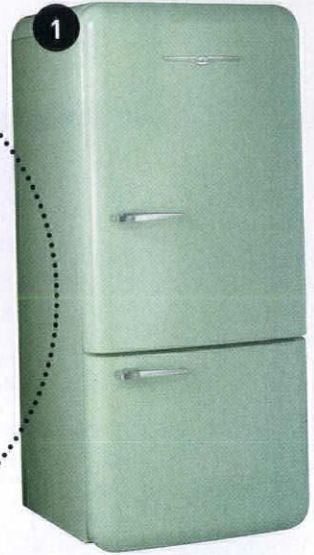
FOR RESOURCES, SEE PAGE 72.

Kitchen Candy

What's not to love about these appliances in every color under the sun, and then some? Use one period-inspired accent appliance amidst white or stainless, or order a full matching suite.



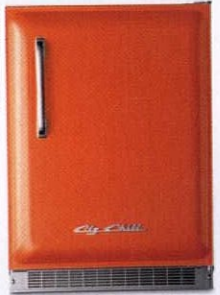
1. The ice compartment's on the bottom in Northstar's mint green 1950 model. 2. Big Chill's dishwasher in beach blue. 3. Elmira Stove Works' all-gas range in liberty blue with nickel accents. 4. The cast-iron AGA Total Control cooker in pistachio, one of 12 colors. 5. Like Mamie Eisenhower pink? Order this pink fridge from SMEG. 6. The Cormatin from Lacanche in Provence yellow with nickel trim.



+ SMALL APPLIANCES GO RETRO

From microwave ovens to mini fridges, apparently there is no end in sight for the Retro trend in small appliances. They're ideal for pantries as well as dorm rooms, apartments, and cabins.

FROM LEFT: Elmira Stove Works' 1946 wine cellar panel is designed to fit a 46-bottle wine fridge. Vent-a-Hood's Classic retro-style vent hood in turquoise blue. Dishmaster Faucet's Imperial Four push-button hand-wash dishwasher has been available since 1948. Microwaves date to the late Sixties, but that hasn't stopped Nostalgic Electric from issuing a Streamline version in powder blue. Big Chill's mini fridge in orange.





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CODE COMPLIANCE

If you've inherited a period appliance that seems to be in working condition, make sure it's safe to use. For ranges, check working parts like flash tubes and oven pilot assemblies for rust, pinholes, or loose connections. Clean all accessible areas inside and out. For refrigerators, make sure the gasket seals tightly and check for any coolant leaks.

Then have an experienced appliance professional or your fuel or electric company inspect it to make sure it complies with modern safety codes.

If your appliance needs a complete retrofit (or if you want a certain brand or style), dozens of companies recondition old appliances (see Resources on p. 72). For a range, reconditioning means taking it apart, cleaning, inspecting, and reassembling or replacing working parts like gas valves, thermostats, and oven pilot assemblies. Pilot lights and thermostats are calibrated to meet modern codes. The range can be converted from one fuel to another (coal to gas, or gas to electric, for example). The interior gets new insulation and gaskets.

For refrigerators, compressors, condenser coils, thermostats, and other working parts are inspected and either overhauled or replaced. (New refrigeration systems typically use environmentally friendly refrigerants.) A good dealer will also fit the fridge with a custom-made gasket, and if necessary, a new door liner.

BELOW: THE NICKEL-TRIMMED OAKLAND QUEEN FROM GOOD TIME STOVE BURNS BOTH COAL AND WOOD, BUT CAN BE SAFELY RETROFITTED FOR GAS OR ELECTRIC AND IS FULLY INSULATED FOR ZERO-CLEARANCE AND VENT-FREE INSTALLATION.



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Fiddly Bits

Vintage appliances are prized for their quirky good looks and fun and ingenious features that new appliances can't match. A lot of their sparkle comes from small embellishments such as chrome and enamel knobs, handles, emblems, and nameplates.



Much of the charm in GE's Artistry series comes from the use of Streamline styling in details like fridge handles, a range clock, and of course, the GE emblem.



The control panel on an Elmira range is normally concealed by a fold-down panel.



Complete an icebox-style makeover with fridge hinges from Wilmette Hardware (right) or Roseland Icebox Company, and a latch from Hinge Vintage Hardware.





Design

VINTAGE VISION

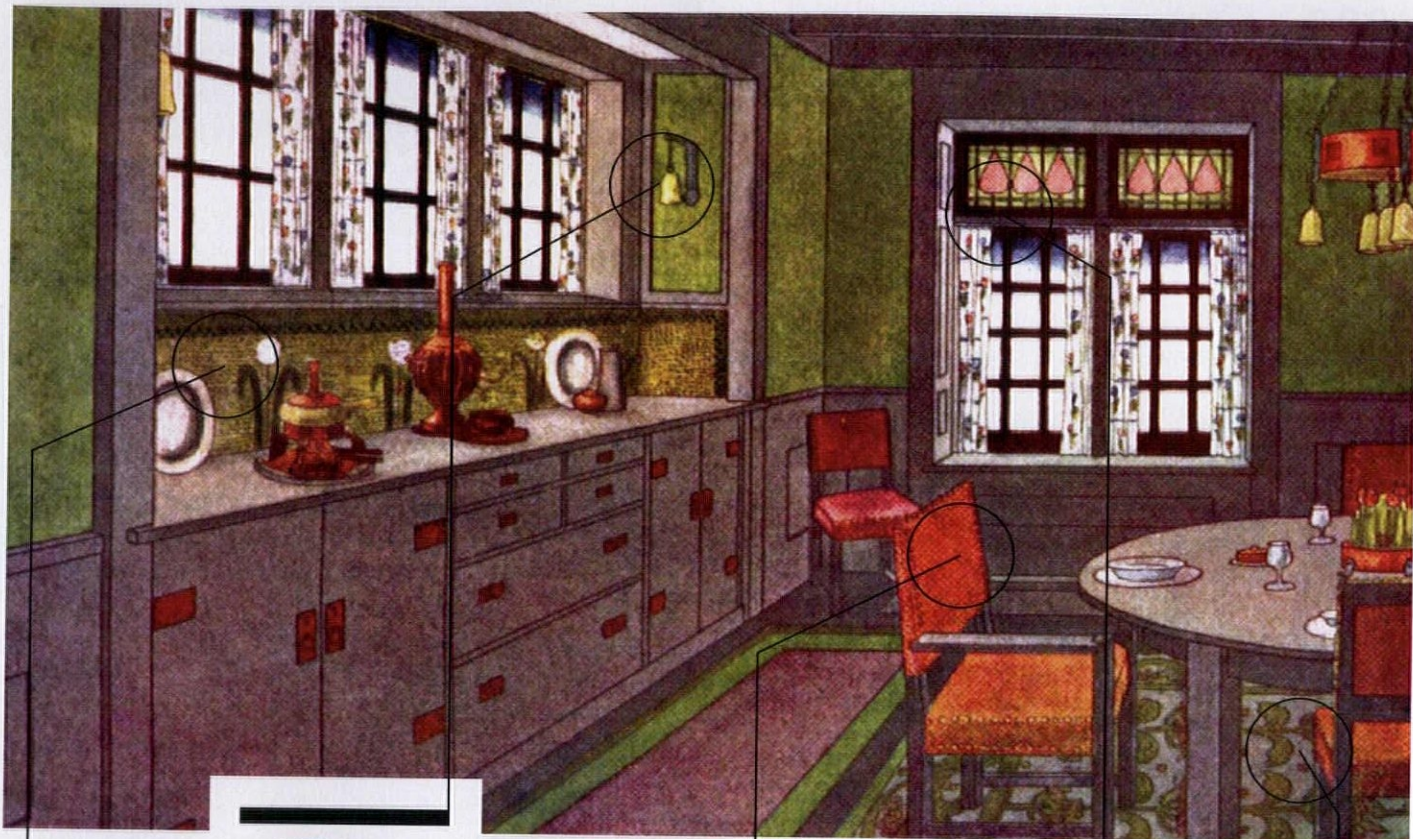


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Learn more about how to choose an Arts & Crafts rug at bit.ly/acrugs.

The Craftsman / 1905

Artful touches abound in a dining room from an early issue of Gustav Stickley's magazine.



Backsplashes aren't just for kitchens—a mosaic tile treatment above this built-in buffet adds an unexpected layer of decoration to the room.



Tulip-shaped lustre glass shades add softness to the heavy wood and metal light fixtures common during the era. Hillside Drive scone, \$565, oldcalifornia.com

Stickley sometimes used nailhead trim as a decorative accent on his furniture, a look that's ubiquitous today. Mix-N-Match Parson's Chair, \$270, riverside-furniture.com

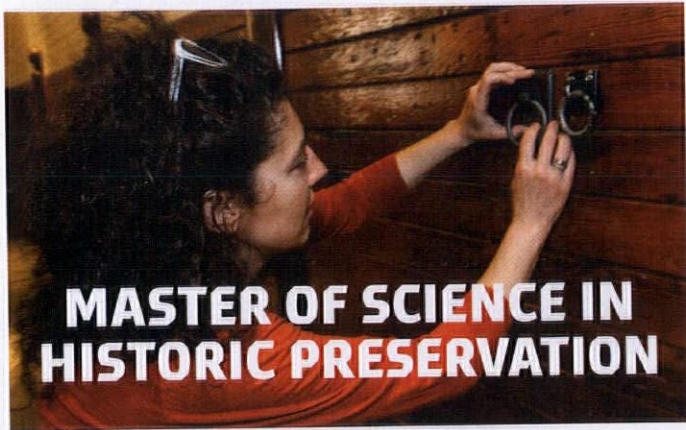


The geometric treatment of natural forms—such as pine trees or flowers—was (and still is) a popular motif for Arts & Crafts artisans. Craftsman Tulip window, \$1,200, theodoreellison.com

Botanical patterns come into play again on the rug; this modern reproduction features star-shaped stephanotis flowers in typical Arts & Crafts earth tones. Stephanotis Flower rug, from \$980, persiancarpet.com



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Serial restorer **Mary Ellen Polson** is known for her discerning eye for period furnishings.

1

Kitchen Retrofit

Find new purpose in these useful and decorative items that flash back to the homey kitchens of the 1930s, '40s, and '50s.

By **Mary Ellen Polson**

2

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The only commercial U.S. producer of hand-blocked wallpaper patterns is Adelphi Paper Hangings. Several museums and artisans do limited printing. English makers include Sanderson, which owns the original blocks from Morris & Co.; Zuber et Cie remains the pre-eminent French maker. Clients include museums, designers, and discerning homeowners. **Pagodas** (English, ca. 1763) is a chinoiserie design that hung in the 1768 Jeremiah Lee Mansion, Marblehead, Mass. Shown in its original colorway of pink, white, and black on a grey ground, as reproduced by Adelphi Paper Hangings, adelphipaperhangings.com



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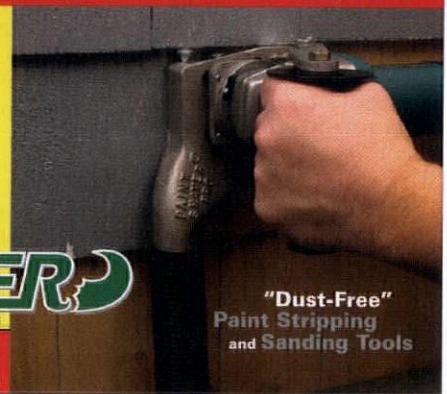


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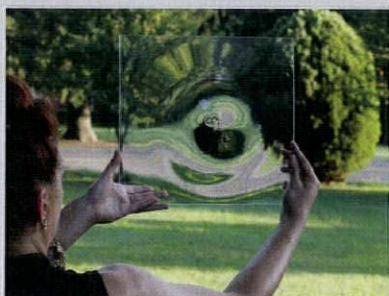
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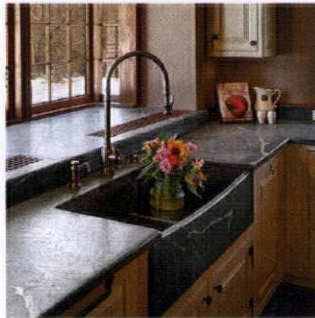
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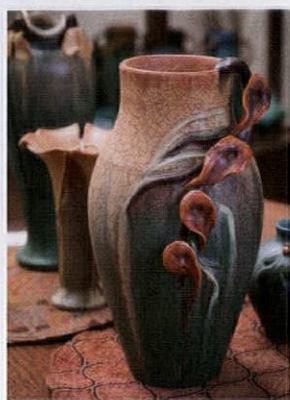
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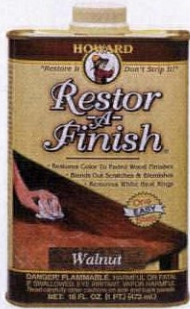
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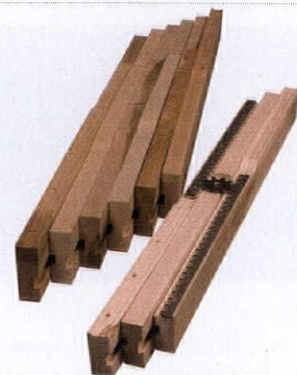
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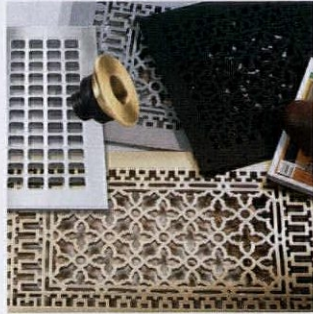
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