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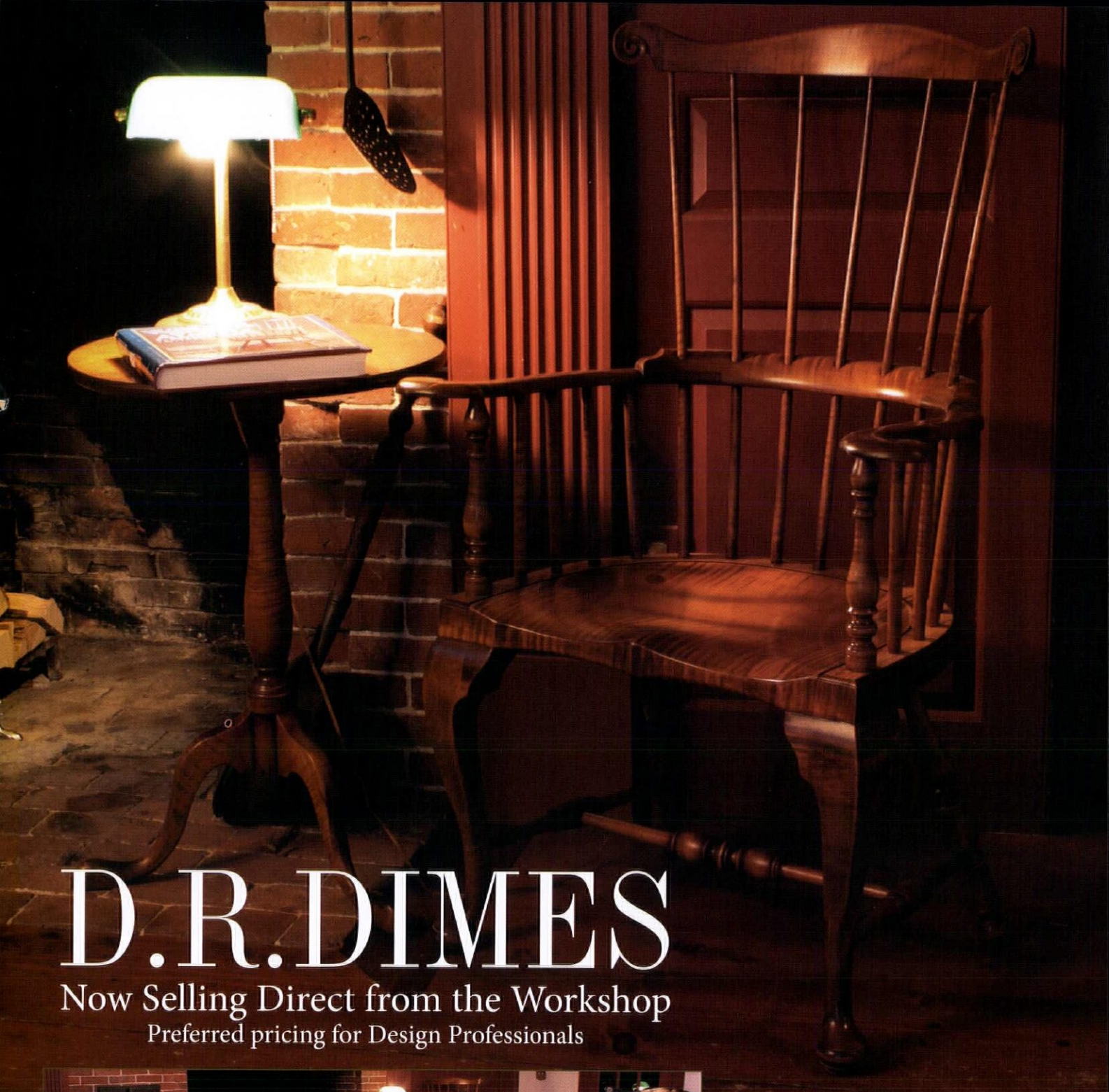
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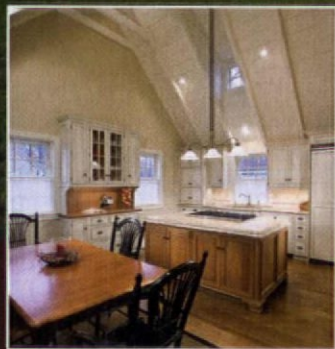
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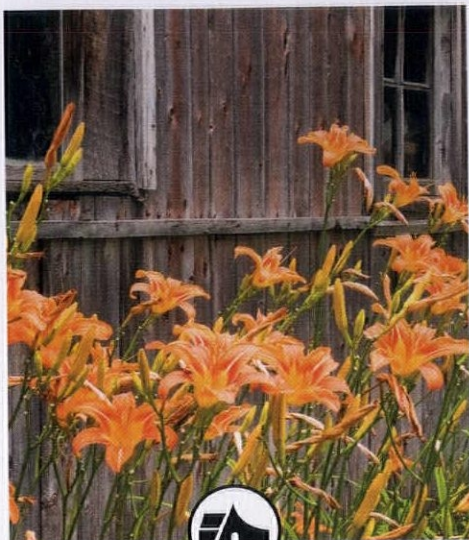
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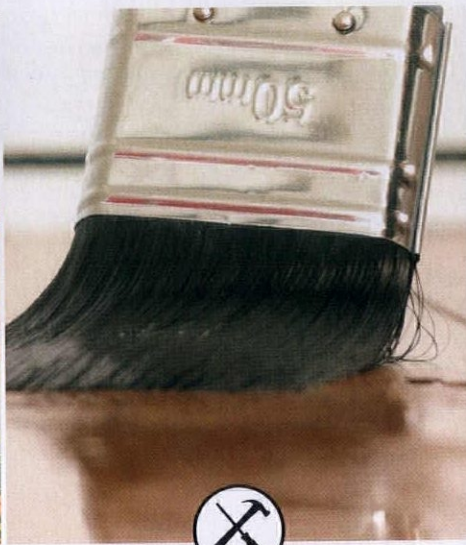
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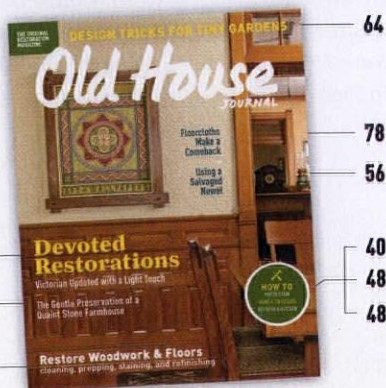
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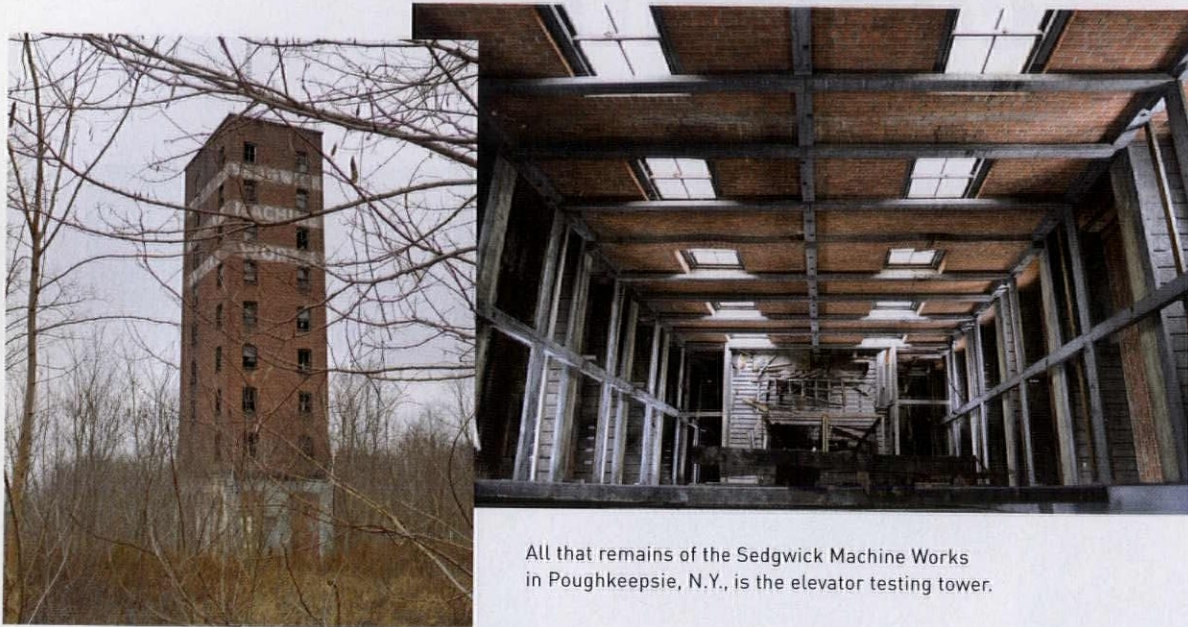
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COVER PHOTO BY GRIDLEY + GRAVES. SEE STORY ON P. 14.



All that remains of the Sedgwick Machine Works in Poughkeepsie, N.Y., is the elevator testing tower.

Romantic ruins

The “romantic ruin” was never so popular as in the 18th century, when the great ancient sites were rediscovered and interpreted in art and literature. The Grand Tour, a necessary travel education for any cultured gentleman (and a few –women), always included a visit to Rome. Inspired in part by Romantic poetry celebrating the ruins of Greece and Italy, Britons at the time actually considered that having a ruin on one’s property was the ultimate status symbol. Those who weren’t blessed with a real archaeological site had one built.

The ruined church, the abandoned castle, the clapboard farmhouse leaning into its own destruction...Stripped to the essence, redolent of history and people long gone, they allow us to idealize the past. Without conscious thought, we reflect on the transient nature of life. Even today, books and blogs are devoted to the almost-ruins of Havana and to abandonment in the Rust Belt—leading us beyond the Parthenon and Irish castles, past even dilapidated Kentucky farmsteads, to industrial decay. The ruined buildings are less picturesque, but their impact is just as strong. An abandoned mill or factory is a social artifact that brings up feelings of loss. Last week I felt time rush by when I came upon the ruined tower of the Sedgwick Machine Works, where they tested hand-operated elevators.

Sedgwick was a major manufacturer of dumbwaiters during the Victorian period and beyond. Company motto: “The profit of any sale is of less importance than the opportunity the transaction affords to make of the purchaser a permanent customer and friend.” My own acquaintance came in 1981 as I researched manual dumbwaiters for OHJ. Imagine, a company founded in 1643, relocating to New York in 1844, still in business and ready to help with parts and repair: It gave me such pleasure to know that! But Sedgwick is gone now, and the 1893 brick buildings since destroyed by fire or razed for development. But that 10-storey brick tower, eerie and dangerous, stands, and anyone reckless enough to climb to the top will see a panorama of the Hudson.



Patricia Poore

SIDE NOTES

GRIDLEY + GRAVES PHOTO AWARD

For the fourth year in a row, our prolific, peripatetic photographers Gridley + Graves have won “Best of Design Photography” on Houzz, the Internet home design platform. Anne Gridley and Gary Graves are a husband-and-wife team always up for a road trip. They met when both were studying fine art at the Rochester Institute of Technology; today they’re based in Pennsylvania. We deeply appreciate their attention to detail and lighting, their eye for composition, and the way they interpret period homes. (See their photos of a Peoria Victorian starting on p. 14.)



In announcing the award, Houzz points out that Gridley + Graves’ photography has helped many designers get published, and win their own awards. gridleygraves.com

TOP: PHOTOS BY ANTHONY MUSSO, POUGHKEEPSIE JOURNAL; PHOTO COURTESY OF VJURBEX

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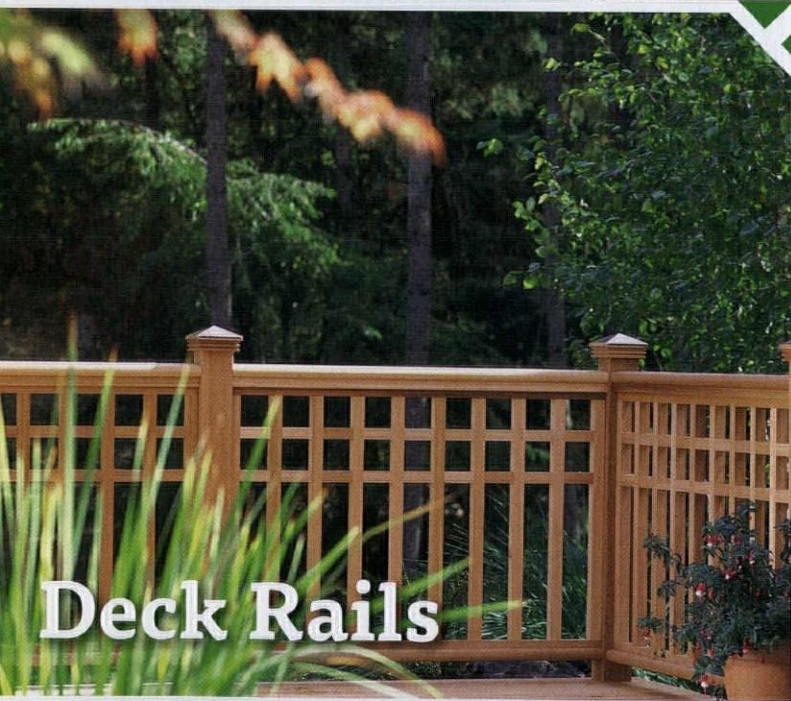
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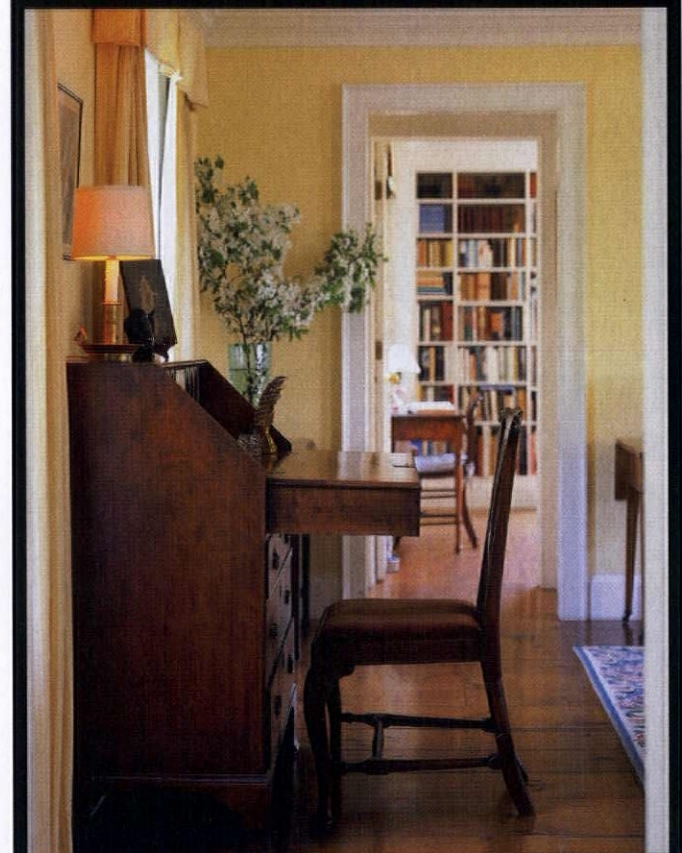
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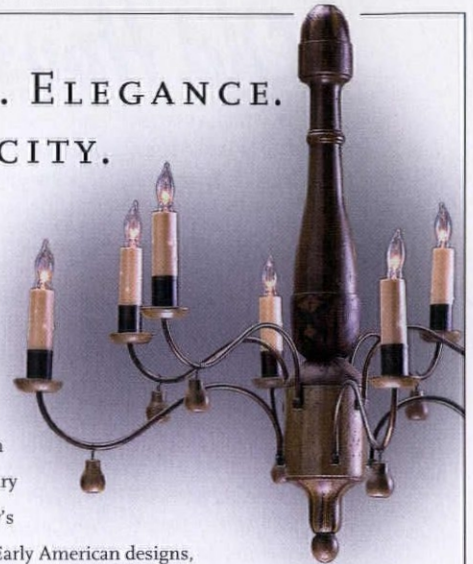
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COMMITTED TO THE DETAILS

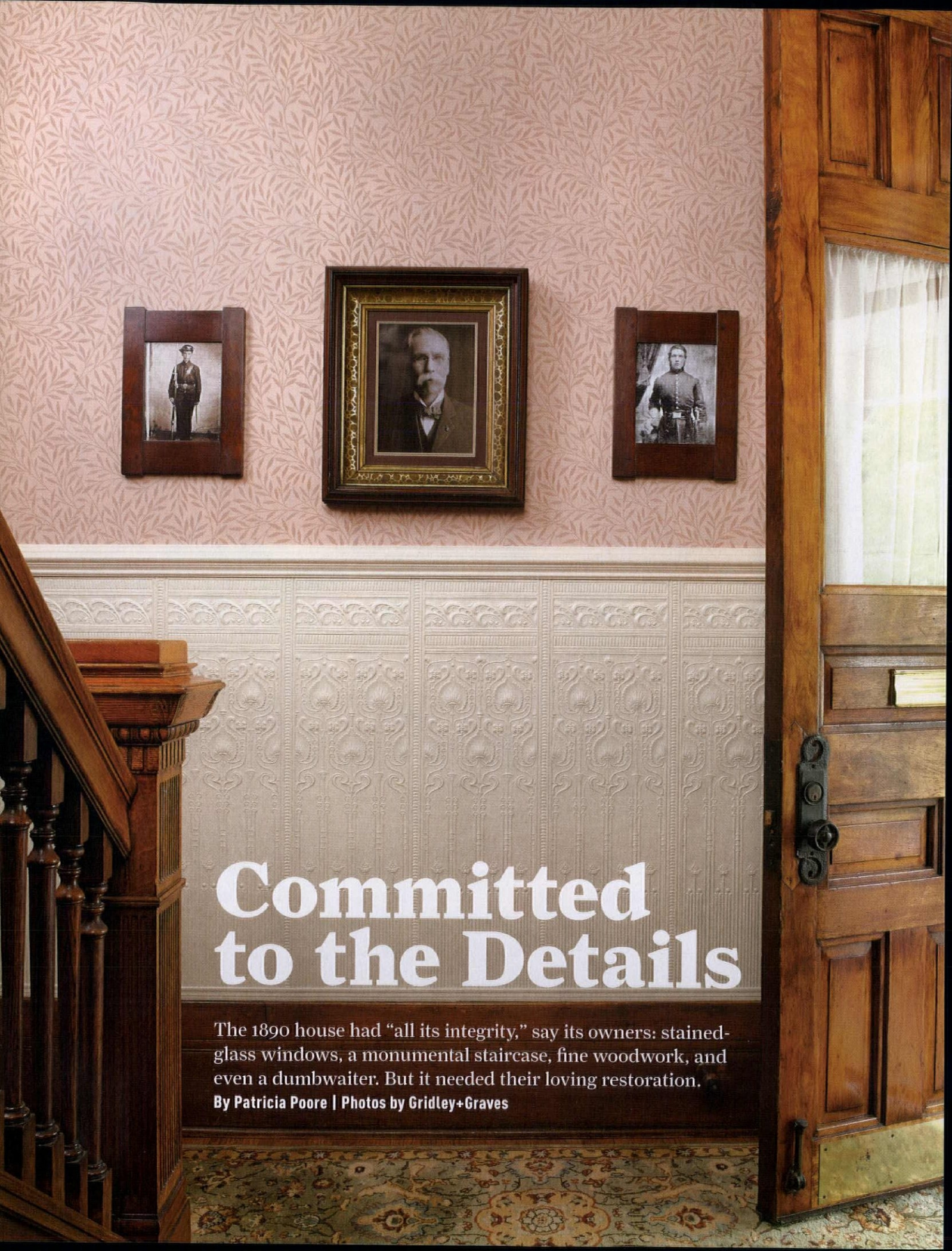
Stained glass, transoms, annunciators! So much worth restoring.
+ MANUAL DUMBWAITERS TODAY

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THE QUAIN STONE HOUSE OF LUCIE ARCHAMBAULT

Scottish architectural ancestry in an 1838 house near Montreal.
+ 1830s-1850s INTERIORS

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Committed to the Details

The 1890 house had “all its integrity,” say its owners: stained-glass windows, a monumental staircase, fine woodwork, and even a dumbwaiter. But it needed their loving restoration.

By Patricia Poore | Photos by Gridley+Graves



Light streams through tall stained-glass windows, reflecting off the patina of oak woodwork complemented now by a Morris-inspired wallpaper. The embossed Lincrusta dado (opposite) is new.



The red-brick exterior of this Romanesque Revival tower house gives little hint of the cheerful rooms inside. Light dances through tall windows fitted with stained glass, through door transoms and over burnished oak. A sun-room offers a spectacular view over the Illinois River and downtown Peoria. This house had never lost its integrity, although “in the ‘before’ pictures, it looks abandoned,” say the owners.

Dr. Z. and Nancy Vesoulis consider themselves caretakers of the J.W. Gift house, built in 1890 in the Glen Oak Historic District. Its builder owned a pioneering flour mill in Peoria. Even beyond portraits of Gift that hang in the house, his personality is felt. The crenellated tower suggests a domestic castle, the interior looks toward a new century. While many fine Victorian houses are heavy with carved walnut, this one has woodwork designed with a lighter hand. The house was modern for its time, built with electricity, forced-air central heat, and tiled bathrooms.

The Vesoulises relocated here when Z., who

was trained at the Cleveland Clinic and is now retired, accepted a job at a medical center in Peoria. They were, indeed, looking for a historic house, outside the city. “Most of them had been redone in the 1970s,” Z. recalls. “Their architectural details were missing.” Then their agent took them to this house just blocks from the medical center. “I took in the view of the river, then I saw all this woodwork—I was sold.”

The couple’s first home was a seven-gabled 1870s Carpenter Gothic in New York State, “a disaster inside and out. I may have gone to medical school,” Z. says, “but my mother, when she saw that house, cried, ‘We expected so much more from you, son!’”

“We got burned out,” they agree, and their next house, in Ohio, was a brand new Cape; they fitted it out with architectural salvage, and lived there for 17 years. But “Nancy and I are old-house buffs,” Z. explains, “and we really enjoy taking Victorians back to original condition. We hang out at salvage yards all over the eastern United States. A recent favorite is the Wooden Nickel in Cincinnati.”

ABOVE The low oak wainscot and preponderance of windows lends a sweetness unusual for Victorian dining rooms. The leaded glass pair is from salvaged 19th-century French doors. Fireplace tile was installed by the previous owner. The antique drop pan fixture was bought in Joliet, Illinois; oak table and chairs are from the turn of the 20th century.



LEFT The vintage annunciator, or servant call box, replaces one missing; the wires were there. Others, not operating, appear in the house. **BELOW LEFT** In the first floor tower room, the old drugstore glass case is one of several displays in homage to the Gift family and opera singer Emma Abbott. **BELOW** The tower of the Romanesque Revival home had been cut down by a previous owner. The crenellated parapet was rebuilt.





Kitchen Whimsies

The kitchen is relatively small by today's standards, and it is unabashedly modern. But oh the details! Adding to the Victorian Revival spirit: a multi-element tin ceiling from W.F. Norman, painted cabinets with beadboard inserts, cast-iron fence-post finials at the top of upper cabinets, marble subway tiles with antique ceramic-tile accents, even ceramic knobs that came from a pump organ. New appliances were built in. (The room is all new—the original kitchen had been in the basement.)



Pump-organ knobs and bin pulls from old Peoria pharmacies dress up the new kitchen. A vintage Clarks spool cabinet sits above the refrigerator. Brown-and-white transferware of the 1880s–90s is in Aesthetic Japoneseque patterns.

OPPOSITE The tin ceiling has multiple components.





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There was work to do. In the 1920s, the top of the corner tower was lopped off and reroofed. “It was eight or 10 feet too short,” Z. says; at the parapet, the limestone blocks that formed crenellations, visible in an old photo, were gone. Although the couple says they’ve done 95 percent of the restoration work themselves, they hired brick- and stonemasons and carpenters for the job. It was messy and took longer than expected, but the results are spectacular. The 50-foot-tall tower looks as it should, and a new spiral stair gives access to the parapet’s view.

The couple restored the sunroom as a haven from disruption as they began their restoration on the first floor. Committed to authenticity and good craftsmanship, they took their time. Curved glass in the tower windows made them virtually irreplaceable, so Z. carefully restored them, using Abatron epoxy consolidants and putty fillers to rebuild sashes ruined by dry rot. Z. says that restoring the old dumbwaiter was a fun project. He had help from his son Zachary, a

St. Louis neonatologist. “He’s also an old-house owner,” Z. says. The two found themselves in a precarious position as they installed lights in the three-storey shaft. Now the tray on ropes hauls groceries and luggage up and down.

Original woodwork is quarter-sawn red oak in main rooms downstairs and red birch on the second floor. Original mantels are mahogany.

The Vesoulises have created displays in homage to the house’s history. One holds souvenirs from the 1893 Columbian Exposition in Chicago and the 1904 St. Louis World’s Fair, both attended by the Gift family.

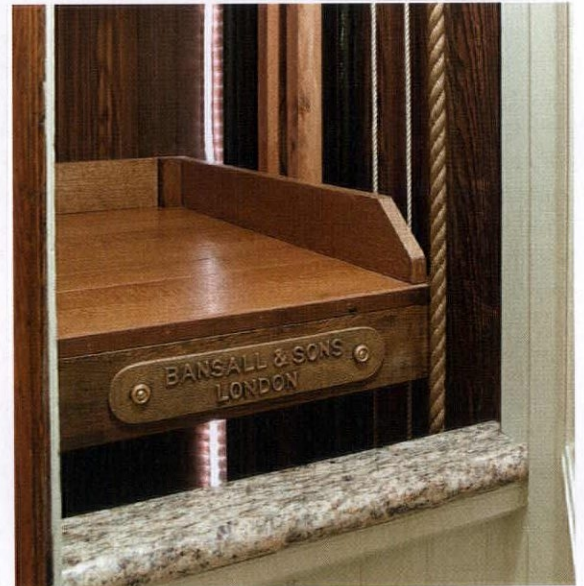
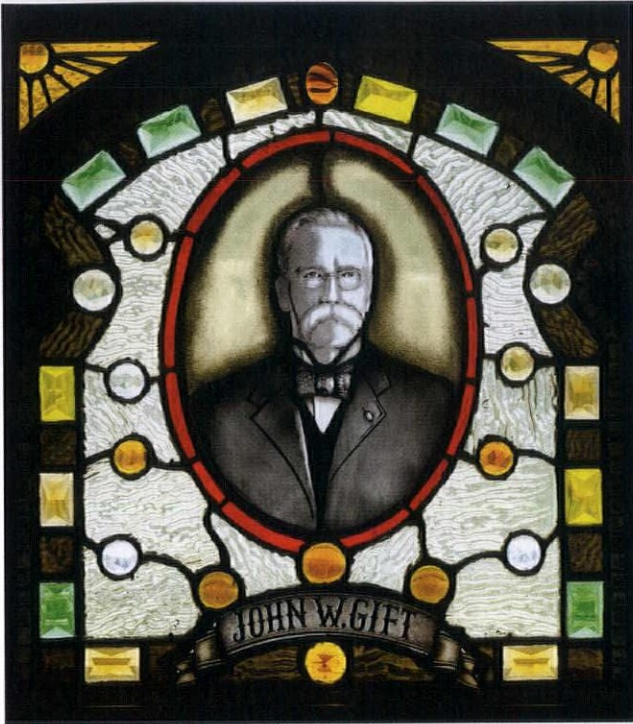
The connections go on. “We hosted a Gift family reunion here in 2013,” Z. Vesoulis reveals. “We had about 40 people from Oklahoma, Indiana and Illinois, Idaho, Utah, Washington and California, and Georgia. They brought along their stories, letters, photos, books...It was an amazing experience that Nancy expertly planned.”

FOR RESOURCES, SEE PAGE 87.

The master bedroom has red birch woodwork, its exotic grain freed of grime. **ABOVE LEFT** Aesthetic Movement chrysanthemums appear in the ‘Foreman Dado’, from Mason & Wolf. An antique Gothic frame holds a lithograph with similar colors. **ABOVE RIGHT** Salt-glazed Arts & Crafts tiles surround the firebox.

Restoring the House that John W. Gift Built


Like many old-house owners, the Vesoulises were drawn into local history through their home. They have learned a lot about its builder, an honored citizen of Peoria. John Wilson Gift (1840–1927) built the house on a bluff with a view that stretched to his factory, the Globe Roller Mills; he was a pioneer in the flour-milling trade. He was also a Civil War captain captured at Shiloh and held as a prisoner of the Confederacy, an inspiring speaker, and a philanthropist (funding, for one, the Gift Home for Children in Peoria). As an opera lover, he often traveled to Chicago for musical productions. The famed singer Emma Abbott, known as the Pride of Peoria, performed many times in this house. Gift's flour sacks were printed with her image and that appellation. Gift's biography was written by his second wife, Mae Harvey Gift, whom he married when he was 77 and she 32; she converted him to the Bahá'í faith. In the book she describes her husband's meeting with Abraham Lincoln after Gift escaped his war imprisonment and made his way to Washington, D.C. He recalled that Lincoln gave him \$5 to buy new clothes, and that the President had a raucous laugh.



LEFT Quotations like this one lettered above the library entry add another Arts & Crafts note. **ABOVE** The homeowner and his son restored the existing dumbwaiter to working condition. **TOP** This panel depicting first owner J.W. Gift was made by Z. Vesoulis, using cut colored glass, antique glass jewels, and an abalone shell border fitted into an old window frame. The portrait was handpainted on glass and kiln fired at a local studio.

MANUAL DUMBWAITERS

MANY A ROW HOUSE HAD A HAND-OPERATED CONVEYANCE BETWEEN FLOORS. **By Patricia Poore**

 The owners of the 1890 house in Peoria (p. 14) restored the existing manual dumbwaiter, which travels up and down three storeys. A dumbwaiter—a little elevator that's basically a box or a tray run by ropes and pulleys—is useful for bringing groceries to an upstairs kitchen, moving laundry from bedroom to basement, and hauling suitcases down from the attic.

With the box and ropes removed, old dumbwaiter shafts often were used for retrofitted plumbing, electrical, or HVAC lines. Some old dumbwaiters have been boarded up, some turned into closet space, and these may be relatively easy to restore: if the pulley mechanism remains, it may need only new ropes. A dumbwaiter consists of a car enclosed in a shaft and suspended by ropes or chains from a pulley or pulleys above, so that it may be raised or lowered by means of a hand rope. The car is counterbalanced

by adjustable iron weights (similar to the sashes in a double-hung window). The extra weight of a load in the car is offset by friction in the pulleys, or is resisted by some sort of locking mechanism or brake. Often there is a lock in the front bearing of the main shaft so that the car is always locked except when the rope is pulled.

Dumbwaiters (and light elevators) meant for multi-storey buildings usually were provided with a brake for the hand wheel. A check rope is attached to the brake lever, which allows the operator to regulate the speed of the car when descending. The counterweight is adjusted so that the car will descend when the brake is released.

The car is steadied in its movement up and down by guide rails that are fixed to the shaft framing. These are wood in old models, metal today. The entire assembly of pulleys, gearing, car, ropes, rails, counterweights, etc., might have been bought

as a package from the manufacturer and assembled on site. The builder could buy just the hoisting machinery and have a local carpenter fashion the car and wood guide rails, and install the ropes.

A hand-operated dumbwaiter is a relatively simple mechanism. Assuming all of the pulleys are still in place, two major problems are likely to occur: (1) ropes stretch or break; (2) guide rails are now out of alignment. Problems with wooden guide rails can be quite troublesome. The reason that the installation specs call for bridging every 30" is to provide firm anchorage for the guide rails. However, if the house framing itself has shifted or settled, then obviously the bridging will have moved. In many cases, it's possible to undo and re-align the guide strips. Some cars had a guide adjustment at the top of the car, to address minor alignment problems. If you replace the car, you'll have to adjust the counterweight.

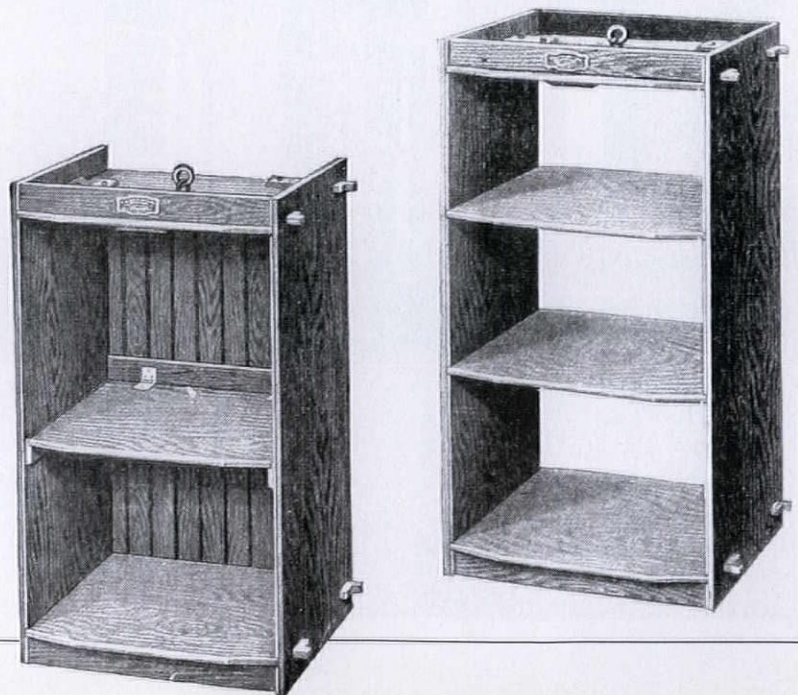
MANUAL SOURCES

The car is suspended by ropes or chains from a pulley or pulleys above, so that it may be raised or lowered by means of a hand rope.

Silent Servant silentservant.com *Dumbwaiters for residential and commercial use by Miller Manufacturing, using metal guide rails.*

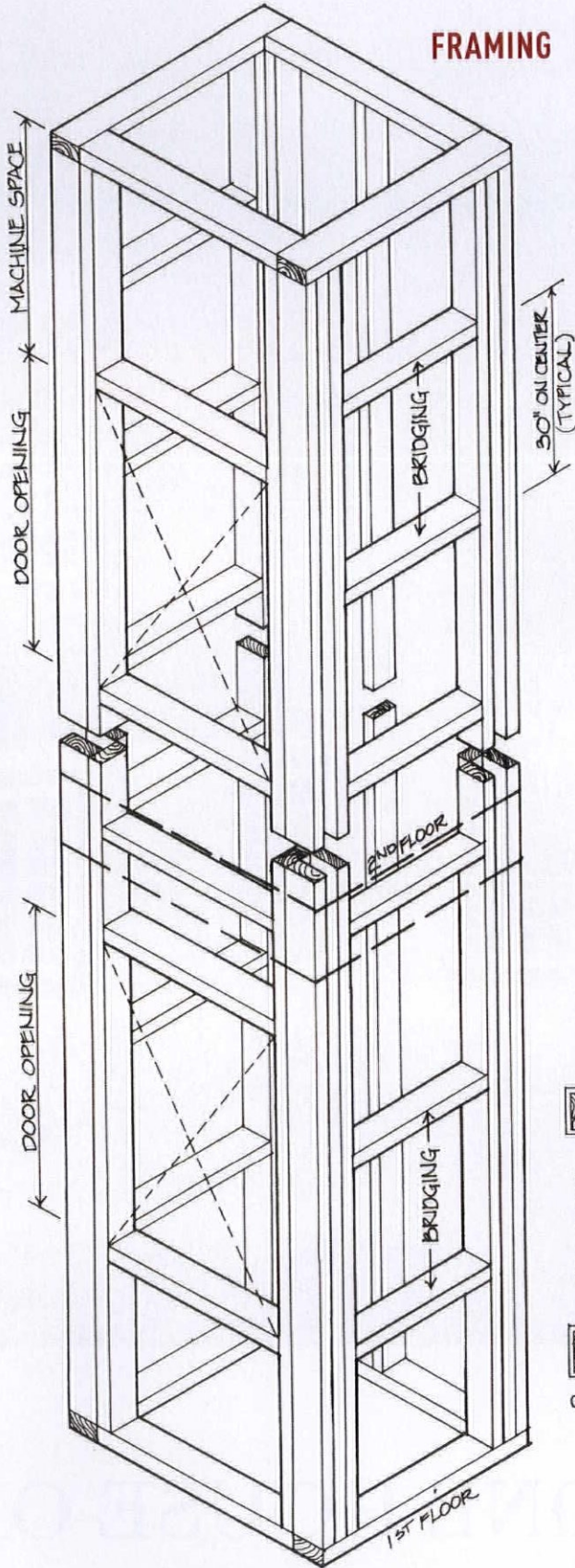
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Two of multiple car design options, ca. 1923, for manual dumbwaiters by the Sedgwick Machine Works of Poughkeepsie, New York.

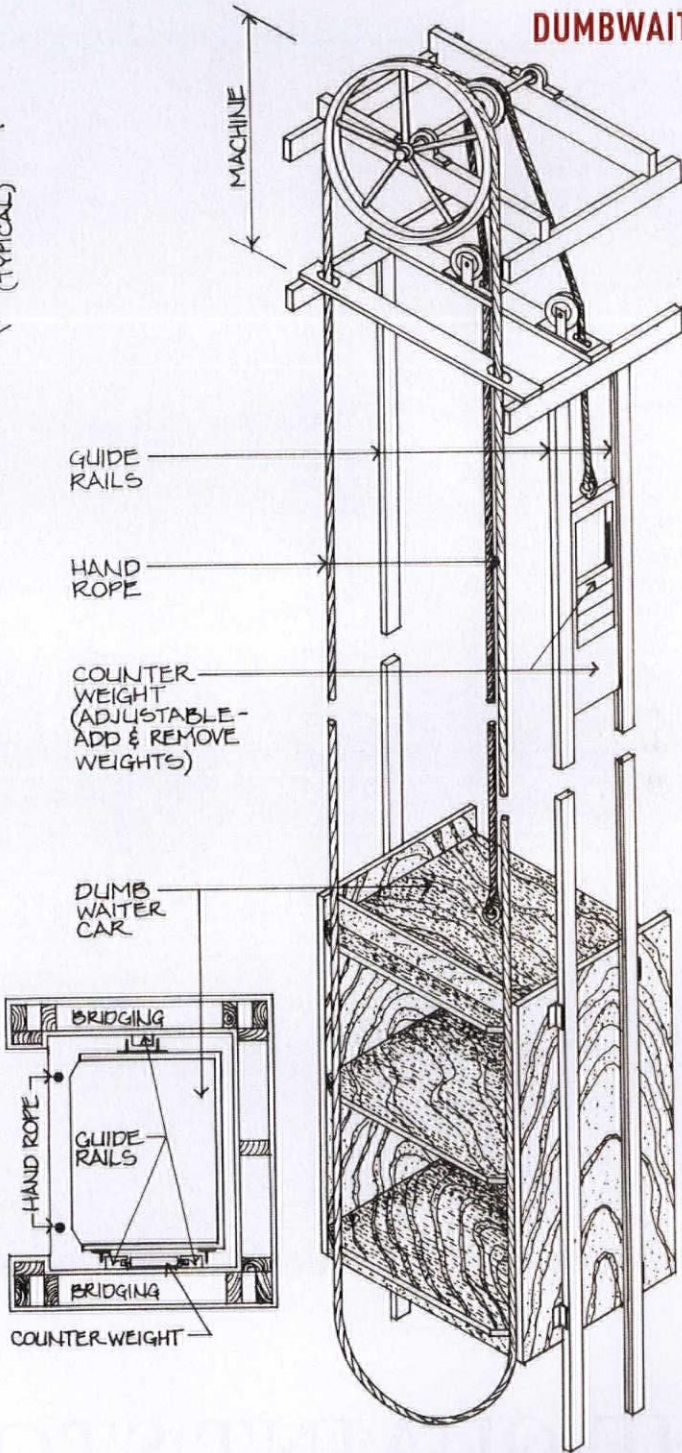


Dumbwaiters were in use as early as the beginning of the 19th century—and probably earlier. Loudon's *Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* published in London in 1834 has sketches of what Loudon calls "rising cupboards."

FRAMING

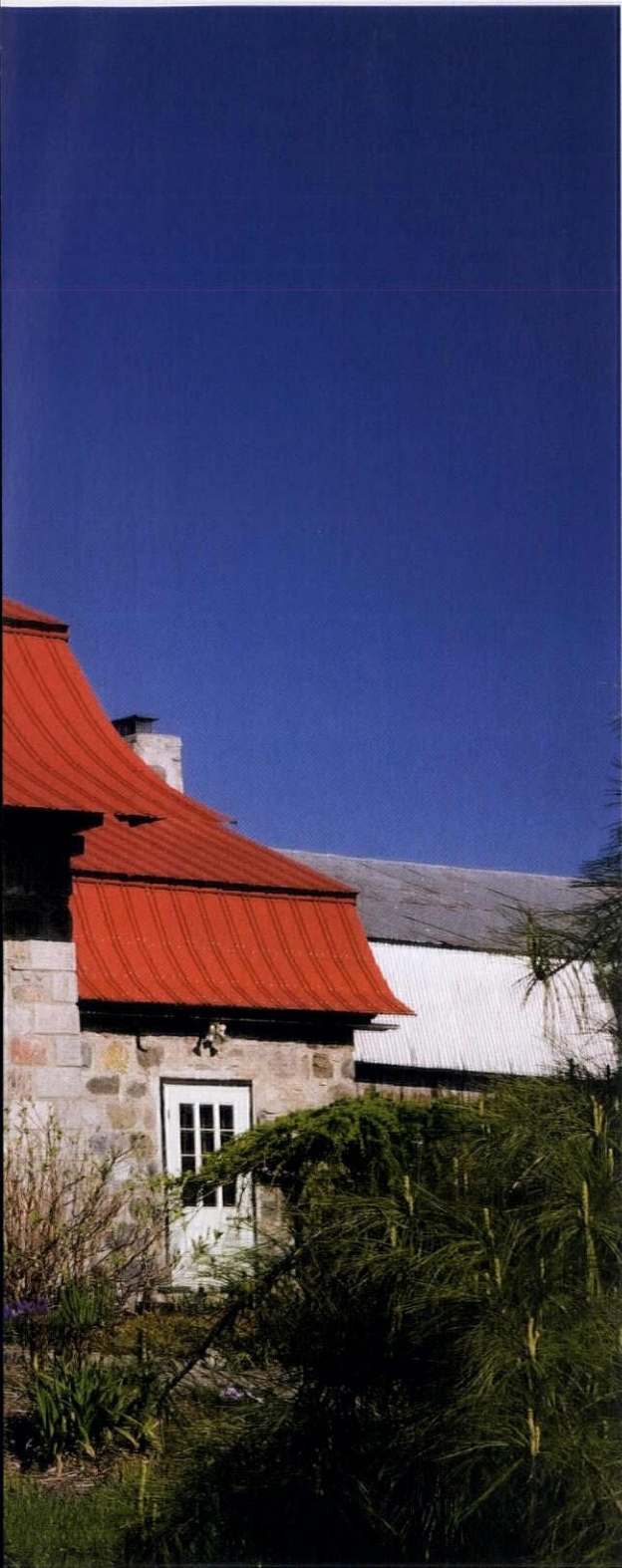


DUMBWAITER





THE QUAINST STONE HOUSE OF



Squat and unembellished save for hollyhocks and lilies, the 1838 house reveals Scottish ancestry in the village of L'Épiphanie, near Montreal.

By Anne Gardon & Perry Mastrovito | Photos by Perry Mastrovito

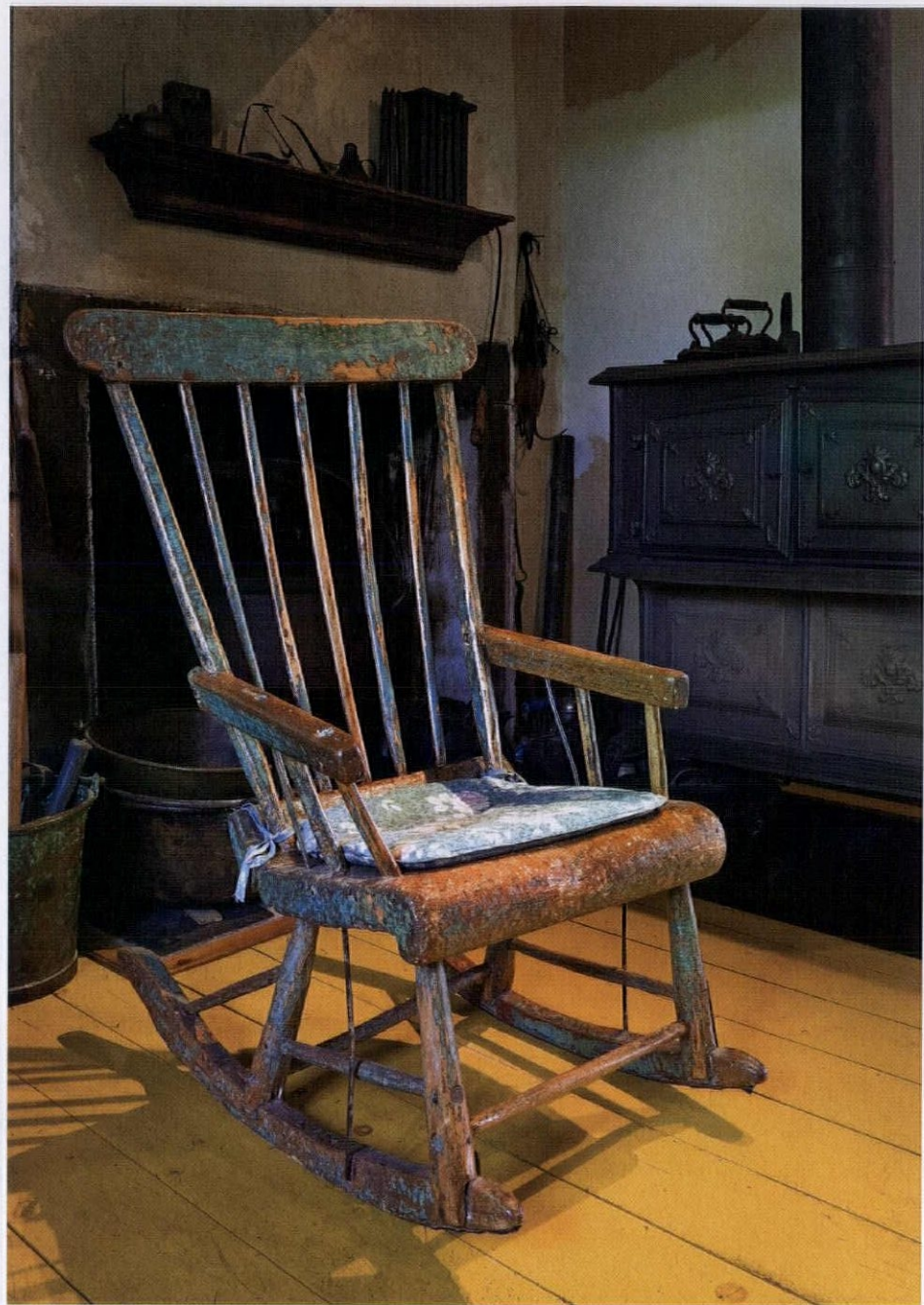
Lucie Archambault

The property might be called an estate, as it includes 130 acres of land; fields are rented to local farmers. Old barns sit near a wood lot that slopes down to the river. The landscaped garden, created over two decades, is vast at 250,000 square feet. But the old house set on a knoll is the center of attention.

Sturdily mocking the passage of time for the past 178 years, it is a fine example of Scottish architecture. It is not tucked away in the Highlands, however, but rather sits in the quaint Quebec village of L'Epiphanie, in the Saint Lawrence River Valley. The fieldstone house was built by the Ewins, a well-to-do Scottish family, who settled in this part of Quebec because a small community of their kin was already here.

Lucie Archambault and her husband are today's preservation-minded owners. Lucie is a woman with lots of energy and talent to spare—she restores furniture, renovates houses, and landscapes professionally. The Archambaults have owned the house for 28 years, moving in for good in 1993; they restored one room at a time, and they started from scratch on the gardens.

"It was in desperate need of repair," Lucie admits. The kitchen floor lay on bare earth; they dug foundations. Still, wonderful surprises were in store. Behind later drywall, the couple found delicate old mouldings, a wall cupboard, and a forgotten fireplace. Lucie and her husband were raising three young children during the years of restoration. It was a labor of love. "I've been fascinated by history

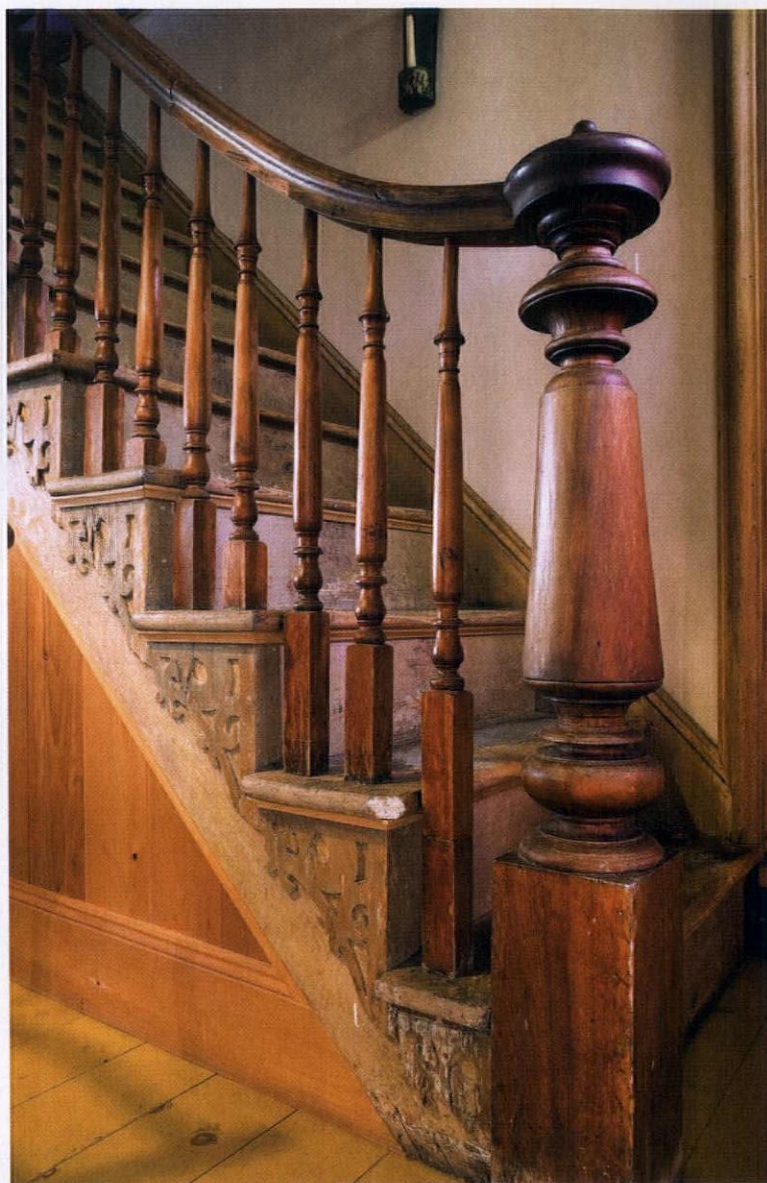


and old things since my teens," says Lucie, the avid gardener whose passion is evident.

The ground floor has the kitchen, the open dining room, a big living room, and a bathroom. A giant wood-burning cook stove commands attention; its warming ovens are inset with mirrors, and a ceramic landscape scene fills the backsplash. A bread bin under one window has its original paint and is older than the house. Family

dinners take place around a Louis XIII-style oak table with sculpted legs. The kitchen's functioning fireplace gets occasional use. Lucie tends to the black soot marks with lime paint [whitewash, or calcium hydroxide solution and chalk]. Atop a cupboard sits an old copper teapot; a jumble of wooden implements, cast-iron pots, and earthenware jugs give the room a convivial atmosphere. Similar objects fill the dining room, which has another fireplace

PREVIOUS SPREAD The unadorned façade, an example of Scottish architecture, has stayed true through the years. Metal roofing painted red draws attention to the eave detail. **OPPOSITE** This early paint-decorated rocking chair was discovered stored in the attic of the owner's father. **BELOW** The area now used as a dining room has a fireplace inset with a vintage, Montreal-made woodstove.



a gentle approach

The most ornamental element of the old farmhouse is the staircase. The handrail is sculpted oak, balusters and newel post delicately turned, spandrel ornaments in place. Treads are worn and layered with patina—and, as with the rest of the old house, they have been preserved as they are. Painted floors, unembellished hearths, and antiques in original finishes complete the picture.

and an old woodstove with the curious name L'Indien, made by a Montreal foundry.

To furnish the house, Lucie raided her father's attic, where she found heirlooms stored and forgotten. Other pieces came from an antiques dealer specializing in 18th- and 19th-century furniture; Lucie occasionally worked for him. "I tried to keep a certain unity, choosing pieces from the period of the house."

An imposing floor clock built by Ira Twiss dates from the early 19th century. Leather sofas face a woodstove where once there had been a fireplace. The window wells reveal the thickness of the stone walls, which are almost three feet deep. Walls narrow as they reach the attic; ceilings on the ground floor are nine feet, but just seven-and-a-half feet on the top floor.

Almost gleefully, Lucie says that "there's always something to be done!" She finds housecleaning gratifying. "All the things were made with care, and have passed the test of time...It's almost like they have a soul, they don't go out of date, they'll last if we take care of them," she says. "It feels good in my heart to know I'm doing my part to preserve this heritage."

Lucie designed and planted her colorful gardens to blend with the friendly rusticity in the house. Mostly indigenous vegetation lends a natural look, yet the gardens respect the rules of landscape design. Amidst shrubbery and flowers, ground covers, and evergreens that lend structure in winter, we could make believe we are, indeed, in Scotland.

Fitted with mirrors and a tile landscape, the antique Chapleau cooking range from 1911 never goes unnoticed. Family pieces and local antiques fill the house.




FOR RESOURCES, SEE PAGE 87.



TOP This side of the big living room is furnished as a music room, with frilly green plants around the Steinway grand piano. **LEFT** The kitchen fireplace, used occasionally, gets renewed with whitewash. **ABOVE** The other side of the living room is a nook with cozy sofas and a wood stove.

ROOMS 1830–1850

THE COUNTRY VERNACULAR By Patricia Poore

 The house in the St. Lawrence Valley (p. 24) is preserved as time left it, and is now filled with local antiques. The interior is hard to describe. France ceded North American colonies to Britain in 1763, and the dominion of Canada was not formed until 1867. Yet this house, built in 1838, is not colonial, nor does it display urban style. What period is it?

Queen Victoria ascended the throne in 1837, but the styles we think of as Victorian usually fall between 1860 (or after the U.S. Civil War) and as late as 1910. What are we to make of the period 1830 to 1850? At the time, more than 90 percent of Americans lived in rural areas, but it was a time of growth and change in transportation and manufacture. Wealth continued to inform interior design and such amenities as lighting and plumbing. Here are some general guidelines for interiors and furnishings in the period.

WALLS & TRIM Walls were not always whitewashed. Stairhalls were painted in quiet colors, drawing rooms might be more colorful. Rooms facing north or east were done in warm colors, while those facing south or west wore cooler greys, violets, blues, or greens. Woodwork—casings, the baseboard or mantel—might be marbled. Hallway wall plaster was scored as it was applied in imitation of ashlar (cut and dressed stone blocks), or a similar effect might be achieved through wallpaper. Bedrooms had light-colored walls and were often papered.

FLOORS Matting, painted canvas floorcloths, and cheap woven coverings already were available in the 18th century. Hand-loomed ingrain and Brussels carpets were more widely available by the 19th century. Mostly, floors underneath were bare soft-wood boards, neither stained nor varnished. Cleaning involved scrubbing with sand and brushes, or bleaching with lye.

Painted floors were common. Tastemakers urged painting the exposed borders around the edges of large rugs. Paint-stenciled floors and floorcloths were other options. Matting was recommended for almost any room. Carpet matting was to be laid wall to wall; “mats” referred to smaller rugs. Both were available in many fibers, including sheepskin and thick woolens, as well as coconut fiber and flat-woven grasses from the Far East. Home-made rag rugs were common.

Plain and figured quarry tiles were in use during this period. By midcentury, plain or patterned English tiles were marketed



In an 1840 house, a drop-leaf tavern table in original red paint sits on a natural-fiber mat.

in the U.S. as encaustic tiles. Downing suggested that patterned inlay tiles were more durable and thus more economical than carpets and floorcloths for high-traffic rooms.

WINDOWS Wood shutter-blinds and Venetian blinds were in use. The 1830s and '40s predate the period of Victorian multi-layer treatments. In any case, expensive drapery in rich fabrics hung only in the windows of the wealthy, and usually urban, class. Rural householders used cotton (calico, dimity, chintz) and muslin. The inexpensive roller shade was quite popular. Window curtains might be very simple—just matched panels shirred on a rod or cord, or tacked to the window header. A short valance often covered the top of the curtains. The so-called Venetian curtain, akin to a Roman shade that may be drawn up, was recommended.

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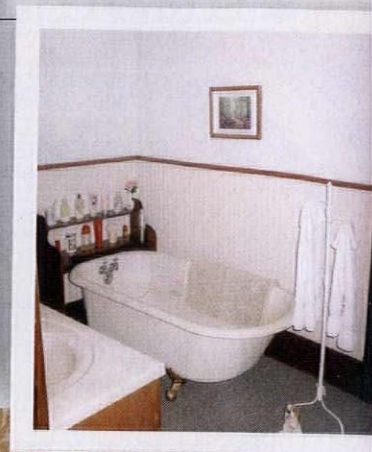
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A DIY WOOD FLOOR IN PAINT

Although there was some labor involved, this solution to a problem floor was inexpensive and remarkably effective. **By Michael Bristol**

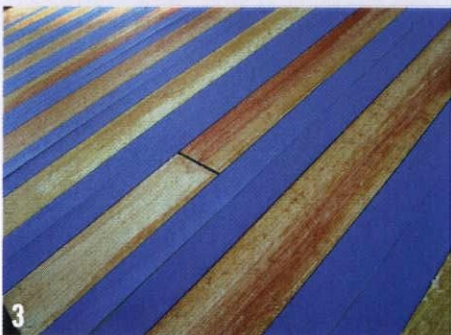
I live in Cordova, Nebraska, a rural community with a population of 140. All the streets in town are named for Greek heroes and philosophers. My house is on the corner of Socrates and Andromache.

But what I want to show off here is a bathroom renovation. The project was part of my ongoing restoration of a 1908 house with a small addition. The first floor presented some challenges. In the kitchen/bathroom/laundry area, the original pine flooring had been overlaid with OSB and then covered in commercial carpeting. [OSB is oriented strand board, an engineered wood particleboard sheathing product made of compressed wood flakes and adhesive. -ed.] I dreaded pulling everything up, but adding a top layer of tile or wood would raise the floor level at least a half inch.

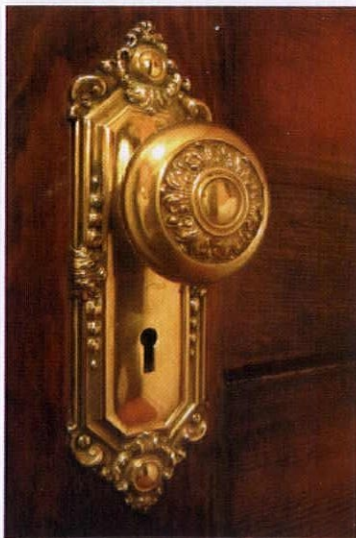
I started in the bathroom by pulling up the carpet. Then I thought: I'll just paint the sheathing. After filling holes and a seam with drywall joint compound, sanding, and priming, I used paint, glazes, and antique graining tools to make the floor look like pine floorboards.

I replaced the tired mid-century vanity cabinet with a pedestal sink, and hung reproduction "Tulip Garden" wallpaper from Aesthetic Interiors. Trim painted creamy white is more cohesive and lends a turn-of-the-century look. The traditional "pine floor" warms the room. I plan to use the same treatment for the floors in the kitchen and laundry room.

A recent project has been to create a turn-of-the-century garden in the side yard. The plan and plantings are simple and suitable, to go with the philosophy I'm learning from my rural home.



Protect the painted surface with a high-quality satin or semi-gloss urethane or varnish, applied in several thin coats (7). **BELOW** Period touches complete the room.



THE TECHNIQUE

1. Cover prepared OSB or plywood with latex white primer; let dry. Choose "floorboard" width and with tape measure, straightedge, and black marker, draw parallel lines on the primed sheathing.
2. Here five colors were used, two light, one medium, two dark; Sherwin-Williams flat latex in Sociable, Tassel, Spicy Hue, Penny Wise, and Rugged Brown. Take three lighter colors and separately mix each with glaze (Sherwin-Williams Faux Impressions). Apply quickly and at random with bristle brushes, in the direction of the "boards." Let dry.
3. With painters' blue tape, mask every other board. Choose a dark tone and mix with glaze.
4. Apply entire length of a board, then, with a continuous motion, pull the graining comb or rocker tool to lift some paint and reveal "grain." Continue for each unmasked board. Always allow the paint/glaze to dry before removing tape. Repeat on the remaining boards.
5. Mix the darkest color with glaze for a wash; spread on three or four boards at a time, and while wet gently drag a soft rag along the "board" to soften. In this project, the surface was then "stained" with a mix of burnt umber liquid acrylic paint in glaze and water; use raw umber for a more aged look. Let dry.
6. Against a straightedge, use a black permanent marker to redraw lines mimicking seams between "boards."





BEAUX ARTS

Known as “the Crisco house,” this ca. 1901 residence was owned by Wallace McCaw, whose company developed the shortening. Columns are replacements, but the bold terra-cotta pediment is original. An arched doorway encloses double doors flanked by bull’s-eye windows. In the 1930s, the grand house was converted into apartments, but since has been restored as a single-family home.

COLONIAL REVIVAL

This house built ca. 1908 represents a common InTown style, typified by a simple foursquare plan, single-storey front porch, and accentuated entry. This house falls into the hipped-roof, full-width-porch subtype. The large windows in the dormer, a variation on a classic Palladian window, may have been a later addition.

SECOND EMPIRE

The only one of its kind in Macon, this ca. 1884 house has seen few alterations—perhaps because the builder’s family lived here for more than 50 years. The salmon-color brick is offset by a whimsical tower with faceted roof, stone quoins at the corners, and an ornate ironwork gallery. Its mansard roof is clad in slate with fishscale details and polychromy; a bracketed cornice supports the deep eaves.

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THE WEATHERFORDS’ HOUSE

Even as a late example of Italianate style, this ca. 1875 house possesses defining features in its bilateral symmetry with central tower and a double staircase. Other impressive elements include a cupola and decorative cornices. The original metal roof was imported from London. “Due to double-brick construction, the 4,000-square-foot home’s utility bills are lower than for our previous 1,300-square-foot bungalow,” say the owners.

InTown District / *Macon, Georgia*



Founded in 1823 on the banks of the Ocmulgee River, Macon is 90 miles south of Atlanta. The city's 14 historic districts showcase architectural diversity. The oldest neighborhood, InTown, was developed on a hill to catch the breeze. Mansions were built as town homes for plantation owners who contributed to the neighborhood's status as an academic, cultural, and social hub. By the 1960s, however, many grand houses had been converted to apartments. InTown's revitalization began in the 1970s; a second wave came in 2009, sparked by Knight Foundation funding and a Mercer University research project focused on the historic College Hill Corridor, where InTown is rooted. Local pride soared; grassroots projects include the Lights on Macon Illuminated House Tour. **By Nancy Moreland | Photos by Maryann Bates**



RENAISSANCE REVIVAL

This circa 1905–06 home is a classic Italian Renaissance example, beginning with the symmetrical façade and hipped tile roof. Lower-storey windows and doors are accented by arches with marble detailing. Other embellishments include decorative brackets under the eaves. The massive entry porch and side porte cochère enter into formal rooms on the main floor.

GREEK REVIVAL

The architrave, frieze, and cornice of this house create one of Macon's most aesthetically pleasing Greek Revivals. Relatively unchanged from the original design, the house is enhanced by well-proportioned round and square Doric columns with matching corner pilasters. The second owner, Colonel Lewis N. Whittle, was Commander-in-chief of the Bibb County Georgia Militia during the Civil War.

FOLK VICTORIAN

Dating to ca. 1854, this charming Folk Victorian cottage resembles the gable front-and-wing subtype found throughout the South. Despite the 1870 addition of a projecting "tower" bay on the gable front, it is an excellent example of the style and subtype. Eave brackets, porch details, and louvered shutters add to the appeal. The gabled dormer is vented.



Inspire

WINDOW SHOPPING

Houses Near the Water

It makes historical sense that, in many towns, the oldest houses are close to the water—oceanfront, lake, or river.



Dina Karousos, Gustave White, gustavewhite.com

WARREN, RI / \$898,000

The shingled beach cottage with bell-tower cupola is a 1928 Dutch Colonial perched on Mt. Hope Bay at the Massachusetts border. It has been completely updated; period touches include original wood flooring, colonnaded waterside porch, 2/2 windows, and a rear entry with pergola.



Jill Burt, Childers S.I.R., childerssir.com

TOMS RIVER, NJ / \$799,000

This three-storey 1890 Queen Anne with Stick elements overlooks the Toms River. The interior needs some work, but the parlor colonnade retains extensive fretwork and the intact staircase with newel post and lamp is unpainted. The brick fireplace is pristine.



Hellen Cannon, Kurfiss, kurfiss.com

BRISTOL, PA / \$570,000

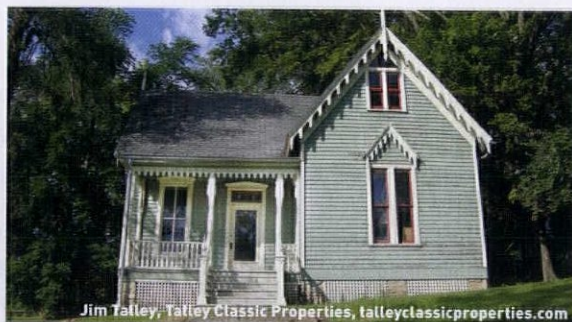
The ca. 1850 Second Empire Capt. Lemuel Jarvis House offers direct views of the Delaware from double porches lavished with Victorian gingerbread. Interior includes original floors, turned newel post, and an enriched parlor ceiling. It has new, period-sympathetic windows.



The Swan Agency, swanagency.com

SEDGWICK, ME / \$500,000

The ca. 1900 gambrel-roofed Camp Nautilus is a shingled summer cottage with its own beach, sweeping views of Eggemoggin Reach, multiple porches, and original boathouse. The interior has a stone fireplace, exposed rafters, knotty-pine walls, and a twig stair rail.



Jim Talley, Talley Classic Properties, talleyclassicproperties.com

CLARKSVILLE, MO / \$139,000

This ca. 1860 Gothic cottage overlooks the Mississippi. Built as a dependency for the Greek Revival house next door, now it's on the National Register. Fanciful bargeboards at the gable give way inside to fretwork, leaded-glass transoms, original paneling, and a diminutive mantel.

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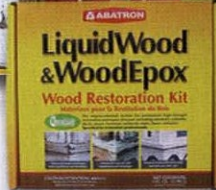
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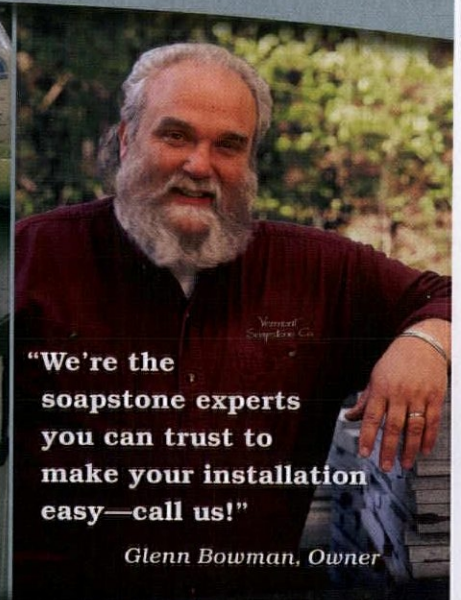
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Rescue



MATERIALS & TECHNIQUES FOR A FINER FINISH

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QUICK MAKEOVERS: SPICE UP A KITCHEN

Upgrade a tired kitchen with a tin ceiling, period hardware and linoleum repair.



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A glass jar filled with a dark, viscous liquid, likely a wood finish, sits on a dark-stained wooden surface. The wood grain is prominent, and the lighting creates highlights on the jar's rim and the surface of the liquid. The overall tone is warm and rustic.

FINISHING BASICS FOR WOODWORK & FLOORS

By Mary Ellen Polson & Gordon Bock

Old-growth wood trim and flooring may last practically forever, but finishes are ephemeral. They need refreshing when they begin to look worn and dirty. Flooring takes the brunt of surface wear and tear, but woodwork gets its share of abuse as well. To understand what are appropriate historical treatments for interior wood requires some knowledge of the nature of the wood itself (species and grain, for example), types of traditional finishes and their modern counterparts, and the interplay between surface finishes and decorative techniques, which include staining.



Early wood floors were cleaned frequently, but seldom surface-finished, save for a coat of wax.



Wax wears quickly in traffic areas and turns dark in seldom-used ones. For a similar look with better protection, apply a light coating of tung oil, which actually penetrates the wood. Although curing times are long, tung oil affords moderate protection without looking like a urethane finish, and is easy to touch up.

FINISHES FOR FLOORS

Wood floors in early America were cleaned frequently but seldom treated to anything approaching today's finish options. The earliest wood floors were composed of plain wide planks, about 1½" thick, sawn from Eastern white pine in the North, yellow pine or cypress in the South. Colonials scrubbed their bare-board floors regularly with lye and water, giving the wood a matte, grey-brown cast. In 18th-century Georgian houses, the wide-plank floors were more sophisticated in construction, with splines or dowels joining the boards, but still the boards most often were left bare.

When it was available, paint was applied to floors in patterns, bringing color and visual appeal suggestive of other,

more costly materials—such as checkerboards or geometrics that mimicked marble tiles, striped patterns evoking Venetian carpets, or stenciled borders to suggest area rugs.

Whether painted or naked, wide-board softwoods held the floor in houses grand and small, well into the middle of the 19th century. What radically changed the look of floors during the second half of the 19th century was the shift to tongue-and-groove strip flooring. Long, narrow boards, about 3" in width, in rich hardwoods including oak or walnut, lent themselves to clear, glossy, oil-based varnishes, especially when the lumber was rift-sawn to maximize desirable grain effects.

The oil-based varnishes were made from resin from a tree, such as pine, cooked and dissolved in linseed oil, a natural, film-forming, drying oil that is the basis of traditional paint. As the varnish dries and cures, the molecules of the combined resin and oil link up to form a tough, elastic film that withstands water and many common solvents.

The 1890s to 1920s stands out as the golden age of wood strip floors. To achieve a deep, rich, glass-like "cabinet finish" on oak or other hardwoods, the finisher first meticulously hand scraped the boards to reveal the full grain character of the wood. Next, the floor was rubbed with filler to level the pin-sized pores in open-grain woods such as oak

and mahogany. Then, after meticulous cleaning, the finish was completed with at least three coats of varnish. These oil-based finishes gave flooring both shine and depth, a hallmark of late Victorian houses and a look that's still prized for historic floors today.

After 1900, the tides of taste turned toward more subtle finishes. The Arts & Crafts ethos in particular shunned the shiny, as well as "dishonest" decoration like faux graining. Yet even Gustav Stickley, the sage of the Craftsman movement, conceded that novel concepts of the era, such as ammonia fuming to darken oak woodwork and grey-green finishes on paneling, were less applicable to floors. He recommended conventional filling and finishing to make floors "entirely smooth and nonabsorbent."

Finishing wood floors has remained, in general, the same process since, but with increasingly industrialized tools and materials. Mechanical sanding eliminated hand scraping for all but the most special floors after World War I. (Now hand-scraping is making a comeback as a design element in contemporary wood floors.) Natural varnish resins were replaced by synthetic alkyd varnishes developed for paint in the 1920s. In the 1970s, alkyd varnishes began to be eclipsed by polyurethane, a polymer made by vegetable oil (such as linseed, soya, or safflower) reacting with other chemicals.

Although the first polyurethane varnishes proved to be incredibly tough and resistant to water and detergents, they looked plastic on a floor—fine for gymnasiums, less so for houses—and showed scratches readily. Later polyurethanes were oil-modified to incorporate some of the traditional oil base into the varnish to mitigate these problems. While water-based polyurethanes produce a clear finish that won't darken over time, oil-modified polyurethanes are usually amber. They also cross-link to the surface of a wood floor, creating the sought-after deep finish associated with floors in older homes. For the most authentic look, choose a satin finish rather than a glossy one; they wear equally well. **By Gordon Bock**

Strip wood floors in the Victorian era were dressed up with expensive inlays and treated to the first oil-based varnish finishes.



Triage for Damage

Depending on what the wood has been exposed to in its history, freshly sanded floors may stain blotchy. If the floor shows evidence of old water or pet-urine stains after sanding, it's best to opt for a darker color stain. Always test the chosen color in an inconspicuous spot before covering a large area.

If the damage is localized to a small area, you may be able to cut in replacement pieces. Make the repair with the same species and cut of wood. The wood should also have a similar tightness or looseness to the grain: if you're replacing boards in a flat-sawn fir floor, for instance, heart pine won't look anything like it.

FINISHES FOR WOODWORK

From door and window casings to paneling and staircases, the woodwork in almost every house built between roughly 1860 and World War II was cut and shaped from clear, old-growth heartwood. While regional variations and date of construction meant that the trim might be pine, oak, chestnut, heart pine, walnut, Douglas fir, or gumwood, this is quality material.

Initially, any woodwork or trim that wasn't painted was either left bare or treated to a protective mixture of linseed oil and wax. In the last quarter of the 19th century and well into the 20th, however, these gorgeous woods were more likely to be finished with either varnish or, more frequently, shellac.

From about 1880 through the 1920s, "a lot of the woodwork was finished with what we call orange shellac," says Bruce Johnson, a spokesman for Minwax and the author of *The Weekend Refinisher* and other books on woodwork. "It didn't matter what kind of wood it was."

Shellac, a natural material harvested from lac beetles, comes as flakes that dissolve in denatured alcohol. Unlike modern polyurethanes and some varnishes, shellac is easy to refresh. "New shellac melts old shellac, so it's easy to do a

touchup," says Johnson.

Later woodwork and flooring may be coated with varnish, the precursor to polyurethanes. "Varnishes are finishes in which resins are dissolved in an oil base, carried by mineral spirits; in the case of a waterborne varnish, the resins are carried by water," Johnson continues. "In both cases, the varnish dries by evaporation and leaves a clear layer of resins, linked together chemically."

When refinishing a varnished surface, it's important to stir, not shake, the varnish. "You want to keep the resins evenly suspended in the medium. Keep them stirred up as you work."

In the 1950s and '60s, woodwork, paneling, and doors were often finished with microcellular lacquer rather than varnish, an effect that gave woods like Philippine mahogany (or lauau, as it is more commonly known) a higher-gloss finish. Applied by brushing or spraying, "lacquer is a stronger version of shellac," Johnson says. "It is more water resistant and alcoholic than shellac," but it suffers from wear over time. Like shellac, however, it's easy to refresh. "The same as shellac, a new coat melts the previous coat."



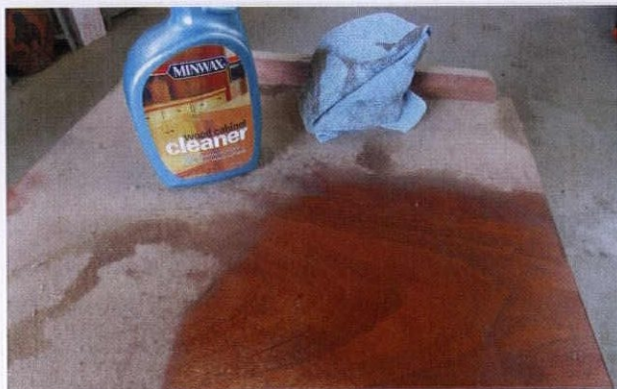
ABOUT GRAINING

The painted treatment that marks doors and woodwork of all economic levels in the 18th and first half of the 19th century is graining—decorative painting that cunningly simulates figured wood. Faux painting was both a folk art and a fine art. In an era when Americans were fascinated by pattern, faux grained finishes approximated the grain patterns, color, and subtlety of real wood, especially fine or heavily figured woods like walnut, oak, and bird's-eye or tiger maple. Early designs were sometimes naïve, but by the second half of the 19th century, paneling, doors, and other woodwork were treated to highly sophisticated techniques that produced realistic imitations of luxurious woods like book-matched crotch mahogany and rosewood.

Refreshing a grained surface is a complex, multi-step process. As with stained surfaces, the decorative coat went under the final finish rather than on top of it. Any attempt at restoration requires an understanding of the many layers involved.

A grained finish begins with sanding and cleaning the surface. This is followed by a layer of enamel, topped by an oil-based ground coat. After a light sanding, the glaze layer is applied. Neither a paint nor a stain, glaze is a transparent medium for creating the grained design. Once the artistic part of the work is finished, the design is allowed to dry and then sealed with a protective coat of varnish or polyurethane.

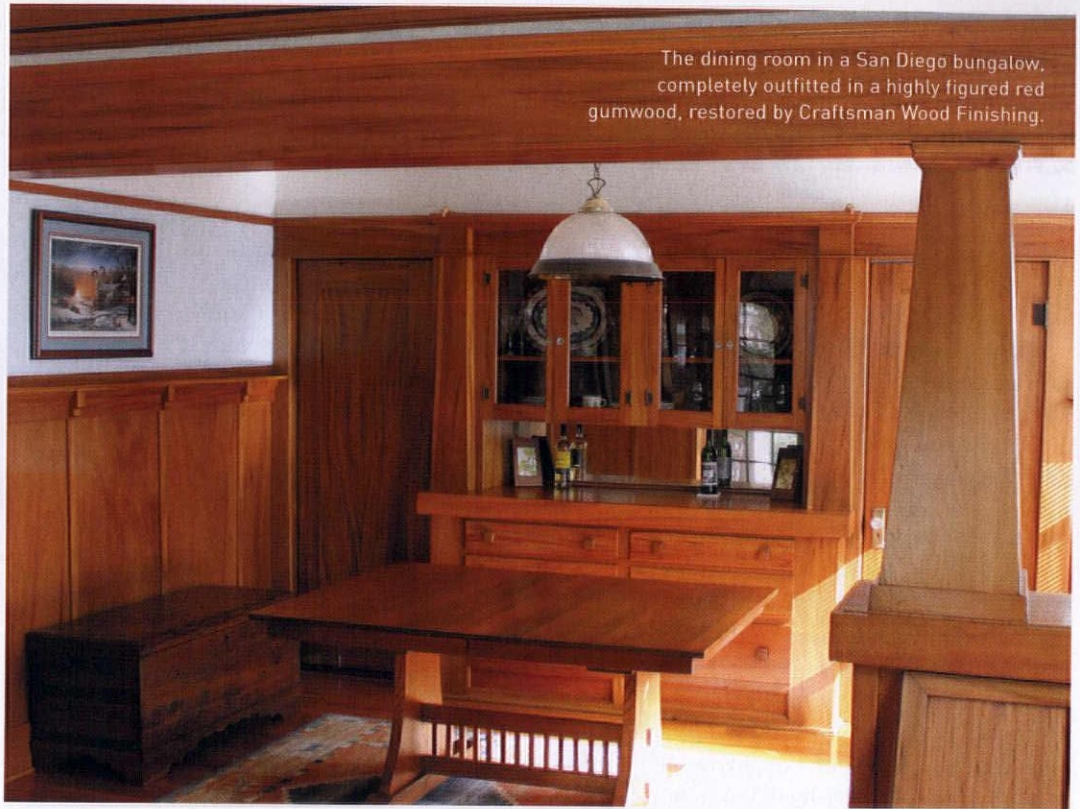
ABOVE Re-creation of ca. 1760s grain figure simulating mahogany, at the Georgian-era Schuyler Mansion in Albany, New York.



To protect the finish of cabinets and other woodwork, use cleaners specifically formulated for cabinets.

THE PRO TIP

Before you begin working with strippers, finishes, or stains, put on a respirator! Surgical-style masks won't protect your lungs and other sensitive tissues from the chemicals like VOCs (volatile organic compounds) that exist in low to high amounts in many strippers. Even water-based or eco-conscious finishes may be harmful to the skin or eyes. Open the windows and make sure the workspace is well ventilated.



The dining room in a San Diego bungalow, completely outfitted in a highly figured red gumwood, restored by Craftsman Wood Finishing.

WHAT IS GUMWOOD?

Depending on whom you ask, gumwood is a wood species treasured for interior woodwork in early 20th century houses...a cheap wood used for painted trim in houses of similar vintage...or a weedy tree despised by Southern lumber growers a century ago. Or possibly all three, according to Michael Good, a professional woodworker and columnist for the *San Diego Uptown News*.

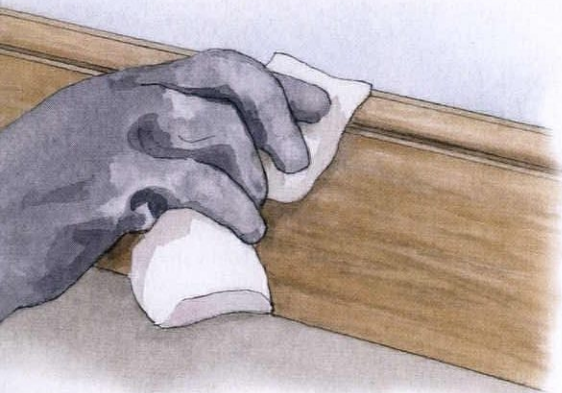
What it is not is eucalyptus. Harvested from the American sweetgum tree (*Liquidambar styraciflua*), gumwood is a hardwood that grows from Florida to Connecticut in the East and, according to Good, is a common street tree in southern California. If you grew up in the Southeast, you're most familiar with its spiky fruit, the ubiquitous gumball.

In the 1910s and '20s, the Southern lumber industry heavily advertised gumwood in national design magazines, creating an aura around it that didn't exist where it grew. Gumwood used for trim is golden or bright reddish-brown in color, with a black grain sometimes appearing at its heart. It is heavy, straight, satiny, close-grained, and takes a beautiful polish, which is no doubt why it was used to trim thousands of houses throughout the U.S. Carpenters still use it for trim, sometimes calling it satin walnut. Ideal for clear finishes, gumwood also takes paint well.

The heartwood that was used in the 1920s is hard to find today, Good says. Only the highly figured variety is available, and not very widely at that.

Waxing Shellac

To keep shellacked finishes looking great, avoid using any sort of harsh cleaner on the refreshed finish. For surfaces subject to heavy wear, such as baseboards, Bruce Johnson recommends applying a coat of hard paste wax to protect the shellac. Use a brand that requires some elbow grease, such as Johnson, Butcher's, or Minwax. "A good quality wax over an orange shellac finish or a new shellac finish will go a long way toward protecting it and helping to duplicate that old patina."



STAIN MATCHING

Take it from wood-finishing maven Bruce Johnson: replicating the appearance of old stained wood is tricky. "Matching an original stain is hard, there's no doubt about it," says Johnson. "You have to experiment."

Think of the colors on a stain card only as a way to get you going in the right direction, he says. Pay no attention to the names: a nut-brown stain for Arts & Crafts woodwork, for example, might be called "Colonial Pine" or even "American Walnut."

A tried-and-true method for approximating an existing stain is to test stain combinations on wood samples similar to the wood you have, especially if you are making a repair. The wood samples should closely match the existing wood in terms of species, density of the wood, grain tightness, and cut (i.e., quarter-sawn or flat-sawn).

"The trick to matching old heart pine or cherry or quarter-sawn oak is to go to places where professional woodworkers

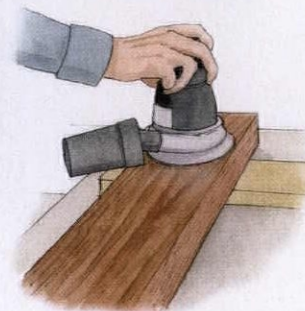
buy wood," Johnson says. Buy small cans of stain in several colors, or ask an experienced hand at the paint store or lumberyard to help you do the color matching. Sometimes stains that look nothing like the color you are seeking can add just the right tint to a blend of other stain colors. Then experiment, mixing a little of one color in with another, until you get a close match. "Then go home to experiment on your particular wood."

If you're working with a finish application that can take stain, like shellac, you might be tempted to add tint to the finish rather than stain as a first step. Don't, unless you're a pro. "The problem with tinting is that you are putting the color in the finish, which can give you a cloudy effect, even a muddy effect."

As you apply a tinted stain, lap marks and errant brush strokes will show, too. "Stain first, let it dry, then put your finish on top," Johnson advises.

A CLEAN FINISH

The steps to refinishing woodwork are simple, but require care.



Prepare the wood by sanding it to a smooth finish. Rub with a tack cloth to remove every last speck of dust.



Apply the stain, working with the grain of the wood. Let dry. Lightly sand, clean with tack cloth, and reapply stain as desired.



Once the woodwork is in place, spot sand any rough areas and meticulously clean with a tack cloth.



Apply a clear topcoat with smooth, even strokes, again working with the grain of the wood. Apply additional coats to reach desired sheen.



Are You Fuming?

Tempted to try fuming on Arts & Crafts woodwork? Think again. Fuming is very dangerous, says author Bruce Johnson, better known as the originator and director of the annual Arts & Crafts Conference in Asheville, N.C. A successful fuming technique requires a very strong formula of 28 percent ammonia. (Over-the-counter ammonias contain 3 percent.) "If you want that dark look, it's better to get it with a stain."

LEFT A finish on a period Arts & Crafts colonnade is more likely the product of a custom mixed stain than fuming with ammonia.

Finishing School

Clear finishes for woodwork typically are blends of natural plant or nut-based resins or oils suspended in (or mixed with) oil, alcohol, solvents, or water. Historical finishes like shellac and tung oil may not wear as long as modern polyurethanes, but they have their own desirable characteristics.



Shellac flakes in ready-to-mix form. You can also buy pre-mixed liquid shellac.

FINISH TYPE	MADE FROM	USED FOR	FINISH CHARACTERISTICS	CLEANS UP WITH	TO REFRESH
Oil-based Varnish	Predecessor of polyurethane made from oils, resins, dryers, solvents	Wood trim, paneling, built-ins	Dries to clear, elastic, durable finish but can yellow with age. True varnishes cure more slowly than even oil-based polyurethanes; not as abrasion-resistant.	Solvents (mineral spirits, paint thinner)	Apply new coats without stripping.
Oil-based Polyurethanes	Synthetic resins impregnated with oil, mixed with dryers and solvents	Flooring; can also be used for woodwork	Cures to a deep, durable, and abrasion resistant finish with a slight amber color. Can yellow as it ages. Longer drying times than water-based polyurethanes (days versus hours).	Solvents (mineral spirits, paint thinner)	Strip or sand surface and apply new finish.
Water-based Polyurethanes	Synthetic resins mixed with dryers and solvents	Flooring and woodwork	Quick-drying finish floats on the surface. Multiple coats required for durability; exposure to water or heavy use hastens degrading of finish. Dries clear, does not yellow.	Soap and water	Strip or sand surface and apply new finish.
Shellac	Alcohol-based solution of lac (a natural resin)	Wood trim, paneling, built-ins	Color ranges from light blond to very dark brown. Scratches more easily than other finishes and whitens when exposed to water.	Alcohol or ammonia, sparingly applied	Reapply additional coats; no need for complete refinishing.
Tung Oil	Tropical nut oils with chemical dryers, solvents/mineral spirits	Flooring and woodwork	Penetrates wood; cures to a satin wet-wood look with a slight golden tint. Water-resistant, but can scratch. Polymerized (or "cooked") tung oils cure faster.	Mineral spirits	Reapply additional coats as needed.
Low-VOC Finishes	Natural proteins with limited use of dryers and solvents	Flooring and woodwork	Durable, scratch- and chemical-resistant sealer and topcoat that dries clear. Can be applied over bare or previously stained or coated wood surfaces.	Soap and water	Apply new coats without stripping.



Spice Up a Kitchen

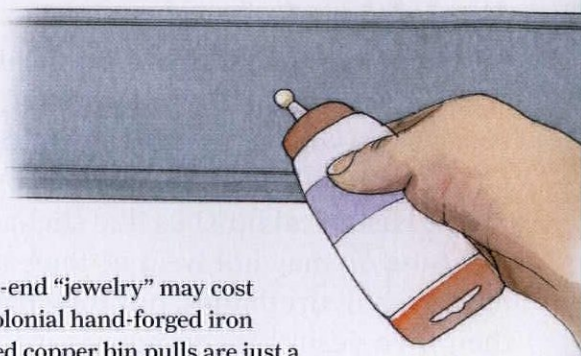
Without remodeling, give a tired kitchen an upgrade with period hardware or a tin ceiling; keep linoleum looking its best.

By Lynn Elliott

HOUR

Update Cabinet Hardware

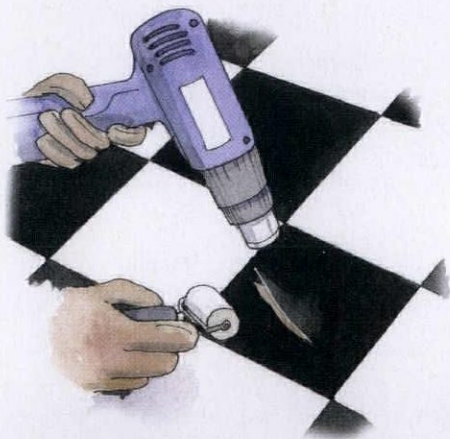
It's a quick way to a new look. Most reproduction cabinet hardware ranges in price from \$2 to \$20 per piece, though high-end "jewelry" may cost as much as \$90. Hexagonal glass knobs, Colonial hand-forged iron handles, and Arts & Crafts hand-hammered copper bin pulls are just a few of the historical options. Replacing a single-screw pull is straightforward. For handles with two screw holes, remove one of the handles with a low-speed cordless drill and measure the span from the center of each hole. Bring the measurements and the handle with you when picking out new hardware to assure a matched fit. If the style you like doesn't match, fill existing holes with wood filler and finish as needed. To drill new holes, remove the door or drawer and rest it on a flat surface. Hold the drill perpendicular to the cabinet to make the new hole. Consider using a jig, homemade or store-bought, to guide even alignment of holes on every cabinet. If necessary, cut the screw to the right depth with wire cutters. Attach the new hardware.



DAY

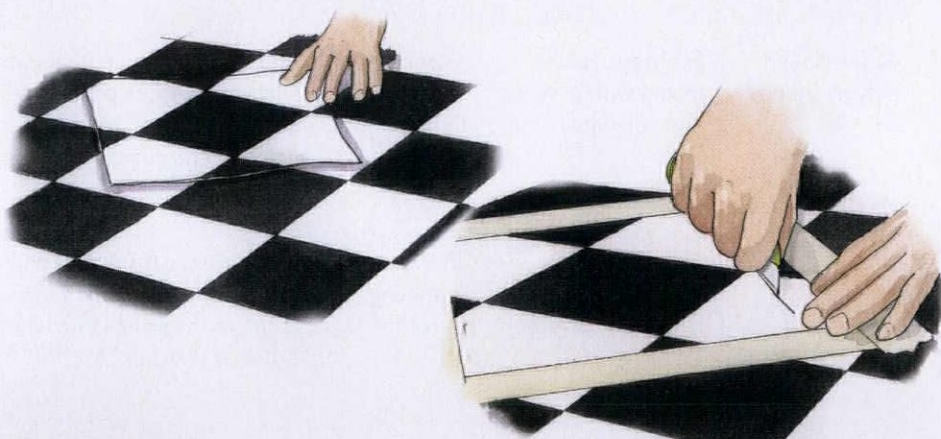
Fix a Linoleum Tear

Durable, "green" linoleum is back in vogue, now in new colors as well as period ones. If yours is vintage, fix cuts and tears before they lead to greater damage.



HEAT & SEAL

Clean around scratches and run a thin bead of clear seam sealer along scratches. Dry overnight. For small tears, heat the "flap" with a heat gun or hair dryer and smooth into place. Gently lift it back up and apply linoleum flooring adhesive underneath. Replace it and smooth with a seam roller. Dry overnight and then seal seams as above.

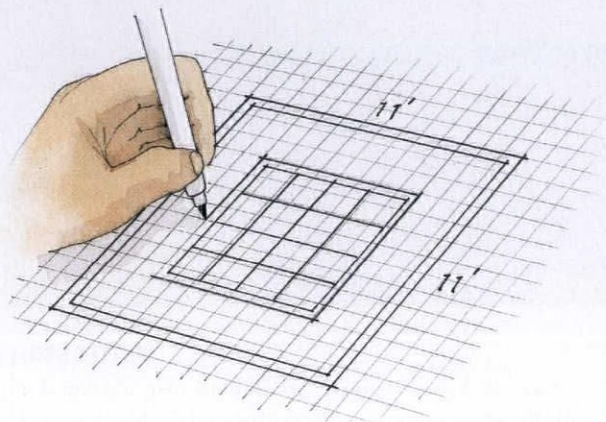


USE A PATCH

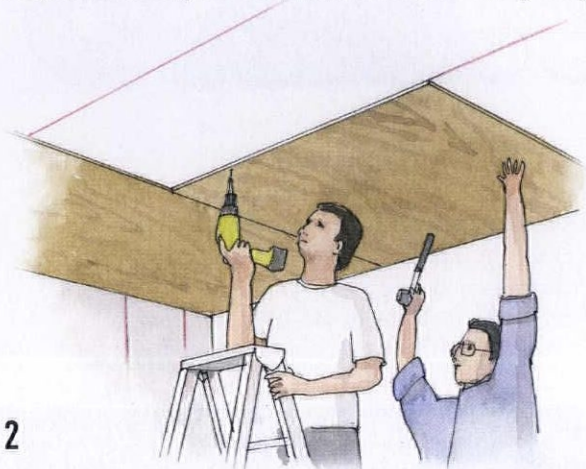
You need a scrap of linoleum $\frac{1}{4}$ "–1" larger on all sides than the damage. (Linoleum needs to acclimate to the room for 48 hours prior to being installed.) If you have no scraps, look for a matching remnant from a linoleum supplier. Or see if you can steal a piece from the existing floor—under an appliance, in a closet. Position the scrap over the damage and align the pattern. Secure with tape. Using a straightedge and a utility knife, smoothly cut through scrap and flooring at the same time. Remove the patch and pry up the damaged pieces. Scrape adhesive and dirt from the subfloor. Apply a thin layer of linoleum flooring adhesive and press the patch into place. Roll firmly with a seam roller and dry for 24 hours. Run a bead of clear seam sealer around edges.

Hang a Metal Ceiling

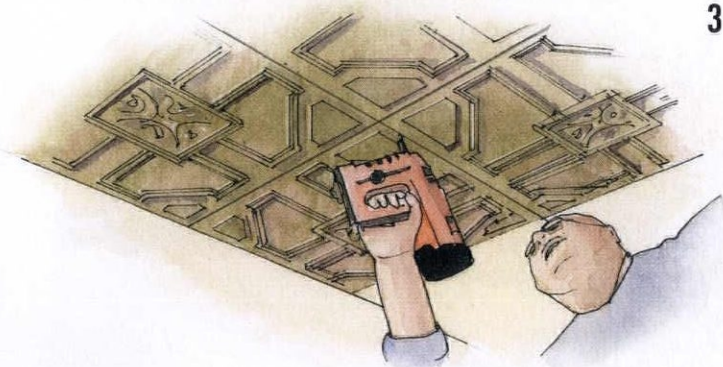
Patterns are still available in Gothic, Victorian, Classical, and Art Deco styles, powder-coated in zinc, copper, brass, and specialty finishes (for a metallic industrial look) or unfinished and ready to paint.



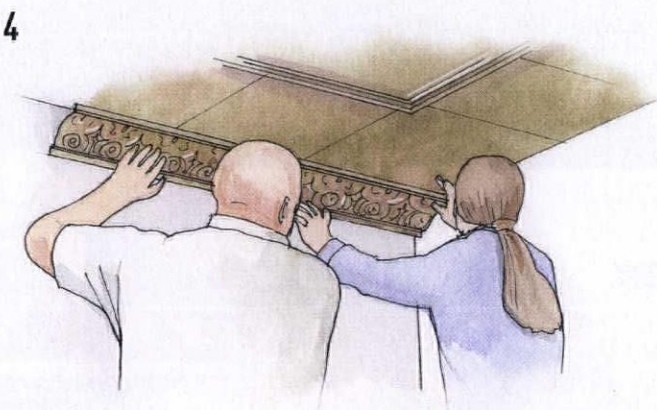
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4

STEP 1

Measure ceiling length and width. Choose your style and get its measurements for field panels (usually 2' square or 2'x4') and mouldings (48" with depths 1½"-6"). Account for filler pattern and cornice (depths range 2"-18"). On graph paper, draw a ceiling plan to scale for placement of field panels, filler, moulding, and cornice. Buy materials based on the plan, allowing 15 percent waste. Before installing ceiling, turn off power to the room and remove ceiling light fixtures.

STEP 2

Prep the ceiling with ¾" plywood or, for coffered style, with 2x2 furring strips. Using a stud finder, mark joists and secure plywood or furring with 2½" decking screws or 3" nails set 6"-8" apart. (Attach furring strips perpendicular to joists and on the perimeter.) Cut an opening in the plywood for the light fixtures if necessary. Referring to plan, snap chalk lines in a grid on the ceiling. An assistant is advised as panels are heavy.

STEP 3

Starting at room center, line up nailing flange on chalk line and fasten a field panel with 1¼" cone-head nails every 6". Panels overlap when installed; face overlap away from room entry for the best look. You can leave one side of a panel open so next panel slides underneath. Line up beads on next panel on first panel's flange and secure second panel. Continue. Follow with filler panels, leaving space for moulding. At light fixtures, mark opening on uninstalled panel; drill at center to start and use tinsnips to cut along marks.

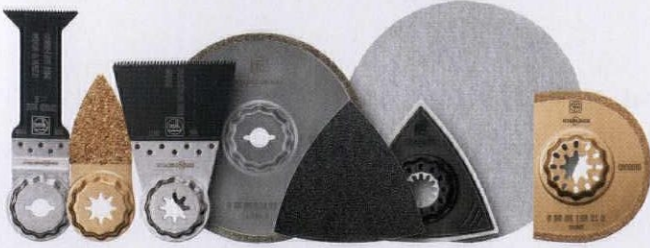
STEP 4

Install moulding to abut field panels but overlap filler. Then install cornice: Hold a piece in position, overlapping filler and extending onto wall; mark on wall. Using mark, snap chalk lines on all walls. The cornice needs to be mitered for outside and coped for inside corners. If it came with wood blocks, position under each overlap seam. Secure cornice along ceiling and wall flanges every 6"; fasten seams every inch or two. Close any visible seams with a hammer tap on a wood block. Seal remaining gaps with clear oil-based caulk; proceed with finish.



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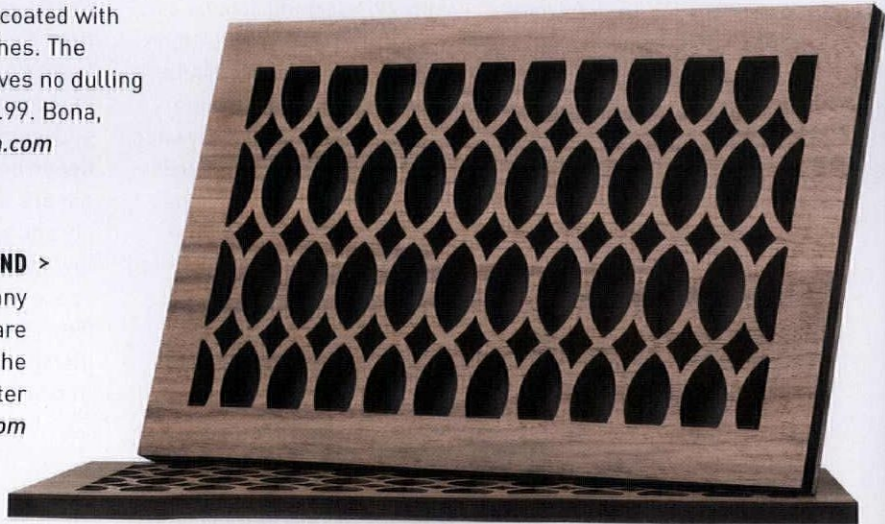
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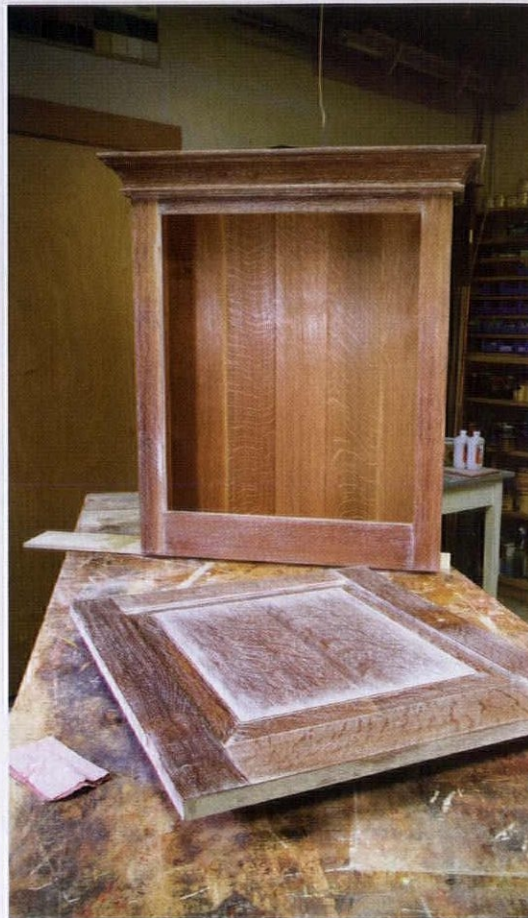
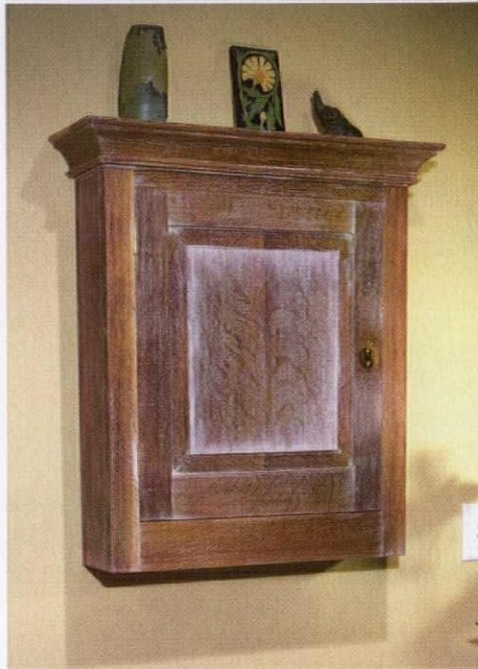
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Nancy Hiller made a cabinet to illustrate her technique. It shows several different pickled/ stripped effects. In practice, your preferred effect would cover the entire piece.



Green Pickling

A cabinetmaker's serendipitous discovery has her using milk paint to create an aged, pickled finish that's non-toxic. **By Nancy R. Hiller**

 Most people think of milk paint as a historically authentic finish for Colonial and Shaker-style furniture. I've found a way to use it to create a pickled look. While you can use this technique on any wood species, it works especially well for oak, which has relatively high tannic acid content. The reaction between the tannin and the milk paint creates a greyish cast that's perfect for Scandinavian-style furniture, and trim, and floors. (Floors should be sealed with several thin coats of polymerized tung oil such as Waterlox, or a compatible, non-yellowing polyurethane.)

Unlike some processes and commercial products for liming or pickling, this one is low-tech, non-toxic, and versatile. I discovered the technique by accident while trying to make an oak bookcase look as though it had been painted white, then stripped. No sooner had I applied a generous coat of white milk paint to the first side of the bookcase than I saw the paint turn grey. Thanks to high-school chemistry classes, I understood right away what was happening: the chemical reaction between the alkaline lime in the milk paint and the oak's tannic acid was making the new wood look aged.

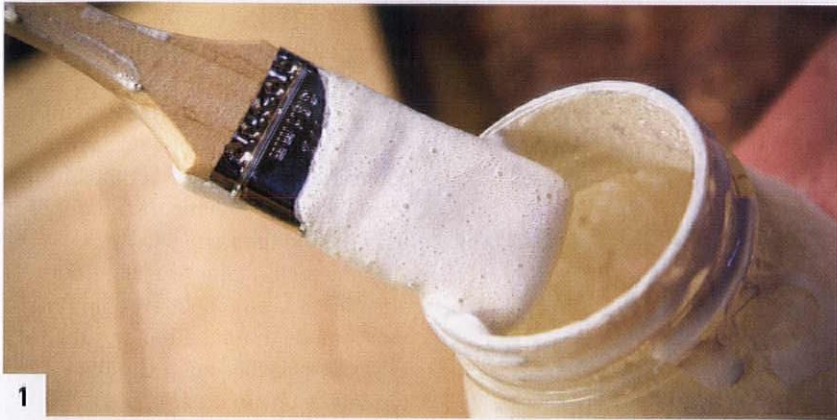
When the milk paint was dry, I sanded it, leaving a fine residue of white in the pores and an ashen cast to the wood. To preserve the cool tone, I used food-grade mineral oil as a light-duty sealer—not an especially protective coating, but fine for the bookcase I was making. Depending on object and use, you may choose another compatible finish, such as paste wax.

MATERIALS & SUPPLIES

- Bristle chip brush and foam brush, sized appropriately for project
- Vacuum cleaner or compressed air
- Glass jar or plastic container with tight lid
- Paint stirring stick
- Snow White or Light Cream milk paint (powdered) in necessary quantity
- 120-grit sandpaper for milk paint; 220-grit for optional scuff-sanding of a protective topcoat
- Brush or lint-free rags to apply protective topcoats

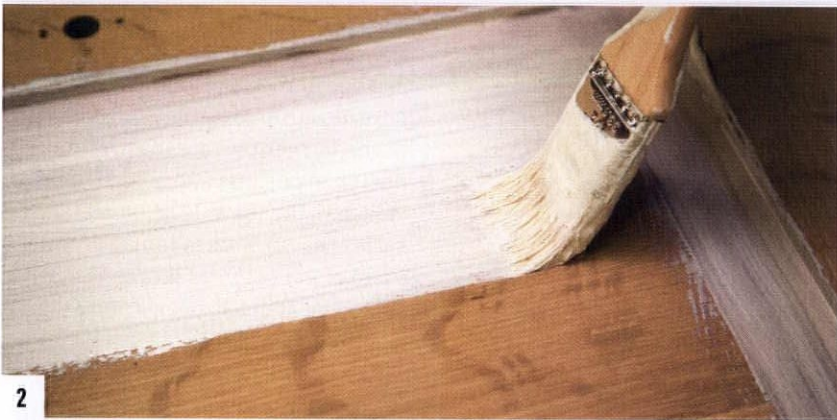
NO MORE VINEGAR

The word "pickling" comes from an old-time process involving vinegar reacting with zinc to create a grey patina in wood pores. Today the word is used interchangeably with liming, white-washing, or bleaching—all methods to lighten wood and bring out its grain pattern. Bleaching is not generally recommended, especially for floors, as it weakens the wood fibers. Minwax sells a White Wash Pickling Stain; Briwax's Liming Wax is worked into pores with steel wool.



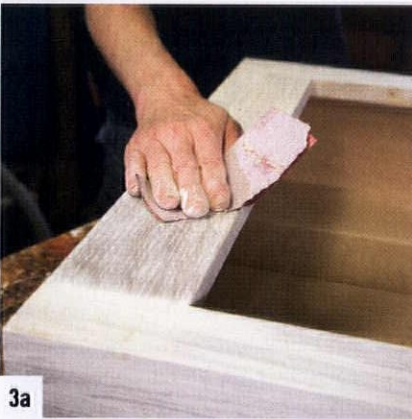
1. MIX

Begin with bare wood. After sanding, remove dust with a vacuum cleaner or compressed air. Mix enough Snow White or Light Cream milk paint to cover your piece in one coat; follow the manufacturer's guidelines for mixing and coverage rates. In general, use 1 pint of dry milk paint powder to 1 pint of warm water, mixing in a glass or plastic (not metal) container with a well-fitted lid. Shake vigorously, then stir any remaining powder at the bottom into the mix. Shake again, allow the mixture to slake for ten minutes, and stir one last time.



2. APPLY

Use a bristle brush. Inexpensive paint chip brushes, widely available at hardware stores, are fine as well. **Apply a generous coat of paint in the same direction as the grain, working quickly.** If your piece is made of oak, you will see the wood begin to turn grey at the edges of the paint strokes. Allow the paint to dry completely. Depending on relative humidity, the viscosity of the paint mix, and the type of wood you're using, this may take from one hour to a full day.



3. SAND

Using 120-grit paper, begin sanding in the same direction as the grain. **Work evenly across the piece to ensure that you stay in control of the sanding pattern and avoid a patchy appearance.** Keep sanding until you achieve the look you want. To emulate an antique that has been stripped of paint, leave a little more milk paint in areas that are hard to reach, such as inside corners, but sand more from areas that get a lot of wear, such as sharp edges or around drawer pulls.



4. PROTECT

If the piece won't be subjected to much wear, you can skip the protective finish. Remove all dust from the piece, then apply one or more coats of oil. For a light-duty seal that's completely "green," you may use food-grade mineral oil, sold as a laxative at groceries and pharmacies. (Incidentally, food-grade mineral oil is a good sealer for salad bowls and cutting boards.) Alternatively, use beeswax. If being maximally green is not a concern, use a solvent-based paste wax such as Johnson's, Briwax, or Old Masters.



“ We have to hit the mold with bleach almost daily! ”



After living in my 1925 Colonial Revival for a few months, I noticed that water tends to pond on the rim of the bathtub underneath the faucet. Black mold keeps popping up along that side, especially in the corner. We have to hit it with bleach almost daily! Finally I got out a level, and found the tub is higher at the other end. Otherwise it functions well. Seems like a big project... —Anna Taylor



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

You know the old saying, “measure twice and cut once”? In this case, the contractor should have set the level at least twice: once along the length of the tub, and then crossways.

Many rectangular tubs like yours are sold today as “self leveling,” but that implies that the floor or substrate is perfectly level—not a situation typically found in older houses. Some tubs come with short legs that can be shaved or adjusted to compensate for any slope in the floor; these can be set in a bed of mortar. Others have to be leveled with shims.

The former process involves putting the tub in position and adjusting the legs until the tub is level on all four sides. Then the tub is removed and a bed of thinset mortar laid. The bed should be about 1" deeper than the length of the legs.

Two people then place the tub on top of the mortar and push down until it is firmly in place. Again it's checked for level and adjusted. When everything is perfectly level, excess mortar is wiped away and allowed to dry for at least 24 hours before any other work around the tub proceeds.

Leveling with shims means setting the tub in place and checking for level, then, with a helper, sliding hardwood or metal shims under the tub where the base reaches the floor. Again it's rechecked for level on all sides. Additional shims are added as necessary to level the tub. Once all is well, shims are secured in place with silicone caulk, first on the bottom of each shim and finally on their top sides. The tub is lowered in place, tested for level again, and adjusted if necessary before the caulk dries.

Obviously, the time to do this sort of work is before the cement backer board and tile go in. In your case, it's probably best just to live with the problem, unless the mold issue becomes so serious that you'd consider facing removal of the tile. Meantime, keep it dry and caulked!

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Two Victorian cast-iron newel posts anchor a wood balustrade.

Step Up with a Cast Iron Newel

Used with a wood or wrought-iron balustrade, a salvaged cast-iron newel post adds history. **By Brian D. Coleman**

 These homeowners actually built a new townhouse in the heart of Manhattan! Wanting the new construction to fit into the 19th-century neighborhood of brick and terra-cotta buildings, they looked to traditional, time-honored materials and incorporated architectural salvage.

For the main level entry greeting visitors inside, there was no better way to avoid a cookie-cutter look than to anchor the staircase with a pair of (slightly) crusty cast-iron newel posts. They'd been salvaged from a demolished Victorian church. The newel posts' swirling foliate design is a counterpoint to the traditional wood spindles and handrail. Their patina and provenance bring New York's past into the new building.

THE COST

VINTAGE NEWEL POST	\$50+
ANGLE GRINDER & WIRE CUP BRUSH	\$100
POLYURETHANE	\$30
HARDWARE (BRACKETS, SCREWS & BOLTS)	\$25
TOTAL	\$205+

steps to renewal

1. CLEAN IT UP

With a wire cup brush attached to an angle grinder, layers of old paint and rust were removed. The design was revealed, but enough patina was left to suggest a colorful past. (As always, use heavy gloves, eye protection, and a lead-filtering respirator; a work apron is recommended as the steel brush wires may detach and go through clothing.)

2. CLEAR COAT

These newels then were coated with low-gloss polyurethane, sealing remaining paint and assuring easy maintenance. Another option: Wax and buff the cleaned iron with Johnson's paste floor wax or carnauba wax to provide a mellow finish that will need periodic reapplication. Had the owners elected to remove all the old paint and rust, newels may have been stripped and powder-coated at a metal shop.

3. INSTALL

Placement was carefully considered; posts often look better an inch or two out from the railing. Height was determined in relation to the rail; newels are typically 40"-45" above the floor. With surrounding floorboards removed, posts were anchored to floor joists with lag bolts screwed into angle brackets: a newel post is the structural as well as visual anchor of a staircase. Floorboards were refitted around the newels. The handrail was firmly secured to each newel with a pin and fastened with a machine screw; a bolt and rail bracket would also work. The rail may have to be coped or cut into the post profile.



More on the iPad

Resources on how to find an iron newel post at oldhouseonline.com/ohjdigital.

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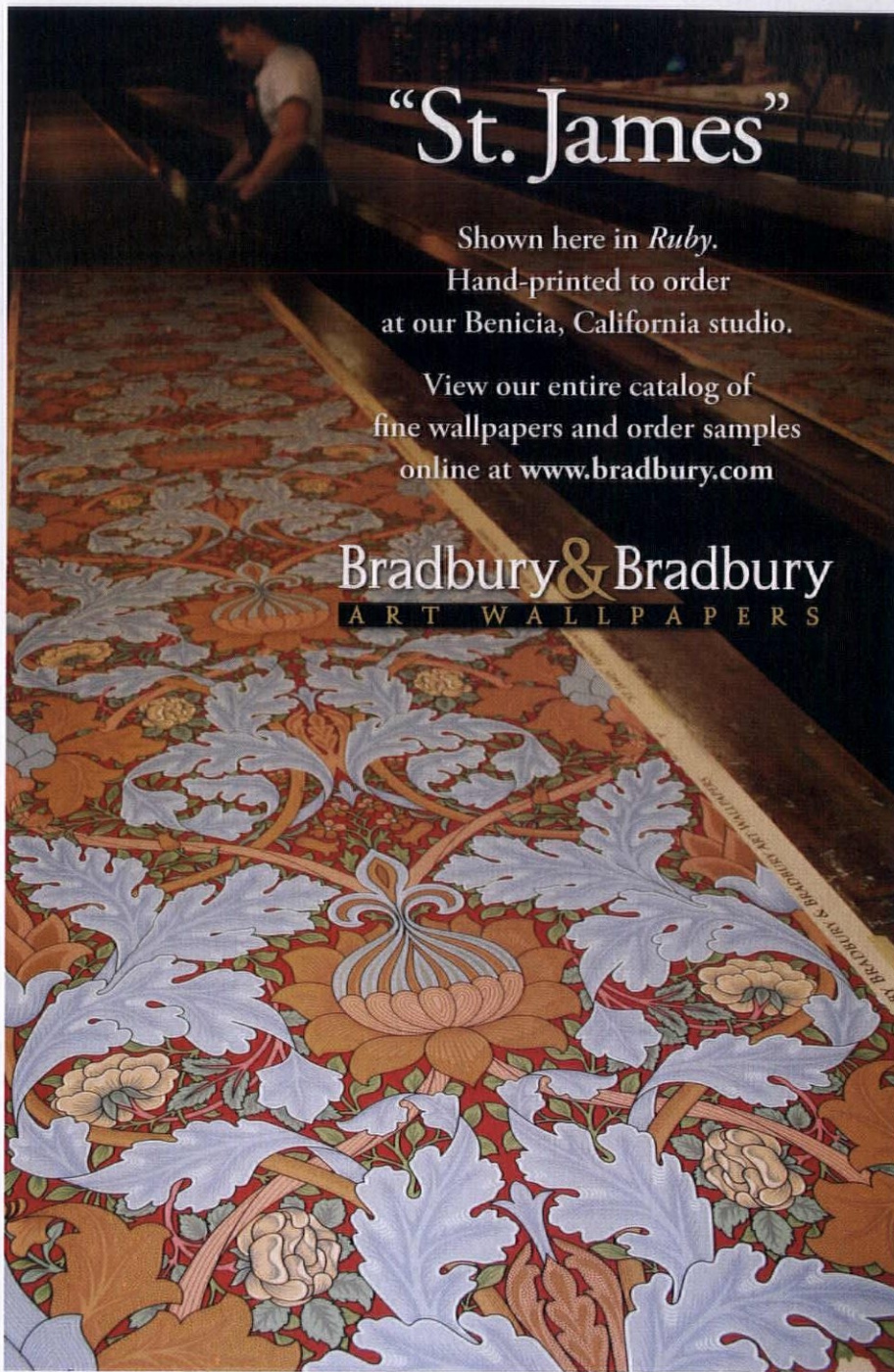
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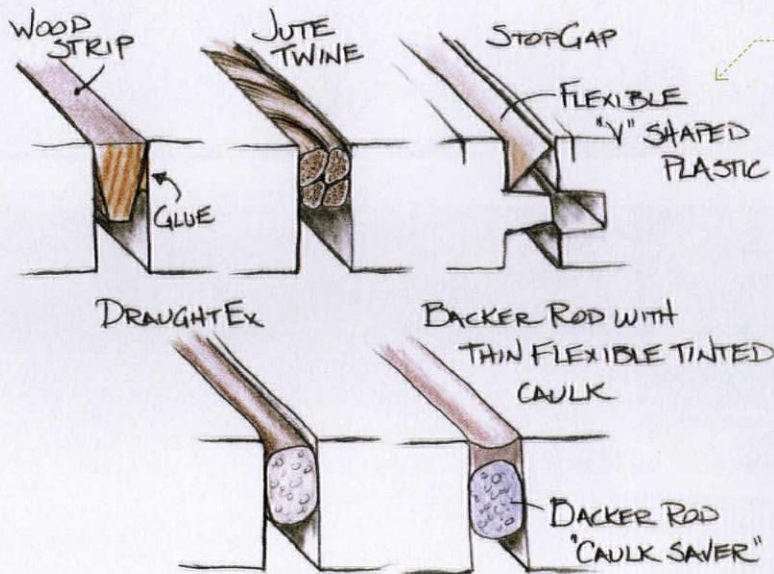
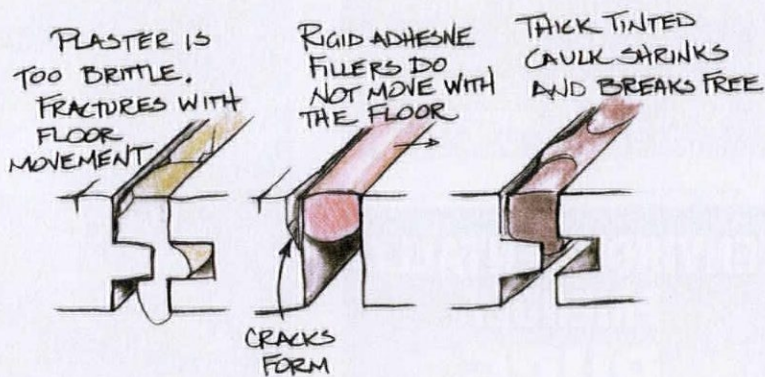
Filling Gaps in Floors

Wood moves—expands and contracts—with changes in humidity. Overexpansion leads to permanent shrinkage. Thus, gaps eventually open between floorboards in traditional houses built with subfloors. Gaps are particularly pronounced between sawn, square-edge planks. That's one reason why floorboards were milled shiplap or with a tongue; even after contracting, boards would not shrink more than the depth of the tongues in their adjacent grooves. (Sometimes, of course, they do.) Gaps are unsightly, and may admit moisture, drafts, insects, and dust from the area below the floor. Minimizing gaps is challenging. The “filler” must bridge the gap and, at the same time, remain flexible enough to allow the wood to move without the filler cracking or becoming dislodged. **By Ray Tschoepe**

WRONG WAY

USING A RIGID FILLER

Because gaps appear in the first place as a direct result of the floorboards expanding and contracting, installing a brittle or inflexible material is destined to fail. Ordinary gypsum plaster (really!) and even wood filler have been used with little long-term success. Avoid adhesive fillers (such as epoxy or Bondo); their bonds are so strong that, when the boards eventually move, the wood itself will split. Thick elastomeric fillers will attract dirt before they work their way out of the gap.



RIGHT WAY

METHODS OLD AND NEW

Before you begin, make sure gaps and board edges are scraped clean of dirt, old varnish, wax, etc. Then try one of these fill methods. 1. A thin strip of tapered softwood, with glue applied to one side, may be tapped into the gap. When it dries, plane it flat to the floor, then stain and finish to match. 2. To use a traditional method, try inserting jute twine into the gaps. 3. Gaps may be filled with a folded, springy “V” of plastic (e.g., StopGap), which adheres to one side and flexes as the gap changes width; or try compressible foam (e.g., DraughtEx) or thin caulk.

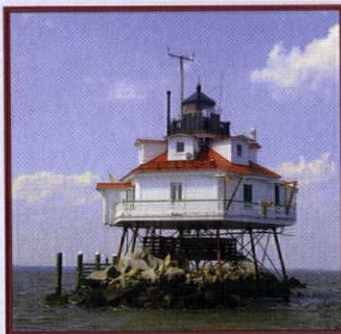
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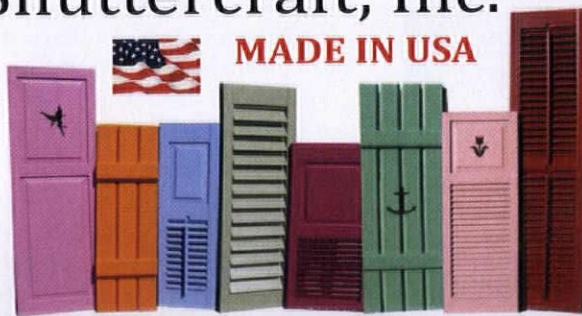
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This recent cork tile checkerboard floor anchors a retro-style kitchen.

Q: I pulled up the wall-to-wall carpeting in my mid-Victorian house, only to discover a cork-tile floor underneath. It's in good condition. Two questions: Could it possibly be original, and how do I clean it? —*CJ Hanscom, St. Louis, Missouri*

A: Cork is an ingredient in true linoleum, which was invented right around 1870, but cork tile floors didn't become common until the 1920s. Even if the floor isn't original, it may be historic, and cork flooring offers lots of benefits. Old cork floors often were sanded after installation, then either waxed or coated with a lacquer-based or tung-oil sealer. (After cleaning and wax removal, you might reseal the floor.)

Early cork tiles can be damaged by water, but you may damp-mop with a diluted solution of linseed oil-based liquid cleaner or a mild phosphate detergent. Rinse and dry the floor with toweling. Post WWII cork tiles, which were reinforced with resins, may be washed with a neutral pH detergent and a damp mop, then dry-mopped or toweled dry. Wax and buff for a protective finish. —*the editors*

Q: Our ca. 1917 house has Mission/Craftsman features with red oak hardwood floors. On the first floor, boards are 2" wide; upstairs, just 1" or 1 1/4" wide. I saw narrow flooring referred to as "matchstick" in a book. I'm told it's no longer a stock item, but can be ordered. What makes this flooring special, and does it have another name? —*Tom Myers, Martinsburg, W. Va.*



This custom floor involved cutting 2" boards down to 7/8", to match other floors in a 1920s house.

A: We've seen references to very narrow floorboards—7/8"-1 1/4" wide, usually oak—in houses from the 1890s right up to World War II. Oddly enough, we can't find any current reference to "matchstick flooring," or at least so-called, by contemporary suppliers, not even custom makers of parquet. (Searches turn up popular matchstick tile floors.) Strip flooring is defined as any with boards less than 3" wide; today, the narrowest stock strip flooring, tongue-and-groove, is 2 1/4".

Could these old wood floors be related to the "wood carpets" sold after 1880 (narrow, butt-joined hardwood strips on a fabric backing) to modernize old softwood sub-floors? Anybody know? —*Patricia Poore*



Q: Can you help us find tiles for our hundred-year-old Tudor Revival mansion? The stone has no veining whatsoever. We don't want to replace the whole terrace. —*Ana Lena Melka, Shafer Baillie Mansion, Seattle, Wa.*

A: Although the tiles have the soft color and surface of soapstone, they are delaminating on cleave lines. I showed the photo to Glenn Bowman at Vermont Soapstone, and he confirms they are slate. The charcoal-to-black color looks like Maine slate. The primary supplier is Sheldon Slate, a fifth-generation company in Monson, Maine: sheldonslate.com They do custom work and thus can match your tiles. Ask them if they have a dealer closer to you. —*Lori Viator*

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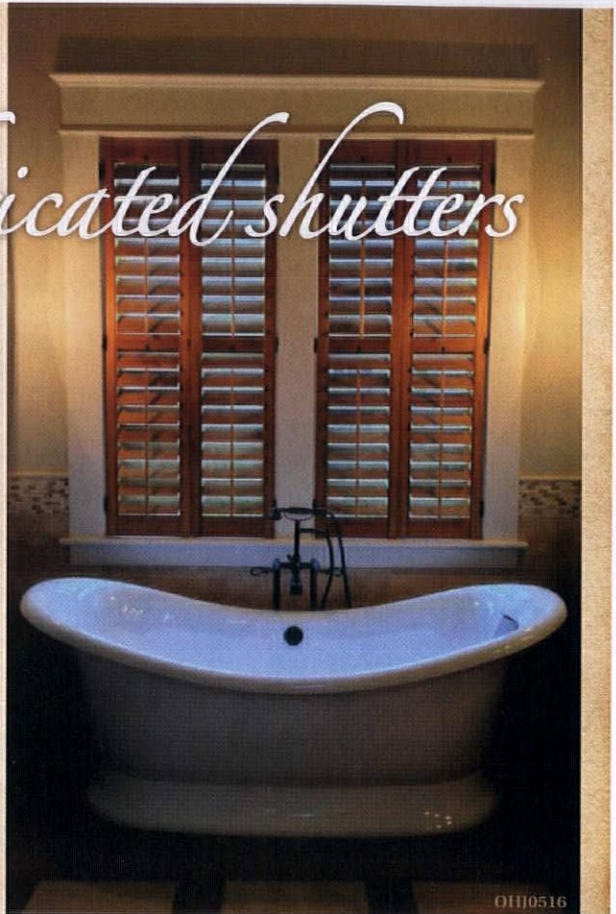


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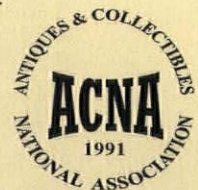
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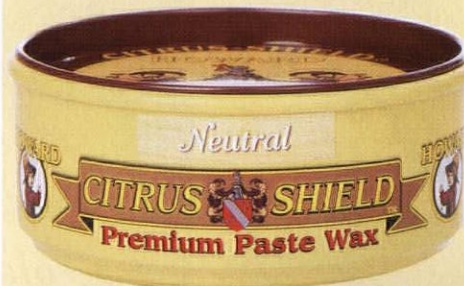


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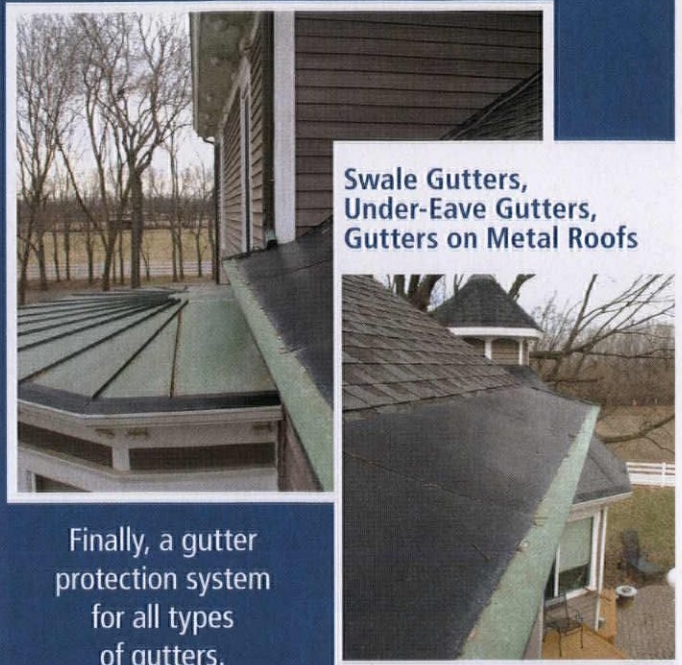
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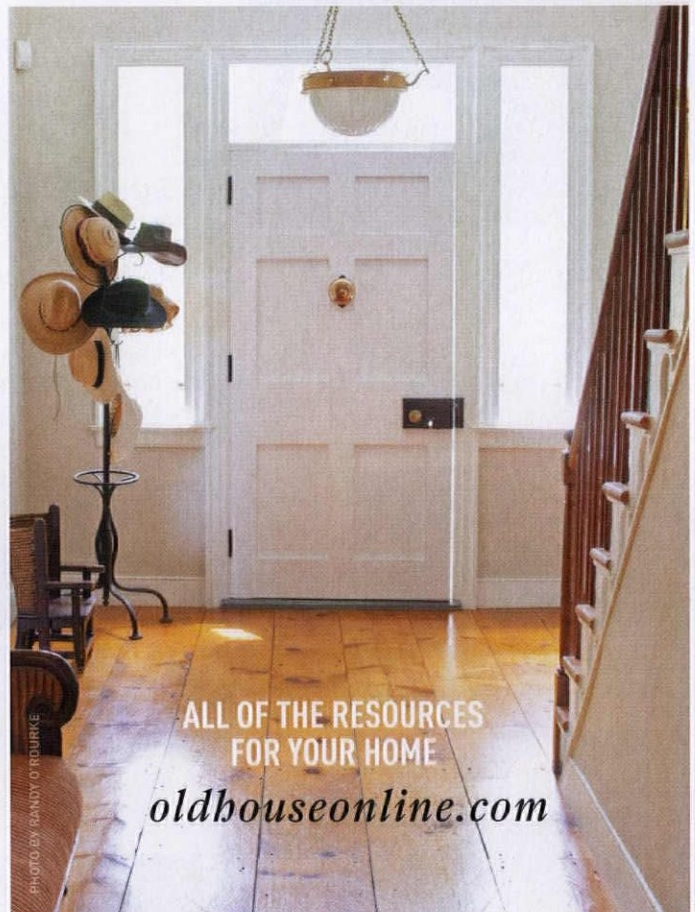


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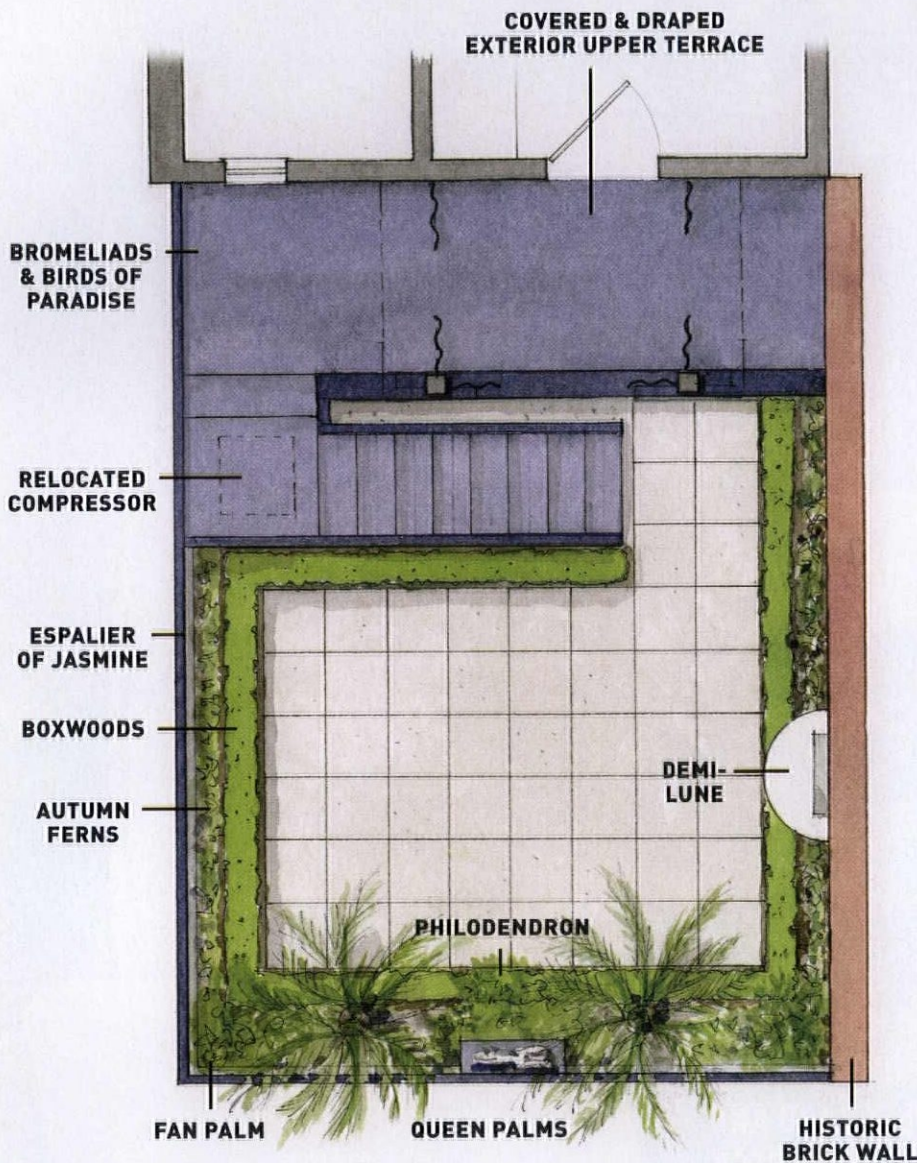


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MAKE A PLAN

The rear garden had limitations. It started out as a 200-square-foot courtyard littered with broken bricks, an old pale fence, and no plants. An HVAC compressor was exposed and in the way; the near-square yard seemed bland; bricks and wood fence were mismatched.

The new plan, designed by architect Michael Franck in consultation with independent landscape designer Carole Beason, called for tucking the compressor under the stair, then playing up the courtyard's proportions. On one side there remained a historic brick wall, full of texture, patina, and mellow colors of brown, grey, and green. It was treated as a focal point, bordered but not hidden by low boxwood hedges that continue as a frame for a paved center area. The frame has a narrow, living border for lush plantings of autumn ferns, Chinese fan palms, split-leaf philodendrons, and a pair of queen palms to hide the fence. Opposite the brick wall, espaliered jasmine, trained in a diamond pattern, fills the intimate courtyard with fragrance, its green leaves creating height.

Existing exterior staircases that offered terrace areas were painted in two colors, a clever way to add architectural interest and depth to a plain construction. Waterproofing the upper deck created a dry terrace off the kitchen.

One of four attached Greek Revival town houses, this property was built in 1853 for a Miss Mary Perry. In 2009, the basement level and carriage house at the rear became separate apartments, leaving the top two floors as a main residence with 1,200 square feet. What character remained in the old house was, unfortunately, stripped away during the conversion to condominiums, and the interior was left bland. At the time, nothing was done to the dusty private yard, save for the addition of a pressure-treated deck and stair for egress.

But this particular house has just one shared wall, so light streams in from three sides. The new owner of the main unit worked with the architect Michael Franck to bring back, and even upgrade, the property. Upstairs, they added a multi-light glass door off the master bedroom, allowing access to the upper terrace. Now it was time to work on the garden view.

The house's prosaic rear façade has been transformed with simple fixes: a waterproof deck above, a two-color paint scheme on stairs and lattice to add architectural depth, and awning-quality drapery for interest and privacy. Colors in the brick wall stand out against the white and grey paint.





PLAY TO STRENGTHS

The historic brick wall, left alone, suggested a color scheme. The footprint of the courtyard became an asset when it was emphasized with square custom pavers—made of concrete impregnated with oyster shells, and set in sand to percolate. Repetition created cohesion in the roughly square garden.





ABOVE, FROM LEFT Container plants on the terrace rail add color accents. Hung above an antiqued demilune table against the old brick wall, a baroque-style zinc mirror creates a focal point and bounces light. **LEFT** Weatherproofed above and with the simple addition of a bistro set and drapery, the deck outside the kitchen became a breakfast room. **OPPOSITE** The courtyard is furnished as an outdoor room, with a pair of comfy chairs, a pouf in a floral pattern, and a glazed garden stool that doubles as a side table. The white gryphon is vintage; it pops against the fence now painted in a dark color.

FURNISH AS ROOMS

The garden area is small, but with each component treated as a room, it provides space for different functions in all weather. The upper terrace has become a sitting room connected to the master bedroom through a new French door. Just below, the landing off the kitchen is treated as a breakfast room. Drapery made of weather-resistant fabric lends not only finish and color, but also protection and a sense of enclosure, adding to the room effect. In the yard itself, pavers, like a carpet, define the area for furnishings that include a pair of well proportioned chairs, an ottoman for extra seating, a blue-glazed garden stool, and a chrome hurricane to protect the candle flame. Even the old brick was treated as you would an interior wall: against it hangs an eye-catching framed mirror over a narrow side table. The garden is lit with simple LED lamps from Home Depot, making it usable at night.



The mid-19th-century Greek Revival townhouse had a promising interior layout and wonderful light. Hardwood floors remained, and the kitchen was nicely appointed with marble countertops and slate tile flooring. But “otherwise it was choking in builder-grade updates,” says Will Miller, an Internet developer, who bought the main portion of the house in 2012.

Will grew up in Greensboro, North Carolina, but had been living in Washington, D.C., for several years. When he grew tired of cold winters, he decided to get closer to his roots by settling in Savannah, Georgia, where he looked for a temporary place. “I anticipated a long search for ‘the right property,’” he says. Then he came upon the Greek Revival condo.

“For me it was perfect—it needed enough work that I could make it mine, but it wasn’t a gut renovation.”

Will began working on restoration of the two floors, collaborating with architect Michael Franck, of Franck & Lohsen Architects in Washington, D.C.

Inside, hollow-core doors and off-the-

shelf details were replaced with period-inspired millwork and antique brass hardware. The biggest change was adding a classical colonnade with tall fluted columns between main rooms, which instantly modified the condo-box feel of the place. New mantelpieces are in Greek Revival style. Some of the renovations admittedly were upgrades for this working-class house, the architect says. But all are in keeping with 1850s Greek Revival and also with the scale of the spaces. The house is now furnished with the owners’ collections.

“When you decide to live in a smaller house,” counsels architect Michael Franck, “it doesn’t mean you can’t have grand rooms or a grand garden. Be big and bold in your treatments! You don’t have smaller spaces *per se*, but rather fewer spaces...”

“The renovation is sophisticated, but not overly academic,” Franck says. “My firm works in a classical tradition, but we respect modern sensibilities. The colors used here, for example, befit the Greek Revival house, but the look is calm, fresh, and contemporary.”

Existing exterior staircases with terraces were painted in two colors, an easy and inexpensive way to add architectural interest and depth to the otherwise uninspired construction. Custom-made, weather-resistant drapery in multicolored fabric echoes the colors in the garden: white and dark-grey paint, the beige of the palms’ bark and the jute tiebacks, and of course all the shades of green in the plants.



More Online

Tips for creating your own outdoor sanctuary at oldhouseonline.com/5-tips-for-creating-a-gorgeous-garden.





Design

VINTAGE VISION

Cozy Colonial Comfort

During the Depression, Colonial Revival won out over machine-age interiors, as in this set from the 1935 movie "Dangerous."



Early lantern and candle-labra forms were revived and refined for electric lighting. The Rhinecliff classical **urn lamp** (in silver, bronze, or brass aged finish) is quintessentially Colonial Revival. Through dealers, \$190-330, hudsonvalleylighting.com

*The Colonial Revival embraced **hand-booked rugs**, old and new, as an "early American" type, though most actually date to after 1850. Here, small rugs in three different patterns overlay wood floors and, in the main seating area, a large plain carpet.*



A period piece of another sort is the furniture-size **radio**. Restored vintage floor models sell for \$450 all the way up to \$20,000+...but you might prefer a reproduction table model, especially if it has cathedral styling in walnut and burl. Find it retail and online: the Crosley CR-31 Companion Retro AM/FM Radio. About \$50, crosleyradio.com

The baroque William and Mary style was widely copied for "Early American" furniture during the late Colonial Revival. This oval-top Philadelphia **gate-leg tea table** is a particularly authentic design, circa 1720. In walnut, \$4,800, adammathewsfurniture.com



The **wing chair** was lush and skirted in the 1930s-50s. Reproductions Chip-pendale to Queen Anne are available, but this one has that 20th-century vibe. #4622-01 Fully Upholstered Chair, call for quote, hickorywhite.com

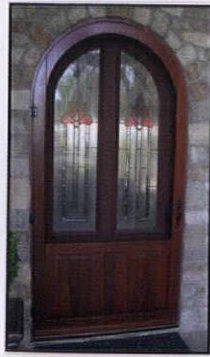
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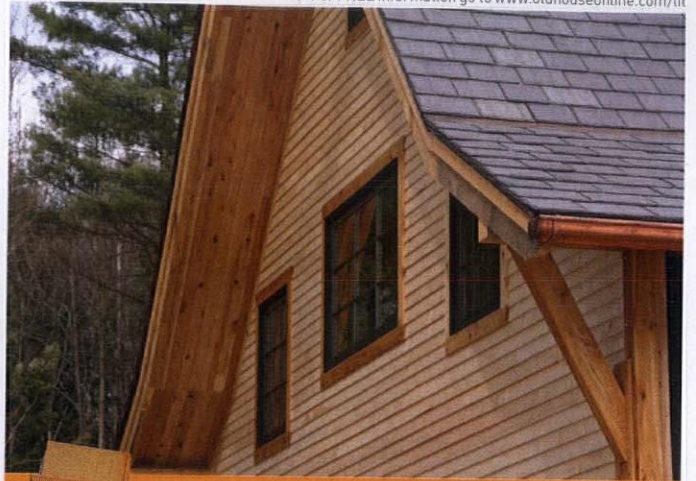


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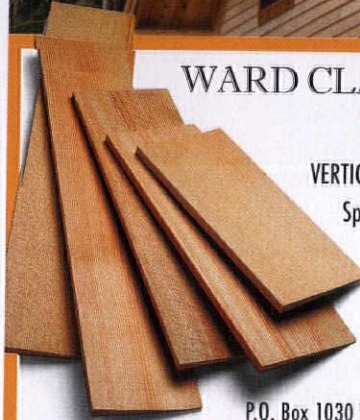
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Design

KITCHENS + BATHS

Run With a Theme

What happens if you fall under the spell of early 20th-century Scots designer Charles Rennie Mackintosh? **By Brian D. Coleman**

The 1921 American Foursquare had a cubbyhole kitchen still dressed in avocado. While she was carefully restoring the rest of the house, homeowner Carrie Coombs had been inspired by Arts & Crafts designers. She knew nothing about Mackintosh, though, until she came across a bolt of fabric designed by him. She studied his work and decided to devote the kitchen to his aesthetic.

Carrie and fine cabinetmaker Pat Herforth looked to Hill House, Mackintosh's avant-garde 1902 villa for publisher Walter Blackie near Glasgow. The still-striking designs have stylized tulips and roses (nature) along with checkered squares (science) stenciled on walls and fabrics, carved into furniture, and repeated in chandeliers. A wardrobe designed for Mrs. Blackie had a pull with abstract stained-glass tulips and squares; the piece became the central motif for the kitchen: note the handle on the refrigerator cabinet.

Built-ins are an important part of the room. The cabinetmaker built the bench seat, and, for the breakfast nook corner, a curved banquette and a curved table top, to go with Mackintosh-inspired chairs.

Judy Soccio, a drapery designer, re-created the Mackintosh-designed curtains. (Her husband, Juan Rodriguez, is also the stained-glass artist whose work is also in this kitchen.) Patterns were digitally sized and printed onto white cotton twill, a process less labor-intensive than hand stenciling or embroidery.

FOR RESOURCES, SEE PAGE 87.



1. REPEATING MOTIFS

Sinuous motifs from Mackintosh's Hill House inspired the decoration of cabinets and even the stair, translated into curvilinear flowers, stained-glass spheres, and geometric grids. Plenty of unadorned white space in between keeps the room calm.

2. LIGHTING

The show-stopping chandeliers over table and island, inspired by a Mackintosh design, were custom-made from zinc and purple glass panels. Pendant task lighting was kept very simple.



BE INSPIRED...

'Saint Clair' pendants from Arroyo come in heights 14" and 18" with 10 metal finish options and many choices for glass, including blue-white (shown), gold-white, and red-white opalescent. \$370 as shown, arroyocraftsman.com



The embroidery kit for a **pillow** is based on a stencil design from a built-in bench at Hill House. 'Mackintosh Hill House Stencil' on natural linen is 18" square. \$125, fordcraftsmanonline.com



The handle pull cabinet **hardware** in antique brass finish is inspired by Mackintosh. \$27.72 whitechapel-ltd.com

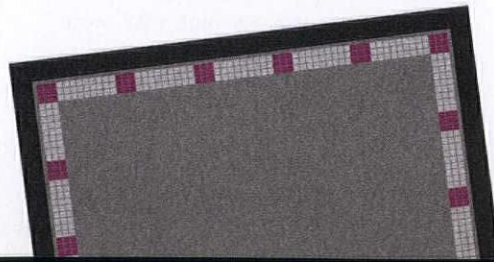
Find both Mackintosh checkered-squares and stylized Art Nouveau patterns: 'Mackintosh Squares #1' is an area or room-size **rug**; client to specify colors and size. Handmade in wool. aspencarpetsdesigns.com

3. THE PALETTE

Mackintosh's Hill House parlor is bathed in light and highlighted with silver and summery pink accents. This white and silver kitchen has the same palette, punctuated by accents in the pink to purple spectrum.

4. A WOOD FLOOR

In keeping with the rest of the house, the original oak strip flooring was refurbished, providing a pleasing contrast and a warm, traditional base for the otherwise modern white room.





Design

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By Mary Ellen Polson

1. SWAYING LAZY

Designed and made by the same company since 1889, the deluxe (and original) cotton rope hammock is spacious enough for two. The continuous woven bed contains 1,000 feet of rope! It's 6' 8" long x 5' wide. \$179.99. The Original Pawleys Island Rope Hammock, (877) 401-9017, pawleysislandhammocks.com

2. COLOR PINWHEEL

The Shaker pinwheel hooked rug in wool is adapted from a late 19th-century rug discovered in a New Hampshire Shaker community. It's available in 3' or 5' diameter rounds. \$148.75 to \$408.75. Shaker Workshops, (800) 840-9121, shakerworkshops.com

3. ROW HOUSE ESSENTIAL

Brownstone is an exclusive design reminiscent of Victorian lace panels. It's available in widths from 20" to 47". Lengths range from 54" to 90". Extra-long panels are also available. \$49 to \$225. Cooper Lace, (866) 447-8055, cooperlace.com

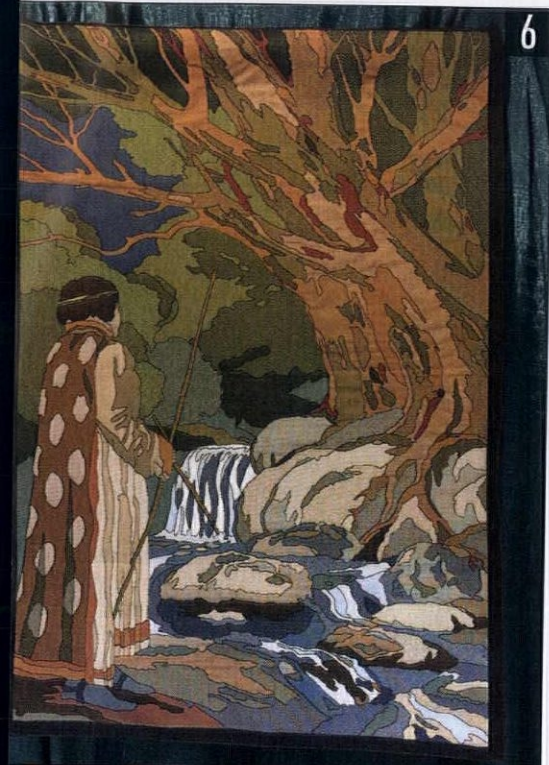
4. ORGANICALLY YOURS

The fabrics in the InTheory collection from Jessica Jones Design are organically certified cotton barkcloth. The patterns take their cues from mid-20th-century geometric designs. \$17.99 per yard. Cloud 9 Fabrics, (908) 272-8200, cloud9fabrics.com

5. GRACEFUL CURVES

Perfect in its proportions, the DuPont sofa is a Philadelphia-specific reproduction from the third quarter of the 18th century. It measures 40" high x 84" wide x 34" deep. \$9,500 with customer's own material. Andersen & Stauffer, (717) 626-6776, andersenandstauffer.com





6. IN A FOREST MEDIEVAL

The Forest Tracker woven tapestry is based on a period Arts & Crafts design from a glass mural. Vividly re-creating a scene from a woodland fairytale, the finished size is 29" wide x 45" long. Archive Edition Textiles, (310) 676-2424, archiveedition.com

7. ROSEBUD RUNNER

For proof that floorcloths aren't just for early American homes, consider Rosebud, a ruggedly made design inspired by Art Nouveau and late Victorian motifs. It measures 2' 8" x 6' and may be customized. \$740. Gracewood Design, (503) 922-0386, gracewooddesign.com

8. IN THE TREES

Hand embroidered on heavy flax linen, the Arts & Crafts-style Trees table scarf features hand painting and a decorative stem-stitched hem. Finish dimensions are 14" wide x 42" long. \$275. Paint By Threads, (951) 545-7451, paintbythreads.com



9. DRESSED UP

Draped in pleated chiffon and festooned with fringe and beading, the Victorian paneled lampshade in buff is the perfect complement to a late 19th-century parlor. It's 12½" high x 13" wide at the bottom. \$207. Antique Lamp Supply, (931) 473-1906, antiquelampsupply.com



10. REST COMPOSED

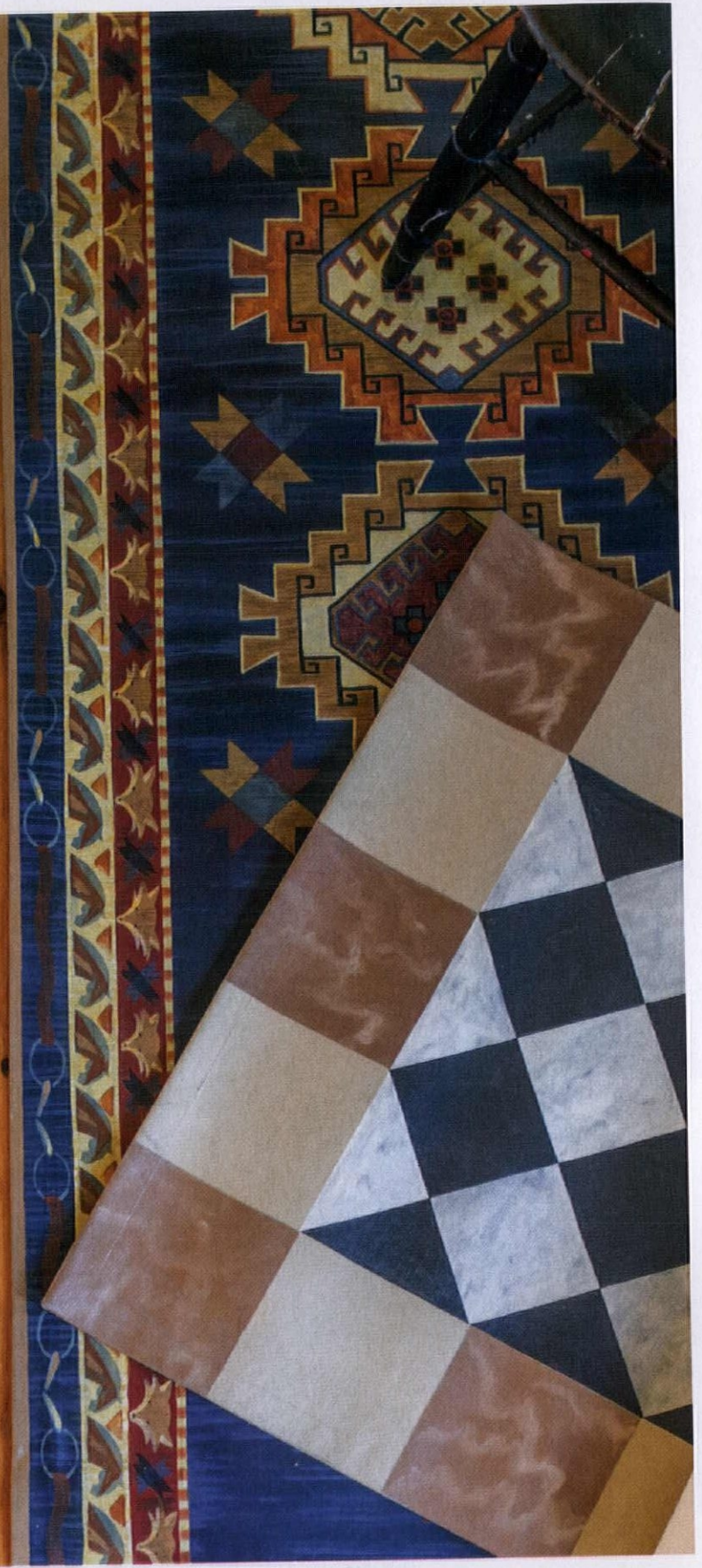
A genteel, low-backed upholstered bench with fluted, tapered legs suggestive of Federal styling, the Drake bench measures 25" high x 61" long x 21" deep. \$3,690 and up. Hancock & Moore, (828) 495-8235, hancockandmoore.com



FLOORCLOTHS

Lisa Curry Mair works from the carriage-house wing of her 200-year-old farmhouse in Perkinsville, Vermont, designing and making floorcloths—a practical and artistic precursor to linoleum. Her procedure is traditional: Heavy canvas is prepared (shrunk, primed, sanded, filled), and then the design is applied using block-printing techniques, stenciling, or hand painting. Sealed with a tough finish, the floorcloths become stainproof, washable “carpets.” Mair has made over 1,500 floorcloths in patterns from historical to contemporary, and up to 40’ long by 18’ wide. (She also creates custom wall murals on canvas for installation in clients’ homes.) “Floorcloths date to 15th-century France; Washington had one at Mount Vernon,” says Mair, a museum consultant. “In 1739, John Carwitham produced a series showing floor decorations widely used in designing floorcloths in the 1800s.”

Shown: a Carwitham design with marbling, and an oriental rug pattern with fox heads and horse heads in the border. (Incidentally, that floorcloth has seen 12 years of wear in a house with dogs!) Canvas-works Designs, (802) 263-5410, canvasworksdesigns.com



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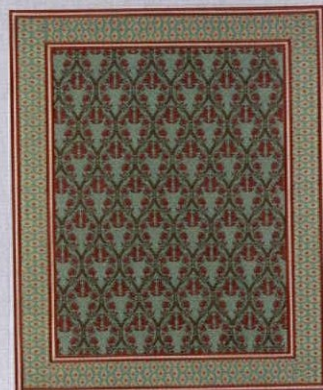


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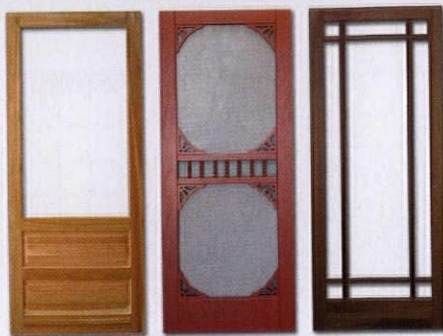
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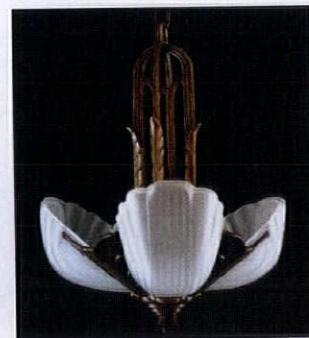


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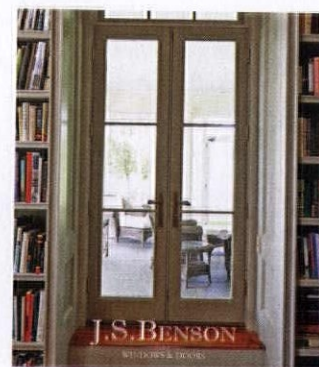
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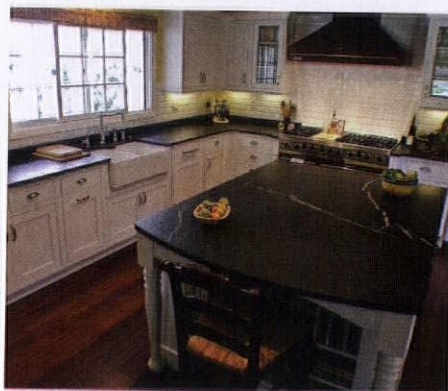
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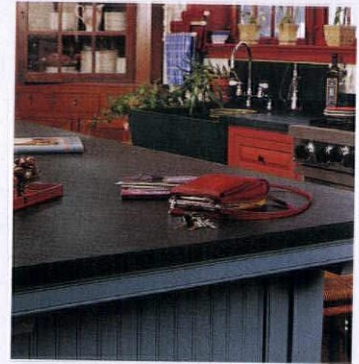
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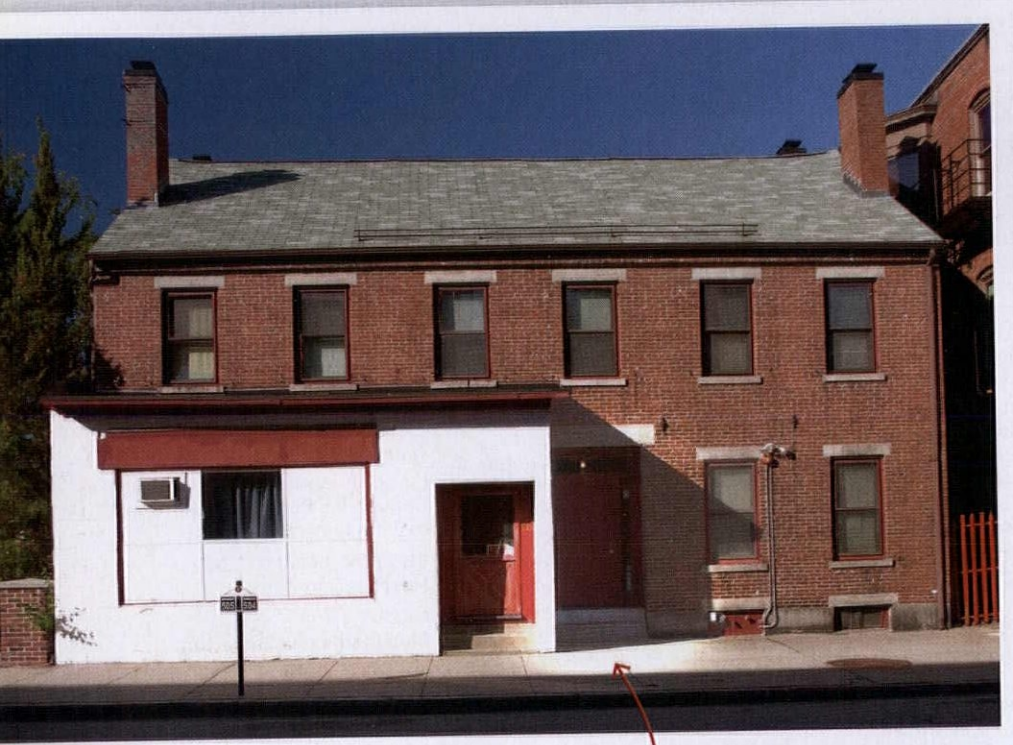
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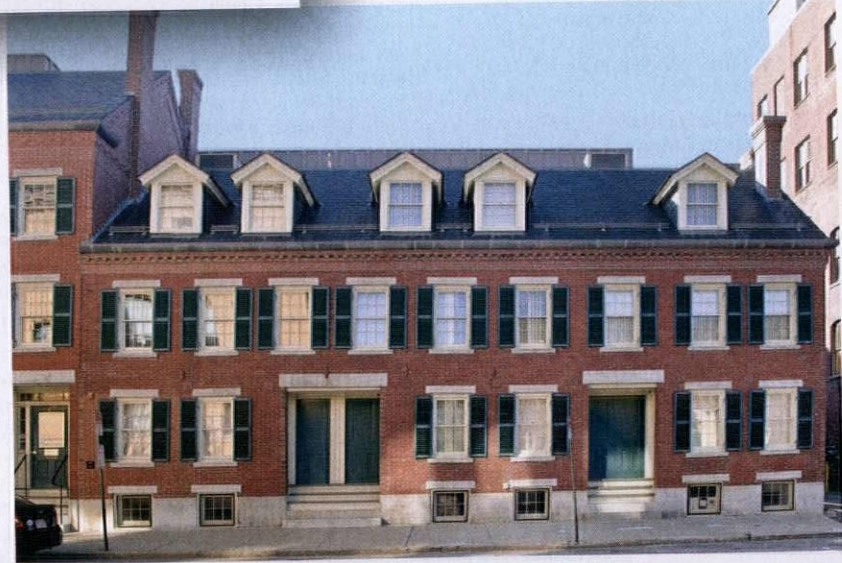
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Maybe the most notable thing about the white shoebox extension is that it survived its own remodeling—as evidenced by the former display window that has been filled in. No, never mind, that’s not actually the first thing we noticed.



“A home with a hernia.”

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